

ANTIQUITIES

12 OCTOBER 2021

CHRISTIE'S



ANTIQUITIES

NEW YORK

TUESDAY 12 OCTOBER 2021

PROPERTIES FROM

The Collection of Frances Brockholst Cutting, by descent

Property formerly in the Collection of Doris Gottlieb Brickner and Dr. Manuel Gottlieb

The Cattau Family Collection

The Collection of Jack Josephson

The Kagan Collection

Always in Style: Property From the Collection of Herbert Kasper

The Collection of Harold And Barbara Marko

The Quinn Collection, Los Angeles

The Estate of Yris R. Solomon (1935-2021)

AUCTION

12 October 2021
at 10.00 am (Lots 1-133)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Viewing is by appointment only, starting Saturday, 9 October to Monday 11 October 2021.

To make an appointment please contact Alexis Shotkoski. (ashotkoski@christies.com or 212-636-2245) or visit Christies.com/auctions/classic-week.

AUCTIONEERS

Gemma Sudlow (#2016494)
Richard Lloyd (#1459445)

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FALCON-19992**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

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.

31/03/2021

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com

CHRISTIE'S

31/03/2021



SPECIALISTS AND SERVICES FOR THIS SALE

ANTIQUITIES AMERICAS



G. Max Bernheimer
International Head of
Department
NEW YORK



Hannah Fox Solomon
Head of Sale, Specialist
NEW YORK



Maxwell Murphy
Associate Specialist
NEW YORK

ANTIQUITIES LONDON



Claudio Corsi
Specialist
LONDON



Chanel Clarke
Associate Specialist
LONDON



Emma Saber
Consultant
LONDON



Ellis Mattin
Sale and Department
Coordinator
LONDON

CONTACT

SPECIALISTS

G. Max Bernheimer
mbernheimer@christies.com
Tel: +1 212 636 2247

Hannah Fox Solomon
hsolomon@christies.com
Tel: +1 212 636 2256

Maxwell Murphy
maxwellmurphy@christies.com
Tel: +1 212 636 2246

SALE COORDINATOR

Alexis Shotkoski
ashotkoski@christies.com
Tel: +1 212 636 2245
Fax: +1 212 636 4934

*For general enquiries about
this auction, email should
be addressed to the
Sale Coordinator*

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

POST-SALE SERVICES

Andrea Ng
Tel: +212-636-2084
Post-Sale Coordinator

Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

HEAD OF SALE MANAGEMENT

Kristina Weston
kweston@christies.com



PROPERTY FROM AN ILLINOIS PRIVATE COLLECTION

1

A MINOAN SERPENTINE TWO-HANDLED CUP

MIDDLE MINOAN I-LATE MINOAN I, CIRCA 2000-1450 B.C.

3 $\frac{7}{8}$ in. (9.8 cm.) wide

\$5,000-7,000

PROVENANCE:

Private Collection, Germany.

with Galerie Günter Puhze, Freiburg (*Kunst der Antike*, Katalog 9, 1991, no. 8).

Private Collection, Berlin, acquired from the above.

with Galerie Günter Puhze, Freiburg, acquired from the above (*Kunst der Antike*, Katalog 31, 2017, no. 3).

Acquired by the current owner from the above, 2020.

For another twin-handled footed cup in serpentine (pale grey with grey and black veins), from Gornia, but with a wide bowl and handles originating from the rim, see no. P577, p. 101 in Warren, *Minoan Stone Vases*.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

2

A CYCLADIC MARBLE FEMALE FIGURE

EARLY SPEDOS VARIETY, CIRCA 2600-2500 B.C.

7½ in. (18 cm.) high

\$80,000-120,000

PROVENANCE:

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

Private Collection, U.K., acquired from the above, 1960s.

Property from a U.K. Private Collection; *Antiquities*, Christie's, London, 6 July 2016, lot 37.

It has been suggested that the gouges to the neck and upper right thigh of this figure may be the result of deliberate damage in antiquity. As Getz-Preziosi states (p. 24 in "Risk and Repairs in Early Cycladic Sculpture," *Metropolitan Museum Journal* 16), "Some sort of funeral custom may have existed – a rite beyond our own experience – involving the intentional breaking of objects and even the deliberate discarding of parts of them. Recent excavation of Cycladic cemeteries has revealed that the images were not always accorded conventional respect at their interment: they were sometimes buried face down or weighted down by other objects." For similar examples also with uneven placement of the breasts, see nos. 156 and 157 in J. Thimme, *Art and Culture of the Cyclades*.



PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

3

A CYCLADIC MARBLE FEMALE FIGURE

ATTRIBUTED TO THE NAXOS MUSEUM SCULPTOR, LATE SPEDOS VARIETY, CIRCA 2500-2400 B.C.

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

\$30,000-50,000

PROVENANCE:

Joseph Ternbach (1898-1982), New York.

The Joseph Ternbach Collection; *Antiquities*, Sotheby's, New York, 24-25 November 1987, lot 110.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 5.

The present figure can be attributed to the Naxos Museum Sculptor, an artist who takes his name from an excavated example now in the local museum. Getz-Gentle considers him one of the most independent-minded and prolific sculptors of the Late Spedos variety and lists more than twenty sculptures attributed to his hand, to which the present figure can be added (see pp. 81, 161 and pls. 69-70 in *Personal Styles in Early Cycladic Art*). As Getz-Gentle observes (op. cit., p. 82), "the most strikingly unusual aspect of the sculptor's style, not seen again until the Chalandriani variety, is the absence or near-absence of a visible mid-section," a trait observed here with the comparatively short abdomen. The sculptor either uses the right forearm to construct the top of the pubic triangle, as here, or places the abdominal line directly beneath the right arm.

Joseph Ternbach (1898-1982) trained in Vienna as a metal craftsman and developed a teaching collection of arms and armor at the Kunsthistorisches Museum. In 1939, after spending a year in a concentration camp, he emigrated to Forest Hills, Queens, and worked as a conservator for leading U.S. museums, including the Art Institute of Chicago, the Minneapolis Art Museum and the Cleveland Museum of Art. In addition to publishing scholarly articles on metal restoration, Ternbach also amassed an important personal collection of ancient Near Eastern, Egyptian and Classical Antiquities.

•4

A CYPRIOT BICHROME WARE POTTERY AMPHORA

CYPRO-ARCHAIC I, CIRCA 750-600 B.C.

21 $\frac{1}{2}$ in. (54.2 cm.) high

\$3,000-5,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owner from the above, 1984.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27
March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit,
1990, no. 4.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

•5

A CORINTHIAN BLACK-FIGURED ARYBALLOS

CIRCA EARLY 6TH CENTURY B.C.

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

\$3,000-5,000

PROVENANCE:

Acquired by the current owner by 1997.

EXHIBITED:

San Antonio Museum of Art, 1997-2002 (Loan no. L.97.62.5).



PROPERTY FROM A PRIVATE COLLECTION, FORT LAUDERDALE

•6

A CORINTHIAN BLACK-FIGURED LIDDED PYXIS

CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

8 in. (20.3 cm.) wide

\$6,000-8,000

PROVENANCE:

Vittorio Nocera (1897-1947), Gela, Italy; thence by descent to
his son, Vincent Nocera (1935-2013), Gela and Fort Lauderdale,
brought to the U.S., late 1940s; thence by descent to the current
owner.





7



7

7

AN ATTIC BLACK-FIGURED TYRRHENIAN NECK-AMPHORA
ATTRIBUTED TO THE GOLTYR PAINTER, CIRCA 560 B.C.

15¼ in. (38.7 cm.) high

\$15,000-20,000

PROVENANCE:

Antike Kunstwerke, Auktion II, Ars Antiqua, Lucerne, 14 May 1960, lot 132.
Private Collection, Paris, acquired by 1989.
Acquired by the current owner circa 1980s-1990s.

PUBLISHED:

J.D. Beazley, *Paralipomena: Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters*, Oxford, 1971, pp. 35 and 42.
T.H. Carpenter, et al., *Beazley Addenda*, second edition, Oxford, 1989, p. 28.
Beazley Archive Pottery Database no. 350326.

Vases of the Tyrrhenian Group were made in Athens explicitly for the Italian export market, especially for customers in the Etruscan cities of Caere and Vulci ("Tyrrhenian" is derived from the Greek word for the Etruscans, "Tyrsenoi"). As Boardman informs (pp. 36-37 in *Athenian Black-Figure Vases*), the decorative scheme generally resembles that of Corinthian vases, and the scenes emphasize Herakles and the Amazonomachy, some komasts and their successors (as here), as well as an interest in everyday life. The amphora necks typically carry a lotus and palmette cross or interlace.

The body of the present vase is decorated in three registers. The top register displays on one side a nude masturbating man and a draped woman flanked by cocks and sphinxes; the other with a nude man between two sirens and cocks. Below are two encircling registers, one with a palmette lotus chain and one with panthers. For a related scene on another amphora by the Goltyr Painter, see Beazley Archive Pottery Database no. 6433.

8

AN ATTIC BLACK-FIGURED BAND-CUP
CIRCA 540-530 B.C.

8¾ in. (21.2 cm.) diameter, excluding handles

\$20,000-30,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg (*Kunst der Antike*, Katalog 1, 1979, no. 54; Katalog 3, 1981, no. 137).
Antiquities, Sotheby's, London, 9-10 July 1984, lot 203.

PUBLISHED:

A. Dierichs, "Erotik in Der Kunst Griechenlands," *Antike Welt* 19 (Sondernummer), 1988, p. 43, Abb. 62.
P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 107, n. 639.
Beazley Archive Pottery Database no. 6615.

As Johns informs (pp. 117-120 in *Sex or Symbol? Erotic Images of Greece and Rome*), erotic scenes feature most prominently on drinking vessels and are connected to the symposia. While the invited guests were all male, female consorts (*hetairai*) and dancers provided entertainment and sexual services for the men. It is therefore not surprising that such scenes appear on vases that were used in this context. Here, each side is centered by a copulating couple. One side features two masturbating onlookers while the other side depicts one similar spectator; cranes and panthers fill the remaining space.





OTHER PROPERTIES

9

AN ATTIC BLACK-FIGURED LIDDED NECK-AMPHORA OF PANATHENAIC SHAPE

ATTRIBUTED TO GROUP E, CIRCA 550-540 B.C.

17½ in. (44.4 cm.) high

\$120,000-180,000

PROVENANCE:

with Holger Termer, Galerie Neuendorf, Hamburg, 1978 (*Kunst der Antike*, no. 5).

with Galerie Günter Puhze, Freiburg, 1979.

Private Collection, Berlin, acquired from the above, 1979; thence by descent. Acquired by the current owner from the above, 2021.

PUBLISHED:

Beazley Archive Pottery Database no. 6540.

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

On one side Theseus slays the Minotaur, the bull-headed monster born of the union of Queen Pasiphae and a bull sent to Crete by Poseidon. The monster was contained in an elaborate labyrinth at Knossos. Every nine years the Athenians were forced to send seven youths and seven maidens as tribute to King Minos. They were locked in the labyrinth and eventually eaten by

the monster. Theseus was sent to Crete to free the Athenians from this commitment. Here, Theseus holds the monster in a headlock as he prepares to slay him with a thrust of his sword; the Minotaur is armed only with a stone held in his right hand. Below the hero is perched a small owl. The combat is framed by seven youths and maidens, three to the left, four to the right. The maiden to the near right offers a wreath while the maiden to the left holds perhaps a mirror. According to Oakley (p. 72 in *The Greek Vase, Art of the Story Teller*), at the moment that Theseus kills the monster, the youths and maidens would not have been present with him in the labyrinth, thus the depiction is an example of continuous narration, "when a vase-painter combines elements from different points in the narrative into one picture in order to tell the story more fully." The subject was painted by Group E artists more than once, with minor variations. See for example the neck-amphora in the Getty Villa, fig. 9 in Oakley, op. cit.

On the other side is a complex battle scene composed of four pairs of hoplites converging from either side on a single warrior who collapses onto one knee. All are fully armed in corselets, greaves and Corinthian helmets, most high-crested, two with double plumes, and each holds a shield and a spear. On the lid is an encircling frieze of animals, including a panther confronting a goat, and a panther between deer, the two groups separated by sirens. For a related animal frieze on the outer rim of a lid, see the Type B amphora also attributed to Group E in the British Museum, fig. 29 in Böhm, *Sphingen und Sirenen im archaischen Griechenland, Symbole der Ambivalenz in Bildszenen und Tierfriesen*. For another Group E amphora of Panathenaic shape, see the example in Tarquinia, no. 350437 in Beazley Archive Pottery Database.





10

AN ATTIC BILINGUAL EYE-CUP

ATTRIBUTED TO THE PAINTER OF THE BOULOGNE HORSE, CIRCA 520 B.C.

12% in. (31.9 cm.) diameter, excluding handles

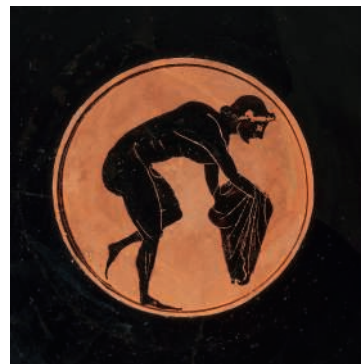
\$50,000-70,000

PROVENANCE:

Private Collection, Switzerland.
 with Galerie Günter Puhze, Freiburg.
 Private Collection, Berlin, acquired from the above, 1980s; thence by descent.
 Acquired by the current owner from the above, 2021.

In the black-figure tondo, a nude youth leans forward, both arms outstretched, his hands enveloped in his balled-up chlamys. Centered on one side of the exterior, a nude satyr walks to the right, his knees bent and his body curving forward, seemingly struggling with the weight of the enormous full wineskin held over his left shoulder. The satyr is positioned between large eyes with thin conforming brows, their black oculi with red pupils and a ring presumably once embellished in added white. The eyes are framed by palmettes with closed fronds and red hearts. On the other side is a similar pair of large eyes with a leaf-like form for the nose, likewise framed by palmettes.

According to Michael Padgett, although this eye-cup has a rare shape, its form is nearly identical to another bilingual eye-cup in Basel (Antikensmuseum Kä 401; BAPD 352407). When it was in the Käppeli Collection, Beazley added the Basel cup to his list of eye-cups, but he did not attribute it to a painter (see *Paralipomena*, p. 325, no. 49 bis.). He noted that it has a "Special foot, as in Munich 2603" (*Attic Red-Figure Vase-Painters*,



p. 41 no. 39; BAPD 200040). The latter cup, which he felt was near Psiax, has a "Foot of type B, but with the foot-plate profile of type A" (see Bloesch, *Formen attischer Schalen*, p. 42 no. 1). The foot in Munich, however, differs from both the cup presented here and the Basel bilingual as it lacks a fillet at the base of the stem. Their stems are more concave than is usual in a cup of type C, but the fillet is decisive. Cohen (*The Colors of Clay, Special Techniques in Athenian Vases*, no. 3, pp. 33-35) attributed the Basel cup to the Painter of the Boulogne Horse. She was certainly correct, not only for the vivid portrayals of two hetairai—the artist prefers ample figures who must lean or duck in order to fit, as seen also with the satyr on the cup presented here—but because it exhibits the "peculiarity" that Beazley recognized as common to the palmettes on all of the artist's eye-cups: "the heart, red, is bordered above by a pair of relief-lines and the petals pass through this border" (*Attic Red-Figure Vase-Painters*, second edition, p. 160). Since the cup presented here is identical in shape to the one in Basel and exhibits the same peculiarity of the palmettes, it may also be attributed to the Painter of the Boulogne Horse.

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

•11

AN ATTIC BLACK-FIGURED FOOTED DISH
CIRCA EARLY 5TH CENTURY B.C.

6¼ in. (15.8 cm) diameter

\$5,000-7,000

PROVENANCE:

Private Collection, Geneva.

Kunstwerke der Antike, Auktion 1, H.A.C., Basel, 15 June 1998, lot 36.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. X, 1999, no. 87).
Acquired by the current owner from the above, 2010.



PROPERTY FROM A PRIVATE COLLECTION, NEW ENGLAND

•12

AN ATTIC BLACK-FIGURED LEKYTHOS
ATTRIBUTED TO THE CLASS OF ATHENS 581,
CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

7⅞ in. (20 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, U.S., acquired by 1974; thence by descent to the current owner.





THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

13

AN ATTIC BLACK-FIGURED NECK-AMPHORA

CIRCA 520-500 B.C.

11½ in. (28.2 cm.) high

\$12,000-18,000

PROVENANCE:

with Royal-Athena Galleries, New York, 1985 (*Art of the Ancient World*, vol. IV, no. 43).

Antiquities, Sotheby's, London, 8-9 December 1986, lot 227.

Antiquities, Sotheby's, London, 21 May 1992, lot 175.

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

Acquired by the current owner from the above, 1999.

PUBLISHED:

Beazley Archive Pottery Database no. 16659.



PROPERTY FROM THE KAGAN COLLECTION

14

AN ATTIC RED-FIGURED KYLIX

MANNER OF DOURIS, CIRCA 480 B.C.

8 $\frac{7}{8}$ in. (22.5 cm.) diameter, excluding handles

\$20,000-30,000

PROVENANCE:

Art Market, Philadelphia, by 1963.

Kunstwerke der Antike, Auktion XXVI, Münzen und Medaillen, Basel, 5 October 1963, lot 132.

Oscar Blum Gentilomo (1903-1975), Switzerland, acquired by 1971; thence by descent.

The Property of a Gentleman; *Antiquities*, Christie's, New York, 8 June 2004, lot 30.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, Oxford, 1963, p. 450, no. 23 bis.

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 376, no. 23 bis.

Beazley Archive Pottery Database no. 205358.

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 Beazley notes (*op. cit.*, 1963, 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 attributed to him.

Within the tondo of the cup presented here stands a bearded reveler walking to the right. His head is thrown back and his mouth is open, as if singing. He is nude but for a chlamys with a black border draped over his shoulders and around his arms. He holds a lyre in his left hand from which a basket is suspended and a plectrum in his right hand. The scene is enclosed within a border of meander squares alternating with saltire squares. The exterior of the cup is left undecorated. Douris painted a similar scene on a kylix now in the Louvre, p. 427, no. 1 in Beazley, *op. cit.*, 1963.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

15
AN ATTIC RED-FIGURED GLAUX

CIRCA 450 B.C.
 3 1/8 in. (7.9 cm.) high
 \$8,000-12,000

PROVENANCE:
 with Jürgen Haering, Freiburg.
 with Royal-Athena Galleries, New York, acquired from the above, 1992.
 Acquired by the current owner from the above, 1993.

PUBLISHED:
 J.M. Padgett, "Priam or Icarus?," *Mediterranean Archaeology* 17, 2004, p. 66,
 n. 4.

Padgett (op. cit.) notes that the ithyphallic donkey – associated with Dionysos – indicates that the amphora shouldered by the animal contains wine. The scene therefore may have a mythological underpinning: the wine was the first ever produced by a mortal man, Icarus, a farmer from the Attic deme of Ikaria, to whom Dionysos revealed the art of winemaking. As Padgett observes (op. cit., p. 69), wine's "power of bliss" is "manifest in the tumescence of the mule." Icarus was later killed by his neighbors, hysterical and sick after their first taste of Dionysos' gift, believing that they were poisoned by the farmer.



PROPERTY FROM THE COLLECTION OF JACK JOSEPHSON

•16
AN ATTIC RED-FIGURED GLAUX

CIRCA 450 B.C.
 3 in. (7.6 cm.) high
 \$4,000-6,000

PROVENANCE:
 with Walter Ephron (1895-1972), Ephron Gallery, New York, by 1961.
 Acquired by the current owner, New York, by 1971.

In personal correspondence from 1971 between the owner and Dietrich von Bothmer, curator of Greek and Roman Art at The Metropolitan Museum of Art, von Bothmer informed that the glaux was known to him since 1961, and that while not attributed, there are two parallels, one found in Cagliari in Sardinia, and one from Cerveteri, now in the Villa Giulia (inv. 47506).





OTHER PROPERTIES

17

AN ATTIC RED-FIGURED NOLAN AMPHORA

ATTRIBUTED TO THE NIKON PAINTER, CIRCA 460-450 B.C.

13½ in. (34.2 cm.) high

\$30,000-50,000

PROVENANCE:

Private Collection, Switzerland.
with Galerie Günter Puhze, Freiburg, 1999 (*Kunst der Antike*, Katalog 13, no. 118).
Antiquities, Sotheby's, New York, 12 June 2001, lot 63.
with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XIII, 2002, no. 86; *One Thousand Years of Ancient Greek Vases II*, 2010, no. 81; *Art of the Ancient World*, vol. XXX, 2019, no. 73).

PUBLISHED:

Beazley Archive Pottery Database no. 24502

The Nikon Painter, who takes his name from the kalos-inscriptions found on two amphorae and two lekythoi, was a follower of the Providence Painter, himself a pupil of the Berlin Painter. He painted lekythoi and oinochoi, but his preferred shape, like that of his mentor, was the Nolan amphora (see pp. 650-652 in Beazley, *Attic Red-Figure Vase-Painters*). The Nikon Painter preferred single figures isolated on the black background, as seen here. On one side a winged Nike, flying to the right, wears a chiton and himation and holds a fillet in her outstretched hands. The other side depicts a draped youth with one arm extended. Both sides feature a meander groundline. For a similar example in Madrid, see p. 650, no. 5 in Beazley, *op. cit.*

AN ATTIC POTTERY FIGURAL LEKYTHOS IN THE FORM OF A SPHINX

CIRCA 380-360 B.C.

5½ in. (13.9 cm.) high

\$12,000-18,000

PROVENANCE:

Karol Lanckoronski (1848-1933), Vienna, acquired by 1875; thence by descent to his son, Anton (Antoni) Lanckoronski (1893-1956), Vienna and Zurich. Confiscated with the Lanckoronski Collection by the Gestapo, but remained at the Palais Lanckoronski, Vienna, 1939 (Inv. no. AL 971); probably removed to the Augustinerkeller beneath the Albertina, Vienna, by 1943. Restituted to Anton (Antoni) Lanckoronski (1893-1956), Vienna and Zurich, 15 June 1948; thence by descent to his sister, Adelheid (Adelajda) Lanckoronska (1903-1980), Vienna and Zurich. The Property of The Countess Adelheid Lanckoronska; *Antiquities*, Sotheby's, London, 11 July 1967, lot 85A. Herbert James Powell Bomford (1896-1979), London; thence by descent. The Bomford Collection of Ancient Terra-Cotta Figures: The Property of the Late H.J.P. Bomford, Esq.; *Antiquities*, Sotheby's, London, 10 July 1979, lot 250. with Galerie Günter Puhze, Freiburg, acquired from the above. Private Collection, Berlin, acquired from the above; thence by descent. Acquired by the current owner from the above, 2021.

EXHIBITED:

Oxford, Ashmolean Museum, *Ancient Glass, Jewellery and Terracottas from the Collection of Mr. and Mrs. James Bomford*, 20 November-12 December 1971.

PUBLISHED:

G. Treu, *Griechische Thongefässe in Statuetten- und Büstenform*, Berlin, 1875, pp. 8-9, pl. V, no. 5.
 F. Winter, *Die antiken Terrakotten: Die Typen der figürlichen Terrakotten*, vol. III, Teil 1, Berlin, 1903, p. 229, no. 7.
 L. Séchan, "Léda et le cygne : étude sur un vase inédit du musée du Louvre," *Revue Archéologique* 4, T.20, July-December 1912, p. 126, no. 53.
 B.V. Farmakovskij, *Tri Polihromnye Vazy v Forme Statujetok Najdennye v Fanagorii*, St. Petersburg, 1912, p. 34.
 M. Trumpf-Lyritzaki, *Griechische Figurenvasen des Reichen Stils und der Späten Klassik*, Bonn, 1969, p. 59, no. 161.
 P.R.S. Moorey, *Ancient Glass, Jewellery and Terracottas from the Collection of Mr. and Mrs. James Bomford*, Oxford, 1971, no. 132.
 J. Winiewicz-Wolska, *Karol Lanckoronski and His Viennese Collection*, vol. 1, Cracow, 2014, p. 496.

As Cohen informs (p. 289 in *The Colors of Clay: Special Techniques in Athenian Vases*), "Facing a decline in the quality of standard red-figure, several fourth-century Athenian pottery workshops adapted themselves to manufacturing a new product that combined a mold-made terracotta figurine with a vase." These vases were exported widely and have been found in Etruria, Persia, the Black Sea region and even Sudan. For another example in New York, see p. 128 in Richter, *Handbook of the Classical Collection*.



AN ILLYRIAN RED-FIGURED AMPHORA

CIRCA 400-350 B.C.

22½ in. (57.1 cm.) high

\$25,000-35,000

PROVENANCE:

with Galerie Samarcande, Paris, acquired by 1992.

Antiquities, Sotheby's, London, 9-10 December 1993, lot 190.*Antiquities*, Sotheby's, New York, 12 June 2002, lot 83.

with Galerie Samarcande, Paris.

with Royal-Athena Galleries, New York, acquired from the above, 2008 (*Art of the Ancient World*, vol. XXI, 2010, no. 154; *One Thousand Years of Greek Vases II*, 2010, no. 167; *Art of the Ancient World*, vol. XXVI, 2015, no. 120).

While stylistically the painting on this amphora has much in common with the South Italian and Sicilian red-figure schools, it is unusual in terms of the shape. The mouth has a projecting ridge, suggesting it was intended to be fitted with a lid, and the foot is not typical for any of the contemporary Western Greek fabrics. In correspondence from 1993 between A.D. Trendall and a previous owner, the scholar suggested that this vase is most likely a local product from one of the Illyrian colonies on the western coast of Albania directly across the Adriatic from Apulia in South Italy. The two most important cities were Epidamnos-Dyrrhachion (modern Durres) and Apollonia, where a number of red-figured vases have been found which are thought to have been locally produced (see Minollari, "Red-figure vases from Durres - A reflection of a local culture," *Journal of Archaeological Science: Reports*, 2016). Most of these are of relatively small scale and offer a limited iconography, including women in domestic contexts and Dionysiac scenes. The obverse of the amphora presented here is centered by a laver in added white, in which swim three swans. Below, a squatting nude woman prepares to put on her peplos; to the left, a partially draped woman gazes into a mirror; to the right a draped woman holds the rim of an oinochoe, while a nude Eros, behind the laver, presents her with an offering. Another nude Eros sits on a tendril on the vessel neck, while the reverse has three women around an altar.





PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

20

AN APULIAN RED-FIGURED PELIKE

ATTRIBUTED TO THE DECHTER PAINTER, CIRCA 360-340 B.C.

9 $\frac{3}{8}$ in. (23.8 cm.) high

\$20,000-30,000

PROVENANCE:

Antiken, Auktion XX, Galerie am Neumarkt, Zurich, 19 November 1970, lot 56. *Antiquities*, Sotheby's, London, 27 March 1972, lot 148. with Charles Ede, London, 1973 (*Greek Pottery from South Italy*, no. 34). Hanita E. (1915-2019) and Aaron (1918-2000) Dechter, Los Angeles, acquired from the above; thence by descent.

EXHIBITED:

Malibu, The Getty Villa, *South Italian Vases*, 22 May-10 August 1974. Richmond, The Virginia Museum of Fine Arts; Tulsa, The Philbrook Art Center; The Detroit Institute of Arts, *The Art of South Italy: Vases from Magna Graecia*, 12 May 1982-10 April 1983. San Bernardino and Northridge, University Art Galleries, California State University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

J. Frel and S. Holo, *South Italian Vases*, Malibu, 1974, no. 5. A.D. Trendall, "Poseidon and Amymone on an Apulian Pelike," in U. Höckmann and A. Krug, eds., *Festschrift für Frank Brommer*, Mainz am Rhein, 1977, p. 281, no. iii, pl. 76, 1-2.

A.D. Trendall and A. Cambitoglou, *The Red-Figure Vases of Apulia*, vol. 1, Oxford, 1978, p. 271, no. 70, pl. 90, 1.

A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-Figured Vases of Apulia*, London, 1983, p. 33.

M.E. Mayo, ed., *The Art of South Italy: Vases from Magna Graecia*, Richmond, 1982, p. 91, no. 21.

K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 55, no. 28.

This pelike is the name-piece of the Dechter Painter, attributed by Trendall, which takes its name from the Los Angeles collectors Hanita and Aaron Dechter. Trendall (op. cit., 1978, p. 270) remarks that the Dechter Painter's work is related to that of the Judgement Painter and the Bendis Painter and that he is "an artist of some importance." The defining characteristic of the artist, especially observable on the central youth on the reverse, is the distinctive manner in which one leg appears visibly beneath the drapery. Two of his pelikes, including this example, feature similarly-clad seated woman on the obverse. In both instances she is shown frontally with staring eyes and wears a sleeved chiton with fine fold lines and a piece of drapery over her lap.

Trendall (op. cit., 1978, p. 271) assigned four pelikai to the Dechter Painter, forming two sets of matched pairs. The matching pelike to the present vase is in a Naples private collection (see no. 71 in Trendall, op. cit.). The two other pelikai depict Eros, Amymone and a seated Poseidon; one of these is now in The Metropolitan Museum of Art (see no. 89 in Simon, "Amymone," *LIMC*, vol. 1).



21

AN APULIAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE DECHTER PAINTER, CIRCA 360-340 B.C.

10 1/8 in. (25.7 cm.) high

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 17 May 1971, lot 151.
Hanita E. (1915-2019) and Aaron (1918-2000) Dechter, Los Angeles, acquired from the above; thence by descent.

EXHIBITED:

Malibu, The Getty Villa, *South Italian Vases*, 22 May-10 August 1974.
Richmond, The Virginia Museum of Fine Arts; Tulsa, The Philbrook Art Center;
The Detroit Institute of Arts, *The Art of South Italy: Vases from Magna Graecia*,
12 May 1982-10 April 1983.
San Bernardino and Northridge, University Art Galleries, California State
University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

J. Frel and S. Holo, *South Italian Vases*, Malibu, 1974, no. 4.
A.D. Trendall and A. Cambitoglou, *The Red-Figure Vases of Apulia*, vol. 1,
Oxford, 1978, p. 272, no. 79.
A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-Figured Vases
of Apulia*, London, 1983, p. 33.
M.E. Mayo, ed., *The Art of South Italy: Vases from Magna Graecia*, Richmond,
1982, p. 92, no. 22.
K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989,
p. 56, no. 29.

The obverse of this krater is centered by a woman seated on a *klismos*. She wears a belted peplos and a himation, the fringes of which are held in her bejeweled left hand; her hair is bound in a sakkos. To her left is a youth, nude but for a chlamys draped over his left arm and pulled across his back, its edges held in his right hand. He holds a fruit-laden patera in his left hand. To the right stands a woman wearing a peplos and holding a mirror towards the seated woman whose reflection appears in added white. On the obverse are three youths, one nude and two draped. Mayo (op cit.) suggests that the gesture of the seated woman on the obverse can be interpreted as *anakalypsis*, the ritual unveiling of a bride.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

22

AN APULIAN RED-FIGURED COLUMN-KRATER

ATTRIBUTED TO THE LETET GROUP, CIRCA 360-340 B.C.

18¼ in. (46.3 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired by the current owner by 1989.

EXHIBITED:

Dallas Museum of Art, 1989-1996 (Loan no. 264.1989.1).

San Antonio Museum of Art, 1998-2002 (Loan no. L.98.31.9).

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, London, 1991, p. 60, no. 213a.

23

AN APULIAN RED-FIGURED PELIKE

ATTRIBUTED TO THE FORLÌ PAINTER, CIRCA 340-320 B.C.

15½ in. (38.4 cm.) high

\$7,000-9,000

PROVENANCE:

with Aspendos Gallery, Berlin, by 1983.
Private Collection, Germany.
Property of a German Private Collector; *Antiquities*, Sotheby's,
London, 21 May 1992, lot 219.
with Guinevere Antiques, London, acquired from the above.
Acquired by the current owner from the above, 1995.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-Figured Vases of Apulia*, London, 1983, p. 102, no. 364a.
A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, London, 1992, p. 489.

For a nearly identical scene on a pelike also by the Forli Painter, in Lecce, see fig. 221 in Trendall, *Vases of South Italy and Sicily*. Trendall (op. cit., p. 92) notes that the two youths on the reverse of that pelike, as here, are depicted with drapery that "projects outward to produce a curious sort of pattern around it" and their feet "have become shapeless lumps, their faces void of expression."



PROPERTY OF A LOS ANGELES PRIVATE COLLECTOR

24

AN APULIAN RED-FIGURED OINOCHOE

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

16¼ in. (41.2 cm.) high

\$4,000-6,000

PROVENANCE:

Art Market, Germany, by 1984.
Private Collection, Germany.
Property of a German Private Collector; *Antiquities*, Sotheby's,
London, 21 May 1992, lot 226.
with Guinevere Antiques, London, acquired from the above.
Acquired by the current owner from the above, 1995.

PUBLISHED:

K. Schauenburg, "Unterweltbilder aus Grossgriechenland," *Mitteilungen des Deutschen Archäologischen Instituts, Roemische Abteilung* 91, no. 2, 1984, pp. 367-368, pl. 109,2.
A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, London, 1992, pp. 362, 489, 533, no. 115a.





25

AN APULIAN RED-FIGURED AMPHORA

ATTRIBUTED TO A LATE FOLLOWER OF THE FORLÌ PAINTER, CIRCA 320 B.C.

16 $\frac{7}{8}$ in. (42.8 cm.) high

\$4,000-6,000

PROVENANCE:

Antiquities, Sotheby's, London, 19 May 1986, lot 157.
with Graham Geddes, Melbourne, acquired from the above (Inv. no. A 2:14).
Antiquities, Sotheby's, London, 21 May 1992, lot 203.
with Guinevere Antiques, London, acquired from the above.
Acquired by the current owner from the above, 1995.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, London, 1992, pp. 184, 489, no. 385, pl. XLVIII, 6.



PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

26

AN APULIAN RED-FIGURED HYDRIA

ATTRIBUTED TO THE PAINTER OF BERLIN F 3383, CIRCA 340-320 B.C.

19 $\frac{1}{2}$ in. (49.5 cm.) high

\$8,000-12,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owners from the above, 1981.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-Figured Vases of Apulia*, London, 1983, p. 172, no. 70a.

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 20.

•27

AN APULIAN RED-FIGURED CHOUS

ATTRIBUTED TO THE CHOES GROUP, CIRCA MID 4TH CENTURY B.C.

7½ in. (18 cm.) high

\$6,000-8,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, MI, 1982 (*Greek Vases from South Italy*, no. 4).

Acquired by the current owners from the above, 1982.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-Figured Vases of Apulia*, London, 1983, p. 38, no. 105a.

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 21.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

28

AN APULIAN RED-FIGURED VOLUTE-KRATER

CIRCA LATE 4TH CENTURY B.C.

25¾ in. (65.4 cm.) high

\$12,000-18,000

PROVENANCE:

Antiquities, Sotheby's, New York, 22 May 1981, lot 136.

Antiquities, Sotheby's, New York, 20 May 1982, lot 184.

with Watanabe Gallery, Tokyo.

Acquired by the current owner from the above, circa 1982.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *First Supplement to The Red-Figured Vases of Apulia*, 1983, p. 203, no. 98a.

Trendall (op. cit.) listed the present volute-krater, together with one other, at the end of his final chapter, both by the same hand but without a specific attribution. He considered them to represent the late phase of the red-figure style, possibly the work of a provincial craftsman. The iconography carries on from what came prior with a seated figure within a funerary naiskos, framed by offering bearers (see p. 102 in Trendall, *Red Figure Vases of South Italy and Sicily*).





OTHER PROPERTIES

•29

A CAMPANIAN RED-FIGURED SKYPHOS

ATTRIBUTED TO THE PAINTER OF LOUVRE K491, CIRCA 360-340 B.C.

10 in. (25.4 cm.) wide

\$6,000-8,000

PROVENANCE:

Konrad Schauenburg (1921-2011), Kiel, acquired by 1973.
with Holger Termer, Galerie Neuendorf, Hamburg, 1980 (*Kunst der Antike*, Katalog 2, no. 67).
Dr. Karl Ballhaus, Hamburg, 1980s.
Kunst der Antike, Auktion 150, Gorny & Mosch, Munich, 11 July 2006, lot 463.
with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XVIII, 2007, no. 145; vol. XXV, 2014, no. 121; vol. XXX, 2019, no. 94).

EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

PUBLISHED:

A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily, Second Supplement*, London, 1973, p. 188, no. 28b.
K. Schauenburg, "Unteritalische Kentaurenbilder," *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* 51, pp. 17-18, figs. 1-3.
W. Hornbostel, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, Mainz, 1977, p. 389, no. 336.
A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily, Third Supplement*, London, 1983, p. 118, no. 28b.



•30

A CAMPANIAN RED-FIGURED SKYPHOS

ATTRIBUTED TO THE SIKON PAINTER, CIRCA 380-370 B.C.

9 1/2 in. (24.4 cm.) wide

\$5,000-7,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg, 1979 (*Kunst der Antike*, Katalog 2, no. 101).
Private Collection, Germany.
with Galerie Günter Puhze, Freiburg, 2009 (*Kunst der Antike*, Katalog 23, no. 96).
with Royal-Athena Galleries, New York, acquired from the above, 2010 (*Art of the Ancient World*, vol. XXIII, 2012, no. 123; vol. XXX, 2019 no. 95).



•31

A PAESTAN APPLIED RED-FIGURED CALYX-KRATER

ATTRIBUTED TO THE WORKSHOP OF ASTEAS AND PYTHON, CIRCA 350-330 B.C.

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

\$5,000-7,000

PROVENANCE:

with Jürgen Haering, Freiburg, by 1987.
with Royal-Athena Galleries, New York.
John Kluge (1914-2010), Charlottesville, acquired from the above, 1988.
Patricia Kluge, Charlottesville, acquired from the above, 1990.
with Royal-Athena Galleries, New York, acquired from the above, 2010 (*One Thousand Years of Ancient Greek Vases II*, 2010, no. 163).

PUBLISHED:

A.D. Trendall, *The Red-Figured Vases of Paestum*, London, 1987, p. 452, no. 13a.

As Trendall informs (op. cit., pp. 364-365), the technique of wholly decorating vases in applied color against a black background originates in Athens in the late 6th century B.C. with the work of Nikosthenes when added colors were used in conjunction with incision for detail (known as Six's technique after the Dutch scholar who first studied the group). The technique was later adopted by Etruscan and South Italian vase-painters. Of this calyx-krater, Trendall (op. cit., p. 452) remarks, "This is one of the finest of the vases decorated in applied red and is close to the early work of Asteias."



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

•32

A PAESTAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO PYTHON, CIRCA 340-330 B.C.

9 $\frac{3}{4}$ in. (24.7 cm.) high

\$7,000-9,000

PROVENANCE:

Antiquities, Sotheby's, London, 11 December 1984, lot 578.
with Charles Ede, London, 1987 (*Greek Pottery from South Italy*, vol. XII, no. 1).
Acquired by the current owner from the above.

EXHIBITED:

Dallas Museum of Art, 1989-1996 (Loan no. 262.1989.1).
San Antonio Museum of Art, 1998-2002 (Loan no. L.98.31.8).

PUBLISHED:

A.D. Trendall, *The Red-Figured Vases of Paestum*, London, 1987, p. 165, no. 327.

The obverse of this bell-krater depicts Dionysos, seated and clad in a himation wrapped around his lower body. He holds a thyrsos in his left hand and a phiale in his right. On the reverse is a nude satyr who precariously rests his foot on a plant; he holds a thyrsos in his right hand and a wreath in his left. The scenes are nearly identical to one preserved on a krater in New York, no. 109 in Mayo, ed., *The Art of South Italy: Vases from Magna Graecia*.



PROPERTY FROM A PRIVATE COLLECTION, NEW ENGLAND

•33

A GREEK BLACK-GLAZED HYDRIA

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

15 in. (38.1 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, U.S., acquired by 1959; thence by descent to the current owner.



•34

A GREEK BLACK-GLAZED HYDRIA

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

16½ in. (41.9 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, U.S., acquired by 1959; thence by descent to the current owner.

PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

•35

A GREEK BLACK-GLAZED GUTTUS

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

5 $\frac{1}{8}$ in. (14.2 cm.) high

\$3,000-5,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owners from the above, 1982.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 22.

In relief on the central medallion is Scylla, the terrifying sea-monster who dwelled in a cave opposite the whirlpool Charybdis, thought to be at the Strait of Messina (Odysseus' encounter with her is described in Book XII of Homer's *Odyssey*). For a Canosan pottery flask with a related depiction of the monster, see no. 345 in Carratelli, ed., *The Western Greeks*.



•36

A GREEK POTTERY BOWL

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

5 $\frac{1}{8}$ in. (14.2 cm.) diameter

\$2,000-3,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owners from the above, 1995.





PROPERTY FORMERLY IN THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND DR. MANUEL GOTTLIEB

37

A CAMPANIAN PAINTED TERRACOTTA ANTEFIX OF A SATYR
CIRCA MID 4TH CENTURY B.C.

11½ in. (28.2 cm.) long

\$7,000-9,000

PROVENANCE:

with Dr. Jacob Hirsch (1874-1955), Munich.
Cranbrook Academy of Art, Bloomfield Hills, MI, acquired from the above, 1926.
The Cranbrook Collections, Sotheby Parke-Bernet, New York, 2-5 May 1972, lot 324.
Dr. Manuel Gottlieb (1909-1972) and Doris Gottlieb Brickner (1921-2021), New York, acquired from the above; thence by descent to the current owner.
For a similar example now in the Cleveland Museum of Art, see accession no. 1926.551.

OTHER PROPERTIES

38

A GREEK MARBLE HEAD OF HERMES
HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

8¾ in. (21.2 cm.) high

\$30,000-50,000

PROVENANCE:

Dr. G. Steinmarder, Zurich, acquired in Naples prior to 1941.
Private Collection, Switzerland, acquired from the above; thence by descent to Dr. P. Bachman, Switzerland, 1960s.
Antiquities, Christie's, London, 6 October 2011, lot 138.
with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XXIV, 2013, no. 8; vol. XXX, 2019, no. 9).

EXHIBITED:

Kunsthalle Bern, *Griechische und römische Kunst aus Schweizer Privatbesitz*, 12 June-30 August 1942.

PUBLISHED:

Griechische und römische Kunst aus Schweizer Privatbesitz, Bern, 1942, p. 9, no. 27.





39

A GREEK TERRACOTTA FEMALE FIGURE

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

12 $\frac{7}{8}$ in. (32.7 cm.) high

\$8,000-12,000

PROVENANCE:

Said to be from Megara.

Private Collection, France.

Catalogue d'une collection d'antiquités grecques dans l'attique et dans l'asie mineure, M. Delestre and M. Hoffman, Paris, 12 April 1876, lot 23.

Louis-Gabriel Bellon (1819-1899), Brittany, France; thence by continuous descent within the family.

Les antiques de Louis-Gabriel Bellon, Jack-Philippe Ruellan, Vannes, France, 4 April 2009, lot 339.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XXI, 2010, no. 123; vol. XXX, 2019, no. 59).

PUBLISHED:

E. de Chanot, "Terres-Cuites de Mégare," *Gazette archeologique* 2, 1876, pp. 48-49.

F. Winter, *Die Antiken Terrakotten*, vol. III, Teil 2, Berlin, 1903, p. 24, no. 4.



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

•40

A GREEK TERRACOTTA FEMALE FIGURE

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

10 $\frac{3}{4}$ in. (27.3 cm.) high

\$5,000-7,000

PROVENANCE:

Baron Joseph van der Elst (1896-1971), Belgium, acquired in Rome, 1950s-1960s; thence by descent to his son, Baron Francois van der Elst, Biot, France.

with Royal-Athena Galleries, New York, acquired from the above, 2002 (*Art of the Ancient World*, vol. XXVII, 2016, no. 68).

Acquired by the current owner from the above, 2002.

Greek and Roman Arms and Armor:
Property from a California Private Collector



41

A GREEK BRONZE CORINTHIAN HELMET

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

9¼ in. (23.5 cm.) high

\$80,000-120,000

PROVENANCE:

with Safani Gallery, New York.

Acquired by the current owner from the above, 2000.

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

The type is recognizable by its characteristic almond-shaped eye-holes, an elongated nose-guard rounded at its tip, and integral cheek pieces terminating in points at the lower edges. The form minimized the exposed skin to a small T-shaped area of the face, adding extra protection for the eyes, nose and mouth. A leather or felt liner would have been inserted to the interior for comfort. By 650 B.C. the type was hammered from a single heavy sheet, rather than the earlier method where two halves were joined by a central seam. This structural refinement added further strength to the helmet and afforded the warrior better protection.

The present example typifies the "Classical pinnacle of proportions and form" that took root in the first decades of the 6th century B.C. (p. 138 in Hixenbaugh, *Ancient Greek Helmets*). Note the gently sloping sides that create an elegant S-shaped curve from the top of the rounded dome towards the flaring neck guards, as well as the delicately peaked break between neck- and cheek-guards. The almond-shaped eyes gracefully extend to their outer canthii and are outlined with thick moldings, hatched for further emphasis. The nose guard is slender but formed out of thicker sheet, demonstrating both its function and aesthetics. The entire helmet features a row of meticulously-drilled small perforations around the edge, a feature of ornamentation rather than function. For the same fastidiously-drilled perforations along the border on slightly differently shaped Corinthian helmets, see nos. C589-599 in Hixenbaugh, *op. cit.*; for the closest parallels for the helmet shape but with larger perforations see nos. C413-417.







42

A GREEK BRONZE ILLYRIAN HELMET

LATE ARCHAIC PERIOD TO EARLY CLASSICAL PERIOD, CIRCA 500-420 B.C.

10 in. (25.5 cm.) high

\$30,000-50,000

PROVENANCE:

Private Collection, Europe.

The Property of a European Private Collector; *Antiquities*, Sotheby's, London, 11 July 1988, lot 136.

Axel Guttman (1944-2001), Berlin (Inv. no. H49, AG244).

The Art of Warfare: The Axel Guttman Collection, Part 1, Christie's, London, 6 November 2002, lot 52.

EXHIBITED:

Burg Güssing, Burgenland, Austria, *Die Ritter: Burgenländische Landesausstellung 1990*, 4 May-28 October 1990.

PUBLISHED:

H. Prickler, ed., *Die Ritter: Burgenländische Landesausstellung 1990*, Eisenstadt, 1990, pp. 135, 201-202, no. 6, pl. XLIV (AG 244).

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 319, no. I305.

The Illyrian helmet is one of two helmets introduced in the early 7th century B.C. Its sleek form was an early new design developed from the Kegel prototype, which had a cone-shaped dome, dating to the 8th century B.C. Stylistically unique, the type is characterized by a square face-guard and pointed non-hinged cheek pieces, and a smooth dome featuring raised parallel ridges running front to back along the top, to which a wood, leather and horse-hair crest would be pinned in place by the circular rivet at the crown (see pp. 131-133, Hixenbaugh, *op cit.*).

This finely-crafted example fits into a group of nearly-identical helmets described as "the Classical zenith of the Illyrian form" (p. 134 in Hixenbaugh, *op. cit.*). Of the roughly 150 surviving examples, they share the same design, proportions and craftsmanship, including ornamental pseudo-rivets along the edges, a stylized peak at the join of the cheek and sharply flaring neck-guards, and incised lines along the raised crest area. Crafted from a single metal sheet and of slightly thicker gauge, providing heightened protection in addition to an elegant form. They were made in a Greek workshop, likely Corinth or Athens, and were distributed widely, with examples found in Olympia, Athens, Macedonia and the Crimea. For the type, see nos. I300-I457 in Hixenbaugh, *op. cit.*



43

A GREEK BRONZE CORINTHIAN HELMET
ARCHAIC PERIOD, CIRCA 575-500 B.C.

7¾ in. (19.6 cm.) high

\$80,000-120,000

PROVENANCE:

Art Market, London.

Antiquities, Christie's, London, 11 June 1980, lot 273.

Axel Guttman (1944-2001), Berlin.

The Art of Warfare: The Axel Guttman Collection, Part 1, Christie's, London, 6 November 2002, lot 49.

PUBLISHED:

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 397, no. C433.





44

A GREEK BRONZE SAMNO-ATTIC HELMET

LATE CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

12 $\frac{3}{4}$ in. (31.5 cm.) high

\$50,000-70,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin.

The Axel Guttman Collection of Ancient Arms and Armour, Part 2,
Christie's, London, 28 April 2004, lot 101.

PUBLISHED:

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*,
New York, 2019, p. 491, no. X356.



The Samno-Attic type dates to the 5th-3rd century B.C. and developed from the Chalcidian. A native product of the South Italian colonies, this differs from its mainland Greek counterpart by favoring a spherical rather than peaked dome and removing the nose guard entirely. The cheek pieces are now attached by hinges instead of being constructed from a single sheet and the closely-fitting neck guard projects outward. It adheres to the general evolution of the period towards a lighter helmet with greater functionality, so features like wider openings for the face and ears are dominant to promote greater ability to hear and see and to be more comfortable for the warrior.

These helmets also embraced decorative flares and embellishments, which differed from their mainland counterparts. As Hixenbaugh explains, "Throughout history, especially during the colonization of the New World, we find instances of the same trend. Colonial workshops often produced

streamlined products of lesser quality but they sometimes were freed from the constraints of the Old World traditions and produced novel and often superior products as well" (op. cit. pp. 214-215). This superior, more ornate example is visible here in the raised M-shaped face-guard and molded brow, and peaked crown, atop which 3 tall tubular plume-holders emerge. Feathers were popular among the Italic people and were associated with Ares, the god of War, likely used to intimidate the enemy. Both Livy and Polybius make reference to *aigrettes* (horsehair crests and/or feathers) and their ability to create fear in battle (pp. 218-221 in Merrony, *Mougins Museum of Classical Art*). This type of helmet is often worn by Italic warriors as seen on South Italian vases (see a Campanian hydria at The Metropolitan Museum of Art, no. 92 in Mayo, *The Art of South Italy: Vases from Magna Graecia*).

For a similar helmet in the Mougins Museum, with the plume holders and peaked brow but no M-shaped molding, see no. 108 in Merrony, op. cit.



45

A ROMAN BRONZE ALLOY CAVALRY PARADE GREAVE WITH MARS

CIRCA EARLY 3RD CENTURY A.D.

13½ in. (33.3 cm.) high

\$30,000-50,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin, acquired by 1996 (Inv. no. R177, AG711).

The Art of Warfare: The Axel Guttman Collection, Part 1, Christie's, London, 6 November 2002, lot 88.

PUBLISHED:

M. Junkelmann, *Reiter wie Statuen aus Erz*, Mainz, 1996, p. 98, no. Q 25.

H. Born and M. Junkelmann, *Römische Kampf- und Turnierrüstungen: Sammlung Axel Guttman*, vol. VI, Mainz, 1997, pp. 114, 122-127, pl. XVI, fig. 81 (AG 711).

R. D'Amato and A.E. Negin, *Decorated Roman Armour: From the Age of the Kings to the Death of Justinian the Great*, Yorkshire, 2018, p. 124.

A.E. Negin, *Roman Decorated Armor of the Principate Era*, Russia, 2020, p. 394, no. 379.

Presented here is a depiction of Mars, the god of war, in raised relief. He stands frontally on a rounded ground, with his weight on his straight left leg, the right bent. Mars wears a metal cuirass with naturalistically-modelled musculature, including defined pectorals and abdominals. Below the breastplate is a leather garment with long pleats falling to his knees and covering his shoulders for added protection. A *paludamentum* is draped over his right shoulder and around his back, falling over his bent left arm. He dons a helmet atop his curly hair. His right arm is raised and bent, with the hand holding a long spear. His left arm is lowered, supporting a shield resting on the ground below. His legs are protected by greaves (wearing shoes?). Confront serpents flank Mars and their thin, scaly, undulating bodies run along the length of the greave. Below is a Capricorn in low relief in profile to the left.

Greaves have been known since the Late Bronze Age in Greece, as mentioned in Homeric epics and founds in the Mycenaean Warrior graves. Later Greek and Etruscan examples were more protective – covering the entire leg by lacing a bronze plate at the front— and less ornate. (p. 115 in R. D'Amato and A.E. Negin, *Decorated Roman Armour: from the Age of the Kings to the Death of Justinian the Great*).

By the Roman Republic, there were both plain and ornately-decorated examples, which some have categorized as either field or sport/parade armor (p. 61 in Stehenson and Dixon, *Roman Cavalry Equipment*). Greaves like the present example were made to protect fully, widening and narrowing to the contours of the warrior's legs but did not cover the back of the legs like its Greek predecessor. A hinged knee-guard was attached, perhaps while the cavalryman was already mounted, as it seems likely that this added protection hindered movement (p. 61, op. cit.).

For other decorative examples depicting Mars and Minerva, the Gods of war, and often with snakes, see the examples from the Straubing hoard, now in the Gäubodenmuseum, fig. 111 in D'Amato and Negin, op. cit. For a similar single greave with Mars from the hoard, see Robinson, *The Armour of Imperial Rome*, pl. 507, pp. 187,189. For a similar example from Raetia, see no. 477e in Simon, "Ares/Mars" *LIMC*, vol. II.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

46

A GREEK BANDED CARNELIAN SCARABOID WITH A HORSE

CLASSICAL PERIOD, CIRCA MID 5TH CENTURY B.C.

¾ in. (1.8 cm.) long

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent.

Masterpieces in Miniature: Ancient Engraved Gems Formerly in the G. Sangiorgi Collection, Christie's, New York, 29 April 2019, lot 9.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 21, no. 24.

A running horse at full gallop with loose reins flying behind was a popular subject during the Classical Period (see pls. 475-477 in Boardman, *Greek Gems and Finger Rings*). Here the horse is further embellished around its neck with either a wreath or a collar of bells. Letters, which Sangiorgi considered Etruscan but Boardman and Wagner (*op. cit.*) see as Greek, fill the open space in the field but as of yet defy translation.

On the back of the scaraboid exploiting a red layer in the stone is an acorn in relief, which is a true cameo, one of the earliest examples known. The side view of the stone shows how the acorn is at an oblique angle in relation to the flat base but still within the profile of the original domed back, so perhaps the acorn was cut to counteract a chip. Microscopic examination of the surface indicates that the acorn and the inscription are ancient, but both could have been added in antiquity at a later date.





ANOTHER PROPERTY

47

A GREEK CARNELIAN SCARAB WITH HERAKLES AND THE NEMEAN LION

ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

5/8 in. (1.5 cm.) long

\$10,000-15,000

PROVENANCE:

Probably collected by General Sir Frederick Adam (1781-1853), Scotland, Lord High Commissioner of the Ionian Islands, 1824-1832; thence by descent to his son, Charles Fox Frederick Adam (1852-1913) and his wife, Juliet Palmer (1857-1913), Paris and London; thence by continuous descent within the family. Property from the Descendants of William & Robert Adam; *Royal and Noble*, Sotheby's, London, 14 January 2021, lot 112 (part).

This small scarab is expertly engraved with Herakles battling the Nemean Lion. The beast is rearing with its forepaws wrapped around the hero and its head turned back. Herakles, wearing the lionskin, grasps the beast with one arm and holds a sword in one hand. The scene is framed by a hatched border. The beetle is simply cut with ridged carination and small incised v-shaped winglets.

The scene is nearly identical to one on a scarab in Paris attributed to an artist near the Semon Master and Epimenos. It is thought to be from western Greece, based on the form of beetle, and the scarab presented here must be by the same hand (see no. 271 in Boardman, *Archaic Greek Gems*). Of the scarab in Paris, Boardman (op. cit., p. 98) observes that the subject is remarkable as it is a variation of the canonical myth and its usual treatment in art. The Nemean lion was impervious to ordinary weapons, so Herakles eventually strangled it, then flayed it using its own claws, and forever after wore its pelt for protection, his most recognizable attribute. Here Herakles already wears the lion skin even though the combat is still in progress, and he attempts to slay it with a sword. This can be perhaps viewed as an example of continuous narration, where an artist combines different points of the myth into one scene in order to more fully tell the story.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

48

A GRECO-PERSIAN BLUE CHALCEDONY SCARABOID WITH A GRIFFIN

CIRCA LATE 5TH-EARLY 4TH CENTURY B.C.

5/8 in. (23 cm.) long

\$10,000-15,000

PROVENANCE:

with Jean P. Lambros (1843-1909), Athens. James Carnegie, 9th Earl of Southesk (1827-1905), Kinnaird Castle, Brechin, Scotland, acquired from the above, 1897; thence by descent. Colonel Ralph Andrew Harari (1893-1969), Cairo and London; thence by descent. with S.J. Phillips, London, 1976 (*The Ralph Harari Collection of Finger Rings*, no. 5). Acquired by the current owner by the 1980s.

PUBLISHED:

H. Carnegie, ed., *Catalogue of the Collection of Antique Gems formed by James Ninth Earl of Southesk K.T.*, London, 1908, p. 30, no. B12, pl. 3. J. Boardman and D. Scarisbrick, *The Ralph Harari Collection of Finger Rings*, London, 1977, p. 14, no. 5. J. Boardman, *Greek Gems and Finger Rings*, London, 2001, p. 431, no. 313 (as Greek, Common Style). H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: ikonographischer Vergleich*, Frankfurt am Main, 2009, p. 202, no. Fbbc34, pl. CXLVII.

The griffin is a monster of Near Eastern inspiration, but the reclining griffin depicted here, with a serpentine, maned neck, is wholly Hellenized in style (see Boardman, op. cit., 1977, p. 14). Griffins were popular on both the Greek and Greco-Persian series. The undisguised drill work for the paws suggest this is of eastern make, despite having been acquired in Athens in 1897. The gold bezel is a modern addition by Bulgari, NY.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

•49

A GRECO-PERSIAN BLUE CHALCEDONY SCARABOID WITH A WINGED SPHINX

CIRCA 4TH CENTURY B.C.

1½ in. (2.8 cm.) wide

\$7,000-9,000

PROVENANCE:

Private Collection, Newton, MA, brought from Iran to the U.S., 1983.
Private Collection, Boston.
Property of a New England Collector; *Antiquities*, Christie's, New York, 18 December 1998, lot 211.

PUBLISHED:

H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: ikonographischer Vergleich*, Frankfurt am Main, 2009, p. 190, no. Fbad14, pl. CXXXVII.

The scaraboid presented here is in the "Hellenizing" style which is connected to the Greco-Persian series on account of style but not by subject. Depicted here is a winged sphinx wearing what appears to be a visored helmet purely Greek in style. It is very close to and perhaps by the same hand as a sphinx in Geneva wearing a pilos helmet, pl. 956 in Boardman, *Greek Gems and Finger Rings*.



•50

A GRECO-PERSIAN GRAY CHALCEDONY SCARABOID WITH A BEARDED MALE GOAT-SPHINX

COURT STYLE, CIRCA LATE 5TH CENTURY B.C.

1 in. (2.5 cm.) long

\$4,000-6,000

PROVENANCE:

Private Collection, Newton, MA, brought from Iran to the U.S., 1983.
Private Collection, Boston.
Property of a New England Collector; *Antiquities*, Christie's, New York, 18 December 1998, lot 209.

PUBLISHED:

H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: ikonographischer Vergleich*, Frankfurt am Main, 2009, p. 192, no. FbadP2, pl. CXXXIX.

Within the Greco-Persian repertoire, there is a wide variety of human-headed monsters, almost always winged, including bull-men, who typically wear royal crowns, and sphinxes, both male and female. Bearded male sphinxes usually have leonine bodies but occasionally also sport goat horns and legs. The example presented here is a hybrid, with a fully leonine body but with the addition of goat horns. For a nearly identical example see no. GP-32 in Bernheimer, *Ancient Gems from the Borowski Collection*.



•51

**A GRECO-PERSIAN BLUE CHALCEDONY
SCARABOID WITH A PERSIAN HUNTER
SPEARING A BOAR**

ATTRIBUTED TO THE CAMBRIDGE GROUP,
CIRCA LATE 5TH-EARLY 4TH CENTURY B.C.

$\frac{7}{8}$ in. (2.2 cm.) wide

\$5,000-7,000

PROVENANCE:

Private Collection, Newton, MA, brought from Iran to the U.S., 1983.

Private Collection, Boston.

Property of a New England Collector; *Antiquities*, Christie's, New York, 18 December 1998, lot 204.

Hunting scenes are the most common subject for gems of the Cambridge Group, to which this gem has been attributed; most are scaraboids. In this group, the hunter is dressed in the Persian manner and rides a horse or pursues on foot and is typically armed either with a bow or spear. The prey can be either a lion, goat, boar, or, as here, a bear. For other gems of this group, see pls. 924-930 in Boardman, *Greek Gems and Finger Rings*.

•52

**A GRECO-PERSIAN BROWN CHALCEDONY
TABLOID WITH A PERSIAN HORSEMAN
SPEARING A BOAR**

ATTRIBUTED TO THE PENDANTS GROUP, CIRCA
LATE 5TH CENTURY B.C.

1 in. (2.5 cm.) wide

\$5,000-7,000

PROVENANCE:

Private Collection, Newton, MA, brought from Iran to the U.S., 1983.

Private Collection, Boston.

Property of a New England Collector; *Antiquities*, Christie's, New York, 18 December 1998, lot 205.

PUBLISHED:

H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*, Frankfurt am Main, 2009, p. 82, no. CbbP3, pl. LII.

The Pendants Group takes its name from several unusual pear-shaped pendants. Other gem shapes in the group are scaraboids and scarabs (see pls. 884-902 in Boardman, *Greek Gems and Finger Rings*, and for a related scene of a Persian man on a rearing horse spearing a charging boar, see the blue chalcedony scaraboid in the British Museum, pl. 905, in Boardman, *op. cit.*).



53

A GREEK AMETHYST RINGSTONE WITH A BUST OF A GODDESS
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

¾ in. (1.9 cm.) long

\$50,000-70,000

PROVENANCE:

Paul Julius Arndt (1865-1937), Munich (impression of gem preserved in *In Memoriam: Collezione Paul Arndt*).
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent.
Masterpieces in Miniature: Ancient Engraved Gems Formerly in the G. Sangiorgi Collection, Christie's, New York, 29 April 2019, lot 24.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 132, no. 120.

Engraved on this thin pale amethyst oval ringstone is the draped bust of a winged goddess wearing a peacock headdress. She has long curly locks of hair framing her neck, the so-called Libyan tresses. In the field before her the gem is inscribed for its owner Amyntas, meaning "defender," which was a royal Macedonian name.

The motif of a peacock headdress is unusual, and according to Boardman and Wagner (op. cit., p. 132), it is connected to the goddess Hera. When Zeus fell in love with Io, a priestess of Hera, the jealous goddess transformed her into a cow and placed her under the watch of the hundred-eyed monster Argos. Feeling sorry for Io, Zeus sent Hermes to kill the monster, but before he completed the task, Hera transferred Argos' eyes to the tail of a peacock in order to honor her faithful servant.

The iconography may be derived from Ptolemaic images of the goddess Isis, who sometimes wears a vulture headdress above Libyan tresses. Two other gems depict a goddess wearing a peacock headdress, perhaps Hera or her priestess, but neither is winged like the present example (see no. 116 in Richter, *Catalogue of Engraved Gems* and pl. 26,19 in Furtwängler, *Die antiken Gemmen*).



54

A PAIR OF GREEK GOLD IBEX-HEADED BRACELETS
HELLENISTIC PERIOD, CIRCA 4TH CENTURY B.C.

Each: 3 in. (7.6 cm.) wide

\$40,000-60,000

PROVENANCE:

Private Collection, U.K., acquired prior to 1970.
with Gawain McKinley (1945-1996), London.
with Ariadne Galleries, New York, acquired from the above, 1985.
Archéologie, Pierre Bergé & Associés, Paris, 30 May 2015, lot 162.
with Ariadne Galleries, New York.
Acquired by the current owner from the above, 2019.

(2)

The splendid ibex-headed bracelets presented here are each composed of a slightly tapering hollow tube formed from sturdy gold sheet, with the unsoldered seam running along the length of the interior. Each end is inserted into a cylindrical collar decorated with a band of petals and S-spirals of filigree beaded wire. The petals may once have been embellished with enamel, now lost. The ibex heads are soldered to the collars, their details worked freehand. Each has a chased spiraling star motif on the forehead. The sheet gold ears were made separately and soldered in place, as were the long horns of tapering beaded wire, their length extending back, their tips soldered to the hoop. They are similar in weight: one at 65.3 gr., and one at 63.9 gr.

Greek gold jewelry often feature animal head terminals, including lions, calves, rams and ibexes, as seen here. The earliest Greek examples are from the Archaic Period, but the type increased dramatically in popularity during the Hellenistic Period on account of the volume of gold brought to Greece following Alexander's conquests. For an early Greek example with lion head terminals, circa 560 B.C., see no. 82 in Deppert-Lippitz, *Griechischer Goldschmuck*. For a similar pair but with spiral-fluted rather than smooth hoops, see pl. XIX in Deppert-Lippitz, *op. cit.*, and for another pair, found at Pasargadae, in Iran, but clearly the work of a Greek artisan, see pl. 152 in Curtis and Tallis, *Forgotten Empire, The World of Ancient Persia*.



ANOTHER PROPERTY

55

A GREEK GOLD WREATH WITH OLIVE AND OAK LEAVES

LATE CLASSICAL PERIOD TO HELLENISTIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.

7½ in. (19 cm.) wide

\$40,000-60,000

PROVENANCE:

Private Collection, Mexico.

Acquired by the current owner from the above, 1982.

In ancient Greece, foliate wreaths were fashioned from gold and mimicked natural forms such as laurel, myrtle, olive, and ivy. These gold wreaths were frequently given as prizes for athletic and musical contests, bestowed by the State as a mark of honor. They were also used in religious processions, as funerary decorations and were popular dedicatory offerings made in temples.

For a discussion on wreaths, see Williams and Ogden, *Greek Gold: Jewellery of the Classical World*, pp. 36-37, where the authors note, "The most elaborate items of jewellery were usually made for the adornment of the head...[These gold wreaths] are known from burials in Macedonia, South Italy, Asia Minor and the North Pontic area" (pp. 36-37 in op. cit.). For an example of complete oak wreath, see nos. 60, op. cit.; for a complete olive wreaths, see no. 105, op. cit.

PROPERTY FROM A MIDWESTERN PRIVATE COLLECTION

•56

A GREEK GOLD MAENAD HEAD PENDANT

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

$\frac{3}{4}$ in. (1.9 cm.) long

\$6,000-8,000

PROVENANCE:

Antiquities, Sotheby's, New York, 8 June 1994, lot 245.

Private Collection, U.S., acquired from the above; thence by descent to the current owner.

This pendant depicts the head of a maenad wearing a wreath of ivy and berries in her hair and originally served as the terminal from an earring. For complete maenad head earrings see nos. 1684-1707 in Marshall, *Catalogue of the Jewellery, Greek, Etruscan and Roman in the Departments of the Antiquities, British Museum*.



•57

A PAIR OF GREEK GOLD IBEX-HEADED EARRINGS

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

Each: $\frac{3}{8}$ in. (1.5 cm.) wide

\$3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, New York, 14 December 1993, lot 231.

Private Collection, U.S., acquired from the above; thence by descent to the current owner.



PROPERTY FROM THE COLLECTION OF FRANCES BROCKHOLST CUTTING, BY DESCENT

58

AN EGYPTIAN GOLD SNAKE BRACELET

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

2 $\frac{1}{2}$ in. (7.1 cm.) wide

\$25,000-35,000

PROVENANCE:

with J.J. Klejman (1906-1995), New York.
Heyward Cutting (1921-2012), Cambridge, MA, acquired from the above, 1965;
thence by descent to the current owner.

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 worn by female figures depicted on Athenian vases during the 6th and 5th centuries B.C., but it became immensely popular in the late Hellenistic and Roman periods. As Walker explains (p. 318 in Walker and 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 in the British Museum, see no. 334 in op. cit.

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

59

A ROMAN CARNELIAN INTAGLIO OF MARS

CIRCA 1ST CENTURY B.C.

1 $\frac{1}{8}$ in. (4.1 cm.) high

\$150,000-250,000

PROVENANCE:

Thomas Howard, 21st Earl of Arundel (1586-1646), Arundel House, London; thence by descent to his wife, Aletheia Talbot Howard (1585-1654), Arundel House, London; thence by gift to her son, Henry Frederick Howard, 22nd Earl of Arundel (1608-1652), Arundel House, London; thence by descent to his son, Henry Howard, 6th Duke of Norfolk (1628-1684), Arundel House, London; thence by descent to his widow, Jane Bickerton Howard (1643-1693), Arundel House, London.

Henry Mordant, 2nd Earl of Peterborough (1621-1697), Drayton House, Northamptonshire, acquired from the above, circa 1690; thence by descent to his daughter, Lady Mary Mordant (1659-1705), Drayton House, Northamptonshire; thence by descent to her second husband, Sir John Germain (1650-1718), Drayton House, Northamptonshire; thence by descent to his second wife, Lady Elizabeth Germain (1680-1769), Knole House, Kent; thence by descent to her great-niece, Mary Beauclerk (1743-1812) on the occasion of her marriage to Lord Charles Spencer (1740-1820), 1762.

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 109.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 109.

with Francis E. Whelan (1848-1907), London, acquired from the above (according to auctioneer's book).

Charles Newton-Robinson (1853-1913), London.

Catalogue of the Valuable and Important Collection of Engraved Gems Formed by Charles Newton-Robinson Esq., Christie's, London, 22 June 1909, lot 71.

with Spink, London, acquired from the above (according to auctioneer's book). Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent.

Masterpieces in Miniature: Ancient Engraved Gems Formerly in the G. Sangiorgi Collection, Christie's, New York, 29 April 2019, lot 31.

with Ariadne Galleries, New York, acquired from the above.

Acquired by the current owner from the above, 2020.

EXHIBITED:

London, Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1904.

PUBLISHED:

18th century manuscript of the Arundel Collection, no. E 26, as "Martis paciferi imago."

A. Fountaine, *The Arundel Cabinet*, London, 1731, p. 9, no. E 26.

M.H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, p. 19, no. 109.

Burlington Fine Arts Club Exhibition of Ancient Greek Art, London, 1904, p. 221, no. 176, pl. CX.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 82, no. 124.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 129, no. 117.

Beazley Archive Gem Database no. 124.

This large intaglio depicts a bust of Mars wearing a crested helmet and a mantle draped over his shoulders. Boardman and Wagner (op. cit., p. 129) note that the features of the god, with his somber expression and quiet nobility, are reminiscent of the so-called Ares Borghese, a Roman creation inspired by earlier Greek types and which conforms to the classicizing tendencies popular during the Augustan era (see no. 21 in Simon and Bauchhenss, "Ares/Mars," in *LIMC*, vol. II). The subject was popular on coins and gems (see the glass example in the Kunsthistorisches Museum, Vienna, no. 192 in Simon and Bauchhenss, op. cit.). The large scale of the gem presented here suggests that it was perhaps worn exclusively as a pendant in antiquity and did not serve a sphragistic function.





60

A ROMAN OBSIDIAN AND GILT GLASS FINGER RING CIRCA 1ST-2ND CENTURY A.D.

1½ in. (3.8 cm.) wide

\$50,000-70,000

PROVENANCE:

Private Collection, Germany, acquired 1960s.
with Ariadne Galleries, New York, acquired from the above, 1986.
Private Collection, New York, acquired from the above, 1986.
Art Market, New York, acquired from the above, 2014.
Ancient Jewelry, Christie's, New York, 11 December 2014, lot 275.
with Ariadne Galleries, New York.
Acquired by the current owner from the above, 2018.

The obsidian hoop is slightly convex on the interior and rounded on the exterior with broad shoulders. The oval bezel is set with a pale, transparent thin green glass gem engraved with the Dioscuri standing on a groundline. Both Castor and Pollux are depicted nude, each armed with a crested helmet, holding a spear in one upraised hand and a sheathed sword and shield in the other. The engraved areas are overlaid with gold foil.

Roman finger rings sculpted from a single piece of stone are comparatively rare. The hoops can be plain, as seen on the example presented here, or ornamented, and are typically made from carnelian, chalcedony, rock crystal and amber (see nos. 1600-1601 in Marshall, *Catalogue of the Finger Rings, Greek, Etruscan & Roman in the Departments of Antiquities, British Museum*; no. 10.61 in Henig and MacGregor, *Catalogue of the Engraved Gems and Finger-rings in the Ashmolean Museum, II, Roman*; and nos. 260-261 in Chadour, *Rings: The Alice and Louis Koch Collection*). The type typically has the bezel engraved in intaglio for use as a seal, rather than with a separately-made gem in-set, as here. For a rock crystal ring set with a gold medallion, see no. 260 in Chadour, *op. cit.* The use of obsidian for a finger ring in the Roman period is exceedingly rare.



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

61

A ROMAN SARDONYX CAMEO WITH A BUST OF MINERVA
CIRCA 2ND-3RD CENTURY A.D.

1¼ in. (3.2 cm.) long

\$10,000-15,000

PROVENANCE:

Art Market, New York.

Ancient Jewelry, Christie's, New York, 8 December 1999, lot 74.

Antiquities, Bonhams, London, 1 May 2013, lot 222.

with Sotheby's, London.

Acquired by the current owner from the above, 2020.

Minerva (Athena to the Greeks) is depicted wearing her characteristic high-crested helmet and her scaly aegis. For a similar example but with the goddess in profile to the right see no. 130 in Henig, *The Content Family Collection of Ancient Cameos*.

•62

A ROMAN GREEN GLASS BEAKER WITH INSCRIPTION
CIRCA MID 1ST CENTURY A.D.

3¼ in. (8.2 cm.) high

\$7,000-9,000

PROVENANCE:

Shlomo Moussaieff (1925-2015), London and Jerusalem, acquired by 1998. *Ancient Glass from the Shlomo Moussaieff Collection*, Christie's, London, 6 July 2016, lot 228
Collection Shlomo Moussaieff; *Archéologie & Arts d'Orient*, Artcurial, Paris, 7 November 2017, lot 85.

The Greek inscription around the body of the beaker (ΕΥΦΡΑΙΝΟΥ ΕΦΩ ΠΑΡΕΙ) reads, "Rejoice in that at which you are present." Stern comments that the phrase is a contraction of a similar expression found in the Greek koine text of the New Testament (Matthew 22.50), prompting some to conclude that vessels bearing this inscription were used at the Last Supper. The phrase, however, was a well-known secular formula insisting that the vessel's user enjoy the here and now – "an appropriate exhortation at any meal or symposium" (p. 97 in *The Toledo Museum of Art: Roman Mold-Blown Glass*). For a similar beaker in the Getty Villa, see no. 7 in "Recent Important Acquisitions Made by Public and Private Collections in the United States and Abroad," *Journal of Glass Studies* 13.



63

A ROMAN GREEN GLASS HEAD FLASK
CIRCA 3RD CENTURY A.D.

4⅝ in. (11.7 cm.) high

\$20,000-30,000

PROVENANCE:

Said to be from Worms, Germany. Private Collection, The Netherlands. The Property of a Gentleman; *Ancient Glass*, Sotheby's, London, 20 November 1987, lot 45. with Sheppard & Cooper, London, 1995 (*Glass of the Dark Ages*, no. 2). Shlomo Moussaieff (1925-2015), London and Jerusalem. *Ancient Glass from the Shlomo Moussaieff Collection*, Christie's, London, 6 July 2016, lot 272. Acquired by the current owner, 2018.

This vessel is constructed from a two-part mold in the form of a bearded male head with luxurious curly hair. The tapering neck terminates with a short, everted, inward-folded rim and there is a mold seam on the underside of the base.

Stern notes that the subjects of head-shaped vessels were dictated by consumer demand with deities and mythological creatures, such as Medusa, most popular for their apotropaic qualities. Vessels depicting ethnic types, caricatures and ordinary people appear most frequently in Italy and northwestern Europe (see p. 203 in *The Toledo Museum of Art: Roman Mold-Blown Glass*). It has been suggested that the individual depicted on this vessel resembles the Emperor Antoninus Pius (r. 138-161), although no other representations of him in glass are otherwise known. For a similar example of an unknown bearded male head, see fig. 97, op. cit.





64

A ROMAN PALE-YELLOW GLASS DISH IN THE FORM OF A SHELL

CIRCA EARLY 4TH CENTURY A.D.

5 $\frac{1}{2}$ in. (14.2 cm.) wide

\$15,000-20,000

PROVENANCE:

Shlomo Moussaieff (1925-2015), London and Jerusalem, acquired by 1999.
Ancient Glass from the Shlomo Moussaieff Collection, Christie's, London, 6 July 2016, lot 284.
Acquired by the current owner, 2018.

For a similar example in cobalt blue, see no. 137 in Stern, *The Toledo Museum of Art: Roman Mold-Blown Glass*. Stern (op. cit., p. 199) remarks that most dishes of this class are typically constructed of decolorized glass and appear to originate from the area around modern-day Cologne and Dunaújváros, Hungary.



65

PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

•65

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

8¼ in. (20.9 cm.) high

\$2,000-3,000

PROVENANCE:

with Donald Morris Gallery, Birmingham, MI.
Acquired by the current owner from the above, 1985.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 19.

PROPERTY FROM A MIDWESTERN PRIVATE COLLECTION

66

AN ETRUSCAN TERRACOTTA HEAD OF A YOUTH
CIRCA 3RD-2ND CENTURY B.C.

10¼ in. (26 cm.) high

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, New York, 8 December 1995, lot 300.

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

•67

AN ETRUSCAN BRONZE MIRROR
CIRCA LATE 4TH CENTURY B.C.

8½ in. (21.6 cm.) long

\$5,000-7,000

PROVENANCE:

with Elsa Bloch-Diener (1922-2012), Bern, acquired by 1975.
The Elsa Bloch-Diener Collection; *Antiquities*, Christie's, London, 5 July 2017, lot 66.

Art Market, London, acquired from the above.

with Vilmar Numismatics, Big Indian, NY.

Acquired by the current owner from the above, 2018.

This engraved mirror depicts Turms standing in front of a seated Tinia (the Etruscan version of Hermes and Zeus), identified by accompanying inscription in the field. For a discussion on the gods on Etruscan mirrors, see pls. 75-79, pp. 91-92 and 95 in Thomson de Grummond, ed., *A Guide to Etruscan Mirrors*.

OTHER PROPERTIES

•68

AN ETRUSCAN BRONZE HERCLE
CIRCA 4TH-3RD CENTURY B.C.

6¼ in. (15.8 cm) high

\$5,000-7,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.

Acquired by the current owner from the above, 1979.



66



67



68



69

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

11 $\frac{7}{8}$ in. (30.1 cm.) high

\$25,000-35,000

PROVENANCE:

with Robert Haber & Associates, New York, 1991
(*Gods, Beast and Men: Images from Antiquity*, p. 30).

with Safani Gallery, New York, 1999 (*2000 Years+: An Exhibition of Art 2,000 to 7,000 Years Old*, no. 11a).

Acquired by the current owner from the above, 1999.

The pose of the present sculpture – a satyr pouring from a wineskin positioned on his raised right leg – is exactly paralleled by a number of extant works depicting Silenus engaging in the same activity (see the example in Newby Hall, no. 13 in Boschung and von Hesberg, *Die antiken Skulpturen in Newby Hall sowie in anderen Sammlungen in Yorkshire*). The comparatively youthful body and inclusion of a nebris, however, indicate that the subject must be a satyr rather than Silenus, who is typically portrayed with fleshy pectorals and a pronounced abdomen. The remains of a channel to his left side suggest that the satyr may have formed part of a fountain group.

70

A ROMAN MARBLE VEILED FEMALE HEAD
JULIO-CLAUDIAN PERIOD, CIRCA 1ST CENTURY A.D.

9½ in. (24.1 cm.) high

\$20,000-30,000

PROVENANCE:

Antiquities, Sotheby's, New York, 28 November 1990, lot 103A.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. VII, 1992, no. 40; vol. XXX, 2019, no. 16).

The lack of preserved attributes makes identifying this female difficult. Her center-parted wavy locks and idealized gaze with heavy-lidded almond-shaped eyes recall the statue of Demeter or Persephone in the Palazzo Doria-Pamphili, Rome (see no. 609 in Matz, *Antike Bildwerke in Rom*). However, private individuals were also portrayed veiled and with idealized features during the Julio-Claudian period, so it is equally plausible that it is a portrait (compare fig. 8a-b in Kleiner, *Roman Group Portraiture: The Funerary Reliefs of the Late Republic and Early Empire*).



PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

71

A ROMAN MARBLE MALE TORSO
CIRCA 1ST CENTURY A.D.

14¾ in. (36.5 cm.) high

\$30,000-50,000

PROVENANCE:

with Safani Gallery, New York.

Acquired by the current owners from the above, 1989.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 24.

This torso depicts a youthful figure with well-defined musculature. His left leg is relaxed and slightly advanced, causing a pelvic thrust to his right. His now-missing right arm was once raised while his left arm was pulled back. The type is likely a Roman adaptation of a Greek original from the late Classical Period and recalls works associated with Praxiteles, such as his statue of "The Satyr Pouring Wine." For a similar example now at the Getty Villa but with the hip thrust to the left, see p. 217 in Settis, et al., eds., *Serial/Portable Classic: The Greek Canon and its Mutations*.



72

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPRESS LIVIA

AUGUSTAN PERIOD, CIRCA LATE 1ST CENTURY B.C.

13¾ in. (35 cm.) high

\$150,000-250,000

PROVENANCE:

Private Collection, Switzerland, acquired 1970s.

Art Market, London and Geneva.

with Safani Gallery, New York, by 2000 (*47th Winter Antiques Show*, no. IV).

Art Market, London and Geneva.

Antiquities, Bonhams, London, 21 April 2005, lot 201.

with Axel Verwoordt, Belgium, acquired from the above.

Acquired by the current owner, New York, from the above, 2005.

Livia Drusilla was born in 58 B.C., the daughter of Marcus Livius Claudianus of the patrician *gens Claudia* and his wife Afidia. In either 43 or 42 B.C. she married Tiberius Claudius Nero, with whom she had two sons. She met Octavian, the future Emperor Augustus, in 38 B.C., while pregnant with her second child. Octavian was also married at the time to Scribonia, whom he divorced so that he could marry Livia. Her first son Tiberius would later be Augustus's successor, while her second son Drusus was born after her marriage to Augustus. Despite the hint of scandal to begin their lives together, Livia and Augustus were dedicated to each another throughout their 51 years of marriage.

Augustus and Livia carefully cultivated their images. Those devised for her, according to Bartman (*Portraits of Livia, Imaging the Imperial Woman in Augustan Rome*, p. 72) "promoted her various personae: traditional mother and virtuous wife, dynastic matriarch, and highest ranking woman in Rome." To achieve this, her portraits display "an ageless and elegant beauty," and a "calm and dignified demeanor" (op. cit., p. 74). For portraits made during her lifetime, she is shown wearing a distinctive coiffure characterized by a roll of hair above the forehead, known as a *nodus*. This hairstyle was popularized by Livia, and emulated by all strata of society, from women of the court, to the aristocracy, and even to freedwomen.

Of her lifetime portraits, four main types have been identified, each named after the present location of the finest surviving examples. The Faiyum (also known as the Copenhagen type 615) and Marbury Hall types are most closely related to the present example but differ chiefly in the form of the nodus,

which, on the Marbury Hall type, is flat, tapering into a braid over the crown of the head and then wrapped into a chignon, while the nodus of the Faiyum type is taller and heavier (p. 76 in Kleiner, *Roman Sculpture*).

According to Bartman (op. cit. pp. 74-75), the Faiyum type "should be seen as the female counterpart to the Prima Porta type, created circa 27 B.C. for Augustus. Both share crisply defined features, a regular but not quite symmetrical hair arrangement, and restrained facial modelling. Like the Prima Porta typology, Livia's Faiyum type conveyed an image that was physiognomically distinct yet classicizing..." Further, "...the Faiyum introduced a new element of generalism into the early portrait by flattening the facial planes, enlarging the eyes, shrinking the mouth and reducing the detailing of the hair that frames the face. Neither harshly veristic nor fully ideal, the Faiyum type placed Livia between the realm of the ordinary republican matron and the immortal goddess."

Closest in style to the head presented here is an example now in The Walters Art Museum (see Bartman, op. cit., figs. 13-14, cat. no. 75), which the author also sees as a hybrid of the Marbury Hall and Faiyum types. On the present example the chignon is absent but would have been finished in marble dust stucco. The surface of the marble at the back was intentionally roughened in order for the stucco to adhere. As the portrait would have been painted, the difference between carved marble and stucco adjuncts would have been invisible. The use of stucco was common for sculptures produced in Egypt, which had no marble quarries.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

73

A ROMAN MARBLE HERM HEAD

CIRCA 1ST CENTURY A.D.

14½ in. (36.8 cm.) high

\$200,000-300,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, acquired in France, 1974 (*The 2nd Exhibition of Kokusai Bijutsu*, no. 63).
Property from a Japanese Private Collection; *Antiquities*, Sotheby's, New York, 5 December 2007, lot 78.

This impressive lifesize head is fashioned in a manner recalling the Greek Classical Period, as seen here with his center-parted wavy hair bound in a diadem and large spiral curls falling along his temple and before the ear. The strands radiate from the crown of his head and are brushed back and fall along the nape of his neck in one large plait. A thick strand of hair is pulled back behind each ear and would have fallen along his neck and onto his shoulders. His face features an elongated mustache and full beard terminating in volute curls. His forehead is defined with one deep horizontal crease and he is portrayed with heavy-lidded almond-shaped eyes and slightly parted lips.

Closely-related examples have been ascribed to either Hermes or Dionysos, probably all based on Greek originals of the late 5th century B.C. (see for example the head and partially-preserved herm shaft in Rome, Museo Gregoriano Profano, no. 196d in Gasparri "Dionysos," *LIMC*, vol. III and no. 2165-2166 in Arndt and Amelung, *Photographische Einzelaufnahmen: Antiker Skulpturen*, Serie VIII, where the same work is identified as Hermes).

During the Archaic and Classical Periods, herms – named for Hermes and therefore depictions of the god – were primarily apotropaic in nature, serving as protectors of travelers, cities and homes. Later Roman variations introduced Bacchic subjects (in addition to portraits of poets, philosophers and statesmen) and were used as decorative adjuncts in niches or displayed around pools and gardens. As Gasparri notes (op. cit., pp. 441-443), it is impossible to securely identify the intended subject due to the largely fragmented nature of extant herms and the absence of contemporaneous documentation. Moreover, the Roman love of decorative objects transformed what were religious Greek images into ornamental sculptures, deviating from their original iconography as artists and patrons deemed appropriate.

For another similar herm head in Madrid, see no. 100 in Schröder, *Katalog der antiken Skulpturen des Museo del Prado in Madrid*.



OTHER PROPERTIES

74

A ROMAN MARBLE HEAD OF APOLLO
CIRCA 1ST-2ND CENTURY A.D.

6½ in. (16.5 cm.) high

\$12,000-18,000

PROVENANCE:

Georges Daumas (d. 1948), France, acquired late 19th-early 20th century; thence by continuous descent. *Antiquities*, Bonhams, London, 5 October 2011, lot 113. with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XXIV, 2013, no. 9; vol. XXX, 2019, no. 5).

This head of Apollo, depicted with wavy, centrally-parted hair that falls in long tresses on either side of his neck, is a Roman copy of a Greek original of the 4th century B.C., thought to belong to a kitharoidos-type figure. See no. 570 in Lambrinudakis et al., "Apollon," *LIMC*, vol. II.



75

A ROMAN MARBLE HORSE HEAD
CIRCA 2ND CENTURY A.D.

9 in. (22.8 cm.) long

\$15,000-20,000

PROVENANCE:

with Henry Anavian, Sumer Gallery, New York. Acquired by the current owner from the above, 1976.

For a closely related horse head emerging from a figure of Cupid, see p. 7 in Shaw, *The Horse as Motif: 1200 B.C.-1966 A.D.*



76

A ROMAN MARBLE BACCHUS

CIRCA 2ND CENTURY A.D.

29¼ in. (74.2 cm.) high

\$150,000-250,000

PROVENANCE:

Private Collection, Paris.

with Simone de Monbrison (1922-2015), Paris.
with Mele Gallery, New York, acquired from the
above, 1984.

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

Acquired by the current owner from the above, 2011.

The identification of the present figure as Bacchus is confirmed by the cluster of grapes on the tree trunk and the remains of an attribute on his right shoulder, almost certainly a thyrsus. He is depicted with well-defined musculature, standing erect with his weight on his left leg and the right slightly advanced. He rests his left arm on the support. Serpentine tendrils of hair fall onto his shoulders. The sculpture is a variation of the so-called "Cyrene Type," named for an example found in the Temple of Dionysos in that city (see no. 119 in Gaspari, "Dionysos," in *LIMC*, vol. III).





77

A ROMAN MARBLE CUPID

CIRCA 2ND-3RD CENTURY A.D.

15½ in. (39.3 cm.) high

\$60,000-80,000

PROVENANCE:

Larz Anderson (1866-1937) and Isabel Weld Perkins (1876-1948), Boston and Washington, D.C., acquired by 1911; thence by bequest to The Society of the Cincinnati, Anderson House, Washington, D.C., 1937.

Deaccessioned Property from the Society of the Cincinnati, C.G. Sloan & Company, Washington, D.C., 5 December 2000, lot 63.

Private Collection, U.S., acquired from the above.

Art Market, New York.

Acquired by the current owner from the above, 2020.

Cupid is here depicted as a chubby adolescent boy, standing with his head dramatically turned over his right shoulder, with his right arm extending across his torso. His characteristic long wavy hair is arranged in a loose central top-knot with long tresses terminating in corkscrew curls. He has pudgy cheeks, heavy-lidded eyes and parted lips pursed ever so slightly into an impish smile. In the absence of surviving attributes such as wings, bow or torch, it is impossible to say if the divine child is the intended subject rather than a mortal boy, but Cupid seems likely. In fact the god can be shown wingless, as seen on a pair of Roman silver skyphoi where winged and wingless Cupids cavort together (see no. 387 in Picón, *Art of the Classical World in the Metropolitan Museum of Art*). For the attribute once held by the Cupid presented here, compare the wall-painting from Pompeii, now in the National Archeological Museum, Naples, where a Cupid holds a torch to one side in both hands while similarly turning his head away (see no. 151 in Blanc and Gury, "Eros/Amor, Cupido," *LIMC*, vol. III).

This statue was previously in the collection of Larz Anderson (1866-1937) and Isabel Weld Perkins (1876-1948). Anderson, an American ambassador posted to Italy, met Perkins in 1896 when she was in Europe for her Grand Tour. Born in Boston and the only child of Civil War naval officer George Hamilton Perkins, she came from one of America's most prominent families and was a multi-millionaire by the time she was five. The Andersons soon built a Beaux-Arts style mansion on Embassy Row in Washington that was used to showcase their eclectic collection of historic artifacts acquired during their travels abroad. The Anderson House, as it was known, in addition to the collection, was bequeathed to the Society of the Cincinnati upon Larz's death. The cupid presented here is mounted on an inverted ancient marble column capital, and was once displayed in the Anderson mansion with other Roman marbles of comparable scale similarly mounted.





78

AN OVER-LIFESIZED ROMAN BRONZE RIGHT ARM
CIRCA 1ST-3RD CENTURY A.D.

25½ in. (64.7 cm.) long

\$70,000-90,000

PROVENANCE:

Private Collection, Graz, Austria.
with Dr. Hubert Lanz, Numismatik Lanz, Munich.
Private Collection, Munich, acquired from the above, 1979.
Art Market, U.K., acquired from the above, 2014
Acquired by the current owner from the above, 2019.

The elegantly-modelled arm is depicted with the index finger and thumb gracefully extended and the other three fingers folded toward the palm. The impressive scale indicates that it likely originated from a statue of an emperor or deity. The positioning of the fingers is nearly identical to those found on the statue of the Emperor Trebonianus Gallus, now in New York (see no. 471 in Picón, et al., *Art of the Classical World in The Metropolitan Museum of Art*), and suggests that this arm, like Trebonianus', once held a spear.



PROPERTY FROM A MIDWESTERN PRIVATE COLLECTION

•79

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

3 $\frac{3}{8}$ in. (9.2 cm.) high

\$5,000-7,000

PROVENANCE:

with Mathias Komor (1909-1984), New York (Inventory no. Q432).
Dr. Robert Waelder (1900-1967), Haverford, PA, acquired from the
above, 1955; thence by descent.
Property from the Collection of Dr. Robert Waelder; *Antiquities*,
Christie's, New York, 2 June 1995, lot 31.
Private Collection, U.S., acquired from the above; thence by descent to
the current owner.

EXHIBITED:

Philadelphia, University Museum, University of Pennsylvania, *What
We Don't Know: An Exhibit of Private Collections in Honor of the Fourth
International Congress of Classical Studies*, 24-29 August 1964.

PUBLISHED:

*What We Don't Know: An Exhibit of Private Collections in Honor of the
Fourth International Congress of Classical Studies*, Philadelphia, 1964,
no. 25.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

80

A ROMAN BRONZE JUG
CIRCA 2ND-3RD CENTURY A.D.

13 $\frac{3}{4}$ in. (34.9 cm.) high

\$8,000-12,000

PROVENANCE:

Art Market, London.
Antiquities, Christie's, New York, 9 December 1999, lot 353.

81

A ROMAN MARBLE HEAD OF ISIS

CIRCA 1ST-2ND CENTURY A.D.

15½ in. (39.4 cm.) high

\$200,000-300,000

PROVENANCE:

Joseph Jonas (1886-1954), Paris and Geneva; thence by descent.
Collection Joseph Jonas, Jacques Desamais, Avignon, 29 June 2003, lot 53.
with Barakat Gallery, Los Angeles and London.
Archéologie: Favez Barakat, Pierre Bergé, Paris, 14 December 2009, lot 106.
Antiquities, Sotheby's, New York, 11 June 2010, lot 36.
with Galerie Chenel, Paris, 2013 (*Visage*, pp. 56-57).
with Axel Vervoordt, Belgium, acquired from the above, 2014.
Acquired by the current owner, New York, from the above, 2014.

The Egyptian goddess Isis came to be immensely popular throughout the ancient world following Alexander the Great's conquest of Egypt and the founding of his namesake city. The Egyptian triad of Isis, her husband Osiris and their son Horus was transformed by Alexander's successors, the Ptolemies, into Isis, Serapis and Harpokrates, the divine family mirroring the Ptolemaic royal family (see Bricault, "Traveling Gods: The Cults of Isis in the Roman Empire," in Spier, Potts and Cole, eds., *Beyond the Nile, Egypt and The Classical World*, p. 224). No doubt due to the presence of Egyptian and Alexandrian traders, the cult was established outside of Egypt in port cities throughout the Mediterranean, including in Piraeus, the port of Athens, by the late 4th century B.C. In Rome, despite some attempts at suppressing the cult, Isis and Serapis were eventually to be included in the official pantheon by the early Imperial Period.

Images of Isis are iconographically distinct from other female deities, recognizable by the fringed mantle tied into the characteristic "Isis" knot between the breasts (also worn by her priestesses), and the long corkscrew curls framing her face, or, alternatively, an Egyptian style wig. Other attributes may include an Egyptian crown, the Basileion, composed of Hathor horns, a solar disk and upright plumes, and a sistrum and situla held in her hands. The example presented here, the underside of which is carved for insertion, recalls the head from a standing figure of the goddess found in a villa at the Porta Latina in Rome (no. 34 in Tinh, "Isis," *LIMC*, vol. V). Both share the spade-shaped forehead, arching brows, heavy-lidded eyes and voluptuous lips, as well as center-parted hair and corkscrew curls falling along the neck. Our Isis preserves a mortice and remains of an iron pin on the crown of the head behind the center part of the hair, likely for insertion of the Basileion. The back and sides of the head are roughly finished and preserve several smoothed areas and mortices, suggesting that either this was originally finished in marble dust stucco or that she wore a separately-made veil. For a closely-related veiled goddess from the Egyptian sanctuary at Gortyna, Crete, now in the Heraklion Archeological Museum, see no. III.20 in Arslan, et al., *Iside, Il Mito, Il Mistero, La Magia*.





PROPERTY FORMERLY IN THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND DR. MANUEL GOTTLIEB

82

A ROMAN MARBLE MALE TORSO

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

30½ in. (77.4 cm.) high

\$50,000-70,000

PROVENANCE:

Antiquities, Parke-Bernet Galleries, New York, 4 December 1969, lot 178.

Dr. Manuel Gottlieb (1909-1972) and Doris Gottlieb Brickner (1921-2021), New York, acquired from the above; thence by descent to the current owner.

For decades, Dr. Manuel Gottlieb (1909-1972) and Doris Gottlieb Bricker (1921-2021) played an outsized role in the cultural life of New York City and in the Jewish community at-large. Gottlieb, a dental surgeon and educator, was a graduate of the Columbia University College of Dentistry and had been a visiting professor of dentistry at the Hebrew University of Jerusalem, the University of Turin and the Melli University in Iran. Brickner dedicated her life to social causes and helped found the Community Synagogue in Sands Point, New York, the American Jewish World Service, the American Friends of the Jewish Museum of Greece and the Gomez Hill House in Newburgh, NY. In 1981 she also raised funds to support the excavation of a catacomb outside the town of Venosa, Italy. Brickner understood the role that ancient art played in educating younger generations about their past. Speaking of her grandchildren Brickner remarked, "Recently, I let them hold an ancient statue from my archaeology collection, which gave them a sense of awe and Jewish history. I'm trying to create memories for their future."



PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

83

A ROMAN MARBLE PORTRAIT HEAD OF ARISTOTLE
CIRCA 2ND CENTURY A.D.

12¼ in. (31.1 cm.) high

\$40,000-60,000

PROVENANCE:

with Marvin Kagan Art, New York.

Acquired by the current owners from the above, 1988.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 25.

Richter surmises that portraits of Aristotle – the great Greek polymath and tutor of Alexander the Great – all depict him as a 60 year-old man with “a short beard, a wide mouth, with a full lower lip, and a high, very broad, furrowed, mostly bald forehead” (see p. 174 in *The Portraits of the Greeks*).

Aristotle’s most prominent feature is his distinguished forehead, which Richter (op. cit.) notes contributes to his “expression...of high intelligence, with exceptional powers of concentrated observation.”

The present portrait depicts Aristotle with a bald pate and long wavy locks at the side. He has a creased forehead above heavy-lidded, almond-shaped eyes, prominent nasolabial folds, and a curly mustache and beard. Comparison to a portrait in the Bibliothèque Mazarine (figs. 999-1000 in Richter, op. cit.) that also shares the same full closed lips and prominent wrinkles and folds confirm that Aristotle is the intended subject.

Roman portraits of Aristotle are based on a now-lost 4th century B.C. prototype traditionally ascribed to Lysippos. An inscription on a headless Roman herm in Athens (“Alexander set up this portrait of the divine Aristotle, son of Nikomachos, fountain of wisdom”) indicate that the posthumous portrait was commissioned by Alexander the Great (see Richter, op. cit., pp. 171, 175). That Romans several centuries later revered the Greek philosopher is established not only by the numerous extant portraits but also by the poet Juvenal who remarks, “No garden is perfect unless it contains a portrait of Aristotle or one of Pittakos” (*Satires* 2, 5-6).



THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

84

A ROMAN MARBLE HEAD OF APOLLO
CIRCA 1ST-2ND CENTURY A.D.

11½ in. (29.2 cm.) high

\$150,000-250,000

PROVENANCE:

Art Market, Rome, by 1938 (Deutsches Archäologisches Institut Rom, neg. nos. 38.201-38.217).

Antony Whitaker (d. 2001), London.

The Property of Antony Whitaker, Esq.; *Antiquities*, Sotheby's, London, 3 December 1991, lot 184.

Antiquities, Sotheby's, New York, 8 December 2010, lot 50.

with Oliver Forge and Brendan Lynch, London.

Acquired by the current owner from the above, 2011.

PUBLISHED:

Arachne Online Database no. 130096.

Apollo was the ancient Greek and Roman god with multifaceted dominion over light, the sun, truth, prophecy, music and poetry. The son of Zeus and Leto, and the twin brother of Artemis, Apollo was among the most important gods in the Greco-Roman pantheon.

The god is portrayed in ancient art with an idealized beauty encompassing the strength of the male physique often combined with a subtle touch of femininity, both characteristics espoused here in a decidedly androgynous fashion. Indeed, Apollo was the ideal *kouros*, or youth, in ancient Greece. As Carpenter remarks (*Art and Myth in Ancient Greece*, p. 43), "in Classical and later art [Apollo] is always beardless and often naked, the epitome of young male beauty." While he is often depicted with a lyre or kithara – symbolic of his role as the patron deity of poets and musicians – he is also associated with the bow and arrow, underlying the destructive tendencies of the god and his ability to ward off evil and illness.

The Apollo presented here is depicted with his head dramatically turned to his left on a long neck. His idealized classical visage displays deep-set almond-shaped eyes beneath slightly arching brows. His cheeks narrow to a pronounced chin, his mouth with full parted lips. Apollo's wavy hair is center parted and bound in a broad fillet. Symmetrical curls cover the nape of his neck and escape before the ears.

While the type resembles some depictions of Aphrodite, his identification as Apollo is confirmed by comparison to a number of extant Roman examples based on earlier Greek prototypes from the 5th and 4th centuries B.C. It is a purely Roman eclectic creation, based in part on the Apollo Sauroktonos of Praxiteles (compare the Apollo in Copenhagen at the Ny Carlsberg Glyptotek, no. 81m in Lambrinudakis, et al., "Apollon," *L/MC*, vol. II).





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

85

A ROMAN MARBLE TORSO OF CUPID

CIRCA 2ND CENTURY A.D.

25¼ in. (64.1 cm.) high

\$40,000-60,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Galerie Segredakis, Paris.
Paul Mayén (1918-2000), New York, noted architect and industrial designer,
acquired from the above, 1987.
Private Collection, New York, acquired from the above.
Property from a New York Private Collection; *Antiquities*, Sotheby's, London, 12
June 2017, lot 23.

Paul Mayén (1918-2000) was a Spanish-born architect, industrial designer and the founder of Habitat, Intrex and Architectural Supplements, Inc. In the early 1950s, Mayén met Edgar Kaufmann Jr., whose family owned Frank Lloyd Wright's famed Fallingwater house in Mill Run, Pennsylvania. Mayén and Kaufmann would remain life partners and upon Edgar's inheritance of the property, the couple would regularly spend weekends there until it was donated to the Western Pennsylvania Conservancy in 1963. Mayén designed the visitor's center at Fallingwater, and many of his designs can be found in the permanent collection of the Museum of Modern Art.



PROPERTY FROM THE ESTATE OF YRIS R. SOLOMON (1935-2021)

86

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR HADRIAN

REIGN 117-138 A.D.

12 $\frac{3}{8}$ in. (31.4 cm.) high

\$70,000-90,000

PROVENANCE:

with K. Rabenou Gallery, New York, acquired by 1970; thence by continuous descent to the current owner, New York.

Publius Aelius Hadrianus served as emperor for twenty-one years, from 117-138 A.D. As Kleiner notes (p. 238 in *Roman Sculpture*), there are more surviving portraits of Hadrian than of any other emperor besides Augustus. This proliferation owes itself to two factors: his long reign and his extensive travels across the Roman Empire, as statues of Hadrian were erected by cities in anticipation of or in appreciation of his visits.

Hadrian's depiction marks a consequential moment in Imperial portraiture. In addition to being depicted as a never-aging adult (he became emperor at the age of forty-one and is depicted this age in all his portraits), Hadrian

was also the first emperor to wear a beard, a trend that each of his adult successors would adopt until the 4th century. As Opper remarks (p. 69 in *Hadrian: Empire and Conflict*), "Many scholars have seen in Hadrian's attire an echo of his general character and outlook, replacing the marital attitude of Trajan with an interest in culture and the arts...In this reading, Hadrian's beard becomes a Greek beard, the distinctive outward sign of the *graeculus* Hadrian. For a full beard had long been associated with the Greeks, especially the Greeks of the classical past to which their modern descendants increasingly turned..."

Kleiner (op. cit., pp. 238-240) divides Hadrian's portraits into six main types, distinguished primarily by subtle distinctions in the arrangement of the emperor's hair. The loss to some curls in this portrait make precise identification of its type difficult, but comparisons can be made to the so-called Cuirass-Paludamentum-Bust Baia type and its two successors that are defined primarily by the emperor's comparatively broad and round face and the generally disorganized treatment of the curls that fall across his forehead. Also compare this portrait to the one at the Rhode Island School of Design Museum, attributed to the Imperatori 32 type, no. 34 in Ridgeway, *Museum of Art, Rhode Island School of Design: Catalogue of the Classical Collection*.



87

A ROMAN MARBLE GODDESS

CIRCA MID 2ND CENTURY A.D.

49 in. (124.4 cm.) high

\$300,000-500,000

PROVENANCE:

Said to be from Antinoöpolis, with Vincent (1886-1967) and Olga (1906-2000) Diniacopoulos, Montreal, brought to Canada by 1951; with K. Rabenou Gallery, New York, acquired from the above, 1958; thence by continuous descent to the current owner, New York.

The goddess is depicted standing on an integral plinth with her weight on her right leg and with the left leg slightly bent. She wears a floor-length peplos with her sandaled feet emerging from below the hem, and a mantle draped over both shoulders. The mantle falls from the right shoulder in an arc across her lower body and descends in columnar fashion below her left arm. The folds of both garments are artfully delineated in contrasting style, the peplos characterized by deep horizontal flutes, the mantle by taut arcing folds that reveal the form of her body beneath. Her center-parted wavy hair is crowned with a thick circlet and covered with a veil, with wavy strands falling along her neck. Behind the circlet is a drilled mortise for insertion of a now-missing separately-made crown. Which goddess is depicted is difficult to establish due to the lack of surviving attributes, although the suggested Antinoöpolis provenance and the drilled mortise for a diminutive crown suggests a syncretistic Isis or Ceres. For a related depiction in terms of the treatment of the veiled head, see the marble figure now described as Demeter with features of Io/Isis, no. 189 in Comstock and Vermeule, *Sculpture in Stone, The Greek, Etruscan and Roman Collections of the Museum of Fine Arts, Boston*.

Vincent (1886-1967) and Olga (1906-2000) Diniacopoulos were dealers, restorers and collectors whose influence reached across three continents during the mid 20th century. As Blumer notes (p. 12 in *Finding Home: The Diniacopoulos Family and Collection*), "Vincent and Olga Diniacopoulos set up multiple homes throughout their lives while also remaining on the move, travelling the world over and seeming to cross time periods to search for, assess, buy, and sell artefacts." Vincent (born Vikentios) was an ethnic Greek who was born and raised in Constantinople. After the fall of the Ottoman Empire, Vincent emigrated to Cairo in the 1920s where he met Olga Nicolas, a member of the Egyptian Greek community. Together they ran an art gallery in the south of France and then later settled in Montreal in 1951, although they continued to make frequent trips back to Europe and the Middle East. This marble was photographed by Arakel Artinian (1892-1979) of the Venus Photo Studio in Cairo, likely prior to 1951. It was then purchased by Khalil Rabenou from the Diniacopouloses (operating under the name Monsieur et Madame D. Vincent) in 1958 and has remained in the family ever since.





PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

88

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

REIGN 117-138 A.D.

13 in. (33 cm.) high

\$15,000-20,000

PROVENANCE:

Petros Nascu (1900-1945), Moldova, acquired in Greece, 1930s; thence by descent to Vasilis Nascu (b. 1936), Moldova, 1945-1985; thence by descent. The Property of a Texas Private Collector; *Antiquities*, Christie's, New York, 12 April 2016, lot 69.

As de Kersauson explains (p. 120 in *Catalogue des portraits romains, Tome II*), laurel wreaths are frequent accessories on Imperial portraits from the Eastern part of the Roman Empire, as seen on a portrait head of Hadrian now at the Louvre, no. 49, op. cit.

PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

•89

A ROMAN RED-WARE POTTERY JUG

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

9 in. (22.8 cm.) high

\$3,000-5,000

PROVENANCE:

Edward Smith, New York, acquired by 1975.
with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owner from the above, 1983.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 33.

The inscription on the neck reads, "Navigius decorated [it]." Navigius was a prominent potter working in the province of Africa Proconsularis (modern-day Tunisia). In the 3rd century A.D., potters in the region began to exploit the local fine red clay and produce wares inspired by those made in Italy. Many of the vessels were exported throughout the Roman Empire, travelling with agricultural goods harvested in "the granary of the empire" (see no. 40 in Burrell, et al., *Michael C. Carlos Museum: Highlights of the Collections*).



PROPERTY FROM A MIDWESTERN PRIVATE COLLECTION

•90

A BYZANTINE BRONZE LAMP IN THE FORM OF A SANDALED RIGHT FOOT

CIRCA 5TH CENTURY A.D.

6 3/8 in. (16.1 cm.) long

\$4,000-6,000

PROVENANCE:

Antiquities, Sotheby Parke Bernet, New York, 14 December 1978, lot 284.
Private Collection, Texas.
Property from a Texas Private Collection; *Antiquities*, Sotheby's, New York, 12 June 2003, lot 193.

The foot was adopted by early Christians as a symbol of health and healing. For a similar example in New York but with the lid surmounted by a cross, see no. 4 in Bouras and Parani, *Lighting in Early Byzantium*.



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

91

A ROMAN MARBLE HEAD OF SERAPIS

LATE ANTONINE PERIOD TO EARLY SEVERAN PERIOD,
CIRCA LATE 2ND CENTURY A.D.

12¾ in. (32.3 cm.) high

\$120,000-180,000

PROVENANCE:

Said to be from Antaradus.

Louis de Clercq (1882-1901), Paris (Inv. no. H.168); thence by continuous descent to his grand-nephew, Comte Henri de Boisgelin (1901-1967), Paris.

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

Grèce et Rome: Collection Nicolas Koutoulakis; *Archéologie & Préhistoire*, Millon & Associés, Drouot Richelieu, Paris, 13 December 2016, lot 208.

Antiquities, Sotheby's, London, 12 June 2017, lot 26.

PUBLISHED:

A. de Ridder, *Collection de Clercq*, vol. IV, Paris, 1906, pp. 38-39, no. 34.

G.J.F. Kater-Sibbes, *Preliminary Catalogue of Sarapis Monuments*, Leiden, 1973, p. 77, no. 438 (erroneously located as "Paris, Louvre").

W. Hornbostel, *Sarapis: Studien zur Überlieferungsgeschichte, den Erscheinungsformen und Wandlungen der Gestalt eines Gottes*, Leiden, 1973, p. 100, n. 6, p. 282, n. 2.

Serapis was a syncretistic deity first introduced in Alexandria by Ptolemy I Soter (r. 305/304-282 B.C.) to unite his heterogeneous society encompassing Greeks and native Egyptians. As Stewart concludes (*Greek Sculpture*, p. 202), "the synthesis was shrewd, embracing on the Greek side Dionysos in his capacity as a god of a joyous afterlife, and Hades-Pluto as simultaneously god of the Underworld and the god of fertility (via his association with the earth, Persephone, and through her the life-giving Eleusinian Mysteries); and on the Egyptian, the Apis bull, worshipped in death at Memphis (whence the cult was introduced to Alexandria) as Osor-Hapi and as such identified with Osiris, the pan-Egyptian fertility god...[who was] set to rule over the dead." The all-embracing nature of Serapis proved popular beyond Egypt and in subsequent centuries the god's cult was exported throughout the Roman world (see p. 104 in Vassilika, *Greek and Roman Art*).

The original cult statue of Serapis was sculpted by Bryaxis in Alexandria between 286-287 B.C. and depicted the god with luxurious curls that were characterized by three locks that fell vertically over his forehead (see Stewart, *op. cit.*, p. 203 and pp. 83-84 in Bieber, *The Sculpture of the Hellenistic Age*). However, as Ridgeway informs (p. 95 in *Hellenistic Sculpture I*), the spread of Serapis' cult throughout the Graeco-Roman world makes it "impossible, in the present state of our knowledge, to determine which cult image was copied by the extant replicas." While this depiction of Serapis is otherwise unattested, Ridgeway notes (*op. cit.*, p. 96) that depictions of the god with bangs, as shown here, was "greatly preferred in Roman times" and that the god is primarily identified by his attributes, namely the modius. Here, the present head has a mortice indicating that the attribute was once present.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

92

A LATE ROMAN MARBLE MOSAIC PANEL WITH A TREE

CIRCA 4TH-5TH CENTURY A.D.

36 $\frac{5}{8}$ in. x 42 $\frac{1}{4}$ in. (93 cm. x 107 cm.)

\$25,000-35,000

PROVENANCE:

Private Collection, Texas, acquired by 1992.

Antiquities, Sotheby's, New York, 17 December 1997, lot 170.

EXHIBITED:

San Antonio Museum of Art, 1993-1997 (Loan no. L.93.30).



OTHER PROPERTIES

93

A ROMAN MARBLE MOSAIC ROUNDEL

CIRCA 4TH CENTURY A.D.

42¾ in. (108.7 cm.) diameter

\$10,000-15,000

PROVENANCE:

with Myriam Ancient Art Galleries, Washington, D.C. (*Mosaics of the 2nd-6th Century*, no. B3).

Acquired by the current owner from the above, circa 1988-1989.



94

A MESOPOTAMIAN OR LEVANTINE SILVER RAM-HEADED LIBATION VESSEL

CIRCA MID 3RD MILLENNIUM B.C.

7½ in. (18 cm.) long

\$250,000-350,000

PROVENANCE:

with Peter Sharer Ancient Art, New York.
Private Collection, New York, acquired from the above, by
1981.

Acquired by the current owner from the above, 2013.

EXHIBITED:

The Brooklyn Museum, 1984-1986 (Loan no. TL1984.2.17).
New York, The Metropolitan Museum of Art, 1999-2002
(Loan no. L.1999.67.4) and 2003 (Loan no. L.2003.28.4).

This magnificent silver vessel is formed of hammered sheet in the form of an expressive head of a ram. The animal is depicted with tapering underslung horns that curve outward at their tips, embellished along their lengths by incised herringbone pattern. The horns encircle small jutting ears that are concave on their interiors. The poll is rendered in a series of raised ridges accented by incised concentric circles. The bulging, almond-shaped eyes are detailed with finely-contoured lids, the irises preserving metal inlays in contrasting color. The smooth triangular muzzle terminates with indented nostrils and a horizontal open mouth. Extending outward from the top of the head and open to the hollow interior is a long trough spout, with a strut, round in section, joined to the rim of the trough near to the merge with the animal's head.

This is a unique object and lacks an exact parallel, but trough-spouted pouring vessels without animal adjuncts have been found in various materials (see Weber and Zettler, eds., *Treasures from the Royal Tombs of Ur*, for a gold conical bowl with a trough spout, pl. 96; two from re-purposed conch shells, pl. 117, a silver and two copper alloy examples that resemble conch shell, pls. 111 and 112, and a lapis lazuli cup with a trough spout, no. 120).

The style of this ram head displays a masterly blend of naturalistic and abstract forms that distills the essence of the animal depicted. Similar animal studies in silver are known, including one of a lion and one of a bull, which originally served as decorative ornaments attached either to a lyre or furniture (see nos. 64-64 in Aruz, ed., *Art of the First Cities, The Third Millennium B.C. from the Mediterranean to the Indus*). As D.P. Hansen remarks (p. 44 in Zettler and Horne, eds., op. cit.), Sumerian artists had a "particular adeptness in depicting fauna, whether these creatures be of the tame domestic type, the beasts of the wild, or those imaginative, evocative creations of composite human and animal."

While on loan at The Metropolitan Museum of Art in 2003, it was displayed in the permanent galleries to coincide with the *Art of the First Cities* exhibition.





THE PROPERTY OF A FLORIDA PRIVATE COLLECTOR

95

A MESOPOTAMIAN ALABASTER IDOL
NEOLITHIC PERIOD, CIRCA 5500 B.C.

5¼ in. (13.3 cm.) high

\$45,000-55,000

PROVENANCE:

Antiquities, Christie's, London, 16 July 1986, lot 74.
Private Collection, Japan.

Antiquities, Christie's, New York, 11 December 2009, lot 40.

Private Collection, Europe, acquired from the above.

Antiquity: A Personal View, Christie's, London, 6-27 July 2020, lot 102.

A number of these stylized idols, made either in alabaster or terracotta and representing women, were found at Tell es-Sawwan, on the east bank of the Tigris. They possibly represented deities associated with fertility and protection. For the type, compare no. 19 in Amiet, *Art of the Ancient Near East*.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

96

AN ELAMITE BRONZE AXE HEAD

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

7 in. (17.9 cm.) long

\$4,000-6,000

PROVENANCE:

Antiquities, Sotheby's, London, 14-15 December 1981, lot 51.

PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

•97

A LURISTAN BRONZE SWORD WITH A DISK POMMEL

CIRCA 9TH-8TH CENTURY B.C.

22½ in. (57.2 cm.) long

\$2,000-3,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owners from the above, 1981.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 27.



•98

AN IRANIAN POTTERY RHYTON

CIRCA LATE 1ST MILLENNIUM B.C.

9½ in. (23.1 cm.) long

\$2,000-3,000

PROVENANCE:

Private Collection, New York.
Property of a New York Private Collector; *Antiquities*, Sotheby Parke Bernet, New York, 16 May 1980, lot 96.
with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owners from the above, 1981.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 32.



•99

A LURISTAN BRONZE SWORD

CIRCA 9TH-8TH CENTURY B.C.

32½ in. (82.7 cm.) long

\$4,000-6,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, MI.
Acquired by the current owners from the above, 1986.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 29



100

A SASANIAN BRONZE ROYAL PORTRAIT BUST

CIRCA 5TH-7TH CENTURY A.D.

13¼ in. (33.6 cm.) high

\$50,000-70,000

PROVENANCE:

Said to be from Mazandaran, Iran.
with K. Rabenou Gallery, New York, acquired by 1955 (*Art Journal* 26, no. 1, 1966, p. 47); thence by continuous descent to the current owner, New York.

PUBLISHED:

A. Parrot, "Bronze Royal Sassanide," *Syria* 32, fasc. 3/4, 1955, pp. 308-309, pls. XXII-XXIV.
B. Overlaet, ed., *Entlang der Seidenstrasse: Frühmittelalterliche Kunst zwischen Persien und China in der Abegg-Stiftung*, Riggisberg, 1998, p. 249, n. 9.

This well-preserved Sasanian royal portrait bust depicts the king emerging from a corolla of stylized leaves. Diagonally over his broad shoulders he wears a chest halter, the two straps merging below in a central ring. He is bejeweled in a double-strand beaded necklace with two central drop-shaped pendants and earrings with drop-shaped pendants. His head is symmetrically framed by clusters of curls falling on to his shoulders. He has a wavy mustache and full smooth beard, the lower end of which is cinched at the chin by a ring or ribbon. He has a flat nose, large convex lidded eyes, and a summarily-rendered mouth. The elaborate crown consists of a band at the forehead with some recessed areas along its length, the ties falling along his back. Above, at the front, are two superimposed crescents, the smaller one at the bottom. This was once surmounted by a now-missing ovoid, ribbed orb. At each side are stepped crenellations, once supporting now-missing wings.

Sasanian palaces were decorated with royal busts set within niches, either of bronze or stucco, and a number of them survive in both materials (for a stucco example, see no. 41 in Harper, *The Royal Hunter, Art of the Sasanian Empire*). At least two others in bronze are known that are nearly identical to the example presented here, and all must have come from the same structure (one now in the Louvre, acquired in 1952, pls. IV-V, fig. 3 in Parrot, "Acquisitions et Inédits du Musée du Louvre," *Syria*, XXX, 1953; and one previously in the Ishiguro Collection, Tokyo, no. 245 in Amiet et al., *Arts de l'ancien Iran*). Harper (op. cit., p. 108) suggests that these busts may not be actual portraits of individual kings, but rather a "manifestation of the Sasanian concept of sacred kingship."

Based on the surviving royal images from stone reliefs, silver plates, and more importantly, inscribed coins, specific kings can be identified by their unique crowns. Because a three dimensional depiction of a crown will differ from that seen in relief, it is not possible to say which king is represented by these three similar bronze busts, but Parrot (op. cit., 1955) has suggested either Peroz I (457-484 A.D.), Khosrow II (circa 590 A.D.) or Yazdegerd III (632-651 A.D.). For a carnelian seal depicting a king wearing a similar crown, identified by the accompanying inscription as Peroz, see no. 88 in Carter, et al., *Arts of the Hellenized East*. About his crown, Harper (in Carter, op. cit.) informs that its different elements are probably symbols of Zoroastrian divinities: the stepped crenellations represent Ohrmazd, the supreme deity, and Anahita, goddess of waters and fertility; the crescents are the symbol of the moon god, Mah; and the wings are symbols for Verethragna, god of victory. The form of the crown at least suggests a secure date between the 5th and 7th centuries A.D.





ANOTHER PROPERTY

101

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
NEW KINGDOM, 18TH DYNASTY, 1550-1295 B.C.

41½ in. (105.4 cm.) long

\$40,000-60,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Paris, 1981.
Antiquities, Sotheby's, New York, 2-3 December 1982, lot 93.
Antiquities, Sotheby's, New York, 17 December 1997, lot 48.

Carved in low raised relief with relatively little interior modeling, this substantial fragment of temple decoration in limestone depicts a pharaoh wearing a triangular kilt with sporran flanked by uraei making offering to a figure of the god Re-Horakhty. The inscription before the king describes his activity as "Giving Maat (truth/justice) to the Lord of Maat, to his father Re-Horakhty." In all likelihood, the king held a small hieroglyph of the seated goddess Maat with his bent arm; his other hand (missing on this block) may have been held up in adoration. The vertical band border at the far right of the fragment indicates that this was the end of a wall, and the phrases protecting the back of the pharaoh emphasize that the main scene featured these two figures. Re-Horakhty is shown in human form, with his bull's tail shown before him; his head would almost certainly have been shown in the form of a falcon typical for that god. He holds an *ankh* (sign of life) in his right hand, and a staff in his left, and sits atop a simple block throne.

According to Teeter (p. 7, *The Presentation of Maat. Ritual and Legitimacy in Ancient Egypt*) "The presentation of Maat first appears as an iconographic device in the time of Thutmose III," as seen on the reliefs in his Festival Hall at Karnak, and there are many instances from other New Kingdom temples in which the pharaoh presents Maat to Re-Horakhty, as well as to other deities. The style of the inscriptions and of the surviving portions of the bodies on the relief presented here do not allow a precise dating, but they reflect the height of formal precision typical of the first half of the 18th Dynasty. This block most likely comes from a small chapel dedicated to Re-Horakhty within a larger temple. For related scenes, slightly later in date and thus of a different style, see the example in which Seti I offers Maat to a standing Osiris with the caption "Offering Maat to the lord of Maat," (pl. 4 in Calverley and Broome, *Abydos III*) and one with a standing Ramesses III offering Maat to seated Re-Horakhty with the caption "Offering Maat to the lord of Maat," (pl. 6 in Teeter, *op. cit.*).

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

102

AN EGYPTIAN GLAZED STEATITE BES

NEW KINGDOM TO THIRD INTERMEDIATE PERIOD, 1550-664 B.C.

3¾ in. (8.6 cm.) high

\$10,000-15,000

PROVENANCE:

Dr. Erich Adolph Alport (1903-1972), Posen, Germany and London; thence by descent.

The Property of the Late Dr. Erich Alport; *Antiquities*, Christie's, London, 12 July 1972, lot 124.

Michel Abemayor (1912-1975), New York, acquired from the above; thence by descent.

Property from the Estate of Michel Abemayor, New York; *Antiquities*, Sotheby Parke Bernet, New York, 11 December 1976, lot 195.

William Kelly Simpson (1928-2017), New York, acquired from the above.

Property from the Estate of William Kelly Simpson; *Antiquities*, Christie's, New York, 25 October 2017, lot 7.

with Ariadne Galleries, New York, acquired from the above.

Acquired by the current owner from the above, 2019.

EXHIBITED:

Museum of Fine Arts, Boston, 13 December 1976-8 June 2000 (Loan no. 176.1976).

PUBLISHED:

J.F. Romano, *The Bes-image in Pharaonic Egypt* (PhD. diss., New York University), 1989, vol. 1, p. 145, n. 328.



PROPERTY FROM THE QUINN COLLECTION, LOS ANGELES

•103

AN EGYPTIAN ALABASTER FOOTED JAR

NEW KINGDOM, 1550-1295 B.C.

3¾ in. (7.9 cm.) high

\$5,000-7,000

PROVENANCE:

with Mathias Komor (1909-1984), New York (Inventory no. K931).

Private Collection, Minnesota, acquired from the above, 1966.

Decorative Arts of the World, Revere Auctions, St. Paul, MN, 27 July 2021, lot 71.





PROPERTY FROM THE ESTATE OF YRIS R. SOLOMON (1935-2021)

104

AN EGYPTIAN LIMESTONE HATHOR PILLAR

LATE NEW KINGDOM TO LATE PERIOD, 1189-332 B.C.

41½ in. (105.4 cm.) high

\$100,000-150,000

PROVENANCE:

with K. Rabenou Gallery, New York, acquired by 1970; thence by continuous descent to the current owner, New York.

This inscribed limestone pillar is in the form of a sistrum or sacred rattle depicting the goddess Hathor topped by a naos or shrine. It is unusual to only depict the goddess on one side; most examples feature the face of Hathor on two or four sides. Here, Hathor's face is moon-shaped, with full lips turned up in a smile. Her eyes are lightly outlined with hooded eyelids and are topped by arching eyebrows. She has the stylized ears of a cow, the animal with which she is usually associated, delineated with a ridged interior radiating from a central circular knob. Her long, straight wig is simply rendered, ending in straight lines rather than in the more typical spiral forms of the goddess' curled wig. Her neck is carved with deep folds, below which the curved surface of the sistrum's handle is inset with a zone of inscription carved precisely in sunk relief, topped by the symbol of the sky. Invoking the ruler who likely dedicated this pillar in the context of a royal temple or shrine, the inscription on the front of the pillar reads, "May the perfect god live, who does that which is effective for Mut..."

The close relationship of the goddess Mut with Hathor is well known, both deities evoking female power and sexuality. A similar inscription mentioning "the perfect god who does that which is effective for all gods" is attested on a Hathor pillar in the temple of Amenhotep III at el Kab. On the proper left side of the pillar, a single vertical line of inscription below Hathor's wig names "the perfect god, beautiful in kingship..." Intriguingly, this epithet is attested in an inscription from the Hathor Temple at Serabit el-Khadim in the Sinai as a variant of the Horus name of King Sethnakht of Dynasty 20 (Kitchen, *Ramesside Inscriptions* V, 1). Most likely this pillar was inset into the left side of the entry into a small temple or shrine; the other two faces of the pillar are roughly finished and bear traces of mud plaster, perhaps indicating their placement in a brick setting. Hathor pillars in similar format are attested in the Sinai, but in sandstone rather than limestone.





PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

105

AN EGYPTIAN BRONZE ISIS AND HORUS

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

10 3/8 in. (26.3 cm.) high

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 July 1981, lot 48.
Acquired by the current owners by 1986.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27
March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit,
1990, no. 9.



OTHER PROPERTIES

•106

AN EGYPTIAN PAINTED WOOD MUMMY MASK

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, 1069-715 B.C.

7 in. (17.9 cm.) high

\$3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, London, 26 February 1979, lot 273 (part).
Charles Pankow (1923-2004), San Francisco, acquired from the above.
The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8
December 2004, lot 148 (part).

107

AN EGYPTIAN PAINTED WOOD PTAH-SOKAR-OSIRIS

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, 1069-715 B.C.

11½ in. (28.2 cm.) high

\$40,000-60,000

PROVENANCE:

Antiquities, Sotheby Parke Bernet, New York, 19 May 1979, lot 92. Charles Pankow (1923-2004), San Francisco, acquired from the above.

Antiquities, Sotheby's, New York, 24 November 1986, lot 52. Private Collection.

Acquired by the current owner from the above, 2017.

EXHIBITED:

San Francisco, Van Doren Gallery; West Lafayette, Indiana, Perdue University; Santa Clara, Triton Museum of Art; San Diego Museum of Art; Honolulu, University of Hawaii at Manoa, *Egyptian Antiquities from the Charles Pankow Collection*, 1981.

PUBLISHED:

Egyptian Antiquities from the Charles Pankow Collection, San Francisco, 1981, p. 26.

This is a relatively early example of Ptah-Sokar-Osiris. Sculpted from of a single block of wood, it represents the mummiform version of the deceased as a form of Osiris. Its simple form, with a black exterior and a single vertical line of yellow hieroglyphs down the front, names "the Osiris, the Lady of the House, Chantress of Amun Djed-maat-ius-ankh, Justified, daughter of the *Wab*-priest who has entry into Ipet-sut (Karnak)..." This example belongs to Raven's Type Ia, featuring a solid figure with no indication of arms or hands (see Raven, "Papyrus-Sheaths and Ptah-Sokar-Osiris Statues," *Oudheidkundige Mededelingen uit het Rijksmuseum van Leiden* 59-60, pp. 259-296). A dowel at the top of head was most likely intended for the attachment of a now-missing crown formed of two tall feathers.

The statue itself would have been attached to a hollowed rectangular wooden base, which frequently contained papyrus scrolls inscribed with funerary texts. An extensive group of burial equipment belonging to a woman with the same name and title is known from the Bab el-Gasus cache at Deir el-Bahri, discovered in 1891. Dating to the middle of 21st Dynasty, this group consists of an outer and inner coffin, a painted mummy shroud, as well as shabti boxes and figurines (see no 103 in Niwinski, *21st Dynasty Coffins from Thebes. Chronological and Typological Studies*). In addition, a funerary papyrus belonging to this woman (Cairo JE 95645) features the Book of the Dead and cosmographic scenes, and could conceivably have come from the base of a statue such as this one (see p. 256, Niwinski, *Studies on the Illustrated Theban Papyri of the 11th and 10th Centuries B.C.*). Another coffin of a Chantress of Amun of this name is in Toronto (ROM 910.10), dated to 22nd Dynasty.





108

AN EGYPTIAN BRONZE COMPOSITE STATUE WITH A CROCODILE-HEADED GOD AND WORSHIPPER

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

6½ in. (16.5 cm.) high

\$50,000-70,000

PROVENANCE:

Horst and Luise Foehr, Cairo and Bonn.

The Resandro Collection, Munich, acquired from the above, 1972.

Acquired by the current owner in New York, 2019.

EXHIBITED:

Munich, Galerie der Bayerischen Landesbank, *Entdeckungen: Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Staatliche Museen zu Berlin; Staatliche Sammlung Ägyptischer Kunst München; Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

S. Schoske and D. Wildung, *Entdeckungen: Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 129, no. 113.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, pp. 32-33, no. 17.

I. Grimm-Stadelmann, ed., *Aesthetic Glimpses: Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 154, no. R-449.

J. Malek, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. VIII, part 2, Oxford, 1999, p. 759, no. 801-720-820.

The diminutive scale of this bronze composite group does not diminish the austerity and majesty of its subject: a man kneeling in the presence of his god. Although the standing deity with a crocodile head might be thought to represent Sobek, the inscription on the base identifies him instead as "Amun-Ra, King of the Gods, the Perfect God, Lord of Heaven." Images of Amun-Ra in the form of a crocodile are rare, but other instances are known, and crocodiles relate to solar concepts in the Egyptian religious system. The god's crown amplifies this solar identity, featuring two tall feathers, a sun disk, and the corkscrew horns of the ram, sacred to Amun. The kneeling worshipper whose name is not preserved holds his hands on his thighs in a gesture of contemplative prayer. The rectangular base upon which the god stands indicates that this is meant to be an image of a statue of the god; a second base serves to unite both the man and his god's image.

The title held both by the donor as well as his father Pa-shery-Neith is "Controller of the Great Mansions," implying their sphere of activity is within legal courts. The diorite statue of a "Controller of the Great Mansions" named Pa-shery-Neith is known in Tübingen (see Malek, *op. cit.* p. 1150); the name of his son (also a Controller of the Great Mansions) is there preserved as Padebeh, but the remaining traces of the donor's damaged name on this bronze group does not allow his certain identification as Padebeh. The importance of Pa-shery-Neith's name is emphasized through the creative manner in which it is represented twice in mirror format on the end of the object's base, opposite the kneeling figure of his son. The evocation of the goddess Neith in a personal name implies a connection to her cult center at Sais.





109

AN EGYPTIAN ALABASTER CANOPIC JAR

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

17¼ in. (43.9 cm.) high

\$40,000-60,000

PROVENANCE:

with Elie Abemayor, Cairo.
Mina Merrill Prindle (1864-1953), Duluth, MN,
acquired from the above, 1922; thence by descent.
Property from the Mina Merrill Prindle Collection;
Antiquities, Sotheby's, New York, 15 December
2016, lot 8.

Canopic jars contained internal organs removed from the body during the mummification process. The jars came in sets of four, one each for the liver, lungs, stomach and intestines. The present example depicts Imsety, guardian of the liver, wearing a wide wig leaving his ears exposed. For a similar example from a complete set, see no. 137 in D'Auria, et al., *Mummies & Magic: The Funerary Arts of Ancient Egypt*.

Minna Merrill Prindle (1864-1963) was a Duluth-based philanthropist and world traveler who played an important role in her city's cultural life. Her home on Greysolon Road - where this canopic jar was once displayed - was built by John S. Broadstreet's firm Craftshouse, one of the first companies specializing in Japanese influenced design in the United States. The living room is now exhibited in the Minneapolis Institute of Art.



Prindle Home, Duluth, 1924.



•110

AN EGYPTIAN BRONZE OSIRIS

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

8 in. (20.3 cm.) high

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby Parke Bernet, New York, 14 December 1978, lot 400.

Antiquities, Sotheby's, New York, 24 November 1986, lot 47.

The god stands on an integral rectangular base, incised with the dedicatory inscription on each side, reading: "Who gives life and health (to) Hetep-amun, son of Heker (or Hakor), engendered of the of the House Im, Words spoken, said (by?), Osiris Wen(en)-nefer."



PROPERTY FORMERLY IN THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND DR. MANUEL GOTTLIEB

•111

AN EGYPTIAN BRONZE BES

LATE PERIOD, 664-332 B.C.

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

\$4,000-6,000

PROVENANCE:

Antiquities, Parke-Bernet Galleries, New York, 13-14 December 1949, lot 145.

Dr. Manuel Gottlieb (1909-1972) and Doris Gottlieb Brickner (1921-2021), New York, acquired from the above; thence by descent to the current owner.



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

112

AN EGYPTIAN OBSIDIAN TWO-FINGER AMULET

LATE PERIOD, 664-332 B.C.

2¾ in. (6.9 cm.) high

\$15,000-20,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1978 (*The 6th Exhibition of Kokusai Bijutsu*, no. 46).

Antiquities, Christie's, New York, 28 October 2019, lot 459.

Two finger amulets, always depicting the index and middle fingers, were placed on mummies near the incision from where the internal organs were removed during embalming. Known examples date to the Late Period and are always made from dark stone such as basalt, steatite, or obsidian. According to Andrews, "the location [of the amulets] on the torso near the embalming incision has led to the suggestion that it represents the two fingers of the embalmer. It would thus have been intended to reconfirm the embalming process or perhaps give added protection to the most vulnerable part of the mummy" (p. 85, *Amulets of Ancient Egypt*). For a similar example see no. 64h, op. cit.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

113

AN EGYPTIAN STEATITE BABOON

LATE PERIOD, 664-332 B.C.

4 in. (10.2 cm.) high

\$10,000-15,000

PROVENANCE:

Sid and Idelle Port, Santa Monica.

with Royal-Athena Galleries, New York.

Louis Beck (1923-1987), New York, acquired from the above, 1981.

with Royal-Athena Galleries, New York, 2007 (*Art of the Ancient World*, vol. XVIII, no. 206).

Acquired by the current owner from the above, 2006.

PROPERTY FROM THE COLLECTION OF JACK JOSEPHSON

•114

AN EGYPTIAN FAIENCE SHABTI

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

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

\$6,000-8,000

PROVENANCE:

Dr. Jacob Hirsch (1874-1955), Munich; thence by descent.
Bedeutende Kunstwerke aus dem Nachlass Dr. Jacob Hirsch, Adolph
Hess AG, Lucerne, 7 December 1957, lot 11.
with Leo Mildenberg (1913-2001), Zurich.
with Frederick Schultz Ancient Art, New York.
Acquired by the current owner, New York, from the above, 1996.

PUBLISHED:

Hans Wolfgang Müller Photographic Archive, no. I/1116-1117 (fiche 74).





PROPERTY FROM THE CATTUI FAMILY COLLECTION

•115

AN EGYPTIAN GLAZED STEATITE AMULET OF PATAIKOS ON CROCODILES

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

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

\$4,000-6,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1958; thence by descent.

Property from the Cattui Family Collection; *Antiquities*, Christie's, New York, 9 December 2015, lot 124.



•116

THREE EGYPTIAN LION-HEADED AMULETS

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

Bronze: 1 $\frac{1}{8}$ in. (4.6 cm.) high

(3)

\$4,000-6,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1977; thence by descent.

Property from the Cattui Family Collection; *Antiquities*, Christie's, New York, 9 December 2015, lot 126.



•117

AN EGYPTIAN FAIENCE SYMPLEGMA

PTOLEMAIC PERIOD, 332-30 B.C.

1 in. (2.5 cm.) long

\$2,000-3,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1982; thence by descent.

Property from the Cattui Family Collection; *Antiquities*, Christie's, New York, 9 December 2015, lot 127.



•118

AN EGYPTIAN FAIENCE WADJET-EYE AMULET AND A WINGED SCARAB

THIRD INTERMEDIATE PERIOD TO PTOLEMAIC PERIOD, 1069-30 B.C.

Scarab: 5½ in. (14 cm.) long

(2)

\$3,000-4,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1982 (the winged scarab) and 1977 (the Wadjet-eye amulet); thence by descent. Property from the Cattai Family Collection; *Antiquities*, Christie's, New York, 9 December 2015, lot 125 (the Wadjet-eye amulet) and 129 (the winged scarab).



ANOTHER PROPERTY

•119

AN EGYPTIAN BRONZE SHREW-MOUSE COFFIN

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

4¾ in. (12 cm.) long

\$5,000-7,000

PROVENANCE:

with J.J. Klejman (1906-1995), New York. Mozes S. Schupf (1904-1994), New York, acquired from the above, 1968. Property Sold for the Benefit of The Mozes S. Schupf Foundation, Inc.; *Antiquities*, Sotheby's, New York, 8 June 1994, lot 336.

PUBLISHED:

J. Malek, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. VIII, part 2, Oxford, 1999, p. 1174, no. 802-134-790.

The partially-preserved inscription along two sides of the coffin reads: "Who gives life (to) Pa-di-amun son of Hor-pen-pe (?)."





PROPERTY FROM THE COLLECTION OF HAROLD AND BARBARA MARKO

120

AN EGYPTIAN BRONZE NEITH

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

11 $\frac{5}{8}$ in. (29.5 cm.) high

\$40,000-60,000

PROVENANCE:

with Mathias Komor (1909-1984), New York.
Jack Josephson, New York, acquired from the above, late 1970s.
Property of Jack Josephson; *Antiquities*, Sotheby's, New York, 21-22
November 1985, lot 127.
with Safani Gallery, New York.
Acquired by the current owners from the above, 1985.

EXHIBITED:

The Brooklyn Museum, 1980-1984 (L80.1.15).
The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27
March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit,
1990, no. 13.

Impressive for the solidity of her female form, this statue is recognizable as the goddess Neith, patron of Sais both by the dedicatory inscription "to Neith, who gives life and health" on its base and by her typical attributes: the Red Crown of the North atop her head, and the *ankh*-sign (now mostly missing) in her right hand. In her left hand, she once held a papyrus scepter. The eyes are inlaid and gilded, and several rows of her broad collar are incised, along with her bracelets and armbands. Her body is rendered with large breasts, narrow waist, and broad hips. Her open face has large eyes, a straight nose, and a slight smile, traits of Dynasty 26 portraiture.

The inscription on the base mentions "Wen[en]nefer, son of Osorki", a name evoking perhaps the Libyan origins of earlier rulers such as Osorkon. The understanding of the rest of the inscription is unclear, seemingly mentioning "...the House, she who belongs to the House of Neith, Heren (?)". It is most likely that this votive statue was dedicated to Neith at her main temple at Sais. A close parallel in The Metropolitan Museum (08.202.9) also bears a dedicatory inscription, though it probably derives from Memphis rather than the Delta. Hill has recently attempted to elucidate the means by which donations of land were made as part of the process of donating small bronze statuary of high quality such as this example (see "Small Divine Statuettes: Outfitting Religion," in Masson-Berghoff, ed., *Statues in Context: Production, Meaning and (Re)uses*, pp. 35-49).





•121

AN EGYPTIAN BRONZE CAT HEAD

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

4¾ in. (12 cm.) high

\$6,000-8,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 July 1981, lot 107.
Acquired by the current owners by 1990.

EXHIBITED:

The Detroit Institute of Arts, *The Marko Collection: Antiquities*, 27 March-20 May 1990.

PUBLISHED:

W.H. Peck and P. Slough, *The Marko Collection: Antiquities*, Detroit, 1990, no. 11.



•122

AN EGYPTIAN BRONZE SITULA

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

9¼ in. (23.4 cm.) high, including handle

\$4,000-6,000

PROVENANCE:

Captain E.G. Spencer-Churchill (1876-1964), Northwick Park, Blockley, Gloucestershire.
Antiquities from the Northwick Park Collection: The Property of the Late Captain E.G. Spencer-Churchill, M.C., Christie's, London, 21-23 June 1965, lot 421.
Cohen, acquired from the above (according to auctioneer's book).
Private Collection, Belgium.
Antiquities, Christie's, London, 11 July 1973, lot 140.
with Mansour Gallery, London.
with Charles Ede, London, acquired from the above, 1989.
Acquired by the current owners from the above, 1990.
The inscription around the neck of the situla reads: "Amen-Re, who gives life (to) Hor, son of Sa-hor (?)."

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

123

AN EGYPTIAN BRONZE OSIRIS WITH SILVER-INLAID EYES

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

11½ in. (29.2 cm.) high

\$30,000-50,000

PROVENANCE:

Gerardus Van Der Burgh (1918-1990), Paris and The Hague, acquired by 1967. Art Market, Paris, acquired from the above, 1983. with Safani Gallery, New York, 2016 (*Art Transcending Time*, no. 15). Acquired by the current owner from the above, 2018.

Imposing in scale, this bronze Osiris, holding an elongated crook and large flail, is noteworthy for the sharp facial features and well-preserved inlaid eyes. Osiris' hands emerge from beneath his mummy wrappings; the rest of the body is entirely covered. The inscription invokes Osiris to ask for eternal life for the donor: "Osiris, who gives life (to) Ptah-ir-di-su, son of Pe-di-amen-ope (and) Mut-wah-s(u)." Although a second male name is mentioned after that of the donor's father, it is possible that this reflects the complexities of donation of divine statues in a temple setting, which often involved intermediaries acting on behalf of the donor. A close parallel in Hildesheim is likely also from the 26th Dynasty (see Roeder, *Bronzefiguren*, pl. 14 a,b).





VARIOUS PROPERTIES

•124

AN EGYPTIAN BRONZE AMUN

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

13¾ in. (34.9 cm.) high

\$15,000-20,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.
Acquired by the current owner from the above, 1979.



•125

AN EGYPTIAN BRONZE KHNUM

LATE PERIOD, 664-332 B.C.

9¾ in. (24.7 cm.) high

\$10,000-15,000

PROVENANCE:

Mrs. William Eddleman.
Property from the Collection of Mrs. William Eddleman;
Antiquities, Sotheby's, New York, 2-3 December 1982, lot 114.



•126
AN EGYPTIAN BRONZE OSIRIS WITH INLAID EYES
LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.
10 in. (25.4 cm.) high
\$8,000-12,000

PROVENANCE:
with Gallery Rosen Ancient Art, Tel Aviv.
Acquired by the current owner from the above, 1979.



•127
AN EGYPTIAN BRONZE ISIS AND HORUS
LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.
6½ in. (16.8 cm.) high
\$7,000-9,000

PROVENANCE:
with Gallery Rosen Ancient Art, Tel Aviv.
Acquired by the current owner from the above, 1979.



PROPERTY FROM A PRIVATE COLLECTION, NEW ENGLAND

128

AN EGYPTIAN BRONZE CAT

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

7½ in. (18 cm.) high

\$25,000-35,000

PROVENANCE:

Private Collection, U.S., acquired by 1959; thence by descent to the current owner.



OTHER PROPERTIES

129

AN EGYPTIAN CARNELIAN AND FAIENCE BEAD NECKLACE

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

18¼ in. (46.3 cm.) long

\$25,000-35,000

PROVENANCE:

Goddard DuBois (1869-1925) and Josephine Cook Dubois (1864-1961), New York, acquired in Egypt between 1900-1907; thence by descent. *Silver and Gold, Antiquities, Jewelry, Art, Toys*, Midnight Sun Antique Auction, Long Beach, CA, 15 July 2017, lot 26.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Fiftieth Anniversary Exhibition*, 1920 (on loan until 1935, loan no. 2151.20). San Diego, Museum of Man, *Jewels of Egypt*, 1968 (Loan no. 153.54).

PUBLISHED:

The Metropolitan Museum of Art, *Fiftieth Anniversary Exhibition*, New York, 1920, p. 3 (unillustrated).

This necklace is especially impressive for the number and quality of amulets in blackened faience that are interspersed with carnelian barrel-shaped beads. Included are seven *djed* pillars of various sizes, representing the hieroglyph for “stability” as well as the conceptual backbone of Osiris. Two mummiform figures of the creator god Ptah of Memphis flank either side, while three standing figures of the falcon-headed god Horus or Re-Harakhty are arranged around a single striding figure of jackal-headed Anubis. Groups of small amulets like these were placed within the bandages of mummies, and it is likely that the darkened color of the (originally blue-green) faience amulets is due to resins or bitumen poured over the wrappings.



130

AN EGYPTIAN FAIENCE SHABTI

LATE PERIOD, 30TH DYNASTY, 380-343 B.C.

4 7/8 in. (11.9 cm.) high

\$4,000-6,000

PROVENANCE:

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

Maurice Bouvier Collection; *Archéologie & Arts d'Orient*, Artcurial, Paris, 15 May 2019, lot 179.

The single column of hieroglyphic text along the front reads, "Instructions of the Osiris Sobek-Hur (?), Justified, born of Ibhes (ibHs ?)."



•131

AN EGYPTIAN BRONZE CAT

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

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

\$5,000-7,000

PROVENANCE:

Edmund Drummond Libbey (1854-1925), Toledo.

The Toledo Museum of Art, gifted from the above, 1906 (Acc. no. 1906.137).

with Harlan J. Berk, Chicago, 2017 (*The Toledo Sale*, no. 2).

with Vilmar Numismatics, Big Indian, NY.

Private Collection, New York, acquired from the above, 2017.

Auction 100: Fine Pre-Columbian, Tribal Art & Classical Antiquities, Arte Primitivo, New York, 14 December 2020, lot 516.

PUBLISHED:

Catalogue of a Collection of Egyptian Antiquities, Brought Together and Presented to the Toledo Museum of Art by Mr. Edward Drummond Libbey, Toledo, 1906, p. 18, no. 137.



PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

•132

AN EGYPTIAN LIMESTONE FUNERARY STELE
ROMAN PERIOD, CIRCA 3RD-5TH CENTURY A.D.

22 in. (55.8 cm.) high

\$7,000-9,000

PROVENANCE:

Antiquities, Parke-Bernet Galleries, New York, 20 January 1967,
lot 114.

with Andre Emmerich Gallery, New York.

Private Collection, New York, acquired from the above, 1969.

Antiquities, Christie's, New York, 7 December 2006, lot 38.

The House Sale, Christie's, New York, 5-6 September 2007,
lot 658.

THE VÉRITÉ FALCON



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

133

AN EGYPTIAN BASALT FALCON

LATE PERIOD, 30TH DYNASTY, REIGN OF
NECTANEBO II TO PTOLEMAIC PERIOD, 380-30
B.C.

20¼ in. (51.4 cm.) high

\$1,500,000-2,000,000

PROVENANCE:

Pierre (1900-1993) and Claude (1928-2018) Vérité,
Paris, acquired between 1930-1960.

Archéologie: Collection Pierre et Claude Vérité,
Christie's, Paris, 20 December 2011, lot 203.

EXHIBITED:

Montbéliard, Maison des Arts et Loisirs de
Montbéliard, *La Méditerranée berceau de l'Europe*, 6
November-15 December 1971.

PUBLISHED:

P. Vérité, ed., *La Méditerranée berceau de l'Europe*,
Montbéliard, 1971, no. 40.





Powerfully sculpted in the hieroglyphic form of the Horus falcon, this statue stands out both for the refinement of its volumes and the robustness of modeling of its head, wings, and feet. Especially striking is the curve of the top of the powerful wings, as well as the trapezoidal crossed wing tips behind. A square mortise on the top of the head was most likely intended to receive the double crown of Upper and Lower Egypt in bronze, gold or another material. The distinctive falcon's eye markings were sharply recessed to receive inlays (perhaps in stone or glass), in a manner that is closely paralleled in examples depicting Nectanebo II, the last native ruler of Egypt prior to Ptolemaic rule (compare significantly Louvre E 11152 and Cairo JE 32262 still preserving the inlaid eye; see Yoyotte, "Nectanéno II comme faucon divin?" *Kémi* 15, pp. 70-74)

Nectanebo's association with Horus was considerable; he was styled "the divine falcon, issue of Isis," and is represented at the feet of a giant Horus falcon in numerous statues, most similar in size and material to this example. The cult of these composite statues, each termed "Nectanebo-the-Falcon," seems to have been substantial, with full or partial examples known from a number of sites including Heliopolis, Tanis, and Buto, and fragments have recently been discovered in a temple context at Behbeit el Hagar in the Delta. The strong similarity of this falcon in form and finish in comparison to the Cairo and Paris "Nectanebo-the-Falcon," with similarly inlaid eyes and eye markings, suggests that it might well belong to this ruler's reign. Other instances are known in which a similarly powerfully modeled falcon statue lacks the figure of a ruler between its legs (compare especially Art Institute of Chicago 2002.632, dated to the Ptolemaic era; Casagrande-kim, ed., "When the Greeks Ruled Egypt," exhibition catalogue, no. 107).

Since the Cult of "Nectanebo-the-Falcon" is known to have continued into the Ptolemaic period (see Gorre, "Nectanéno-le-faucon" et la dynastie Lagide," *Ancient Society* 39, pp. 55-69), a date in the succeeding Ptolemaic era may not be excluded; an example in London (British Museum EA 1226; see Porter and Moss, Vol. V, p. 131) is missing the distinctive falcon's eye markings, but is similar in form and power. Additional examples of falcon statues on this scale and in this style have also been found in Italy, including at Hadrian's Villa, Tivoli, as well as in the precinct devoted to the cult of Isis at Benevento, most likely in secondary contexts. An example of a Horus falcon statue in Chicago (Oriental Institute Museum; Bailluel-LeSuer, ed., *Between Heaven and Earth: Birds in Ancient Egypt*, p. 178) has interior hollows carved out perhaps suggesting that some falcon statues were used to provide spoken oracles, a practice documented in later phases of Pharaonic civilization.



YOUR CAREER IN THE ART WORLD STARTS HERE

LEARN MORE AT [CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES

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 2.5% 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, photographs, 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 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.

(l) **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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 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 remain 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**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
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 these 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.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

We 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 LIVETM, **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 LIVETM 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:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

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.

Φ
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

11/01/21

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 made loans or advanced money to consignors or prospective purchasers 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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

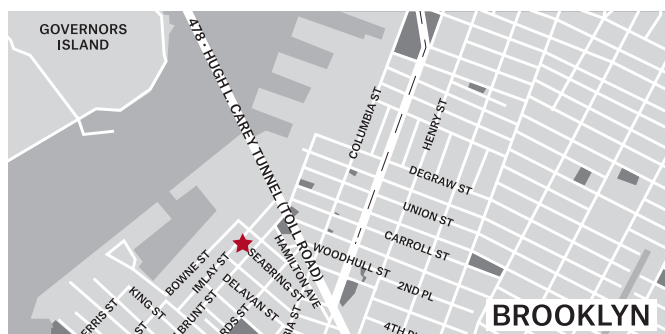
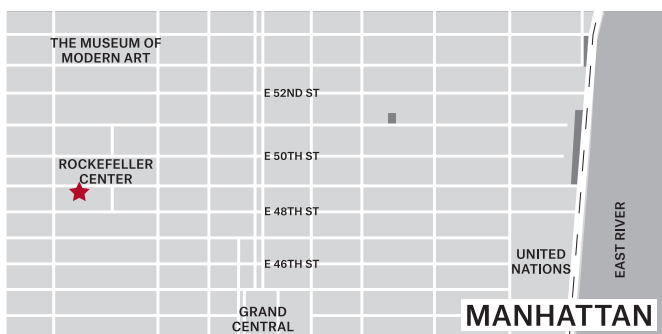
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

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

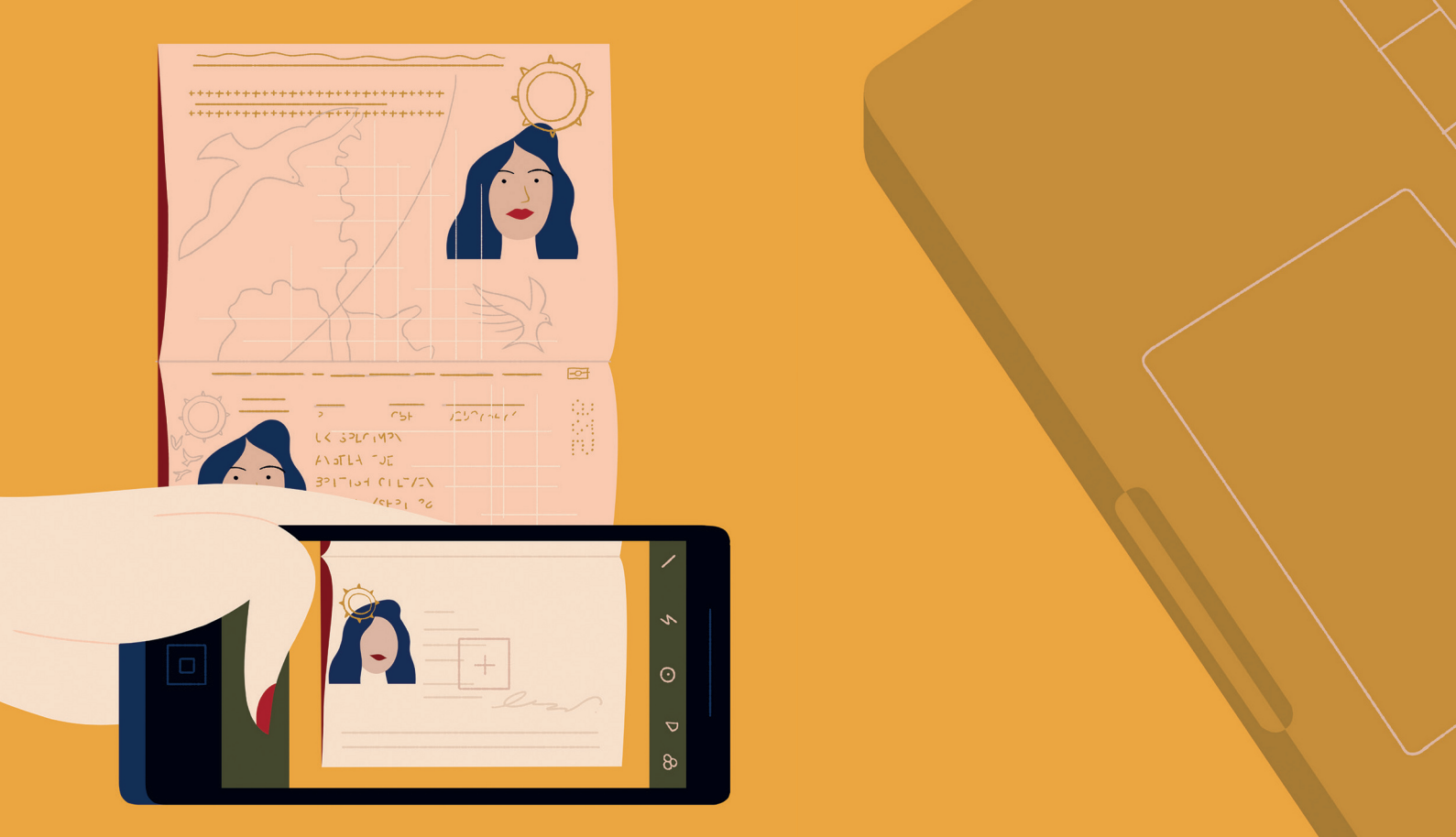
Tel: +1 212 974 4500

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.

CHRISTIE'S



AN ATTIC RED-FIGURED NOLAN AMPHORA
ATTRIBUTED TO HERMONAX, CIRCA 470 B.C.
£70,000-90,000

Provenance:
Baron Heyl Collection, Munich.
German private collection, acquired from the above in 1930; thence by descent.

ANTIQUITIES

London, 8 December 2021

VIEWING

3-7 December 2021
8 King Street
London SW1Y 6QT

CONTACT

Claudio Corsi
ccorsi@christies.com
+44 (0)20 7389 2607

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

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

INTERNATIONAL CHAIRMEN

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

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Bonnie Brennan, President

CHAIRMAN'S OFFICE

Alexander Rotter, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Danielle Austin, Diane Baldwin, Heather Barnhart,
Michael Bass, G. Max Bernheimer,
Catherine Busch, Max Carter, Ana Maria Celis,
Angelina Chen, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere, Lydia Fenet,
Jessica Fertig, Dani Finkel, Johanna Flaum,
Marcus Fox, Vanessa Fusco, Sayuri Ganepola,
Virgilio Garza, Lisa Gluck, Benjamin Gore,
Helena Grubestic, Jennifer K. Hall, Bill Hamm,
William Haydock, Allison Heilman, Sima Jalili,
Alex Heminway, Darius Himes, Margaret Hoag,
Erik Jansson, Michael Jefferson, Rahul Kadakia,
Jessica Katz, Julie Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Rick Moeser, Illysa Ortsman, Joanna Ostrem,
Jason Pollack, Denise Ratinoff, Sonya Roth,
Matt Rubinger, Raj Sargule, Emily Sarokin,
Elise de la Selle, Sam Pedder-Smith, Will Strafford,
Gemma Sudlow, Sarah Vandeweerd, Cara Walsh,
Neda Whitney, Jody Wilkie, Zackary Wright,
Jen Zatorski, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Nicole Arnot,
Christine Layng Aschwald, Victoria Ayers,
Marina Bertoldi, Bernadine Boisson,
Diana Bramham, Eileen Brankovic,
Meghan Bunting, Maryum Busby,
Cristina Carlisle, Keisha Carter, Michelle Cheng,
Kristen de Bruyn, Aubrey Daval, Cathy Delany,
Jacqueline Dennis Subhash, Christine Donahue,
Caitlin Donovan, Abby Farha, Kristen France,
Christina Geiger, Joshua Glazer, Lindsay Griffith,
Emily Grimball, Margaret Gristina,
Izabela Grocholski, James Hamilton,
Olivia Hamilton, Anne Hargrave, John Hawley,
Heather Jobin, Emily Kaplan, Sumako Kawai,
Caroline Kelly, Bennett Jackson, Nicole Jacoby,
Stephen Jones, Peter Klarnet, Rachel Koffsky,
Abbey Lambek, Alexandra Lenobel,
Andrew Leuck, Alexander Locke, Ryan Ludgate,
Samantha Margolis, Alex Marshall, Adam McCoy,
Nina Milbank, Michael Moore, Melissa Morris,
Christopher Munro, Takaaki Murakami,
Libia Nahas, Laura Nagle, Marysol Nieves,
Remi Nouailles, Margaret O'Connor,
Jonquil O'Reilly, Rachel Orkin-Ramey,
Vicki Paloympis, Daniel Peros, Carleigh Queenth,
Joseph Quigley, Elizabeth Quirk, Prakash Ramdas,
Daphne Riou, Casey Rogers, William Russell,
Stacey Sayer, Morris Scardigno, Elizabeth Seigel,
Hannah Solomon, Joanna Szymkowiak,
Arianna Tosto, Lillian Vasquez, Jill Waddell,
Izzie Wang, Michal Ward, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Sarine Atamian, Caroline Baker,
Anna Bar, Alexandra Bass, Laura Betrián,
Tristan Bruck, Michelle Carpanzano, Noah Davis,
Laura DeMartis, Emma Diaz, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, Paola Saracino Fendi,
Danielle Finn, William Fischer, Sara Fox,
Juarez Francis, Douglas Goldberg, Julia Gray,
Abbey Green, Melanie Hollenstein, Amy Indyke,
Vicky Kirkitsos, Paige Kestenman, Sibyl Lafontant,
Isabella Lauria, David Lieu, Kate Mannix,
Anita Martignetti, Camille Massaro-Menz,
Laura Mathis, Christopher Mendoza,
Charles McCormick, Katie Merrill,
Leo Montan, Megan Murphy, Katherine Pardo,
Joel Patdu, Alexandra O'Neill, Nell Plumfield,
Claibourne Poindexter, G. Rhett Prentice,
Deborah Robertson, Rebecca Roundtree, Reed Ryan,
Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Victoria Solivan, Laura Sumser,
Jennie Tang, Victoria Tudor, Joslin Van Arsdale,
Daniel Vidal, Kira Vidumsky, Grace Voges,
Izzie Wang, Seth Watsky, Heather Weintraub,
Rachael White Young, Kathryn Widing, Jillian Wood,
Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Nancy Rome,
Brett Sherlock, Allison Whiting,



CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020