THE DEVOTED CLASSICIST: THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

6 OCTOBER 2022

CHRISTIE'S



THE DEVOTED CLASSICIST: THE PRIVATE COLLECTION OF A **NEW YORK ANTIQUARIAN**

AUCTION

6 October 2022 at 10.00 am (Lots 1-42)

VIEWING

Saturday 01 October Sunday 02 October Monday 03 October Tuesday 04 October Wednesday 05 October

AUCTION CODE AND NUMBER In sending absentee bids or making enquiries, this sale should be referred to as MEDEIA-21869



OPPOSITE SPECIALIST PAGE Lot 16

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A NOTE OF APPRECIATION TO THE COLLECTOR

have had the great pleasure of knowing and befriending this collector for years and learning about his passion for the art of the ancient Mediterranean and its modern revival. As a boy, his parents (also great art collectors) took him to Baalbek, and the experience made a lasting impact on him. The breathtaking monumentality of the ruins he saw there kindled a lifelong love for Roman art and architecture, and that inevitably led him backwards to the Greeks and still further to the Egyptians.

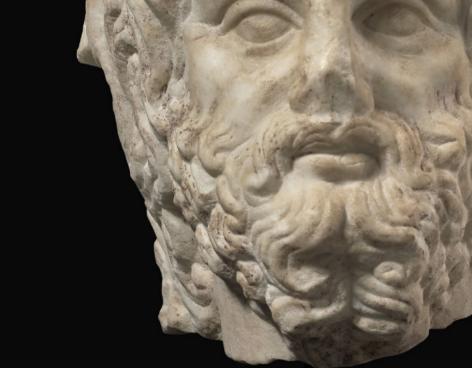
He has the eye of a designer and loves nothing more than to furnish his splendid residences with art from his extensive collections, including his home at the James F.D. Lanier House in Manhattan. He loves to surround himself with works of artists such as Giovanni Paolo Panini and Antonio Canova who have kept the Classical tradition alive in more recent times.

This collector is also known for his generous sponsorship of students and scholars who dedicate their lives to the study of antiquity. In the hope that new media made freely available on the web might help young people and the general public to experience something of the awe that he felt at Baalbek as a child, he has made generous donations to universities in support of projects such as the 3D digitization and reconstruction of ancient monuments.

A gentle man who shuns the spotlight, his greatest hope is that as many people as possible come to appreciate all that the ancient Egyptians, Greeks, and Romans still have to offer us today.

Dr. Bernard Frischer Research Professor of Virtual Heritage, Luddy School of Informatics, Computing, and Engineering, Indiana University





A ROMAN MARBLE HEAD OF A GOD CIRCA 1ST CENTURY A.D.

8¼ in. (20.9 cm.) high

\$30,000-50,000

PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1989, lot 178. Acquired by the current owner from the above.

This head recalls depictions of both Jupiter and Serapis, as each is portrayed with a full beard forked into two large central curls and long wavy locks framing his face. Moreover, the type was immensely popular during the Roman period for depictions of various Olympians, all likely inspired by the same 4th century B.C. original traditionally attributed to Bryaxis (see the Zeus Otricoli, no. 219 in I. Leventi, "Zeus," *LIMC*, vol. VIII, and a head

of Serapis once in the Bastis Collection, no. 139 in D. von Bothmer, et al., Antiquities from the Collection of Christos G. Bastis). Without attributes, it is impossible to determine the identity of the deity presented here. Of a related head once in the Lansdowne collection, A. Angelicoussis remarks that the indistinguishable nature between these older, fatherly deities "acted as important instruments of imperial propaganda. Avid annexing of ideas, beliefs and deities from far-flung lands enabled Rome to unite and absorb countless ethnic groups and political entities under its rule" (p. 186 in Reconstructing the Lansdowne Collection of Classical Marbles, vol. II).

The tenon preserved on the right side of this head indicates that it possibly originated from a high relief and could have once formed part of a triad including Serapis with Isis and Harpocrates (see no. V.20 in E.A. Arslan, et al., eds., *Iside: II mito, iI mistero, la magia*) or Jupiter with Juno and Minerva (the "Capitoline Triad," see no. 492 in F. Canciani and A. Costantini, "Zeus/luppiter," LIMC, vol. VIII).

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

9½ in. (24.1 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, New York. Antiquities, Sotheby's, New York, 23 June 1989, lot 125. Acquired by the current owner from the above.

The identity of this idealized beauty is a mystery to the modern viewer. As R.R.R. Smith notes (p. 93 in *Hellenistic Royal Portraits*), within the sculptural repertoire of the Hellenistic Period, "the identity of type of such highly

idealized images is hard to establish." With her center-parted hair, a rounded face with thickly-lidded almond-shaped eyes and fleshy lips, the present example is comparable to a large head of Athena ascribed to Euboulides, no. 625 in N. Kaltsas, *Sculpture in the National Archeological Museum, Athens.* Alternatively, this head may instead be a portrait rather than a depiction of a goddess (see the so-called Kassel and Hirsch Queens, thought to represent Arsinoe II and Berenike II, respectively, nos. 53 and 54 in Smith, op. cit.). However, as Smith contends (op. cit., p. 91), even the identification of these portraits is not secure as "these heads are not so much portrait-like as newly created ideals. There are many sculpted heads that use one or a combination of these female royal ideals, but not many are certainly queens and even fewer that are sufficiently close to be securely identified as Arsinoe or Berenike." However, without attributes or accompanying inscriptions the precise identity remains unknown.



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

22¼ in. (56.5 cm.) high

\$80,000-120,000

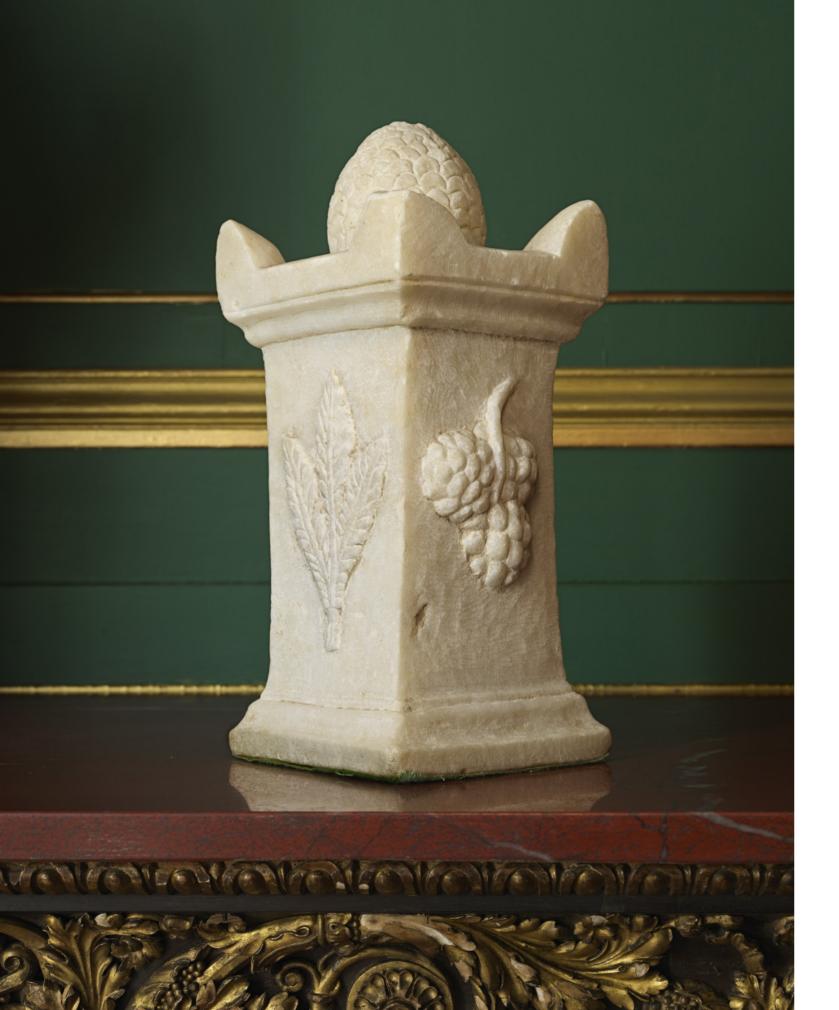
PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1989, lot 135. Acquired by the current owner from the above.

The syncretistic god Hermanubis, a combination of the Egyptian god Anubis with the Greek Hermes, is first attested from an inscription from the Serapeum on Delos from the 2nd century B.C. The assimilation of Anubis with Hermes was due to their similar mythological functions of guiding the dead to the Underworld. As with other Egyptian gods such as Isis and Serapis, Hermanubis came to be worshipped in Rome and elsewhere in Italy, especially during the Imperial period. According to A. Roullet (*The Egyptian and Egyptianizing Monuments of Imperial Rome*, pp. 39-40), the Emperor Marcus Aurelius commissioned a small shrine to Hermes in Rome, which was dedicated to the jackal-headed form of the god. Coins from the period depict him standing within a shrine with a semi-circular pediment, similar in form to the Egyptian temple on the mosaic from Palestrina.

Depictions of the jackal-headed god during the Roman period are known from large-scale marble statues as well as small bronze or terracotta votives. He is also found on gems, mosaics and wall-paintings (see J. Leclant, "Anubis," *LIMC*, vol. 1). He is usually shown, as here, wearing winged sandals, a short tunic belted with a sash and a cloak over the shoulders pinned by a circular brooch. His attributes include the caduceus, and sometimes a palm branch and a situla. Related marble statues include one from Cumae, now in Naples (no. V.80 in E.A. Arslan, et al., *Iside, II Mito, II Mistero, la Magia*), and one from Anzio, now in the Vatican (no. 213 in J.-Cl. Grenier, *Anubis Alexandrin et romain*); see also the figure in relief on one side of a rectangular altar dedicated to Isis, found at her temple in the Campus Martius in Rome, now in the Capitoline Museum (no. V.2 in Arslan, op. cit.).







A ROMAN MARBLE ALTAR CIRCA 2ND-3RD CENTURY A.D. 11% in. (30.1 cm.) high

\$20,000-30,000

PROVENANCE:

Antiquities, Sotheby's, New York, 20 June 1990, lot 54. Acquired by the current owner from the above.

This small altar, quadrangular in form, was dedicated to Jupiter, whose bust is depicted in relief on one side. The others feature a bucranium, sheaves of wheat and a cluster of grapes. The bae and top each feature delicate moldings with an acroteria at the corners and a large pinecone at the center. For a related depiction of Jupiter on a marble tondo bust, see no. 28 in R. Volkommer, "Zeus (In peripheria orientali)," *LIMC*, vol. VIII.



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

14¼ in. (36.1 cm.) high

\$70,000-90,000

PROVENANCE:

with Ariadne Galleries, New York. *Antiquities*, Sotheby's, New York, 20 June 1990, lot 46. Acquired by the current owner from the above.



of the young Dionysus enjoyed a resurgent popularity during the reign of Emperor Hadrian (117-138 A.D.) and that such under life-sized figures most probably served a decorative rather than votive function. For a similar example but with the nebris knotted over the god's right shoulder, compare the figure from Hadrian's Villa, now in the Museo Nazionale Romano, no. 5 in C. Gasparri, "Dionysos/Bacchus," *LIMC*, vol. III. See also a statue in Budapest, Magyar Nemzeti Múzeum (no. 3174 in P. Arndt and W. Amelung, eds., *Photographische Einzelaufnahmen Antiker Sculpturen*) and one in New York of similar scale (Karoglou, op. cit.).

A ROMAN MARBLE FIGURE OF THE MUSE ERATO OR TERPSICHORE

CIRCA 2ND CENTURY A.D.

29 in. (73.6 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Munich, by 1926 (photograph recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, no. 3604). Dr. Taher Khorassani (1885-1974), Vienna and Munich, acquired by 1957; thence by descent. with H. Korban Art Gallery, Vienna, 1970 (*Catalogue: Greek & Russian Icons, Ancient Art*, no. 201). Property of an Austrian Gentleman; *Antiquities*, Christie's, London, 1 October 2015, lot 109. Art Market, Switzerland, acquired from the above. *Ancient Sculpture & Works of Art*, Sotheby's, London, 4 December 2018, lot 26. Acquired by the current owner from the above.

As the goddesses of the arts and sciences, the nine Muses inspired the knowledge necessary for excellence in such fields as poetry, history, music, drama and astronomy. In *The Theogony*, Hesiod relates that the Muses were the daughters of Zeus and Mnemosyne, the goddess of memory, who once went to Mount Olympus where their singing stirred their father to set out provinces and declare norms for immortals, as if the gift of governance and equanimity were passed down through their song. Likewise, in the *Homeric Hymn to the Muses and Apollo*, the anonymous poet writes, "Happy is he whom the Muses love: sweet flows speech from his lips."

As B.S. Ridgeway notes (pp. 254-255 in *Hellenistic Sculpture I*), depictions of the Muses in the round were comparatively uncommon in Greek art and were commissioned primarily for private dedications rather than for public display. More frequently, the Muses appear on reliefs with other divinities as subsidiary figures (see the Mantineia Base, figs. 492-493 in A. Stewart, *Greek Sculpture*). However, by the Roman era, statues of Muses were popular embellishments to theaters, libraries and baths. A group of Muses ornamented Pompey's theater in Rome and important cycles are known from Hadrian's Villa at Tivoli (Ridgeway, op. cit.). Similarly, the Romans produced a series of sarcophagi in which the deceased is shown as a man of intellect in the company of the Muses (see the sarcophagus in San Simeon, no. 263 in G. Koch and H. Sichtermann, *Römische Sarkophage*).

The present figure depicts a youthful Muse leaning on an altar to her right and holding a fragmentary kithara, an instrument associated with both Terpsichore and Erato, the Muses of dance and lyric poetry, respectively. For a Muse in the Getty Villa, see no. 307a in L. Faedo, "Mousa, Mousai," *LIMC*, vol. VII. The scale of the present figure and that of the Getty Muse indicates that they were likely designed for placement in a niche. For a similar example of Erato, but reversed, see the sarcophagus of Praecilia Severiana in The Nelson-Atkins Museum of Art (pp. 104-111 in R. Cohon, "A Muse Sarcophagus in Its Context," *Archäologischer Anzeiger*, 1992, vol. 1). For a depiction of Terpsichore and Erato on a sarcophagus standing and holding a kithara, see the example in the Kunsthistorisches Museum, Vienna, pl. 9b in M. Wegner, *Die Musensarkophage*.







A ROMAN MARBLE TRIPLE-HEADED HERM HEAD OF DIONYSUS CIRCA 2ND CENTURY A.D. 8½ in. (21.6 cm.) high

\$70,000-90,000

PROVENANCE:

with Nicolas Landau (1887-1979), Paris; thence by descent. with Michael Ward, New York, acquired from the above. Art Market, New York, acquired from the above. *Antiquities*, Christie's, New York, 5 December 2005, lot 323. Acquired by the current owner from the above.



This captivating sculpture preserves three distinct depictions of Dionysus, each based on a Greek prototype from the Archaic and Classical periods. The Archaistic example depicts the god with a layered spade-shaped beard, angled moustache and two rows of tight curls surmounted by a crescentic diadem, whose ties fall onto the shoulders. A head early Classical in style portrays Dionysus with a pointed beard, full moustache, a fringe of vertical locks above the forehead and a thick wreath with a spiral wrap above, accented by rosettes at either end; long strands of hair and the wreath ties fall onto his shoulders. The late Classical style head displays a forked beard, long moustache, a crescentic diadem above a fillet of ivy and berries, with long tendrils of hair falling along the shoulders.

Although triple-headed herms are known, the present example may be unique in its display of three distinct "antique" versions of the same divinity. For a late Hellenistic triple herm combining heads of Dionysos, Demeter and Kore see no. 535 in C. Gasparri, "Dionysos," *LIMC*, vol. III. For a Roman sculpture of complete herms combining Bacchus, Apollo and Mercury see no. 261 in C. Gasparri, "Dionysos/Bacchus," in *LIMC*, vol. III.

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

26¾ in. (67.9 cm.) high

\$120.000-180.000

PROVENANCE:

with Stefano Bardini (1836-1922), Florence, circa 1900 (undated photograph preserved in the Musei Civici Fiorentini). Art Market, New York. Paul Mayen (1918-2000), New York, acquired from the above, 1984. Private Collection, New York, acquired from the above. Property from a New York Private Collection; *Ancient Sculpture & Works of Art*, Sotheby's, London, 4 December 2018, lot 58. Acquired by the current owner from the above.

PUBLISHED:

A. Tunesi, *Stefano Bardini's Photographic Archive: A Visual Historical Document* (PhD. diss., University of Leeds, 2014), p. 220, photograph no. 6.



As C.C. Vermeule observes (p. 180 in "Bench and Table Supports: Roman Egypt and Beyond," in W.K. Simpson and W.M. Davis, eds., *Studies in Ancient Egypt, the Aegean, and the Sudan*), "The manufacture of marble furniture became a major industry in the ancient world with the rise of Roman patronage in Cicero's time and continued through the era of great imperial country villas around Rome until the decline of secular decorative art in the fourth century A.D." Vermeule further remarks that it was with tables and their supports – known as trapezophoroi – used to adorn townhouses and villas that the marble furniture industry "flourished in its handsomest, most commercial fashion."

This trapezophoros belongs to a class of supports once categorized as votive reliefs until an example surmounted by a tabletop was discovered at Pompeii in 1907 (see pp. 542-543 in A. Giuliano, ed., Museo Nazionale Romano: *Le Sculture*, vol. I, 7, pt. 2). The type typically features a bust of a deity on the obverse and a bucranium on the reverse. The present example preserves in high relief the bust of a satyr wearing a nebris and holding a pedum behind his neck. Unique is the cuirassed torso on the reverse, which is likely unparalleled on supports (for the type of cuirass, see the example on a relief in the Centrale Montemartini, fig. 51 in R. d'Amato and A.E. Negin, *Decorated Roman Armour*). For a similar example preserving a bust of a satyr, see no. XXV, 8 in Guiluiano, op. cit.

The Florentine Stefano Bardini (1836-1922) ranked among the late 19th and early 20th century's foremost dealers of Renaissance paintings and sculptures. Bardini was well connected with the major American collectors of his day, including Robert Lehman and Isabella Stewart Gardiner, and many important works with Bardini provenance are now dispersed throughout museums worldwide. While ancient art was not Bardini's primary commercial focus, he certainly held a personal interest in the subject: a 1902 Christie's London auction of a portion of his collection featured a few outstanding examples of Roman sculpture. His home, located in Florence's Oltrarno quarter, included the deconsecrated church and convent of San Gregorio della Pace; today the home, along with the collection he lived with, stands as the Museo Bardini.



A ROMAN MARBLE HERM HEAD OF HERMES

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

12ı in. (31.4 cm.) high

\$100,000-150,000

PROVENANCE:

Antike Kunstwerke, Auktion III, Ars Antiqua, Lucerne, 29 April 1961, lot 27. Jacques Schotte (1928-2007), Ghent. Jacques Schotte Collection; *Antiquities*, Bonhams, London, 29 April 2009, lot 112.

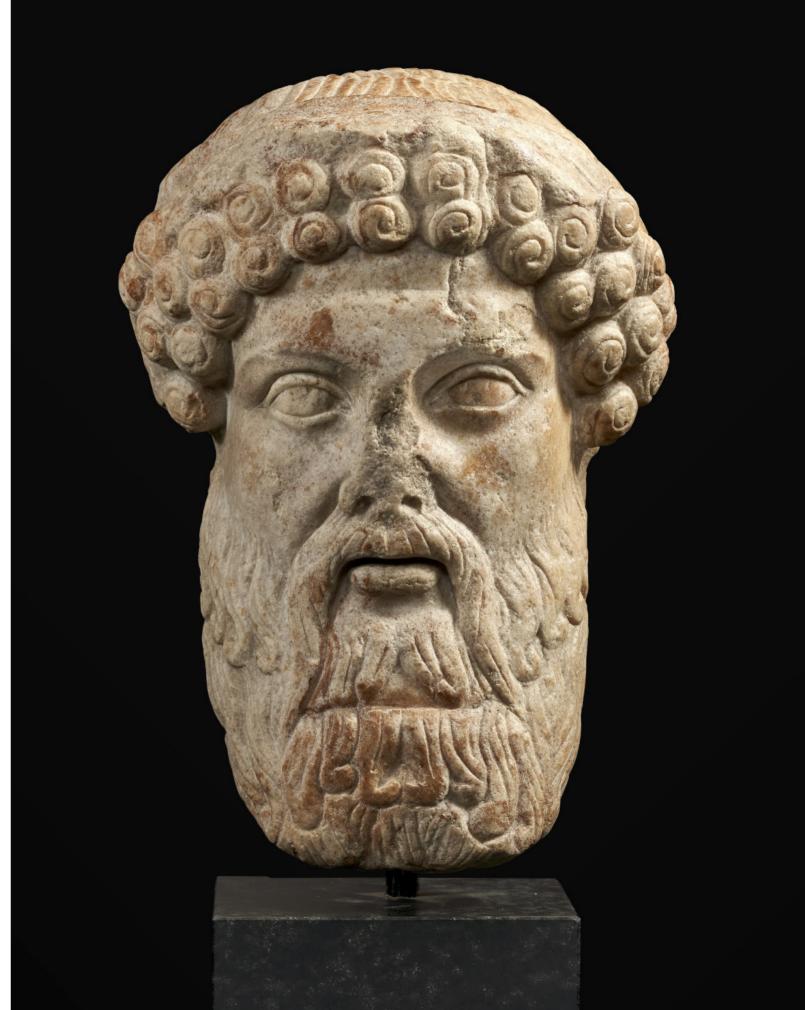
Ancient Sculpture & Works of Art, Sotheby's, London, 3 July 2018, lot 21. Acquired by the current owner from the above.

PUBLISHED:

D. Willers, "Zum Hermes Propylaios des Alkamenes," *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 82, 1967, pp. 100-101, no. 33, figs. 79-81.

The Hermes Propylaios ("Before the Gate") by the 5th century B.C. sculptor Alkamenes was seen at the entrance to the Athenian Acropolis by the Roman geographer Pausanias during his travels of the mid 2nd century (p. 268 in A. Stewart, *Greek Sculpture*). It featured a head of Hermes with an archaic-style beard and coiffure paired with a classically-modeled face surmounting a rectangular shaft embellished with a phallus. As Stewart informs (op. cit., p. 165), the form "imparted an aura of ancient sanctity appropriate to the guardians of an entrance dating to Mycenean times." While Alkamenes' original sculpture does not survive, it is recognized in numerous Roman copies in marble, two of which bear inscriptions attributing the work to the Athenian sculptor (see nos. 42 and 47 in G. Siebert, "Hermes," *LIMC*, vol. V).

In his definitive study of Hermes Propylaois, D. Willers (op. cit.) considered this head "one of the most idiosyncratic and interesting" variations of the type. The deep drilling of the inner canthi prompted Willers to see this as a Severan work. The archaeologist also mused that the "beneficent looking god's head has been transformed into the face of a philosopher, without having to deviate even a little from the old form." Despite this characterization, Willers concluded that it is nonetheless closer to Alkamenes' original than many other examples listed in his study.





\$30,000-50,000

PROVENANCE: Art Market, Europe.

Antiquities, Sotheby's, New York, 20 June 1990, lot 58. Acquired by the current owner from the above.

Depicted approximately three-quarters lifesized, this figure has deeply-drilled wavy hair pulled back over the tops of her ears, with two distinctive antithetical curls above the forehead. Her arching brows frame thickly-lidded eyes with bean-shaped irises. She has an oval face with a slender nose and full, pursed lips; the earlobes are drilled. The back has a large, off-center strut, suggesting that she was once part of a relief, with the head turned somewhat to her left.

The scale and style indicates that she was originally part of a large sarcophagus, and very likely depicts a Muse. The break at the forehead may once have been surmounted by plumes, symbolic of the Sirens whom they defeated in a musical contest. For related Muse sarcophagi, see no. 5 in A.M. McCann, *Roman Sarcophagi in The Metropolitan Museum of Art*, and especially the sarcophagus of Lucius Pullius Peregrinus, no. 27 in S. Settis and C. Gasparri, eds., *The Torlonia Marbles*.









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

12½ in. (31.7 cm.) high

\$150.000-250.000

PROVENANCE:

Private Collection, Rome, by 1929 (photographs recorded in the Deutsches Archäologisches Instituts, Abteilung Rom Fotothek, nos. 29.360-29.361). Art Market, New York. *Antiquities*, Sotheby's, New York, 23 June 1989, lot 130. Acquired by the current owner from the above.

PUBLISHED:

Arachne Online Database no. 1124916.

This splendid lifesized head of the queen of the gods is closely related to a monumental example now in Palazzo Altemps in Rome, no. 41 in A. Giuliano, ed., Museo Nazionale Romano: Le Sculture, vol. I, 5. The two figures share the same unadorned, high-arching, crescentic diadem and wavy center-parted hair swept back, with distinguishing locks escaping before her ears. Also similar is the modeling of the face with its rounded chin and lips deeply drilled at the corners. The present head, although more idealized, also compares with the so-called Juno Ludovisi, thought to represent Antonia Minor in the guise of the goddess, now also in Palazzo Altemps (see pp. 183-185 in M. De Angelis d'Ossat, Scultura Antica in Palazzo Altemps). This head, like the two in Rome, are all likely based on a Greek original from the 5th century B.C. See also the ancient head of Juno formerly in the Ludovisi collection now on a colossal statue of a Muse in the Museum of Fine Arts, Boston (C. Kondoleon, Juno: A Colossal Roman Statue, p. 47) and another head in Venice (no. 132 in A, Kossatz-Deissman, "Hera," LIMC, vol. IV). Contrary to the related examples cited here, the almond-shaped eyes on the present example are hollowed for the insertion of now-missing inlays.

This head was first photographed in a private collection in Rome in 1929 by Cesare Faraglia (1865-1946). He was the archaeological photographer of choice for the most prominent Roman scholars and collectors of the late 19th and early 20th centuries, including Ludwig Pollak and Giovanni Baracco. Faraglia is most known for his work in association with the British School at Rome and with the Deutsches Archäologisches Institut, for whom this head was photographed. To emphasize his close connection with these institutions, Faraglia advertised himself as photographer of "Institutes and Archeological Schools," as reproduced on his stamps and advertisements (see R. Bucolo, "Cesare Faraglia (1865-1946)," *The British School at Rome Fine Arts Archive*, 28 January 2022).



A ROMAN MARBLE SATYR

CIRCA 1ST-2ND CENTURY A.D. 43½ in. (110.4 cm.) high

\$120,000-180,000

PROVENANCE:

Art Market, Europe. *Antiquities*, Sotheby's, New York, 17 December 1996, lot 91. Art Market, London. *Antiquities*, Christie's, New York, 10 December 2004, lot 588. Acquired by the current owner from the above.

Figures of youthful satyrs leaning on tree trunks or columnar supports, standing in a relaxed pose with the left leg crossing the right (or sometimes in reverse) were immensely popular with the Romans for adornment of their villas and gardens. The most popular type, known from about twenty surviving examples, shows the satyr nude but for a nebris worn diagonally over his right shoulder, leaving the torso largely exposed. Both arms are bent at the elbow, with the hands holding an aulos raised to his lips (see the example in the Louvre, fig. 86 in M. Bieber, The Sculpture of the Hellenistic Age). While historians have sought to assign the type to a master sculptor such as Praxiteles or Lysippos, more recent scholarship places the Greek original to the end of the fourth century without an attribution (see B.S. Ridgway, Hellenistic Sculpture I, p. 101, n. 11). The present example shares the pose with this popular type but differs in terms of the treatment of the nebris, which here is tied over the left shoulder, concealing most of his torso, and with the animal's head positioned over the satyr's hip. These specific attributes are known from at least one other example now in the Vatican (see G. Spinola, Il Museo Pio-Clementino, vol. 2, no. 14). On the present example, the satyr's pedum hangs from the tree trunk support.



A ROMAN MARBLE HEAD OF A GOD

HADRIANIC TO ANTONINE PERIOD, CIRCA EARLY TO MID 2ND CENTURY A.D.

12¾ in. (32.3 cm.) high

\$600,000-800,000

PROVENANCE:

Antiquities, Sotheby's, London, 27 November 1967, lot 74. with Robin Symes, London, acquired from the above. Private Collection, Cordoba, Spain, acquired circa 1972; thence by descent. Property of a Spanish Collector; *The Exceptional Sale*, Christie's, London, 5 July 2018, lot 129. Acquired by the current owner from the above.

PUBLISHED:

J. Beltrán Fortes, "El mármol en la Antigüedad clásica: una aproximación a su estudio," *Gallaecia*, vol. 11, 1989, pp. 181-182, pl. VIII. J. Beltrán Fortes, "Notas sobre la escultura ideal de la Bética," in J. Massó and P. Sada eds., *Actes II Reunió sobre escultura romana a Hispània*, Tarragona, 1996, pp. 59-75, figs. 1-4.

The idealized, almost androgynous, beauty of this fine head is typical of the artistic production of the Roman Imperial period for depictions of a number of different deities. While the Hadrianic to Antonine date for this head is confirmed on the basis of the characteristic drillwork defining the locks of hair, the identity of the deity depicted is far from certain. His luxurious long curls are swept up at the forehead in an anastole, a hairstyle first popularized for portraits of Alexander the Great, although clearly here the Macedonian ruler is not the intended subject. Closest in style is a head identified as Helios now in the Museo Gregoriano Profano in the Vatican, which shares the same moon face and dreamy expression, with heavy upper lids and shallow ridged brows, although missing is the wreath of laurel and wheat found on the head presented here (see C. Vorster, ed., Römische Skulpturen des späten Hellenismus und der Kaiserzeit, no. 61, pl. 79.1-4). There are a few depictions of Alexander as Helios from the Antonine period, although the surviving examples differ in style, especially with the sharp upward tilt of the head, while here the position is frontal (see the head in Boston in M.B. Comstock and C.C. Vermeule, Sculpture in Stone, p. 81, no. 127). Household gods, such as the Lares, as well as personifications, such as the Genius of the Roman People, are also shown with similar long flowing locks (see for example the winged Genius, sometimes identified as Aion, from the apotheosis scene on the base for the column of Antoninus Pius, now in Vatican Museums courtyard, pl. 127 in D. Strong, Roman Art, or the colossal standing figure of the Genius of the Roman People, the so-called Lare Farnese, p. 312 in S. De Caro, Il Museo Archeologico Nazionale di Napoli).









A ROMAN MARBLE CINERARY URN CIRCA LATE 1ST CENTURY A.D.

17¾ x 16½ in. (45 x 41.9 cm.)

\$15,000-20,000

PROVENANCE: Acquired by the current owner by 1997.

This cinerary urn is carved on three sides with an elaborate motif in high relief. Each panel is centered by a mythical winged creature – a hippocamp on the front panel and griffins on the sides – with a fruit-laden garland suspended below, tied to the underslung horns of the ram heads at the corners. The motif of garlands suspended from ram heads finds its

antecedent in the public art commissioned by Augustus, intended as a symbol of Rome's prosperity. However, by the time this urn was created, it had become a general popular adornment in the private sphere, for urns and altars in particular (for the same motif on the funerary altar of Q. Fabius Diogenes and Fabia Primigenia, now in The Metropolitan Museum of Art, see pp. 42-32 in E.J. Milleker, ed., *The Year One: Art of the Ancient World East and West*). While the inclusion of winged griffins on the sides of urns is common (see pl. 73, nr. 745 and pl. 78, nr. 521 in F. Sinn, *Stadtrömische Marmorurnen*), the hippocamp is a comparatively infrequent addition, although similar beasts can be found on so-called sea creature sarcophagi (see the sides of a sarcophagus once on the Rome art market, no. 4, Abb. 11-13 in H. Sichtermann, "Beiträge zu den Meerwesensarkophagen," *Archäologischer Anzeiger*, 1970, Heft 2).

15

A BYZANTINE MARBLE MOSAIC PANEL WITH A HORSE CIRCA 5TH-6TH CENTURY A.D.

41¼ in. (104.7 cm.) long

\$12,000-18,000

PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1989, lot 189. Antiquities, Sotheby's, New York, 7 June 2005, lot 123. Acquired by the current owner from the above. For a similar example from a hunting mosaic, see fig. 129 in M. Blanchard-Lemée, *Mosaics of Roman Africa*.



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

18‰ in. (47.9 cm.) high

\$80,000-120,000

PROVENANCE:

Antiquities, Sotheby's, London, 17 May 1983, lot 308. with Royal-Athena Galleries, New York, acquired from the above. with Summa Galleries, Los Angeles, acquired from the above, 1984. Kalef Alaton (1940-1989), Los Angeles. Private Collection, acquired from the above, 1980s. Property from a Private Collection; *Antiquities*, Sotheby's, New York, 5 June 2013, lot 21. Acquired by the current owner from the above.

Athena is frequently depicted with her aegis, the protective cloak, here worn diagonally across the goddess' chest. Homer characterizes the aegis as so powerful that when shaken it could "scatter hosts and terrify mankind" (*The Iliad*, Book XV). While occasionally described as constructed from goat skin, several depictions of Athena show her scaly garment adored with a gorgoneion and lined with snakes along its fringe, as seen in this example, indicating that the cloak was fashioned from the skin of Medusa. The addition of this element suggests that the aegis was presented to Athena as a votive offering from Perseus after he slayed the Gorgon with her guidance.

With the right shoulder positioned slightly higher than the left, this Athena can be identified a variation of the Athena Parthenos, Phidias' colossal statue from the 5th century B.C. that stood on the Athenian Acropolis. In her nowmissing raised right hand the goddess would have likely brandished a spear while the left arm was lowered to hold a shield. For a similar example also depicting the goddess with a diagonally-draped aegis above a belted tunic, see the figure in the Acropolis Museum, Athens, fig. 51 in P. Karanastassis, "Untersuchungen zur kaiserzeitlichen Plastik in Griechenland, 2. Kopien, Varianten und Umbildungen nach Athena-Typen des 5. Jhs. v. Chr.," *Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung*, vol. 102. For the distinctive belt above the overfold of her tunic with symmetrical voluted ties, see figs. 401 and 405 in M. Bieber, *Ancient Copies: Contributions to the History of Greek and Roman Art*.



17 AN ATTIC MARBLE STELE FOR MEDEIA

CLASSICAL PERIOD, CIRCA 375-350 B.C.

25% in. (65.7 cm.) high

\$400,000-600,000

PROVENANCE:

with T. Zoumpoulakis, Athens.

with The Brummer Gallery, New York and Paris, acquired from the above 1923 (Inv. no. P801).

The Ernest Brummer Collection: Ancient Art, vol. II, Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 601.

with Robin Symes, London, acquired from the above.

Private Collection; Belgium, acquired from the above, 1979; thence by descent. Property from a European Private Collection; *Ancient Sculpture & Works of Art*, Sotheby's, London, 4 December 2018, lot 14.

Acquired by the current owner from the above.

PUBLISHED:

C.W. Clairmont, *Classical Attic Tombstones*, vol. 1, Kilchberg, 1993, p. 308, no. 1.310.

J. Bergemann, Demos und Thanatos, Munich, 1997, p. 173, no. 574.

L. Jones Roccos, "Back-Mantle and Peplos: The Special Costume of Greek Maidens in 4th-Century Funerary and Votive Reliefs," *Hesperia*, vol. 69, no. 2, 2000, p. 255, no. 40.

H. Bectarte, "Le costume de l'épouse dans l'art funéraire attique de l'époque classique," in L. Bodiou et al., eds., *Chemin faisant: Mythes, cultes et société en Grèce ancienne. Mélanges en l'honneur de Pierre Brulé*, Rennes, 2009, pp. 237, 245, fig. 1.

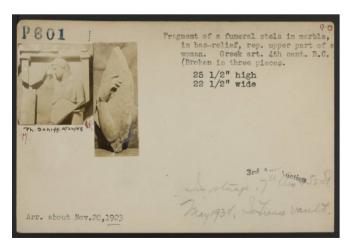
K. Margariti, *The Death of the Maiden in Classical Athens*, Oxford, 2017, p. 390, no. E39.

K. Margariti, "Lament and Death Instead of Marriage: The Iconography of Deceased Maidens on Attic Grave Reliefs of the Classical Period," *Hesperia*, vol. 87, no. 1, 2018, p. 134, no. 25.

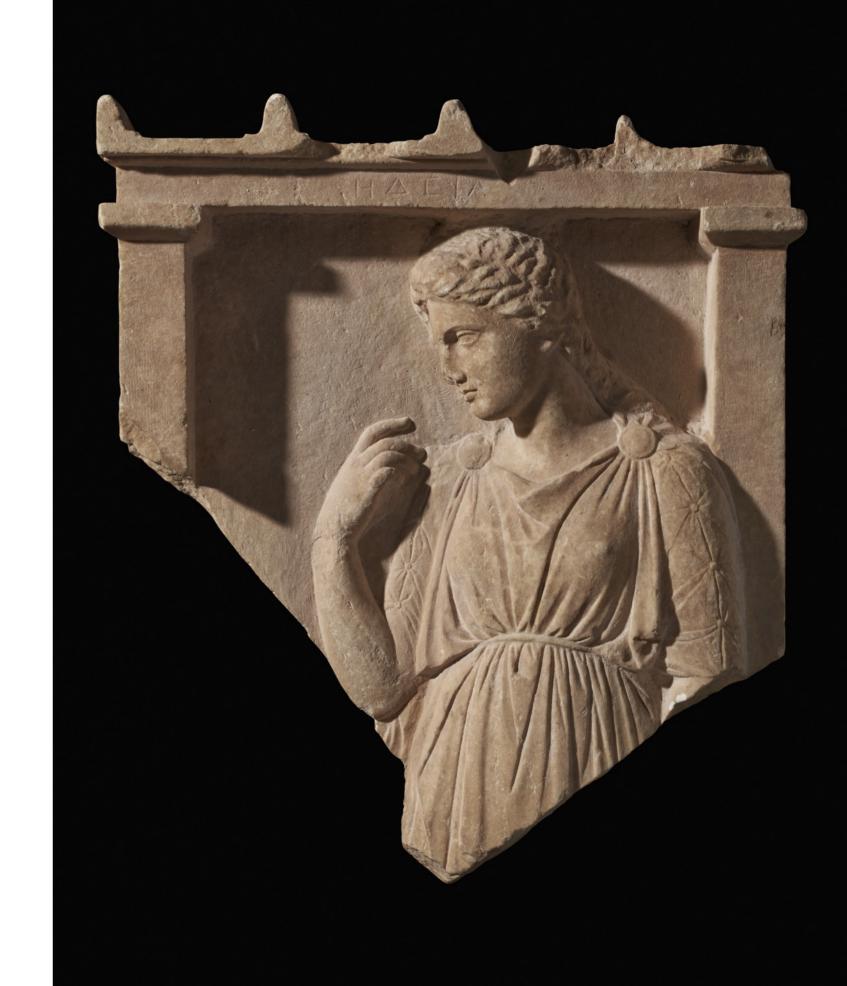
An inscription along the architrave ($MH \Delta E I A$) identifies this woman as Medeia. With her distinctive clothing, including a shoulder-pinned back mantle, belted peplos and sleeved chiton, Medea can be recognized as a *parthenos* (maiden), a term used to define an unmarried young woman. As K. Margariti remarks (op. cit., 2018, p. 93), "Because marriage marked the successful passage of a woman into womanhood, parthenoi occupied a transitional period between childhood and adult life. A parthenos is neither a child nor a woman. She is on the threshold of becoming an adult, a wife, and a mother." As demonstrated here, the maiden was viewed in Classical Athenian society as important enough to warrant her own dedicated funerary monument. L. Jones Roccos (op. cit., p. 262) surmises that the untimely death of a *parthenos* represented "a loss not only to their families but to the entire [Athenian] culture," as it precluded the eventuality of future offspring.

Stelae depicting *parthenoi* are comparatively rare, representing only 4% of C.W. Clairmont's extensive corpus of Attic funerary reliefs (see Clairmont, op. cit. and Margariti, op. cit., 2018, p. 105). The present relief is especially well-detailed and preserves four antefixes surmounting the architectural fame, circular brooches that pin her back mantle in place and buttons along the sleeves of her chiton, creating a star-like pattern with the cloth. Clairmont (op. cit.) notes that Medeia probably held an object in her raised right hand, painted rather than sculpted. For a more complete relief depicting a *parthenos*, see the example of Eukoline, now in the Kerameikos Archaeological Museum, no. 1.281 in Clairmont, op. cit.

This relief is recorded in the Brummer Gallery Archives preserved at The Metropolitan Museum of Art. The inventory card (no. P801) specifies that the stele was purchased from the Athenian dealer Theodoros A. Zoumpoulakis and was delivered to the Paris gallery in November 1923. The card is stamped "3rd Auction," erroneously indicating that the relief was sold at Parke-Bernet Galleries in 1949 (*Part III of the Notable Art Collection Belonging to the Estate of the Late Joseph Brummer*); however, it remained in the Brummer family until 1979 when it was dispersed at auction in Zurich.



Object inventory card (no. P801) of the present lot when it was with The Brummer Gallery, Paris and New York. Image courtesy of The Brummer Gallery Records at The Metropolitan Museum of Art.



A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

JULIO-CLAUDIAN PERIOD, REIGN OF EMPEROR NERO, CIRCA 54-68 A.D.

10½ in. (26.6 cm.) high

\$60,000-80,000

PROVENANCE:

Private Collection, U.K. Antiquities, Christie's, London, 8 June 1988, lot 230. Acquired by the current owner from the above.

With an elaborate coiffure consisting of three rows of ringlets surmounted by a crescentic diadem and with the remains of a tress behind each ear, this portrait can be identified as a member of the Julio-Claudian elite during the reign of Emperor Nero, possibly even one of Nero's wives. Closest to the present example is a portrait in the Museo Nazionale Romano, Palazzo Massimo, tentatively identified as Poppea Sabina, Nero's second wife, based on comparison to coins minted during Nero's reign that commemorated her (see figs. 145-146 in T. Opper, Nero: The Man Behind the Myth). While both portraits share the same closed, bow-shaped lips and a fleshy face gently sloping to a pronounced chin, the portrait in Rome features a different hairstyle, including center-parted wavy hair and two rows of corkscrew curls. However, as Opper (op. cit, p. 185) remarks, precise identification of Neronian portraits is complicated by the damnatio memoriae that followed in the wake of Nero's fall, since the vast majority of portraits connected to him would have been destroyed. That this woman is a member of the elite in the orbit of the imperial court is confirmed by the diadem.

The portrait head is mounted on a circa 18th century bust inscribed "IULIA TITI".





A ROMAN MARBLE ARCHAISTIC RELIEF WITH LETO

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

16% in. (42.8 cm.) high

\$20,000-30,000

PROVENANCE:

James-Alexandre, Comte de Pourtalès-Gorgier (1776-1855), Paris, acquired by 1841. *Catalogue des objets d'art et de haute curiosité, antiques, du Moyen Âge et de la Renaissance, qui composent les collections de feu M. le Comte de Pourtalès-Gorgier,* C. Pillet and E. Escribe, Paris, 21 March 1865, lot 7.

Baron Valentin de Courcel (1838-1917), Villa Faustina, Promenade de la Croisette, Cannes, acquired by 1893.

Antiquities, Sotheby's, New York, 5 June 2013, lot 20.

Acquired by the current owner from the above.

PUBLISHED:

J.J. Dubois, Description des antiques faisant partie des collections de M. le Comte de Pourtalès-Gorgier, Paris, 1841, p. 2, no. 4. A. Michaelis, "La raccolta de Courcel a Cannes," Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung, vol. 8, 1893, pp. 181-182, no. 16.

Originating from an archaistic style Kitharodic relief, this depiction of Leto walking to the right and lifting her mantle is an exact parallel to a more complete fragment in the British Museum, no. 775 in A.H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, vol. I. The scene portrayed Leto and her two children, Artemis and Apollo, walking towards Nike, who pours a libation into Apollo's patera. The tall column behind Leto would have supported a votive tripod. The scene is preserved on a handful of examples, the most complete of which is in the Villa Albani, Rome, no. 351 in E. Simon, "Apollon/Apollo," *LIMC*, vol. II.

This fragment once formed part of the collection of James-Alexandre, Comte de Pourtalès-Gorgier (1776-1855). The Comte de Pourtalès-Gorgier was a Swiss-French banker who also served as Chamberlin to King Frederick William III of Prussia. The Comte's collection, primarily comprised of ancient sculpture and Old Master paintings, was housed at his home, the Hôtel de Pourtalès, in Paris. Among the most notable works of art in the collection were a Roman Marble Head of Apollo, once owned by Marchese Vincenzo Giustiniani, and now in the British Museum, and *Portrait of a Young Man with a Book* by Bronzino, now in The Metropolitan Museum of Art.

19

A PALMYRENE LIMESTONE PORTRAIT HEAD OF A PRIEST CIRCA LATE 2ND CENTURY A.D.

121⁄8 in. (30.7 cm.) high

\$40,000-60,000

PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1990, lot 112. Acquired by the current owner from the above.

This portrait is identified as a priest by the inclusion of a modius, the flat-topped cylindrical headdress named for its resemblance to a grain measure. The added embellishment of a wreath centered by a medallion bust indicates an elevated rank within the priesthood; the small bust likely represents the priest's ancestor or predecessor (see p. 162 in C. Fowlkes-Childs and M. Seymour, *The World Between Empires: Art and Identity in the Ancient Middle East*). For a similar example, see the portrait of the priest Tibol, no. 108 in Fowlkes-Childs and Seymour, op. cit.





A GREEK MARBLE TORSO OF AN ATHLETE

EARLY CLASSICAL PERIOD, CIRCA MID 5TH CENTURY B.C. 16% in. (40.9 cm.) high

\$200,000-300,000

PROVENANCE:

with Holger Termer, Hamburg. Private Collection, Europe, acquired from the above, 1980s. Property from a European Princely Collection; *Antiquities*, Christie's, London, 5 December 2018, lot 127. Acquired by the current owner from the above.

In an undated letter of expertise to the previous owner of this torso, the archaeologist Herbert Hoffmann (1930-2012) considered this to be an "important Greek original of the second quarter of the fifth century B.C." He further added that "the vigorous modelling and the naturalistic representation of the thorax and stomach muscles are noteworthy." That an athlete is depicted is suggested by the remains of a fillet falling across both his shoulders. Hoffmann believed that the small-scale of the present torso indicated a votive function.

The torso belongs to a group produced at the onset of the Classical Period. As G. Richter informs (p. 148 in *Kouroi, Archaic Greek Youths: A Study of the Kouros Type in Greek Sculpture*), at this moment in the development of the nude youth, the "sculptor had now achieved mastery of the anatomical structure-and what follows is the opening of a new era. He was in possession of a full repertory of anatomical forms." In comparison to the strictly frontal attitude expressed in earlier Archaic kouroi, these early Classical torsos display some of the first instances of the contrapposto stance, here indicated by the weight resting on the now-missing right leg with the associated pelvic thrust and the slightly raised and twisted left shoulder. For similar examples, see two torsos in the Louvre and one in the Ashmolean Museum, Oxford (nos. 192-194 in Richter, op. cit.).

Surviving examples of Greek statuary from the Classical Period are rare. They are identified by an outstanding attention to modeling and naturalistic expression of the body and its movements, as demonstrated here. These sculptures served as the inspiration for later Roman artists and their patrons, who desired works that evoked the Hellenic ethos and artistic traditions to decorate their villas, gardens and public monuments. In order to satiate demand for Greek works of art, Roman artists - in addition to sculpting wholly unique creations also took casts of Greek originals to replicate them in marble or bronze (see S. Hemingway, "Posthumous Copies of Ancient Greek Sculpture: Roman Taste and Techniques," Sculpture Review, vol. 60, no. 2, pp. 26-33. These models, like the present torso, served as ever-present exemplars not only for Roman artists, but also for those looking back to classical antiquity in the Renaissance and beyond.

This torso originates from a critical moment in the history of art and in the development of representations of the human body. As Richter (op. cit., p. 148) surmises, these rare examples present us bodies whose various parts "are in proportional relation to one another, forming a balanced whole. This play of proportion in course of time led to the Canon of Polykleitos, which took the place of the interrelated patterns of the early age. And this feeling for the interrelation of parts to one another and to the whole remained a characteristic of Greek art throughout its history."



AN EGYPTIAN GRANITE PORTRAIT HEAD OF A PHARAOH

NEW KINGDOM, 19TH DYNASTY, REIGN OF SETY I-RAMESES II, CIRCA 1294-1213 B.C.

11½ in. (29.2 cm.) high

\$120,000-180,000

PROVENANCE:

Theodore Bachman, Scarborough, NY. Property of Theodore Bachman; *Antiquities*, Parke-Bernet Galleries, New York, 20 January 1967, lot 83. *Antiquities*, Christie's, New York, 5 December 1979, lot 277. Charles Pankow (1923-2004), San Francisco, acquired from the above. The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8 December 2004, lot 65. Acquired by the current owner from the above.

EXHIBITED:

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

PUBLISHED:

H. Betz., ed., Egyptian Antiquities from the Charles Pankow Collection, San Francisco, 1981, p. 6.

J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. VIII, pt. 1, Oxford, 1999, p. 212, no. 800-942-750.





This lifesized head of a king wearing the nemes headdress and sporting the royal *uraeus* cobra with asymmetrical loops on either side once formed part of an imposing and unusual statue group of a deity (almost certainly Amun) seated behind the kneeling or standing king, placing his outstretched hands on the head of the ruler to endow him with kingship. The traces of fingers (including carefully delineated fingernails) may be noted on the right side of the king's headdress, and part of the god's mostly missing left hand may be seen in the corresponding location on the left side of the king's head. A section of undelineated stone behind the king's head represents the negative space left between the forearms of the god. The stripes of the nemes headdress are carved in alternating raised and sunk lines. The shape of the nemes headdress, formed with a high dome at the top sloping down to sharply delineated peaks on either side, and connected in the back by means of a distinct ridge, is reflected in royal statuary of the end of Dynasty 18 and in Dynasty 19. The king's ears are carved in detailed fashion, and the chin strap of the royal beard is incised on either side of the face, although the chin preserves no trace of the beard itself. While the features of the face are worn, the squared shape of the face and the traces of the mouth suggest contemporary Ramesside portraits.

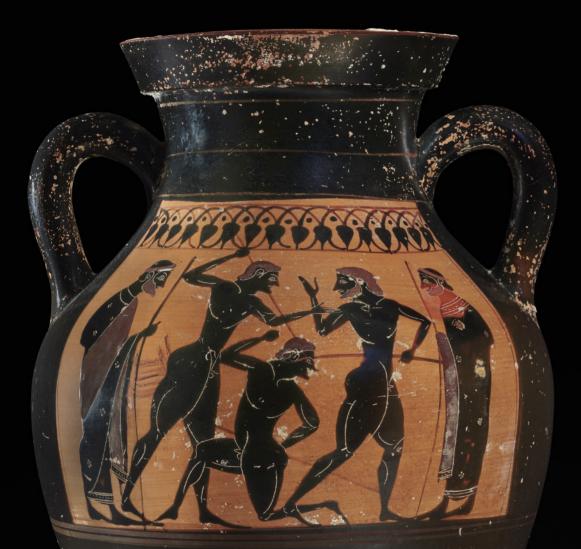
The association with Ramesses II is reinforced by comparison to a striking group statue in schist of the king kneeling before Amun in Cairo (see pl. III in G. Legrain, Statues et statuettes des rois et des particuliers, vol II). Carved on a much smaller scale (only 60 cm. high), this group from the Karnak cachette features Ramesses II kneeling at the feet of Amun, whose outstretched hands touch the king's headdress in precisely the same manner as on the present example. It likely provides a reliable guide for the original format of the much more impressive group formed by this portion of a king's head, carried out in granite and at considerable scale. An unfinished small-scale statuette group (70 cm.) also from the Karnak cachette features the same placement of the god's hands on either side of the crown, and has been dated to the end of the 18th Dynasty (see M. Seidel, Die königlichen Statuengruppen, pp. 257-258). Similarly, the lower portion of a mostly destroyed statue group from Mit Rahineh probably depicts Horemheb kneeling before Amun (see M. Eaton-Krauss, Post-Amarna Period Statues of Amun and His Consorts Mut and Amunet, p. 86). The lower portion of a statue group depicting Seti I kneeling before the god in the Louvre may provide a parallel to the placement of the god's hands, but this cannot be established given its state of preservation (see pl. 49d in H. Sourouzian, "Statues et représentations de statues royales sous Séthi I," Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo, vol. 49). H. Sourouzian has suggested a possible origin for the Seti I group in the funerary temple of that king in Qurna, where relief scenes celebrate the king's coronation (op. cit., pp. 246-247).

The theme of coronation is infrequently represented in ancient Egyptian statuary, and seems to mostly be a feature of New Kingdom art. As Sourouzian has noted, "Abundant in XVIIIth Dynasty representations at

Thebes in two dimensions, the theme of coronation such as it is illustrated then, namely with the divine hand explicitly placed on the royal crown, is rather rare in the round" ("Raccords de statues d'Amenophis III entre Karnak-Nord et le Musée d'Alexandrie." Bulletin de l'Institut français d'archéologie orientale, vol. 97, p. 244). In some depictions both in relief and in three dimensions, the king faces the god (see a depiction of Amenhotep II in Cairo, Sourouzian, op. cit., fig. 7b), or the deity places an outstretched hand atop of the king's head (see the head of Tutankhamun at The Metropolitan Museum of Art, Seidel, op. cit., pp. 226-227). In other instances, Amun presents the standing king, placing a protective hand on either side of his upper arms (see the depictions of Tutankhamun in the Louvre and Horemheb in Luxor, Seidel, op. cit., pp. 215-225 and 234-236). In the case of the coronation statues of Horemheb, several of which were found in the Luxor Temple cachette, Seidel (op. cit., pp. 238-242) has suggested that these large-scale statue groups were placed in opposing orientations within Luxor Temple, with each statue differentiated as to the king's pose (standing or kneeling), crowns, attributes, and clothing. Given the origin of some of the coronation groups from the Karnak cachette, however, some coronation groups may have been placed at Amun-Re's chief temple there.



Statue group of Ramesses II (r. 1279-1213 B.C.) kneeling before Amun. Cairo, Museum of Egyptian Antiquities (inv. no. CG 42141). Reproduced from G. Legrain, *Statues et statuettes des rois et des particuliers*, vol. II, Cairo, 1909, pl. III. This group likely provides a reliable guide for the original format of the present portrait.



AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

ATTRIBUTED TO THE SWING PAINTER, CIRCA 540-520 B.C.

16¼ in. (41.2 cm.) high

\$60,000-80,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Paris and Geneva.

Private Collection, New York, acquired from the above, 1992.

Property from a Manhattan Private Collection; Antiquities, Christie's, New York, 25 October 2017, lot 62.

Property from a Manhattan Private Collection; Antiquities, Christie's, New York, 31 October 2018, lot 32.

Acquired by the current owner from the above.

The Swing Painter takes his name from the amphora in the Museum of Fine Arts, Boston, which depicts a young maiden on a swing. As J. Boardman informs (p. 63 in *Athenian Black Figure Vases*), the Swing Painter "is not a good painter, nor a conscious comedian, although his placid figures with their big heads, fashionably tiny noses, and often clenched fists, bring a smile to our lips."

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





A GREEK MARBLE HERO RELIEF FRAGMENT

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

10% in. (27.6 cm.) high

\$20,000-30,000

PROVENANCE: Private Collection, New York. Antiquities, Sotheby's, New York, 23 June 1989, lot 127. Acquired by the current owner from the above.

This belongs to a category of objects known as "Totenmahl" reliefs (literally "Feast of the Dead"), created for both funerary and votive purposes, often to honor men elevated to heroic status. The form typically depicts a banqueting man lounging on a kline surrounded by status-denoting attributes in the background, such as armor or a horse's head, and a table with elaborately-carved legs in the foreground (see no. 121 in M. True and K. Hamma, eds., A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman and p. 195 in B.S. Ridgeway, Hellenistic Sculpture II). This relief preserves an attendant holding a kantharos standing next to a large calyx-krater; before him is a lion-legged tripod table surmounted by ritual food, with the hero reclining above. For a similar example, see no. 81 in M.B. Comstock and C.C. Vermeule, Sculpture in Stone.





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

13½ in. (34.2 cm.) high \$100,000-150,000

PROVENANCE:

with Thomas Howard-Sneyd (1940-2010), London, New York and Geneva. Private Collection, North America. Property from a North American Private Collection; *Antiquities*, Sotheby's, New York, 14 December 1994, lot 130. Private Collection, New York, acquired from the above. Property from a New York Private Collection; *Antiquities*, Sotheby's, New York, 6 December 2006, lot 36.

Acquired by the current owner from the above.

This impressive, over-lifesized head of Jupiter finds an exact parallel with an example in Rome, no. 43 in A. Giuliano, ed., Museo Nazionale Romano: Le Sculture, vol. I, 1. According to C. Cullen Davidson, there are six preserved examples of the type, known as the "Dresden Zeus," to which this head can also be added (see Pheidias: The Sculptures & Ancient Sources, vol. 1, pp. 555-563). The author notes that the type is defined by a "broad and mature" face "made impressive by the great mass of curly hair which covers the head and which merges with a thick, curly beard." The appearance of the hair is "somewhat disheveled and windswept," contrasting with the "carefully arranged parting and the combed moustache."

This head probably originated from a standing figure of the god, clad in a voluminous himation (the statue in Dresden, the name-piece of the type, is considered the most complete, see J. Boardman, *Greek Sculpture: The Classical Period*, fig. 228). The type is generally considered to be based on a Greek bronze original from circa 430 B.C. by Agorakritos of Zeus Katachthonios or Hades (Cullen Davidson, op. cit., p. 557). For more on the subject, see F. Canciani, "Zeus/luppiter," *LIMC*, vol. VIII, p. 433.





A GREEK BRONZE SITULA LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA MID 4TH-EARLY 3RD CENTURY B.C.

10% in. (26.3 cm.) high, excluding handles

\$40,000-60,000

PROVENANCE:

Art Market, Germany. Art Market, New York, acquired from the above, 1998. Antiquities, Christie's, New York, 8 June 2005, lot 109. Acquired by the current owner from the above.

The ornamentation on this elegant vessel includes an intricate palmette complex below the handles, comprised of rosettes and tendrils forming volutes. For a similar example, see fig. 8 in B. Barr-Sharrar, "Macedonian Metal Vases in Perspective: Some Observations on Context and Tradition," in Barr-Sharrar and E.N. Borza, eds., Macedonia and Greece in Late Classical and Early Hellenistic Times.

27

AN APULIAN RED-FIGURED HYDRIA CIRCA 350-325 B.C. 131⁄8 in. (33.3 cm.) high \$8,000-12,000



5

PROVENANCE: Mark L. Davison, New York, acquired by 1984.

Dr. N. David Nelson (1918-2003), New York, gifted from the above.

Private Collection, Washington, D.C., by bequest from the above, 2003.

Property of a Washington, D.C. Private Collector; *Antiquities*, Christie's, New York, 31 October 2018, lot 57.

Acquired by the current owner from the above.

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

18 in. (45.7 cm.) high

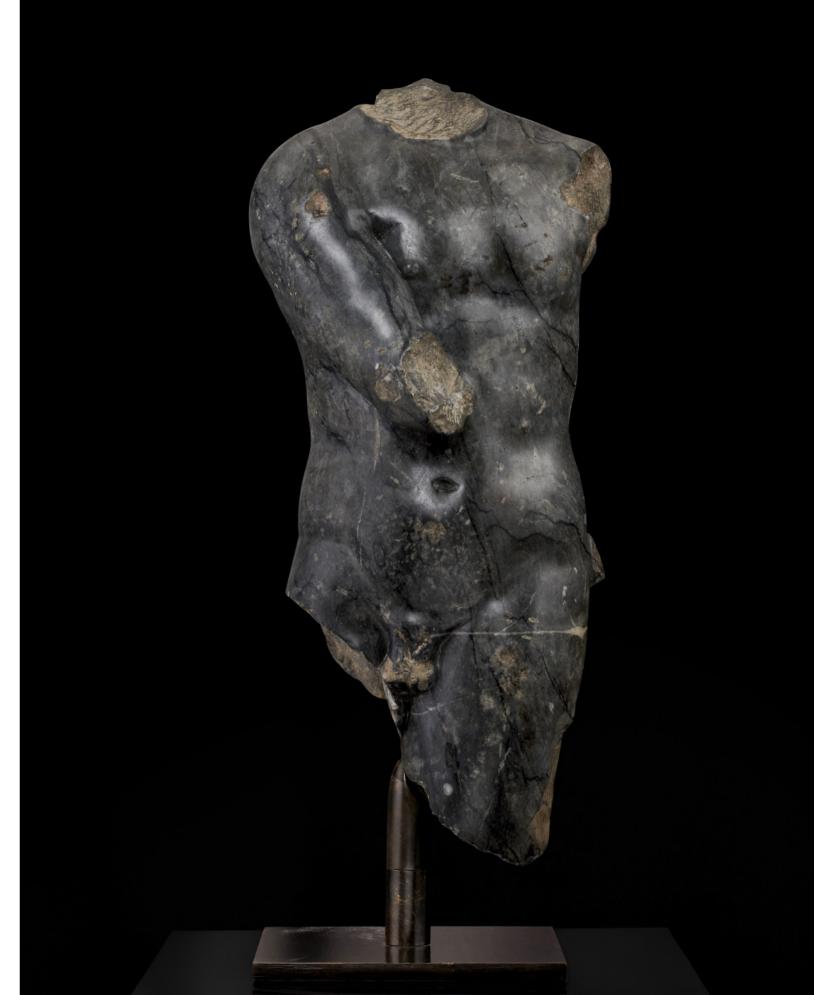
\$350,000-550,000

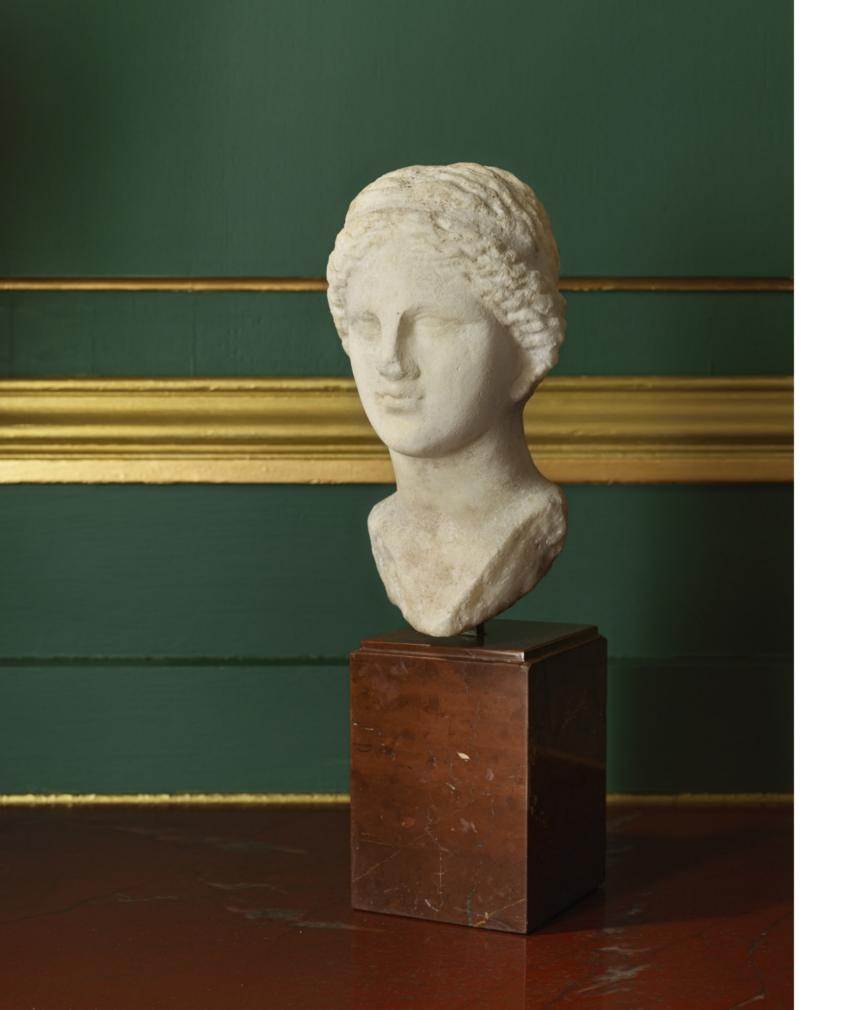
PROVENANCE:

Antike Kunstwerke, Auktion II, Ars Antiqua AG, Lucerne, 14 May 1960, lot 52. with Das Kunsteck, Munich. Private Collection, Germany, acquired from the above, 1961. Antiquities, Sotheby's, New York, 7 June 2012, lot 45. Private Collection, U.K., 2012-2017. Art Market, London. Antiquities, Christie's, New York, 31 October 2018, lot 51. Acquired by the current owner from the above.

Bigio morato is a fine-grained gray marble, varying in degrees of darkness, often accentuated with white steaks composed of large, irregularly shaped crystals. As A. Cioffarelli notes (p. 67 in M.L. Anderson and L. Nista, *Radiance in Stone: Sculptures in Colored Marble from the Museo Nazionale Romano*), there is very limited documentation as to where the marble was extracted in antiquity, although it was likely sourced from more than one quarry, including locations as varied as the island of Meroe on the Nile, Taenarum in ancient Laconia and numerous sites in Asia Minor. The marble was primarily employed during the 2nd century A.D. and examples fabricated from the material have been found at Hadrian's Villa, Tivoli, including works composed in the Egyptianizing style, and at the imperial villa of Anzio, most notably the large figures of Zeus and Asklepios now in the Musei Capitolini (for the Asklepios, see no. 136 in B. Holtzmann, "Asklepios," *LIMC*, vol. II).

This well-preserved torso of a youth is a particularly fine example of a work constructed from bigio moarto. When it first appeared at auction in 1960, it was described as an Alexandrian work depicting Harpocrates in his silencing posture, raising his right index finger up to his lips (compare the marble figure in Alexandria, no. 5 in T. Tam Tinh, et al., "Harpokrates," *LIMC*, vol. IV). The posture is also reminiscent of Cupid, both in depictions of the god stringing his bow, although reversed, as in the sculpture attributed to Lysippus (see nos. 352a-b in A. Hermary, et al., "Eros," *LIMC*, vol. III), and in portrayals where he is shown holding a torch to one side with both hands (see a wall painting fragment from Pompeii, no. 151 in Blanc and Gury, "Eros/Amor, Cupido," *LIMC*, vol. III). Without further attributes it is impossible to determine who precisely is represented, but either Harpocrates of Cupid are likely.







A GREEK MARBLE HEAD OF A GODDESS LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA LATE 4TH-EARLY 3RD CENTURY B.C.

7¼ in. (18.4 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, New York. Antiquities, Sotheby's, New York, 12 June 1989, lot 126. Acquired by the current owner from the above. With her spade-shaped forehead, dreamy visage and full bow-shaped lips, this head recalls the example in the Museum of Fine Arts, Boston, colloquially known as "The Maiden from Chios," due to the location of its purported discovery (see M.B. Comstock and C.C. Vermeule, *Sculpture in Stone*, p. 40, no. 56). Both heads were carved for insertion into a separatelymade statue. Like the Boston head, this example conveys "the aspects of remote yet human ideal beauty, of a slightly mystic sort, imparted by this remainder" of a complete statue (op. cit.).



A ROMAN MARBLE HEAD OF APOLLO CIRCA 1ST CENTURY B.C.-1ST CENTURY

A.D. 17¼ in. (43.8 cm.) high

\$320,000-380,000

PROVENANCE:

with Holger Termer, Hamburg, by 1977 (*Kunst der Antike*, vol. 2, 1980, no. 1). Private Collection, Europe, acquired from the above, 1980.

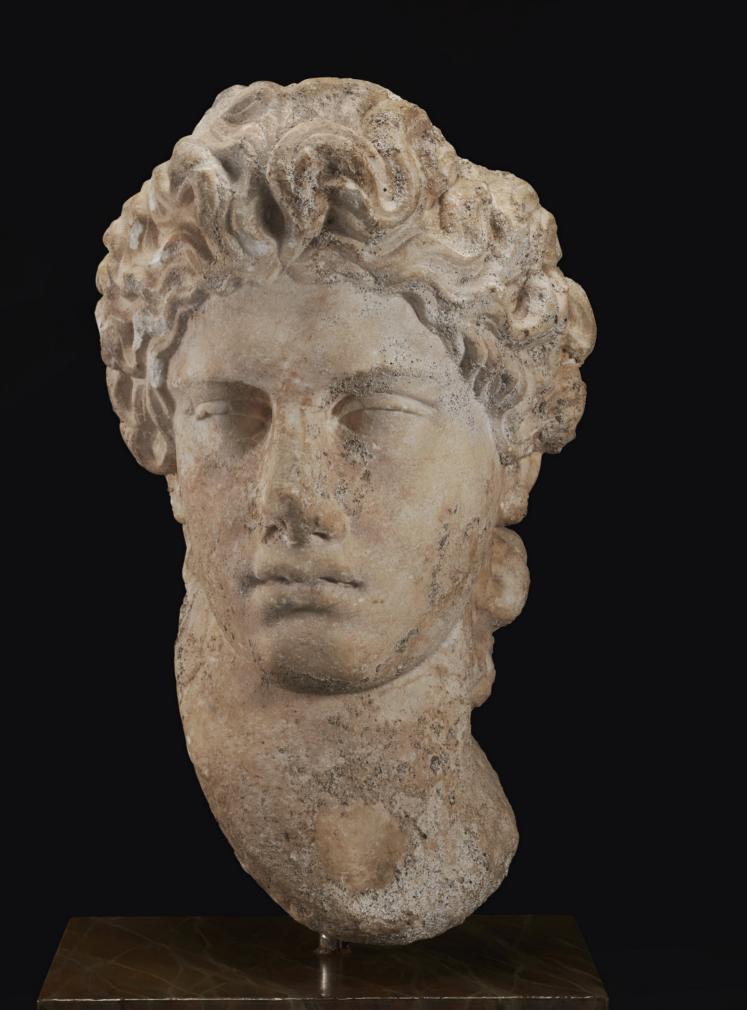
Property from a European Princely Collection; Antiquities, Christie's, London, 5 December 2018, lot 128.

Acquired by the current owner from the above.

This fine head of Apollo is loosely modeled on the celebrated type called the Apollo Lyceus, which takes its name from the location of the original, which stood in the Athenian gymnasium known as the Lyceum. The salient features that this head shares with the type are the turn of the head to the left, although here the position is reversed, a common trait of Roman copyists, and the long wavy hair pulled back over the ears, with a central top knot (more of a braid in most examples).

The pose and location of the Apollo Lyceus are described by the 2nd century A.D. writer Lucian: "You see his statue, the figure leaning against the pillar, with the bow in his left hand; his right arm bent back above his head" (Anacharsis, 7). A number of Roman copies are preserved, all showing the god with his right forearm resting on his head (see W. Lambrinudakis, et al., "Apollon," LIMC, vol. II, no. 39a-v). With the present example, the god's center parted hair is secured by a broad, flat taenia. That there is no trace of the right arm once positioned over the head suggests that this head was most likely inserted into a separately-made bust rather than a full standing figure. For another Apollo head, quite close in style, also derived from the Lyceus type and similarly without evidence of the arm, see the example joined in the 18th century to a statue of Apollo Sauroktonos, pp. 110-117 in E. Angelicoussis, Reconstructing the Lansdowne Collection of Classical Marbles, vol. II.

A plaster cast of this impressive head was made in 1977 and is now displayed in the Skulpturhalle Basel (Inv. no. SH 1737).





31 AN EGYPTIAN TERRACOTTA CANOPIC JAR FOR MENENA

NEW KINGDOM, EARLY 18TH DYNASTY, CIRCA 1550-1425 B.C. 10% in. (27.6 cm.) high

\$20,000-30,000

PROVENANCE:

Joseph W. Drexel (1833-1888), the banker and philanthropist, New York and Philadelphia. The Metropolitan Museum of Art, New York, gifted from the above, 1889 (Acc. no. 89.2.200a,b); deaccessioned 1956 and sold locally. Robert C. Hartlein (1922-1988), New Jersey; thence by descent to his widow, Jane Hartlein-Leef (1927-2016), Washington Crossing, PA.; thence by descent.

Property from a New Jersey Private Collection; Antiquities, Christie's, New York, 31 October 2018, lot 25.

Acquired by the current owner from the above.

This canopic jar is fashioned out of marl clay and the facial features displayed on the lid were most likely modeled by hand rather than moldmade. The partially-preserved inscription on the body of jar reads, "Honoured of Hapi, Osiris, Menena beatified." Originally, Menena would have had four such jars, each intended to hold one of the internal organs (lungs, liver, stomach, and intestines), which were removed during the mummification process. Close parallels in the collection of The Metropolitan Museum of Art excavated from the Asasif region of western Thebes date mainly to the period of the 18th Dynasty from the reigns of Ahmose to Thutmose III (see nos. 75-78 in P.F. Dorman, Faces in Clay: Technique, Imagery and Allusion in a Corpus of Ceramic Sculpture from Ancient Egypt).

32

AN EGYPTIAN BRONZE ATUM IN THE FORM OF A HUMAN-HEADED SERPENT THIRD INTERMEDIATE PERIOD TO LATE PERIOD, 25TH-26TH DYNASTY, 747-525 B.C.

5% in. (14.2 cm.) high

\$8,000-12,000

PROVENANCE:

Christos G. Bastis (1904-1999), New York, acquired by 1976. Antiquities from the Collection of the late Christos G. Bastis, Sotheby's, New York, 9 December 1999, lot 9. Private Collection, New York, acquired from the above. Property from a New York Private Collection;

Ancient Sculpture & Works of Art, Sotheby's, London, 3 July 2018, lot 62. Acquired by the current owner from the above.

EXHIBITED:

The Brooklyn Museum, 1976-1999 (Loan no. L76.36.4). New York, The Metropolitan Museum of Art, *Antiquities from the Christos G. Bastis Collection*, 20 November 1987-10 January 1988.

PUBLISHED:

D. von Bothmer, et al., *Antiquities from the Collection of Christos G. Bastis*, Mainz am Rhein, 1987, pp. 47-48, no. 16.

Deriving from an elaborate bronze coffin intended to contain a mummified snake or eel, this fragment preserves the figure of the creator god Atum in the form of a rearing cobra with the head of a bearded human, and wearing the plumed atef-crown with ram's horns. The upright hood of the cobra is supported by a slanted form of the ma'at feather, indicating justice or right action. Well-preserved examples of bronze coffins for mummified votive serpents are topped with similar representations of Atum in snake form, often with an extended box to accommodate the full length of the mummified serpent (see the example in The Museum of Fine Arts, Boston, no. 196 in S. D'Auria, et al., Mummies & Magic: The Funerary Arts of Ancient Egypt). Serpents were especially evocative of the primeaval waters of Nun, the source of creation of the world by Atum.





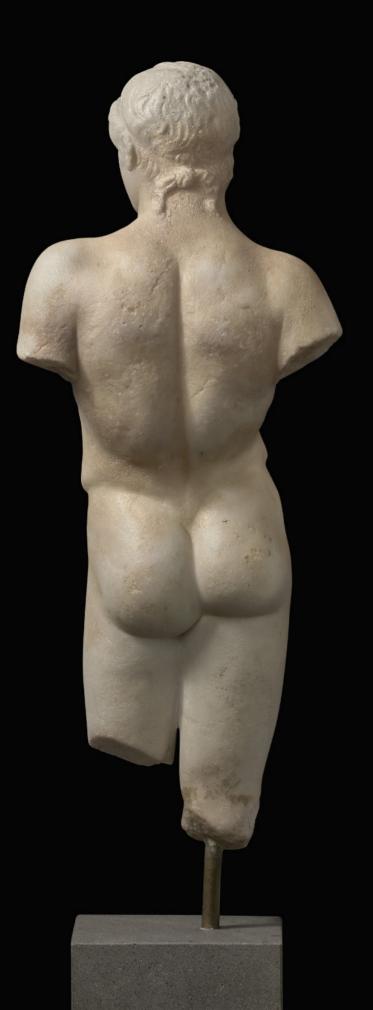


AN EGYPTIAN ALABASTER HEADREST OLD KINGDOM, 5TH-6TH DYNASTY, 2494-2181 B.C. 10 in. (25.4 cm.) high

\$15,000-20,000

PROVENANCE:

Albert Edouard "Bertie" Gilou (1910-1961), Paris; thence by descent. Property from a French Private Collection; Ancient Sculpture & Works of Art, Sotheby's, London, 3 July 2018, lot 68. Acquired by the current owner from the above. Made in three separate pieces, with the crescentic upper portion attached to the fluted stem by means of a tenon, this finely-carved headrest compares to a number of examples assigned to the 5th and 6th Dynasties (see p. 78 in. S. D'Auria et al., *Mummies & Magic: The Funerary Arts of Ancient Egypt)*. The headrest was an essential piece of household furniture and was fashioned from a variety of materials including wood, ivory and stone. Depictions of headrests on tomb walls indicate that they also served an important role in funerary rituals and were magically empowered to resurrect the body from eternal slumber and to guard against the threat of decapitation (see no 86 in L. Berman, *Catalogue of Egyptian Art: The Cleveland Museum of Art*).



A GREEK MARBLE VICTORIOUS ATHLETE HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

17¼ in. (43.8 cm.) high

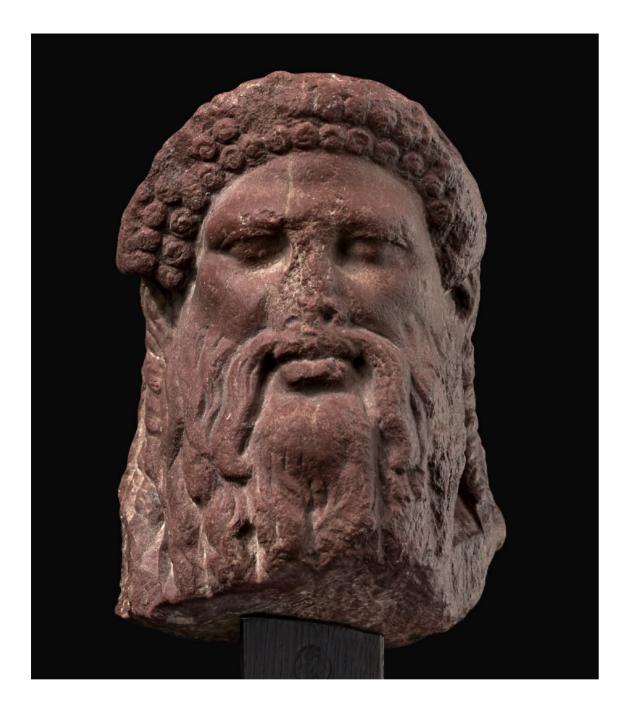
\$80,000-120,000

PROVENANCE: Acquired by the current owner by 1998.

Athletic competitions were held throughout the Greek world at numerous Panhellenic centers, including Olympia, Athens, Delphi, Nemea and Isthmia. The earliest was held at Olympia in 776 B.C. The victors of these competitions were seen as the living embodiment of arete – excellence and virtue – and were frequently honored by their home cities through the dedication of an honorary statue, either in bronze or marble. As J.J. Herrmann, Jr. and C. Kondoleon remark (p. 145 in *Games for the Gods: The Greek Athlete and the Olympic Spirit*), "Recognition by their fellow citizens at home and abroad brought glory and fame to victors and their hometowns."

The elongated body and idealized visage indicates that this figure belongs to a welldefined group of under-lifesized depictions of athletes. For a similar example, see the so-called Bebenburg Youth, now at the Museum of Art, Rhode Island School of Design (see no. 19 in B.S. Ridgway, Catalogue of the Classical Collection). While both examples share the same modeling of the torso, including the absence of a defined epigastric arch, and a sfumato-like quality of the face, the backside of the Rhode Island figure is summarily carved, thus leading Ridgway (op. cit.) to deduce that the figure served as a funerary statue. This athlete, by comparison, is sculpted in the round and was therefore likely made as a commemorative statue to celebrate a victory, either displayed publicly in the victor's hometown or in a sanctuary where the games occurred. For another figure, similar in scale and quality, see the figure of a boxer, no. 71 in Herrmann and Kondoleon, op. cit.





A ROMAN ROSSO ANTICO HERM HEAD OF HERMES CIRCA 2ND CENTURY A.D.

61% in. (15.5 cm.) high

\$15,000-20,000

PROVENANCE:

Art Market, Paris, by 1951 (based on custom-made wood base designed and stamped by Kichizô Inagaki (1876-1951), Paris). Hans Tollman, Cologne. *Antike und islamische Kunst*, Gorny & Mosch, Munich, 15 December 2004, lot 461. with Royal-Athena Galleries, New York. Private Collection, North Carolina, acquired from the above, 2005. with Royal-Athena Galleries, New York.

Ancient Sculpture & Works of Art, Sotheby's, London, 4 December 2018, lot 29. Acquired by the current owner from the above.

According to A. Cioffarelli (pp. 95-97 in M.L. Anderson and L. Nista, eds., *Radiance in Stone: Sculptures in Colored Marble from the Museo Nazionale Romano*), rosso antico is a fine grained, highly compacted limestone, ranging in color from a light red to a dark purple, and can include white calcite marks and striations. The stone was quarried in Taenarum, modern day Cape Matapan in the Peloponnese. In Rome, rosso antico was first attested during the late Republic and was used as a decorative adjunct in walls, pavements and architectural ornaments; by the 2nd century, it was employed for decorative sculpture, such as herms, as demonstrated here. For the type, a Roman variation of Alkamenes' Hermes Propylaios from the 5th century B.C., see nos. 42-57b in G. Siebert, "Hermes," *LIMC*, vol. V.



36

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

4% in. (11.1 cm.) high

\$15,000-20,000

PROVENANCE:

Donald McDonald Creveling (1901-1974), Lake Charles, LA., MIT-trained mining engineer who consulted with the Swedish expedition in Cyprus between 1927-1932; thence by descent to his daughter, Mary C. Krombholz (1935-2015), Indian Hills, OH. *Art, Collectibles, Home Furnishings & More*, Everything But The House, Cincinnati, 30 May 2017, lot 44. Private Collection, Kentucky, acquired from the above. Property of a Kentucky Private Collector; *Antiquities*, Christie's, New York, 31 October 2018, lot 42.

Acquired by the current owner from the above.

The conical helmet observed here likely represents the figure's high social status and rank within religious ceremonies; it may also indicate a military function. For a similar example, see cat. 8 in A. Hermary and J.R. Mertens, *The Cesnola Collection of Cypriot Art: Stone Sculpture.*

A ROMAN MARBLE HEAD OF A GOD CIRCA LATE 1ST-2ND CENTURY A.D. 8% in. (22.5 cm.) high

\$120,000-180,000

PROVENANCE:

Art Market, Rome, by 1934 (negative recorded in the Deutsches Archäologisches Instituts, Abteilung Rom Fotothek, no. 1934.1677). with Galerie Altmann Antiquité, Nice. *Antiquities*, Sotheby's, New York, 5 June 2013, lot 39

Ancient Sculpture and Works of Art, Sotheby's, London, 4 December 2018, lot 31. Acquired by the current owner from the above.

This impressive head of an Olympian finds a close parallel with another example from a monumental statue in Berlin, no. 113 in S. Hüneke, et al., Antiken I: Kurfürstliche und königliche Erwerbungen für die Schlösser und Gärten Brandenburg-Preußens. Both share the same treatment of the hair, bound in a diadem and centered parted with two distinct locks rising over the forehead (in a manner recalling the anastole) and a moustache terminating with upturned voluted curls. While previously catalogued as depicting Jupiter, A. Dostert (p. 227 in Hüneke, et al., op. cit.) notes that the type could in fact also represent Neptune or Asclepius, and without other preserved attributes a secure identification is not possible.

The present head is mounted on a circa 18th century bust and was previously mounted on a white marble socle when photographed in 1934.





A ROMAN MARBLE APOLLO CIRCA 1ST-2ND CENTURY A.D. 22¼ in. (56.5 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Europe. Antiquities, Sotheby's, New York, 17 December 1996, lot 92. Art Market, London, acquired from the above. Antiquities, Christie's, New York, 10 December 2004, lot 567. Acquired by the current owner from the above.

This impressive figure of Apollo is an eclectic interpretation of the "Apollo of Mantua" type, named for a lifesized marble statue now located in the city's Palazzo Ducale. According to A. Furtwängler, the type is based on a now-lost Greek bronze attributed to Hegias, the teacher of Phidias (see pp. 49-53 in *Masterpieces of Greek Sculpture*). There are at least twelve known Roman copies of the "Apollo of Mantua," many of which once held the god's signature attributes, either a kithara or lyre and a plectrum, and it is likely ours followed this model (see nos. 200-2001 in W. Lambrinudakis, et al., "Apollon," *LIMC*, vol. II).

Here, Apollo shares the same contrapposto stance and luxuriant wavy locks observed in the Mantua type. However, while the other examples depict the god with his hair brushed down and rolled around a fillet with two distinct curls falling behind each ear and onto his shoulders, the treatment of the hair here is looser, parted in the center and bound by a diadem tied above the nape of his neck, with at least six locks falling across his shoulders. The facial features here are more naturalistic in comparison to the more archaizing stiffness of the Greek original. Therefore, one should view the present Apollo through a varied lens: freely borrowing from the visual language of the "Apollo of Mantua" yet combining anachronistic elements that defy simple classification and place this figure in a category of its own.





AN EGYPTIAN GRANITE TORSO OF HOR-MAA-KHERU

PTOLEMAIC PERIOD, REIGN OF PTOLEMY II-PTOLEMY VIII, CIRCA 285-116 B.C.

17 in. (43.1 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Paris (based on custom-made wood base designed and stamped by Kichizô Inagaki (1876-1951), Paris).

with Charles Dikran Kelekian (1900-1982), New York (possibly inv. no. 4908).

Otto L. (1897-1966) and Eloise O. Spaeth (1902-1998), New York, acquired from the above. *Antiquities*, Sotheby's, New York, 30 May 1986, lot 70.

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

The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8 December 2004, lot 99. Acquired by the current owner from the above.

PUBLISHED:

H. De Meulenaere and P. MacKay, *Mendes II*, Warminster, 1976, pp. 185, 199, no. 60, pl. 24a-b. R.S. Bianchi et al., *Cleopatra's Egypt: Age of the Ptolemies*, New York, 1988, p. 120. D. Klotz, "The Statue of the diokêtês Harchebi/ Archibios Nelson-Atkins Museum of Art 47-12," Bulletin de l'Institut français d'archéologie orientale, vol. 109, 2009, p. 300, n. 143.

Sensitively carved in gray granite flecked with white inclusions, this headless torso of a Ptolemaic official, whose name can plausibly be read as Hor-maa-kheru, wears a traditional tripartite kilt reflecting the traditional standing pose and representational style of high-status males in Egyptian statuary since Old Kingdom times, revived and reinterpreted here at the end of the dynastic tradition. Standing with his arms at his side, and holding rounded objects that represent abbreviated staffs of office, his athletic physique is conveyed through robust modeling of the prominent pectoral muscles, a narrow waist. and a soft belly with a notably large navel. Despite the loss of its head and lower legs, the torso may be identified as belonging to the Ptolemaic period both stylistically and by means of the two vertical columns of hieroglyphic inscription on the back pillar, and by a line of text inscribed on his belt. As noted by R.S. Bianchi in reference in part to this torso (op. cit), "The plain kilt without striations is encountered with greater frequency at the beginning of the Ptolemaic Period...when the tendency was to inscribe the belt with the name and titles of the owner." Continuing a tradition established in Dynasty 25, the addition of inscriptions on the belt here provides the name of the owner, Hor-maa-kheru, son of Wen(en)-nefer,

and the name of his mother, Aset-em-Akhbit. His close association with the Delta site of Mendes. seat of Egypt's 29th Dynasty, is indicated through the enumeration of his priestly titles on the back pillar, including "Prophet of Isis the Great, the Mother of the God, who resides in Mendes," and a specific association with Ba-neb-djedet, the ram god of Mendes, of whom he was also a priest. Hor-maa-kheru is also named as an Overseer of the Seal, his only surviving non-priestly role. Although this individual cannot be associated with other any known attestations, it is notable that men bearing the Greek version of his name, Harmochoros, are well-attested during the Ptolemaic dynasty, and a Hor-maa-kheru was prominent at Athribis in Upper Egypt during the reign of Ptolemy II (see G. Gorre, Les relations du clergé Égyptien et des Lagides d'après les sources privées, pp. 163-167).

For the dating and assessment of this torso, a comparison with other examples with close associations to Mendes is essential. A statue of a high official now in Kansas City at the Nelson-Atkins Museum (see D. Klotz, op. cit.) named Harchebi or Archibios gives both the Egyptian and Greek versions of the name of this prime minister or diokêtês, and its life-size scale reflects his elevated status. Despite the much smaller scale of the torso of Hor-maa-kheru, both works share an association with Mendes, and a similar versatility in rendering musculature. A torso of Amen-pa-yom in the Cleveland Museum of Art (pp. 460-463 in L. Berman, Catalogue of Egyptian Art: The Cleveland Museum of Art) is said to have come from Tanis, but features the worship of the triad of Mendes, and was associated by H. De Meulenaere and P. MacKay with Mendes in their publication of objects connected to the site (op. cit.). Berman, who has hailed the torso of Amen-pa-yom as a masterpiece, believes that it is likely from the same artistic workshop as the torso of Harchebi. Both works were placed in the reign of Ptolemy II by B.V. Bothmer (see Egyptian Sculpture of the Late Period, pp. 124-125), and the recent exhaustive study by Klotz of the torso of Archibios has only reinforced this impression, with the potential for a slightly later dating into the reign of Ptolemy VIII. A third large-scale torso in Paris (see De Meulenaere and Mackay, op. cit., pl. 25 c-d) belongs to this group of granite statues connected to Mendes. The smaller scale of the statue of Hor-maa-kheru and the fewer lines dedicated to his name and titles most likely reflect his relatively lower status, which makes all the more impressive his ability to commission a portrait for eternity in a hard stone that was handled with such delicacy by the ancient sculptor.





AN EGYPTIAN GRANITE PORTRAIT HEAD OF A MAN

LATE PERIOD, 28TH DYNASTY TO EARLY PTOLEMAIC PERIOD, CIRCA 404-246 B.C.

6¼ in. (15.8 cm.) high

\$60,000-80,000

PROVENANCE:

Antiquities, Sotheby Parke Bernet, New York, 11 December 1980, lot 304. Charles Pankow (1923-2004), San Francisco, acquired from the above. The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8 December 2004, lot 97.

Acquired by the current owner from the above.

EXHIBITED:

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

PUBLISHED:

H. Betz, ed., *Egyptian Antiquities from the Charles Pankow Collection*, San Francisco, 1981, p. 18.

J. Malek, et al., Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings, vol. 8, part 2, Oxford, 1999, p. 914, no. 801-766-431. Confidently sculpted in gray granite flecked with white inclusions, this idealized head of a man wearing a large bag wig generally follows conventions established for official portraiture during the archaizing Saite period. An uninscribed back pillar extends most of the way up the back of the voluminous, rounded wig. Although the almond-shaped buttonhole eyes, naturalistic brows, and slight smile are attested in sculpture dating to the second Persian period of domination (see the figure in the Brooklyn Museum, pl. 1b in J. A. Josephson, *Egyptian Royal Sculpture of the Late Period*), these features also occur in Egyptian royal portraits of Nectanebo II of Dynasty 30 and during the reigns of the first two Ptolemies, perhaps indicating a later date for the portrait of this unknown official (for aspects of early Ptolemaic royal portraits see P. E. Stanwyck, *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs*, pp. 55-65).



A careful stylistic reconsideration of non-royal sculpture of the Late Period has generally led to later dating of many well-known examples (see J.A. Josephson, "Egyptian Sculpture of the Late Period Revisited," *Journal of the American Research Center in Egypt*, vol. 34, pp. 1-20). Meanwhile, close study of the inscriptions of statues of officials displaying facial features and wigs similar to this granite head has confirmed dating into Dynasty 30 and the early Ptolemaic period for many works previously held to be of earlier date (see the examples in The British Museum and the Museum of Fine Arts, Boston, pp. 95-134 in D. Klotz, ""The Theban Cult of Khonsu the Child in the Ptolemaic Period," in C. Thiers, ed., *Documents de Théologies Thébaines Tardives*).

AN APULIAN GNATHIAN WARE CALYX-KRATER

ATTRIBUTED TO THE KONNAKIS PAINTER, CIRCA 350 B.C.

17¾ in. (45 cm.) high

\$60,000-80,000

PROVENANCE: Private Collection, Lugano, acquired by 1993.

with Galerie Günter Puhze, Freiburg. Private Collection, Manhattan, acquired from the above, 1994. Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 18 April 2018, lot 39. Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 31 October 2018, lot 60. Acquired by the current owner from the above.

The Konnakis Painter, who takes his name from an inscription on a fragment in Taranto, was the first to paint figures entirely in added colors against the black glaze of the vase, as seen prominently on this impressive krater.

The goddess Aphrodite cursed the women of Lemnos because they neglected her shrines and afflicted them with an evil smell. Because of this, the men of the island took up with their female slaves, seized from Thrace. Out of revenge, the women killed all their male relatives. Only Hypsipyle, the Queen of Lemnos, saved her father by placing him in hiding. When Jason and the Argonauts spent two years on Lemnos, he fathered two children with Hypsipyle and swore eternal fidelity to her, but upon sailing on to Colchis, he soon forgot his vows. Once Jason departed, the woman of Lemnos turned against their Queen for sparing her father, forcing her to flee the island. She was taken by pirates and later sold to Lycurgus, King of Nemea, who entrusted her with his son Archemoros. When the Argives marched against Thebes, they met Hypsipyle on their way and requested her aid in finding water. She left the child momentarily and when she returned, she discovered that he had been killed by a snake.

That Hypsipyle and Archemoros are depicted on this vase there can be no doubt on account of the identifying inscriptions. The subject is not common in Greek vase-painting, although the two are shown in similar fashion on Hellenistic relief bowls of circa 200 B.C. and on *contorniates* (bronze medallions) from the 4th century A.D. (see C. Boulotis, "Hypsipyle," *LIMC*, vol. VIII, nos. 13-14). A fragment of Euripides play, *Hypsipyle*, survives and this may have been the inspiration for the Konnaikis Painter. For a fragmentary Paestan red-figured calyx-krater depicting the death of Archemoros see p. 144, no. 242 in A.D. Trendall, *The Red-figured Vases of Paestum*, and for several Apulian red-figured volute-kraters depicting the dead Archemoros see nos. 8-10 in W. Pülhorn, "Archemoros," *LIMC*, vol. II.





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

33¾ in. (85.7 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Rome, by 1892 (photograph preserved in the archives of Paul Arndt (1865-1937), Institute of Classical Archaeology, Erlangen University). *Antiquities*, Sotheby's, New York, 12 June 1993, lot 110.

Private Collection, New York, acquired from the above.

Property from a New York Private Collection; Ancient Sculpture & Works of Art, Sotheby's, London, 3 July 2018, lot 22. Acquired by the current owner from the above..

This impressive life-sized figure of Mercury depicts him standing with his weight on his right leg, with the left leg slightly advanced. He is nude but for a chlamys draped over his left shoulder, falling down the back and extending across his left forearm. That Mercury is depicted is suggested by the groove in the drapery over his arm, which must have been sculpted to accommodate his separately-made caduceus. While the musculature is well defined, the lack of pubic hair indicates his youthfulness.

Numerous depictions of Mercury show him with similar drapery and with various attributes, although the modelling of the musculature is frequently more robust and with more pronounced contrapposto, as seen with the Hermes Richelieu in Paris or the Hermes Andros-Farnese type (see G. Siebert, "Hermes," *LIMC*, vol. V, nos. 946a and 950a). All are Roman creations thought to be based on a post-Polykleitan prototype, possibly of the mid-4th century B.C. (see p. 337 in B. Ridgway, *Fourth-Century Styles in Greek Sculpture*). The type was also adapted by the Romans for Imperial portraits and also for use in funerary contexts, where the gods' attributes would be excluded.

END OF SALE



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these ter should read them carefully before doing so. You will find a glossary at the end explaining the mea of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "New York Conditions (b)All types of gemstones may have been of Sale Buying at Christie's" and "Additional Conditions of Sale - Non-Fungible Tokens", the latter controls

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

A REFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a)The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is." in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (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 quidance 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 esentative 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 advise
- (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 o its value for any other purpose Estimates do not include the **buyer's premium** or any applicable tayes

6 WITHDRAWAI

Christie's may at its option withdraw any lot from ction 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.

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 germological laboratories, such reports will be described in the catalogue. ports from American gemmologica 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 demstones 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 watchmake 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 occasion 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 BEHALE OF ANOTHER PERSON

If you are bidding on behalf of another person. that person will need to complete the registratio requirements above before you can bid, and supply ned letter authorising you to bid for him, her. A bidder accepts personal liability to pay the purchase price and all other sums due unless i has been agreed in writing with Christie's, before nencement 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

f you wish to hid 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 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

(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/buving services/buying-guide/register-and-bid/ As well as these Conditions of Sale internet hids 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 n the currency of the saleroom. The **auctionee** 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 a 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 a reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the nted low estimate. In that case, the reserve

will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarante arrangement are identified in the catalogue with the

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 resel

any lot If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim ithin 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 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 ny 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), F(2)(i). F(4), and J(1).

4 RIDDING

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 o 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 hid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer wil generally decide to open the bidding at 50% of the ow estimate for the lot. If no bid is made at that l, the **auctioneer** may decide to go backwards at his or her sole option until a hid 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 auctionee will decide at his or her sole option where the bidding should start and the bid increments

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 breakdowr in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or he 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 tell you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successfu 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 ncluding US\$1,000,000, 20% on that part of the hammer price over US\$1,000,000 and up to and cluding 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 aw considers the **lot** delivered to the successful hidder 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 bidde 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

F WARRANTIES

- 1 SELLER'S WARRANTIES For each lot, the seller gives a warranty that the
- (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 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 gualified. 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 Heading 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 nam d artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before hidding

(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 accep 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.
- The authenticity warranty does not apply it 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 r 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 nvoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the riginal 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. It we have any doubts, we **reserve** the right to obtain additional opinions at our expense and

saleroom from which you bought it in the

condition it was in at the time of sale.

is to cancel the sale and receive a refund of the

purchase price paid by you to us. We will not,

you more than the **purchase price** nor will we

be liable for any loss of profits or business, loss

additional warranty for 21 days from the date of

the auction that if any **lot** is defective in text or

illustration, we will refund your purchase price

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue

quards or advertisements, damage in

respect of bindings, stains, spotting,

affecting completeness of the text or

anuscripts, signed photographs, music,

catalogue as sold not subject to return: o

(vi) defects stated in any condition report or

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

South East Asian Modern and Contemporary

n these categories, the authenticity warranty

does not apply because current scholarship does

Christie's does, however, agree to cancel a sale

n either of these two categories of art where it

will refund to the original buyer the **purchase price** in accordance with the terms of Christie's

has been proven the lot is a forgery. 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

E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f)

and (g) and (i) also apply to a claim under thes

paragraph E2(h)(ii) above and the property

must be returned to us in accordance with

Art and Chinese Calligraphy and Painting.

ot permit the making of definitive staten

marginal tears or other defects not

(ii) drawings, autographs, letters or

atlases, maps or periodicals;

(iv) lots sold without a printed estimate

(v) books which are described in the

announced at the time of sale.

(b)To make a claim under this paragraph you

(iii) books not identified by title:

under any circumstances, be required to pay

of opportunity or value, expected savings or

interest, costs, damages, other damages or

(j) Books. Where the lot is a book, we give an

subject to the following ter

illustration:

the sale

categories.

Your only right under this authenticity warranty

(iii) return the lot at your expense to the

(i)

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and iewellerv).

n 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 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 unde 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 custome 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 docume 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.

PAYMENT

1 HOW TO PAY

- a) Immediately following the auction, you must pay the purchase price being: (i) the **hammer price** and
- (ii) the **buver'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 prei 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 buver.

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have nassed

(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 guote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent Christie's Inc. Post-Sale Services
- 20 Rockefeller Center, New York, NY 10020. For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@ christies com
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the purchase price is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount The cryptocurrency amount will be calculated by us based on the most recent published CME CE Ether-Dollar Reference Rate (BRR and ETHUSD RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless. of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder you agree to receive such amounts in the fiat amount of the saleroom.

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 publically 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 esale. 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 o 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 interes 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 betwee the amount we have received from the sale and the amount vou owe us

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within sever 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
- ollowing the auction we may, at our option (i) charge you storage costs at the rates set out

at www.christies.com/storage

- (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs. (iii) sell the lot in any commercially reasonable
- way we think appropriate. (d) The Storage conditions which can be found at

www.christies.com/storage will apply.

- (e) In accordance with New York law if you have paid for the **lot** in full but you do not collect the Int 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 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/ buving-guide/ship/ or contact us at PostSaleUS@

christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. 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 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/buving-services/buving

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 vour own cost.

(d) Lots containing lvory or materials resembling

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 ing 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 materia

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, 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 convenie ouvers. 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 moort 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'. (a) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's wil 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 nce 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 al 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 n 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; and (ii) we do not 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 othe than a buyer in connection with the purchase of anv lot
- (e) If, in spite of the terms in paragraphs I(a) to (d) or F2(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, other damages, or expenses.

I 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

completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation. K GLOSSARY

2 RECORDINGS

We may videotage 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 anothe 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 s 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 **catalogue description**: the description of a **lot** in the agreement will be treated as being deleted and the rest of this agreement will not be affected. 5 TRANSFERRING YOUR RIGHTS AND

RESPONSIBILITIES

who takes over 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

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 agreen

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 nstitute a waiver of that or any other right o remedy, nor shall it prevent or restrict the furthe 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** (the "Dispute") 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 ceedings), 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.

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

authentic: a genuine example, rather than a copy or forgery of (i) the work of a particular artist author or

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

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

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

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. I ow estimate means the lower figure in the range and high estimate means the higher figure. The mid **estimate** is the midpoint betweer 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

F2 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. headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

will not sell a **lot**.

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.

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.

10/08/2022

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph

reserve: the confidential amount below which we

saleroom notice: a written notice posted next to

subheading: has the meaning given to it in

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property in which Christie's has an ownership or financial interest

From time to time. Christie's may offer a lot in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol A 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.

^o 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 quarantee. Where Christie's holds such financial interest we identify such lots with the symbol ^o next to the lot number.

• + Third Party Guarantees/Irrevocable bids

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

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

Third party quarantors 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.

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

can include beneficiaries of an estate that consigned the **lot** or a joint

must comply with Christie's Conditions of Sale, including paying the

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

These include arrangements where Christie's has advanced money

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

Christie's may enter into other arrangements not involving bids.

to consignors or prospective purchasers or where Christie's has

to the bidding process they are not marked with a symbol in the

Terms used in a catalogue or **lot** description have the meanings

ascribed to them below. Please note that all statements in a catalogue

use of these expressions does not take account of the condition of the

or lot description as to authorship are made subject to the provisions

of the Conditions of Sale, including the authenticity warranty. Our

lot or of the extent of any restoration. Written condition reports are

A term and its definition listed under '**Oualified Headings**' is a

for the authenticity of authorship of any lot in this catalogue

available with respect to lots described using this term

qualified statement as to authorship. While the use of this term is

based upon careful study and represents the opinion of specialists,

described by this term, and the authenticity warranty shall not be

Christie's and the consignor assume no risk, liability and responsibility

EXPLANATION OF CATALOGUING PRACTICE

owner of a lot. Any interested party that successfully bids on a lot

lot's full buyer's premium plus applicable taxes.

bidding on the lot, we will mark the lot with this symbol #. This interest

¤ Bidding by interested parties

Post-catalogue notifications

pre-lot announcement will be made

Other Arrangements

usually available on request

catalogue

PICTURES DRAWINGS PRINTS AND MINIATURES

OUAL IFIED HEADINGS

the artist in whole or in part.

artist and showing his influence.

artist's style but of a later date

was printed or published.

18TH CENTURY

manufacture

differently

FARERGE

QUALIFIED HEADINGS

his workmaster's initials.

workshop, but without his mark.

e.g. A BLUE AND WHITE BOWI

e.g. A BLUE AND WHITE BOWL

e.g. A BLUE AND WHITE BOWL

OUAL IFIED HEADINGS

his supervision

of the artist

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

"Attributed to ...": in Christie's qualified opinion probably a work by

"Studio of ..."/"Workshop of ...": in Christie's gualified opinion a work executed in the studio or workshop of the artist, possibly under

"Circle of ...": in Christie's qualified opinion a work of the period of the

"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

"After ...": in Christie's gualified opinion a copy (of any date) of a work

"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

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.

If the date period or reign mark mentioned in uppercase letters after the hold 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.

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

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 Kanoxi period but there remains the possibility that it may be dated

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

"Marked Fabergé, Workmaster ...": in Christie's qualified opinion a work of the master's workshop inscribed with his name or initials and

"By Fabergé ...": in Christie's qualified opinion, a work of the master's

"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 gualified opinion not a work of the master's workshop and bearing later marks.

IEWELLERY

"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 ieweller using stones originally supplied by the ieweller's client

OUALIFIED 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 gualified opinior has a mark denoting the make

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 conditio

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 in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARF"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations

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'

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

Δ

Properties in which Christie's or another **Christie's Group** companyhas an ownership or financial interest. See Important Notices and Explanation of Cataloguing Practice.

٠

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.

¤

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**. 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.

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.

COLLECTION AND CONTACT DETAILS

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

from the sale. Please see paragraph G of the Conditions of Sale for further detail.

collection. We may charge fees for storage if your lot is not collected within thirty days

Christie's Post-Sale Service can organize domestic deliveries or international freight.

Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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, but the shipment may be delayed while awaiting approval to export from the local government. 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. 10/08/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**II**) 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.

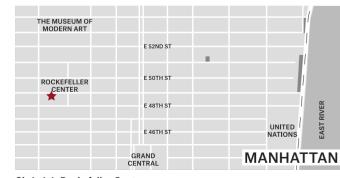
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