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17 OCTOBER 2023

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AUCTION

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Lot 160

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ANOTHER PROPERTY

•1

A CYCLADIC GRAY CHLORITE PYXIS
EARLY CYCLADIC II, CIRCA 2700-2500 B.C.

4½ in. (11.4 cm.) wide

\$6,000-8,000

PROVENANCE:

with Martinos, Athens, 1965.
Antiquities, Sotheby's, New York, 29 May 1987, lot 63.
Private Collection, New York.
Acquired by the current owner from the above, circa early 2000s.



THE PROPERTY OF A SWISS SCHOLAR

2

A CYCLADIC MARBLE FOOTED CUP
EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

4 in. (10.1 cm.) diameter

\$10,000-15,000

PROVENANCE:

with K.J. Hewitt (1919-1994), London.
with Harmer Johnson (1943-2021), New York, 1964.
Antiquities, Sotheby's, New York, 29 November 1989, lot 73.
with The Merrin Gallery, New York, 1989 (*Masterpieces of Cycladic Art*, no. 9).
Private Collection, New York, acquired from the above, 1990.
Property from a Distinguished Private Collector; *Antiquities*, Christie's, New York, 13 October 2020, lot 22.

EXHIBITED:

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

PUBLISHED:

P. Getz-Preziosi, *Early Cycladic Art in North American Collections*, Richmond,
1987, p. 322, no. 142.
P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*,
University Park, 1996, pp. 292, 350, no. L10, pl. 98e.



•3

A CYCLADIC MARBLE SPOUTED BOWL

EARLY CYCLADIC II, CIRCA 2700-2500 B.C.

4¾ in. (11.1 cm.) long

\$5,000-7,000

PROVENANCE:

with N. Koutoulakis (1910-1996) Paris and Geneva, acquired by 1976; thence by descent.
Property of a European Collector; *Antiquities*, Christie's, London, 4 December 2019, lot 425 (part).
with Galerie Günter Puhze, Freiburg, acquired from the above (*Kunst der Antike*, Katalog 34, 2020, no. 2).
Acquired by the current owner from the above, 2020.

EXHIBITED:

Karlsruhe, Badisches Landesmuseum, *Kunst und Kultur der Kykladeninseln im 3. Jahrtausend v. Chr.*, 25 June-10 October 1976.

PUBLISHED:

J. Thimme, *Kunst und Kultur der Kykladeninseln im 3. Jahrtausend v. Chr.*, Karlsruhe, 1976, pp. 323, 507, no. 318.
J. Thimme, *Art and Culture of Cyclades*, Chicago, 1977, pp. 323, 512, no. 318.
P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, University Park, 1996, pp. 109-110, fig. 56a; p. 273, no. F8; pl. 58a.

4

A CYCLADIC MARBLE FEMALE FIGURE

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

8½ in. (21.5 cm.) high

\$150,000-250,000

PROVENANCE:

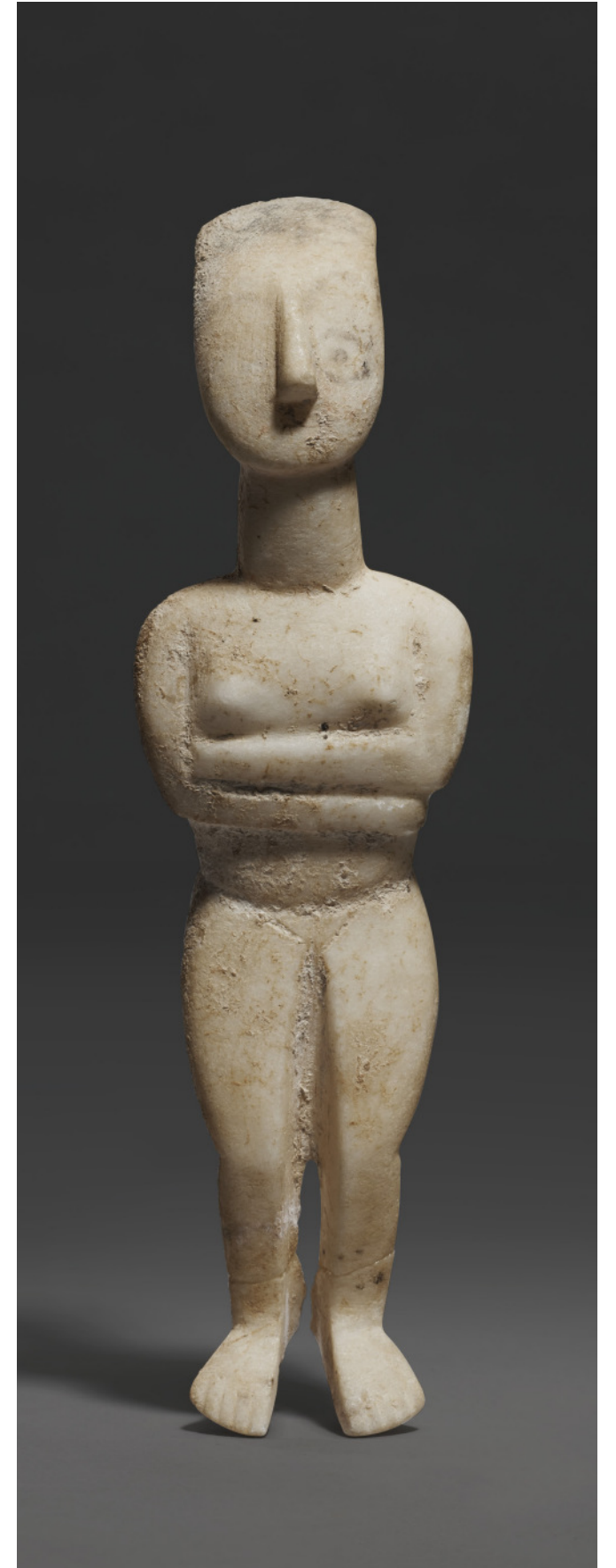
Private Collection, Paris, acquired by 1970.
with Galerie Heidi Vollmoeller, Zurich, 1989 (*Marmorkunst der Kykladen*, no. 17).
Acquired by the current owner from the above, 1989.

PUBLISHED:

M. Siebler, "Prähistorische Kunstwerke in Kühlem Marmor: Weibliche Idole und seltene Gefässe der Kykladenkultur in der Zürcher Galerie Heidi Vollmoeller," *Frankfurter Allgemeine Zeitung*, 29 April 1989, p. 33.

In a dated 26 August 2004 letter to the current owner, the renowned ancient Cycladic art scholar Pat Getz-Gentle remarks on the painted pigment preserved on the present figure: The low-placed painted left eye and "ghost" of a painted right eye, discernable closer to the bridge of the nose, "suggests that two pairs of eyes were originally painted (probably on different occasions)." Double pairs of eyes are a comparably rare feature, observable on only seven other known examples. According to E.A. Hendrix (p. 425 in "Painted Early Cycladic Figures: An Exploration of Context and Meaning," *Hesperia*, vol. 72, no. 4), "It is possible that a second set of eyes was painted after the first had worn away, but sufficiently soon after for the painter to avoid the (charged?) space of the first set. Another possibility is that two sets of eyes were painted to be visible at once, two sets representing more 'eye power' than a single set." The dark pigment to the top of the head might have been used to indicate hair, a trait also observed on the large Early Spedos head now in the Getty Villa (see no. 43 in P. Getz-Preziosi, *Early Cycladic Art in North American Collections*).

This figure with its bold curving contours, lyre-shaped head and elbows that project slightly from the body shares much in common with works assigned to the Fitzwilliam Sculptor (see no. 32 in Getz-Preziosi, op. cit.). In her analysis of the present figure, however, Getz notes that while it belongs to the same sub-style of the Early Spedos variety as that artist's work, the "shoulder/upper arm outline contour of the work is more rounded than that consistently seen on the Fitzwilliam Sculptor's figures." Getz remarks that the present figure is likely by the same anonymous hand as another in a private collection.





PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

5

A LARGE FRAGMENTARY CYCLADIC MARBLE FEMALE FIGURE
EARLY SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2600-2500 B.C.

8¼ in. (21 cm.) high

\$20,000-30,000

PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1989, lot 115.

Preserving the thighs and lower torso, this fragment once belonged to a female figure of considerable scale. The tops of the thighs are curved, creating a sunken pubic area that merges with the top of the broad leg cleft, with a lightly incised horizontal line low on the abdomen. For other similar examples, see pl. 28 in P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture* and no. 99 in C. Doumos, *Cycladic Art, Ancient Sculpture and Ceramics of the Aegean from the N.P. Goulandris Collection*.

PROPERTY FORMERLY IN THE DISTINGUISHED COLLECTION OF KATE AND ALLAN EMIL

6

A CYCLADIC MARBLE FEMALE FIGURE

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

6¾ in. (17.1 cm.) high

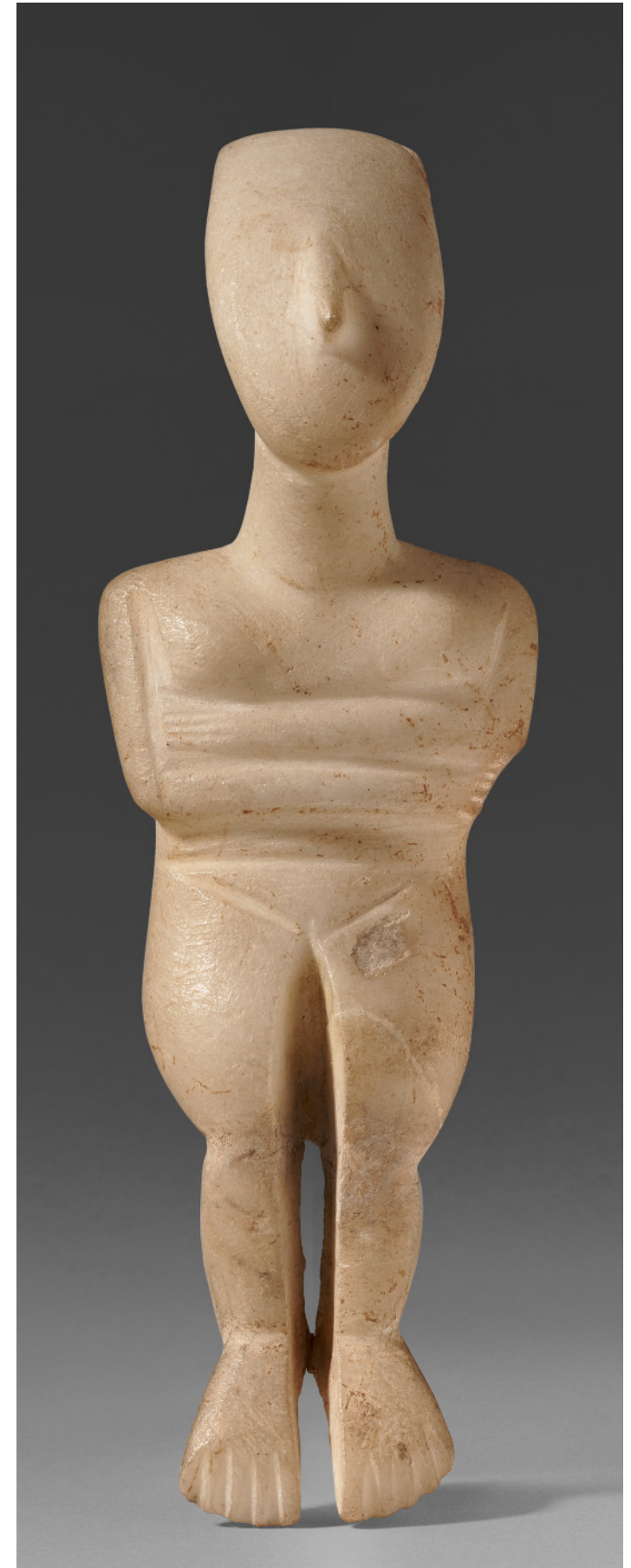
\$70,000-90,000

PROVENANCE:

with J.J. Klejman (1906-1995), New York.

Allan D. (1898-1976) and Kate (1901-1986) Emil, New York, acquired from the above; thence by descent to their daughter, Judy Tenney (1928-2022), Rye, NY; thence by descent to the current owner.

This female figure has a slender nose well centered on a large head, a long neck and gently sloping shoulders. The arms are folded in the usual manner, right below left, directly below the small breasts; the fingers are articulated. The midsection is completely truncated. She has broad thighs that project forward, bent knees and thin legs divided by a deep cleft. The feet incline forward; the toes are articulated. The distinctive style of this figure is closest to one in a New York private collection, likely by the same anonymous hand, pl. 34 in P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*.





7

THE PROPERTY OF A SWISS SCHOLAR

•7

A MYCENAEAN TERRACOTTA BULL

LATE HELLADIC IIIA, CIRCA 1400-1300 B.C.

4¼ in. (10.7 cm.) long

\$6,000-8,000

PROVENANCE:

Dr. Hans (1900-1967) and Marie-Louise (1910-1997) Erlenmeyer, Basel; thence by bequest to the Erlenmeyer Stiftung. Classical Antiquities From the Erlenmeyer Collection; *Antiquities*, Sotheby's, London, 13-14 December 1990, lot 175. with Galerie Nefer, Zurich, 1992 (*Nefer 10*, no. 3). Acquired by the current owner from the above, 1992.

EXHIBITED:

Zurich, Archäologische Sammlung, Universität Zürich, 1994-1998 (Loan no. L 992) and 2006-2010 (Loan no. L 1265).

PUBLISHED:

H.P. Isler, "Jahresbericht (April 1994 bis März 1995)," *Archäologische Sammlung der Universität Zürich*, vol. 21, 1995, p. 6.
H.P. Isler, "Jahresbericht (April 2006 bis Februar 2007)," *Archäologische Sammlung der Universität Zürich*, vol. 33, 2007, p. 6.

8

A MYCENAEAN POTTERY CHALICE

CYPRUS, ATTRIBUTED TO THE PROTOME PAINTER B, LATE HELLADIC IIIB, CIRCA 1300-1200 B.C.

9¾ in. (24.7 cm.) high

\$20,000-30,000

PROVENANCE:

Mary Maitland Sikes (1874-1952), London and Portscatho, Cornwall, acquired by 1951; thence by descent to her son, Richard Somerville Sikes (1907-1971), London and Truro, Cornwall. Mrs. Michael Smart. The Property of Mrs. Michael Smart; *Antiquities*, Sotheby's, London, 11 July 1988, lot 143.

EXHIBITED:

London, The British Museum, 1950-1988. Zurich, Archäologische Sammlung, Universität Zürich, 1994-1998 (Loan no. L 993) and 2006-2010 (Loan no. L. 1262).

PUBLISHED:

F.H. Stubbings, *Mycenaean Pottery from the Levant*, Cambridge, 1951, p. 87, n. 2.
V. Karageorghis, "A Mycenaean Chalice and a Vase Painter," *The Annual of the British School at Athens*, vol. 52, 1957, pp. 38-41, pl. 8a.
J.L. Benson, "Observations on Mycenaean Vase-Painters," *American Journal of Archaeology*, vol. 65, 1961, p. 340, no. 1; pl. 102, fig. 9.
H.W. Catling and A. Millett, "A Study in the Composition Patterns of Mycenaean Pictorial Pottery from Cyprus," *Annual of the British School at Athens*, vol. 60, 1965, p. 213, n. 13.
V. Karageorghis, *Nouveaux documents pour l'étude du Bronze Récent à Chypre: Recueil critique et commenté*, Paris, 1965, pl. XIX, 5.
H.-G. Buchholz and V. Karageorghis, *Altägais und Altkypros*, Tübingen, 1971, pp. 154, 444, no. 1635.
H.-G. Buchholz and V. Karageorghis, *Prehistoric Greece and Cyprus: An Archaeological Handbook*, London, 1973, pp. 153, 444, no. 1635.
E. Vermeule and V. Karageorghis, *Mycenaean Pictorial Vase Painting*, Cambridge, 1982, pp. 53, 176, 205, no. V.97.
J. Gilbert, "Saleroom," *The Times*, 12 July 1988, p. 5.
H.P. Isler, "Jahresbericht (April 1994 bis März 1995)," *Archäologische Sammlung der Universität Zürich*, vol. 21, 1995, p. 6.
H.P. Isler, "Jahresbericht (April 2006 bis Februar 2007)," *Archäologische Sammlung der Universität Zürich*, vol. 33, 2007, p. 6.
M. Fehlmann, "Looting and Losing the Archaeological Heritage of Cyprus," in Ö. Çaykent and L. Zavagno, eds., *Islands of the Eastern Mediterranean: A History of Cross-Cultural Encounters*, London and New York, 2014, pp. 155-156, fig. 8.5.

This chalice is one of the most well-published in the corpus and provides a crucial link for the existence of Mycenaean pottery production in Cyprus during the Bronze Age. The chalice is painted with a series of horizontal bands encircling the foot, stem and cup. The upper third of the cup is decorated with a frieze of repeated bull promotes, each looking right, with the space between them filled with dotted circles. Approximately half of the foot and cup are restored in plaster, but the ancient element is comprised of one continuous, unbroken fragment.

V. Karageorghis (op. cit., 1957) was the first to recognize the hand of this artist, who he named the Protome Painter B, and assigned two other vases to him: a bowl in the British Museum from Klavdia, Cyprus, and one from Minet-el-Beida, in modern-day Syria. The chalice form is only attested in Mycenaean pottery from Cyprus and the Levant, and is likely based on a metallic prototype of Near Eastern origin. Based on the form and findspot of the other two vases, Karageorghis placed the Protome Painter B's workshop in Cyprus, which is all the more remarkable as he produced vases with pictorial decoration outside of mainland Greece. As Karageorghis remarks (op. cit., p. 41), "Indeed even staunch supporters of a mainland origin for Mycenaean pictorial vases have made a special concession with regard to this painter, and regard him as having his atelier in the Levant. With this concession, however, one has to now admit also that perfect Mycenaean fabrics...could be manufactured in the Levant."



8



•9

A MYCENAEAN POTTERY JUG

LATE HELLADIC IIIB, CIRCA 1300-1200 B.C.

10 7/8 in. (25.7 cm.) high

\$6,000-8,000

PROVENANCE:

with Galleria Serodine, Ascona.
Acquired by the current owner from the above, 1987.

EXHIBITED:

Zurich, Archäologische Sammlung, Universität Zürich, 2006-2010 (Loan no. L. 1263).

PUBLISHED:

H.P. Isler, "Jahresbericht (April 2006 bis Februar 2007)," *Archäologische Sammlung der Universität Zürich*, vol. 33, 2007, p. 6.



ANOTHER PROPERTY

10

TWO ETRUSCAN IMPASTO-WARE OLLAS

CIRCA EARLY 7TH CENTURY B.C.

17 1/4 in. (43.8 cm.) high (larger)

(2)

\$12,000-18,000

PROVENANCE:

with Jürgen Haering, Galerie am Museum, Freiburg.
Acquired by the current owner from the above, 1988 (smaller) and 1989 (larger).



PROPERTY OF A PRIVATE CANADIAN COLLECTOR

11
A PAIR OF ETRUSCAN BRONZE VOTIVE HANDS

CIRCA 7TH CENTURY B.C.

9¼ in. (23.4 cm.) high (taller)

\$20,000-30,000

PROVENANCE:

with Galleria Serodine, Ascona.
 with Royal-Athena Galleries, New York, acquired from the above, 1979.
 Private Collection, Metairie, LA, acquired from the above, 1991.
 with Royal-Athena Galleries, New York, 2018 (*Art of the Ancient World*, vol. XXIX, no. 22).
May Major Estates Sale, New Orleans Auction Galleries, New Orleans, 20-21 May 2023, lot 306.

For two similar pairs from the Tomb of the Bronze Chariot at Vulci, now in the Villa Giulia, see p. 125 in M. Torelli, ed., *The Etruscans*.



PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

12
AN ETRUSCAN PAINTED TERRACOTTA FEMALE HEAD FROM AN ANTEFIX

CIRCA 6TH CENTURY B.C.

5½ in. (14 cm.) high

\$3,000-5,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg.
 Private Collection, Hannover, acquired from the above, by 1992.
 with Galerie Günter Puhze, Freiburg, acquired from the above.
 Acquired by the current owner from the above, 2019.



PROPERTY FROM A PRIVATE U.S. COLLECTION

•13

AN ETRUSCAN TERRACOTTA VOTIVE FEMALE BUST
CIRCA 4TH-3RD CENTURY B.C.

11½ in. (28.2 cm.) high

\$6,000-8,000

PROVENANCE:
with Donati Arte Classica, Lugano.
Private Collection, Switzerland, acquired from the above, 1974.
Property from a European Private Collection; *Antiquities*, Christie's, New York,
8 June 2001, lot 57.



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

•14

A CYPRIOT BICHROME-WARE POTTERY JUG
CYPRO-ARCHAIC I, CIRCA 750-600 B.C.

10 in. (25.4 cm.) high

\$7,000-9,000

PROVENANCE:
with Pars Antiques, London.
with Charles Ede, London, acquired from the above, 1995 (*Cypriot Pottery and
Terracottas*, vol. XV, 1998, no. 16).
Acquired by the current owner from the above, 1998.

Painted on the body of this jug in the "Free Field" style is a water bird spearing a fish, with some geometric ornament in the field and on the neck. This style was unique to the eastern part of Cyprus, with the most popular subjects being human figures, quadrupeds, and birds, often, as here, paired with fish. For a related example, see no. 161 in V. Karageorghis, *Ancient Art from Cyprus, The Cesnola Collection in The Metropolitan Museum of Art*.



PROPERTY FROM THE ESTATE OF JOAN H. AND PAUL A. MARKS

•15

A CYPRIOT BICHROME-WARE POTTERY AMPHORA

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

16 in. (40.6 cm.) high

\$7,000-9,000

PROVENANCE:
Joan H. (1929-2020) and Dr. Paul A. (1926-2020) Marks, New York,
acquired circa early 1970s; thence by descent to the current owner.



•16

A CYPRIOT BICHROME-WARE POTTERY JUG

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

8 in. (20.3 cm.) high

\$4,000-6,000

PROVENANCE:
Joan H. (1929-2020) and Dr. Paul A. (1926-2020) Marks, New York,
acquired circa early 1970s; thence by descent to the current owner.



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

17

AN ATTIC POTTERY PITCHER

LATE GEOMETRIC PERIOD, CIRCA 720 B.C.

18 in. (45.7 cm.) high

\$40,000-60,000

PROVENANCE:

Reichelt Collection, Wiesbaden, acquired in Uruguay, 1960s.
with Galerie Günter Puhze, Freiburg, 1995 (*Kunst der Antike*, Katalog 11,
no. 163; 1995 calendar, ill. front cover).
Antiquities, Sotheby's, London, 12 June 1997, lot 306.

EXHIBITED:

Museum of Fine Arts, Boston, June-December 2001.

As is typical of the period, the surface of this pitcher is completely covered with geometric ornament, including a band of hatched meander on the body and complex hatched meander on the neck. Within two panels on the shoulders there is a horse in profile standing before a tripod. For the type, see figs. 35a & f in J.N. Coldstream, *Geometric Greece*.



18

A CORINTHIAN BLACK-FIGURED PANEL AMPHORA

ATTRIBUTED TO THE TYDEUS PAINTER, CIRCA 570-560 B.C.

14½ in. (36.8 cm.) high

\$10,000-15,000

PROVENANCE:

Private Collection, London.
The Property of a Lady; *Antiquities*, Christie's, London, 13 December 1995,
lot 222.

The Tydeus Painter was one of the last great painters who worked in Corinth. He takes his name from the amphora in the Louvre depicting Tydeus slaying Ismene. In addition to amphorai, he also painted oinochai, lekythoi, amphoriskoi and kraters. His best vases, like the name-vase, depict narrative subjects, but he also painted combats, riders and padded dancers. Combinations of white-bodied sphinxes, sirens, swans and cocks are common on his B-sides, or, as singletons on both sides of his less ambitious vases.

On the amphora presented here, one side features a siren while the other has a cock. Both sides have one or two rosettes in the field, with his characteristic colorful net-pattern framing the top of the panel, and a double row of rays above the foot. For the Tydeus Painter, see pp. 269-272 and 393-394 in D.A. Amyx, *Corinthian Vase-Painting of the Archaic Period*.



ANOTHER PROPERTY

19

AN ATTIC BLACK-FIGURED LIP-CUP

CIRCA 540 B.C.

8½ in. (21.9 cm.) diameter

\$15,000-20,000

PROVENANCE:

Private Collection, Switzerland, acquired by 1975, with N. Koutoulakis (1910-1996), Paris and Geneva. Private Collection, New York, acquired from the above, 1987. Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 25 October 2017, lot 64.

EXHIBITED:

Geneva, Musée Rath and Coligny, Martin Bodmer Foundation, *Art antique: Collections privées de Suisse romande*, 1975. Munich, Staatlichen Antikensammlungen, *Kunst der Schale, Kultur des Trinkens*, 1990.

PUBLISHED:

J. Dörig, *Art Antique: Collections Privées de Suisse Romande*, Geneva, 1975, no. 160.
 K. Vierneisel and B. Kaeser, *Kunst der Schale, Kultur des Trinkens*, Munich, 1990, pp. 86, 479, fig. 10.10.
 P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 109, n. 650. Beazley Archive Pottery Database no. 777.

The lip-cup was one of the favorite shapes of the Little Masters, who specialized in detailed miniature decoration. One variant features a human bust in the center of each side drawn in outline style rather than in the pure black figure technique. Most have a profile female head on each side, often with details in added red. The bearded male on one side of the cup presented here is unusual. For a related cup in Berlin painted by Sakonides see no. 42 in B. Cohen, ed., *The Colors of Clay, Special Techniques in Athenian Vases*.



THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

•20

AN ATTIC BLACK-FIGURED LEKYTHOS

CIRCA 520-500 B.C.

6¼ in. (15.8 cm.) high

\$7,000-9,000

PROVENANCE:

Antiquities, Sotheby's, London, 29 March 1971, lot 70. Art Market, Canada. *Antiquities*, Christie's, London, 5 July 2017, lot 112.

PUBLISHED:

Beazley Archive Pottery Database no. 13798.



ANOTHER PROPERTY

21

AN ATTIC BILINGUAL EYE-CUP

SIGNED BY PAMPHAIOS AS POTTER, CIRCA 520 B.C.

15¾ in. (40 cm.) diameter

\$30,000-50,000

PROVENANCE:

Antiquities, Sotheby's, New York, 8 December 1995, lot 65. Private Collection, New York, acquired from the above. Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 25 October 2017, lot 79.

PUBLISHED:

Beazley Archive Pottery Database no. 47042.

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

This unusually large bilingual eye-cup, not yet assigned to a specific painter, is by the same hand as on another signed by Pamphaios as potter, now in the Akademisches Kunstmuseum, Bonn (see Beazley Archive Pottery Database no. 200236).



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

•22

A GREEK BRONZE KANTHAROS

ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

7¾ in. (19.6 cm.) wide

\$6,000-8,000

PROVENANCE:

Baron Joseph van der Elst (1896-1971), Brussels and Biot, France; thence by descent. Property from the van der Elst Collection; *Antiquities*, Sotheby's, New York, 7 December 2001, lot 286.

EXHIBITED:

Museum of Fine Arts, Boston, February-August 2006.

This unusual cup is ornamented with incised details, including egg-and-dart on the splayed foot and a band of tongues above a lotus bud chain on the neck below the overhanging rim. Surmounting the two wide strap handles is a roaring lion with a stippled mane, facing inwards. For a related example from the Argive Heraion, with a single handle surmounted by a sphinx, now in the National Archaeological Museum, Athens, see no. 264 in C. Rolley, *Greek Bronzes*.



THE PROPERTY OF A SWISS SCHOLAR

•23

AN ATTIC TERRACOTTA ENTHRONED GODDESS

LATE ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

3 7/8 in. (9.8 cm.) high

\$4,000-6,000

PROVENANCE:

with Vitalis, Pandrossou Street, Athens.
with Heidi Vollmoeller (1916-2004), Zurich, acquired from the above, 1968 (Inv. no. 2878).
The Heidi Vollmoeller Collection, Christie's, London, 29 October 2003, lot 473.
with Galerie Günter Puhze, Freiburg, acquired from the above (*Kunst der Antike*, Katalog 18, 2004, no. 72).
Acquired by the current owner from the above, 2005.

EXHIBITED:

Zurich, Archäologische Sammlung, Universität Zürich, 2006-2010 (Loan no. L 1283).

PUBLISHED:

H.P. Isler, "Jahresbericht (April 2006 bis Februar 2007)," *Archäologische Sammlung der Universität Zürich*, vol. 33, 2007, p. 6.



THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

•24

AN ATTIC BLACK-FIGURED WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE LITTLE LION CLASS, CIRCA EARLY 5TH CENTURY B.C.

4 1/8 in. (11.7 cm.) high

\$6,000-8,000

PROVENANCE:

with Münzen und Medaillen, Basel.
Dr. Roland Hartmann (1922-2007), St. Gallen, Switzerland, acquired from the above, 1973; thence by descent.
Kunst- und Antiquitäten-Auktion, Auktion 148, Schuler, Zurich, 19, 21-23 March 2018, lot 1227.

The Little Lion Class takes its name from a group of lekythoi which feature a tapering body incurving sharply above the foot and are most often decorated on their shoulders with lions, as here, or other miniature decoration. The class is closely associated with the work of the Sappho Painter, who may have invented the shape (see p. 149 in J. Boardman, *Athenian Black Figure Vases*).



THE PROPERTY OF A SWISS SCHOLAR

•25

FIVE ATTIC VASE FRAGMENTS

CIRCA MID 6TH-LATE 5TH CENTURY B.C.

Comprising one from a black-figured lip-cup with a dog hunting a hare (circa 550-530 B.C.); one from a black-figured lip-cup attributed to the Tleson Painter with a striding sphinx (circa 540 B.C.); one from a red-figured kylix attributed to the Ambrosios Painter with the head of a youth wearing a wreath (circa 510-500 B.C.); one from red-figured krater attributed to the Group of Polygnotos with a bearded male figure and the ends of wings (circa 440-420 B.C.); and one from a red-figured kylix with a youth draped in a himation (circa late 5th century B.C.)

4¾ in. (11.7 cm.) long (fragment with a dog hunting a hare) (5)

\$5,000-7,000

PROVENANCE:

Black-figured lip-cup fragment (with a dog chasing a hare) and the black-figured lip-cup fragment (attributed to Tleson Painter): Dr. Volker Gross (1912-1993), Bad Nauheim, Germany. *A Private Collection of Greek Vases and Terracottas*, Christie's London, 3 July 1996, lot 46 (part).

Red-figured kylix fragment (attributed to the Ambrosios Painter): with H.A.C. Kunst der Antike, Basel, 1990 (*Werker antiker Kleinkunst*, Katalog 2, no. 74).

Acquired by the current owner from the above, 1990.

Red-figured krater fragment (attributed to the Group of Polygnotos): Dr. Volker Gross (1912-1993), Bad Nauheim, Germany. *A Private Collection of Greek Vases and Terracottas*, Christie's London, 3 July 1996, lot 71 (part). with Peter Sharrer, New Jersey, acquired from the above. Arthur S. Richter (1944-2016), Oakland, acquired from the above, 1996. *Antiquities*, Hindman Auctions, Chicago, 18 November 2021, lot 160.

Red-figured kylix fragment (with a youth draped in a himation): with H.A.C. Kunst der Antike, Basel. Acquired by the current owner from the above, 1994.

EXHIBITED:

Black-figured lip-cup fragment (attributed to the Tleson Painter): Munich, Antikensammlung, *Kunst der Schale, Kultur des Trinkens*, 16 September 1990-30 April 1991.

PUBLISHED:

Black-figured lip-cup fragment (with a dog chasing a hare): P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, pp. 6-7, n. 40; p. 222, n. 1354.

Black-figured lip-cup fragment (attributed to the Tleson Painter): K. Vierneisel and B. Kaeser, eds., *Kunst der Schale, Kultur des Trinkens*, Munich, 1990, pp. 171, 481, no. 28.3. P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, pp. 204, 219, no. 405, pl. 111,d. Beazley Archive Pottery Database no. 31920.



ANOTHER PROPERTY

•26

A GREEK BRONZE ILLYRIAN HELMET

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

8¾ in. (22.2 cm.) high

\$10,000-15,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv. Acquired by the current owner from the above, 1977.



PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

•27

A GREEK ALABASTER ALABASTRON
CIRCA 5TH CENTURY B.C.

6¼ in. (16 cm.) high

\$3,000-5,000

PROVENANCE:

Louis-Auguste Dozon (1822-1890), Châlons-sur-Marne, France; thence by continuous descent within the family.
Louis-Auguste Dozon (1822-1890), Collection du Consul de France;
Archéologie & Art Islamique, Hôtel des Ventes de Monte-Carlo, Monte Carlo, 6 May 2018, lot 11 (part).



THE PROPERTY OF A SWISS SCHOLAR

•28

A BOEOTIAN TERRACOTTA GODDESS
CLASSICAL PERIOD, CIRCA MID 5TH CENTURY B.C.

9½ in. (24.1 cm.) high

\$6,000-8,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel; thence by continuous descent within the family.
Kunst- & Antiquitätenauktion, Auktion 155, Schuler Auktionen AG, Zurich, 9 and 11-13 December 2019, lot 1254.



•29

A GREEK TERRACOTTA APPLIQUÉ OF A ROOSTER
LATE ARCHAIC TO EARLY CLASSICAL PERIOD, CIRCA
EARLY 5TH CENTURY B.C.

3½ in. (8.8 cm.) long

\$2,000-3,000

PROVENANCE:

Dr. Ernst Pfuhl (1876-1940), Basel, the distinguished archaeologist and art historian.

Ägyptische, griechische, etruskische, römische Altertümer: Sammlung Prof. Dr. Ernst Pfuhl, Basel, Galerie Fischer, Luzerne, 21 May 1941, lot 211.

with H.A.C. Kunst der Antike, Basel.

Acquired by the current owner from the above, 1991.

PUBLISHED:

P. Jacobsthal, *Die Melische Reliefs*, Berlin, 1931, p. 91, no. 13 (said to be Boeotian).



30

**A GREEK TERRACOTTA SIMA WITH A LION HEAD
WATERSPOUT**

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

23 in. (58.4 cm.) long

\$10,000-15,000

PROVENANCE:

with Münzen und Medaillen, Basel.

Acquired by the current owner from the above, 1987.

Waterspouts lining the sima, the gutter-like element that encircled Greek buildings, were used to channel rainwater away from the structure to prevent flood damage. As J. Neils remarks (p. 158 in A.P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*), "Effective functionally as well as visually, lion head spouts were ubiquitous in the ancient Mediterranean." For a similar example from Taras, see no. 54 in M. Mertens-Horn, *Die Löwenkopf-Wasserspeier des griechischen Westens im 6. und 5. Jahrhundert v. Chr.*



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

•31

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO PASEAS, SIGNED BY THE POTTER PHEIDIADES, CIRCA 520 B.C.

5¾ in. (14.6 cm.) high

\$7,000-9,000

PROVENANCE:

Dr. Volker Gross (1912-1993), Bad Nauheim, Germany.
A Private Collection of Greek Vases and Terracottas, Christie's, London, 5 July 1996, lot 65.

PUBLISHED:

M. Iozzo, "9 Plates by Paseas," in J.H. Oakley, ed., *Athenian Potters and Painters*, vol. III, Oxford and Philadelphia, 2014, pp. 87-90, figs. 20-21, n. 79.
 Beazley Archive Pottery Database no. 20376.

Paseas was an accomplished painter of the late Archaic Period who worked in both black and red figure. His name is known from his signature on a fragmentary black-figured plaque found on the Acropolis in Athens. Today he is best known as a specialist of red-figured plates, where, together with his contemporary Epiktetos, he created high quality works that display exceptional compositional balance and style (see p. 82 in M. Iozzo, *op. cit.*). In addition to plates and plaques, he also painted a few cups (kylikes and kantharoi), an alabastron and several lekythoi.

The form of the lekythos presented here and the placement of some of its floral ornament is quite unusual – note the molding below the echinus mouth, the circular shape of the handle, and how the shoulder palmettes also occupy part of the vessel neck. The body of the vessel has three revelers evenly spaced, on a net-pattern groundline. The central figure holds a barbiton and a plektron. There are traces of inscriptions in the field, palmettes and tendrils below the handles, a band of tongues high on the neck, and the potter's signature on the vessel rim, "Pheidiades Epoiesen." Pheidiades' name is also known from kalos inscriptions on two vases by Smikros (p. 90 in Iozzo, *op. cit.*).



ANOTHER PROPERTY

•32

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE BOWDOIN PAINTER, CIRCA 480-470 B.C.

9½ in. (24.1 cm.) high

\$6,000-8,000

PROVENANCE:

Antiquities, Sotheby's, London, 9 December 1985, lot 263.
 John R. Orr (1946-2017), Toledo, OH, acquired 1980s; thence by descent.
Antiquities, Auction 110, Arte Primitivo, New York, 22-24 May 2023, lot 53.

PUBLISHED:

Beazley Archive Pottery Database no. 14907.



THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

•33

AN ATTIC RED-FIGURED SKYPHOS

ATTRIBUTED TO THE GROUP OF FERRARA T.981, CIRCA 460 B.C.

6 in. (15.2 cm.) high

\$7,000-9,000

PROVENANCE:

Kunstwerke der Antike, Auktion XXVI, Münzen und Medaillen, Basel, 5 October 1963, lot 141.

Private Collection, Paris, acquired by 1971.

Un hôtel particulier en Normandie: Les collections d'un aventurier, Beaussant-Lefèvre & Associés, Paris, 3 December 2022, lot 35.

PUBLISHED:

J.D. Beazley, *Attic Red-Figured Vase-Painters*, second edition, vol. II, Oxford, 1963, vol II, p. 1676, no. 8bis.

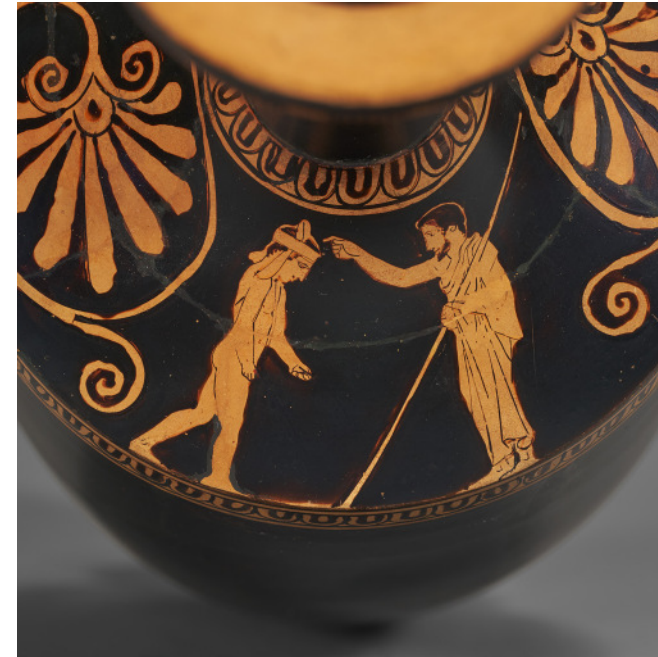
J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 436, no. 8bis.

C. Bérard, et al., eds., *Images et société en Grèce ancienne: l'iconographie comme méthode d'analyse*, Lausanne, 1987, p. 146, fig. 1.

N. Dietrich, *Figur ohne Raum? Bäume und Felsen in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.*, Berlin, 2010, p. 443, fig. 368.

Beazley Archive Pottery Database no. 275423.

One side depicts a woman seated on a rock, clad in a peplos and himation and wearing a diadem, with a thyrsos before her. The other side features a similarly clad woman wearing a sakkos gesturing toward a thyrsos leaning on an outcrop. While the thyrsos connects the women to the realm of Dionysos, C. Bérard (op. cit.) suggests that they have not yet completed the rites that would officially place them in the company of the god. They are candidates waiting in anticipation and preparation to join his retinue, with the thyrsos before them symbolizing their aspirations.



THE PROPERTY OF A SWISS SCHOLAR

34

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE PHIALE PAINTER, CIRCA 440-430 B.C.

13 3/8 in. (34.6 cm.) high

\$10,000-15,000

PROVENANCE:

Dr. Jacob Hirsch (1874-1955), Geneva and New York, acquired by 1942; thence by descent.

Bedeutende Kunstwerke aus dem Nachlass Dr. Jacob Hirsch, Adolph Hess AG, Lucerne, 7 December 1957, lot 28.

Möbel, Bedeutende Gemälde alter und neuer Meister, Ikonensammlung, etc., Galerie Fischer, Lucerne, 16-20 November 1976, lot 1486.

Private Collection, Basel, acquired by 1990.

with Jean-David Cahn, Basel.

Acquired by the current owner from the above, 2014.

PUBLISHED:

J.D. Beazley, *Attic Red-Figured Vase-Painters*, Oxford, 1942, p. 658, no. 96.

J.D. Beazley, *Attic Red-Figured Vase-Painters*, second edition, vol. II, Oxford, 1963, p. 1022, no. 133.

T.H. Carpenter, et al., *Beazley Addenda*, second edition, Oxford, 1989, p. 316, no. 1022.133.

J. H. Oakley, *The Phiale Painter*, Mainz, 1990, pp. 53, 87-88, no. 133, pls. 105a, 106a.

R. Panvini and F. Giudice, eds., *Ta Attika: Veder greco a Gela: Ceramiche attiche figurate dall'antica colonia*, Rome, 2003, p. 125, no. 288; p. 392, no. L41.

Beazley Archive Pottery Database no. 214314.





•35

AN ATTIC WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE REED PAINTER, CIRCA 430-420 B.C.

11½ in. (28.8 cm) high

\$7,000-9,000

PROVENANCE:

Dr. Raymond Muehlon (1911-1983), Biel, acquired by 1961; thence by descent with Galerie Günter Puhze, Freiburg, 2017 (*Kunst der Antike*, Katalog 31, no. 63).

Acquired by the current owner from the above, 2020.

EXHIBITED:

Biel, Städtische Galerie, *Kunstwerke der Antike in Bieler Privatbesitz*, 10 March-15 April 1962.

Solothurn, Zentralbibliothek, *Antike Kunst aus Privatbesitz Bern - Biel - Solothurn*, 21 October-3 December 1967.

PUBLISHED:

M. Schmidt, et al., *Kunstwerke der Antike in Bieler Privatbesitz*, Biel, 1962, no. 54.

J.D. Beazley, *Attic Red-Figured Vase-Painters*, second edition, vol. II, Oxford, 1963, p. 1692, no. 101bis.

H. Jucker and H. Schmid, *Antike Kunst aus Privatbesitz Bern - Biel - Solothurn*, Solothurn, 1967, p. 45, no. 132.

Beazley Archive Pottery Database no. 275552.



•36

AN ATTIC RED-FIGURED SQUAT LEKYTHOS

ATTRIBUTED TO THE CIRCLE OF THE MEIDIAS PAINTER, CIRCA 420-400 B.C.

5½ in. (13.9 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, France (Dr. B or M.C.).

Objets antiques et du Moyen Age: Marbres, orfèvrerie, verrerie, céramique, bronzes, ivoires, Provenant des Collections du Dr. B. et de M.C., Me. Lair Dubreuil, Hôtel Drouot, Paris, 19-21 May 1910, lot 193.

Arthur Sambon (1867-1947), Paris.

Objets d'art et de haute curiosité de l'antiquité, du Moyen age, de la Renaissance et autres...Formant la Collection de M. Arthur Sambon, Me. Lair Dubreuil, Galerie Georges Petit, Paris, 25-28 May 1914, lot 107.

Kunstwerke der Antike, Münzen und Medaillen, Basel, 30 June 1956, lot 141.

Private Collection, Riehen, Switzerland; thence by descent with Jean-David Cahn AG, Basel.

Acquired by the current owner from the above, 2020.

PUBLISHED:

N. Himmelmann-Wildschütz, "Zur knidischen Aphrodite I," *Marburger Winckelmann-Programm 1957*, Marburg, 1957, p. 13, figs. 4-5.

A. Delivorrias, et al., "Aphrodite," *Lexicon Iconographicum Mythologiae Classicae*, vol. II, Zurich and Munich, 1984, pt. 1, p. 47, no. 369; pt. 2, p. 35, no. 369.

W. Oenbrink, *Das Bild im Bilde: Zur Darstellung von Götterstatuen auf Griechischen Vasen*, Frankfurt, 1997, pp. 89-91, no. B7; p. 434, pl. 22, c.

M. de Cesare, *Le statue in immagine: Studi sulle raffigurazioni di statue nella pittura vascolare greca*, Rome, 1997, p. 68, fig. 22; p. 251, no. 159; p. 284, no. 387.

Beazley Archive Pottery Database no. 8717.

Digital LIMC Database no. 39084.

Centered on the body of this lekythos is an archaic cult statue of Aphrodite, in added white, holding a phiale in each hand. To the left is a female figure, likely the goddess herself, seated on a tendril, looking back towards the statue. To the right, a winged nude Eros crouches above tendrils and offers a beaded fillet to the statue. The scene is framed below by a band of ovolo, with laurel above, the berries highlighted by gilding, with tongues on the neck and palmettes and tendrils below the handle. For a squat lekythos attributed the Manner of the Meidias Painter, also centered by a cult statue of Aphrodite, now in the Ashmolean, see no. MM 80 in L. Burn, *The Meidias Painter*.



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

37

AN ATTIC RED-FIGURED FIGURAL MUG IN THE FORM OF IO
 ATTRIBUTED TO CLASS W: THE PERSIAN CLASS (SUB-MEIDIAN),
 CIRCA 400 B.C.

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

\$40,000-60,000

PROVENANCE:

with Gallery Udea, Tokyo, 1981 (*Ancient Oriental Art*, n.p.).
 with Mitsukoshi Department Store, Japan.
 Private Collection, Japan, acquired from the above, 1986.
 Property from a Gentleman's Collection; *Antiquities*, Christie's, New York, 5-6
 December 2001, lot 450.

PUBLISHED:

Minerva, March/April 2002, p. 18, fig. 13.
 Beazley Archive Pottery Database no. 9024566.

The mug is mold-made in the form of the head of Io, with bovine horns and ears and long, wavy, center-parted hair tied in a top-knot. Her face has tawny flesh-tones in support of her bovine character. On the vessel neck Io is seated to the right, facing Hermes, who walks away but looks back. There is a band of ovolo below the scene, with palmettes and tendrils framing the strap handle.

This figural mug may be the only surviving example made in Athens depicting Io. Another Class W mug in the form of woman wearing a Persian cap is close in style, including the facial features and especially the treatment of the hair, and too the details of the drapery on the seated figure and of the framing palmettes and tendrils on the vessel neck (see J.D. Beazley, *Corpus Vasorum Antiquorum*, Oxford, Fasciule I, pl. IV,7-8). For a later figural kantharos depicting Io from Apulia, associated with the Iliupersis Painter, see no. 86 in N. Icard-Gianolio, "Io," *LIMC*, vol. V.

Io was a priestess of Hera in Argos who attracted the amorous attentions of Zeus. To hide his indiscretions, Zeus covered the land of Argos in heavy clouds, but this only attracted Hera's curiosity. When Zeus became aware of Hera's presence, he transformed Io into a heifer. Hera promptly asked Zeus to give her the heifer as a present, and to prevent Zeus from transforming her back into female form, Hera tethered her to a tree in her sacred olive grove at Argos under the watchful gaze of the hundred-eyed giant Argos. Once Hera's attention was elsewhere, Zeus dispatched his son Hermes to steal Io away, but he was forced to kill the giant. Hera honored the giant by placing his eyes on the plumage of the peacock, and then unleashed a gadfly to continually sting Io. She would eventually wander to Egypt, where Zeus restored her (see H.J. Rose, "Io," in *Oxford Classical Dictionary*).



38

AN ATTIC RED-FIGURED FISH-PLATE
 ATTRIBUTED TO THE ALCÁCER DO SAL PAINTER, CIRCA 380 B.C.

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

\$15,000-20,000

PROVENANCE:

Private Collection, Sorengo, Switzerland, acquired by 1990.
 with Charles Ede, London, 1995 (*Pottery from Athens*, vol XIV, no. 21).
 Acquired by the current owner from the above, 1995.

PUBLISHED:

I. McPhee and A.D. Trendall, *Addenda to Greek Red-figured Fish-Plates*, Basel, 1990, pp. 36-37, no. 66b, pl. 8,4.

This plate is decorated with four bream, three large and one small, with a small fish, perhaps a sardine, and a wave pattern on the rim. The painter takes his name from a fish-plate found at Alcácer do Sal, Portugal, and now in Lisbon (see no. 69 in I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*).



THE PROPERTY OF A SWISS SCHOLAR

•39

A TARENTINE TERRACOTTA SEATED GODDESS
CLASSICAL PERIOD, CIRCA EARLY 4TH CENTURY B.C.

9½ in. (23.1 cm) high

\$8,000-12,000

PROVENANCE:

Tom Virzi (1881-1974), New York.
with H.A.C. Kunst der Antike, Basel, 1994 (*50 Bildwerke aus Ton*, Katalog 6,
no. 28).
Acquired by the current owner from the above, 1998.

EXHIBITED:

Zurich, Archäologische Sammlung, Universität Zürich, 2006-2010 (Loan no.
L 1287).

PUBLISHED:

H.P. Isler, "Jahresbericht (April 2006 bis Februar 2007)," *Archäologische
Sammlung der Universität Zürich*, vol. 33, 2007, p. 6.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

40

A GREEK BRONZE BOX MIRROR
LATE CLASSICAL PERIOD, CIRCA MID 4TH CENTURY B.C.

4¾ in. (12 cm.) diameter

\$8,000-12,000

PROVENANCE:

The Ophiuchus Collection, New York and London, acquired by 1989.
with Oliver Forge and Brendan Lynch, London.
with Fortuna Fine Arts, New York, acquired from the above, 2012.
Acquired by the current owner from the above, 2023.

PUBLISHED:

I. Love, *Ophiuchus Collection*, Florence, 1989, pp. 106-107, no. 18.

For a similar examples also depicting profile female heads, see nos. 371-372
in M. Comstock and C.C. Vermeule, *Greek, Etruscan and Roman Bronzes in
the Museum of Fine Arts, Boston*. Two identical inscriptions to the reverse of
the mirror and case read "ΣΑΙ ΧΑΛΚΗ," or "[?] in bronze."



THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

•41

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

7⁷/₈ in. (20 cm.) high

\$3,000-5,000

PROVENANCE:
Count Antoine Seilern (1901-1978), the Anglo-Austrian art collector and historian, London; thence by descent.
The Estate of the Late Count Antoine Seilern, Sold by Order of the Beneficiaries; *Antiquities*, Christie's, London, 2 July 1982, lot 243.
Private Collection, New Jersey, acquired from the above.
Property from a New Jersey Private Collection; *Antiquities*, Christie's, New York, 29 April 2019, lot 149 (part).
with Charles Ede, London, acquired from the above (*Greek Black Glaze*, 2021, pp. 52-53).
Acquired by the current owner from the above, 2021.



THE PROPERTY OF A SWISS SCHOLAR

42

A BOEOTIAN BLACK-GLAZED KANTHAROS
CIRCA MID TO LATE 5TH CENTURY B.C.

11⁷/₈ in. (30.1 cm.) high

\$6,000-8,000

PROVENANCE:
Private Collection, U.K., 1960s.
The Property of a Gentleman; *Antiquities*, Sotheby's, London, 12 June 1997, lot 298 (part).
with H.A.C. Kunst der Antike, Basel.
Acquired by the current owner from the above, 1997.

EXHIBITED:
Kunstmuseum Bern, *Im Glanz der Götter und Heroen: Meisterwerke antiker Glyptik aus der Stiftung Leo Merz*, 17 October 2003-8 February 2004.
Zürich, Archäologische Sammlung, Universität Zürich, 2006-2010 (Loan no. L 1277).

PUBLISHED:
D. Willers and L. Raselli-Nydegger, *Im Glanz der Götter und Heroen: Meisterwerke antiker Glyptik aus der Stiftung Leo Merz*, Mainz, 2003, p. 6, no. L1.
H.P. Isler, "Jahresbericht (April 2006 bis Februar 2007)," *Archäologische Sammlung der Universität Zürich*, vol. 33, 2007, p. 6.



ANOTHER PROPERTY

43

A SICILIAN POTTERY ASKOS IN THE FORM OF SKYLLA
 ATTRIBUTED TO THE SELINUNTE GROUP, CIRCA MID 5TH CENTURY
 B.C.

6 7/8 in. (17.4 cm.) long

\$7,000-9,000

PROVENANCE:

Antiquities, Sotheby's, London 29 March 1971, lot 120.
 Herbert James Powell Bomford (1896-1979), London; thence by descent.
 The Bomford Collection of Ancient Terra-Cotta Figures: The Property of the
 late H.J.P. Bomford, Esq.; *Antiquities*, Sotheby's, London, 10 July 1979, lot 270.
Antiquities, Sotheby's, London, 5 July 1982, lot 292.
Antiquities, Sotheby's, London, 17 May 1983, lot 296.
 with Royal-Athena Galleries, New York.
 Clark Collection, MI, acquired from the above, 1983.
 with Royal-Athena Galleries, New York, 2005 (*Art of the Ancient World*, vol.
 XVI, no. 109).
 with Phoenix Ancient Art, New York and Geneva, acquired from the above,
 2004 (*Argos: The Dog in Antiquity*, 2022, no. 39).

EXHIBITED:

Oxford, Ashmolean Museum, *Ancient Glass, Jewellery and Terracottas from the
 Collection of Mr. and Mrs. James Bomford*, 20 November-12 December 1971.
 Detroit Institute of Art, 1983-2004.

PUBLISHED:

B. Heldring, *Sicilian Plastic Vases*, Utrecht, 1981, p. 86, no. 14.
 P.R.S. Moorey, *Ancient Glass, Jewellery and Terracottas from the Collection of
 Mr. and Mrs. James Bomford*, Oxford, 1971, p. 58, no. 148.



PROPERTY FROM A PRIVATE U.S. COLLECTION

•44

A LUCANIAN RED-FIGURED SKYPHOS
 ASSOCIATED WITH THE INTERMEDIATE GROUP, CIRCA 400-380
 B.C.

8 in. (20.3 cm.) wide

\$5,000-7,000

PROVENANCE:

with Galerie Samarcande, Paris, acquired by 1992.
Collection Galerie Samarcande, Art d'Asie, art d'Orient et Islam, antiques,
 Paul Renaud, Drouot Richelieu, Paris, 7-8 October 1996, lot 368.
Antiquities, Sotheby's, New York, 13 June 2002, lot 245.



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

45

A LUCANIAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE BROOKLYN-BUDAPEST PAINTER, CIRCA 395-375 B.C.

14 1/8 in. (35.8 cm.) high

\$50,000-70,000

PROVENANCE:

with Acanthus Gallery, New York, by 1997.
Acquired by the current owner from the above, 1998.

EXHIBITED:

Museum of Fine Arts, Boston, September 2000-July 2005.

PUBLISHED:

M. Dennert, "Elektra I," *Lexicon Iconographicum Mythologiae Classicae*, Suppl. I, Düsseldorf, 2009, pt. 1, p. 195, no. add.6; pt. 2, p. 96, no. add.6.

Depicted on the obverse is the opening scene of the *Choephoroi* (Libation Bearers), the second play of Aeschylus' trilogy, the *Oresteia*. Agamemnon, King of Argos, had been forced to sacrifice his daughter Iphigenia to appease Artemis, whom he had offended by boasting that he was the better hunter. Artemis delayed the departure of the fleet to Troy by adversely affecting the winds until the sacrifice was complete. Upon his return from Troy, Agamemnon was murdered by his wife Clytemnestra and her lover Aegisthus. Many years later, Agamemnon's son Orestes, together with his cousin Pylades, are ordered by Apollo to avenge the killing of his father.

When they arrive on Argos, Orestes meets his sister Elektra at the tomb of their father, and explains to her his plans for exacting revenge.

Elektra is seated on an altar before the tomb, enveloped in a chiton and himation, resting her veiled head on her right hand. To the right stands Orestes, nude but for boots, a chlamys and a petasos over his shoulders. He is armed with a sword and two spears. To the left stands Pylades, similarly clad and armed, excluding the boots. The tomb takes the form of a beribboned slender column or stele surmounted by a fluted two-handled dish filled with offerings.

The Brooklyn-Budapest Painter takes his name from a column-krater in Brooklyn representing the earlier phase of his career and a nestor in Budapest typical of his more mature style. A.D. Trendall and A. Cambitoglou considered him "one of the most important of the second generation of Early Lucanian vase-painters" (p. 107 in *The Red-figured Vases of Apulia*, vol. I). He painted mostly Dionysiac and other genre subjects but occasionally ventured into some mythological scenes, or as here, scenes from the theater. One of his close followers, the Choephoroi Painter, treated the subject of the encounter of Orestes and Elektra in similar fashion on several of his vases (see pls. III.1.4 & 5 in Trendall and T.B.L. Webster, *Illustrations of Greek Drama*). The reverse of the bell-krater presented here is unusual for the artist in that rather than the standard three draped youths, the central and right figure are bearded old men of considerable character.





46

AN APULIAN RED-FIGURED VOLUTE-KRATER

ATTRIBUTED TO THE DIJON PAINTER, CIRCA 380-360 B.C.

23½ in. (59.6 cm.) high

\$70,000-90,000

PROVENANCE:

with Acanthus Gallery, New York.
Acquired by the current owner from the above, 1999.

PUBLISHED:

M. Dennert, "Elektra I," *Lexicon Iconographicum Mythologiae Classicae*, Suppl. I, Düsseldorf, 2009, pt. 1, p. 194, no. add.1; pt. 2, p. 95, no. add.1.

Depicted on this elegant volute-krater is the opening scene of the *Choephoroi* (Libation Bearers), the second play of Aeschylus' trilogy, the *Oresteia*. On the obverse, Elektra is seated on a low altar in front of the tomb, wearing a chiton and himation which veils her head. Behind her is an offering, an amphora, brought to the tomb by order of Clytemnestra. To the right stand Orestes, wearing boots, a chlamys and a pilos helmet, holding a hydria and two spears, together with Pylades, wearing a chlamys and a petasos, also holding two spears. To the left stands Elektra's maid, wearing a peplos and holding a parasol. The tomb takes the form of a stele ornamented with a palmette and tendrils, surmounted by two sphinxes each with a kalathos atop her head.

The three-figured scene on the reverse, probably not connected to that on obverse, is centered by a nude youth seated on his chlamys, holding a pilos and two spears, with a shield below. Before him stands a youth with a spear and shield, with a tree between them, and behind is a draped woman holding a phiale and an oinochoe.

The opening scene from the *Choephoroi* appears only once on Attic vases, on a red-figured skyphos by the Penelope Painter (see no. 20 in M.L. Hart, ed., *The Art of Ancient Greek Theater*). The subject was much more popular with South Italian vase-painters, especially in Lucania and Apulia (see pp. 41-44 in A.D. Trendall and T.B.L. Webster, *Illustrations of Greek Drama*, and nos. 21 & 22 in Hart, op. cit.). A veiled Elektra was similarly depicted seated on the steps of the tomb on a Lucanian pelike and hydria by the Choephoroi Painter (pls. III.1.4 & 5 in Trendall and Webster, op. cit.). The Dijon Painter, who takes his name from a bell-krater in that city, was considered by Trendall to be "one of the most important vase-painters of the 'Plain' style" (*The Red-figured Vases of Apulia*, vol. I, p. 146). Like his contemporaries, he favored Dionysiac themes, scenes with Oscan warriors, and occasionally mythology and drama, as here. He was chiefly a painter of bell-kraters; the volute-krater presented here is the only known example assigned to him.





THE PROPERTY OF A SWISS SCHOLAR

47

AN APULIAN RED-FIGURED SQUAT LEKYTHOS
 ASSOCIATED WITH THE ILIUPERSIS PAINTER, CIRCA 370-350 B.C.
 8¼ in. (20.9 cm.) high
 \$7,000-9,000

PROVENANCE:
 Art Market, Zurich, by 1978 (probably with Galerie Heidi Vollmoeller).
 Private Collection, Aarau, Switzerland, acquired from the above; thence by
 descent to the current owner.

EXHIBITED:
 Zurich, Archäologische Sammlung, Universität Zürich, 1994-1996 (Loan no. L
 990) and 2006-2010 (Loan no. L 1279).
 Kunstmuseum Bern, *Im Glanz der Götter und Heroen: Meisterwerke antiker
 Glyptik aus der Stiftung Leo Merz*, 17 October 2003-8 February 2004.

PUBLISHED:
 A.D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, vol. 1,
 Oxford, 1978, p. 208, no. 131, pl. 66, 4a-b.
 H.P. Isler, "Jahresbericht (April 1994 bis März 1995)," *Archäologische
 Sammlung der Universität Zürich*, vol. 21, 1995, p. 6.
 D. Willers and L. Raselli-Nydegger, *Im Glanz der Götter und Heroen:
 Meisterwerke antiker Glyptik aus der Stiftung Leo Merz*, Mainz, 2003, p. 6, no.
 L3.
 H.P. Isler, "Jahresbericht (April 2006 bis Februar 2007)," *Archäologische
 Sammlung der Universität Zürich*, vol. 33, 2007, p. 6.



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

48

AN APULIAN RED-FIGURED KNOB-HANDLED PATERA
 ATTRIBUTED TO THE PERRONE-PHRIXOS GROUP, CIRCA 340 B.C.
 11¼ in. (29.8 cm.) diameter
 \$40,000-60,000

PROVENANCE:
 with Acanthus, New York.
 Acquired by the current owner from the above, 1998.

In the *Iliad*, Homer explores the story of Achilles, the greatest of the Greek
 heroes. Early in the Trojan War, Achilles led a successful assault and was
 subsequently given the captive Briseis, wife of Mynes, son of the King of
 Lyrnessus, as a prize. Following an argument over Briseis with Agamemnon,
 the leader of the Achaeans, Achilles relented and gave her up. Feeling
 disrespected, he prays to his mother, the Nereid Thetis, for the restoration of
 his lost honor, who advises him not to rejoin the battle until she speaks with
 Zeus. When the Trojans began to burn the Achaean ships, Achilles refused
 to fight, but he sent his friend Patroklos into battle, dressed in his armour, to

take his place. In the ensuing battle, Patroklos is killed by the Trojan prince
 Hektor, who stripped him of Achilles' armour. Thetis later consoles her
 grieving son by vowing to get a new set for him forged by Hephaistos (see pp.
 203-204 in T.H. Carpenter, *Art and Myth in Ancient Greece*).

On the interior of the patera presented here, two Nereids, one of whom must
 be Thetis, ride on sea creatures and bring the newly-fabricated armour to
 Achilles. One holds a cuirass while riding on a hippocamp. In the field there is a bream,
 a dolphin, an octopus and a small spotted fish around a central rosette
 framed by a band of wave pattern. The scene appears on Attic and South
 Italian vases beginning in the second half of the 5th century B.C., perhaps
 inspired by Aeschylus' lost play, *Nereids* (Carpenter, op. cit., p. 204).

For the Perrone-Phrixos Group see A.D. Trendall and A. Cambitoglou, *The
 Red-figured Vases of Apulia*, vol. II, pp. 522-529 and I. McPhee and A.D.
 Trendall, *Greek Red-figured Fish-plates*, pp. 123-127.



•49
AN APULIAN POTTERY FIGURAL CHOUS IN THE FORM OF ZEUS-AMMON

CIRCA MID 4TH CENTURY B.C.

4½ in. (11.4 cm.) high

\$7,000-9,000

PROVENANCE:
 with Acanthus, New York.
 Acquired by the current owner from the above, 1999.

The Egyptian god Amun had an oracular temple at the Siwa Oasis in Egypt's western desert. The cult became known to the Greeks following the establishment of the nearby colony of Cyrene circa 630 B.C., where a syncretistic version of the god was worshipped. Images of Zeus-Ammon take the form of a bearded Zeus combined with the ram's horns of Amun, as first seen on the coins of Cyrene minted circa 520-480 B.C. (see nos. 99 and 102 in J. Lecland and G. Clerc, "Ammon," *LMC*, vol. I). The oracle rivalled those at Delphi and Dodona. His presence in Apulia is attested on a red-figured lekythos, where he is shown enthroned in a temple (see pl. XL1,1 in A.D. Trendall and A. Cambitoglou, *Second Supplement to The Red-figured Vases of Apulia*).



LEGACY OF COLOR: THE COLLECTION OF NICOLE EMMERICH TEWELES

•50
A GREEK RED-FIGURED OWL SKYPCHOS

SOUTH ITALIAN, CIRCA MID 4TH CENTURY B.C.

5½ in. (13.9 cm) wide

\$2,000-3,000

PROVENANCE:
 with André Emmerich Gallery, New York.
 Nicole Emmerich Teweles (1927-2023), Milwaukee, acquired from the above, 1987; thence by descent to the current owner.



•51

AN APULIAN RED-FIGURED PLATE

ATTRIBUTED TO THE T.P.S. GROUP, CIRCA 340-320 B.C.

6 5/8 in. (16.8 cm.) diameter

\$1,200-1,800

PROVENANCE:

with André Emmerich Gallery, New York.
Nicole Emmerich Teweles (1927-2023), Milwaukee, acquired from the above,
1987; thence by descent to the current owner.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured
Vases of Apulia*, pt. II, London, 1992, p. 209, no. 163b.



VARIOUS PROPERTIES

52

AN APULIAN RED-FIGURED AMPHORA

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

17 in. (43.1 cm.) high

\$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, London, 14 July 1975, lot 201.
with Kokusai Bijutsu, Ltd., Tokyo, 1975 (*Catalogue 3*, no. 111).
Property from a Japanese Private Collection; *Antiquities*, Sotheby's, New York,
5 June 2008, lot 88.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, vol. II,
Oxford, 1982, p. 600, no. 372.



53

53
A LARGE CANOSAN TERRACOTTA GODDESS
 HELLENISTIC PERIOD, CIRCA 300-250 B.C.

20½ in. (52 cm.) high

\$10,000-15,000

PROVENANCE:
 Pierre (1900-1993) and Claude (1928-2018) Vérité, Paris, acquired between 1930-1960.
Archéologie: Collection Pierre et Claude Vérité, Christie's, Paris, 20 December 2011, lot 55.

This large and impressive mold-made terracotta figure depicts a goddess, likely Persephone or Aphrodite. She stands leaning on a pillar with both arms projecting forward, once holding attributes, now lost, either pomegranates if Persephone or apples if Aphrodite. The goddess wears a peplos and a himation, and her head is surmounted by a high polos or kalathos. The figure was once coated with a white slip and was further enhanced by the addition of other colors, including blue, pink and purple. A related example but without the polos is in the Museum of Fine Arts, Boston, accession number 1981.389.



54

THE PROPERTY OF A SWISS SCHOLAR

54
A GREEK TERRACOTTA FEMALE FIGURE
 HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

8½ in. (20.6 cm.) high

\$7,000-9,000

PROVENANCE:
 Adalbert Freiherr von Lanna (1836-1909), Prague; thence by descent.
Sammlung des Freiherrn Adalbert von Lanna, Prag, part II, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 21-28 March 1911, lot 1507.
 with H.A.C. Kunst der Antike, Basel.
 Dr. R. Uebersax, acquired from the above, 1992.
 with Jean-David Cahn AG, Basel.
 Acquired by the current owner from the above, 2020.



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

55

A GREEK MARBLE HERO RELIEF

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

21 5/8 in. (54.9 cm.) long

\$15,000-20,000

PROVENANCE:

Private Collection, New York (possibly Pinto Collection, according to label adhered to underside of base).
Property from a New York Private Collection; *Antiquities*, Sotheby's, New York, 8 December 2000, lot 52.

EXHIBITED:

Museum of Fine Arts, Boston, December 2000-March 2001.

The relief takes the form of a naiskos framed on either side by pilasters that support an epistyle and a cornice with antefixes. Within the naiskos, the hero or god reclines on a draped kline, leaning on pillows with his left elbow and holding a phiale in his right hand. Before him is a tripod table with feline legs, its circular top laden with food. At the end of the kline is a seated draped woman, her feet resting on a footstool, holding a snake in her hands. At the foot of the bed, a serving boy in a short chiton holds an oinochoe as he prepares to draw wine from a volute-krater on a stand.

Related hero reliefs with banquets scenes were dedicated throughout mainland and east Greece from the late 4th to the early 3rd century B.C. A number of them have been found in the context of Asclepieia, and many, including the example presented here, depict snakes, which are associated with healing, but it is not clear if these reliefs were dedicated to the god or if they served funerary purposes (see chapter II, "Heroenreliefs," in N. Himmelmann, *Der Ausruhende Herakles*).



PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

56

A GREEK MARBLE FEMALE HEAD

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

6 1/4 in. (16 cm.) high

\$8,000-12,000

PROVENANCE:

Private Collection, Basel.
with Ariadne Galleries, New York and London, acquired from the above, 1980s.
Acquired by the current owner from the above, 2005.



57

LEGACY OF COLOR: THE COLLECTION OF NICOLE EMMERICH TEWELES

57

A GREEK MARBLE APHRODITE

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

20¾ in. (52.7 cm.) high

\$120,000-180,000

PROVENANCE:

with André Emmerich Gallery, New York, 1988 (*Classical Antiquities*, no. 1). Nicole Emmerich Teweles (1927-2023), Milwaukee, acquired from the above, 1989; thence by descent to the current owner.

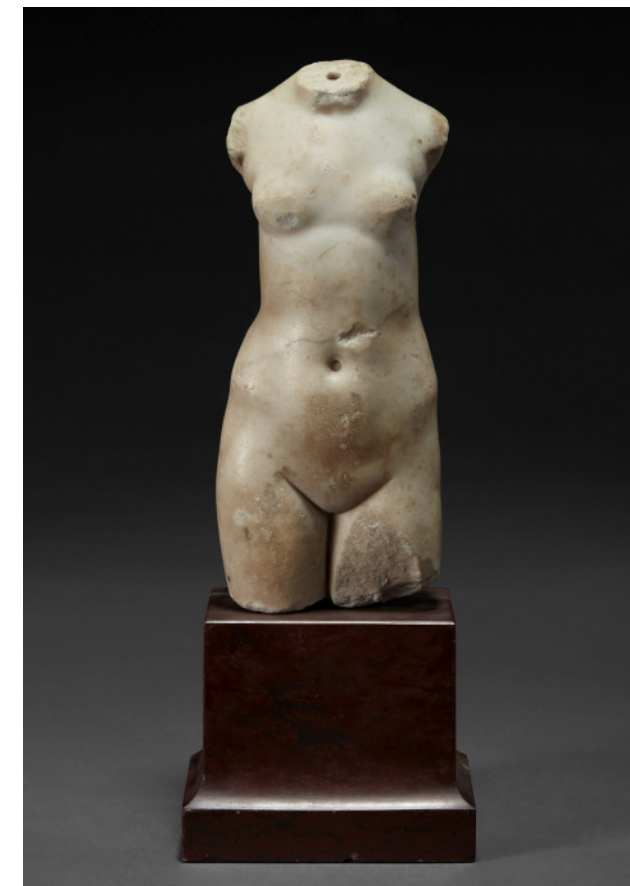
During the Hellenistic and Roman periods, there was an infinite number of depictions of Aphrodite, ranging from fully draped to completely nude, including, as here, a partially draped version. On this example, the goddess is shown standing with her weight on her right leg with her left bent at the knee, the heel lifted. Her clinging himation is draped around her legs, once held in place by her now-missing lowered right hand placed high on her right thigh, below which falls a columnar gathering of folds. Her thick-soled sandaled feet emerge from below the himation hem. She is bejeweled in a armlet on her left arm, presumably once matched on her right. The deep concavity between the shoulders was fashioned for insertion of a separately-made and now-missing head.

Closest to the example presented here is a late Hellenistic figure found at Kydonia on Crete, and now in the Archeological Museum of Chania, no. 690 in A. Delivorrias, "Aphrodite," *LIMC*, vol. II. On that example, the left arm is partially preserved, bent acutely across the torso, with the head angled forward to gaze at the attribute once held in her hand, perhaps either a mirror on an apple. For a small bronze figure depicting Aphrodite holding an apple, also Hellenistic in date, similar in style but with the arms in reverse, see no. 742 in Delivorrias, *op. cit.*

Nicole Emmerich Teweles, along with her brother, André Emmerich, played an outsized role in the development and promotion of abstract painting in the United States. Having fled Nazi Germany, the family moved to the United States in 1940. The siblings each became central figures in their local arts scenes. Nici was an active patron in the Milwaukee community, and Emmerich a legendary gallerist in New York.

With her brother as a guiding light, Nici, along with her husband Bill, built a collection of influential works that showcased artists who were pioneering innovators of their era. Spanning painting, sculpture and works on paper, the Teweles Collection featured the artists who were harnessing the mastery of colour to redefine their mediums, such as Robert Motherwell, Hans Hofmann, Helen Frankenthaler and David Hockney.

Like her brother, Nici understood the importance of placing contemporary art within its historical context. Just as Emmerich organized exhibitions on Greek, Roman and Pre-Columbian art, so too did Nici display her collection of ancient art alongside cutting-edge contemporary works. The result was a well-balanced collection where the continuum of art history made itself manifest, a place where the anonymous ancient Greek sculptor could be in conversation with the leading voices of the twentieth century avant-garde.



58

PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

58

A ROMAN MARBLE TORSO OF VENUS

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

11¾ in. (29.9 cm.) high

\$15,000-20,000

PROVENANCE:

John Henry Twachtman (1853-1902), Cincinnati, OH and Greenwich, CT, the American Impressionist painter, said to have been acquired in Rome; thence by descent to Serena and Thomas Butler Eastland II, Los Angeles. The Property of Serena Eastland; *Antiquities*, Sotheby's, New York, 23 June 1989, lot 134.

The goddess is depicted nude and seemingly once had both arms raised with her hands perhaps ringing out her hair, thus suggesting that this torso is a variant of the Aphrodite Anadyomene ("rising from the sea"). For a similar but more complete example in the Museum of Fine Arts, Boston, see p. 178 in C. Kondoleon and P. Segal, *Aphrodite and the Gods of Love*.



•59

A ROMAN LEAD-GLAZED SKYPHOS

CIRCA 1ST CENTURY B.C.

6¼ in. (15.9 cm.) wide

\$5,000-7,000

PROVENANCE:

Antiquities, Sotheby's, New York, 17 December 1996, lot 111.
Private Collection, New York, acquired from the above.
Property from a New York Private Collection; *Antiquities*, Sotheby's,
New York, 7 December 2001, lot 107.

EXHIBITED:

Museum of Fine Arts, Boston, January 2002.



PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

60

A ROMAN TERRACOTTA CANDELABRUM BASE

CIRCA 1ST CENTURY A.D.

18½ in. (46 cm.) high

\$8,000-12,000

PROVENANCE:

Han Coray (1880-1974), Zurich and Aguzzo, Switzerland, acquired by 1970;
thence by descent.
Antiquities, Christie's, London, 2 April 2014, lot 147.
with Jean-David Cahn, Basel, acquired from the above.
Acquired by the current owner from the above, 2014.

EXHIBITED:

Schaffhausen, Museum zu Allerheiligen, *217 Werke aus der Sammlung Han Coray*, 26 April-2 August 1970.

PUBLISHED:

217 Werke aus der Sammlung Han Coray, Schaffhausen, 1970, n.p., no. 162.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

61

A ROMAN MARBLE PORTRAIT BUST OF A MAN
CIRCA MID 1ST CENTURY A.D.

17½ in. (44.4 cm.) high

\$30,000-40,000

PROVENANCE:
with Michele Zeppo, Rome.
with Royal-Athena Galleries, New York, acquired from the above, 1968.
Dr. Arthur Sackler (1913-1987), New York, acquired from the above, 1968;
thence by descent.
Property from the Arthur M. Sackler Collection; *Antiquities*, Sotheby's,
New York, 10 December 2009, lot 39.
with Fortuna Fine Arts, New York, 2010 (*Timeless Treasures*, no. 19).
Acquired by the current owner from the above, 2023.

For a closely related example, see the portrait of the Emperor Nerva (recut from a portrait of Drusus III), pls. 146-147 in C.B. Rose, *Dynastic Commemoration and Imperial Portraiture in the Julio-Claudian Period*. The veil was a marker of piety in ancient Rome and when worn by an emperor it indicated his position as *pontifex maximus*. The large-scale of the bust presented here likely indicates that he was an important official or priest of the Roman state-sponsored religion.



FROM THE HEART: THE COLLECTION OF DR. JULIUS AND JOAN JACOBSON

•62

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

11¼ in. (29.8 cm.) high

\$7,000-9,000

PROVENANCE:
Dr. Julius (1927-2023) and Joan (1928-2020) Jacobson, New York, acquired by 1997; thence by descent to the current owner.
Property of Dr. and Mrs. Julius Jacobson II; *Antiquities*, Christie's, New York, 18 December 1997, lot 175.

For a similar example in Bucharest, see Arachne Online Database no. 1063525.

63

A ROMAN MARBLE CINERARY URN

CIRCA 1ST CENTURY A.D., WITH CIRCA 18TH CENTURY RESTORATIONS

27½ in. (70 cm.) high

\$200,000-300,000

PROVENANCE:

Thomas Hope (1769-1831), London and The Deepdene, Surrey, acquired by circa 1810-1813; thence by continuous descent to his grandson, Henry Francis Pelham-Clinton-Hope, 8th Duke of Newcastle-under-Lyne (1866-1941), The Deepdene, Surrey.

The Celebrated Collection of Greek, Roman, and Egyptian Sculpture and Ancient Greek Vases, Being a Portion of the Hope Heirlooms, Christie's, London, 23-24 July 1917, lot 209.

Antonius Wilhelmus Mari Mensing (1866-1936), proprietor of Frederick Mueller & Co., Amsterdam, acquired from the above through P. & D. Colnaghi & Co., London.

with Frederick Mueller & Co., Amsterdam.

Private Collection, Italy, acquired from the above, 1940; thence by continuous descent to the current owner.

The Exceptional Sale, Christie's, London, 7 July 2022, lot 15.

PUBLISHED:

Hope Marbles, folio volume of engravings by F.D. Fosbrooke held at the Victoria and Albert Museum, London, no. 110.H.14, undated, pl. 28, no. 2.

H. Moses, *A Collection of Antique Vases, Altars, Pateræ, Tripods, Candelabra, Sarcophagi &c., from Various Museums and Collections*, London, 1814, pl. 33.

J. Britton, *Manuscript list of contents of Deepdene*, unpublished manuscript preserved at the Yale Center for Studies in British Art, New Haven, Hope Architectural Collection, Box Deep-Dene I, mount 10(1).

G.B. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, pp. 107-108, fig. 33, no. 91.

Arachne Online Database no. 50083.

The body of this fine cinerary urn is delicately carved with a band of gently rippling leaves, two Medusa masks and an elegant band of scrolling foliage. The ornate handles take the form of expressive heads of Pan. The foot, including the fluting below the leaves, neck and curving horns of the handles are well-matched circa 18th century restorations. For a similar urn likewise decorated with leaves above the foot, see the example formerly in the collection of Charles Townley and now in the British Museum, fig. 46 in B. F. Cook, *The Townley Marbles*. For an urn at Petworth with a similar decorative scheme including a band of foliage but with handles in the form of Zeus-Ammon, see J. Raeder, *Die antiken Skulpturen in Petworth House*, no. 90.

This cinerary urn once formed part of the celebrated collection assembled by Thomas Hope (1769-1831). Born in Amsterdam to a well-to-do family of bankers of Scottish origin, Hope embarked on an extensive Grand Tour in 1787, during which he sketched the architectural remains of ancient lands bordering the Mediterranean Sea. He continued to travel for several years, revisiting Italy and also journeying to Egypt in 1797 and Athens in 1799, to pursue his interest in antiquity.

Hope's collection of ancient art was one of the most extensive of his day. After Hope's family decamped for London in 1794, fleeing Napoleon's advance on Holland, Hope purchased Sir William Hamilton's collection of ancient Greek vases *en-masse* for £1,000 in 1801. By this time his collection of ancient sculpture was well-established and included the famed Hope Athena (now in the Los Angeles County Museum of Art, see no. 1 in G.B. Waywell, *op. cit.*) and the Hope Dionysos (now in The Metropolitan Museum of Art, see no. 429 in C.A. Picón, et al., *Art of the Classical World in the Metropolitan Museum of Art*). Recognizing the need to properly display his collection of antiquities, Hope purchased a residence on Duchess Street in London in 1799 and took an active role in the design and installation of the galleries (his book *Household Furniture and Interior Decoration* is said to have introduced the term "interior decoration" to the English language).

It is not known when or where Hope acquired the present urn, but it was certainly in his collection by circa 1810-1813 when it was engraved by Rev. T.D. Fosbrooke for his unpublished volume on the Hope Collection. The catalogue note to Christie's 1917 sale further states that "a facsimile vase is (1795) in the Museo Grimani in Venice," thus indicating that this urn may have been acquired by Hope as early as 1795. The current location of the Grimani copy is unknown. By 1824-1825 Hope transferred many of his sculptures, including the present urn, to his country residence, The Deepdene, south of London, where it is recorded as being displayed "in the right hand closet entering Theater from Conservatory" (see Waywell, *op. cit.*, p. 108). It is known that Hope had a handful of antiquities displayed in a small room between his theater and sculpture gallery, which was entered from the conservatory. J. Britton's manuscript list of the contents of Deepdene (*op. cit.*) notes that the urn was displayed alongside Roman marble fragments of capitals and columns, a helmeted head (perhaps that of Athena) and an allegorical relief by Albert Bertel Thorvaldsen.

After Hope's death, Deepdene and the collection remained in the family and were ultimately inherited by his great-grandson, Lord Francis Pelham-Clinton-Hope (1866-1941). Financial difficulties forced Lord Francis to declare bankruptcy in 1894, which precipitated the sale of the famous Hope Diamond in 1894 for £120,000. In 1912 the Hope estates were placed into receivership and the greater part of Hope's collection of ancient sculpture, including the present lot, was offered at Christie's London on 23-24 July 1917. At the sale, this urn was purchased by P. & D. Colnaghi & Co. for 240 gns. (£252) on behalf of Anton Wilhelmus Mari Mensing (1866-1936), the highest price paid for a cinerary urn or vase. It was then acquired by the current owner's family in 1940 from Mensing's firm, Frederick Muller & Co.



PROPERTY FROM A NEW YORK STATE COLLECTOR

64

A ROMAN MARBLE HEAD OF THE EROS OF CENTOCELLE
CIRCA 2ND CENTURY A.D.

12½ in. (31.7 cm.) high

\$100,000-150,000

PROVENANCE:

Private Collection, Europe,
with Mathias Komor (1909-1984), New York (Inv. no. D604).
Robert L. Heilbroner (1919-2005), New York, acquired from the above, 1971;
thence by descent to the current owner.

The Eros of Centocelle takes its name from the fragmentary statue found at Centocelle in the 18th century on the outskirts of Rome by Gavin Hamilton, and now in the Vatican (see no. 94 in A. Pasquier and J.-L. Martinez, *Praxitèle*). The type is known from more than twenty surviving copies ranging from life-sized to miniature, including some complete figures, several torsos and a number of heads, to which the present example can be added. The most complete version is the so-called Farnese Eros now in Naples (see fig. 225 in Pasquier and Martinez, *op. cit.*). All depict the winged god as a nude adolescent boy standing with his weight on his left leg. In his lowered hands he holds a quiver and likely a bow. His head is turned to his right and inclined somewhat forward. The distinctive long hair falls along his neck and is tied in a knot at the front, with loose curls falling onto his forehead and cheeks, the wavy strands divided by deep drill-work.

The type has been attributed by most scholars to the 4th century Athenian sculptor Praxiteles, and is thought to be the Eros that he sculpted for Thespieae in Boeotia. The number of surviving copies certainly argues for a famous lost original (for a recent discussion, see A. Corso, "Love as Suffering: The Eros of Thespieae of Praxiteles," *Bulletin of the Institute of Classical Studies*, vol. 42, pp. 63-91). The type was sometimes adopted by Roman sculptors for depictions of Eros' brother Thanatos (see for example the statue from the Horti Maecenas now in the Palazzo dei Conservatori, Rome, no. 1092, pl. 56 in H. Stuart Jones, *A Catalogue of the Ancient Sculpture Preserved in the Municipal Collections of Rome: The Sculptures of the Palazzo dei Conservatori*).



ANOTHER PROPERTY

65

**A ROMAN MARBLE PORTRAIT HEAD OF THE EMPRESS
FAUSTINA MINOR**

ANTONINE PERIOD, CIRCA 162-176 A.D.

13½ in. (34.2 cm.) high

\$400,000-600,000

PROVENANCE:

Private Collection, France, acquired late 19th-early 20th century; thence by continuous descent within the family (accompanied by May 1962 photographs documenting the portrait in the former owner's home).

Property from a French Private Collection; *Antiquities*, Christie's, New York, 8 June 2012, lot 236.

This lifesized and sensitively-sculpted portrait head of the Empress Faustina Minor, wife of the Emperor Marcus Aurelius, ranks among the finest depictions of Faustina to survive from antiquity. The Empress is portrayed as a mature woman in her thirties with a smooth oval face, a pointed chin, slightly parted, full bow-shaped lips and characteristic bulging almond-shaped eyes with articulated pupils and incised irises. The bridge of her slender nose merges with her gracefully-arching brows, their feathering lightly incised. Faustina's center-parted wavy hair cascades in undulating waves, framing her face and concealing most of her ears, with a thin braid above the waves, all pulled back into an elaborate braided chignon. A wispy tendril in relief falls before each ear, and a single tendril falls along the left side of her neck. The hair preserves traces of black pigment throughout.

Faustina Minor (the Younger), Annia Galeria Faustina, born circa 125-130 A.D., was the daughter of the Emperor Antoninus Pius and Faustina Major (the Elder). Her great uncle, the Emperor Hadrian, betrothed her to Lucius Verus. However, her father Antoninus favored his wife's nephew, Marcus Aurelius, to whom she was eventually married. Antoninus succeeded Hadrian as Emperor, and eventually Marcus Aurelius inherited the Antonine throne as co-Emperor with Lucius Verus, whereupon Faustina became Augusta or Empress. Faustina bore at least twelve children, only six of whom survived past youth. Five were girls, with the future Emperor Commodus the only male heir. Their daughter Lucilla was later betrothed to Lucius Verus.

Faustina was beloved by the Roman soldiers, as she accompanied her husband on several military campaigns, and they bestowed her with the title *Mater Castrorum* or Mother of the Camp. She died in 175 A.D. while abroad at a military camp in Halala in Cappadocia, which was renamed *Faustinopolis* in her honor. Faustina was buried in the Mausoleum of Hadrian in Rome and was deified by her devoted husband. Contemporary literature was less kind to Faustina. She was recorded as a murderer, schemer and adulterer. However, Marcus Aurelius defended her vigorously against these claims.

According to D.E.E. Kleiner (*Roman Sculpture*, p. 277), "female portraiture under the Antonines both resembles and departs from contemporary male portraiture." Their facial features follow the trends of the male portraits, however, while the men are portrayed with deeply drilled full hair, the women's coiffures are carved in the classicizing style of Hadrian's wife Sabina. Furthermore, Kleiner notes (op. cit., p. 278), "It might well be said that the portraits of Faustina the Younger, with their smooth youthfulness and sectioned coiffure, come as close as any portraits of the second century to resuscitating the Augustan ideals of womanhood."

Portraits of Faustina Minor have been divided into nine main types, signifying events in the Imperial house, and correlating to contemporary coinage. The present example represents her eighth and penultimate portrait type, commemorating the 162 A.D. birth of a son, Marcus Annius Verus, and Marcus Aurelius' 161 A.D. ascension to the throne. For related portraits of the Empress with the same coiffure and features, see pp. 60-62, nos. 1, 3, 9, and 10 in K. Fittschen, *Die Bildnistypen der Faustina minor und die Fecunditas Augustae*. The portrait presented here is especially close to the example formerly in the Terme Museum, Rome (see Fittschen, op. cit., no. 3).



PROPERTY OF A WEST COAST COLLECTOR

66

AN OVER-LIFESIZED ROMAN MARBLE TORSO OF MERCURY
CIRCA 2ND CENTURY A.D.

41¼ in. (104.7 cm.) high

\$400,000-600,000

PROVENANCE:

with Douglas Fisher (1917-2006), London and Marbella, Spain, acquired
1950s-1960s.

Acquired by the current owner from the above, 1978.

EXHIBITED:

Cantor Arts Center, Stanford University, 2002-2022 (Loan no. L.93.21.2002).

This powerful depiction of Mercury portrays the god as a symbol of strength, youth and vigor befitting one of the twelve Olympians. He is presented over-lifesized and nude but for a chlamys over his shoulders. Its smooth drapery covers his pectorals and falls down the left side of his back; it is secured with a prominent circular brooch at his right shoulder. His youthfulness is confirmed by the lack of pubic hair.

His form displays the graceful proportions, modelling and contrapposto revolutionized by Polykleitos in the 4th century B.C. Notable are the powerful arch of the back and the slight forward pitch of the torso which creates a crease in the rippling abdomen dividing the well-articulated ribs and the lower musculature. The vigorous modelling includes a prominent iliac crest.

Mercury's popularity began in the Roman Republic around the 4th century B.C., incorporating some of the attributes of the native Etruscan god Turms. He was worshiped as the god of commerce, travelers, doctors, merchants. He was also the messenger for the gods and the guide of souls to the underworld. The numerous depictions of the god vary in poses, drapery and attributes. For a similar example, based upon a Polykleitan athlete, now in The Boboli Gardens in Florence, see no. 396 in G. Siebert, "Hermes," *LIMC*, vol. V. In that sculpture, Mercury is depicted with wings emerging from his head, holding a staff in his lowered left hand and the infant Dionysus in his right. For similar examples of the god with a caduceus and moneybag, see nos. 10 and 12 in E. Simon, "Mercurius," *LIMC*, vol. VI.





ANOTHER PROPERTY

•67

A ROMAN BRONZE VENUS ANADYOMENE
CIRCA 2ND CENTURY A.D.

6¼ in. (15.8 cm.) high

\$10,000-15,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.
Acquired by the current owner from the above, 1978.



ANOTHER PROPERTY

69

A ROMAN MARBLE RELIEF FRAGMENT
CIRCA 2ND CENTURY A.D.

21½ in. (54.9 cm.) long

\$15,000-20,000

PROVENANCE:

Art Market, U.K.
Antiquities, Bonhams, London, 10 June 1997, lot 426.
Art Market, Canada, acquired from the above.
Antiquities, Christie's, New York, 5 June 1998, lot 290.
Art Market, U.S., acquired from the above.
Private Collection, New York.
Acquired by the current owner from the above, 2022.

Preserved is the upper right corner of a relief framed within *cyma reversa* and a plain outer molding. To the right stands a nude Apollo holding a lyre. His head is angled slightly downward and to his right towards his son Asclepius, who is depicted with his upper torso bare, his hands lowered to the drapery bunched on his hips. On his head he wears a thick, rolled diadem, the *corona tortilis*, above his wavy, center-parted hair (for the type, compare the head in Rome, no. 73 in A. Giuliano, ed., *Museo Nazionale Romano, Le Sculture*, vol 1,1). Further to the left is the head of another deity, probably Mercury, with characteristic curly hair and the remains of a chlamys on the shoulders. The relief was likely once part of a larger composition, perhaps from an altar, depicting the Olympians. For related compositions, see for example a Roman marble circular altar, circa 1st century A.D., the Farnese Puteal in Naples (A. Ruesch, *Guida illustrate del Museo nazionale di Napoli*, no. 289), and an earlier Hellenistic relief from Histria, Romania.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

68

A ROMAN MARBLE MASK OF A SATYR
CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

6¼ in. (15.8 cm.) long

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, New York, 1-2 March 1984, lot 78.
Antiquities, Sotheby's, New York, 8-9 February 1985, lot 138.
Ancient Sculpture and Works of Art, Sotheby's, London, 2 July 2019, lot 256.
with Antiquarium, New York, 2020 (*Treasures*, vol. XIX, p. 34).
with Fortuna Fine Arts, New York.
Acquired by the current owner from the above, 2023.

For a nearly identical mask but reversed, compare the one along the lower edge of a sarcophagus depicting the Triumph of Dionysus in Naples, pls. 76-78 in F. Matz, ed., *Die dionysischen Sarkophage*.

PROPERTY OF A WEST COAST COLLECTOR

70

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

41½ in. (110.4 cm.) high

\$250,000-350,000

PROVENANCE:

Karol Lanckoroński (1848-1933), Vienna; thence by descent to his son, Anton (Antoni) Lanckoroński (1893-1956), Vienna and Zurich (dated 1938 photograph recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, no. 38.1539, logged on 29 July 1938. A reproduction of the photograph logged on 23 June 1971 is recorded under no. 71.1197).

Confiscated with the Lanckoroński Collection by the Gestapo, but remained at the Palais Lanckoroński, Vienna, 1939 (Inv. no. 1066, A.L. 833); probably removed to the Augustinerkeller beneath the Albertina, Vienna, by 1943.

Restituted to Anton (Antoni) Lanckoroński (1893-1956), Vienna and Zurich, 15 June 1948; thence by descent to his sister, Adelheid (Adelajda) Lanckoronska (1903-1980), Vienna and Zurich.

The Property of The Countess Adelheid Lanckoronska; *Antiquities*, Sotheby's, London, 12 June 1967, lot 36.

with Douglas Fisher (1917-2006), London and Marbella, Spain, acquired from the above (according to buyer's list).

Acquired by the current owner from the above, 1976.

EXHIBITED:

Cantor Arts Center, Stanford University, 2002-2022 (Loan no. L.93.22.2002).

PUBLISHED:

J. Winiewicz-Wolska, *Karol Lanckoroński and His Viennese Collection*, vol. 1, Cracow, 2014, p. 489, no. 1066, AL 833.

Arachne Online Database no. 5549399.

Asclepius was the son of Apollo, born from the sun god's liaison with the mortal Coronis. According to one version of the myth, Apollo had Coronis killed for being unfaithful to him. As her body was laid out on a funeral pyre, he cut away the unborn Asclepius from her womb and left him in the care of the centaur Chiron. He taught the young god the art of medicine, and it was said that the student surpassed his master after bestowing kindness to a snake, who in return whispered secret knowledge about healing to the god. Thereafter, a snake became his characteristic attribute. Asclepius went on to marry the goddess Epione (Greek for "soothing") and to sire three sons and five daughters. Each of his daughters was aptly named for a different facet of health and medicine: Hygeia (hygiene), Panacea (universal remedy), Iaso (recuperation), Aceso (the healing process) and Aglaea (glow of good health).

Despite the absence of the head and his characteristic snake-entwined staff, we can conclude based on the style that the subject is Asclepius. All of the many surviving variations of the standing figure of the god, known from freestanding sculpture, reliefs, gems and coins, share some common elements, including the treatment of the mantle, which drapes diagonally across his muscular body and envelops the left arm and the legs. For the type see nos. 332 and 341 in B. Holtzmann, "Asklepios," *LIMC*, vol. II.

The cult of Asclepius did not enjoy widespread popularity until the late 5th century B.C., after its introduction to Athens around 420 B.C. But by the end of the next century, worship of the god had spread, and major sanctuaries were established at Epidaurus, Cos and Pergamum. The cult arrived in Rome following a plague in 293 B.C., where a sanctuary was established on the Insula Tiburina. The present sculpture, a Roman work of exceptional quality from the 2nd century A.D., must reflect an earlier cult-statue from one of these great centers.

This statue of Asclepius was once part of the extensive collection of Count Karol Lanckoroński (1848-1933) of Vienna. According to J. Miziolek ("The Lanckoronski Collection in Poland," *Antichità viva*, vol. 34, pp. 27-49), by the beginning of the 20th century, "the Lanckoronski Collection was one of the richest private galleries in Europe; in Vienna only the Liechtenstein and Harrach collections could compare with it." Initially housed in a residence on Vienna's Wasagasse, Lanckoronski transferred his collection in the mid 1890s to a neo-baroque palace built by Fellner & Helmer near the Belvedere, the Palais Lanckoroński. While the majority of Lanckoroński's holdings were Old Master paintings, particularly from the Italian Renaissance, Classical antiquity and archeology played an integral role in his life. Lanckoroński's fortune gave him the ability not only purchase the finest antiquities on the market but also to sponsor archeological expeditions and undertake conservation work. Most notably, he financed expeditions to Pamphylia and Pisidia in the 1880s; his collaborators included, among others, Eugen Petersen, the director of German Archeological Institute in Rome, and George Niemann, professor at the Academy of Fine Arts in Vienna. The means of acquisition for most of Lanckoroński's antiquities is not known, but many were probably acquired on his extensive Grand Tours, at auction and at antique shops in Rome, Vienna, Berlin and Munich. For an overview of Lanckoroński's collection of ancient art, see pp. 165-173 in J. Winiewicz-Wolska, op. cit.





ANOTHER PROPERTY

71

A ROMAN MARBLE HEAD OF HERCULES

CIRCA 2ND-3RD CENTURY A.D.

10½ in. (26.6 cm.) high

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 8 July 1991, lot 259.
Exceptional Antiquities, Ethnographic and Fine Art, Artemis Gallery, Louisville, Colorado, 24 March 2022, lot 41a.

The burly older Hercules type, with a full beard and mustache and thick curly locks, was inspired by the Lysippan tradition from the 4th century B.C. For another head of Hercules with a forked beard and wreath of ivy, compare the herm in Liverpool, no. 1194 in J. Boardman, et al., "Herakles," *LIMC*, vol. IV.



PROPERTY FROM THE ESTATE OF JOAN H. AND PAUL A. MARKS

72

A ROMAN MARBLE STRIGILATED SARCOPHAGUS FRAGMENT

CIRCA EARLY 3RD CENTURY A.D.

78 in. (198 cm.) long

\$30,000-50,000

PROVENANCE:

with McAlpine Ancient Art, London.
 Joan H. (1929-2020) and Dr. Paul A. (1926-2020) Marks, New York, acquired from the above, 1989; thence by descent to the current owner.

For two similar sarcophagi, see no. 466 in C.A. Picón, et al., *Art of the Classical World in the Metropolitan Museum of Art* and fig. 20 in S. Walker, *Memorials to the Roman Dead*. Sarcophagi of this type - depicting two projecting lion heads with a ring-shaped handle clamped between their jaws against an elegant strigilated background - were produced in the city of Rome from imported Proconnesian marble from Asia Minor and then widely exported to other parts of Italy as well as to Gaul, Spain and North Africa. The two elements of the sarcophagus are a study in contrasts: as Picón, et al. observe (op. cit.), the "ferocious-looking lions' heads stand out powerfully against the restrained, almost soothing effect of the undulating design on the front."

The shape of the sarcophagus when complete took the form of a tub, or *lenos*, named for the vat used for treading grapes. An early 3rd century A.D. shipwreck that included *lenoi* sarcophagi was discovered off the coast of Italy at San Pietro near Taranto around 1965 (see p. 30 in Walker, op. cit.).



ANOTHER PROPERTY
THE GIUSTINIANI SARCOPHAGUS

73
A ROMAN MARBLE SARCOPHAGUS
CIRCA EARLY 3RD CENTURY A.D.

78 in. (198.1 cm.) long

\$60,000-90,000

PROVENANCE:
Basilica dei Santi Giovanni e Paolo al Celio, Rome, 16th century (wherein seen and partially drawn by Giovannantonio Dosio (1533-1611), Staatsbibliothek Berlin, Ms. lat. Fol. 61n).
Marchese Vincenzo Giustiniani (1564-1637), Rome; thence by continuous descent within the Giustiniani family until at least the late 19th/early 20th century.
Private Collection; thence by descent.
Property from a California Private Collection; *Antiquities*, Sotheby's, New York, 15 December 2016, lot 62.

PUBLISHED:
Galleria Giustiniana del Marchese Vincenzo Giustiniani, vol. II, Rome, circa 1640, pl. 98.
K. O. Müller, *Handbuch der Archäologie der Kunst*, 3rd edition, Breslau, 1848, p. 655.
G. Zoega, Manuscript apparatus to the *Bassirilievi di Roma*, late 18th century, Royal Library, Copenhagen, fol. 299.
O. Jahn, "Über ein Marmorrelief der Glyptothek in München," *Berichte über die Verhandlungen der Königlich-Sächsischen Gesellschaft der Wissenschaften zu Leipzig*, vol. 6, 1854, p. 182, n. 101; p. 190, n. 148.
O. Jahn, *Entführung der Europa auf antiken Kunstwerken*, Vienna, 1870, p. 51, n. 4.
F. Matz and F. von Duhn, *Antike Bildwerke in Rom: mit Ausschluss der grösseren Sammlungen*, vol. 2, Leipzig, 1881, p. 379, no. 3197.
F. R. Dressler, *Triton und die Tritonen in der Litteratur und Kunst der Griechen und Römer*, vol. 2, Wurzen, 1893, p. 14, no. 19.
W.H. Roscher, ed., *Ausführliches Lexikon der griechischen und römischen Mythologie*, Leipzig, 1916-1924, p. 1193.

C. Hülsen, *Das Skizzenbuch des Giovannantonio Dosio im Staatlichen Kupferstichkabinett zu Berlin*, Berlin, 1933, p. 59.
A. Rumpf, *Die Meerwesen auf den antiken Sarkophagreliefs, Die antiken Sarkophagreliefs*, vol. V.1, Berlin, 1939, pp. 26-28, no. 71, figs. 40-41, pl. 20.
Angela Gallottini, *Le sculture della collezione Giustiniani: I. Documenti*, Rome, 1998, p. 69, fig. 22; p. 272, no. 279.

Marchese Vincenzo Giustiniani (1564-1637) assembled one of the most important private collections of ancient sculpture during the Renaissance. Born in Chios to a family of merchants from Genoa, Giustiniani came to Rome as a child and, drawing on his vast financial resources, established himself as the era's foremost collector and patron. His vast holdings – encompassing some 1,894 antiquities at the time of his death – was dispersed among his residence in Rome, the Palazzo Giustiniani (now the seat of the Presidency of the Italian Senate) and two villas. Despite Giustiniani's wish to keep his collection intact after his death, sales of the collection were already recorded as early as the late 17th century and continued apace until the early 20th century. Today, works from the Giustiniani Collection are dispersed in institutions and private collections worldwide. For a discussion of the collection and its dispersal, see L. Buccino, "The Antiquities Collection of Vincenzo Giustiniani," in S. Settis and C. Gasparri, eds., *The Torlonia Marbles. Collecting Masterpieces*.

The front panel of the present sarcophagus depicts a portrait bust of a woman within a shell. To either side are Nereids, one riding a Triton and the other grasping the neck of a sea-bull. The scene, including the short sides, is complemented with erotes and other sea creatures. For the type, known as a sea-creature sarcophagus, see pp. 195-197 and figs. 237-242 in K. Koch and H. Sichtermann, *Römische Sarkophage*.



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

74
A ROMAN MARBLE SARCOPHAGUS
CIRCA EARLY 3RD CENTURY A.D.

47 in. (119.3 cm.) long

\$6,000-8,000

PROVENANCE:
with Crowther of Syon Lodge, London.
Acquired by the current owner from the above, 1990s.

The portrait bust in the central medallion of the front panel was left unfinished in antiquity. While traditionally explained by practical matters – such as the financial insolvency of a patron or time constraints – recent scholarship has embraced the notion that unfinished sarcophagi may have been intentional. These reasons may include a change in Roman attitudes away from public achievement toward private spirituality or philosophical and religious ideas which prompted new ways of looking at the human body and visual images. For a discussion of the phenomenon, see J. Huskinson "Unfinished Portrait Heads' on Later Roman Sarcophagi: Some New Perspectives," *Papers of the British School at Rome*, vol. 66, pp. 129-158.



PROPERTY FROM J. J. LALLY AND CO., NEW YORK

•75

FOURTEEN ROMAN AND BYZANTINE GLASS VESSELS

CIRCA 1ST-6TH CENTURY A.D.

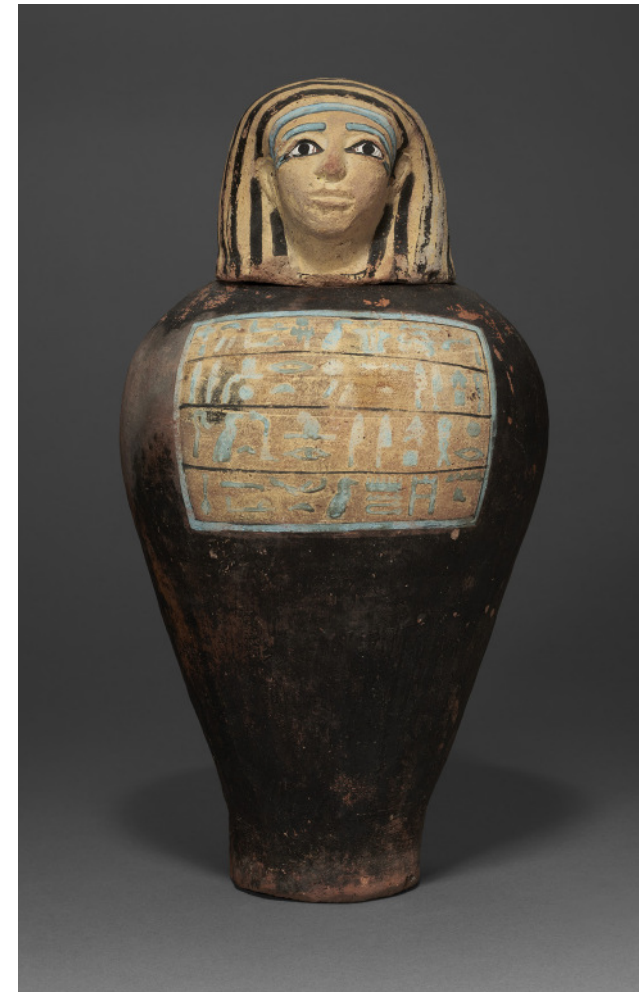
9¾ in. (24.7 cm.) diameter (glass plate)

(14)

\$3,000-5,000

PROVENANCE:

Acquired by the current owner in 1995.



PROPERTY FROM THE JOUKOWSKY COLLECTION

76

AN EGYPTIAN PAINTED TERRACOTTA CANOPIC JAR FOR MENTU-NAKHTTE

MIDDLE KINGDOM TO SECOND INTERMEDIATE PERIOD, 13TH-17TH DYNASTY, CIRCA 1773-1550 B.C.

14¾ in. (37.4 cm.) high

\$20,000-30,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

PUBLISHED:

Providence, Museum of Art, Rhode Island School of Design, *Ancient Art from Rhode Island Collections*, 9 September-30 October 1983.

Consisting of a fired ceramic base with a separately-modelled lid in the form of a human head, this canopic jar is an unusual example due to its date, inscription and vividly-painted decoration. The portrait of the owner features a wig painted with black stripes, while the headband of the wig, the eyebrows and the cosmetic line of the eyes are outlined in light blue. The eyes are rendered with red corners and black pupils, outlined in black. The container upon which the lid sits has a wide shoulder that narrows to a tapered base. The black background of the jar is offset by the yellow field of hieroglyphic inscription in four lines, carried out in light blue paint and delineated by thin black register lines. The quail chick hieroglyphs feature no legs, a

practice typical of so-called "mutilated" or unfinished hieroglyphs occurring in funerary contexts into the Second Intermediate Period, protecting the owner from any potential harm caused by animal or human figures. A close parallel in Cairo, acquired at Thebes in 1884, is similarly decorated, and also features unfinished bird hieroglyphs (see G. A. Reisner, *Canopics*, pp. 142-143, pl. XXXII). Ceramic canopic jars were produced beginning in the Middle Kingdom and continued into the 18th Dynasty.

The inscription provides a spell placing the internal organs of the deceased under the protection of Neith, one of the tutelary goddesses, and associating the organ placed in the jar with the god Hapy: "Recitation by Neith: My hands conceal...the Hapy of...the Venerated One with Hapy, the Osiris, Commander of the Ruler's Crew, Mentu-nakhte, justified." A standing statue of a "Commander of the Ruler's Crew Mentu-nakhte" in Cairo may belong to the same individual (see L. Borchardt, *Statuen und Statuetten von Königen und Privatleuten im Muuseum von Kairo*, pt. 4, p. 129, pl. 1). The Cairo statue has been grouped stylistically by S. Connor with other examples identified by M. Marée depicting mostly military officials who were presumably active in the regional wars of the Second Intermediate Period (see "Sculpture Workshops: Who, Where, and for Whom?," in G. Miniaci, et al., eds., *The Arts of Making in Ancient Egypt*, pp. 11-30 and "A Sculpture Workshop at Abydos from the Late Sixteenth or Early Seventeenth Dynasty," in Marée, ed., *The Second Intermediate Period (Thirteenth-Seventeenth Dynasties): Current Research, Future Prospects*, pp. 241-281).



•77
AN EGYPTIAN PAINTED WOOD PANEL WITH ANUBIS
 ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.

18 in. (45.7 cm.) high

\$7,000-9,000

PROVENANCE:
 Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired by 1972; thence by descent to the current owners.

This painted panel depicts the deity Anubis perched on a sled – or *shedshed* – with a column of hieroglyphs below forming a funerary offering formula reading, “An offering which the King gives to Osiris (or Osiris-Sokar?), Lord of the Gods (?)”.



•78
AN IRANIAN BRONZE DAGGER
 CIRCA 10TH-9TH CENTURY B.C.

16½ in. (41.9 cm.) long

\$5,000-7,000

PROVENANCE:
Antiquities, Sotheby's, London, 17 December 1973, lot 90 (part) with Charles Ede, London, acquired from the above (*Ancient Persian Bronzes*, 1974, no. 34).
 Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1974; thence by descent to the current owners.

EXHIBITED:
 Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:
 T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la Neuve, 1985, pp. 20-22, no. 13.



79

A GREEK POTTERY KRATER

GEOMETRIC PERIOD, CIRCA LATE 8TH CENTURY B.C.

14½ in. (36.8 cm.) wide

\$8,000-12,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, Museum of Art, Rhode Island School of Design, *Ancient Art from Rhode Island Collections*, 9 September-30 October 1983.
Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 49-50, no. 44.

This pottery krater relates to so-called Parian ware from the Cycladic islands. According to J.N. Coldstream (p. 214 in *Geometric Greece*), the fabric owes its name to pottery first discovered on Paros and later described by Ernst Buschor in 1929. However, related wares have since been found on at least ten other Cycladic islands, and at present, the actual production center for the type has not been firmly established. Therefore, Coldstream determined that the "appellation 'Parian' must be kept within inverted commas." For related kraters from Naxos and Thera, respectively, see figs. 69d and 70a in Coldstream, op. cit.



•80

AN ATTIC POTTERY HEAD VASE

ATTRIBUTED TO THE MARSEILLE CLASS, CIRCA 480 B.C.

7½ in. (19 cm.) high

\$4,000-6,000

PROVENANCE:

with Mohammed Yeganeh, Frankfurt.
with Charles Ede, London, acquired from the above, 1973 (*Pottery from Athens*, vol. II, 1974, no. 12).
Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

M. Joukowsky, *A Complete Manual of Field Archaeology: Tools and Techniques of Field Work for Archaeologists*, Englewood Cliffs, 1980, p. 354, fig. 14-47, 3.
T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 58-59, no. 49.



•81

AN ETRUSCAN BUCCHERO NIKOSTHENIC AMPHORA
CIRCA EARLY 6TH CENTURY B.C.

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

\$7,000-9,000

PROVENANCE:

with Folio Fine Art, London, 1971 (*Etruscan Bucchero*, no. 3).
Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1971; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

M. Verzár, "Eine gruppe etruskischer Bandhenkelamphoren: Die Entwicklung von der Spiralamphora zur Nikosthenischen Form," *Antike Kunst*, vol. 16, Heft 1, 1973, p. 54, pls. 5,2 and 6,2.
T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 94-96, no. 70.



82

A GREEK TERRACOTTA GORGONEION ANTEFIX
TARENTINE, LATE ARCHAIC PERIOD, CIRCA 500 B.C.

8 $\frac{1}{4}$ in. (20.9 cm.) wide

\$20,000-30,000

PROVENANCE:

Art Market, London.
Antiquities, Christie's, London, 23 March 1971, lot 85.
with Folio Fine Art, London, acquired from the above.
Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 63-64, no. 54.

For a similar example now in the Cleveland Museum of Art, see K. Scheffold, *Meisterwerke griechischer Kunst*, no. V 275.



•83

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS
AMPHORISKOS**

CIRCA EARLY 5TH CENTURY B.C.

3 in. (7.6 cm.) high

\$4,000-6,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, p. 39, no. 27.



•84

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS
ARYBALLOS**

CIRCA LATE 6TH-5TH CENTURY B.C.

2½ in. (6.3 cm.) high

\$3,000-5,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 37-38, no. 24.



•85

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS
AMPHORISKOS**

CIRCA 2ND-MID 1ST CENTURY B.C.

5½ in. (13.9 cm.) high

\$3,000-5,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 37, 42, no. 34.



•86

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS
AMPHORISKOS**

CIRCA 2ND-MID 1ST CENTURY B.C.

5¾ in. (14.6 cm.) high

\$3,000-5,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, p. 42, no. 33.



87

A GREEK MARBLE HEAD OF HERAKLES

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

7¾ in. (18.7 cm. high)

\$12,000-18,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la Neuve, 1985, pp. 64-65, no. 56.



88

A GREEK TERRACOTTA MASK OF PAN

HELLENISTIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.

8¼ in. (20.9 cm.) high

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 13 July 1970, lot 86.

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 96-97, no. 71.

For a similar mask of Pan, thought to be from Centuripe, Sicily, see p. 22, fig. 9 in G. Jurriaans-Helle, "In de Ban Van Pan – Paniek in Het Museum," *Mededelingen, de Vereniging van Vrienden van het Allard Pierson Museum*, no. 97.



•89

TWO NABATAEAN POTTERY BOWLS

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

6¾ in. (17.1 cm.) diameter (larger)

(2)

\$5,000-7,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985 (left bowl).

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 114-115, no. 89 (left bowl).



•90

A FRAGMENTARY ROMAN MARBLE PILASTER CAPITAL

CIRCA 50-20 B.C.

15½ in. (38.4 cm.) long

\$10,000-15,000

PROVENANCE:

Said to be deaccessioned from the collection of a Dutch museum, acquired late 19th-early 20th century.

Nastad Collection, Amsterdam.

with Hermann Plenge, Amsterdam.

with Ward & Company, New York.

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1996; thence by descent to the current owners.

This attractive pilaster capital fragment belongs to a formative period of Roman architectural decoration. Belonging to the so-called Second Triumvirate Style, the phase is characterized by pilasters and capitals sculpted in a Corinthianizing manner and ornamented with four-petalled roses on long stems and multi-tooth acanthus leaves, as observed here. The present example is especially notable for the rose flower, which curves outward on a long stem to the upper corner and forms a volute. The fluent modeling of the pilaster may indicate a late date in the series, perhaps coinciding early within the reign of Emperor Augustus, circa 30-20 B.C. For a related example, see pl. XV, fig. 7 in D.E. Strong, "Some Early Examples of the Composite Capital," *The Journal of Roman Studies*, vol. 50.



•91

THREE ROMAN TERRACOTTA 'CAMPANA' RELIEF FRAGMENTS
CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.

10¼ in. (26 cm.) long (largest)

(3)

\$7,000-9,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, Bell Gallery, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la Neuve, 1985, pp. 100-102, nos. 74-76.

Two fragments (leftmost in the illustration) originate from the same relief and depict Horae at the wedding of Peleus and Thetis. For a complete relief in the Louvre fashioned from a nearly identical mold but for the substitution of an egg-and-dart upper border, see S. Reinach, *Répertoire de reliefs grecs et romains*, vol. II, p. 262.



•92

A ROMAN TERRACOTTA 'CAMPANA' RELIEF
CIRCA EARLY 1ST CENTURY A.D.

15 in. (38.1 cm.) long

\$7,000-9,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

For a nearly identical relief in the Louvre also depicting Nereids and Tritons with Eros hovering above, see N. Icard-Gianolio, "Néréides," *LIMC*, vol. VI.



93
A ROMAN MARBLE HEAD OF A GODDESS
 CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

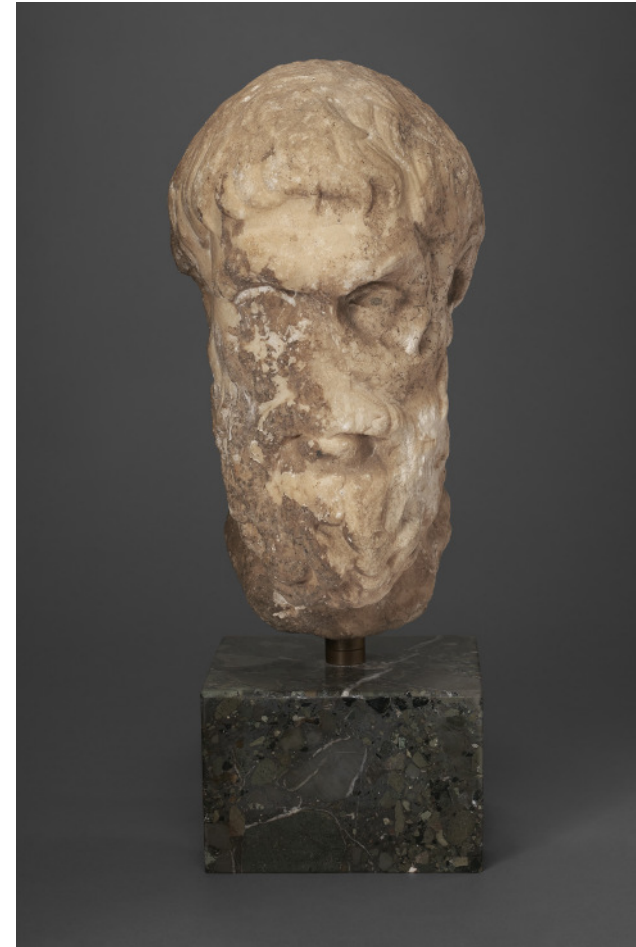
6¼ in. (15.8 cm.) high

\$8,000-12,000

PROVENANCE:
 with Il Silenus di Via Margutta, Rome.
 Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1970; thence by descent to the current owners.

EXHIBITED:
 Providence, Museum of Art, Rhode Island School of Design, *Ancient Art from Rhode Island Collections*, 9 September-30 October 1983.
 Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

The goddess has wavy, center-parted hair, pulled back over the tops of her ears, bound in a broad fillet, and tied in a top-knot, with her chignon enclosed in a beaded *kekryphalos*. As many goddesses could wear their hair in this fashion, and in the absence of any further attributes, it is not possible to identify which goddess is depicted.



94
A ROMAN MARBLE PORTRAIT HEAD OF THE PHILOSOPHER EPIKOUROS
 CIRCA 1ST CENTURY A.D.

15 in. (38.1 cm.) high

\$12,000-18,000

PROVENANCE:
 with Il Silenus di Via Margutta, Rome.
 Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1970; thence by descent to the current owners.

EXHIBITED:
 Providence, Museum of Art, Rhode Island School of Design, *Ancient Art from Rhode Island Collections*, 9 September-30 October 1983.
 Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:
 R. Winkes, "The portraiture of Epikouros," *Revue des archéologues et historiens d'art de Louvain*, vol. XVI, 1983, pp. 68-94.
 T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 90-91, no. 68.

Among the nearly 30 surviving portraits of the philosopher Epikouros, all share an elongated head, a bulbous nose, a weathered face and a full beard. His long wavy hair is typically arranged with flame-like locks that hook to the right across his forehead. Two examples with identifying inscriptions confirm his identity (see the double herm in the Capitoline Museum and a bronze bust from Herculaneum, now in the National Museum, Naples, nos. 1 and 8 in G.M.A. Richter, *The Portraits of the Greeks*, vol. 2).

Epikouros was born in 341 B.C., probably on Samos. He studied and later taught philosophy across the Greek world before eventually establishing his prominent school in Athens, where he would remain for 36 years. His philosophy continued to be popular through to the Roman period, and as Cicero informs, his devotees had pictures of him and even had his likeness on their drinking-cups and rings (*De finibus bonorum et malorum*, V,i,3).



95
A ROMAN MARBLE HERM HEAD OF SILENUS
 CIRCA 1ST-2ND CENTURY A.D.

7¼ in. (18.4 cm.) high

\$10,000-15,000

PROVENANCE:
 Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:
 Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:
 T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, p. 86, no. 66.

For a similar example, compare the head of Silenus on a janiform herm with Dionysus, no. 95 in L. Budde and R. Nicholls, *Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum, Cambridge*.



•96
A ROMAN TERRACOTTA MURMILLO GLADIATOR
 CIRCA 1ST-2ND CENTURY A.D.

6¾ in. (17.1 cm.) high

\$4,000-6,000

PROVENANCE:
 with George Zacos (1911-1983), Basel, with Royal-Athena Galleries, New York, acquired from the above, 1971. Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1971; thence by descent to the current owners.

EXHIBITED:
 Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985. Providence, Museum of Art, Rhode Island School of Design, *To Bid Farewell*, 3 April-7 June 1987.

PUBLISHED:
 T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 97-98, no. 73.

For a related example, see fig. 29 in E. Köhne and C. Ewigleben, *Gladiators and Caesars: The Power of Spectacle in Ancient Rome*.



•97

A FRAGMENTARY ROMAN MARBLE HERM HEAD OF ISIS
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

4½ in. (11.4 cm.) high

\$5,000-7,000

PROVENANCE:
Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired by 1972; thence by descent to the current owners.



98

A ROMAN GIALLO ANTICO HERM HEAD OF HERCULES
CIRCA 2ND CENTURY A.D.

4¾ in. (12 cm.) high

\$8,000-12,000

PROVENANCE:
Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired by 1983; thence by descent to the current owners.

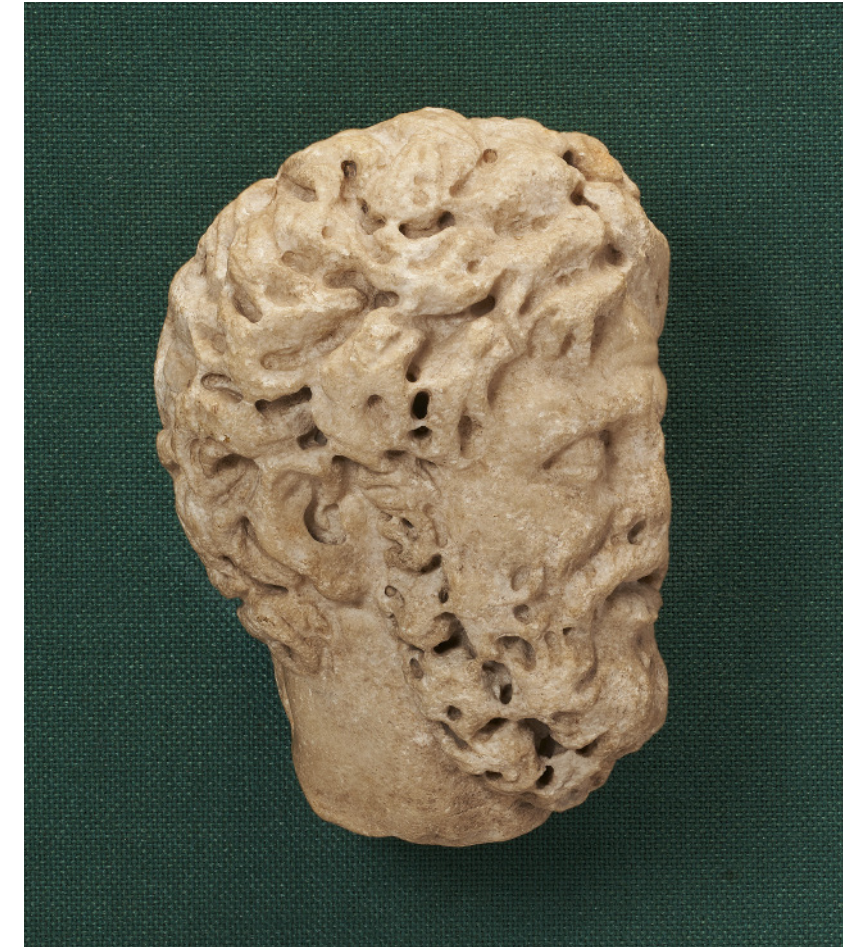


99
A ROMAN MARBLE FEMALE TORSO
CIRCA 2ND CENTURY A.D.

7½ in. (19 cm.) high

\$8,000-12,000

PROVENANCE:
with Il Silenus di Via Margutta, Rome.
Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1968; thence by descent to the current owners.



•100
A ROMAN MARBLE BEARDED MALE HEAD
CIRCA 2ND-3RD CENTURY A.D.

6¾ in. (17.1 cm.) high

\$6,000-8,000

PROVENANCE:
Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:
Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:
T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 106-107, no. 80.



101

A ROMAN MARBLE HEAD OF ASCLEPIUS

CIRCA 2ND CENTURY A.D.

9 in. (22.8 cm.) high

\$15,000-20,000

PROVENANCE:

Art Market, Rome, by 1958 (photographs recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, neg nos. 58.1513-58.1516, logged on 29 April 1958).

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 92-93, no. 69.



102

A ROMAN MARBLE MALE HEAD

CIRCA 2ND-3RD CENTURY A.D.

6¾ in. (17.1 cm.) high

\$7,000-9,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired 1967-1974; thence by descent to the current owners.

EXHIBITED:

Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:

T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, p. 108, no. 81.



•103
A ROMAN PAINTED BONE DOLL WITH GOLD BRACELETS
 CIRCA 2ND-3RD CENTURY A.D.

6¼ in. (15.8 cm.) high

\$4,000-6,000

PROVENANCE:
 with Asfar Brothers, Beirut.
 Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above, 1972; thence by descent to the current owners.

EXHIBITED:
 Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.

PUBLISHED:
 T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 111, 113, no. 86.



104
A PALMYRENE LIMESTONE RELIEF WITH A PORTRAIT BUST OF A WOMAN
 CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

20¼ in. (51.4 cm.) high

\$50,000-70,000

PROVENANCE:
Antiquities, Sotheby's, London, 6 December 1971, lot 43.
 Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky (1936-2022), Providence, RI, acquired from the above; thence by descent to the current owners.

EXHIBITED:
 Providence, List Art Center, Brown University, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985.
 Providence, Museum of Art, Rhode Island School of Design, *To Bid Farewell*, 3 April-7 June 1987.

PUBLISHED:
 T. Hackens and R. Winkes, eds., *Love for Antiquity: Selections from the Joukowsky Collection*, Louvain-la-Neuve, 1985, pp. 112-113, no. 88.

Limestone portrait busts from Palmyra rank among the most recognizable images from antiquity. Situated between the Roman and Parthian Empires, Palmyra was a key intermediary of trade between the Persian Gulf and the Mediterranean Sea, and in the process, became an exceptionally wealthy city known for its elaborate temples, tombs and sculptures. Recent scholarship has focused on how Palmyrenes crafted their own unique identity, synthesizing elements from the Greco-Roman West and the Parthian East. Specifically, as B. Fowlkes-Childs and M. Seymour remark (p. 151 in *The World Between Empires: Art and Identity in the Ancient Middle East*), Palmyrene portraits speak to the city's identity through "their inscriptions and details, such as dress, gestures, hairstyles, and jewelry."

This portrait depicts a woman enrobed in a tunic with a mantle draped over her head as a veil. Her hair is bound with a cloth headdress and in her right hand she clutches a swirling fold of drapery. Notable is the elaborate jewelry worn: two necklaces, three bracelets and earrings. According to Fowlkes-Childs and Seymour (op. cit., p. 174), the appearance of extravagant jewelry is a prominent feature on Palmyrene portraits of women from the 2nd-3rd centuries and further speaks to the trade networks and materials available to local artisans during this period. For a similarly adorned portrait, see the bust of Bat'a in the Musée de Grenoble, no. 125 in Fowlkes-Childs and Seymour, op. cit.



•105
**A ROMAN MARBLE CORINTHIANIZING
COLUMN CAPITAL**

CIRCA 2ND CENTURY A.D.

5½ in. (13 cm.) wide

\$6,000-8,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and
Dr. Martha Sharp Joukowsky (1936-2022),
Providence, RI, acquired 1967-1974; thence by
descent to the current owners.

For a similar example, see no. II, 7 in A. Giuliano,
Museo Nazionale Romano: Le Sculture, vol. I, 3.



106
**A LATE ROMAN MARBLE CORINTHIAN
COLUMN CAPITAL**

CIRCA 3RD-4TH CENTURY A.D.

15¾ in. (40 cm.) wide

\$15,000-20,000

PROVENANCE:

Artemis A.W. Joukowsky (1930-2020) and
Dr. Martha Sharp Joukowsky (1936-2022),
Providence, RI, acquired 1967-1974; thence by
descent to the current owners.

For the type, see no. I, 18 in A. Giuliano, *Museo
Nazionale Romano: Le Sculture*, vol. I, 3.



•107
A BYZANTINE MARBLE COLUMN CAPITAL

CIRCA 5TH-7TH CENTURY A.D.

17½ in. (44.5 cm.) wide

\$7,000-9,000

PROVENANCE:

with Arthur Davidson Ltd., London.

Artemis A.W. Joukowsky (1930-2020) and Dr. Martha Sharp Joukowsky
(1936-2022), Providence, RI, acquired from the above, 1986; thence by
descent to the current owners.



PROPERTY FROM A GERMAN COLLECTION

•108

AN EGYPTIAN BROWN BRECCIA JAR

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

6¼ in. (15.8 cm.) high

\$4,000-6,000

PROVENANCE:

Wilhelm Horn (1870-1959), Berlin (Inv. no. K.75); thence by descent.
The Collection of the Late Wilhelm Horn; *Antiquities*, Christie's, London, 11 December 1987, lot 228.
Private Collection, U.K., acquired from the above.
The Stanford Place Collection of Antiquities, Christie's, London, 26 April 2006, lot 67.
Private Collection, Germany, acquired from the above; thence by descent to the current owner.

VARIOUS PROPERTIES

109

AN EGYPTIAN BANDED ALABASTER CYLINDRICAL JAR

OLD KINGDOM, 2686-2125 B.C.

16¼ in. (41.2 cm.) high

\$40,000-60,000

PROVENANCE:

Pierre (1900-1993) and Claude (1928-2018) Vérité, Paris, acquired by 1971.
Collection Vérité: Archéologie, Enchères Rive Gauche, Hôtel Drouot, Paris, 10 March 2007, lot 18.
with Phoenix Ancient Art, New York and Geneva, acquired from the above (*Catalogue 1*, 2010, no. 15).

EXHIBITED:

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

PUBLISHED:

P. Vérité, ed., *La Méditerranée berceau de l'Europe*, Montbéliard, 1971, n.p., no. 12.

NO LOT 110





PROPERTY FROM A RHODE ISLAND PRIVATE COLLECTION

111

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

OLD KINGDOM, LATE 5TH-EARLY 6TH DYNASTY, CIRCA 2390-2340 B.C.

33¾ in. (85.7 cm.) long

\$30,000-50,000

PROVENANCE:

Private Collection, The Netherlands.
The Property of a Gentleman; *Antiquities*, Christie's, London, 23 March 1971, lot 147.
"Geoffrey," acquired from the above (according to buyer's list).
with Charles Ede, London (*Small Sculpture from Ancient Egypt*, 1973, no 1; *Collecting Antiquities: An Introductory Guide*, 1976, pp. 85, 87, fig. 225).
Private Collection, Australia, acquired from the above, 1973.
Property from an Australian Private Collection; *Antiquities*, Sotheby's, New York, 9 June 2004, lot 55.

PUBLISHED:

J.-F. Aubert, "Le mastaba de Seshemnéfer VI dit Héba," *Orientalia*, vol. 44, no. 1, 1975, p. 2, n. 7.
B. Porter and R.L.B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*, vol. 3, pt. 2: Saqqâra to Dahshûr, second edition, Oxford, 1981, p. 595, no. E8.
H. Jacquet-Gordon, "La procession de domaines funéraires de Seshemnefer-Heba," *Cahier de Recherches de l'Institut de Papyrologie et d'Égyptologie de Lille*, vol. 13, 1991, p. 74, n. 10.
L. Delvaux and E. Warmenbol, "Trois Seshemnefer et trente-six domaines," *The Journal of Egyptian Archaeology*, vol. 84, 1998, p. 59, n. 6.

Once part of a scene of up to 36 personified funerary estates, this block carved in shallow raised relief formed part of the decoration of the offering chapel of a high official of the later Old Kingdom at Saqqara. Five female offering bearers proceed to the right, balancing baskets or boxes of produce

on their heads; one figure holds both a spouted vase and a lettuce, while another holds a small animal, perhaps a goat, on a leash. What is seemingly an image of five women in procession may be identified by the accompanying hieroglyphic inscriptions as estates belonging to the funerary endowment established in antiquity for the ongoing provisioning of the tomb cult of the owner. Known both by the name Seshemnefer, as well as by his nickname Heba, the tomb owner held important titles relating to the administration of the Saqqara pyramid complexes of Fifth Dynasty kings Menkauhor and Djedkare Isesi, in addition to other important priestly and administrative titles. Discovered by Auguste Mariette at Saqqara in 1860, the location of the tomb (E8) of Seshemnefer-Heba is now lost, and known primarily from this and related blocks, some of which preserve extensive painted decoration, as well as from the tomb's false door, published in a drawing by Mariette (see fig. 1 in L. Delvaux and E. Warmenbol, *op. cit.*). Seshemnefer's names are recarved above earlier, erased ones (now illegible), indicating the funerary chapel was carved for another individual and reused for his burial.

The estates, many here associated with a different type of agricultural product, are identified with one or the other of Seshemnefer's two names, and each estate name terminates with the hieroglyph that indicates a town, city, or other locale. The estate names provided seem to be (reading from right to left): "Gate (?) of Seshemnefer," "Carob-beans of Heba," "Grapes of Seshemnefer," "Figs of Heba," and "Sycamores of Seshemnefer." A series of related blocks including this one has been analyzed by Delvaux and Warmenbol (*op. cit.*), who arrange the scenes into two groups of probably 18 female figures on the chapel's southern and northern walls, flanking the false door that celebrates Seshemnefer-Heba. Only the tombs of the highest members of the royal court seem to have been entitled to depict these extensive series of funerary estates, which mimic the much lengthier personified lists shown in royal pyramid complexes of the Old Kingdom.



ANOTHER PROPERTY

112

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

MIDDLE KINGDOM, 11TH-12TH DYNASTY, 2055-1773 B.C.

7¾ in. (19.6 cm.) high

\$8,000-12,000

PROVENANCE:

with Galerie Orient-Occident, Paris.
with Mele Ancient Works of Art, New York, acquired from the above, 1980.
Private Collection, Canada, acquired from the above, 1980.
Acquired by the current owner from the above, 2014.



113

PROPERTY FROM A GERMAN COLLECTION

113

AN EGYPTIAN INSCRIBED WOOD HEADREST

NEW KINGDOM, EARLY 18TH DYNASTY, CIRCA 1550-1450 B.C.

12 3/4 in. (31.4 cm.) wide

\$20,000-30,000

PROVENANCE:

with Nicholas Tano (1866-1924), Cairo (according to label on underside).
 Allen L. Owens (1893-1987), CT.
 Property of Allen L. Owens, Connecticut; *Antiquities*, Parke-Bernet Galleries,
 New York, 24-25 April 1970, lot 55.
 Private Collection, New York.
Antiquities, Sotheby's, New York, 14 December 1993, lot 371.
Antiquities, Sotheby's, New York, 9 December 2003, lot 40.
 Private Collection, Germany, acquired from the above; thence by descent to
 the current owner.

The inscription to the front reads, "An offering which the King gives, which is brought to (?) the Great God, the Lord of This (or Thinis)." The inscription to the back reads, "That he may give health, one who gives life to the Ka of the scribe Nefer- (?)."



114

PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

114

AN EGYPTIAN SANDSTONE AND PAINTED PLASTER RELIEF FRAGMENT

NEW KINGDOM, LATE 18TH-EARLY 19TH DYNASTY, CIRCA 1350-1250 B.C.

10 1/2 in. (26.9 cm.) wide

\$22,000-28,000

PROVENANCE:

Comte Henri de Murard de Saint-Romain (1842-1911), Mâcon, acquired in Thebes.
 Académie de Mâcon, gifted from the above, 1910.
Old Master Paintings, European Sculpture & Antiquities, Sotheby's, New York, 4 June 2009, lot 94.
 with Galerie Chenel, Paris.
 Acquired by the current owner from the above, 2012.

PUBLISHED:

P. Virey, "Une peinture funéraire égyptienne sur stuc," *Annales de l'Académie de Mâcon*, third series, vol. XVI, 1911, pp. 303-304, pl. VI.

Carved in shallow relief on plaster, and painted in red and black, this fragment of a tomb relief in the post-Amarna style depicts high officials of the Egyptian court at the head of a funeral procession. The two figures in front with shaved heads wear the distinctive high-waisted garment of the viziers of Upper and Lower Egypt; one also wears the heavy gold necklace associated with his role. The right hands of both viziers are cupped at their mouths in affecting gestures of quiet grief; their left arms are bent back with hands turned down. The man immediately behind the viziers wears a black wig and elaborate dress, and holds his hand in a similar gesture, while a fourth figure and portions of a fifth fill out the procession. A portion of a hieroglyphic inscription (now not visible) recorded a century ago on this fragment shows that the vertical registers of inscription provided the names and titles of some of these individuals: "True King's scribe, whom he loves (or, his beloved), Overseer..."

Although scenes of female mourners are well-known features of Egyptian tomb scenes of the New Kingdom, images of men in attitudes of grief are less common. The majority of such scenes depicting high officials in gestures of mourning derive from the Memphis region, and the most elaborately detailed of such scenes were produced during a short period following the reign of Akhenaten. The calmer poses of high officials, including viziers and other elaborately dressed men of high status, contrast

with the more extreme gestures of grief demonstrated by lower-status men and women elsewhere in the same scenes. The most expressively-rendered examples of elite male mourners known derive from the tomb of Ptahemhat-Ti at Saqqara, including the famous Berlin "Mourners Relief," where the contrast between the composed gestures of sadness of the elite men are in stark contrast to the extreme expressions of the lower-status men. Similar male gestures of grief are also featured on a fragment in Copenhagen and another in Munich, extensively discussed by J. Berlandini ("Cortège funéraire de la fin XVIIIe dynastie: Staatliche Museen Munich ÄS 7127," *Bulletin de la Société française d'Égyptologie*, vol. 134, pp. 30-49).

Despite the alleged provenance of this piece from Deir el-Medina, the use of plaster-coated sandstone implies that the unknown tomb from which it derived was located further south in the zone of natural occurrence of this material, thus perhaps el Kab, Gebel el-Silsileh, or another southern site. Viscount Henri de Murard, who acquired this relief fragment, accompanied the geologist Adrien Arcelin on an expedition to Egypt in 1869, where they encountered prehistoric flint tool at sites throughout southern Egypt, including El Kab and Aswan, locales more likely to have been the source of the present fragment (see Y. Tristant, "Adrien Arcelin (1838-1904), Ernest-Théodore Hamy (1842-1908), et François Lenormant (1837-1883). La découverte du passé préhistorique de l'Égypte," *Archéonil*, vol. 17, pp. 8-26).

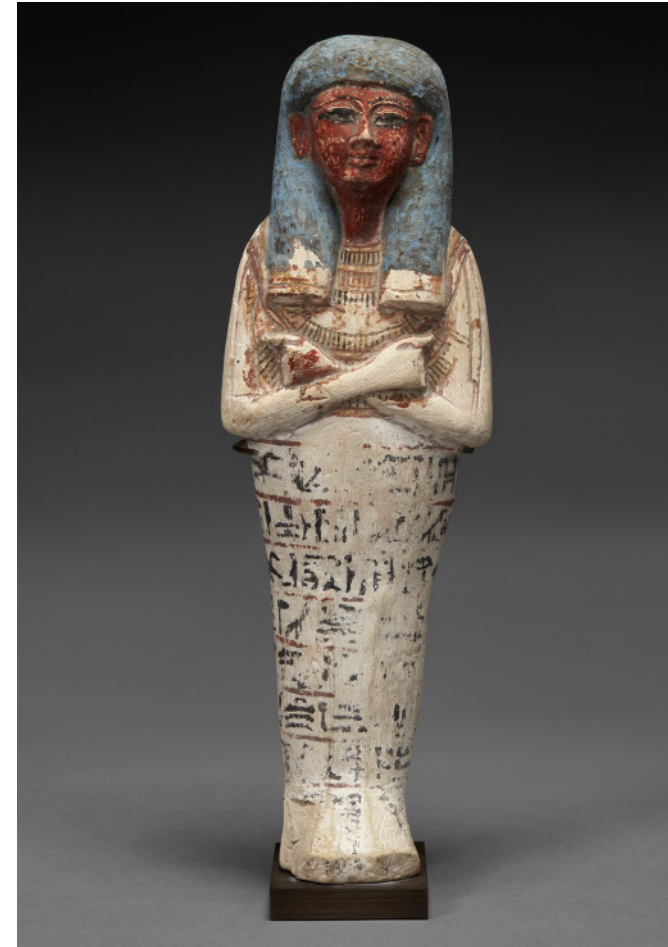


115
AN EGYPTIAN LIMESTONE STELE FRAGMENT
 NEW KINGDOM, 19TH DYNASTY, 1295-1186 B.C.

9 in. (22.8 cm.) wide
 \$8,000-12,000

PROVENANCE:
 Madeleine Meunier (1921-2009), Paris, acquired circa 1950s-1970s; thence by descent.
Aristide Courtois et Charles Ratton: Au Coeur de la succession Medeleine Meunier, Christie's and Millon, Hôtel Drouot, Paris, 15 December 2016, lot 55.

Featuring two elaborately-attired elite women wearing perfumed cones standing opposite a man with a shaved head in an elaborate kilt, all with their arms raised in the gesture of praise, this fragment once likely formed the lower part of a round-topped votive stele. Traces of an upper register are noticeable above, featuring a dais or base for either a sacred barque or a group of divinities. At some point in antiquity, the fragment was employed as a pivot stone for a door, resulting in the deep hole at the center of the inscription. Enough remains, however, to reveal a text of praise addressed to Osiris: "Giving adoration to [Osiris, kissing the ground to (?)] Wenen-nefru, that he may give 'following the god'...his...at the head of the lake in his boat, for the Ka of the master of...Pa-wer. Justified." The mention of the boat of the god may well imply that the upper portion of the stele represented Osiris in a divine barque, perhaps resting on a stand.



PROPERTY FROM A GERMAN COLLECTION

•116
AN EGYPTIAN PAINTED LIMESTONE SHABTI OF THE DRAFTSMAN PAY
 NEW KINGDOM, 19TH DYNASTY, 1295-1186 B.C.

10 3/4 in. (27.3 cm.) high
 \$8,000-12,000

PROVENANCE:
 Hugh Stanley Russell (1924-2000), Malvern, Worcestershire, U.K., acquired by 1975; thence by descent.
 Collection of Hugh Stanley Russell; *Antiquities*, Bonhams, London, 20 October 2005, lot 10.
 with Galerie Günter Puhze, Freiburg, acquired from the above.
 Private Collection, Germany, acquired from the above 2005; thence by descent to the current owner.

PUBLISHED:
 J. Malek, "A Shawabti of the Draughtsman Pay of Deir El-Medina," *Revue d'Égyptologie*, vol. 31, 1979, pp. 153-156.

The body of the shabti is painted with eight lines of hieroglyphic text from Chapter 6 of *The Book of the Dead*, reading: "Instructions of the Osiris, the Outline Draftsman of Amun in the Place of Truth, Pay, Justified. He says: O ye (lit "these") Shawabty, if the Osiris, the Outline Draftsman in the Place of Truth Pay, Justified, is counted or is reckoned in any work which is done in the Necropolis, since an obstacle is implanted there, as a man to his duty, in order to cultivate the fields, in order to irrigate the riverbanks, in order to convey sand of the East to the West, if [the Osiris (etc.) Pay, Justified,] is counted..."



•117

AN EGYPTIAN RED GRANITE CARTOUCHE FOR RAMESSES II
NEW KINGDOM, 19TH DYNASTY, REIGN OF RAMESSES II, 1279-1213 B.C.

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

\$8,000-12,000

PROVENANCE:
with Kunsthandlung Aloys Faust, Cologne.
Private Collection, Germany, acquired from the above, 1982; thence by descent to the current owner.

This object was once part of a colossal statue of Ramesses II (the Great), projecting forward from his fist, sculpted from Aswan granite. Oval in profile, the concave end is sculpted in sunk relief with the king's *nomen*, the last name in his titulary, reading "Ramesses Beloved of Amun." The object in question is thought to represent a container for documents, which made its first appearance during the 18th Dynasty (see p. 20 in H.G. Fischer, "An Elusive Shape with the Fisted Hands of Egyptian Statues," in *Metropolitan Museum Journal*, vol. 10). The form is different from the so-called "emblematic staves," circular in profile with convex ends, that first appear in the fisted hands of male statues during the Old Kingdom, which are thought to be either a bolt of folded cloth or an attenuated staff of office. For a related example, see the colossal limestone statue in Memphis, where the documents case is likewise sculpted with titulary for Ramesses II.



118

AN EGYPTIAN LIMESTONE ROUND-TOPPED STELE
NEW KINGDOM, 19TH-20TH DYNASTY, 1295-1069 B.C.

15 $\frac{3}{4}$ in. (40 cm.) high

\$10,000-15,000

PROVENANCE:
Private Collection, Germany, acquired by 1978; thence by descent to the current owner.

Unusual in format as well as decoration, this round-topped stele features figures of Isis and Horus, before whom a small figure of a man kneels with his arms raised in veneration. Stylistically, the carving bears some resemblance to the series of over 100 so-called "Horbeit" stelae from Qantir dating to the Ramesside period, most of which feature an adorant with little added inscription. The only hieroglyphic element on this relief is the locational term "Behdet," occurring below the sun-disk, which is flanked by uraei from which *ankhs* hang. A jar stand with a vase and a lotus sits before Isis, while Horus pours a cascade of repeating *ankh*- and *was*-symbols out of a libation (*hes*) vase. The large protruding ledge at the bottom of the stele is unusual, perhaps indicating that it had a place in domestic cult. For an example of a 19th Dynasty stele from Mit Rahina exhibiting a similar ledge, now in the Kelsey Museum of Archaeology, see p. 23 in T.G. Wilfong, *Women and Gender in Ancient Egypt from Prehistory to Late Antiquity*.



ANOTHER PROPERTY

119

AN EGYPTIAN LIMESTONE PORTRAIT HEAD OF A WOMAN
NEW KINGDOM, LATE 18TH-19TH DYNASTY, CIRCA 1390-1186 B.C.

5 in. (10 cm.) high

\$20,000-30,000

PROVENANCE:

Pierre (1900-1993) and Claude (1928-2018) Vérité, Paris, acquired between 1930-1960.
Archeologie: Collection Pierre et Claude Vérité, Christie's, Paris, 20 December 2011, lot 179.

Probably once forming part of a pair statue of husband and wife, this fragmentary head of an elite woman displays many of the hallmarks of the style of the end of the 18th Dynasty, established during the reign of Amenhotep III: an oval face with distinct chin, large sculpted eyes and eyebrows, and an elaborate wig featuring a floral headband. Her face is framed by three curving rows of braids carefully rendered in sharply zigzagging curls, while the remainder of the braids fall in vertical tresses. A surviving portion of the back pillar records the phrase "Mut the Great," referring to the divine consort of Amun, but possibly forming part of the woman's name or titles.



PROPERTY OF A FRENCH COLLECTOR

120

AN EGYPTIAN LAPIS LAZULI HEART SCARAB FOR PA-DI-NUBET
THIRD INTERMEDIATE PERIOD, 25TH DYNASTY, 747-656 B.C.

3¼ in. (8.2 cm.) long

\$70,000-90,000

PROVENANCE:

Private Collection, acquired by 1921.
Chafik Chammas, Paris.
Jean Roudillon (1923-2020), Paris; thence by descent to the current owner.

PUBLISHED:

É Chassinat, "Note sur deux scarabées," *Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes*, vol. 39, 1921, p. 110, no. 1.
P. Vernus, *Athribis: Textes et documents relatifs à la géographie, aux cultes, et à l'histoire d'une ville du delta égyptien à l'époque pharaonique*, Cairo, 1978, p. 76, no. 81.
S. Bickel and P. Tallet, "Quelques monuments privés héliopolitains de la Troisième Période intermédiaire," *Bulletin de l'Institut français d'archéologie orientale*, vol. 100, 2000, p. 136, n. 30.
K. Jansen-Winkel, *Inschriften der Spätzeit*, vol. III (*Die 25. Dynastie*), Wiesbaden, 2009, p. 365, no. 52.35.



Magnificently carved from a large piece of lapis lazuli, this impressive heart scarab bears an inscription that ties it to the site of Athribis in the Egyptian Delta. The scarab is pierced with four small holes that would have allowed it to be attached to the mummy wrappings of the deceased. Invoking Osiris Khenty-khety, the offering formula carved on its base is dedicated for the benefit of the Chief Shield-Bearer of Pharaoh, a man named Pa-di-nubet: "An offering which the King gives to Osiris-Khenty-khety (or Khentekhtai), that he may give invocation-offerings to the Chief Shield-Bearer of the Great House Pa-di-nubet." The rarity of lapis, as well as the scale and confidence of the carving of this scarab, implies that its owner was a man of some importance, although his title may have been largely an honorific one.



PROPERTY FROM A GERMAN COLLECTION

•121

AN EGYPTIAN FRAGMENTARY WOOD COFFIN LID
NEW KINGDOM, 1500-1069 B.C.

30 in. (76.2 cm.) long

\$7,000-9,000

PROVENANCE:

Pierre (1900-1993) and Claude (1928-2018) Vérité, Paris, acquired between 1930-1960.
Archéologie: Collection Pierre et Claude Vérité, Christie's, Paris, 20 December 2011, lot 184.
Private Collection, Germany, acquired from the above; thence by descent to the current owner.



•122

AN EGYPTIAN PAINTED WOOD FACE FROM A COFFIN
LATE NEW KINGDOM TO THIRD INTERMEDIATE PERIOD,
19TH-21ST DYNASTY, 1295-945 B.C.

10 7/8 in. (27.6 cm.) high

\$8,000-12,000

PROVENANCE:

Léon Rodrigues-Ely (1924-1973), Marseille; thence by descent.
Collection Léon Rodrigues-Ely; *Archéologie - Art Islamique*,
Christie's, Paris, 6 May 2015, lot 71.
with Galerie Günter Puhze, Freiburg, acquired from the above.
Private Collection, Germany, acquired from the above; thence by
descent to the current owner.



123

AN EGYPTIAN PAINTED WOOD COFFIN FOR HENES-HEPET-EN-AMUN

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

64 in. (162.5 cm.) long

\$40,000-60,000

PROVENANCE:

Private Collection, Milan, acquired by 1979.
Antiquities, Christie's, New York, 10 June 1994, lot 53.
 Private Collection, U.S., acquired from the above.
 Property of a North American Private Collector; *Antiquities*, Christie's, New York, 5 June 2014, lot 11.
 Private Collection, Germany, acquired from the above; thence by descent to the current owner.

Gessoed and brightly painted, this coffin is comprised of an anthropoid lid and trough on a rectangular integral plinth. The deceased is depicted wearing a striped tripartite headcloth centered by a scarab and is adorned with an elaborate, multi-strand beaded broad collar with falcon-head terminals and a winged scarab at his chest. The body shows the Four Sons of Horus facing inward, flanking a column of hieroglyphs reading, "A Royal Offering Formula (to) Osiris Foremost of the West, Great God, Lord of Abydos, that he may give Invocation-Offerings of beer, oxen and fowl, offerings."

The right column of hieroglyphs on the reverse reads: "Recitation by Osiris, Foremost of the West, Great God, Lord of Abydos, that he may give Invocation-Offerings of beer, oxen and fowl, offerings and food, incense and oil, clothing (and alabaster?), and every good, pure thing, for the Ka of the Osiris Henes-hepet-en-Amun, son of Nayu-tja-en(?)." The left column reads: "A Royal Offering Formula (to) Osiris, Foremost of, Lord of Abydos, that he may give Invocation-Offerings of beer, oxen and fowl, offerings and food, incense and oil, clothing (and alabaster?), and every good, pure thing the Ka of the Osiris Henes-hepet-en-Amun, son of Nau-tjau(?)."

A band of text running along the base, the front with mirror-image text reads on the right side: "that he may give Invocation-Offerings of beer, oxen and fowl, offerings;" the left side reads: "Invocation-Offerings of oxen and fowl, offerings and food;" and the back reads: "A Royal Offering Formula (to) Osiris, Foremost of the West, Great God, Lord."



124

AN EGYPTIAN GLASS, BONE AND BRONZE-INLAID WOOD FACE FROM A COFFIN

LATE PERIOD, 664-332 B.C.

12 in. (30.4 cm.) high

\$30,000-50,000

PROVENANCE:

Dr. Martin Winkler (1893-1982), Feldafing, Germany, acquired by 1960; thence by descent.
 with Galerie Günter Puhze, Freiburg, acquired from the above, 2007.
 Private Collection, Germany, acquired from the above, 2007; thence by descent to the current owner.



125
AN EGYPTIAN PAINTED WOOD, BRONZE, LIMESTONE AND GLASS UPPER PORTION OF A COFFIN LID
 LATE PERIOD, 25TH DYNASTY, 747-656 B.C.

29½ in. (74.3 cm.) high

\$40,000-60,000

PROVENANCE:
 Private Collection, Germany, acquired late 1960s/early 1970s.
 with Galerie Ägyptischer Kunst, Göttingen, 1975 (*Katalog 1975*, no. 36).
 with Roswitha Eberwein, Göttingen.
 Renate Wald (d. 2011), Hamburg, acquired from the above, 1988; thence by descent.
 Property from the Estate of Renate Wald; *Antiquities*, Christie's, London, 26 April 2012, lot 213.



126
AN EGYPTIAN GRANITE PORTRAIT BUST OF A MAN
 LATE PERIOD, 26TH-27TH DYNASTY, 664-404 B.C.

9 in. (22.8 cm.) high

\$15,000-20,000

PROVENANCE:
Antiquities, Sotheby Parke Bernet, New York, 13 December 1979, lot 73.
 Charles Pankow (1923-2004), San Francisco.
The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8 December 2004, lot 69.
 with Galerie Günter Puhze, Freiburg, 2005 (*Kunst der Antike*, Katalog 19, no. 216).
 Private Collection, Germany, acquired from the above, 2005; thence by descent to the current owner.

EXHIBITED:
 San Francisco, Van Doren Gallery; West Lafayette, Indiana, Purdue 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:
Apollo, November 1979, p. 181.

The Burlington Magazine, November 1979, p. cxxxix.
The Burlington Magazine, December 1979, p. xxviii.
 H. Van Doren, ed., *Egyptian Antiquities from the Charles Pankow Collection*, San Francisco, 1981, pp. 4-5.
 J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. 8, part 2, Oxford, 1999, p. 761, no. 801-722-600.

The inscription along the proper right edge reads, "...white bread which is presented, produce of the land and every boundary (?)." The inscription across seven vertical lines of hieroglyphs along the back reads, "...making all (sorts of) beautiful offerings...in every festival of the month...in every festival of the half-month (?)...in...offerings...Wab-priest...crocodile (?)...the horizon..." The partially-preserved inscription along the top edge reads: "...the palace (or temple) which is in...his divinity."



ANOTHER PROPERTY

•127

AN EGYPTIAN FAIENCE SHABTI FOR HEKAEMSAEF
LATE PERIOD, 26TH DYNASTY, REIGN OF AMASIS, 570-526 B.C.
7½ in. (18 cm.) high

\$7,000-9,000

PROVENANCE:
with Galerie Faustus, Geneva, 1976 (*Antiquité: Une introduction*, no. 25).
Roger Liechti (1934-2010), Geneva, acquired from the above, 1976 (Inv. no. E 888).
with Phoenix Ancient Art, New York and Geneva, acquired from the above (*Faiences*, 2011, no. 57).
Private Collection, U.S., acquired from the above.
Antiquities, Bonhams, London, 28 November 2017, lot 37.
Private Collection, U.S.
Acquired by the current owner from the above, 2018.

The single-column of hieroglyphs along the back pillar reads: "(O) Ushebt(y), the Osiris Overseer of the King's Ships (i.e. Admiral) Heka-em-saef, in your time of service, at every proper time."

Fashioned of turquoise-colored faience, this funerary figure of the Admiral (lit. "Overseer of Royal Ships") Hekaemsaef is one of 401 examples found by Alessandro Barsanti (1858-1917) in a tomb at Saqqara in January 1903, now widely dispersed in public and private collections. Holding agricultural tools and wearing a beard, Hekaemsaef is represented as a divinized being, and the brief inscription providing his identity is relegated to the back pillar.

The subterranean tomb of Hekaemsaef was located near the pyramid of King Unas and was constructed on a monumental scale. Hekaemsaef's mummy was discovered intact in a massive stone sarcophagus at the bottom of a deep shaft, along with an extraordinary set of burial equipment, including a gold mask and a decorative bead net adorned with amulets of gold and semi-precious stones. The shabtis were found upright on either side of the door, originally arranged on wooden bases (see A. Barsanti "Fouilles autour de la pyramide d'Ounas. (1902-03). XII. Le tombeau de Hikaoumsaf. Rapport de la découverte," *Annales du Service des Antiquités de l'Égypte*, vol. 5, 1904, pp. 29-34).



PROPERTY FROM A GERMAN COLLECTION

128

AN EGYPTIAN FAIENCE SHABTI FOR HORUDJA
LATE PERIOD, 30TH DYNASTY, CIRCA 380-342 B.C.
8½ in. (21.5 cm.) high

\$10,000-15,000

PROVENANCE:
Dr. Hans Goldeck (d. 1978), Bremen; thence by descent.
with Galerie Günter Puhze, Freiburg, acquired from the above, 2003.
Private Collection, Germany, acquired from the above, 2003; thence by descent to the current owner.

The nine bands of hieroglyphs around the front and sides of the body read: "Instructions of the Osiris, the God's Servant (Prophet) of Neith, Horudja, born of Shedet, Justified. He says: If the Osiris, the Prophet of Neith, Horudja, born of Shedet, Justified, is counted in order to do any work which is done in the Necropolis, since a great obstacle is implanted there, as a man to his duty, Look! Here am I! Shall ye say, at any time which is spent in order to cultivate the fields, and irrigate the riverbanks, and convey sand of the East to the West, [Here am I! Thus shall ye say!]."



ANOTHER PROPERTY

129

AN EGYPTIAN BRONZE AND WOOD IBIS

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

18 in. (45.7 cm.) long

\$20,000-30,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.

Acquired by the current owner from the above, 1980.



PROPERTY FROM A GERMAN COLLECTION

130

AN EGYPTIAN GOLD-INLAID BRONZE OXYRHYNCHUS FISH

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

8½ in. (21.5 cm.) long

\$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, New York, 10-11 June 1983, lot 29.

Frederiksen/Bauer Collection, Stuttgart.

with Galerie Günter Puhze, Freiburg.

Private Collection, Germany, acquired from the above, 2005; thence by descent to the current owner.



131

AN EGYPTIAN WOOD AND BRONZE OSIRIS-IAH
LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

12½ in. (31.7 cm.) high

\$25,000-35,000

PROVENANCE:

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

Archéologie: Collection Pierre et Claude Vérité, Christie's, Paris, 20 December 2011, lot 178.

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

The god is depicted seated on a throne, wearing a pleated kilt and a tripartite wig fronted by a bronze uraeus and surmounted by his attribute, also in bronze, the moon disk cradled by a crescent moon. His braided beard is also in bronze, while his eyes are inlaid with contrasting light and dark stone.

The attributes once held in his fistful hands are now missing. The throne is embellished with a lion in relief on each side, and its plinth is incised with a repeating pattern consisting of *neb* signs surmounted by an *ankh* bracketed by two was-scepters, which together read "all life and dominion." The back-pillar has an inscribed hieroglyphic inscription reading: "Osiris, Foremost of the West, Lord of Eternity, Ruler of Everlastingness." For a standing figure of the god displaying the same attributes, see no. 75 in R.S. Bianchi, et al., *Egyptian Bronzes in the Fondation Gandur Pour L'art*.



PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

132

A FRAGMENTARY EGYPTIAN GRANITE PORTRAIT HEAD OF A MAN

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

4⅞ in. (10.4 cm.) high

\$10,000-15,000

PROVENANCE:

Ernest Erickson (1893-1983), New York, acquired by 1968 (photographs by Bernard V. Bothmer preserved in The Brooklyn Museum of Art archives, neg. nos. L382-14-15); thence by bequest to the Ernest Erickson foundation. Property of the Ernest Erickson Foundation; *Antiquities*, Sotheby's, New York, 23 June 1989, lot 63.

PUBLISHED:

J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. 8, part 2, Oxford, 1999, p. 905, no. 801-766-030.



PROPERTY FROM A GERMAN COLLECTION

133

AN EGYPTIAN GILT CARTONNAGE MUMMY MASK
PTOLEMAIC PERIOD, 332-30 B.C.

13 in. (33 cm.) high

\$12,000-18,000

PROVENANCE:
with Galerie Günter Puhze, Freiburg (*Kunst der Antike*, Katalog 2, 1979, no. 343; Katalog 3, 1981, no. 349).
Fredericksen/Bauer Collection, Stuttgart.
with Galerie Günter Puhze, Freiburg.
Private Collection, Germany, acquired from the above, 2005; thence by descent to the current owner.

PUBLISHED:
I. Gamer-Wallert, *Vermerk: Fundort unbekannt: Ägyptologische Entdeckungen bei Privatsammlern in und um Stuttgart*, Tübingen, 1997, p. 285, no. 135, pl. 48.



PROPERTY FROM AN AMERICAN FAMILY COLLECTION

134

AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL WITH A SACRED BULL
PTOLEMAIC PERIOD, 332-30 B.C.

7½ in. (19 cm.) long

\$10,000-15,000

PROVENANCE:
General John Maxwell (1859-1929), Liverpool and Newlands, South Africa; thence by continuous descent to the current owners.



PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

•135

AN EGYPTIAN PLASTER SCULPTOR'S MODEL OF A PHARAOH
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

7½ in. (19 cm.) high

\$7,000-9,000

PROVENANCE:

with Galerie du Sycamore, Paris
Acquired by the current owner from the above, 1979.
Antiquities, Christie's, London, 6 December 2016, lot 14.



PROPERTY FROM A GERMAN COLLECTION

136

AN EGYPTIAN CORN MUMMY AND PAINTED WOOD COFFIN
PTOLEMAIC PERIOD TO ROMAN PERIOD, CIRCA 3RD CENTURY B.C.-
1ST CENTURY A.D.

19 in. (48.2 cm.) long

\$10,000-15,000

PROVENANCE:

Private Collection, AL.
Antiquities, Christie's, New York, 13 December 1980, lot 206.
Private Collection, CA, acquired from the above.
Property from a California Private Collection; *Antiquities*, Christie's, New York,
9 December 2010, lot 34.
Property from a California Private Collection; *Antiquities*, Christie's, New York,
7 December 2011, lot 52.

EXHIBITED:

San Diego Museum of Man, mid 1980s-2010.

PUBLISHED:

M. Granberry, "Tests Show Mummy Was No Infant," *The Los Angeles Times*, 21
December 1991, p. B5.

With an inscription beginning on the underside of the base in one column of hieroglyphs and continuing in five columns along the ankles and feet of the lid, reading: "Hail to you! (your) two arms being open, who comes forth from this god being old, who returns and who comes forth in order to return in jubilation, Osiris, Foremost of the West, Great God, Lord of Abydos! May Bakennut (?) live...unto (eternity?). (My?) name is united with the earth (?)...in order to praise (?) and favor...on you (?) in eternity."



137

AN EGYPTIAN GILT CARTONNAGE MUMMY MASK

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

21 in. (53.3 cm.) high

\$40,000-60,000

PROVENANCE:

with Emmanuel Koutoulakis, Geneva.
with Royal-Athena Galleries, New York, acquired from the above, January 1983
(*Art of the Ancient World: A Guide for the Collector and the Investor*, 1983, no. 1).
Private Collection, Minnesota, acquired from the above, 1983.
Property of a Private Collector; *Antiquities*, Christie's, New York, 18 December
1997, lot 83.
Robert F. Hussey, New York, acquired from the above.
Property from the Collection of Robert F. Hussey; *Antiquities*, Christie's, New
York, 25 October 2016, lot 43.



PROPERTY FROM THE ESTATE OF GEORGE AND ROSEMARY LOIS

138

**AN EGYPTIAN PLASTER AND GLASS MUMMY MASK OF A
YOUNG MAN**

ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.

7½ in. (19 cm.) high

\$7,000-9,000

PROVENANCE:

with Charles D. Kelekian (1900-1982), New York.
George (1931-2022) and Rosemary (1930-2022) Lois, New York,
acquired from the above; thence by descent to the current owner.



PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

•139

AN EGYPTIAN WOOD ISIS-APHRODITE
ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.

7 in. (17.7 cm.) high

\$4,000-6,000

PROVENANCE:
with Galerie Günter Puhze, Freiburg, 1982 (*Kunst der Antike*, Katalog 4, no. 382).
with Royal-Athena Galleries, New York, 2000.
Kunstwerke der Antike, Auktion 9, Cahn Auktionen AG, Basel, 19 November 2014, lot 84.



PROPERTY FROM A GERMAN COLLECTION

140

AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT OF A YOUNG MAN

ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

11¼ in. (28.5 cm.) high

\$40,000-60,000

PROVENANCE:
Said to be from er-Rubayat.
Theodor Graf (1840-1903), Vienna.
Flinker Collection, Vienna.
Gemälde alter und neuer Meister, Kunstauktion 417, Dorotheum, Vienna, 24-26 November 1932, lot 31.
Private Collection, Düsseldorf, acquired 1930s; thence by descent.
with Galerie Günter Puhze, Freiburg, acquired from the above, 2008 (*Kunst der Antike*, Katalog 22, no. 213).
Old Master Paintings, European Sculpture & Antiquities, Sotheby's, New York, 4 June 2009, lot 103.
with Galerie Günter Puhze, Freiburg.
Private Collection, Germany, acquired from the above, 2010; thence by descent to the current owner.

PUBLISHED:
K. Parlasca, *Mumienporträts und verwandte Denkmäler*, Wiesbaden, 1966, p. 28, n. 84; p. 243, no. 232.
K. Parlasca, *Ritratti di mummie*, Serie B, vol. III, Rome, 1980, p. 50, no. 607; pl. 144, fig. 1.
R. M. Bonacasa Carra, "Statua di letterato del Museo Greco-Romano di Alessandria," in G. Barone, et al., eds., *Alessandria e il mondo ellenistico-romano: Studi in onore di Achille Adriani*, Rome, 1983, p. 134, n. 13.
B. Borg, *Mumienporträts: Chronologie und kultureller Kontext*, Mainz, 1996, pp. 74, 105, n. 31.

This well-published portrait of a young man with the scruffy facial hair of a late adolescent is distinctive for the variety of textures achieved in paint, as well as for its color palette, featuring light pink clavi on his chiton, all against a matte grey background. The grey and pink palette, as well the format with squared top, are typical of portraits from the site of er-Rubayat (also the likely origin of the other two mummy portraits presented in this sale). Other important features of portraits from er-Rubayat include the shading achieved through fine red lines, as well as the dark line separating his lips.

Although K. Parlasca in his *Ritratti di mummie* series (op. cit.) consistently placed the er-Rubayat portraits very late in his chronological scheme – mid to late 4th century A.D. – based on the apparent “crudity” of style, more recent scholarship has ascribed a significantly earlier placement to the 2nd century A.D. As S. Walker and M. Bierbrier inform (p. 86 in *Ancient Faces: Mummy Portraits from Roman Egypt*), “careful observation of hairstyles, jewellery and clothing worn by the subjects of the portraits reveals that they are approximately contemporary with the grander encaustic panels from Hawara.” The apparent “crudity” of the portraits derives from the material employed – tempera rather than encaustic on wood. Features such as the hair of this young man combed into straight locks and the light beard and moustache occur also on plaster mummy masks from the same era (see no. 151 in Walker and Bierbrier, op. cit.).



141
AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT OF A WOMAN

ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

13 1/8 in. (33.3 cm.) high

\$30,000-50,000

PROVENANCE:

Said to be from er-Rubayat.
 Theodor Graf (1840-1903), Vienna.
 Flinker Collection, Vienna.
Gemälde alter und neuer Meister, Kunstauktion 417, Dorotheum, Vienna, 24-26 November 1932, lot 47.
 Private Collection, Düsseldorf, acquired 1930s; thence by descent with Galerie Günter Puhze, Freiburg, acquired from the above, 2008.
 Private Collection, Germany, acquired from the above, 2008; thence by descent to the current owner.

PUBLISHED:

K. Parlasca, *Mumienporträts und verwandte Denkmäler*, Wiesbaden, 1966, p. 28, n. 84; p. 243, no. 232.
 K. Parlasca and H.G. Frenz, *Ritratti di mummie*, Serie B, vol. IV, Rome, 1977, p. 69, no. 799; pl. 177, fig. 2.



142
AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT OF A WOMAN

ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

12 1/4 in. (31.1 cm.) high

\$20,000-30,000

PROVENANCE:

Said to be from er-Rubayat.
 Theodor Graf (1840-1903), Vienna.
 Flinker Collection, Vienna.
 (Possibly) *Gemälde alter und neuer Meister*, Kunstauktion 417, Dorotheum, Vienna, 24-26 November 1932, lot 41.
 Private Collection, Düsseldorf, acquired 1930s; thence by descent with Galerie Günter Puhze, Freiburg, acquired from the above, 2008 (*Kunst der Antike*, Katalog 22, no. 212).
 Private Collection, Germany, acquired from the above, 2009; thence by descent to the current owner.

PUBLISHED:

(Possibly) K. Parlasca, *Mumienporträts und verwandte Denkmäler*, Wiesbaden, 1966, p. 28, n. 84; p. 243, no. 232.
 K. Parlasca, *Ritratti di mummie*, Serie B, vol. III, Rome, 1980, p. 42, no. 577, pl. 139, fig. 2.



PROPERTY OF A FRENCH COLLECTOR

143

A COPTIC TEXTILE FRAGMENT WITH THE VIRGIN AND CHILD
CIRCA 5TH-6TH CENTURY A.D.

30¼ in. (76.8 cm.) long

\$12,000-18,000

PROVENANCE:

Chafik Chammas, Paris, acquired by 1964.
with Galerie Simone de Monbrison, Paris, 1968 (*Arts antiques, arts primitifs*,
n.p.).
Jean Roudillon (1923-2020), Paris; thence by descent to the current owner.

EXHIBITED:

Paris, Musée du Petit Palais, *l'Art Copte*, 17 June-15 September 1964.

PUBLISHED:

P. du Bourguet, et al., *l'Art Copte*, Paris, 1964, pp. 173-175, no. 186.
P. du Bourguet, *Die Kopten*, Baden-Baden, 1967, p. 45, fig B.A. 9.
D.G. Shepherd, "An Icon of the Virgin: A Sixth-Century Tapestry Panel from
Egypt," *The Bulletin of the Cleveland Museum of Art*, vol. 56, no. 3, 1969, pp. 114,
118, no. 29.

This textile, likely from a wall-hanging, has a plain-weave ground of undyed linen decorated with weft-loop pile in multicolored wool. Preserved is a figure of the Virgin (*Theotokos*) enthroned, holding the Christ child on her lap, who raises his hands in an orant gesture. To the right of the Virgin's head is a partially-preserved Greek inscription reading "Archangelos." In the original composition, the Virgin and Child were once flanked by Saints on either side, as confirmed by the inscription.

Purely Christian subjects are comparatively rare in the early Coptic repertoire. Contemporary depictions of the Virgin and Child from elsewhere in the Mediterranean world are known from icons, church mosaics and ivory diptychs (see figs. 2-4 in Shepherd, *op. cit.*). For another Coptic hanging fragment with the same subject, see lot 280, *Antiquities*, Christie's, London, 29 October 2003.



PROPERTY OF A MASSACHUSETTS PRIVATE COLLECTOR

144

AN EGYPTIAN CARNELIAN AND RED JASPER BEAD NECKLACE
WITH POPPY PENDANTS

NEW KINGDOM, 18TH DYNASTY, 1550-1295 B.C.

14¾ in. (37.4 cm.) long

\$8,000-12,000

PROVENANCE:

with Maguid Sameda, Cairo.
Private Collection, New York, acquired from the above, circa 1920s; thence by
descent to the current owner.

For the type, see pp. 144-145 in P. Lacovara and Y.J. Markowitz, *Jewels of the Nile: Ancient Egyptian Treasures from the Worcester Art Museum*.



PROPERTY FORMERLY IN THE COLLECTION OF SYBILLA KATZ-GOLDSTEIN

•145

A GREEK GOLD FINGER RING WITH A COW SUCKLING A CALF
LATE ARCHAIC TO EARLY CLASSICAL PERIOD, CIRCA EARLY 5TH
CENTURY B.C.

¾ in. (1.9 cm.) wide

\$6,000-8,000

PROVENANCE:

Adolf Schiller (1861-1943), Berlin.
Sammlung Baurat Schiller, Rudolf Lepke Kunst-Auctions-Haus, Berlin, 19-20
March 1929, lot 1.
Sybilla Katz-Goldstein (1933-2013), Dieren, The Netherlands and Florida,
acquired in 1947 on the occasion of her 14th birthday; thence by descent to the
current owner.

PUBLISHED:

J.M. Ogden, *Gold Jewellery in Ptolemaic, Roman and Byzantine Egypt* (Phd.
diss., University of Durham, 1990), p. 5, n. 1, fig. 6.

The ring has a plain hoop, circular in section, tapering at each end where it joins the leaf-shaped bezel. Engraved on the bezel is a cow in profile to the right suckling her calf, with a papyrus umble to the right.

When R. Zahn cataloged the Schiller Collection, he considered this ring to be Egyptian, and indeed, the stirrup-shaped ring made its first appearance in Egypt during the New Kingdom and continued through to the end of the dynastic era. However, the shape was later adopted by the Greeks during the Archaic period, and it may be that they borrowed the type from the Egyptians. For an Egyptian style example in the Walters Art Museum engraved with a Hathor cow on a boat within a papyrus thicket, see no. 129 in A. Garside, ed., *Jewelry, Ancient to Modern*, where it is cataloged as New Kingdom but is more likely to be from the Late Period, thus contemporaneous with the present ring. In Egyptian art, the Hathor cow is typically shown suckling the king, while the scene on the ring presented here of a cow suckling a calf is more Greek in spirit and style. For the subject, compare the slightly earlier Greek carnelian scarab, no. 485 in H.B. Walters, *Catalogue of the Engraved Gems & Cameos, Greek, Etruscan & Roman in the British Museum*. The papyrus umble on our ring does link it to Egypt, and it may be that it was made by a Greek at the trading emporium of Naukratis in the Nile Delta, where other Greek style rings have been found.



LEGACY OF COLOR: THE COLLECTION OF NICOLE EMMERICH TEWELES

•146

A ROMAN GOLD FINGER RING WITH CLASPED HANDS
CIRCA 3RD CENTURY A.D.

¾ in. (1.5 cm.) wide

\$2,000-3,000

PROVENANCE:

with André Emmerich Gallery, New York.
Nicole Emmerich Teweles (1927-2023), Milwaukee, acquired from the above,
1970; thence by descent to the current owner.



THE PROPERTY OF A SWISS SCHOLAR

•147

A MYCENAEAN CARNELIAN LENTOID WITH A BULL
LATE HELLADIC II-III, CIRCA 15TH-14TH CENTURY B.C.

¾ in. (1.9 cm.) diameter

\$5,000-7,000

PROVENANCE:
Dr. Hans (1900-1967) and Marie-Louise (1910-1997) Erlenmeyer, Basel; thence by bequest to the Erlenmeyer Stiftung.
The Erlenmeyer Collection of Cretan Seals, Christie's, London, 5 June 1989, lot 160.

EXHIBITED:
Zurich, Archäologische Sammlung, Universität Zürich, 1994-1998 (Loan no. L 996).

PUBLISHED:
J.H. Betts, *Corpus der Minoischen and Mykenischen Siegel*, vol. X (*Die Schweizer Sammlungen*), Berlin, 1980, p. 151, no. 142.
H.P. Isler, "Jahresbericht (April 1994 bis März 1995)," *Archäologische Sammlung der Universität Zürich*, vol. 21, 1995, p. 6.

The convex surface is engraved with a bull in profile with its head turned back. Projecting from the lower neck of the bull is a fifth bent leg, while descending below its belly is the curving protome of an animal with crosshatching along its neck. In the field above is the protome of another animal, perhaps a bird, described elsewhere as perhaps representing the so-called "sacral knot" (see p. 151 in Betts, *op. cit.*). For another bull of similar style with different space-filling motifs, see no. 509 in O. Krzyszkowska, *Aegean Seals*.



PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTION

•148

A MYCENAEAN BLACK STEATITE LENTOID WITH A QUADRUPED

ATTRIBUTED TO THE MAINLAND POPULAR GROUP, LATE HELLADIC III C, CIRCA 1200 B.C.

¾ in. (1.5 cm.) diameter

\$3,000-5,000

PROVENANCE:
with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired circa early to mid 1990s; thence by descent.
Acquired by the current owner from the above, 2011.

PUBLISHED:
G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 21, no. B-21.

The shape, material and style of this seal place it within the Mainland Popular Group, which were made throughout the Mycenaean world at the time of the collapse of the palaces and continuing briefly into the Postpalatial Period (see pp. 271-273 in O. Krzyszkowska, *Aegean Seals*). The present example has a conical reverse, with the underside engraved with a quadruped in profile, its head turned back, with straight horns extending forward. For similar examples see nos. 545 and 547 in Krzyszkowska, *op. cit.*



•149
A MYCENAEAN BLACK STEATITE LENTOID WITH A QUADRUPED
 ATTRIBUTED TO THE MAINLAND POPULAR GROUP, LATE HELLADIC III C, CIRCA 1200 B.C.
 5/8 in. (1.5 cm.) diameter
 \$3,000-5,000

PROVENANCE:
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired circa early to mid 1990s; thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 21, no. B-22.



•150
A PHOENICIAN GRAY CHALCEDONY SCARABOID WITH EGYPTIANIZING MOTIFS
 CIRCA 8TH-7TH CENTURY B.C.
 7/8 in. (2.2 cm.) long.
 \$4,000-6,000

PROVENANCE:
Auktion XXV, Frank Sternberg AG, Zurich, 25-26 November 1991, lot 667.
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 27, no. NE-6.

The underside is engraved in the Egyptianizing style with a kneeling falcon-headed deity holding an *ankh*, flanked by *wadjet* eyes with projecting hands raised in adoration. Above are winged *uraei* and confronting birds, perhaps vultures, and, below, a spread-winged falcon flanked by *uraei*. In the field is a series of pseudo-letters. The scene is enclosed within a line border.



•151

A GREEK BLACK SERPENTINE DOUBLE-SIDED DISK WITH A CENTAUR AND A WINGED HORSE
SUBGEOMETRIC, CIRCA EARLY 7TH CENTURY B.C.

7/8 in. (2.2 cm.) diameter

\$5,000-7,000

PROVENANCE:

Humfry G.G. Payne (1902-1936), Oxford and Athens; thence by descent to his widow, Elizabeth Dilys Powell (1901-1995), London.
The Property of Miss Dilys Powell, C.B.E. (Mrs. Leonard Russell), from the Collection of Humfry Payne; *Antiquities*, Sotheby's, London, 10-11 December 1992, lot 244.
with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

J. Boardman, *Island Gems: A Study of Greek Seals in the Geometric and Early Archaic Periods*, London, 1963, p. 132, no. G33, pl. XVI.
J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pp. 112, 134, pl. 211.
G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 33-34, no. EG-2.

Seal usage had discontinued in Greece at the end of the Bronze Age. The practice was revived during the late Geometric Period, most likely through contact with the Near East. The seals could take various forms, such as tabloids or disks, and were cut from relatively soft materials such as serpentine and ivory. For a related seal of black steatite from Perachora, also depicting a centaur wielding a branch, see no. G25 in J. Boardman, *Island Gems*.



•152

A GREEK BROWN SERPENTINE LENTOID ISLAND GEM WITH A LION
ARCHAIC PERIOD, CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

3/8 in. (1.5 cm.) wide

\$4,000-6,000

PROVENANCE:

Richard M. Dawkins (1871-1955), Oxford; thence by descent.
A Collection of Minoan Gems, The Property of the late Professor R.M. Dawkins; *Antiquities*, Sotheby's, London, 1-2 July 1957, lot 81 (part).
with K.J. Hewett (1919-1994), London, acquired from the above (according to auctioneer's book).
Bard Collection, London, acquired by 1970.
Auktion XXV, Frank Sternberg AG, Zurich, 25-26 November 1991, lot 681.
with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

J. Boardman, *Island Gems: A Study of Greek Seals in the Geometric and Early Archaic Periods*, London, 1963, p. 34, no. 68, pl. III.
J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pp. 120, 135, pl. 228.
G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 34, no. EG-3.



153

A GREEK CARNELIAN SCARABOID WITH A WINGED GODDESS

ATTRIBUTED TO THE GROUP OF THE LENINGRAD GORGON,
ARCHAIC PERIOD, CIRCA 500 B.C.

5/8 in. (1.5 cm.) long

\$20,000-30,000

PROVENANCE:

Auktion XXVII, Frank Sternberg AG, Zurich, 7-8 November 1994, lot 693.
with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent.
Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding,
2007, p. 37, no. EG-9.

The underside is engraved with a winged goddess running to the left. She wears a long chiton that reveals the form of her body beneath, with a dotted border at the hem. Her hair is bound in a kekryphalos with the ties flowing behind her and a fringe of hair emerging along her forehead. In her lowered hand she holds a dotted wreath, while in the other she holds a flower. The figure is enclosed within a hatched border.

The Group of the Leningrad Gorgon takes its name from a blue chalcedony scaraboid from Pantikapaion depicting a four-winged running Gorgon, mounted on a gold chain. On a rock crystal scarab in London, a nearly identical running winged goddess wears a similar chiton and kekryphalos and also holds a flower (see J. Boardman, *Archaic Greek Gems*, nos. 236 and 238). Gems of this group display a "comparatively simple, though bold modelling of the figures and the extremely detailed linear patterning of drapery and wings. The outlines of limbs show through this patterning clearly, and the effect is exactly that of early red figure" (Boardman, *op. cit.*, p. 91).



154

A GREEK CARNELIAN SCARABOID WITH AN AFRICAN

ATTRIBUTED TO THE GROUP OF THE BEAZLEY EUROPA, LATE
ARCHAIC PERIOD, CIRCA 500 B.C.

5/8 in. (1.4 cm.) long

\$7,000-9,000

PROVENANCE:

Auktion XXVI, Frank Sternberg AG, Zurich, 16 November 1992, lot 521.
with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent.
Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding,
2007, p. 37-38, no. EG-10.
H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*, Frankfurt, 2009, Katalog p. 29, no. Abc3, pl. XVI.

The underside is engraved with a squatting nude African man, depicted frontally but twisted to the right, with his head in profile, and with both hands resting on his left knee. The figure is enclosed within a hatched border.

For another scaraboid, identical in style but with an aryballos suspended from his lowered right arm, see no. 92 in E. Zwierlein-Diehl, *Antike Gemmen in Deutschen Sammlungen, Band II, Staatliche Museen Preußischer Kulturbesitz, Antikenabteilung, Berlin*. The Berlin example also has a crosshatched exergue serving as a groundline. For the Group of the Beazley Europa, which takes its name from a gem in Oxford depicting Europa riding a bull, see J. Boardman, *Archaic Greek Gems*, pp. 106-110.



•155

A GREEK AGATE SCARAB WITH A YOUTH TESTING AN ARROW
 ATTRIBUTED TO THE DRY STYLE, ARCHAIC PERIOD, CIRCA 550-525 B.C.

½ in. (1.3 cm.) long

\$4,000-6,000

PROVENANCE:

Humfry G.G. Payne (1902-1936), Oxford and Athens; thence by descent to his widow, Elizabeth Dilys Powell (1901-1995), London. The Property of Miss Dilys Powell, C.B.E. (Mrs. Leonard Russell), from the Collection of Humfry Payne; *Antiquities*, Sotheby's, London, 10-11 December 1992, lot 248. with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem. Acquired by the current owner from the above, 2011.

PUBLISHED:

J. Boardman, *Archaic Greek Gems: Schools and Artists in the Sixth and Early Fifth Centuries B.C.*, Evanston, 1968, pp. 78-79, no. 182, pl. XII.
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 35-36, no. EG-6.

The agate used for the beetle is half gray chalcedony and half carnelian. The beetle is very simply carved with no markings on the back. On the underside, a youth kneels on one knee and tests an arrow, holding its tip in one hand and the tail end in the other. The scene is enclosed within a hatched border.

The characteristics of the Dry Style, to which this scarab is attributed, are "angular bodies, some still with the broad thighs of mid-century figures, the chest and stomach muscles shown as a simple row of striations" (see J. Boardman, *op. cit.*, p. 78). Regarding the subject of a youth testing an arrow, Boardman informs (*op. cit.*, p. 79), here "we meet for the first time a motif which becomes popular on later Archaic gems. It appears on coins of Kyzikos and Cilicia and for a while on Athenian vases in the last quarter of the 6th century."



•156

A GREEK CARNELIAN SCARAB WITH A WINGED SPHINX AND A LION

ATTRIBUTED TO THE SPHINX AND YOUTH GROUP I, ARCHAIC PERIOD, CIRCA 550-525 B.C.

¾ in. (1.6 cm.) long

\$4,000-6,000

PROVENANCE:

Auktion XXVI, Frank Sternberg AG, Zurich, 16 November 1992, lot 520. with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 35, no. EG-5.

The plain beetle has a carinated ridge dividing the elytra. The underside is engraved with the opposing foreparts of a winged sphinx and a winged lion, all enclosed within a hatched border. The treatment of the sphinx's head and wing is very close in style to that of a sphinx carrying a youth on two scarabs from Orvieto, now in the Bibliothèque nationale, Paris, the subject of which gives its name to the group (see J. Boardman, *Archaic Greek Gems*, nos. 122 and 124).



•157

A GREEK CARNELIAN SCARAB WITH A LION ATTACKING A GOAT

ATTRIBUTED TO THE COMMON STYLE, ARCHAIC PERIOD, CIRCA 550-525 B.C.

¾ in. (1.8 cm.) long

\$3,000-5,000

PROVENANCE:

Auktion XXV, Frank Sternberg AG, Zurich, 25-26 November 1991, lot 683. with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 34-35, no. EG-4.

The plain beetle has a carinated ridge dividing the elytra. The underside is engraved with a lion attacking a goat, enclosed within a hatched border. The lion has a crosshatched mane with projecting bristles, which stylistically connects this gem to others grouped together by J. Boardman under the Common Style (see nos. 377-405, pp. 125-128 in *Archaic Greek Gems*).



•158

A GREEK GREEN SERPENTINE ISLAND SCARAB WITH A COW SUCKLING A CALF

ATTRIBUTED TO ONESIMOS, ARCHAIC PERIOD, CIRCA LATE 6TH CENTURY B.C.

¾ in. (1.8 cm.) long

\$7,000-9,000

PROVENANCE:

Auktion XXXIII, Frank Sternberg AG, Zurich, 18-19 September 1997, lot 1284. with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 36, no. EG-7.

Island Scarabs are connected to the earlier Island Gems of lentoid or amygdaloid shape by virtue of the material from which they are made – a soft green or yellow serpentine. The range of devices employed are the same as with the contemporary hard stone seals of the Archaic Period, but due to the softness of the stone, they were cut by hand without the use of the drill.

Only about twenty Island Scarabs are known, three of which are signed by the artist Onesimos. Based on style and the form of the beetle, others from the group have been assigned to him, including the present example. One of the gems signed by Onesimos, now in the Bibliothèque nationale, Paris, also depicts a cow suckling a calf, although on that example, the cow's head is positioned differently (see no. 348 in J. Boardman, *Archaic Greek Gems*).



159

A GREEK BLUE CHALCEDONY SCARABOID WITH POSEIDON RIDING A DOLPHIN

LATE ARCHAIC PERIOD, CIRCA 500-480 B.C.

¾ in. (2 cm.) long

\$25,000-35,000

PROVENANCE:

with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1983; thence by descent.

Acquired by the current owner from the above, 2011.

EXHIBITED:

Jerusalem, Bible Lands Museum, *Dragons, Monsters and Fabulous Beasts*, 2004.

PUBLISHED:

J.G. Westenholz, ed., *Dragons, Monsters and Fabulous Beasts*, Jerusalem, 2004, p. 54, no. 7.

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 39, no. EG-12.

H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*, Frankfurt, 2009, pp. 54-55; Katalog p. 79, no. Cbb19, pl. L.

Engraved on the underside of this scaraboid is the god Poseidon, depicted nude but for a chlamys draped across his back and hanging down from both arms in long vertical folds. In his lowered hand he holds his trident, its shaft extending incorrectly horizontally behind his back in the Archaic manner. In his other hand, held out before him, is a ketos. The god has long straight hair and a beard. Below to the right swims a baby dolphin. The scene is enclosed by a hatched border.

A striding Poseidon holding a similar trident, sometimes with the addition of a small dolphin in the field, was the principle coin type for Poseidonia in Magna Graecia (see nos. 639-661 in C. Kraay, *Archaic and Classical Greek Coins*). A dolphin rider, always beardless, was used for the coinage of Taras. The rider is thought to be either Taras, the son of Poseidon, who was rescued by a dolphin following a shipwreck, or Phalanthus, the mythological founder of the city (see nos. 664-684 in Kraay, op. cit.). The subject is not common on Greek gems; for a later example from the Classical Period, see no. Cbb20 in H.C.L. Wiegandt, op. cit.



160

A GREEK GOLD AND CARNELIAN SCARAB SWIVEL RING WITH AN AMAZON

ATTRIBUTED TO THE SEMON MASTER, INSCRIBED 'TEISISTRATOS,' LATE ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

Scarab: $\frac{3}{8}$ in. (1.7 cm.) long; hoop: $\frac{3}{8}$ in. (2.2 cm.) wide

\$120,000-180,000

PROVENANCE:
with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1983; thence by descent.
Acquired by the current owner from the above, 2011.

PUBLISHED:
G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 38-39, no. EG-11.
H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*, Frankfurt, 2009, p. 45; Katalog p. 65, no. Bac3, pl. XXXIX.

The beetle is carefully carved with a hatched thorax, with hatching or chevron on the legs. The plain gold hoop is round in section, terminating at each end in a lion's paw, with a plain wire threaded through the beetle and the terminals, and coiled back around the hoop. On the underside of the beetle is a careful study of an Amazon, crouching on one knee, with the other bent, her foot resting on a short groundline. She wears a long-sleeved undergarment only visible by the curved lines near her wrists, indicating the ends of the sleeves. Over that she wears a short chiton, cinched by a clasp between her breasts, and belted, with the hem drawn up in waves across her thighs, revealing her pudendum. High on her head she wears a crested Corinthian helmet, with a fringe of hair below the rim in the form of drilled pellets across her forehead, and a longer mass falling along her neck. She also wears a circular earring. Her right arm is lowered and bent forward at the elbow, holding her bow with her index finger and thumb projecting forward; her left is bent with the hand centered below her breasts, holding an arrow, her index finger and thumb likewise projecting forward. Behind her is her quiver, full of arrows and a second bow. In the field before her the gem is inscribed with the name ΤΕΙΣΙΣΤΡΑΤΟ. The scene is enclosed by a hatched border.

J. Boardman considered this gem among "the 'top hundred' of antiquity" and a brilliant, even sensual study of femininity under arms (see "Introduction," p. 12 in G.M. Bernheimer, op. cit.). The gem is attributed to an artist whose work has been assembled under the modern pseudonym the Semon Master, who takes his name from an agate scarab in Berlin inscribed ΣΗΜΟΝΟΣ ("of Semon"), likely the name of the owner. Boardman assigned ten scarabs and scaraboids to this artist (see *Archaic Greek Gems*, p. 94, nos. 249-258), to which can be added a blue chalcedony scaraboid with a siren (sold Christie's New York, 18 December 1998, lot 223) and a white chalcedony scaraboid also depicting an Amazon, from the Sangiorgi Collection (p. 21, no. 14 in Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*). The distinctive treatment of the facial details of the Borowski Amazon is matched by the others in the group. Closest is a carnelian gem in the Museum of Fine Arts, Boston which depicts Achilles spearing the Amazon Queen Penthesileia, who shares the same long-sleeved undergarment worn together with a cinched and belted chiton, as seen here. Boardman thought it likely that the name ΤΕΙΣΙΣΤΡΑΤΟ could be that of the artist rather than the owner of the gem.





161
A GREEK CHROME CHALCEDONY SLICED BARREL WITH APOLLO AND A FAWN

CLASSICAL PERIOD, CIRCA 470-460 B.C.

$\frac{3}{8}$ in. (1.4 cm.) long

\$10,000-15,000

PROVENANCE:
 Auktion XXVI, Frank Sternberg AG, Zurich, 16 November 1992, lot 522.
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 41, no. CG-1.
 H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*, Frankfurt, 2009, pp. 27-28; Katalog p. 8, no. Aba2, pl. IV.

Engraved on the underside is Apollo and a fawn. The god is depicted nude but for a chlamys over his shoulders, draping over both arms. He stands nearly frontally with his head in profile, both arms lowered, the left angled forward, the right holding a curved staff. The fawn stands behind him, facing right. The scene is enclosed within a dotted border.

For another Apollo undoubtedly by the same engraver see the cut carnelian scaraboid in Boston, no. 47 in J.D. Beazley, *The Lewes House Collection of Ancient Gems*. Both depict the god standing frontally, with shoulder length hair (zazerra-style according to Beazley) and with details of the anatomy delineated by drilled pellets. The Boston version differs in that the fawn's head looks up towards Apollo, and there is an additional hawk on his left arm and a laurel branch in his hand.

•162
A GREEK BANDED AGATE SCARABOID WITH A MAN AND A DOG

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

$\frac{3}{8}$ in. (1.8 cm.) long

\$5,000-7,000

PROVENANCE:
 Art Market, London, early 1990s.
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired early to mid 1990s; thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 36-37, no. EG-8.

The underside is engraved with a nude man bending forward to pet a dog. The man stands with his weight on his left leg, the right bent with his toes resting on the hatched border. He stoops forward, touching the dog with his lowered hand, his right arm bent acutely with his hand resting atop a staff.

The subject of a man and dog was popular on gems beginning in the Archaic Period (see for example nos. 285 and 286 in J. Boardman, *Archaic Greek Gems*). For a similar example, see the chalcedony scaraboid in the Fitzwilliam Museum, Cambridge (Boardman, op. cit., no. 317). The subject was also popular on contemporary and later Greek marble grave stelai (see for example the stele from Thespiiai, no. 329 in N. Kaltsas, *Sculpture in the National Archeological Museum, Athens*).





163
A GREEK GOLD AND BLUE CHALCEDONY SCARABOID WITH A WARRIOR

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

1¼ in. (3 cm.) long

\$20,000-30,000

PROVENANCE:
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1982;
 thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding,
 2007, pp. 41-42, no. CG-2.
 H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*,
 Frankfurt, 2009, pp. 32-33; Katalog p. 26, no. Abb7, pl. XIV.

The back of the scaraboid is overlaid with a heavy gold cap, rimmed with a plain wire and a row of granulation. The underside is engraved with a youthful nude warrior seated on a rock. One leg is lowered while the other is bent at the knee. In his lowered hand he holds a short sword, while in the other, he hold the end of its scabbard. A chlamys drapes over his proper right arm and shoulder, and extends behind and below, fanning out to the right. The scene is enclosed within a thin hatched border.

The details of the warrior's face has much in common with that of a boxer on a banded agate sliced barrel and that of a seated harp player on a burnt sard sliced barrel, both in the British Museum (see J. Boardman, *Greek Gems and Finger Rings*, pls. 516 and 517). Both gems are closely associated with the work of the engraver Dexamenos of Chios, whose signature is found on four gems (a profile male head, a domestic scene, a heron, and another heron with a grasshopper, Boardman, op. cit., pls. 466-469). The finesse and delicate details of his work on the signed gems, likely the result of an advancement in lapidary technology – namely, the use of a diamond-point drill – allowed for a level of naturalism not previously possible. On the present gem, the contours of the rock upon which the warrior sits are extraordinary, despite the shallowness of the engraving, which, taken together with the detailed folds of the chlamys and the individual strands of hair of the warrior, all point to the virtuosity of the engraver, either Dexamenos himself or a close follower.

The pose recalls that of Diomedes seated on an altar, holding the Palladion, as employed by later gem engravers, either as a single figure or together with Odysseys, as seen on the Felix Gem in Oxford (see no. 24g in A. MacGregor and M. Henig, *Catalogue of the Engraved Gems and Finger-rings in the Ashmolean Museum*, vol. II.).



164
A GREEK GOLD AND PURPLE CHALCEDONY SCARABOID SWIVEL RING WITH AN EAGLE DEVOURING A HARE

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

Scaraboid: 7/8 in. (2.2 cm.) long; hoop: 1 1/8 in. (2.8 cm.) wide

\$20,000-30,000

PROVENANCE:
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1982;
 thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding,
 2007, pp. 44-45, no. CG-8.

The subject of an eagle carrying an animal occurs several times on gems.

The prey is frequently a hare, but a fawn, a snake and a dolphin are also known (see H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*, nos. Eha8-14). The present example is closest in style to one in a private collection in Frankfurt and to a fragmentary one in Heraklion, the latter of which J. Boardman considered related to the work of Dexamenos or one of his contemporaries (see *Greek Gems and Finger Rings*, p. 198). The subject also occurs on the coins of Elis, which controlled the games at Olympia, thus the eagle would have had associations with Zeus (see no. 327 in C. Kraay, *Archaic and Classical Greek Coins*). The type also occurs at Acragas in Sicily, perhaps minted to commemorate the Olympic victory of the Acragantine Exainetos in 412 B.C. (see no. 793 in Kraay, op. cit.).



165

A GREEK AGATE BARREL WITH A HERON
CLASSICAL PERIOD, CIRCA 450-425 B.C.

¾ in. (2 cm.) long

\$10,000-15,000

PROVENANCE:

Humfry G.G. Payne (1902-1936), Oxford and Athens; thence by descent to his widow, Elizabeth Dilys Powell (1901-1995), London. The Property of Miss Dilys Powell, C.B.E. (Mrs. Leonard Russell), from the Collection of Humfry Payne; *Antiquities*, Sotheby's, London, 10-11 December 1992, lot 249. with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 428, no. 130. G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 45, no. CG-9.

Most gems of the Classical Period take the form of the scarab beetle or scaraboid. More rarely the Greeks used a sliced cylinder or a barrel-shaped bead, as seen here. Greek barrel seals typically have a single figure, often a heron, meant to be impressed rather than rolled in the Near Eastern manner. For other examples see pls. 518-519 in J. Boardman, *op. cit.*, and no. 55 in Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*.



166

A GREEK ROCK CRYSTAL SCARAB WITH SKYLLA
CLASSICAL PERIOD, CIRCA 450-400 B.C.

¾ in. (2 cm.) long

\$25,000-35,000

PROVENANCE:

with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1983; thence by descent. Acquired by the current owner from the above, 2011.

EXHIBITED:

Jerusalem, Bible Lands Museum, *Dragons, Monsters and Fabulous Beasts*, 2004.

PUBLISHED:

J.G. Westenholz, ed., *Dragons, Monsters and Fabulous Beasts*, Jerusalem, 2004, p. 62, no. 16. G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 42-43, no. CG-3.

The fine beetle has hatching on the thorax, with outlined corner winglets and a hatched plinth. On the underside, the sea monster Skylla wields an oar over her shoulder and prepares to hurl an octopus. She is depicted with a bare female torso joined to a fish body, embellished with circles along its length, a spiny dorsal fin and a three-pronged tail. At the join of the human and fish parts emerge three dog protomes. The figure is enclosed within a hatched border.

In Homer's *Odyssey* (*Book 12*), Circe warns Odysseus of the dangers he will face on his journey, in which he must sail through a narrow channel inhabited by two monsters, the whirlpool Charybdis and the cliff-dwelling Skylla. Circe advises Odysseus to stick close to the cliffs, as it is better to lose six of his men to Skylla rather than to lose all of his men and his ship to Charybdis. Homer describes Skylla as having twelve dangling feet, six long necks with a grisly head on each of them, each with a triple row of teeth. The earliest depictions of Skylla in Greek art are on Melian terracotta reliefs of circa 460 B.C., slightly earlier than our gem, and while her appearance does not conform to Homer's description, later writers agree that she has a single female head and torso, a fish tail and dog protomes at the merge. On two mid-fifth century B.C. gems, a rock crystal scaraboid in the Bibliothèque nationale, Paris, and a similar of glass paste in Berlin, the human part of Skylla is dressed (see pl. 453 in J. Boardman, *Greek Gems and Finger Rings*, and no. 157 in E. Zwieler-Diehl, *Antike Gemmen in Deutschen Sammlungen, Band II, Staatliche Museen Preussischer Kulturbesitz, Antikenabteilung, Berlin*), while on several West Greek coins, she is shown naked, as on our gem (see for example a silver stater from Cumae, no. 725 in C. Kraay, *Archaic and Classical Greek Coins*).



•167

AN ETRUSCAN BANDED AGATE SCARAB WITH A DANCING SATYR

CIRCA 500 B.C.

¾ in. (1.9 cm.) long

\$6,000-8,000

PROVENANCE:

Auktion XXI, Frank Sternberg AG, Zurich, 14-15 November 1988, lot 668, with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1993, thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 84, no. E-3.

For another dancing satyr in the same pose, likely by the same artist, see the carnelian scarab now in the Getty Villa, no. 122 in J. Boardman, *Intaglios and Rings, Greek, Etruscan and Eastern from a Private Collection*.



•168

AN ETRUSCAN BANDED AGATE SCARAB WITH AENEAS AND ANCHISES

CIRCA EARLY 5TH CENTURY B.C.

¾ in. (1.8 cm.) long

\$8,000-12,000

PROVENANCE:

Auktion XXVII, Frank Sternberg AG, Zurich, 7-8 November 1994, lot 695, with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

M. Maaskant-Kleibrink, "Bearers of Idols: Iphigeneia, Cassandra, and Aeneas," in M. Avisseau Broustet, ed., *La glyptique des mondes classiques: Mélanges en hommage à Marie-Louise Vollenweider*, Paris, 1997, pp. 23-24, pl. 15. G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 83, no. E-2. E. Simon, "Aeneias," *Lexicon Iconographicum Mythologiae Classicae*, Suppl. I, Düsseldorf, 2009, pt. 1, p. 35, no. add.4; pt. 2, p. 24, no. add.4.

The beetle is well detailed with a hatched border to the thorax, incised winglets and vertical tongues on the plinth. The underside is engraved with Aeneas shouldering his father Anchises as they flee the fall of Troy. The hero is nude, running to the right in the *Knielauf* pose, holding a spear in one hand and an oval shield in the other. Anchises is bearded, wearing a chlamys across his waist and over one arm. He supports himself with his left hand resting on his son's shoulder, and holds a walking stick in his right hand. The scene is enclosed within a hatched border.

The subject was known in Etruria from at least the late 6th century B.C., since a number of Attic black- and red-figured vases depicting Aeneas and Anchises were found there (see for example the black-figured amphora from Tarquinia, by the Antimenes Painter, no. 269.45 in J.D. Beazley, *Attic Black-Figure Vase-Painters*). For an Etruscan scarab of similar style see the carnelian example in the Bibliothèque nationale, Paris, no. 44 in P. Zazoff, *Etruskische Skarabäen*.



•169
AN ETRUSCAN CARNELIAN SCARAB WITH A YOUTH WITH A STRIGIL

CIRCA 4TH CENTURY B.C.

$\frac{3}{8}$ in. (1.8 cm.) long

\$5,000-7,000

PROVENANCE:
 Colonel Ralph Andrew Harari (1893-1969), Cairo and London; thence by descent.
 with S.J. Phillips, London.
Auktion XXI, Frank Sternberg AG, Zurich, 14-15 November 1988, lot 669.
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 J. Boardman and D. Scarisbrick, *The Ralph Harari Collection of Finger Rings*, London, 1977, p. 22, no. 26.
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 85, no. E-5.

The beetle is well detailed with a hatched border to the thorax, V-shaped winglets and vertical tongues on the plinth. The underside is engraved with a nude youth, standing on a groundline, bending to scrape his leg with a strigil. The figure is enclosed within a hatched border.

The posture of bending forward is perfectly suited to the oval space provided by the underside of a scarab. A nude youth with a strigil was already popular in the Archaic Period in Greece, and the subject was frequently copied on Etruscan gems (see p. 97 and no. 259 in J. Boardman, *Archaic Greek Gems*). Two Etruscan scarabs with the same subject, from the 5th century, in Berlin and Paris, are labeled TUTE, the Etruscan name for Tydeus (see nos. 60-61 in P. Zazoff, *Etruskische Skarabäen*).



•170
A GREEK GARNET RINGSTONE WITH ZEUS, HERMES AND THE INFANT DIONYSOS

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

$\frac{7}{8}$ in. (2.1 cm.) long

\$8,000-12,000

PROVENANCE:
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1982; thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 77-78, no. HG-2.

The oval stone has a concave face and a convex back, and is engraved with Hermes receiving right infant Dionysos from Zeus, with a groundline below. The chief Olympian is depicted nude, holding a knobbed scepter in his right hand, with his left arm resting on his head. He is seated on his mantle with the drapery arching above and falling over his lowered right arm. Hermes stands facing Zeus, holding the infant Dionysos out in front. He wears a chlamys diagonally over his right shoulder and around his waist, exposing his upper torso. A wing springs from his left ankle.

On gems, the depiction of Zeus together with Hermes and the infant Dionysos may be unique to the example presented here. There are a few examples of just Hermes with the infant Dionysos, including on a contemporary Hellenistic garnet in Munich, no. 401 in E. Brandt, *Antike Gemmen in Deutschen Sammlungen, Band I, Staatliche Münzsammlung, München*, with a reference to two other examples. The child leaps from the thigh of Zeus into the arms of Hermes on a Neo-Attic relief in the Vatican, no. 668 in C. Gasparri, "Dionysos," *LIMC*, vol. III, and the theme of Hermes holding the infant is well known from the marble group from Olympia attributed to Praxiteles (no. 675 in Gasparri, *op. cit.*).



•171
A GREEK GARNET RINGSTONE WITH A COCKFIGHT
 HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

5/8 in. (1.5 cm.) diameter

\$7,000-9,000

PROVENANCE:
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1983;
 thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding,
 2007, pp. 79-80, no. HG-6.

The circular stone has a convex face and a concave back, and is engraved with a cockfight, with a groundline below. The cock to the right stands upright, while the cock to the left has its head lowered. Behind them, atop a column, is a phallus-bird, with a palm branch, symbolic of victory, leaning to the right.

Confronting cocks make their first appearance on gems in the 4th century B.C. on one face of a Greco-Persian carnelian prism, pl. 861 in J. Boardman, *Greek Gems and Finger Rings*. Close in style to the gem presented here is an amethyst ringstone in the Hermitage, attributed to the workshop of the engraver Aulos, where the composition is in reverse and features a herm instead of a phallus-bird on a column (see no. 107 in O. Neverov, *Antique Intaglios*). The phallus-bird makes its first appearance in Greek art circa 600 B.C. on a Parian pottery dish from Delos, and became more popular in Athens later in the 6th century on vases, chiefly red-figured, through the late 5th century (see J. Boardman, "The Phallos-Bird in Archaic and Classical Greek Art," *Revue Archéologique*, 1992, fasc. 2, pp. 227-242).



•172
A GREEK GOLD AND CARNELIAN FINGER RING WITH HERAKLES
 LATE HELLENISTIC PERIOD, CIRCA MID 1ST CENTURY B.C.

Ringstone: 1 in. (2.5 cm.) long; hoop: 1 1/8 in. (2.8 cm.) wide

\$7,000-9,000

PROVENANCE:
 with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired circa
 early to mid 1990s; thence by descent.
 Acquired by the current owner from the above, 2011.

PUBLISHED:
 G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding,
 2007, p. 89, no. R-8.

The large hollow hoop is flat on the interior and rounded on the exterior, with a high oval-stepped bezel. The flat oval stone, with beveled edges, is engraved with the youthful head of Herakles. He has fine features, a muscular neck and short curly hair with a wispy sideburn. He wears the lionskin as a cape, tied at the front of his neck.

Herakles was the greatest of Greek heroes. Depictions of him were popular in every medium. On gems he can be shown as a full figure engaged in his labours, or just his head, either youthful, as here, or bearded and aged. For a similar example in glass, now in Vienna, see no. 92 in J. Boardman, "Herakles," *LIMC*, vol. IV.



•173

A GREEK GOLD AND CARNELIAN FINGER RING WITH APOLLO KITHAROIDOS

HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

Ringstone: 1 in. (2.5 cm.) long; hoop: 1½ in. (2.8 cm.) wide

\$7,000-9,000

PROVENANCE:

with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired circa early to mid 1990s; thence by descent. Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, pp. 78-79, no. HG-4.

The hollow gold hoop is flat on the interior, carinated on the exterior, with broad shoulders and a flanged bezel ornamented with granulation. The elongated oval stone is engraved with Apollo Kitharoidos walking to the left on a short groundline, holding his kithara out before him. The god has his hair tied in a fillet and wears a belted chiton and a long himation falling on either side of his slender body in zigzag folds.

For two similar examples compare the garnet ring stone in Oxford and the chalcedony ring stone in Hanover, nos. 161 and 162 in D. Plantzos, *Hellenistic Engraved Gems*.



•174

A ROMAN NICOLO RINGSTONE WITH A SPHINX

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

1 in. (2.6 cm.) wide

\$4,000-6,000

PROVENANCE:

Auktion XXVI, Frank Sternberg AG, Zurich, 16 November 1992, lot 566. with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem; thence by descent. Acquired by the current owner from the above, 2011.

EXHIBITED:

Jerusalem, Bible Lands Museum, *Dragons, Monsters and Fabulous Beasts*, 2004.

PUBLISHED:

J.G. Westenholz, ed., *Dragons, Monsters and Fabulous Beasts*, Jerusalem, 2004, p. 142, no. 105. G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 90, no. R-10.

The flat oval stone, bluish-white over brown, is either the natural banding of the stone or the result of heat treatment in antiquity. It is engraved with a sphinx walking to the left with a forepaw raised. Her tail is wrapped around her rear left leg, her outstretched feathery wing is well detailed and her hair is arranged in a chignon.

The sphinx was one of the most popular glyptic subjects for the Greeks and Romans, usually depicted either seated, reclining, or walking/running, as here. Several ancient authors, including Pliny the Elder and Dio, record that the seal ring of Augustus was engraved with a sphinx, and that his confidants Agrippa and Marcellus each had a duplicate (see p. 183 in C.J. Simpson, "Rome's Official Imperial Seal? The Rings of Augustus and His First Century Successors," *Historia: Zeitschrift für Alte Geschichte*, vol. 54, Heft 2). Augustus had inherited his ring from his adoptive father, Julius Caesar. He later replaced it with one depicting Alexander the Great, which he inherited from his mother, and after that, one with his own portrait commissioned from the engraver Dioscurides. Augustus also employed the device of a seated sphinx (therefore, the likely the pose of the sphinx on his seal ring) on some of his coins minted circa 20 B.C. (see the silver cistophorus, no. 129 in J.P.C. Kent, *Roman Coins*). The style of the sphinx's head and feathery wing is nearly identical to that of the sphinx on the gem presented here.



•175

A ROMAN NICOLO RINGSTONE WITH ATHENA PARTHENOS
IMPERIAL PERIOD, CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

1 3/8 in. (3.1 cm.) long

\$5,000-7,000

PROVENANCE:

with Derek Content, London, by 1993.
with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired circa mid 1990s; thence by descent.
Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 90, no. R-9.

The flat oval stone, blueish-white over brown, is engraved with the Athena Parthenos of Pheidias. The goddess stands on a short groundline, wearing a long peplos, an aegis, and a crested Attic helmet. In one hand she holds a spear and in the other an orb surmounted by Nike proffering a wreath. Her oval shield sits on the ground behind her.

The Athena Parthenos by Pheidias, sculpted in gold and ivory, was one of the most celebrated statues of antiquity. It was begun in 447 B.C. and dedicated nine years later. The type was copied in every medium. For several examples on Roman gems, although none as large or as finely carved as the example presented here, see nos. 93-99 in G.M.A. Richter, *Engraved Gems of the Romans*.



•176

A ROMAN AMETHYST RINGSTONE WITH EROS
IMPERIAL PERIOD, CIRCA 1ST CENTURY B.C.

3/8 in. (1.1 cm.) long

\$4,000-6,000

PROVENANCE:

with Dr. Elie Borowski (1913-2003), Toronto and Jerusalem, acquired by 1989; thence by descent.
Acquired by the current owner from the above, 2011.

PUBLISHED:

G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, Ruhpolding, 2007, p. 94-95, no. R-20.

The convex oval stone is engraved with Eros aiming his bow. The god is nude, walking forward on a short groundline, with his wings raised behind him. The gem is mounted as a ring in a modern gold setting.

For the subject compare the carnelian ring stone, no. 212 in C. Wagner and J. Boardman, *A Collection of Classical and Eastern Intaglios, Rings and Cameos*.

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(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 dimensions, or **provenance** are our opinion and do 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 guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is our responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(F).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol Δ 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 printed 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 guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER’S PREMIUM AND TAXES

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

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

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

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion

of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER

WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

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

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer’s premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer**
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie’s Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
- Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
- Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks**
You must make these payable to Christie’s Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.
- Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ♦ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse’s standard terms and to pay for their standard fees and costs.

- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
 - (d) The Storage conditions which can be found at **www.christies.com/storage** will apply.
 - (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
 - (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

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

(c) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ♪ in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

- (d) **Lots containing ivory or materials resembling ivory** If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous

scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

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

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

(g) Watches

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

(h) Handbags

A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie’s cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.

The term “hardware” refers to the metallic parts of the handbag, 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 handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller’s warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; 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 other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (Ia) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (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 proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are

relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

◦ Minimum Price Guarantees

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

◦ ♦ Third Party Guarantees/ Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, 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 guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Δ ♦ Property in which Christie’s has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie’s has a financial interest in a **lot** and the **lot** fails to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

× Bidding by interested parties

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

Post-catalogue notifications

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

“Attributed to ...”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“Studio of.../”“Workshop of...”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie’s **qualified** opinion a work of the period of the artist and showing his influence.

“Follower of... ”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“Manner of... ”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“After ...”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“Signed .../”“Dated .../”“Inscribed ...”: in Christie’s **qualified** opinion the work has been signed/dated/ inscribed by the artist.

“With signature .../”“With date .../” “With inscription ...”: in Christie’s **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

CHINESE CERAMICS AND WORKS OF ART

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

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

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

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

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

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

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

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

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

JEWELLERY

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

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

QUALIFIED HEADINGS

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

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

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol @ next to the **lot** number incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the <

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○◆

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

△◆

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. '.

▣

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**.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

▶

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

▶

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

◆

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

Ⓞ

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 this 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 an 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 the shipment 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.

21/08/2023

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

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

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

COLLECTION AND CONTACT DETAILS

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

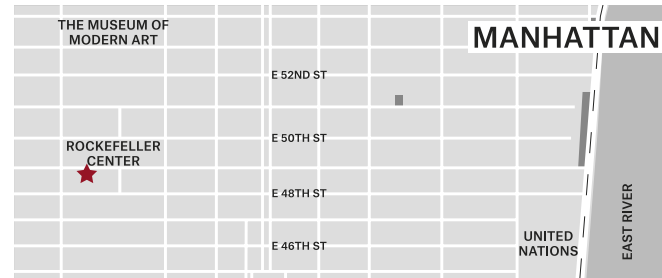
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

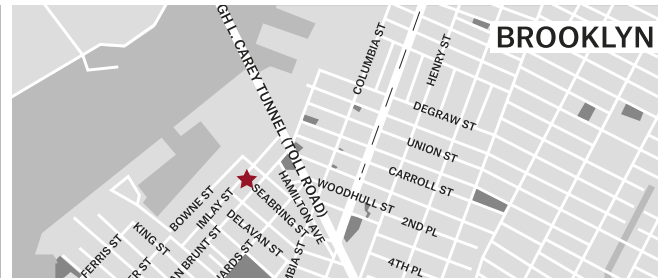
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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



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





IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

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