

ANTIQUITIES

12 APRIL 2022



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12 April 2022 at 10.00 am (Lots 1-135)

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Lot 39

OPPOSITE
Lot 34

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Lot 28



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PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

1

A CYPRIOT PICROLITE FIGURE

CHALCOLITHIC PERIOD, CIRCA LATE 4TH-EARLY 3RD MILLENNIUM B.C.

2¼ in. (5.3 cm.) high

\$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, London, 9-10 December 1984, lot 135. Acquired by the current owner by 1993.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1993-2022 (Loan no. L.1993.33.1).

This figure and the three following are carved from picrolite, a soft stone related to steatite, found at a number of sites on Cyprus. As J. Mertens informs (p. 6 in "Three Chalcolithic Figures from Cyprus," *Metropolitan Museum of Art Journal* 10), though these objects are relatively simple in form, "the conception and technology here are impressive." This figure takes the form of a highly stylized cruciform with the details of the face summarily indicated. The long neck is accentuated with a shallow groove and the arms are detailed with notches, perhaps indicating fingers. The precise function of these figures is difficult to ascertain. While some (including lots 2-3) display a pierced head, suggesting they were worn as pendants, E. Goring remarks (p. 207 in E. Peltenburg, et al., eds, *Figurine Makers of Prehistoric Cyprus*) that unperforated examples "could have been worn on the body in some way, perhaps tucked into clothing or sewn in place." Mertens (op. cit., p. 8) concludes that the best compensation for the lack of answers are the objects themselves, as they are "tangible remnants of distant beliefs and practices."



•2

A CYPRIOT PICROLITE FIGURE

CHALCOLITHIC PERIOD, CIRCA LATE 4TH-EARLY 3RD MILLENNIUM B.C.

2¼ in. (5.7 cm.) high

\$6,000-8,000

PROVENANCE:

Antiquities, Sotheby's, London, 9-10 December 1984, lot 137. Acquired by the current owner by 1993.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1993-2022 (Loan no. L.1993.33.3).

For another figure with a perforated head, see pl. 45, nos. 1-2 in E. Peltenburg, et al., eds., *Figurine Makers of Prehistoric Cyprus*. E. Alphas (p. 125 in A. Caubet, ed., *Idols: The Power of Images*) suggests that the wide hips and bent knees are meant to depict a birthing posture. For similar examples, see nos. 22 and 28 in Caubet, op. cit.



•3

A CYPRIOT PICROLITE FIGURE

CHALCOLITHIC PERIOD, CIRCA LATE 4TH-EARLY 3RD MILLENNIUM B.C.

1½ in. (3.8 cm.) high

\$3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, London, 9-10 December 1984, lot 138. Acquired by the current owner by 1994.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1994-2022 (Loan no. L.1994.26.1.15).



4

A CYPRIOT PICROLITE FIGURE

CHALCOLITHIC PERIOD, CIRCA LATE 4TH-EARLY 3RD MILLENNIUM B.C.

2¾ in. (6 cm.) high

\$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, London, 9-10 December 1984, lot 136. Acquired by the current owner by 1993.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1993-2022 (Loan no. L.1993.33.2).



VARIOUS PROPERTIES

5

A SARDINIAN MARBLE HEAD

OZIERI CULTURE, CIRCA LATE 4TH MILLENNIUM B.C.

4 1/8 in. (10.4 cm.) high

\$30,000-50,000

PROVENANCE:

Art Market, London.

Private Collection, Switzerland, acquired from the above, 1981.

Acquired by the current owner from the above, 2019.

Sardinian idols from the Ozieri culture can be broadly categorized into two distinct groups: the so-called cruciform or full plaque type and the perforated plaque type (see pp. 86-87 in L. Sarti and F. Martini, "Early Human Figures from Sardinia," in A. Caubet, ed., *Idols: The Power of Images*). This example, with its long neck and circular face, belongs to the latter category, and would have been attached to a figure with a triangular or trapezoidal-shaped body with arms that join to the hips at 90-degree angles (for a complete example, see no. 7b in F. Jurgeit, et al., *Kunst Sardiens*). While previous scholarship highlighted the affinities between Cycladic and Sardinian idols and suggested an Aegean influence over Sardinian production, Sarti and Martini (op. cit., p. 89) note that this theory is now seen as obsolete, as corroborated by the chronological gap between the two cultures.



6

A CYCLADIC MARBLE FEMALE FIGURE

EARLY SPEDOS TYPE, EARLY CYCLADIC II,
CIRCA 2600-2500 B.C.

4 3/4 in. (12.1 cm.) high

\$30,000-50,000

PROVENANCE:

Art Market, London, by 1985.

Acquired by the current owner, 1998.

This small but fine example of the Early Spedos type depicts a pregnant woman with arms crossed left over right. While the craftsman captures some of the characteristics of the type including the titled-back head and pointed shoulders, it omits the characteristic leg-cleft perforation, perhaps due to its small size. Also unusual is that the fingers are delineated by incision, which is normally only found on larger figures, attesting to the careful attention to detail by this sculptor.



7
A CYCLADIC MARBLE FEMALE FIGURE

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

7¾ in. (19.6 cm.) high

\$20,000-30,000

PROVENANCE:
Art Market, London, by 1985.
Acquired by the current owner, 1998.

This figure is distinguished by an unusually long neck and a contourless lower torso and legs. It is one of only very few examples known with the arms folded left below right, rather than the more typical right below left, as seen on the vast majority of Spedos type figures.



8
A CYCLADIC MARBLE FEMALE FIGURE

EARLY SPEDOS TYPE, EARLY CYCLADIC II,
CIRCA 2600-2500 B.C.

4¾ in. (12.3 cm.) high

\$15,000-20,000

PROVENANCE:
Art Market, London, by 1985.
Acquired by the current owner, 1998.

This figure is sculptured with her arms folded at a sharp angle, angularly sloping shoulders, shallow breasts placed far apart and rounded hips. Her curved abdomen suggests that she is pregnant. For other pregnant Spedos type idols, see nos. 47-48 in P. Getz-Preziosi, *Early Cycladic Art in North American Collections*.



9
A CYCLADIC MARBLE FEMALE TORSO

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

4¾ in. (12.3 cm.) high

\$20,000-30,000

PROVENANCE:
Art Market, London.
Private Collection, Switzerland, acquired from the above, 1981.
Acquired by the current owner from the above, 2019.



10

A CYCLADIC MARBLE HEAD

EARLY SPEDOS TYPE, EARLY CYCLADIC II,
CIRCA 2600-2500 B.C.

5 $\frac{3}{8}$ in. (13.6 cm.) high

\$200,000-300,000

PROVENANCE:

with Heidi Vollmoeller (1916-2004), Zurich, acquired
1960s.
with The Merrin Gallery, New York, acquired from the
above, 1980s.
Private Collection, Canada, acquired from the above,
1990.
Acquired by the current owner from the above, 2015.

PUBLISHED:

P. Getz-Preziosi, "Nine Fragments of Early Cycladic
Sculpture in Southern California," *The J. Paul Getty
Museum Journal* 12, 1984, p. 7, fig 2 (top row, second
head from right).
P. Sotirakopoulou, *The "Keros Hoard": Myth or Reality?*,
Athens, 2005, p. 177, no. 156.

Through comparison to complete folded arm female
figures, the dimensions of this impressive head
suggest the original length of this example would
have been nearly 21 in. (55 cm.) long. The style of this
Early Spedos head shares many characteristics of
figures assigned to the Steiner Sculptor, including the
defined triangular nose, the comparatively deep chin,
the grooves at the join of the neck and the elegant
backward arch of the forehead (compare no. 33 in P.
Getz-Preziosi, *Early Cycladic Art in North American
Collections* and pls. 69-70 in P. Getz-Gentle, *Personal
Styles in Early Cycladic Sculpture*).

Although rarely preserved, most Cycladic sculpture
of the Spedos type would have originally been richly
painted in red and blue pigment. This figure is
remarkable for its preservation of traces of original red
pigment on its cheeks, in a pattern often referred to
as a "tattoo" of dots. As Getz-Preziosi contends (p. 53
in *Sculptors of the Cyclades: Individual and Tradition
in Third Millennium B.C.*), this pattern "may reflect the
way the faces of the dead were painted for burial." For
other Spedos type figures with similar patterning, see
figs. 42f-h.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

•11

AN EGYPTIAN AMETHYST JAR

EARLY DYNASTIC PERIOD, 1ST-2ND DYNASTY, CIRCA 3000-2686 B.C.

2 in. (5 cm.) wide

\$6,000-8,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 July 1981, lot 35.

Antiquities, Sotheby's, New York, 13 June 1996, lot 10.

Amethyst was quarried in Egypt as early as the Predynastic era and was fashioned during the Early Dynastic period into stone vessels and jewelry. The squat shape of this jar with horizontal lug handles first appears in ceramic during the Predynastic period but is attested during 1st-2nd Dynasties in stone. For a similar example but ovoid in shape and embellished in gold at the rim, now in Berlin, see J. Crowfoot Payne, "An Early Amethyst Vase," *Journal of Egyptian Archaeology* 60, pp. 79-81.



ANOTHER PROPERTY

12

AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT

MIDDLE KINGDOM, 12TH-13TH DYNASTY, 1985-1650 B.C.

25½ in. (64.7 cm.) long

\$15,000-20,000

PROVENANCE:

Archéologie Méditerranéenne, J.A. Labat and M.C. Slitine, Drouot Rive Gauche, Paris, 2 March 1979, lot 37bis.

Private Collection, France, acquired from the above.

Arts d'Orient, d'Inde & Archéologie, Millon et Associés, Paris, 15 December 2020, lot 233.

The deceased is depicted with idealized features including a straight nose, small full lips pressed together and a rounded chin. The eyes are inlaid with obsidian and limestone, framed in bronze. The underside of the chin has a square mortise for a separately-made now-missing beard. He wears a voluminous green wig framed in white and yellow and a multi-colored striped broad collar, visible between the lappets. This mummy portrait originates from the upper portion of an anthropoid coffin, which has parallels from the sites in Meir and Dahshur. An especially important parallel also with a black-painted face is the well-known coffin of Nakht-Ankh from Rifeh, one of a pair from the "Tomb of Two Brothers." See W.M. Petrie, "Gizeh and Rifeh," in *British School of Archaeology in Egypt*, pp. 12-13, pl. XB.

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

13

AN EGYPTIAN RED GLASS PORTRAIT HEAD OF THE PHARAOH RAMESES I OR SETII

NEW KINGDOM, EARLY 19TH DYNASTY, CIRCA 1295-1279 B.C.

1½ in. (4.1 cm.) high

\$80,000-120,000

PROVENANCE:

F. Nichols, Esq.

F. Nichols, Esq.; *Antiquities*, Sotheby's, London, 3-4 July 1978, lot 60.

The Resandro Collection, Munich, acquired from the above.

The Resandro Collection, Christie's, London, 6 December 2016, lot 120.

EXHIBITED:

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

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin;

Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

The Burlington Magazine 120, no. 903, June 1978, p. I.

S. Schoske and D. Wildung, *Entdeckungen: Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 74, no. 57.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, p. 197, no. 126.

J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. 8, part 1, Oxford, 1999, p. 118, no. 800-732-854.

J. Billen, et al., *Ancient Egypt: Masterpieces from Collectors and Collections*, Brussels, 2012, pp. 86-87.

I. Grimm-Stadelmann, ed., *Aesthetic Glimpses: Masterpieces of Ancient Egyptian Art*, *The Resandro Collection*, Munich, 2012, p. 38, no. R-124.

For further information, please visit christies.com.

OTHER PROPERTIES

14

AN EGYPTIAN HEMATITE WEIGHT IN THE FORM OF A HIPPOPOTAMUS HEAD

NEW KINGDOM, 18TH DYNASTY, 1550-1069 B.C.

1½ in. (2.8 cm.) long

\$5,000-7,000

PROVENANCE:

Acquired by the current owner by 1969.

During the New Kingdom, weights in both stone and bronze often took the form of animals, with the reclining bovine the most popular of all shapes. Weights in the form of hippopotami heads are comparatively rare, with only a handful of examples documented. An important parallel in the Petrie Museum excavated in the Seth Temple at Naqada bears an inscription indicating that it totals 10 *qedet*, thus forming a full *deben* weight, usually reckoned at around 91 grams (see S. Quirke in *Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptian Archaeology*, no. 88). Another in Cleveland, smaller than the example in the Petrie Museum and similar in scale to the example presented here, probably reflects a weight under a full *deben* (see no. 248, p. 309 in L. Berman, *Catalogue of Egyptian Art: The Cleveland Museum of Art*). It is possible that the Egyptian word for hippopotamus, *deb*, evoked the name of the *deben* gold weight, and thus these objects form a play on words.





15

AN EGYPTIAN ELECTRUM STIRRUP RING

NEW KINGDOM, 18TH-20TH DYNASTY, CIRCA 1390-1069 B.C.

1 in. (2.5 cm.) long

\$250,000-350,000

PROVENANCE:

with Jock Francken, Munich.
Eberhard Theim, Kaufbeuren, Germany, acquired from the above, 1968.
with Galerie Nefer, Zurich, 1985 (*Nefer* 3, no. 41a).
Private Collection, Basel, acquired from the above, 1985.
with Galerie Nefer, Zurich, acquired from the above, 2001.
with Galerie Cybele, Paris, acquired from the above, 2014.
Acquired by the current owner from the above, 2014.

EXHIBITED:

Basel, Antikenmuseum und Sammlung Ludwig, 2001-2014.

PUBLISHED:

J. Billen, et al., *Ancient Egypt: Masterpieces from Collectors and Collections*, Brussels, 2012, p. 199.

This fine stirrup ring, which takes its name from its shape, would have been used as a signet ring either by the king himself or given by him to a high official with authority to act on his behalf. This tradition began at the end of the 18th Dynasty but can be seen in examples dating to the reign of Ramesses IV (see a ring at the Brooklyn Museum, inventory 37.727E, cat. 335 in M. Eaton-Krauss in *Egypt's Golden Age*). The wear on the oval bezel incised outline indicates the ring has actually been used as a seal, probably for royal administrative documents. For a gold ring with two seated figures at The Metropolitan Museum of Art see no. 98 in R.E. Freed, et al., eds., *Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen*.

Electrum is an alloy of gold and silver whose colors varies from greenish-yellow to silvery-grey. Gold of high purity was not easy to cast, so adding silver or copper helped avoid defects due to excessive porosity. Electrum and silver were considered more desirable than gold before the New Kingdom, whereas the much redder color of copper-gold alloys was preferred for stirrup-rings during the Amarna and immediate post-Amarna period (see J.O. "Metals" in P.T. Nicholson and I. Shaw, eds., *Ancient Egyptian Materials and Technology*, pp. 163-164).

The ring was cast through the lost wax method and the bezel was engraved using small punches and incisions, possibly with an iron or gold-copper tool. The Horus falcon wears the Double Crown, symbol of the monarchy's task to unite Upper and Lower Egypt. In front, a cobra wearing the white crown of Upper Egypt is the uraeus protector of the Crown. Behind is an interesting depiction of a cobra looped over the sun disc with an *ankh* around its neck, invoking the sun god Ra. Below the two horizontal lines and the basket hieroglyphs can be read 'neb tawy' meaning Lord of the Two Lands, an epithet of the pharaoh.

The exquisitely composed image is reminiscent of other known rings of that period, including a gold example with the throne name of Ay in Leiden, with a prominent central falcon figure, flanked with hieroglyphs either side, with further attributes below using horizontal signs, creating a perfectly balanced visual construction. See no. 147 in H.D. Scheider and M.J. Raven, *Life and Death Under the Pharaohs, Egyptian Art from the National Museum of Antiquities in Leiden, The Netherlands*.





16
AN EGYPTIAN ALABASTER SHABTI
 NEW KINGDOM, 19TH-20TH DYNASTY, 1295-1069 B.C.
 5 7/8 in. (14.9 cm.) high
 \$20,000-30,000

PROVENANCE:
 Carl Leonhard Burckhardt (1902-1965), Alexandria; thence by descent to his son, Christophe Burckhardt (1936-2019), brought to Basel by 1971; thence by descent.
The Burckhardts of Basel, Cahn Auktionen AG, Basel, 9 December 2021, lot 12.

The figure is depicted mummiform with the arms crossed at the chest, wearing a tripartite wig. The shape, style and material of this uninscribed shabti are typical for Ramesside period shabtis, many of which were painted with pigment suspended in wax. For a similar example see no. 3 in G. Janes, *Shabtis, A Private View*.

17
AN EGYPTIAN BRONZE OSIRIS
 THIRD INTERMEDIATE PERIOD TO LATE PERIOD,
 CIRCA 1069-525 B.C.
 6 1/2 in. (16.5 cm.) high
 \$20,000-30,000

PROVENANCE:
 with Maurice Nahman (1868-1948), Cairo.
 with Galerie-2000 annex Curiosa, Rotterdam.
 Private Collection, The Netherlands, acquired from the above, 1978.
 Art Market, Belgium, 2015.
Antiquities, Christie's, New York, 28 October 2019, lot 454.

Hollow cast around a now-missing core, this Osiris belongs to a group of large figures once with inlays in glass paste. Featuring wide bodies with narrow enshrouded arms crossed right over left, the hands holding a crook and flail once adorned with inlays, these figures are recognizable by the mask-like face with a slight smile, elongated eyebrows and cosmetic stripes, also once inlaid. A similar example in Berlin was grouped together by Roeder with five others as deriving from Medinet Habu, in western Thebes, the temple complex founded by Ramesses III that continued in importance as a cult place of Amun-re and the burial place of several God's Wives of Amun (G. Roeder, *Ägyptische Bronzefiguren*, p. 193, pl. 27 a-d).

Based on these parallels, this piece would have worn the tall white crown of Upper Egypt, most likely with mortises for attaching separately-cast feathers. A squared mortise at the base of the chin allowed for the attachment of a separately-made beard, as on most examples. The channel for the chinstrap would have been inlaid. Colorful glass paste inlays in blue, white, and red are preserved in some examples, while some had elaborate inlaid and gilt broad collars (see Roeder, *op. cit.*, p. 151). For two additional fragmentary examples attributed by Roeder to the Medinet Habu foundry, see one now in Basel at the Museum für Völkerkunde (G. Roeder, *Ägyptische Bronzewecke*, p. 174, pl. 42 a,b) and another in Cairo (G. Daressy, *Statues de Divinités*, p. 81, pl. XVII).

Many similar figures have been dated to the Saite period (see the example in Leiden, acc. no. AB 161, in M. Hill, ed., *Gifts for the Gods: Images from Egyptian Temples*, pp. 128-129). A large number of Osiris statuettes were excavated at Medinet Habu near the Eastern Gate, and it has been speculated that many were deposited into a mass "Osiris Grave" symbolizing the death and rebirth of the god (p. 65, E. Teeter, *Religion and Ritual in Ancient Egypt*).



18
AN EGYPTIAN OBSIDIAN TWO-FINGER AMULET
 LATE PERIOD, 664-332 B.C.
 3 in. (7.6 cm.) long
 \$1,500-2,000

PROVENANCE:
 Acquired by the current owner by 1969.

Two finger amulets always represent the index and middle fingers and are typically made of a dark stone, only appearing during the Late Period. C. Andrews (p. 85 in *Amulets of Ancient Egypt*) notes that their "frequent location 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." For a similar example, see *op. cit.*, pl. 64h.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

19
AN EGYPTIAN FAIENCE THOTH
 LATE PERIOD, CIRCA 664-332 B.C.
 4 7/8 in. (12.3 cm.) high
 \$5,000-7,000

PROVENANCE:
 Henri Hoffmann (1823-1897), Paris, acquired by 1894.
 with Maurice Delestre, Paris.
 Charles Gillot (1853-1903), Paris, acquired from the above, 1895;
 thence by continuous descent within the family.
Ancienne Collection Charles Gillot (1853-1903), Christie's, Paris, 4-5 March 2008, lot 125.

PUBLISHED:
 G. Legrain, *Collection H. Hoffmann: Catalogue des antiquités égyptiennes, Objets en or et en argent, bronzes, pierres, ivoires et bois sculptés, terres cuites et terre émaillées, verres, tissus, etc.*, Paris, 1894, p. 52, no. 157.

VARIOUS PROPERTIES

20
AN EGYPTIAN FAIENCE PECTORAL
 NEW KINGDOM, 19TH DYNASTY, 1295-1069 B.C.
 4 1/8 in. (10.4 cm.) long
 \$4,000-6,000

PROVENANCE:
Antiquities, Sotheby's, London, 18 May 1981, lot 255.
 Private Collection, U.K., acquired 1980s-1990s.
 Art Market, London.
 Acquired by the current owner from the above, 2021.

The image of the jackal god Anubis atop his shrine was significant in the protection of the deceased, as was the *wadjet*-eye, associated with Horus. Both appear on the obverse of this pylon-shaped pectoral, while the reverse features the *djed*-pillar and *tyet*-amulet, symbolic of Osiris and Isis. For a similar example but in yellow and blue faience, now in the British Museum, see no. 161 in F.D. Friedman, ed. *Gifts of the Nile, Ancient Egyptian Faience*.





21

AN EGYPTIAN FAIENCE SHABTI FOR NEFERIBRE-SANEITH

LATE PERIOD, 26TH DYNASTY, REIGN OF AMASIS, CIRCA 570-526 B.C.

7½ in. (19.3 cm.) high

\$120,000-180,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1976 (*Exhibition of Kokusai Bijutsu*, No. 4, no. 8).

Private Collection, Japan.

Property from a Japanese Private Collector; *Antiquities*, Sotheby's, New York, 5 December 2007, lot 29.

with Phoenix Ancient Art, New York.

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

Acquired by the current owner from the above.

The nine bands of finely-inscribed hieroglyphs around the body of the shabti read: "Recitation: Instructions of the Osiris Neferibre-saneith, Justified, born of Shepenbastet, Justified. He says: O ye (lit. "these") Ushabtys, if the Osiris Neferibre-saneith born of Shepenbastet, Justified, is counted in order to do any work which is done there in the necropolis, since an obstacle is implanted there, as a man to his duty, 'Here I am,' thus shall ye say. If ye are counted at any time [to] serve, there in the Necropolis in order to cultivate the fields in order to, irrigate the river-banks, in order to convey sand of the West to the East and vice versa, 'Here I am,' thus shall ye say."

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

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

Repeatedly lauded as being amongst the most beautiful shabtis of the Late Period, the Neferibre-Saneith's shabtis are praised by Aubert and Aubert for their "haughty countenance, energetic and refined," and their achievement of a "fine silhouette...with subtle contours." Other shabtis for Neferibre-Saneith are in various institutions, including The Metropolitan Museum of Art and the J. Paul Getty Museum.

22

AN EGYPTIAN GREYWACKE ISIS AND HORUS

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

8¾ in. (22.2 cm.) high

\$20,000-30,000

PROVENANCE:

Michel Abemayor (1912-1975), New York.

Property from the Estate of Michel Abemayor; *Antiquities*, Sotheby Parke Bernet, New York, 11 December 1976, lot 292.

Private Collection, Belgium, acquired from the above.

Property of a Belgian Private Collector; *Antiquities*, Christie's, London, 5 December 2018, lot 32.

with Galerie Günter Puhze, Freiburg, acquired from the above

(*Kunst der Antike*, Katalog 33, no. 124).

For similar examples in Cairo, see pl. LXI in G. Daressy, *Statues de Divinités*, vol. II.



23

AN EGYPTIAN CARTONNAGE, WOOD AND BRONZE IBIS

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

7¾ in. (18.7 cm.) long

\$3,000-5,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.

Acquired by the current owner from the above, 1980.

The ibis was sacred to the god Thoth. This example was likely made as a dedicatory gift at one of the god's temples. The body, constructed of wood, would have been covered with cartonnage and painted or gilded. For another example, see p. 182 in C.R. Clark, "The Sacred Ibis," *The Metropolitan Museum of Art Bulletin*, New Series 13, no. 5.





24
AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL OF NECTANEBO II

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

2 7/8 in. (7.3 cm.) high

\$80,000-120,000

PROVENANCE:
 Private Collection, Europe, acquired 1963.
 Property of a European Historian; *Antiquities*, Christie's, New York, 11 December 2009, lot 31.

EXHIBITED:
 Amsterdam, Allard Pierson Museum, *Egypte, Eender en Anders*, 15 September 1984-6 January 1985.

PUBLISHED:
 R.A. Lunsingh Scheurleer, ed., *Egypte, Eender en Anders*, Amsterdam, 1984, p. 64, no. 103.

This royal portrait of the Nectanebo II is delicately sculpted of fine-grained limestone in shallow raised relief. His head is shown in profile to the right, while the shoulders are represented frontally. The king wears the Khepresh or Blue Crown fronted by a *uraeus*, its hood fully displayed, the body undulating twice, with the tail rising up along the crown. His garment is enhanced with a beaded collar. The thin modeled brow and slanted eye, together with the round tip of the nose and slightly smiling mouth are all characteristics of depictions of Nectanebo II, the last native ruler of Egypt before the Macedonian conquest. For other sculptor's models assigned to him, see A. Wiese, *Ägypten, Augenblicke der Ewigkeit*, no. 196 and F. Tiradritti, *Egitto a Milano. Nuove acquisizioni e restauri*, p. 67. The two loops of the uraeus are a distinctive feature that can be found on reliefs representing Nectanebo II, as seen on a fragment of a naos, now in Cairo and London (see K. Mysliwiec, *Royal Portraiture of the Dynasties XXI-XXX*, pl. LXXXVIII), and is also shared with two heads sculpted in the round, one of quartzite at the University Museum, University of Pennsylvania and one of granite at the Museum of Fine Arts, Boston, pls. 10a and 10c in J. Josephson, *Egyptian Royal Sculpture of the Late Period, 400-246 B.C.*



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

25
A FRAGMENTARY EGYPTIAN LIMESTONE DOUBLE-SIDED SCULPTOR'S MODEL

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

4 3/8 in. (11.1 cm.) high

\$6,000-8,000

PROVENANCE:
 with Charles D. Kelekian (1900-1982), Paris and New York (Inv. no. T.2401).
 Constance (1905-2002) and Edgar P. Richardson (1902-1985), Philadelphia, acquired from the above, 1971.
 Property from the Collection of Constance and the Late Edgar P. Richardson, Philadelphia; *Antiquities*, Sotheby's, New York, 30 May 1986, lot 228.

Sculptor's models date from the New Kingdom to the Ptolemaic period and depict a variety of subjects including royals, deities, animals and architectural elements at various stages of creation. Apis bulls were a popular subject and were portrayed in various forms, including with multiple bovines per side and on both single- and double-sided compositions. For a double-sided sculptor's model from Edfu featuring a striding bull on the reverse and a queen or goddess on the obverse, see no. 192 in N. Tomoum, *The Sculptor's Models of the Late and Ptolemaic Periods*. For a double-sided plaque with two bulls on each side from Tanis, see pl. XXXI in C.C. Edgar, *Sculptors' Studies and Unfinished Works*.



PROPERTY FROM A KENTUCKY PRIVATE COLLECTION

26
AN EGYPTIAN PAINTED WOOD FACE OF AN ANTHROPOID COFFIN

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

14 in. (33 cm.) high

\$10,000-15,000

PROVENANCE:
 with James C. Nichols Art Studio, Kalamazoo, by 1977.
 Florence "Ellen" Ellis (1930-2018), Lakeside Park, KY, acquired circa 1990s; thence by descent to the current owner.

The addition of fine details in red paint accenting the eyes, nostrils and lips are typical of Third Intermediate period anthropoid coffins, many of which derive from Deir el-Bahri (cf. the coffins of Henettawy, Metropolitan Museum 25.3.182-193 and those of Menkhepera, MMA 25.3.7-9). Rows of floral motifs adorn the wig, while a narrow braided beard indicates the divine transformation of the coffin's owner.



ANOTHER PROPERTY

27
AN EGYPTIAN BRONZE ISIS AND HORUS

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

7 1/8 in. (18 cm.) high

\$7,000-9,000

PROVENANCE:
 with Gallery Rosen Ancient Art, Tel Aviv. Acquired by the current owner from the above, 1981.



PROPERTY FROM A PRIVATE COLLECTION

28

AN EGYPTIAN BRONZE CAT

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

14¾ in. (37.4 cm.) high

\$700,000-900,000

PROVENANCE:

Robert Sturgis Ingersoll (1891-1973), president of the Philadelphia Museum of Art from 1947-1964, Philadelphia, acquired by 1962; thence by descent. Property of the Late R. Sturgis Ingersoll, Esquire, Philadelphia; *Antiquities*, Sotheby Parke Bernet, New York, 4 May 1974, lot 198. Richard T. Wilson, U.K. The Property of R.T. Wilson, Esq.; *Antiquities*, Sotheby's, London, 2 July 1996, lot 70.

EXHIBITED:

Kent, Leeds Castle Foundation, circa 1976-1996.

PUBLISHED:

National Geographic 122, no. 4, October 1962, n.p. (advertisement).

Esquire, May 1962, p. 25 (advertisement).

R. Seltzer, "Ingersoll Art to Be Auctioned at Super-Sale," *The Philadelphia Inquirer*, 12 April 1974, p. 11-B.

A. Edelstein, ed., *Art at Auction: The Year at Sotheby Parke Bernet 1973-1974*, New York, 1974, p. 321.

This magnificent cat belongs to a small but important group of large-scale bronze feline sculptures. While Egyptian bronze cats range in size and quality, so rarely do they capture the majesty and dignity of the species as gracefully as the life-size example presented here. Of particular note here is the naturalistic modeling that allows the cat to come to life through form and expression. This cat sits upright in the standard pose with the tail curving forward along the proper right side. The large eyes are recessed for now-missing inlays, with the lids and inner canthi accented, once further imbuing it with a lifelike qualities. Tufts of hair are incised in rows on the interior of the alert ears, both pierced for now-lost earrings, presumably of gold. Further embellishments include the incised multi-strand broad collar with a *wadjet*-eye pendant suspended below from a cord.

A close parallel can be found at The Metropolitan Museum of Art, slightly smaller in scale but with similar modeling and ornamental adornments including the broad collar with a suspended *wadjet*-eye pendant. Of that cat, D. Schorsch and J.H. Frantz consider it to be "one of the finest cat bronzes known" ("A Tale of Two Kitties," *The Metropolitan Museum of Art Bulletin* 55, no. 3, p. 20). Given the larger dimensions and superb quality of the cat presented here, it must surely also rank amongst the most impressive examples to have survived.

Bronze cats of similar scale are recorded in only a handful of museum collections. Other large examples include the famed Gayer-Anderson Cat, now in the British Museum, and examples in Berlin and Cleveland (For BM: see J. Malek, *The Cat in Ancient Egypt*, frontispiece; Berlin: G. Roeder, *Ägyptische Bronzefiguren*, vol. 6, pt. 2, pl. 51b-c; and Cleveland: L.M. Berman, *Catalogue of Egyptian Art: The Cleveland Museum of Art*, p. 438).

Cats came to be appreciated in ancient Egypt at least as early as the Middle Kingdom, likely for their mouse-hunting abilities. The earliest surviving three-dimensional depiction dates from that period and served as a cosmetic vessel (now in The Metropolitan Museum of Art, see no. 29 in Malek, op. cit.). By the New Kingdom, they had become household companions, as seen on tomb paintings and reliefs, sometimes seated under their master's chair or on board marsh boats, presumably serving to flush out birds for their masters. Cats became the sacred animal of the goddess Bastet, whose main cult center was at Bubastis in the eastern Delta. Mummified cats were dedicated to her and buried at her temples, often enclosed in containers of wood or bronze.

This cat once formed part of the notable collection assembled by Robert Sturgis Ingersoll (1891-1973). Ingersoll was President of the Philadelphia Museum of Art from 1948-1964 and Chairman of the Museum's Board of Governors from 1947-1959. In his memoirs, *Recollections of a Philadelphian at Eighty*, Ingersoll reminisced on how his own interest in collecting art was sparked: his mother, "a wonderful, inexhaustible traveler" would take her children to galleries and museums all over Europe. Ingersoll recalled, "She inspired us to see everything that was to be seen" (p. 51).



Ingersoll's first purchases included a copy of Manet's *Olympia* and a work by the young American artist Jules Guérin. In the fall of 1924, Ingersoll and his wife, Marion, embarked on a three-week vacation to Paris, budgeting \$750 to purchase art. On this trip, the Ingersolls purchased a Modigliani for \$350 and a landscape by Chaim Soutine for \$125. During a later trip to Paris in 1928, Ingersoll purchased Brancusi's *Little Bird*. In an often-recalled story, during the work's importation into the United States, Customs authorities deemed the sculpture manufactured marble, and not art, and a duty on such was assessed.

While Ingersoll's collection focused primarily on modern art, he also had significant holdings of Antiquities and African art. As Ingersoll later asked, "How does one judge a work of art? My method is probably unconventional. If I look at a painting or a piece of sculpture and my arteries jump, I know at least for me it is good and will be rewarding" (op. cit., p. 62). This magnificent bronze cat is an enduring testament to Ingersoll's keen eye and stands as one of the most impressive works of Egyptian bronze sculpture still in private hands.



ANOTHER PROPERTY

29

AN EGYPTIAN PAINTED LINEN MUMMY SHROUD WITH A PORTRAIT OF A YOUTH

ROMAN PERIOD, CIRCA 2ND-3RD CENTURY A.D.

19 in. (48.2 cm.) high

\$80,000-120,000

PROVENANCE:

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

Acquired by the current owner from the above, 2009.

with Royal-Athena Galleries, New York, 2014 (*Art of the Ancient World*, vol. XXV, no. 191).

Painted on a lilac background, the deceased is portrayed wearing a white tunic with two narrow pink *clavi* descending vertically from each shoulder. The left part of the neck of the tunic is delineated with a thin red line. His left hand is raised, holding a bunch of red grapes (symbol of fertility) with three green leaves, the right hand is held horizontally holding a funerary garland, probably made of rose petals. His hair is curly and short, the eyebrows are thin and arched above his wide-opened eyes, staring somewhat above the viewer, the mouth is small. His face displays a rosy skin tone and, being slightly turned to the left, the right ear is better detailed than the left one.

Only part of the deceased is represented (the white of the tunic stops under the hands) as shrouds were often made to cover only the upper body of the mummy. Though rare encaustic examples have survived, most shrouds were painted in tempera (pigments suspended in animal glue like eggs), which dries quickly and thus demands rapid execution. Faster and more affordable than encaustic (pigments suspended in wax), tempera came to be widely used from the late 3rd and all through the 4th century AD.

The painter of our example displays good anatomical sense and the wide-opened eyes, rounded chin and long elegant fingers capture a feeling of poignant immediacy and individuality. For a tempera on linen shroud with similar iconography, see D. L. Thompson, *Mummy Portraits in the J. Paul Getty Museum*, p. 60-61, no. 13 who says "what paintings like that [...] lack in aesthetic sophistication, however, they make up for in directness and spontaneity."

This shroud is unusual in preserving six linen strips that were used to attach the painting to the mummy.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

•30
**A PHOENICIAN ELECTRUM, GOLD, SILVER
AND STEATITE NECKLACE**
CIRCA 7TH-6TH CENTURY B.C.

12½ in. (31.4 cm.) long

\$4,000-6,000

PROVENANCE:
Acquired by the current owner by 1995.

EXHIBITED:
New York, The Metropolitan Museum of Art, 1995-
2022 (Loan no. L.1995.16.1).



32



33



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

•31
**A WESTERN ASIATIC BANDED AGATE BEAD
NECKLACE**
CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

27½ in. (69.8 cm.) long

\$3,000-5,000

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

•32
A WESTERN IRANIAN GOLD PLAQUE
CIRCA 7TH CENTURY B.C.

10½ in. (27 cm.) long

\$8,000-12,000

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

Formed of hammered sheet gold, this long plaque is ornamented in repoussé and enhanced by incision with a frieze of stags walking to the right. There are perforations along the edges for attachment, perhaps to leather or cloth. These two joining fragments are thought to be part of the Ziwiyeh Treasure, a hoard of ancient objects in precious metal and other materials found on the ancient citadel on Ziwiyeh in Kurdestan, east of Saqqiz in Northwestern Iran, now widely dispersed in museum and private collections. Some of the Ziwiyeh Treasure is in the koine of Neo-Assyrian art, while others exhibit stylistic affinities with the Scythian world (see pp. 180-181 in E.C. Bunker, *Nomadic Art of the Eastern Eurasian Steppes*).

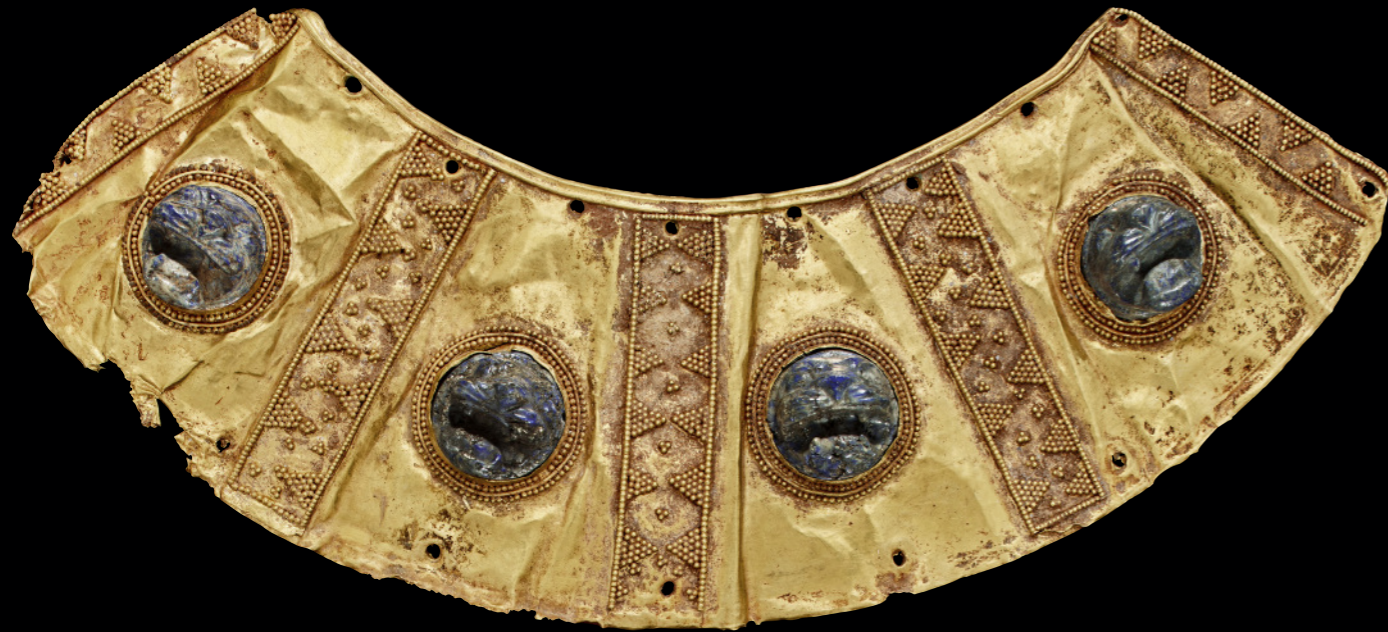
•33
AN ACHAEMENID GOLD RAM-HEADED BRACELET
CIRCA 5TH-4TH CENTURY B.C.

4½ in. (10.7 cm.) long

\$4,000-6,000

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

The bracelet is composed of two hollow tubes, with one inserted into the other, once pinned in place. At the join is a band decorated with two rows of opposing granulated triangles. Each end terminates in a ram head with ridged, underslung horns, and a collar similarly ornamented with granulated triangles. Bracelets with animal or monster head terminals were popular during the Achaemenid period. For another also with ram head terminals, different in style, see the example from the Oxus Treasure, no. 164 in J. Curtis and N. Tallis, *Forgotten Empire, The World of Ancient Persia*.



34

34
AN ACHAEMENID GOLD AND LAPIS LAZULI PECTORAL
 CIRCA 5TH-4TH CENTURY B.C.

8½ in. (21.5 cm.) long

\$12,000-18,000

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

The pectoral is formed of hammered sheet with perforations along the edges for attachment. The crescentic arc is divided into four sections by thin columns each framed with beaded wire enclosing triangles of granulation and small granulated clusters. Centering each panel is a lapis lazuli lion head protome, each with its mouth open revealing fangs, secured by a collar encircled by rings of granulation on either side of a filigree wire.

The crescentic form suggests that this was originally attached to leather or cloth to be worn as a pectoral, but it is equally possible that it served instead as furniture or architectural ornament. See for example the gold band once attached to a gate, no. 84 in J. Curtis and N. Tallis, *Forgotten Empire, The World of Ancient Persia*.



35

•35
A VILLANOVAN GOLD FIBULA
 CIRCA 675-650 B.C.

3 in. (7.6 cm.) long

\$3,000-5,000

PROVENANCE:
 Marcel Ebnöther (1920-2008), Les Arcs, France, acquired by 1993. Art Market, Germany. *Ancient Jewelry*, Christie's, New York, 11 December 2003, lot 385. Private Collection, New York, acquired from the above, by 2009. Gifted to the current owner from the above, by 2009.

EXHIBITED:
 Geneva, Musée Rath and Paris, Mona Bismarck Foundation, *The Art of the Italic Peoples from 3000 to 300 B.C.*, 6 November 1993-13 February 1994.

PUBLISHED:
 J. Chamay, et al., *The Art of the Italic Peoples from 3000 to 300 B.C.*, Naples, 1993, p. 225, no. 124.

THE PROPERTY OF A CALIFORNIA PRIVATE COLLECTOR



ANOTHER PROPERTY

36
A GREEK GOLD FINGER RING WITH CYBELE
 CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

1½ in. (2.8 cm.) long

\$25,000-35,000

PROVENANCE:
Antike Kunstwerke, Auktion IV, Ars Antiqua, Lucerne, 7 October 1962, lot 168. Jean de Besnay, France. Art Market, Paris. Acquired by the current owner from the above, 2020.

This striking Greek gold finger ring is quite rare for its form and ornamentation. The present example features a square flat bezel rather than the more typical box bezel of pointed oval form (see the example in the British Museum with a nude woman standing at a pillar, no. 217.7 in J. Boardman, *Greek Gems and Finger Rings*, and another in Leiden with a crouching Eros, no. 12bis in R.A. Lunsingh Scheurleer, *Antieke Sier, Goud en zilver van Grieken en Romeinen*). It shares with the two cited examples a sheet gold figure in relief, as well as similar elaborate ornamentation, including a frame of filigree beaded, plain and spiral wire.

On the ring presented here, the goddess Cybele is enthroned within an Ionic naiskos. She is holding a phiale and a scepter and is framed by a seated lion on either side. The scene is framed by rosettes at the corners. The hoop is formed of two spiral-twisted wires with a beaded wire along the exterior join, tapering at each end and inserted into lion-head terminals that bite onto the bezel.

The Collot Cameo



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

•37

A ROMAN SILVER VOTIVE AXE HEAD

CIRCA 2ND-3RD CENTURY A.D.

2 $\frac{7}{8}$ in. (7.30 cm.) long

\$4,000-6,000

PROVENANCE:

Art Market, Munich.
with Antiqua, Beverly Hills, 1999 (*Antiqua*, vol. VII, no. A13).
Ancient Jewelry and Seals, Christie's, New York, 6 December 2000, lot 153.
with Antiqua, Beverly Hills, 2009 (*Antiqua*, vol. XV, no. A37).
Acquired by the current owner from the above.

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

•38

A PARTHIAN GOLD PENDANT AND BANDED AGATE BEAD NECKLACE

CIRCA 1ST-3RD CENTURY A.D.

16 in. (40.6 cm.) long

\$4,000-6,000

PROVENANCE:

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





Fig. 1 Sasanian Garnet Intaglio with a Portrait Bust of King Narseh, inscribed for Shapur. Bibliothèque nationale de France, Monnaies Médailles et Antiques, Inv. no. 1970.392. © Bibliothèque nationale de France.



39

A SASANIAN SARDONYX CAMEO WITH A PORTRAIT BUST OF KING NARSEH

REIGN 293-303 A.D.

Mounted in a gold frame, circa 1810, and as a silver and diamond brooch, circa 1850.

1¾ in. (4.4 cm.) long, cameo
3½ in. (8.8 cm.) long, with mount

\$600,000-800,000

PROVENANCE:

Jean-Pierre Collot (1764-1852), Montpellier and Paris; thence by descent to his daughter, Antoinette Pauline Victoire Collot (1814- 1895) and her husband, Edmond Marie Louis Elie Le Due de Lillers (1801-1873), Paris; thence by continuous descent within the family.

Haute joaillerie & tabatieres en or, Millon & Mathias, Hotel Drouot, Paris, 28 March 2018, lot 9.

PUBLISHED:

M.R. Shayegan, "The Cameo of Warahran and the Kusano-Sassanians," *Bulletin of the Asia Institute*, vol. 30, 2020-2021, p. 2, fig. 3b.

Sasanian cameos are exceedingly rare, with approximately only 50 examples known, a great contrast to the other glyptic arts of the period (stamp seals, ring stones, and clay bullae) that survive in large numbers (see p. 310 in M. Henig and H. Molesworth, *The Complete Content Cameos*). The sparsity of material makes this newly re-discovered royal cameo all the more significant.

The cameo presented here is exceptional, not only for the quality of the carving and the rarity of the subject but also for its rectangular form, which is unique. It is the only known Sasanian example of this shape to survive from antiquity. In fact, even within the much larger Greek and Roman repertoire, square or rectangular gems are unusual (there are some Greco-Persian tabloids, such as no. 304 in J. Boardman, *Greek Gems and Finger Rings*; two Hellenistic examples, nos. 18 and 105 in D. Plantzos, *Hellenistic Engraved Gems*; and a Roman gem, pl. II, 34 in M.-P. Levesque de Gravelle, *Recueil de pierres gravees antiques*).

The bust is enclosed within an unusual beveled frame, which, like the portrait itself, exploits the natural banded layers of the stone, caramel brown and bluish-white on a black ground. Narseh is shown in profile to the right, his wavy hair bound in a diadem, with a row of scrolling curls below the plain band. The diadem is knotted at the back of the head, with two long streamers billowing below. The narrow groove of the diadem exhibits scoring along its length that suggests it was once inlaid in gold, now lost. His relatively short beard is composed of similar scrolling curls, overlaid by his long serpentine mustache. He has an arching brow and a large, almond-shaped eye with the pupil and iris placed high and forward within the sclera. His long straight nose is rounded at the tip, and the lips are slightly parted. A drop-shaped pendant is suspended from his ear. Narseh dons a tunic with a six-petaled rosette at the shoulder and a smooth collar, with a decorative band worn diagonally over the shoulder punctuated by dotted circles along its length. The form of this garment, the hair style and the diadem are archaizing, recalling images of Parthian kings, especially of Mithridates II (121-91 B.C.), as seen on his coinage (see pl. 141B in A.U. Pope, *A Survey of Persian Art*).

While depictions of King Narseh are exceedingly rare, the attribution of this cameo to the king is confirmed by comparison to a garnet intaglio portrait in the Bibliothèque Nationale in Paris (see fig. 1). The Paris gem and the cameo presented here share a number of stylistic traits, including the hair style and the treatment of the eye, nose, mustache and earring. Although the Paris gem has an inscription around its edges for Shapur ("the Mazdaean Lord Shapur, King of Kings of Iran"), it is thought to have been added later, perhaps during the reign of either Shapur II or III. The Paris gem is identified as depicting Narseh on account of the form of his crown, in this case a fluted diadem, since each successive Sasanian king wore a unique crown. The same fluted diadem is seen on a rock-cut relief at Naqsh-e Rostam depicting Narseh's investiture and on his coins (see pls. 157B and 251K in Pope, op. cit.).

Narseh was the seventh king of the Sasanian Empire, ruling from 293-303 A.D., the youngest son of Shapur I. During the reign of Shapur, he served as governor of the important eastern provinces of Hind, Sakastan and Turan. Following his father's death in 270, the crown passed to an older son, Hormizd I, and after a brief reign of one year, he was succeeded by another of Shapur's sons, Bahram I, who gave Narseh the governorship of the western province of Armenia. Bahram I's reign was also short (271-274), and he was succeeded by his son Bahram II and shortly thereafter by his grandson Bahram III. His rule was opposed by the aristocracy, who favored Narseh, and when Bahram III's army defected, Narseh ascended to the throne. During his reign the Sasanians and the Romans clashed, with Narseh eventually forcing the retreat of Galerius (serving as Caesar under the Emperor Diocletian) from Mesopotamia. Vowing revenge, Galerius later invaded Sasanian Armenia and won a decisive battle there (commemorated on his arch at Thessaloniki) in which Narseh's harem and many nobles were taken into captivity. He was forced to sign a humiliating treaty and died a few years later.

The practice of cutting cameos, invented during the Hellenistic Period, was adopted by the Sasanians from the Romans. It is well known that following the sack of Antioch by Shapur I in 253 A.D., many Roman artisans were brought to the Sasanian homeland (see for example the Roman style mosaics from the Royal Palace at Bishapur, Iran, no. 87 in P.O. Harper, *The Royal Hunter, Art of the Sasanian Empire*). One of the most outstanding Sasanian cameos in existence is a large oval layered sardonyx depicting Shapur I and the Roman Emperor Valerian (pl. 183 in B. Fowlkes-Childs and M. Seymour, *The World Between Empires, Art and Identity in the Ancient Middle East*). Both are on horseback, with Shapur grasping Valerian by the wrist, symbolic for the Roman Emperor's capture at the Battle of Edessa in 260. As with the Bishapur mosaics, it is thought to be the work of a Roman craftsman.

The modern history of the Narseh cameo is equally as rich as the ancient one. It was collected by Jean-Pierre Collot (1774-1852), the French banker and intimate of Napoleon Bonaparte. After financing the Coup of 18 Brumaire which brought Bonaparte to power in 1797 with five hundred thousand francs in gold, Collot was appointed commissary for the French army in Italy (see p. 355ff, L.A.F. de Bourrienne, *Memoirs of Napoleon Bonaparte*, vol. 1). This highly lucrative role enabled Collot to participate in the art-buying frenzy which followed the French invasions of Venice and the Papal States. His collection included Old Master paintings as well as engraved gems, including a magnificent cameo acquired from the Museum Christianum in the Vatican depicting the head of St. John the Baptist on a dish. This cameo was attributed to the engraver Matteo del Nassaro (circa 1490-1547), and was seen in 1806 by the antiquary Aubin-Louis Millin de Grandmaison in Collot's *jolie dachyliotheque*, or gem cabinet, in Paris (see p.717 in A.L.Millin, *Dictionnaire des Beaux Arts*, vol. 1). While much of his collection was sold at auction after his death, the Sasanian cameo was gifted by Collot to his daughter Victoire Pauline Antoinette Collot (1814-1895), La Marquise de Lillers. It would remain in the family until its sale at auction in Paris in 2018.

The cameo was originally mounted in a decorative engraved gold frame of circa 1810, presumably commissioned by Jean-Pierre Collot. This was later embellished with a more elaborate mount of silver-topped gold circa 1850, likely commissioned by La Marquise following her inheritance. The mid-19th century rectangular mount has two rows of small old mine-cut diamonds enclosing a central row of larger old mine-cut diamonds. The top and bottom rows are centered by a large old mine-cut diamond, and the frame is surmounted by a central ring and a symmetrical undulating ribbon, also set with old mine-cut diamonds. The velvet-lined box bears the French heraldic crown for a Collot marquis on the exterior of the lid.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

40

A WESTERN ASIATIC COPPER ALLOY ZOOMORPHIC VESSEL STAND

MIDDLE BRONZE AGE, CIRCA 2300-2000 B.C.

9 in. (22.8 cm.) high

\$40,000-60,000

PROVENANCE:

with Gallery Mikazuki, Tokyo.
Art Market, London, acquired from the above, 1984.
Antiquities, Christie's, London, 6 December 2017, lot 81.

The vessel stand takes the form of a goat standing atop a square open frame. From the center of the goat's back rises a vertical support shaft topped by three prongs that buttress a single ring. To either side of the goat are two suckling kids. The goat's eyes are deeply recessed for now-missing inlays of colored shell or hardstone.

Vessel stands were popular throughout northeastern Iran as well as southern Mesopotamian and appear as far east as Afghanistan. In relation to their function, G. Ortiz (no. 16 in *In Pursuit of the Absolute: Art of the Ancient World from the George Ortiz Collection*) notes that this type of stand belongs to a common tradition involved with temple rituals and likely held incense, a lamp or some other offering. For a related example with a bull ascribed to northwest Iran, see pp. 26-27 in T. Lawton, et al., *Asian Art in the Arthur M. Sackler Gallery*. For a Sumerian stand depicting an ibex with preserved inlaid shell and lapis lazuli and topped with three rings, see pp. 333-336 in O.W. Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in the Metropolitan Museum of Art*. For another in the form of a bull said to be of Elamite production from northeast Kohzestan, see no. 6 in H. Mahboubian, *Art of Ancient Iran*.



41

A WESTERN ASIATIC CHLORITE VESSEL

CIRCA MID TO LATE 3RD MILLENNIUM B.C.

6 in. (15.2 cm.) high

\$15,000-20,000

PROVENANCE:

Acquired by the current owner by 1986.

EXHIBITED:

The Brooklyn Museum, 1986-2021 (Loan no. L86.1.12).

This vessel is sculpted in relief in the so-called Intercultural Styl. Related examples in chlorite or steatite are decorated along their entire surfaces with abstract patterns, vegetal and architectural motifs and naturalistic depictions of humans and animals. While scholars have hypothesized that the type originated from three workshops across the Near East, only one at Tepe Yaha in Kerman province has been discovered to date. Intercultural Styl vessels were transported across the Bronze age world, from Syria to the Indus Valley and even on islands in the Persian Gulf (see H. Pittman, *Art of the Bronze Age: Southeastern Iran, Western Central Asia, and the Indus Valley*, pp. 13-23). Pittman (op. cit., p. 21) observes that their wide dispersion suggests that they were "imported either for themselves or for their contents, perhaps as status objects, by members of the ruling elite in Early Dynastic Mesopotamia."





42
A MESOPOTAMIAN LIMESTONE AND LAPIS LAZULI RECUMBENT BULL
 LATE URUK-JEMDET NASR PERIOD,
 CIRCA 3300-2900 B.C.

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

\$8,000-12,000

PROVENANCE:
 Acquired by the current owner by 1986.

EXHIBITED:
 The Brooklyn Museum, 1986-2021 (Loan no. L86.1.3).

For a similar example, see no. 2b in A. Aruz, ed., *Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus*. As L. Martin notes (pp. 16-17 in Aruz, ed., op. cit.), many of these finely-sculptured figures of animals were likely votive offerings to the goddess Inanna. The clover-shaped lapis lazuli inlays may have been intended to suggest the animal's hide.

VARIOUS PROPERTIES

43
A SUMERIAN CLAY CUNEIFORM TABLET
 PUZRIŠ-DAGAN, THIRD DYNASTY OF UR,
 REIGN OF AMAR SIN, CIRCA 2042-2041 B.C.

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

\$10,000-15,000

PROVENANCE:
 Acquired by the current owner, U.S., by 1984.

The cuneiform text inscribed onto this large tablet indicates that it is a balanced account of cattle receipts and disbursement at the site during this two year period.



44
A SUMERIAN CLAY CUNEIFORM TABLET
 GIRSU, THIRD DYNASTY OF UR, REIGN OF SHU-SIN,
 CIRCA 2036 B.C.

3 1/2 in. (7.6 cm.) long

\$4,000-6,000

PROVENANCE:
 Acquired by the current owner, U.S., by 1984.

This tablet documents a four-column record of ration issues including bread, beer and oil.

45
A SUMERIAN CLAY CUNEIFORM TABLET
 PUZRIŠ-DAGAN, THIRD DYNASTY OF UR, REIGN OF SHU-SIN,
 CIRCA 2035 B.C.

3 1/4 in. (8.5 cm.) long

\$2,000-3,000

PROVENANCE:
 Thomas Barlow Walker (1840-1928), Minneapolis; thence by bequest to the Walker Art Center, Minneapolis (Inv. no. W37). *Antiquities and Oriental Art: The Thomas Barlow Walker Collection, Sold for the Benefit of the Walker Art Center*, Minneapolis, Sotheby Parke Bernet, New York, 26-28 September 1972. Acquired by the current owner, U.S., by 1984.

PUBLISHED:
 T.B. Jones and J.W. Snyder, *Sumerian Economic Texts from the Third Ur Dynasty: A Catalogue and Discussion of Documents from Various Collections*, Minneapolis, 1961, p. 68, no. 107. Cuneiform Digital Library Initiative Database no. P129517.

The inscription on this cuneiform tablet concerns the reception and disbursement of oxen, sheep, goats and calves under the authority of Beliasu. The dating recorded on the tablet, "the month of Ninazu, the year after the boat 'Gazelle of the Abzu' was launched," corresponds to circa 2035 B.C.

Thomas Barlow Walker (1840-1928) was an Ohio-born lumber magnate whose large collection of ancient, Renaissance and Chinese works of art formed the original collection of The Walker Art Center in Minneapolis. Much of the original Walker bequest was sold to buy modern works of art. This particular tablet was dispersed at Sotheby Parke Bernet in 1972, although the specific lot number remains unknown.

46
A SUMERIAN CLAY CUNEIFORM TABLET AND FRAGMENTARY ENVELOPE
 UMMA, THIRD DYNASTY OF UR, REIGN OF SHULGI, CIRCA 2063 B.C.

Envelope: 1 1/2 in. (3.8 cm.) wide

(2)

\$1,000-1,500

PROVENANCE:
 Acquired by the current owner, U.S., by 1984.

The cuneiform tablet preserves six lines of Sumerian on the obverse, and three on the reverse. The tablet records the receipt of 14.4 bushels of barley and the same quantity of wheat, both to be used to make beer for a religious festival. The envelope contains part of the same inscription. Of note is the presence of the seal of the official who received the grains, Dadaya. His name is recorded on another tablet from Umma, now in New Haven, see no. 16. in K. Ott, *Lawrence Henry Ott Collection: Babylonian Clay Tablets, Cylinder Seals & Stamps, Scarabs & Amulets*.





47
A FRAGMENTARY ASSYRIAN CLAY CUNEIFORM BRICK
 REIGN OF ASHURNASIRPAL II, CIRCA 883-859 B.C.
 11 in. (27.9 cm.) long
 \$3,000-5,000

PROVENANCE:
 Acquired by the current owner, U.S., by 1984.

The partially-preserved inscription reads: "Palace...son of Tukulti...son of Adad." The larger text from which this fragment originates notes that it is the property of "the palace of Ashurnasirpal, king of the universe, king of Assyria." For the complete text, see no. 115 in A.K. Grayson, *Assyrian Rulers of the Early First Millennium B.C.*, vol. 1. The author notes that this text is "inscribed on bricks, clay clones, clay hands, and a stone sarcophagus" and originates from a variety of sites from across the Assyrian empire.

PROPERTY IN TRUST FOR RABENOU FAMILY DESCENDANTS

48
A NORTHWEST IRANIAN BRONZE DISK
 CIRCA 9TH-7TH CENTURY B.C.

8 $\frac{5}{8}$ in. (21.9 cm.) diameter
 \$12,000-15,000

PROVENANCE:
 Found in in the village of Qal'a-i-Guari in Kuhdasht county, 1936.
 with Ayoub Rabenou (1902-1984), Paris, brought to the U.S. by 1966; thence by continuous descent to the current owners.

EXHIBITED:
 St. Petersburg, FL, Museum of Fine Arts, *Art of Persia*, 4 December 1966-29 January 1967.

At the center of the disk is a repoussé figure of a bearded deity striding to the left, the surface embellished throughout with incised details. He wears a short patterned kilt and has a pair of wings rising up from his shoulders and a second pair descending along his legs. In his right hand he holds the hind leg of a feline, and in his left, that of a mountain goat. In the space between his legs are two fish arranged tête-bêche. The scene is framed by a raised dotted border, and the flange is perforated along its length. The iconography owes much to the Neo-Assyrian world, especially cylinder seals (see for example nos. 328-331 in D. Collon, *Catalogue of the Western Asiatic Seals in the British Museum, Cylinder Seals, V, Neo-Assyrian and Neo-Babylonian Periods*).

A companion piece with an identical figure and similar iconography is now in the National Museum of Asian Art, pl. 21 in T.S. Kawami and J. Olbrantz, *Breath of Heaven, Breath of Earth, Ancient Near Eastern Art from American Collections*. The authors suggest that it was attached to another backing and may have been part of decorative horse gear. Both disks were once part of the collection of Ayoub Rabenou, an antiquarian from Tehran, who befriended the Ali Khan and the Vali of Pushti-kuh, and thus was granted unprecedented access to many ancient sites in the Luristan region of Western Iran (see "A prelude to the Persian Art Exhibition: Bronzes," in *The Illustrated London News*, 6 September 1930, pp. 388-91). Luristan bronzes collected by Ayoub Rabenou are now part of the permanent collection of museums around the world, including the Iran (Bastan) National Museum, The Metropolitan Museum of Art, LACMA, the Cleveland Museum of Art and the Museum of Fine Arts, Boston.



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

49
TWO NORTHWEST IRANIAN BRONZE QUIVER COVER FRAGMENTS
 CIRCA 9TH-8TH CENTURY B.C.

Larger: 12 $\frac{7}{8}$ in. (32.7 cm.) long
 \$3,000-5,000

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

Each of the two slightly-tapering fragments is divided into registers, with embossed and incised scenes alternating with empty zones framed within decorative borders. On the upper register of the larger fragment is a god emerging from a winged disk, perhaps the sun god Shamash, with a kneeling adorant below on either side. In the lower register stands a winged, bearded god in a kilt, holding the hind leg of a lion in each hand. In the preserved register of the smaller fragment is a bearded god in a kilt, holding a scimitar in his left hand, and gesturing with his raised right hand towards a spread-winged ostrich. For a closely related quiver cover now in The Metropolitan Museum of Art, with a discussion about other similar examples, see no. 138 in O.W. Muscarella,

Ancient Art, The Norbert Schimmel Collection.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

50
A WESTERN ASIATIC BRONZE AXE HEAD
 CIRCA LATE 2ND-EARLY 1ST MILLENNIUM B.C.
 4 $\frac{1}{2}$ in. (11 cm.) wide

\$10,000-15,000

PROVENANCE:
 Acquired by the current owner by 1986.

EXHIBITED:
 The Brooklyn Museum, 1986-2021 (Loan no. L86.6.8).

This unusual axe head has addorsed lions along the shaft both with their heads projecting outwards and their open revealing fangs. Below the shaft is an ibex with ridged horns that rise up and frame the shaft hole. Below the ibex projects the blunt curving blade, with a raised hatched border at the join serving as the groundline, terminating in an animal head at the back. While on display at the Brooklyn Museum, it was suggested that this axe was Elamite, but it may be that this originates from the greater Iranian world rather than specifically from the Elamite sphere.





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

•51
A LURISTAN BRONZE AXE HEAD SURMOUNTED BY A GOAT

CIRCA 1200-900 B.C.
 6½ in. (16.5 cm.) long

\$3,000-5,000

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



•52
A LURISTAN BRONZE AXE HEAD

CIRCA 1200-900 B.C.
 8¼ in. (20.9 cm.) long

\$3,000-5,000

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

The broad shaft of this axe head is embellished with four projecting lion heads. For a related example with boar heads, see no. 193 in H. Mahboubian, *Art of Ancient Iran: Copper and Bronze*. The type is related to a well-known class of axe heads featuring a splayed flat blade; see p. 189 in O.W. Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*.



•54
A LURISTAN BRONZE HORSE BIT

CIRCA 8TH-7TH CENTURY B.C.
 6¼ in. (15.8 cm.) long

\$4,000-6,000

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

•55
TWO LURISTAN IRON DIRKS

CIRCA 8TH-7TH CENTURY B.C.
 Together with a Luristan bronze dagger (not illustrated)
 Largest: 18 in. (45.7 cm.) long

\$7,000-9,000

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

These iron dirks belong to a well-known class of weapons featuring a hilt, rectangular in section, divided into three areas by two raised rings. The pommel is a circular disc embellished with two heads on either side, parallel to the face of the blade. For a nearly identical example, see no. 303 in O.W. Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*.

(3)



•53
A LURISTAN BRONZE AXE HEAD SURMOUNTED BY AN IBEX

CIRCA 1200-900 B.C.
 10 in. (25.4 cm.) long

\$4,000-6,000

PROVENANCE:
 with K. Rabenou Gallery, New York, acquired by 1966; thence by continuous descent to the current owner, New York.

EXHIBITED:
 St. Petersburg, FL, Museum of Fine Arts, *Art of Persia*, 4 December 1966-29 January 1967.

PUBLISHED:
 C. Benbrow, "The Art of the Persians at the Museum of Fine Arts," *St. Petersburg Times*, 18 December 1966, Leisure and the Arts section, p. 3.





56

•56
A LURISTAN BRONZE FINIAL
CIRCA 8TH-7TH CENTURY B.C.

6¾ in. (17.1 cm.) high

\$3,000-5,000

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

•57
TWO LURISTAN BRONZE FINIALS
CIRCA 8TH-7TH CENTURY B.C.

Larger: 7¼ in. (18.4 cm.) high

\$3,000-5,000

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

•58
A LURISTAN BRONZE FINIAL AND STAND
CIRCA 8TH-7TH CENTURY B.C.

10¾ in. (26.3 cm.) high

\$4,000-6,000

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



57

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

59
A SYRO-PHOENICIAN BRONZE CARYATID TRIPOD STAND
CIRCA 8TH-7TH CENTURY B.C.

9¾ in. (24.4 cm.) high

\$10,000-15,000

PROVENANCE:
Acquired by the current owner by 1986.

EXHIBITED:
The Brooklyn Museum, 1986-2021 (Loan no. L86.6.14).

This bronze tripod stand takes the form of an elongated goddess wearing an Egyptianizing echeloned wig surmounted by a polos. She is depicted nude but for a beaded broad collar and cups her breasts with her hands. The figure is attached to a base in the form of three leonine paws interspersed with palmettes. While the precise function of these tripod stands is unknown, P.R.S. Moorey ("Some Syro-Phoenician Bronze Caryatid Stands," *Levant* V, p. 86) contends that the protuberance present on the head suggests that a dish or vessel was set directly on top of it, possibly for incense or another ritualistic purpose.

Iconographically, these figures share similarities with the widely-produced terracotta "Astarte" plaques from the Orontes region of Syria. Specifically the Egyptianizing features on both "represent a common aspect of cultural osmosis accompanying Egyptian diplomatic and commercial relations with the Levant" (op. cit., pp. 83-90).

For a related figure in the Louvre but with small knobs under the zoomorphic tripod legs, see no. 134 in É. Fontan and H. Le Meaux, *La Méditerranée des Phéniciens de Tyr à Carthage*. For another example with similar legs, now in the Ny Carlsberg Glyptotek, see pl. XXVI, nos. d-e, in Moorey, op. cit.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

60
AN ACHAEMENID BRONZE JUG
CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

8 in. (20.3 cm.) high

\$10,000-15,000

PROVENANCE:
Norbert Schimmel (1904-1990), New York, acquired circa 1960s-1970s. *Important Antiquities from the Norbert Schimmel Collection*, Sotheby's, New York, 16 December 1992, lot 19. *Antiquities*, Sotheby's, New York, 17 December 1997, lot 184. *Antiquities*, Christie's, New York, 7 December 2000, lot 723.

For the style of the animal-form handle with its arching body forming the grip of the vessel, see p. 191 in J. Boardman, *Persia and the West*.



58



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

•61

A SASANIAN BRONZE AND IRON SCEPTER
CIRCA 3RD-6TH CENTURY A.D.

23¾ in. (32.3 cm.) long

\$6,000-8,000

PROVENANCE:

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

This scepter is composed of an iron rod with cast bronze elements, including a knob at the base and another low on the shaft, the two together defining the handle. The finial is in the form of a woman's head wearing a headcloth and a beaded diadem centered by a large disk. Her eyes are inlaid in shell, with the irises perhaps further inlaid in contrasting material, now lost.

This is one of three types of Sasanian bronze and iron scepters, the others with animal head finials or a human hand grasping a ball respectively. For a discussion of the type see pp. 293-296 in O. Muscarella, *Bronze and Iron, Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*. For another example with a similar female head finial, see no. 652 in P.R.S. Moorey, et al., *Ancient Bronzes, Ceramics and Seals, The Nasli M. Heeramaneck Collection of Ancient Near Eastern, Central Asiatic, and European Art*.



•62

A SASANIAN PARCEL GILT SILVER BOWL
CIRCA 5TH-7TH CENTURY A.D.

5½ in. (13 cm.) diameter

\$4,000-6,000

PROVENANCE:

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

Within the tondo of this hemispherical bowl is an incised peahen enclosed within a zigzag border. Peafowl were symbols of court life in the Sasanian world. Birds in general were closely associated with Ohrmazd, the great god and the power of good in Zoroastrian religion, where they had the function of opposing the vermin creation of Ahreman, the spirit of evil (see p. 63 in P.O. Harper, *The Royal Hunter, Art of the Sasanian Empire*). For a footed silver bowl similarly engraved see no. 26 in A.C. Gunter and P. Jett, *Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art*.



•63

A SASANIAN SILVER FOOTED PLATE
CIRCA 5TH-7TH CENTURY A.D.

8¾ in. (21.7 cm.) diameter

\$7,000-9,000

PROVENANCE:

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

Engraved within the tondo is a ram in profile to the right, with a collar tied around its neck, its ribbons billowing above its back. Beribboned rams were a popular subject in Sasanian art, as seen on mosaics, architectural stucco blocks, seals and textiles. The ram was a manifestation of the god Verethragna and a symbol of "royal glory," to which the ribbons may allude (see p. 110 in P.O. Harper, *The Royal Hunter, Art of the Sasanian Empire*). A punched inscription at the rim on the exterior names the owner and identifies the vessel's weight. For another Sasanian dish with a beribboned ram but cruder in style, see pic. 2 in E. Bagirov, "Sassanid Toreutics discovered in Shemakha, Azerbaijan, as Artistic Metalwork in the Art of Sasanian Iran," in *Digital Archive of Brief Notes and Iran Review*, 2020. For a similar ram head positioned beneath a banqueting couple, see no. 18 in A.C. Gunter and P. Jett, *Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art*.





PROPERTY IN TRUST FOR RABENOU FAMILY DESCENDANTS

64
A SASANIAN PARCEL GILT SILVER FOOTED PLATE WITH NARSEH
 CIRCA LATE 5TH-6TH CENTURY A.D.

8¾ in. (22.2 cm.) diameter

\$150,000-250,000

PROVENANCE:
 Found in Deylaman, 1965.
 with Ayoub Rabenou (1902-1984), Paris, brought to the U.S. by 1966; thence by continuous descent to the current owners.

EXHIBITED:
 St. Petersburg, FL, Museum of Fine Arts, *Art of Persia*, 4 December 1966-29 January 1967.
 Ann Arbor, University of Michigan Museum of Art, *Sasanian Silver: Late Antique and Early Mediaeval Arts of Luxury from Iran*, August-September 1967.

PUBLISHED:
 O. Grabar, et al., *Sasanian Silver, Late Antique and Early Mediaeval Arts of Luxury from Iran*, Ann Arbor, 1967, pp. 94-95, no. 6.
 R.N. Frye, "Numbers and Silver Weights," *The Journal of the Royal Asiatic Society of Great Britain and Ireland* 1, 1973, p. 10, no. 11, pl. V.

Finely engraved on the interior is the Sasanian King Narseh on horseback, lassoing two onagers. He wears a diadem with long billowing ties and a fluted crown surmounted by a globe, the join tied with a fluttering ribbon. Over his trousers and tunic he wears a haltar, its central medallion tied with long steamers. A quiver ornamented with a vine motif is suspended from his belt. With the horse in full gallop, he holds a coil of rope in his right hand, which extends across his body and is held taut in his left hand, with the loop secure around the necks of the onagers. On the underside of the foot, a late Sasanian punched inscription names the plate's owner and weight: "Kapchin that is (?) 33 (staters) and 3 drachmae."

While the style of this plate suggests a 5th-6th century date, the form of the crown indicates that an earlier king is the subject. Based on the form of the crown, there can be no doubt that Narseh (reigned 293-303 A.D.) is depicted, since each successive Sasanian king wears a unique crown. The same crown is seen on a rock-cut relief at Naqsh-e Rostam depicting Narseh's investiture and on his coins (see pls. 157B and 251K in A.U. Pope, *A Survey of Persian Art*).

For other plates depicting a royal figure lassoing an animal, see the example with bears in the Abkhazian State Museum and another in the Hermitage with a single onager (P.O. Harper and P. Meyers, *Silver Vessels of the Sasanian Period, Volume One: Royal Imagery*, pls. 9 and 29). The onager or wild Persian ass was the fastest animal in the deserts of Central Asia, and were difficult to catch even for an experienced rider. The Sasanian king Bahram V (420-438 A.D.) died while hunting them (T. Daryaee, "Sasanian Persia (ca. 224-651 C.E.)," in *Iranian Studies*, vol. 31, p. 439).

This plate was part of an exceptional group of Sasanian silver works of art collected by Ayoub Rabenou in the 1960s that are now part of the permanent collections of many leading international museums, including The Metropolitan Museum of Art, The Cleveland Museum of Art, the Cincinnati Art Museum, the Louvre and the Abegg-Stiftung.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

•65

A GREEK BRONZE HORSE
GEOMETRIC PERIOD, CIRCA
8TH CENTURY B.C.

1¾ in. (4.5 cm.) long

\$4,000-6,000

PROVENANCE:

Roger Budin (1928-2005), the Thétis Foundation, Geneva, acquired by 1970.
Property from the Thétis Foundation; *Antiquities*, Christie's, London, 25 October 2012, lot 162.

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

•66

AN ATTIC BLACK-FIGURED SKYPHOS
ATTRIBUTED TO THE PAINTER OF THE
NICOSIA OLPE, CIRCA 540-530 B.C.

7¼ in. (18.4 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

Leon (1907-1988) and Harriet (1916-1972) Pomerance, New York, acquired by 1966.
Antiquities, Sotheby's, New York, 29 May 1987, lot 133.

EXHIBITED:

The Brooklyn Museum, *The Pomerance Collection of Ancient Art*, 14 June-2 October 1966.

PUBLISHED:

B.V. Bothmer, et al., *The Pomerance Collection of Ancient Art*, Brooklyn, 1966, p. 94, no. 111.

According to Hesoid (*Theogony* 920-925), "Zeus gave birth from his own head to bright-eyed Athena, the awful, the strife-stirring, the host-leader, the unwearied, the queen, who delights in tumults and wars and battles." The obverse of this skyphos shows the goddess - without her usual attributes of a helmet and armor - standing before her father moments after she emerged full-grown from his forehead, with two nude youths and a cloaked man observing. The reverse shows a warrior putting on a greave before a goddess, with the same retinue of onlookers present. Bothmer notes, *op. cit.*, that the same combination of subjects appears on at least two other skyphoi by this painter.



ANOTHER PROPERTY

67

A CORINTHIAN BLACK-FIGURED OLPE
CIRCA 610 B.C.

11¾ in. (28.8 cm.) high

\$20,000-30,000

PROVENANCE:

Cecil Baring, 3rd Baron Revelstoke (1864-1934), London.
Catalogue of The Collection of Greek Pottery, The Property of The Rt. Hon. Lord Revelstoke, Puttick & Simpson, London, 5 April 1935, lot 6.
William Randolph Hearst (1863-1951), San Simeon, acquired from the above.
Works of Art, Furniture & Architectural Elements Collected by the Late William Randolph Hearst, Parke-Bernet, New York, 5-6 April 1963, lot 73.
Lawrence A. Fleischman (1925-1997), New York, acquired from the above.
with Donna Jacobs Gallery, Birmigham, MI.
Milford Nemer (d. 2019), Franklin, MI, acquired from the above, 1986.
with Fortuna Fine Arts, New York.
Acquired by the current owner from the above, 2012.

PUBLISHED:

D.A. Amyx, "San Simeon Revisited: Corinthian Vases," *California Studies in Classical Antiquity* 8, 1975, p. 28, no. X9.

D.A. Amyx (*op. cit.*) observes that this vase is rendered in an "uncanonical style" and assigns it to the Late Transitional period of Corinthian pottery development. This olpe is related stylistically to one in the Villa Giulia (p. 35 in D. Wannagat, *Archaisches Lachen: Die Entstehung einer komischen Bilderwelt in der korinthischen Vasenmalerei*).

A blue label on the interior reads: "Repaired by A. Ready, March 1878." This is almost certainly a reference to Augustus P. Ready (1856-1913), a restorer associated with the British Museum and brother of the dealer William Talbot Ready.





PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

•68

A GREEK GOLD MASK

ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.

6 $\frac{3}{8}$ in. (16.1 cm.) high

\$5,000-7,000

PROVENANCE:

Lieutenant General Augustus Henry Lane Fox Pitt Rivers (1827-1900), Farnham, Dorset, acquired by 1884; thence by continuous descent to Stella Edith Pitt-Rivers (1913-1994), U.K. Acquired by the current owner by 1992.

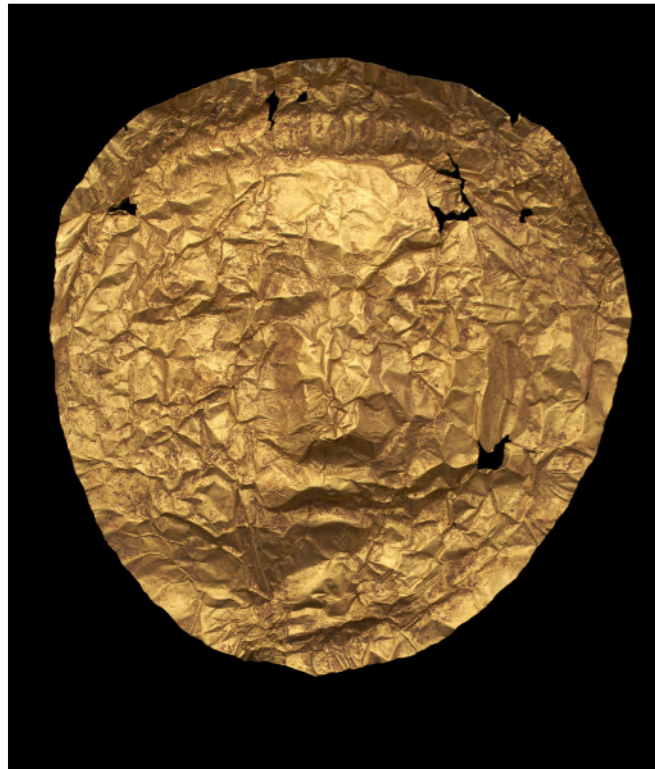
EXHIBITED:

New York, The Metropolitan Museum of Art, 1992-2022 (Loan no. L.1992.54.15).

PUBLISHED:

G.F. Waldo Johnson, et al., *Augustus Henry Lane Fox-Pitt-Rivers: Catalogue of his Archaeological and Anthropological Collections*, vol. II, Dorset, 1884-1891, p. 15.

This mask, hammered from thin gold sheet and then pressed over a matrix, was likely once attached to an Illyrian helmet via the perforations along its upper edge. The practice of combining gold masks and helmets is well documented from a number of sites across the Greek world and likely had a funerary or religious significance. For a similar example still attached to the helmet, see no. 96 in S. Descamps-Lequime, *Au royaume d'Alexandre le Grand: La Macédoine antique*.



•69

A GREEK GOLD MASK

ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.

6 $\frac{3}{4}$ in. (17.1 cm.) high

\$5,000-7,000

PROVENANCE:

Lieutenant General Augustus Henry Lane Fox Pitt Rivers (1827-1900), Farnham, Dorset, acquired 1893; thence by continuous descent to Stella Edith Pitt-Rivers (1913-1994), U.K. Acquired by the current owner by 1992.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1992-2022 (Loan no. L.1992.54.16).

PUBLISHED:

G.F. Waldo Johnson, et al., *Augustus Henry Lane Fox-Pitt-Rivers: Catalogue of his Archaeological and Anthropological Collections*, vol. III, Dorset, 1891-1896, p. 881.

PROPERTY FROM AN OHIO PRIVATE COLLECTION

70

AN ETRUSCAN BLACK-FIGURED AMPHORA

ATTRIBUTED TO THE MICALI PAINTER, CIRCA 525-500 B.C.

16 $\frac{1}{2}$ in. (41.9 cm.) high

\$30,000-50,000

PROVENANCE:

Private Collection, Belgium. The Property of a Lady; *Antiquities*, Christie's, London, 24 April 1978, lot 413. Private Collection, U.K. *Antiquities*, Christie's, London, 6 June 1989, lot 498.

The Micali Painter takes his name from the archaeologist Giuseppe Micali (1769-1844), who was the first to publish a group of the painter's vases in 1832. His workshop was most likely at Vulci, since a large number of his vases have been found there. The Micali Painter was the most prolific of all Etruscan black-figure vase painters (see p. 126 in R.D. De Puma, *Etruscan Art in The Metropolitan Museum of Art*). The sirens that encircle the body of the present example were popular with the painter, while the ketos on each shoulder panel is highly unusual.





ANOTHER PROPERTY

71
AN ETRUSCAN BRONZE CISTA FOOT
 CIRCA 5TH CENTURY B.C.

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

\$10,000-15,000

PROVENANCE:

James Loeb (1867-1933), New York and Munich, the noted classicist and philanthropist, with Royal-Athena Galleries, New York. Albert L. Hartog, New York, acquired from the above, 1960s. The Albert L. Hartog Collection of Ancient Art; *Antiquities*, Christie's, New York, 18 December 1996, lot 11. Art Market, Switzerland, acquired from the above. *Antiquities*, Bonhams, London, 22 September 1998, lot 461. with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XVI, 2005, no. 36; vol. XXVI, 2016, no. 34).

EXHIBITED:

Morristown, NJ, Morris Museum, *The Etruscans: Legacy of a Lost Civilization*, March-June 1993.

Solid cast, this cista foot is composed of a winged nude male running to the right along a stylized wave pattern, above a lion's paw. His legs are bent in the "Knielauf" position, an Archaic device used to convey rapid movement. His winged, pointed boots are distinctly Etruscan. This figure is related to an example in Malibu thought to depict Usil, the Etruscan sun god, and it is likely the figure here represents the same deity (see no. 73 in M. True and K. Hamma, eds., *A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman*).



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

72
AN ETRUSCAN BRONZE HERCULE
 CIRCA 3RD-2ND CENTURY B.C.

6 in. (15.2 cm.) high

\$4,000-6,000

PROVENANCE:

Antiquities, PB 84, New York, 1 February 1977, lot 152.

For the stance, the so-called "Fighting Hercules" type, see no. 144 in I. Jucker, *Italy of the Etruscans*.

73

AN ATTIC BLACK-FIGURED TREFOIL OINOCHOE
 RECALLS THE ALTENBURG CLASS, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

9 $\frac{1}{8}$ in. (23.8 cm.) high

\$6,000-8,000

PROVENANCE:

Antiquities, Sotheby Parke Bernet, New York, 20 May 1982, lot 98. *Antiquities*, Sotheby's, New York, 30 May 1986, lot 15.

PUBLISHED:

A. J. Clark, *Attic Black-Figured 'Olpai' and 'Oinochoai'*, (Ph.D. diss., New York University, 1992), p. 548, no. 1237bis. Beazley Archive Pottery Database no. 16228.

On the body of this high-handled oinochoe is Athena mounting a quadriga pulled by a team of black and white horses. The goddess wears a peplos and her snaky aegis and is armed in a high crested helmet and spear. Astride the horses stands Dionysos, a crown of ivy in his hair, holding a rhyton and vines which fill the field. At the right stands Hermes, largely obscured by the horse. This oinochoe was considered by Clarke (op. cit.) to be related to the Altenburg Class, a category of late black-figured oinochoe grouped together by Beazley because of the similarity of their shape, and named after the city where one of the examples is located (see *Attic Black-Figure Vase-Painters*, pp. 422-423).



THE PROPERTY OF A CALIFORNIA PRIVATE COLLECTOR

74

AN ATTIC BLACK-FIGURED OLPE
 ATTRIBUTED TO THE TYPE OF BERLIN 1915, CIRCA 500-490 B.C.

9 $\frac{1}{8}$ in. (25 cm.) high

\$6,000-8,000

PROVENANCE:

with Hesperia Art, Philadelphia. The Milwaukee Art Museum, acquired from the above, 1965 (Inv. no. m65.23). Property offered for sale by the Milwaukee Art Museum; *Antiquities*, Sotheby's, New York, 12 June 2003, lot 157. Private Collection, New York. Gifted to the current owner from the above by 2009.

PUBLISHED:

Beazley Archive Pottery Database no. 9003107.

For a nearly identical scene of an armed Amazon setting out to battle on foot on another ivy-mouthed olpe in Athens, see no. 40 in D. von Bothmer, *Amazons in Greek Art*.





ANOTHER PROPERTY

75

AN ATTIC RED-FIGURED LEKYTHOS
ATTRIBUTED TO THE GROUP OF LEYDEN
1957, CIRCA 480 B.C.

7 $\frac{1}{2}$ in. (19.3 cm.) high

\$15,000-20,000

PROVENANCE:
Iris Cornelia Love (1933-2020), New York, acquired
1956.
Acquired by the current owner from the above,
2014.

EXHIBITED:
New York, The Metropolitan Museum of Art,
Ancient Art from New York Private Collections, 17
December 1959-28 February 1960.
Durham, Duke University, Art Department Gallery,
*Classical Antiquities from the Collection of Miss Iris
Love*, 25 January-24 February 1965.
The Brooklyn Museum, 1968-2002 (Loan no.
L68.11.17).

PUBLISHED:
D. von Bothmer, *Ancient Art from New York Private
Collections*, New York, 1961, p. 60, no. 236, pl. 82.
J.D. Beazley, *Attic Red-Figure Vase-Painters*,
second edition, Oxford, 1963, p. 724, no. 1.
B. Hannegan, et al., *Classical Antiquities from the
Collection of Miss Iris Love*, Durham, 1965, no. 43.
Beazley Archive Pottery Database no. 208906.

Depicted on this lekythos is Nike flying to the
right and holding a wreath in both outstretched
hands. Beazley notes that the Group of
Leyden 1957 is akin to vases by the Painter of
Copenhagen 3830 and may in fact be by the
same hand.



PROPERTY OF A PENNSYLVANIA PRIVATE COLLECTOR

76

AN ATTIC RED-FIGURED NOLAN AMPHORA
NEAR THE SABOUROFF PAINTER, CIRCA 450 B.C.

11 $\frac{1}{2}$ in. (28.8 cm.) high

\$15,000-20,000

PROVENANCE:
Antiquities, Sotheby's, New York, 15 June 1988, lot 79.

PUBLISHED:
Beazley Archive Pottery Database no. 50027.

The Sabouroff painter takes his name from a previous owner of red-
figured lebes now in the Antikensammlung, Berlin (see pp. 837 ff.
in J.D. Beazley, *Attic Red-Figure Vase-Painters*). He painted mostly
cups and lekythoi, and worked in both red-figure and white-ground.
His white-ground lekythoi are considered among his best works.
The subjects on Nolan amphorae painted by him and his close
followers often featured two-figured scenes of a draped woman
with a phiale or oinochoe standing before a draped man with a
staff, as seen on both sides of the example presented here.





THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

77
SIX MINIATURE ATTIC POTTERY VESSELS

CIRCA LATE 5TH CENTURY B.C.

Comprising of three red-figured choes, two red-figured squat lekythoi and a white ground trefoil oinochoe in the form of a youth.

Squat lekythos: 4 1/8 in. (10.4 cm.) high (6)

\$10,000-15,000

PROVENANCE:

Léon Rodrigues-Ely (1924-1973), Marseille, France; thence by continuous descent within the family.

Collection Léon Rodrigues-Ely; *Archéologie - Art Islamique*, Christie's, Paris, 6 May 2015, lot 33 (part).

The chous (meaning "libations") is associated with the Anthesteria, the Athenian festival that celebrated the year's new wine. As B. Cohen informs (p. 104 in *The Colors of Clay: Special Techniques in Athenian Vases*), during the festival's second day, known as Choes, "adults engaged in a drinking contest, guzzling wine from full-sized oinochoe of this shape with a capacity of several liters." Smaller choes, like those presented here, were given to children, who may have had their first tastes of wine from these small vessels. Their association with children is also reinforced by their subjects, which often show children playing or parodying Dionysian themes.

THE PROPERTY OF A MARYLAND PRIVATE COLLECTOR

78
A CYPRIOT LIMESTONE HEAD OF A GODDESS

CIRCA 5TH CENTURY B.C.

5 1/4 in. (13.3 cm.) high

\$6,000-8,000

PROVENANCE:

Hagop Kevorkian (1872-1962), New York. Property of the Hagop Kevorkian Fund, New York; *Antiquities*, Sotheby Parke Bernet, New York, 22 November 1974, lot 209.

Antiquities, Sotheby's, New York, 28 November 1990, lot 199.



VARIOUS PROPERTIES

79
AN APULIAN RED-FIGURED KANTHAROID BULL-HEADED RHYTON

ATTRIBUTED TO THE ILIUPERSIS PAINTER, CIRCA 370-350 B.C.

8 1/4 in. (20.9 cm.) long

\$25,000-35,000

PROVENANCE:

Private Collection, Switzerland, acquired by 1986. with Galerie Günter Puhze, Freiburg, 1987 (*Kunst der Antike*, Katalog 7, no. 199).

Private Collection, Berlin, acquired from the above, by 1991; thence by descent. Acquired by the current owner from the above, 2021.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to The Red-Figured Vases of Apulia*, pt. 1, London, 1991, p. 48, no. 91a.

As H. Hoffmann observes (p. 111 in *Tarentine Rhyta*), South Italian pottery rhyta are almost always unpierced and were never intended to be employed as drinking vessels; they are "sepulchral in both function and significance." Moreover, whereas the animal forms of earlier Attic examples were purely decorative in nature, "there is every reason to believe that in Apulia these same animals played a more specifically religious role." This large kantharoid (two-handled) rhyton is modeled in the form of a bull's head with short, tapering horns, alert ears, and incised, textured lines indicating the locks on the animal's poll. On one side of the bowl is a seated draped youth and on the other a woman running to the right holding a wreath and a phiale. Hoffmann (op. cit., p. 112) contends that bulls were represented largely for their roles as sacrificial animals and for their associations with Dionysos, who was worshipped in South Italy as a steer-god. For another bull-headed rhyton by the same painter, see no. 37 in M.E. Mayo, et al., eds., *The Art of South Italy: Vases from Magna Graecia*.

Trendall (p. 79 in *Red Figured Vases of South Italy and Sicily*) considers the Iliupersis Painter "an artist of the highest importance" for his role in advancing a new style of Apulian vase painting. The artist established the canons for the decoration of monumental funerary vases, which feature mourners around a naiskos on the obverse and a stele on the reverse.



80

AN APULIAN RED-FIGURED BELL-KRATER
ATTRIBUTED TO THE PAINTER OF RUVO 512,
CIRCA 340-320 B.C.

11½ in. (28.2 cm.) high

\$7,000-9,000

PROVENANCE:

Antiquities, Sotheby's, London, 8-9 December 1986, lot 196 (part).
Private Collection, London.
Art Market, London.
Acquired by the current owner from the above, 2021.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, pt. 1, London, 1991, p. 94, no. 61b, pl. XVIII, 2.



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

•81

A CANOSAN POTTERY FIGURAL OINOCHOE
CIRCA LATE 4TH-EARLY 3RD CENTURY B.C.

14¾ in. (36.5 cm.) high

\$4,000-6,000

PROVENANCE:

with Royal-Athena Galleries, New York.
Louis Beck (1923-1987), New York, acquired from the above, 1981.
with Royal-Athena Galleries, New York, 2006; 2016 (*Art of the Ancient World*, vol. XXVII, no. 112).
Acquired by the current owner from the above, 2006.

EXHIBITED:

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.

PUBLISHED:

M.E. Mayo, ed., *The Art of South Italy: Vases from Magna Graecia*, Richmond, 1982, p. 301, no. 155.

As F. van der Wielen-van Ommeren notes (in M. Mayo, ed., *op. cit.*), this vase "belongs to the initial phase of the polychrome ceramic production of Canosa, the products of which are of very fine quality and display rich polychromy."

ANOTHER PROPERTY

82

A PAESTAN RED-FIGURED LEBES GAMIKOS
ATTRIBUTED TO THE WORKSHOP OF ASTEAS
AND PYTHON, CIRCA 350 B.C.

10¾ in. (27.5 cm.) high

\$15,000-25,000

PROVENANCE:

Private Collection, Switzerland.
with Galerie Günter Puhze, Freiburg, 1989 (*Kunst der Antike*, Katalog 8, no. 239).
Private Collection, Berlin, acquired from the above, 1989; thence by descent.
Acquired by the current owner from the above, 2021.

The lebes gamikos, literally "marriage bowl," is a ritual vessel used in wedding ceremonies. Athenian examples, often with a high separately-made base, were presented to brides as a wedding gift (see p. 225 in E.D. Reeder, *Pandora, Women in Classical Greece*). The shape was adopted in the west, and appears in all of the major pottery-making centers of South Italy and Sicily, where they sometimes have elaborate lids composed of superimposed units, as seen here. On one side of the body of the present example is Eros and on the other a seated woman. Above the lekane-like lid is a smaller lebes, one side with a profile female head, and the other, an owl, a rare appearance (A.D. Trendall, *The Red-Figured Vases of Paestum*, p. 131, mentions only one other example). Surmounting the smaller lebes is a knobbed lid.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

83

A GREEK PARCEL-GILT SILVER CALYX CUP
EARLY HELLENISTIC PERIOD, CIRCA LATE 4TH-
EARLY 3RD CENTURY B.C.

2¾ in. (6.9 cm.) high

\$6,000-8,000

PROVENANCE:

with Dikran G. Kelekian (1868-1951), Paris, by 1940.
Fahim Joseph Kouchakji (1886-1976), New York; thence by descent.
Property from the Collection of the Late Fahim Kouchakji; *Antiquities*, Sotheby Parke Bernet, New York, 21 May 1977, lot 137.

For the form but undecorated, see nos. 99-100 in E. Zimi, *Late Classical and Hellenistic Silver Plate from Macedonia*.





PROPERTY OF A MASSACHUSETTS COLLECTOR

84

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

7½ in. (19 cm.) high

\$60,000-90,000

PROVENANCE:

Summer Sale, William Doyle Galleries, New York,
15 August 1990, lot 110.
with Emanuel Tiliakos, MA, acquired from the
above.
Acquired by the current owner from the above,
2000.

Herakles was the greatest of the Greek heroes who, through his brute strength, cleverness and determination, and with the assistance of his patron Athena, was able to complete his Twelve Labors and later join the Olympians as an immortal. Here the hero is depicted wearing the Nemean Lion skin over his head, a reference to the fruits of his First Labor, when he killed the beast that had been ravaging the town of Nemea. The lion was impervious to conventional weapons, so Herakles strangled it, and then flayed it using its own claws. Forever after, Herakles wore its pelt for its protective properties.

This bearded head of Herakles recalls the New York Herakles type, named for the example in The Metropolitan Museum of Art, which is based on a now-lost Greek original, likely in bronze, from the late 4th century B.C. (see no. 465 in J. Boardman, "Herakles," in *LIMC*, vol. IV). The present example is a Hellenistic variant loosely based on this type. The lion's head is well detailed, its fangs framing the hero's face, its mane a mass of thick, flame-like locks, with some original red pigment preserved. The hero's hair is brushed back in thick, impressionistic locks that are minimally chiseled, the style recalling that seen on other Hellenistic originals such as the statue of Agias from the Daochos monument at Delphi, pl. 22 in B.S. Ridgway, *Hellenistic Sculpture I, The Styles of ca. 331-200 B.C.* His mustache and beard, divided at his chin, are similarly sculpted. His narrow eyes feature heavy upper lids.





PROPERTY FROM A CANADIAN PRIVATE COLLECTION

85

A GREEK MARBLE HERM HEAD

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

6¼ in. (15.8 cm.) high

\$8,000-12,000

PROVENANCE:

with The Hundred Antiques, Toronto.
Dr. A. Douglas Tushingham (1914-2002), Toronto,
acquired from the above, 1969; thence by descent
to the current owner.

Dr. A. Douglas Tushingham (1914-2002) was a leading Canadian archaeologist who studied the material culture and religious history of the ancient Near East. In the early 1950s, as the Director of the American School in Jerusalem, Tushingham excavated at a number of sites, including at Tell es-Sultan (ancient Jericho) with Kathleen Kenyon. Upon his return to Canada in 1953, Tushingham was first appointed Chair of Old Testament Studies at Queen's Theological College, Queen's University, Kingston, and in 1955 was named Head of the Art and Archaeology Division at the Royal Ontario Museum (the title was later changed to Chief Archaeologist, in 1964), where he remained until his retirement in 1979. Among his many achievements at the ROM, Tushingham promoted the archaeological research undertaken by the museum's staff in Canada and across the world and was also intimately involved in researching and publishing the Iranian Crown Jewels, for which he was awarded a gold medal from Shah Mohammad Reza Pahlavi in 1968.

This herm head is a late Hellenistic interpretation of Alkamenes' Hermes Propylaios from the 5th century B.C. For a similar example, see no. 38 in M.B. Comstock and C.C. Vermeule, *Sculpture in Stone: The Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*.



PROPERTY FROM THE COLLECTION OF OTTO WITTMANN JR.

86

A GREEK MARBLE TORSO OF APHRODITE

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

8¾ in. (21.2 cm.) high

\$15,000-20,000

PROVENANCE:

with Galleria Sangiorgi, Rome.
Otto Wittmann Jr. (1911-2001), Director of The Toledo Museum of Art, 1946-1976, Toledo,
acquired from the above, 1955; thence by descent
to the current owner.

Otto Wittmann Jr. (1911-2001) played an outsized role in the development of American museums over the course of the 20th century. Born in Kansas City, Wittmann first became fascinated with art while attending Harvard University, where he organized exhibitions as a senior with Perry Rathbone (the future director of the Museum of Fine Arts, Boston) and later took the famed "Museum Work and Museum Problems" course with Professor Paul J. Sachs. In 1941, Wittmann was drafted into the U.S. Army and after the war became the Officer in Charge of the Office of Strategic Services (OSS), where he traveled to Europe several times to investigate the Nazi looting of art as part of the famed "Monuments Men." Upon his return to the U.S. in 1946, Wittmann began a thirty-year career at the Toledo Museum of Art, including as its director, beginning in 1959. At Toledo, Wittmann organized several landmark exhibitions including *France: The Splendid Century* (1961) and *The Age of Rembrandt* (1966); his tenure was also marked by a number of important acquisitions that transformed Toledo into one of the most important institutions in America. Following his retirement in 1976, Wittmann then served as the chair of the acquisitions committee at the J. Paul Getty Museum, where he was also acting Chief Curator from 1980-1983.

For the pose, compare to the Aphrodite Anadyomene type, no. 153 in G.M.A. Richter, *Catalogue of Greek Sculptures*.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

87

A GREEK BRONZE CORINTHIAN HELMET

LATE ARCHAIC PERIOD TO EARLY CLASSICAL PERIOD, CIRCA 525-475 B.C.

9¾ in. (23.8 cm.) high

\$100,000-150,000

PROVENANCE:

with Robert Haber & Associates, New York, 1995 (*The International Fine Art and Antique Dealers Show*, no. 1).

Acquired by the current owner from the above, 1996.

The Corinthian is by far the most iconic of the Greek helmet types and generally the most recognizable from the ancient world (R. Hixenbaugh, *Ancient Greek Helmets*, p. 136). One can hypothesize that its popularity comes from the beautiful form that carefully balances the curvilinear and the linear, and the almost anthropomorphic character of the object, allowing the modern viewer to glimpse briefly into antiquity. Due to the large breadth of surviving examples, scholars have been able to categorize their nuances and unique characteristics, and how their form and subtle modeling varied by location and time.

The type is easily recognizable by its characteristic almond-shaped eyes, elongated nose guard rounded at the tip, and integral cheek guards terminating in points. By the late 7th-early 6th century B.C., the type was favored as it offered maximum protection for the warrior by minimizing the exposure of the face to all but a small T-shaped area and by its sturdy construction, formed of a single sheet rather than the older technique of joining two halves together.

The present example is striking and the paragon of the Corinthian type. Note the masterfully-hammered form with a high dome that tapers to a gently flaring neck guard, a subtle carinated ridge peaking above the beautifully-articulated eyes, beveled around their edges and leading to a well-proportioned nose guard. A row of perforations runs around the edges for attachment of a now-missing liner. Typologically, it is quite rare as it straddles two distinct styles of Corinthian helmets. It shares the classic appearance of the mid 6th century examples, which feature shorter cheek guards and a broad nose guard, but also has a bulbous contoured dome typical of the stylized helmets of the end of the 6th-early 5th century. For examples with similar beveled eyes, short cheek guards transitioning into the neck guard without a break and a thick nose guard, dating to circa 550-500 B.C., see nos. C623 and 625 in Hixenbaugh, *op. cit.*; for a similar examples with a contoured dome see nos. C654-656.



88

A GREEK BRONZE PILOS HELMET

LATE CLASSICAL TO EARLY HELLENISTIC PERIOD,
CIRCA 400-200 B.C.

9 $\frac{1}{2}$ in. (24.5 cm.) high

\$100,000-150,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin, acquired by 1990 (Inv. no. AG 300, H 74).
The Art of Warfare: The Axel Guttman Collection, Part 1, Christie's, London, 6
November 2002, lot 78.

PUBLISHED:

Axel Guttman Collection, *Antike Helme Kalender*, December 1990.
H. Born, ed., *Restaurierung antiker Bronzewaffen: Sammlung Axel Guttman*,
Mainz am Rhein, 1993, pp. 29, 34, no. V.
R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New
York, 2019, pp. 533, 718, no. H251.

This Pilos helmet captures the elegant simplicity of the type coupled with the artful craftsmanship of bronze-smithing in the later period of Greek helmet manufacturing.

The simplest of the Greek bronze helmets, the Pilos type is comprised of a conical dome with a recessed band along the lower edge. The form most likely mirrors a felt or animal-skin cap worn by herdsmen and was in use from the late 6th century through the end of the Hellenistic period. Its popularity grew as a result of the Peloponnesian War (431-404 B.C.), when the Greek soldiers were looking for more versatile armor, a reaction to the changes in battle tactics. No longer were battles primarily fought in phalanx formation by hoplites, who relied on heavier, more protective armor; now, the navy, cavalry and foot-soldiers favored more versatile armor to better defend themselves. As R. Hixenbaugh explains "This again attests to the changed dynamic of the battlefield in the Hellenistic period, when a soldier's need to see and hear was a greater necessity than that of the early Greek hoplite, who simply marched forward in a tight phalanx, wearing a Corinthian helmet, against a nearly identical opponent" (pp. 98 and 143 in *Ancient Greek Helmets*).

The beautiful repoussé confronting rams on the crown of this helmet indicate the elevated status of the warrior who wore it. Helmets of this period "reflected both [the warrior's] role in the army and his position in society. Finely made helmets belonged to the princes of the Hellenistic aristocracies, while rudimentary ones were owned by foot soldiers of the armies they employed" (op. cit., p. 127). One can only imagine that the wearer of this helmet, which originally had large sheet bronze horns emerging from each side, an elaborate crest at the top, and possible hinged cheek-guards, must have had an intimidating appearance in battle. For a Pilos helmet preserving its horns and crest attachment, see no. H253 in op. cit.; for a group with a repoussé gorgoneion on the crown, found in South Italy from a Hellenistic period workshop, see nos. H218, H232, H258, H262-267 and H273 in op. cit.





89

A GREEK BRONZE ILLYRIAN HELMET
LATE ARCHAIC PERIOD TO EARLY CLASSICAL
PERIOD, CIRCA 500-420 B.C.

10¾ in. (27.3 cm.) high

\$30,000-50,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Paris and Geneva.
Art Market, Paris.
Antiquities, Christie's, New York, 9 December 1999, lot
305.

PUBLISHED:

R. Hixenbaugh, *Ancient Greek Helmets: A Complete
Guide and Catalog*, New York, 2019, p. 320, no. 1317.



90

A ROMAN TINNED COPPER CAVALRY PARADE HELMET
CIRCA LATE 2ND-FIRST HALF OF 3RD CENTURY A.D.

11 in. (28 cm.) high

\$400,000-600,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin, acquired by 1996 (Inv. no. AG 451, H 143).
The Art of Warfare: The Axel Guttman Collection, Part 1, Christie's, London, 6
November 2002, lot 89.
Private Collection, U.K., acquired from the above.
Antiquities, Christie's, London, 2 May 2013, lot 115.

PUBLISHED:

M. Junkelmann, *Reiter wie Statuen aus Erz*, Mainz am Rhein, 1996, p. 96, no.
O119.
H. Born and M. Junkelmann, *Römische Kampf- und Turnierrüstungen*, Mainz am
Rhein, 1997, pp. 51-53, 106-108, 193, 203-205.
R. D'Amato and A.E. Negin, *Decorated Roman Armour: From the Age of the
Kings to the Death of Justinian The Great*, Yorkshire, 2017, pp. 175, 229, 254, fig.
178.



This rare cavalry parade helmet is one of just a handful to have survived and displays the extraordinary lengths Roman craftsmen went to convey the high status of their patrons. Crafted from a single metal sheet, this helmet is elaborately decorated in extensive repoussé work, including 3 mythical beasts and a gorgoneion. A high crest running along the dome has been fashioned in the form of a sea-griffin, with an eagle's beaked head emerging from the terminus and arching along the length, tapering in a fish or dolphin-like tail above the neck guard. The sea-griffin holds the head of Medusa in its forelegs at the crown. Each side is decorated in high relief with a sea-griffin. Originally all three creatures had now-missing ears riveted in place. The helmet is further ornamented with punched circles and dots along the edges of the dome and rim. With the hinged bronze facemask, which has now been lost, this warrior would have been poised for a dramatic effect in battle or ceremony.

While the Greeks had transitioned into lighter and more open armor to maximize the senses, the Roman cavalry choose to cover their entire face and head, leaving only their eyes, nose and mouth visible. The closest surviving example is the Calvary Sports G type, from Heddernheim, dating to the late 2nd-early 3rd century A.D. It shares the beaked avian terminal (here an eagle) with a face on the crown (see pls. 376-377, pp. 128-129 in H. Russell Robinson, *The Armour of Imperial Rome*).





PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE SOLD TO BENEFIT COLUMBIA UNIVERSITY

91

A GALLO-ROMAN BRONZE BEARDED JUPITER

CIRCA 1ST-2ND CENTURY A.D.

13¼ in. (33.6 cm.) high

\$70,000-90,000

PROVENANCE:

Archéologie: Collection Georges Halphen et à divers, François de Ricqlès, Drouot-Richelieu, Paris, 8 December 1995, lot 34. with Royal-Athena Galleries, New York, 1997 (*Art of the Ancient World*, vol. IX, no. 50). John Kluge (1914-2010), Charlottesville, acquired from the above; thence by bequest to the current owner.

This large and impressive solid-cast bronze figure depicts Jupiter nude, with robust musculature, standing with his right arm raised and his left hand lowered. In his right he must have originally held a scepter, while in his left the thunderbolt. He has thick wavy hair and a full beard divided at the chin. His eyes are inlaid in silver and his nipples are overlaid in copper. For a related example of similar scale, style and pose in Lugdunum, Musée et Théâtres Romains, see S. Boucher, *Recherches sur les bronzes figurés de Gaule pré-romaine et romaine*, p. 141, fig. 243, pl. 52.

John Kluge (1914-2010) was a German-American entrepreneur who was the primary shareholder of Metropolitan Broadcasting Corporation, later renamed Metromedia, the successor of the Dumont Television Network. Kluge was a notable collector of ancient art, primarily of works in bronze, and a large portion of his collection was exhibited at the Museum of Fine Arts, Boston, in the 1996 show *From Olympus to the Underworld, Ancient Bronzes from the John W. Kluge Collection*. While the majority of his antiquities were displayed at his homes in Charlottesville, known as Morven, and Palm Beach, this bronze was brought by him to his home in the south of France, presumably because of its Gallo-Roman origins.

92

A ROMAN BRONZE HERCULES

CIRCA 1ST CENTURY A.D.

12¾ in. (32.3 cm.) high

\$70,000-90,000

PROVENANCE:

Martin Stansfeld, New York. *The Stansfeld Collection of Ancient Art*, Sotheby's, New York, 2 December 1988, lot 56. with Royal-Athena Galleries, New York, 1989 (*Gods and Mortals: Bronzes of the Ancient World from Italy to Iran*, no. 88). John Kluge (1914-2010), Charlottesville, acquired from the above; thence by bequest to the current owner.

EXHIBITED:

Museum of Fine Arts, Boston, *From Olympus to the Underworld, Ancient Bronzes from the John W. Kluge Collection*, 26 March-31 June 1996.

PUBLISHED:

C.C. Vermeule and J.M. Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no. 89-03.

This powerful figure of Hercules depicts the hero nude, standing with his weight on his left leg. He holds his club in his lowered right hand; the lion skin wraps around his left forearm with its head well articulated and the paws descending below. He may once have held another attribute in his hand. His short hair and beard are delineated by incision and the eyes were likely once inlaid. For the pose compare the Chiaramonti Herakles in the Vatican, a Roman copy in marble thought to be based on a Greek bronze original from the 4th century B.C. (see Boardman, "Herakles," *LIMC*, p. 752, and no. 461 for the Chiaramonti Herakles). While previous scholars have described this as Gallo-Roman, the attribution is not conclusive.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

93
A GREEK BRONZE EROS
 LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

8 7/8 in. (22.5 cm.) high
 \$10,000-15,000

PROVENANCE:
 with Mathias Komor (1909-1984), New York.
 Mathilda Goldman (1906-2001), New York, acquired from the above; thence by descent.
 Property from the Estate of Mathilda Goldman; *Antiquities*, Christie's, New York, 5-6 December 2001, lot 387.
 Art Market, London, acquired from the above.
Antiquities, Christie's, New York, 7 December 2006, lot 111.
 Private Collection, U.K.
Antiquities, Bonhams, London, 24 October 2012, lot 107.

94
A GALLO-ROMAN LIMESTONE PORTRAIT HEAD OF A MAN

LATE REPUBLICAN PERIOD TO EARLY IMPERIAL PERIOD, CIRCA LATE 1ST CENTURY B.C.

11 1/2 in. (29.2 cm.) high
 \$15,000-20,000

PROVENANCE:
 Said to be from Béziers, France.
 Louis Noguier (d. 1905), Béziers.
 Jean Dardé, Béziers, acquired by 1925.
 Private Collection, France.
 Property from a French Private Collection; *Antiquities*, Sotheby's, New York, 10 December 2008, lot 48.
 Fay Safani, New York.
Antiquities, Sotheby's, New York, 7 June 2012, lot 47.
 The Cyrus Collection, Property of Fay Safani, New York;
Antiquities, Bonhams, London, 24 October 2012, lot 234.

PUBLISHED:
 E. Espérandieu, *Recueil général des bas-reliefs de la Gaule romaine*, vol. IX, Paris, 1925, p. 181, no. 6878.
 A. Blanchet, *Carte archéologique de la Gaule romaine*, pt. 10, Paris, 1946, p. 38, no. 16.
 M. Clavel, *Béziers et son territoire dans l'antiquité*, Paris, 1970, p. 620, note 3.
 Arachne Online Database no. 38261.

This verisitic portrait of an older man is typical of the style popular in the Roman Republican period. Aspects of his age are emphasized, including his receding hairline, creased forehead, furrowed brow, pronounced crow's feet, nasolabial folds and fleshy jowels. Though the style is purely Roman, the limestone from which it is sculpted is characteristic of local production in Transalpine Gaul.

This portrait was said to have been found near Béziers, ancient Baeterrae. While the site was occupied since the 8th century B.C., it became a Roman colony (Colonia Urbs Julia Baeterrae Septimanorum) in 36-35 B.C. for the veterans of Legio VII, and continued to prosper under the Emperor Augustus and beyond.



95
A ROMAN BRONZE HERCULES
 CIRCA 1ST-2ND CENTURY A.D.

4 1/4 in. (10.7 cm.) high
 \$4,000-6,000

PROVENANCE:
Antiquities, Sotheby's, London, 17 December 1962, lot 168.
 Private Collection, The Netherlands, acquired between 1962-1979.
 Property from a Dutch Private Collection; *Antiquities*, Bonhams, London, 7 July 2016, lot 93.

Hercules' association with the cornucopia stems from his fight with the river god Achelous, which was staged in order to determine who would wed Deianeira, daughter of King Oineus of Kalydon. Achelous, possessing the ability to shape shift, first transformed himself into a serpent and then a bull to try to outmatch the hero. While in this latter form, Hercules ripped off one of his horns, effectively defeating the god. In an effort to regain it, Achelous traded Hercules the horn of Amalthea (the she-goat nurse of Zeus). Hercules then gave this horn to the Naiads who filled it with fresh produce. This endowed horn became known as the cornucopia, or the horn of the plenty, and is an occasional attribute of Herakles. For other examples in bronze, see nos. 559-560 in J. Boardman, "Herakles," *LIMC*, vol. IV.



PROPERTY FROM AN OREGON PRIVATE COLLECTION

96
A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN
 FLAVIAN PERIOD, CIRCA LATE 1ST CENTURY A.D.

5 1/8 in. (13 cm.) high
 \$10,000-15,000

PROVENANCE:
 Documented in a photograph sent from Ludwig Pollak (1868-1943) to Salomon Reinach (1858-1932), preserved in the Fonds Reinach, Bibliothèque de l'Institut national d'histoire de l'art, Paris.
 Private Collection, France.
 A French Private Collector; *Antiquities*, Sotheby's, London, 6 July 1995, lot 167.
 Private Collection, U.K., acquired from the above.
The Stanford Place Collection of Antiquities, Christie's, London, 26 April 2006, lot 47.
 with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XVIII, 2007, no. 21).
Antiquities, Christie's, London, 6 October 2011, lot 130.

Depicting a mature woman, the sitter is portrayed with signs of age, including heavy-lidded eyes, sunken cheeks and prominent naso-labial folds. Her elaborate coiffure of center-parted wavy hair is pulled back, braided and then coiled into a bun at the back of her head. This hairstyle confirms the Flavian date for this portrait. For a similar example, see the portrait in Copenhagen at the Ny Carlsberg Glyptotek, no. 69 in F. Johansen, *Katalog Romerske Portrætter II*.





ANOTHER PROPERTY

97

A ROMAN ROCK CRYSTAL FISH FLASK
CIRCA 1ST CENTURY A.D.

3¾ in. (8.6 cm.) long

\$40,000-60,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent. The Property of a European Gentleman; *Antiquities*, Christie's, New York, 8 June 2001, lot 271. Art Market, London, acquired from the above. with David Ghezlbash Archéologie, Paris. Al-Thani Collection, Europe, acquired from the above, 2015. Property from an Important European Collection; *Antiquities*, Christie's, London, 4 December 2019, lot 490. Acquired by the current owner from the above, 2019.

EXHIBITED:

Beijing, Palace Museum, *Masterpieces from a Royal Collection*, 17 April-18 June 2018.

PUBLISHED:

A. Jaffer, ed., *Treasures from the Al Thani Collection*, vol. 2, Beijing, 2018, p. 223, no. 88.

According to the Roman naturalist, Pliny, the Romans believed that rock crystal was formed from rain-water and snow (*The Natural History*, 37.9). Indeed, the etymology of the word crystal comes from the Greek word, "krystallos," which derives from "kyros," meaning, "frost, cold, icy". As the stone was thought to be akin to ice and therefore intolerant of heat, vessels made of it were always reserved for cold drinks or liquids.

This beautiful vessel, sculpted in the form of a fish, demonstrates the quality and skill of Roman craftsmanship. The body is delicately hollowed through the open mouth for containment of a precious liquid, with the dorsal and ventral fins perforated for suspension. Due to the limited sources of the precious stone and the intricate process of carving the raw material, rock crystal vessels were rare and expensive luxury objects that commanded vast sums in Imperial Rome. Pliny records the popularity of the material, noting how a woman paid 150,000 sesterces for a single basin made of crystal (*The Natural History*, 37.10). The stone was also considered worthy of imperial rank because once it was broken, it could not be repaired. It is also described how Nero, "on receiving tidings that all was lost, in the excess of his fury, dashed two cups of crystal to pieces; this being his last act of vengeance upon his fellow-creatures, preventing any one from ever drinking again from these vessels" (Pliny, op. cit.).



PROPERTY FORMERLY IN THE COLLECTION OF DR. CHARLES M. HENDRICKS JR.

98

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

5¾ in. (14.9 cm.) high

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby Parke-Bernet, New York, 19 May 1979, lot 209. *Antiquities*, Sotheby's, New York, 11 December 1980, lot 197.

ANOTHER PROPERTY

-99

A ROMAN BRONZE OINOCHOE
CIRCA 1ST CENTURY A.D.

10 in. (25.4 cm.) high

\$6,000-8,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv. Acquired by the current owner from the above, 1980.

For another oinochoe with the upper handle in the form of a sphinx, see no. 275 in M. Borriello, et al., *Pompei: Abitare sotto il Vesuvio*.



THE PROPERTY OF A MARYLAND PRIVATE COLLECTOR

-101

A ROMAN MARBLE JANIFORM HERM HEAD
CIRCA LATE 1ST-EARLY 2ND CENTURY A.D.

9½ in. (24.1 cm.) high

\$6,000-8,000

PROVENANCE:

Antiquities; Sotheby's, New York, 12-13 December 1991, lot 232.

One side depicts the bearded god Jupiter-Ammon with his characteristic horns; the other side depicts a maenad. Both have fillets falling onto their shoulders.



PROPERTY FORMERLY IN THE COLLECTION OF DR. CHARLES M. HENDRICKS JR.

-100

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

9 in. (22.8 cm.) high

\$2,000-3,000

PROVENANCE:

Dr. Charles M. Hendricks Jr. (1926-2011), Fort Lauderdale, acquired by 1984; thence by descent to the current owner. Property of a Gentleman; *Furniture, Paintings, Decorative Objects, and Tribal Arts, and Antiquities*, Christie's East, New York, 4 February 1986, lot 291.





VARIOUS PROPERTIES

102

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

JULIO-CLAUDIAN PERIOD TO FLAVIAN PERIOD, CIRCA MID 1ST CENTURY A.D.

9¼ in. (23.4 cm.) high

\$70,000-90,000

PROVENANCE:

Karol Lanckoronski (1848-1933), Vienna; thence by descent to his son, Anton (Antoni) Lanckoronski (1893-1956), Vienna and Zurich.

Confiscated with the Lanckoronski Collection by the Gestapo (Inv. no. AL490).

Restituted to Anton (Antoni) Lanckoronski (1893-1956), Vienna and Zurich; 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 33.

Nejman, acquired from the above (according to auctioneer's book; probably Joseph Newman, Newman's Antiques, Sydney).

Margaret Winifred Whyte (1917-2018), Canberra, acquired 1960s-1970s; thence by descent with Collectorium on Newcastle, Canberra.

Acquired by the current owner from the above, 2018.

PUBLISHED:

Arachne Online Database no. 1067116.

This portrait of a young woman sports a hairstyle that was popularized by Agrippina Minor, the sister of the Emperor Caligula, the niece and wife of the Emperor Claudius, and mother, from a previous marriage, of the Emperor Nero. Her hair is center-parted and arranged in deeply drilled tight curls. A long tress in back is gathered along her neck and tied in a ribbon. Her large unarticulated eyes and sensuous lips are also characteristic of the Empress' portraits. The style is close to a portrait of her in Seville, pp. 237ff, pl. 5 in J.M. Luzón Nogué and M.P. León Alonso, "Esculturas Romanas de Andalucía," in *Habis*, 1971. Despite the resemblance to the Empress, this portrait most likely depicts a private individual from the late Julio-Claudian period or slightly later, since the deeply-drilled curls continued in popularity into the Flavian Dynasty.



103

A ROMAN MARBLE HEAD OF BACCHUS

CIRCA 2ND CENTURY A.D.

5¼ in. (13.3 cm.) high

\$6,000-8,000

PROVENANCE:

Archéologie, François de Ricqlès, Drouot-Richelieu, Paris, 1 October 1996, lot 82, with Triple Gallery, Bern.

Private Collection, Switzerland, acquired from the above, 2005.



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

104

A ROMAN PAVONAZZETTO AND GIALLO ANTICO KORE

CIRCA EARLY 1ST CENTURY A.D.

27¾ in. (70.4 cm.) high

\$40,000-60,000

PROVENANCE:

George Kemp, 1st Baron Rochdale (1866-1945), Lingholm, Cumbria; thence by continuous descent to St. John Durival Kemp, 2nd Viscount Rochdale (1938-2015), Lingholm, Cumbria.

The Viscount Rochdale; *West Wycombe Park Sale*, Sotheby's, West Wycombe Park, Buckinghamshire, 22-24 June 1998, lot 406.

with Rupert Wace Ancient Art, London, acquired from the above.

with Royal-Athena Galleries, New York, acquired from the above, 1999 (*Art of the Ancient World*, vol. XI, 2000, no. 12; vol. XXVII, 2016, no. 16).

Acquired by the current owner from the above, 1999.

Despite the centuries-long notion that the ancient world was fashioned only of gleaming white marble, it is now recognized that the Greeks and Romans applied bright pigments to their statues and buildings. In addition to painted stones, the use of naturally occurring colored marble also became popular, beginning with the reign of Augustus (27 B.C.-14 A.D.), Rome's first Emperor, and continuing throughout the Imperial Period. The unusual statue presented here is sculpted from two very distinct colored marbles: pavonazzetto and giallo antico. The first, with its stunning purple to grey veining against a white background, was quarried in Docimium in Asia Minor. The second, typically dark yellow, sometimes with pink or red veining, was quarried in the hills surrounding ancient Simitthus in Tunisia (see see M.L. Anderson and L. Nista, eds., *Radiance in Stone, Sculptures in Colored Marbles from the Museo Nazionale Romano*, pp. 73, 93).

This statue is in the form of an archaic kore, or maiden, loosely inspired by Greek prototypes of the late Archaic and early Classical periods. She stands frontally, wearing an ankle-length peplos with a long overfold, the U-shaped and zigzag folds symmetrically arranged. Her arms fall along her sides with her hands pulling outwards on the edges of the skirt at her hips. The separately-made head is inserted into a concavity between the shoulders. She has centrally-parted hair bound in a diadem, with strands rolled back from the forehead over her ears, and long braids falling along her neck.

The present example originally must have served as a caryatid, perhaps supporting a table, either singly or as a pair. The top of her head was likely re-worked in the 18th or 19th century in order to remove the remains of a pilaster, and the feet were restored from a different block of pavonazzetto. The material and quality of the sculpture suggest that it originated from Pompeii or another provincial workshop. For a related caryatid in pavonazzetto, which does not preserve its head, see the example from Tarragona, now in the Museo Archeologico, fig. 16 in M. De Nuccio and L. Ungaro, *I marmi colorati della Roma imperial*.

PROPERTY FROM A PRIVATE COLLECTOR

105

A ROMAN MARBLE TORSO OF SILVANUS

CIRCA 2ND CENTURY A.D.

23¾ in. (60.6 cm.) high

\$100,000-150,000

PROVENANCE:

with The Brummer Gallery, New York, acquired by 1948.

The Ernest Brummer Collection: Ancient Art, Vol. II, Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 638.

Antiquities, Sotheby's, New York, 9 December 1981, lot 231.

Antiquities, Sotheby's, New York, 14 December 1993, lot 73.

Private Collection, U.S.

Property from an American Private Collection; *Antiquities*, Sotheby's, New York, 14 December 1994, lot 82.

with Evelyn Aimis Fine Art, Delray Beach.

Acquired by the current owner from the above, 1999.

Silvanus, whose name translate to "of the woods," was a native Italic woodland deity and a protector of agricultural fertility. While he never entered the official Roman state-sanctioned religion – he had no dedicated temple, festival or holy day – his immense popularity as a rustic god is confirmed by the number of extant inscriptions invoking him; only Jupiter, Hercules, Fortuna and Mercury eclipse Silvanus in epigraphic terms (see p. 1 in P.F. Dorcey, *The Cult of Silvanus: A Study in Roman Folk Religion*). Emperor Hadrian used the image of Silvanus to reinforce his passion for hunting and posthumous depictions of his favorite, Antinous, show him in the guise of the god (op. cit., pp. 100-101).

Here, Silvanus stands wearing an animal-skin tied at his right shoulder and draped over his left shoulder and arm. In the crook of his bent arm he cradles grapes and other fruits – symbols of a bountiful harvest. For similar depictions, see nos. 22-32 in Á Nagy, "Silvanus," *LIMC*, vol. VII.

This torso, formerly in the possession of The Brummer Gallery, New York, was photographed in 1948 and is preserved in the gallery's archives at The Metropolitan Museum of Art.





PROPERTY FROM A JAPANESE PRIVATE COLLECTION

106

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

17 in. (43.1 cm.) high

\$30,000-50,000

PROVENANCE:

Willamette Industries, Lincoln, IL.
Property of Willamette Industries; *Antiquities*, Christie's, New York, 7 December 1995, lot 114.
Private Collection, East Hampton, acquired from the above.
Property of an East Hampton Collector; *Antiquities*, Christie's, New York, 6 June 2013, lot 627.



PROPERTY FROM A CANADIAN PRIVATE COLLECTION

107

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

8¾ in. (22.2 cm.) high

\$6,000-8,000

PROVENANCE:

Dr. A. Douglas Tushingham (1914-2002), Toronto, acquired 1970s; thence by descent to the current owner.

Niobe, the daughter of Tantalus and Dione and the wife of Amphion of Thebes, bragged in maternal pride that she had six sons and six daughters, compared to Leto, who was only mother to Artemis and Apollo. In retaliation for her hubris, Leto sent Apollo and Artemis to slay all of Niobe's children, after which they remained unburied for nine days while their mother abstained from food in a state of unbridled grief. Niobe later returned to her homeland, Mount Sipylus, where she would pray for Zeus to end her suffering. In response, Zeus transformed Niobe into a rock that wept for eternity. For a similar portrayal of Niobe in the Nieborów Palace, see p. 337 in W. Geominy, *Die Florentiner Niobiden*.

ANOTHER PROPERTY

108

A ROMAN MARBLE SATYR
CIRCA 2ND CENTURY A.D.

41 in. (104.2 cm.) high

\$60,000-80,000

PROVENANCE:

Antiquities, Sotheby's, London, 14 July 1986, lot 158.
Private Collection, Switzerland.
with Royal-Athena Galleries, New York, 1999 (*Art of the Ancient World*, vol. X, no. 9).
with François Antonovich, Paris.
with Royal Athena Galleries, New York, 2007 (*Art of the Ancient World*, vol. XVIII, no. 14).
Mougins Museum of Classical Art, France, acquired from the above, 2008.
Acquired by the current owner from the above, 2020.

EXHIBITED:

Mougins Museum of Classical Art, June 2011-April 2020 (Inv. no. MMoCA.63).

PUBLISHED:

J. Pollini, "Roman Marble Sculpture", in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 88-89, fig. 30.

Here the satyr has his legs crossed, right in front of left, in quite a pronounced way - perhaps dancing. His head is lifted up and his right arm is held aloft holding a pedum -- the remains of which can be seen at the back of his head. Similar stances with pedums held high can be found in the British Museum (Arachne database no. 10649) and an older Silenus in the Vatican (no. 20082).

Satyrs are represented either with the god Bacchus or shown on their own in various activities, including making music, dancing and holding the infant Bacchus (nos. 214-215 in Simon, "Silenoi," in *LIMC*). A satyr such as the one above probably would have been commissioned by a wealthy Roman to decorate his villa or gardens; Bacchus's association with nature, his mastery of the countryside and its produce (in particular wine), as well as relaxation and leisure, made him and his followers - satyrs, maenads and animals such as fauns and goats -- a fitting choice for garden ornamentation.





PROPERTY OF A MASSACHUSETTS COLLECTOR

109
A ROMAN MARBLE SARCOPHAGUS
FRAGMENT

CIRCA EARLY 3RD CENTURY A.D.

17½ in. (44.4 cm.) long

\$6,000-8,000

PROVENANCE:
 Private Collection, New England,
 with Ancient Art International, MA, acquired from
 the above, by 1998.
 Acquired by the current owner from the above,
 2000.

This fragment preserves the heads of two boys,
 probably erotes, each with a garland in his
 deeply-drilled hair. The figure to the right holds
 a piece of drapery, perhaps a garland tie, in his
 raised hand. For the type compare the example in
 the National Archeological Museum, Athens, no.
 454 in G. Koch and H. Sichtermann, *Römische*
Sarkophage.

THE PROPERTY OF A MARYLAND PRIVATE COLLECTOR

110
A ROMAN MARBLE SARCOPHAGUS

CIRCA 2ND CENTURY A.D.

33½ in. (85 cm.) long

\$10,000-15,000

PROVENANCE:
 Don Marcello Massarenti (1817-1905), Palazzo Rusticucci-Accoramboni,
 Rome, acquired by 1897.
 Henry Walters (1848-1931), New York and Baltimore, acquired from the above,
 1902; transferred to The Walters Art Gallery, Baltimore, by 1934.
 Property from the Collection of The Walters Art Gallery, Sold to Benefit the
 Acquisition Fund; *European Works of Art, Arms and Armour, Furniture and*
Tapestries, Sotheby's, New York, 13-15 January 1992, lot 381.

PUBLISHED:
 E. van Esbroeck, *Catalogue du musée de peinture, sculpture et archéologie au*
Palais Accoramboni, vol. II, Rome, 1897, p. 141, no. 8.

The front panel of this sarcophagus depicts two winged erotes holding an
 unadorned shield between them, with two couchant felines occupying the
 space below. One short side of the sarcophagus is incised with two crossed
 oval shields and spears. For another sarcophagus with a similar front panel,
 see the example in Rome, Museo Nazionale, no. 283 in G. Koch and H.
 Sichtermann, *Römische Sarkophage*.

Once in the collection of the Walters Art Gallery in Baltimore, this
 sarcophagus was acquired by the institution's eponymous founder from the
 Massarenti Collection in 1902. Don Marcello Massarenti (1817-1905) was a
 Vatican officer who assisted Pope Pius IX flee Rome during the short-lived
 Roman Republic, when the Papal States were overtaken and replaced with a
 republican government. Massarenti's large collection of antiquities and Old
 Master paintings were sold en-bloc to Walters in 1902. E. Bartman remarks
 (p. 79 in "The New Galleries of Ancient Art at the Walters Art Museum,
 Baltimore," *American Journal of Archaeology* 108, no. 1) that the Massarenti
 Collection "forms a time capsule of late 19th-century collecting in Rome" and
 that it represented the "most consequential decision" of Walters' collecting
 career.



VARIOUS PROPERTIES

111
A ROMAN MARBLE TORSO OF MELEAGER

CIRCA 2ND CENTURY A.D.

28¼ in. (71.7 cm.) high

\$80,000-120,000

PROVENANCE:
 Private Collection, Paris, acquired early 1970s.
 L'ancienne collection de Monsieur G; *Antiquités*
classiques, Picard Audap Solanet, Piasa, Paris, 15 June
 1999, lot 60.
 Private Collection, Paris.
Antiquité gréco-romaine: Collection de M. et Mme
C., Paris, Pierre Bergé, Drouot Richelieu, Paris, 15
 December 2010, lot 50.
 with Aaron Gallery, London.
 with Royal-Athena Galleries, New York, acquired from
 the above, 2011 (*Art of the Ancient World*, vol. XXIII,
 2012, no. 8; vol. XXVIII, 2017, no. 9).

The legendary hunter Meleager was the youngest of
 the Argonauts, who successfully killed the Calydonian
 boar that terrorized the local people. Here he is
 depicted nude but for a chlamys fastened over his
 right shoulder and draped over his back. This is one
 of about forty Roman sculptures of the hero to have
 survived and likely based on a 4th century B.C. original
 attributed Skopas of Paros (see the example in the
 Vatican Museums, no. 3 in S. Woodford, "Meleagros,"
LIMC, vol. VI). For a statue of Meleager at the Art
 Institute of Chicago, similar but of slightly older age
 and with different arrangement of drapery, see p. 21
 in C.C. Vermeule III, *Greek and Roman Sculpture in*
America: Masterpieces in Public Collections in the
United States and Canada.



112

A ROMAN ALABASTER HEAD OF SERAPIS

CIRCA 2ND CENTURY A.D.

9 in. (22.8 cm.) high

\$150,000-200,000

PROVENANCE:

Antiquities, Sotheby's, London, 14 February 1955, lot 84.

Howard K. (1914-2002) and Benedicte Traberg (1921-2008) Smith, Bethesda, MD, acquired from the above; thence by descent.

Property from the Estate of Mr. and Mrs. Howard K. Smith; *Antiquities*, Christie's, New York, 11 December 2009, lot 170.

with Galerie Chenel, Paris, acquired from the above (*Marbre de la Rome antique*, 2010, no. 5). with Galerie David Ghezlbash, Paris.

Acquired by the current owner, 2013.

Serapis was a syncretistic deity first introduced in Alexandria by Ptolemy I Soter (r. 305/304-282 B.C.) to unite his heterogenous society encompassing Greeks and native Egyptians. As A. 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 E. Vassilika, *Greek and Roman Art*).

The most celebrated cult statue of Serapis was sculpted by Bryaxis in Alexandria between 286-278 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 M. Bieber, *The Sculpture of the Hellenistic Age*). However, as B.S. 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."

Serapis is depicted here with thick, wavy locks framing his finely-carved face, including the characteristic curls falling onto his forehead. He has a full beard parted into two larger central curls and his mustache extends over his upper lip. The god's head is surmounted by a modius decorated with olive branches. The head is mounted onto a later bust and socle, likely from the 19th century. For a similar depiction, see no. 93a in G. Clerc and J. Leclant, "Sarapis," *LIMC*, vol. VII.

This bust was collected by Howard K. (1914-2002) and Benedicte Traberg (1921-2008) Smith. Howard was one of the most prominent journalists of the 20th century, having been part of "The Murrow Boys," CBS radio broadcasters associated with Edward R. Murrow during World War II. During his long career, Howard reported on the 20th century's most seminal events including the Battle of the Bulge, the Nuremburg Trials and the Civil Rights Movement. Benedicte, also a journalist, first met Howard while reporting on World War II from Berlin for a Danish newspaper. This Serapis was included in a larger collection of antiquities, furniture and books that adorned the couple's home on McArthur Boulevard overlooking the Potomac River.





•113
A ROMAN BRONZE SPHINX
 CIRCA 2ND-3RD CENTURY A.D.

2½ in. (6.6 cm.) high

\$6,000-8,000

PROVENANCE:
 with Antiqua, Beverly Hills, 2000 (*Antiqua*, vol. VIII, no. A30).
Antiquities, Christie's, New York, 7 December 2000, lot 608.
 with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XXVII, 2016, no. 47).

EXHIBITED:
 Brussels, ING Art Centre, *Sphinx: Les gardiens de l'Égypte*, 19 October 2006-25 February 2007.

PUBLISHED:
 E. Warmenbol, *Sphinx: Les gardiens de l'Égypte*, Brussels, 2006, pp. 303-304, no. 197.

•115
A ROMAN BRONZE YOUTH
 CIRCA 2ND-3RD CENTURY A.D.

6½ in. (16.8 cm.) high

\$3,000-5,000

PROVENANCE:
 Nasli (1902-1971) and Alice (1910-1993) Heeramanek, New York.
Antiquities, Sotheby's, New York, 29 November 1989, lot 339.

EXHIBITED:
 The Brooklyn Museum, 1978-1987 (Loan no. L78.17.49).



•114
A ROMAN RED SLIP WARE POTTERY
LAGNOS
 CIRCA LATE 3RD-EARLY 4TH CENTURY A.D.

7½ in. (19.5 cm.) high

\$5,000-7,000

PROVENANCE:
 Private Collection, Lucerne, acquired by 1972.

This mold-made jug is ornamented throughout, including the vessel neck that is in the form of the head of a woman with a melon coiffure. On the shoulders in relief is a series of mischievous Erotes. At the center, a draped Eros grabs the hair and prepares to flagellate a nude Eros who stands with his arms tied behind his back. To their left, a diminutive draped Eros attends to a rectangular structure on a stand, perhaps a military standard, and to their right, a diminutive draped Eros looks on from a platform. Further to the right, a nude Eros on a plinth holds a down-turned torch. The underside of the body has a pattern of ridged leaves alternating with smooth ones rising up on from the ring foot.

116
A BYZANTINE BRONZE AMPHORA
 CIRCA 6TH-7TH CENTURY A.D.

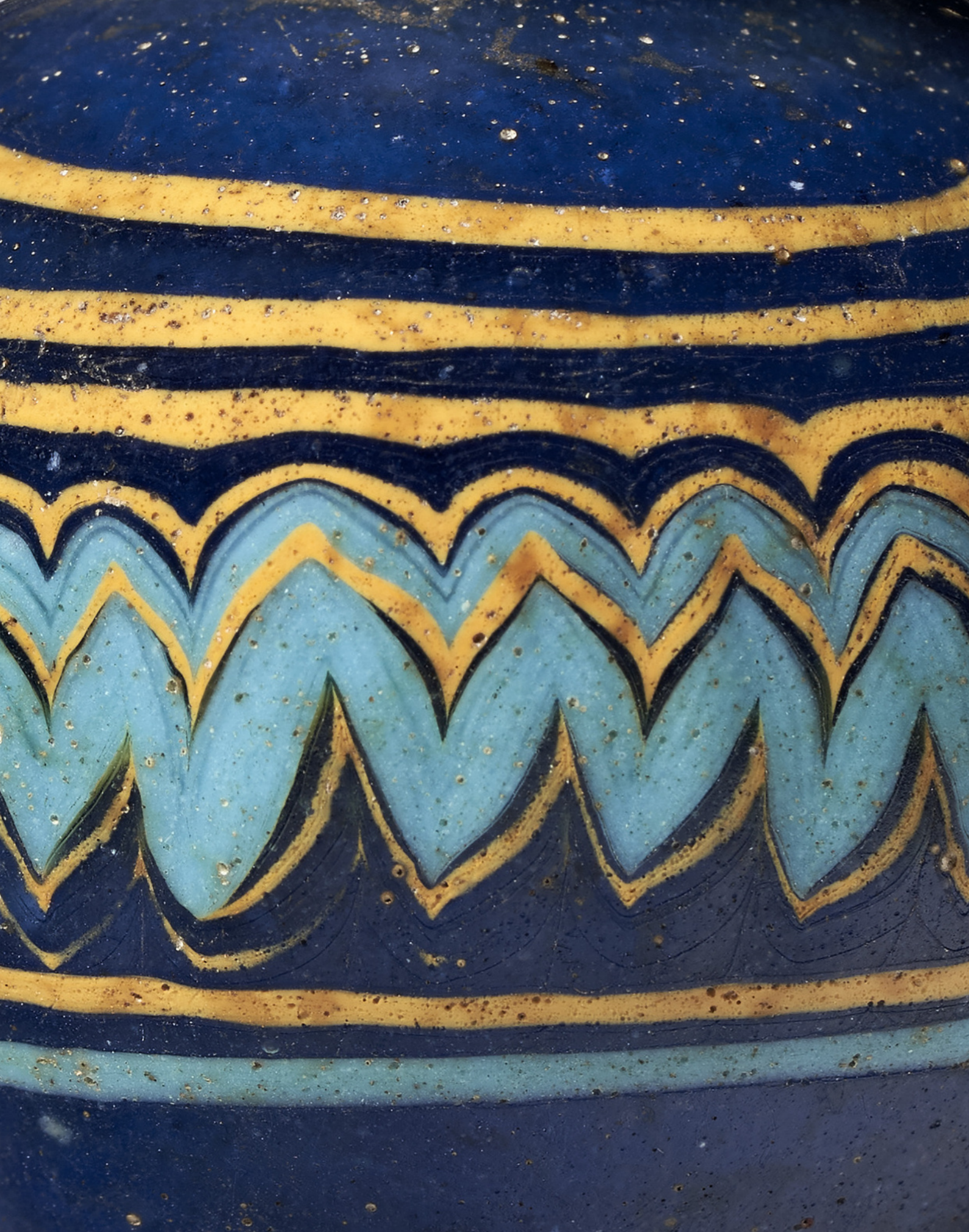
15½ in. (39.3 cm.) high

\$12,000-18,000

PROVENANCE:
Antiquities, Sotheby's, London, 10-11 July 1989, lot 440.
 with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XXX, 2019, no. 128).

For a related jug with its handle also encircled by wire at its center and attached to the neck of the vessel, see no. IV.102 in C. Stiegemann, ed., *Byzanz: Das Licht aus dem Osten*.





Ancient Glass from The Collection of Jack And Jane Weprin



Jack and Jane Weprin were both life-long New Yorkers, but during several visits to Israel in the 1970s and 1980s, they became enraptured by the beauty of ancient glass. They began touring collections to learn more about the art and craftsmanship of this ancient art and eventually began acquiring pieces, many of which originated from the most important collections of the 20th century, including those of Ernst and Marthe Kofler-Truniger, Thomas Barlow Walker and Sheldon and Barbara Breitbart. Their strong interest in antiquity later led them to serve on the Board of the American Friends of the Israel Museum. Their impressive collection, which Christie's is honored to present in two installments, was displayed at their home in Greenwich Village. Jack would often end long workdays by viewing these fragile, ancient wonders and the Weprins proudly shared their collection with all guests who visited their home.



•117
A WESTERN ASIATIC CORE-FORMED GLASS AMPHORISKOS
CIRCA 7TH CENTURY B.C.
4 $\frac{5}{8}$ in. (11.7 cm.) high
\$3,000-5,000
PROVENANCE:
Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.

•118
AN EASTERN MEDITERRANEAN CORE-FORMED WHITE GLASS OINOCHOE
CIRCA LATE 6TH-5TH CENTURY B.C.
4 $\frac{3}{4}$ in. (12 cm.) high
\$4,000-6,000

PROVENANCE:
Sheldon and Barbara Breitbart, New York and Arizona.
The Breitbart Collection of Antiquities and Ancient Glass, Sotheby's, New York, 20 June 1990, lot 41. Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired from the above; thence by descent to the current owner.



•119
AN EASTERN MEDITERRANEAN CORE-FORMED BLUE GLASS OINOCHOE
CIRCA LATE 6TH-5TH CENTURY B.C.
4 $\frac{3}{8}$ in. (11.1 cm.) high
\$5,000-7,000

PROVENANCE:
Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.





•120
AN EASTERN MEDITERRANEAN CORE-FORMED BLUE GLASS
ALABASTRON

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

4 in. (10.1 cm.) high

\$4,000-6,000

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.



•121
AN EASTERN MEDITERRANEAN CORE-FORMED BLUE GLASS
ALABASTRON

CIRCA MID 4TH-EARLY 3TH CENTURY B.C.

5½ in. (13.9 cm.) high

\$5,000-7,000

PROVENANCE:

Ernst (1899-1989) and Marthe (1918-1999) Kofler-Truniger, Lucerne, acquired by 1981.
Ancient Glass Formerly in the Kofler-Truniger Collection, Christie's, London, 5-6 March 1985, lot 307.
Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired from the above; thence by descent to the current owner.

EXHIBITED:

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

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Luzern, 1981, p. 53, no. 99.

For the type see no. 125, p. 153 in D.F. Grose, *The Toledo Museum of Art: Early Ancient Glass*.



•122
A GREEK YELLOW MOSAIC GLASS FOOTED BOWL
LATE HELLENISTIC PERIOD, CIRCA EARLY 1ST CENTURY B.C.

3¼ in. (8.2 cm.) diameter

\$6,000-8,000

PROVENANCE:

Karl Löffler, Cologne, acquired by 1973.
The Property of the Late Herr Karl Löffler, Cologne; *Ancient Glass*, Sotheby's, London, 20 November 1987, lot 30.
Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired from the above; thence by descent to the current owner.

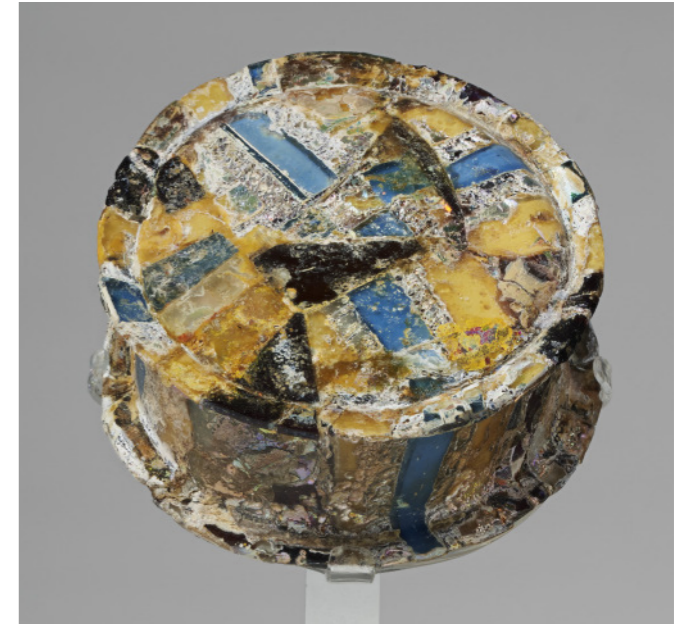
EXHIBITED:

Bonn, Landesmuseum, *Antiken aus rheinischem Privatbesitz*, 9 November 1973-13 January 1974.
Cologne, Römisch-Germanisches Museum, *Römische Kleinkunst: Sammlung Karl Löffler*, 1976; on loan 1982-1986.

PUBLISHED:

A.B. Follmann, et al., *Antiken aus rheinischem Privatbesitz*, Cologne, 1973, p. 196, no. 313, pl. 141.
P. La Baume and J. W. Salomonson, *Römische Kleinkunst: Sammlung Karl Löffler*, Cologne, 1976, p. 29, no. 29, pl. II.

This hemispherical bowl on a high ring base was assembled primarily from slices of bars formed of opaque yellow with white spirals, centered by opaque white. The rim is finished with a reticella coil of dark red twisted with opaque white, while the foot is of darker amber with swirls of opaque white. Mosaic bowls of similar shape were found in the shipwreck off the island of Antikythera, providing a secure date for the type, circa 70-60 B.C. For another similar example and full discussion of the type see no. 86 in E.M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World, 1600 B.C.-A.D. 50*.



•123
A ROMAN MOSAIC RIBBON GLASS DISH
CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.

2¾ in. (6.5 cm.) diameter

\$2,000-3,000

PROVENANCE:

Ernst (1899-1989) and Marthe (1918-1999) Kofler-Truniger, Lucerne, acquired by 1981.
Ancient Glass Formerly in the Kofler-Truniger Collection, Christie's, London, 5-6 March 1985, lot 163.
Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired from the above; thence by descent to the current owner.

EXHIBITED:

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

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Luzern, 1981, p. 65, no. 182, pl. F8.

Striped mosaic glass vessels with quadripartite patterns are thought to have been produced in Roman workshops in Italy. The most common shapes were broad shallow bowls, plates, and small cylindrical dishes with flaring rims, as here. For a discussion of the class, see D.F. Grose, *The Toledo Museum of Art, Early Ancient Glass*, pp. 250-251.



•124

TWO ROMAN MOLD-BLOWN AUBERGINE GLASS AMPHORISKOI

CIRCA 1ST CENTURY A.D.

Each: 2⅞ in. (7.3 cm.) high

\$2,500-3,500

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.

•125

TWO ROMAN GLASS VESSELS WITH SPIRAL TRAILING

CIRCA 4TH CENTURY A.D.

Yellow bottle: 4½ in. (11.4 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.



•126

A ROMAN MOLD-BLOWN COBALT BLUE GLASS GLOBULAR BOWL WITH INSCRIPTION

CIRCA 1ST CENTURY A.D.

3⅝ in. (9.2 cm.) wide

\$10,000-15,000

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.

Around the body of this magnificent bowl is a Greek inscription reading: "Rejoice in that at which you are present." The inscription is framed by thin horizontal ribs, with bands of stylized foliate motifs above and below, and another above the foot. Bowls of similar shape and featuring the same inscription, but with a frieze of tongues above the foot, were first studied by D.B. Harden (see "Romano-Syrian Glasses with Mould-Blown Inscriptions," in *The Journal of Roman Studies* 25, pp. 173-175). They are thought to have been made in a workshop on the coast of Syria, perhaps associated with the glassmaker Ennion. Similar bowls have been found in many locations bordering the Mediterranean and the Black Sea, including Asia Minor, Cyprus, Greece, South Russia, Italy and North Africa.





•127
A ROMAN BLUE AND WHITE MARBLED GLASS BOTTLE
CIRCA 1ST CENTURY A.D.

3½ in. (8.8 cm.) high

\$2,000-3,000

PROVENANCE:

Ernst (1899-1989) and Marthe (1918-1999) Kofler-Truniger, Lucerne, acquired by 1981.

Ancient Glass Formerly in the Kofler-Truniger Collection, Christie's, London, 5-6 March 1985, lot 130.

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

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.

EXHIBITED:

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

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Luzern, 1981, p. 71, no. 218.



•128
A ROMAN AUBERGINE GLASS BOTTLE WITH WHEEL-CUT ORNAMENT
CIRCA 1ST-2ND CENTURY A.D.

6¾ in. (16.8 cm.) high

\$7,000-9,000

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1995; thence by descent to the current owner.

•129
A ROMAN YELLOW GLASS SNAKE-THREAD SPRINKLER FLASK
CIRCA 3RD CENTURY A.D.

2½ in. (6.6 cm.) high

\$4,000-6,000

PROVENANCE:

Ernst (1899-1989) and Marthe (1918-1999) Kofler-Truniger, Lucerne, acquired by 1981.

Ancient Glass Formerly in the Kofler-Truniger Collection, Christie's, London, 5-6 March 1985, lot 72.

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired from the above; thence by descent to the current owner.

EXHIBITED:

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

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Luzern, 1981, p. 108, no. 422.

The decoration seen here is termed "snake-thread" because of the serpentine manner in which the trails wander over the surface to create an abstract design. Current scholarly opinion suggests this technique originated in the eastern Mediterranean and quickly spread to the West (D.B. Harden, "Snake Thread Glass Found in the East," in *The Journal of Roman Studies* 24, pp. 50-54). The shape and color of the example presented here suggests an eastern origin. For a similar example now in the Corning Museum of Glass, see no. 62 in D.B. Harden, et al., *Glass of the Caesars*.



•130
A ROMAN PALE-GREEN GLASS SPRINKLER FLASK WITH APPLIED TRAILING
CIRCA 3RD-4TH CENTURY A.D.

3¼ in. (7.9 cm.) high

\$1,000-1,500

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.



•131
A BYZANTINE GREEN GLASS LAMP
CIRCA 5TH-7TH CENTURY A.D.

4½ in. (10.4 cm.) diameter

\$1,000-1,500

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1995; thence by descent to the current owner.

For the type, see no. 339 in D. Whitehouse, *Roman Glass in The Corning Museum of Glass*, vol. 1. The author notes that examples have been found across the Mediterranean and were likely used in churches to illuminate altars or icons.





•132
A LATE ROMAN GREEN GLASS TWO-HANDLED FLASK
CIRCA 4TH-5TH CENTURY A.D.

7 in. (17.7 cm.) high

\$1,500-2,000

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.

•133
TWO LATE ROMAN YELLOW-GREEN GLASS JARS
CIRCA 4TH-5TH CENTURY A.D.

Left jar: 5 in. (12.7 cm.) high

(2)

\$2,500-3,500

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.



•134
A LATE ROMAN BLUE-GREEN GLASS AMPHORISKOS
CIRCA 4TH-5TH CENTURY A.D.

6¾ in. (17.1 cm.) high

\$2,000-3,000

PROVENANCE:

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired by 1991; thence by descent to the current owner.



•135
A BYZANTINE DARK AMBER HEXAGONAL GLASS PITCHER
CIRCA 6TH-7TH CENTURY A.D.

5⅞ in. (14.9 cm.) high

\$8,000-12,000

PROVENANCE:

Thomas Barlow Walker (1840-1928), Minneapolis; thence by bequest to the Walker Art Center, Minneapolis.

Antiquities and Oriental Art: The Thomas Barlow Walker Collection, Sold for the Benefit of the Walker Art Center, Minneapolis, Sotheby Parke Bernet, New York, 26-28 September 1972, lot 136.

Sheldon and Barbara Breitbart, New York and Arizona. *The Breitbart Collection of Antiquities and Ancient Glass*, Sotheby's, New York, 20 June 1990, lot 111.

Jack (1930-1996) and Jane (1936-2021) Weprin, New York, acquired from the above; thence by descent to the current owner.

PUBLISHED:

M.S. Newby, *The Shlomo Moussaieff Collection: Byzantine Mould-Blown Glass from The Holy Land with Jewish and Christian Symbols*, London, 2008, p. 76, n. 34.

Mold-blown polygonal jugs and jars with Jewish or Christian symbols are thought to have been made in the vicinity of Jerusalem. The panels are in sunk relief and enclosed within a border of small circular depressions. This Christian example, hexagonal in form, features three panels with large concentric lozenges each separated by a unique panel including one with a cross *fourchée* set above three graduated steps, one with a cross *fourchée* set on three stepped elliptical rings, and one with a cross on a rod emerging from a stylized foliate pattern. For a recent discussion of the types and for similar examples, see Newby, *op. cit.*



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- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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.
- (c) 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.
- (d) 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

- (a) 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.
- (b) 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.
- (c) 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

- (a) 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:
- (i) 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);
- (ii) 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
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) 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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**
You can find a Written Bid Form 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 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) 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.

6 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.

7 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.

8 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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 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, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

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

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

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within

twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (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

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) 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;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer’s premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:
- (i) **Wire transfer**
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie’s Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
- (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- (iv) **Bank Checks**
You must make checks payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) **Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

5 KEEPING YOUR PROPERTY

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

in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie’s Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you

to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin “works of conventional craftsmanship” (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie’s will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie’s may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (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 E4 are not correct; (ii) we reasonably believe that the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie’s Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://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: a genuine example, rather than a copy or forgery of:

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

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

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

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

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

condition: the physical **condition** of a **lot**.
due date: has the meaning given to it 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 pages 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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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

To analyse our customers and to help us to tailor our services for buyers, we may make arrangements to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie’s LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions** of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is 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 consignor 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“By Fabergé ...”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“In the style of ...”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Signed Boucheron / Signature Boucheron”: in Christie’s **qualified** opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in **fair condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different

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 parties with an interest.

•

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.

3/02/2022

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

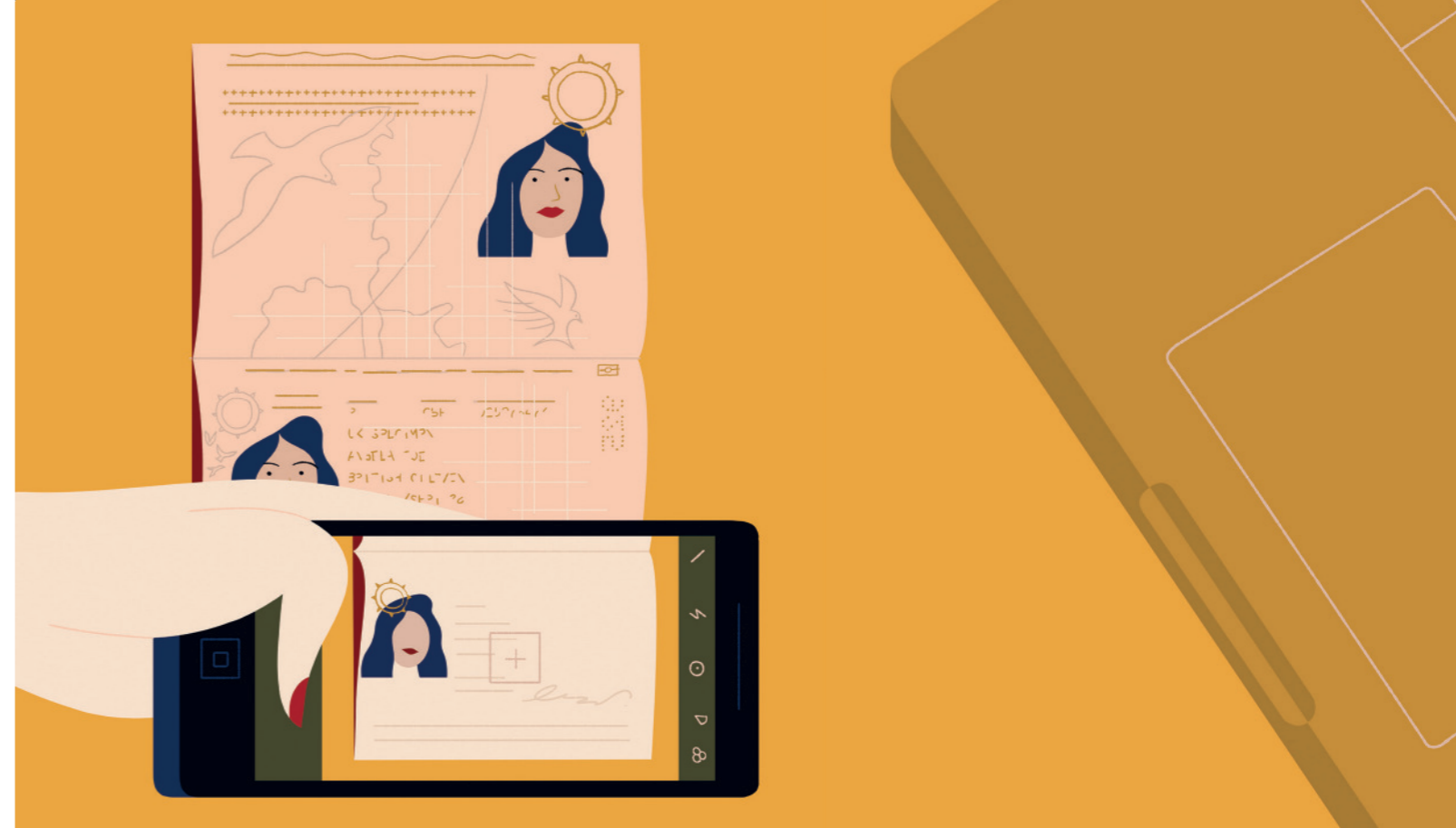
STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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

02/08/19



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



A GREEK AMETHYST RINGSTONE WITH ATHENA
HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.
1 ¼ in. (3.2 cm.) long
\$6,000-\$8,000

**MASTERPIECES IN MINIATURE:
ANCIENT ENGRAVED GEMS FORMERLY IN THE
G. SANGIORGI COLLECTION, PART III**
Online, 1-14 April 2022

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

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VIEWING
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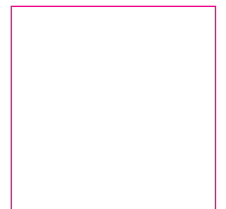
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