



# A COLLECTING ODYSSEY

Ancient to Modern Art  
From the Mougins Museum  
of Classical Art

Part I

London, 7 December 2023

CHRISTIE'S







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Part I

## AUCTION

Thursday 7 December 2023 at 4.00 pm

8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

Friday	1 December	11.00 am - 5.00 pm
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Sunday	3 December	12.00 pm - 5.00 pm
Monday	4 December	9.00 am - 5.00 pm
Tuesday	5 December	9.00 am - 5.00 pm
Wednesday	6 December	9.00 am - 5.00 pm
Thursday	7 December	9.00 am - 3.00 pm

## AUCTIONEERS

Veronica Scarpati and Olivia Ghosh

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Lot 6, Damien Hirst, *The Severed Head  
of Medusa*, 2013.  
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Lot 44, Sir Antony Gormley, *Reflection II*, 2008.  
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CLASSIC WEEK



Lot 12 (detail)



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# A COLLECTING ODYSSEY

I have always been a collector – it started with First and Second World War campaign medals as a child and continued with medieval and Roman coins into my late teens and early twenties, which in turn led to a growing fascination with every aspect of the ancient world. I owned *Minerva Magazine*, the leading international ancient art and archaeological journal, for ten years; have sponsored key international exhibitions, including at the British Museum and Royal Academy of Arts in London, and The Metropolitan Museum of Art in New York; and supported archaeological endeavours in the UK, Italy, Egypt and Spain.

This great passion for the antique world and its legacy ultimately led to the founding of the Mougins Museum of Classical Art in 2011, the first of its kind to display and juxtapose ancient Egyptian, Greek and Roman works of art in dialogue with classically-inspired art of later periods from the Baroque through to cutting-edge Contemporary works. Mougins itself, a source of such inspiration to artists including Picasso, Picabia, Cocteau, Chagall and Dufy (works by whom are all included in this first auction in London in December), was integral to this approach – and was the perfect location to demonstrate how the ancient world has inspired and influenced artists through to the modern day.

This pioneering approach to curation and displaying works of art is a trend that, since our opening, has spread through museums and gallery shows globally. Our vitrines in Mougins juxtaposed these ancient-to-modern connections perfectly. The most photographed display was the museum's Aphrodite (or Venus) cabinet, showing a Roman torso of Venus alongside Yves Klein's *Aphrodite* from 1962, positioned along from Dali's sculpture of *Venus as a Giraffe*, with Warhol's screen print of Botticelli's *Venus* (lot 15) in the background of the cabinet and a drawing of the Venus de Milo by Cezanne in the foreground. Similarly, the terracotta-themed cabinet had 4th century BC black-figure Greek vases (lot 16) next to Keith Haring's 1982 black figure stick man vase, aligned with Grayson Perry's, 'A Classical Compromise' (lot 17), and with Fontana's terracotta slash (lot 36) in the background and Hamilton's 1767 hand-painted book of his vase collection to the side.

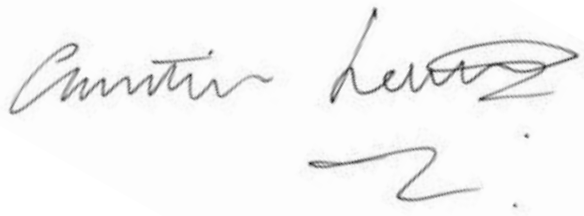
Busts by Kehinde Wiley, Marc Quinn and Aristide Maillol, hidden amongst Roman marble busts of immortal emperors such as Marcus Aurelius, Lucius Verus (lot 48), Augustus (lot 42) and Nero (lot 43), made for an art history challenge for visitors to solve. The hundreds of ancient-to-modern comparisons led to a museum that was widely reviewed as being a treasure map of a collection. Indeed a collecting Odyssey! Which aptly brings me on to a rare masterpiece like the Roman marble bust of Odysseus, one of the only known, and the only such effigy to be in the British Museum's 2019 'Troy'

exhibition – one of hundreds of loans that the Mougins Museum has made over the years to such distinguished museums as the Royal Academy, The Met, The Louvre Lens and The Borghese, to name but just a few.

The Mougins Museum of Classical Art achieved enormous success in every different aspect of a museum's life and objectives. It won the Apollo Magazine 'new museum of the year award' in 2011. In the same year, it was nominated for an international museum design award. In 2013 it was the only museum in France to be nominated for European Museum of the Year, and won a number of French cultural awards, as well as enjoying constant positive press in the art sections of major international newspapers and art magazines. Additionally, it had unanimously great reviews on Google and TripAdvisor, and almost since opening was credited with TripAdvisor's Certificate of Excellence. School groups of all ages were daily visitors, as were international museum curators, patrons and artists. We held exhibitions ourselves, including modern artists with classical periods, such as Picasso, Raoul Dufy and even Sean Scully.

Being able to share my collection with the public in this way and see how much enjoyment it has given visitors from all over the world has given me an immense amount of pleasure and I am hugely proud of everything we have achieved. After being open for 12 years and having received nearly a quarter of a million visitors, I have decided to dramatically change the direction of the Mougins Museum, and to re-open it next year with a completely different focus, in the form of FAMM – dedicated to female artists.

With it being increasingly difficult to find great antiquities with museum provenance, this series of sales is truly an incredible opportunity for foundations, museums and collectors alike, to become the next custodians of these masterworks and to be a part of their timeless ongoing story.

A handwritten signature in black ink, appearing to read 'Christian Levett', with a stylized flourish below it.

Christian Levett, November 2023



\*1

**AN EGYPTIAN BRONZE HORUS FALCON**

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

8 $\frac{3}{8}$  in. (21.8 cm.) high.

£70,000-90,000

US\$86,000-110,000

€81,000-100,000

**PROVENANCE:**

with J.J. Klejman (1906-1995), New York.  
Kevork Essayan (1897-1981), Paris, acquired from the above.

*Succession K. Essayan, première vente, Sculptures, terres cuites en bronzes... bronzes égyptiens et ouchaptis en faïence... tapis anciens d'Orient*, Maître Claude Boisgirard et Maître Axel de Heeckeren, Nouveau Drouot, Paris, 24 June 1981, lot 43.

Art market, U.K., 2009.

with Charles Ede, London.

Acquired by the present owner from the above, 2010.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023  
(Inv. no. MMoCA549).

**LITERATURE:**

P. Clayton, "Ancient Egypt", in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 47, fig. 26.

*Fil Bleu*, no. 32, October 2011, p. 1.

*La Semaine des Spectacles*, no. 2034, 2011-2012, p. 27.

M. Merrony, *Musée d'Art Classique de Mougins: La Collection Famille Levett*, Mougins, 2012, p. 18.

*La Marche de l'Histoire*, no. 4, February 2013, p. 19.

*Egypte Ancienne*, no. 8, May-July 2013, p. 68.

C. Dauphin, *Animals in the Ancient World: The Levett Bestiary*, Mougins, 2014, pp. 34 and 87.

"Initiatives: Les musées privés", *GéoVoyage*, March/April 2014, pp. 68-69.

"Hot & Cool Art", *State*, no. 15, 2014, p. 20.

C. Dauphin, *Les Animaux dans le Monde Antique: Le Bestiaire Levett*, Mougins, 2016, pp. 30 and 77, fig. 25.

*Force One Magazine*, no. 15, 2017, p. 36.

"Le MACM Rayonne à L'International", *Mougins Cote d'Azur*, 2017-2018, pp. 42 and 45.



This beautifully detailed hollow cast bronze Horus falcon wears an incised broad collar and the Double Crown of Upper and Lower Egypt fronted by a *uraeus* and a projecting coil. The feathers are finely incised, and the well-modelled head has gold-inlaid eyes, a hooked beak and typical falcon facial markings. The underside has a sealed opening, which would have been used for the insertion of a mummy.

For a similar example see no. 99, p. 116 in Fazzini, *Images for Eternity, Egyptian Art from Berkeley and Brooklyn*. For a smaller falcon decorating a coffin see S. D'Auria et al., *Mummies and Magic, The Funerary Arts of Ancient Egypt*, Museum of Fine Arts, Boston, 1988, p. 236, no. 195. Horus, lord of the sky and the god of kingship, is among Egypt's oldest deities and the falcon soaring in the Egyptian sky embodied the god's qualities.

In the Egyptian pantheon Horus was represented as a falcon or falcon-headed man. As heir to the divine kingship of Egypt, here he wears the royal *uraeus* and the double crown.

D'Auria *op.cit.*, writes that "Falcon cults were scattered throughout Egypt, and Horus had many local cults. In the Late Period and Graeco-Roman periods, falcons were mummified by the thousands and buried in the sacred animal necropolis, sometimes with other birds or animals, at sites including Buto, Kom Ombo, Abydos, Sakkara, and Giza. The mummies, which were not always those of complete birds, were tightly wrapped and sometimes provided with cartonnage masks in the form of falcon's heads, or buried in coffins. In the Late Period, bronze boxes surmounted by figures of falcons were also used to house falcon mummies."



02

**BELZONI, GIOVANNI BATTISTA (1778-1823)**

*Narrative of the operations and recent discoveries within the pyramids, temples, tombs and excavations, in Egypt and Nubia.* London: John Murray, 1820.

'The first English work of any importance to use lithography' (Blackmer). An attractive set of the text volume and its accompanying atlas, with the 6 plates published as a supplement two years later, all in first edition. 'These plates were intended to illustrate Belzoni's *Narrative of the Operations and Recent Discoveries... in Egypt and Nubia*, Quarto... As many as eight colours are used on one plate for the coloured illustrations, and the colouring is skillfully done' (Abbey *Travel*, 268). Blackmer, 116-117.

Text volume: quarto (262 x 210mm). Lithographed portrait of Belzoni as a frontispiece. Lacking the lithographed plate of inscriptions. Modern three-quarter straight-grained burgundy morocco. Plate volume: folio (470 x 300mm). Title page, letter-press description of the plates, 34 lithographed or engraved plates and plans (showing 44 numbered images, mostly hand-coloured, some folding) with plate no. 40 bound with the following supplement. [*Bound with:*] – Six new plates, illustrative of the researches and operations of G. Belzoni in Egypt and Nubia. London: John Murray, 1822. Title page, 6 coloured plates (frequent offsetting, as always). Contemporary three-quarter straight-grained burgundy morocco. *Provenance:* Augustus Langdon (bookplate). (2)

£5,000-8,000

US\$6,100-9,700  
€5,800-9,200

\*3

**GIOVANNI BATTISTA BELZONI (PADUA 1783-1870 GWATO);  
ALESSANDRO RICCI (SIENA 1795-1834 FLORENCE)**

*Head of Seti I in profile, wearing a wig and the sacred uraeus* signed and dated 'Belzoni 26' (lower right with pencil) and 'Ricci' (lower right with pen and brown ink) wall rubbing, watermark 'three crescent moon' 17¼ x 13 in. (45.2 x 33 cm.)

£15,000-25,000

US\$19,000-30,000  
€18,000-29,000

**PROVENANCE:**

Queen's booksellers-Maggs Bros, 50 Berkeley Sq., London. Acquired by the present owner from an English collection of books and antiquities, 2008.

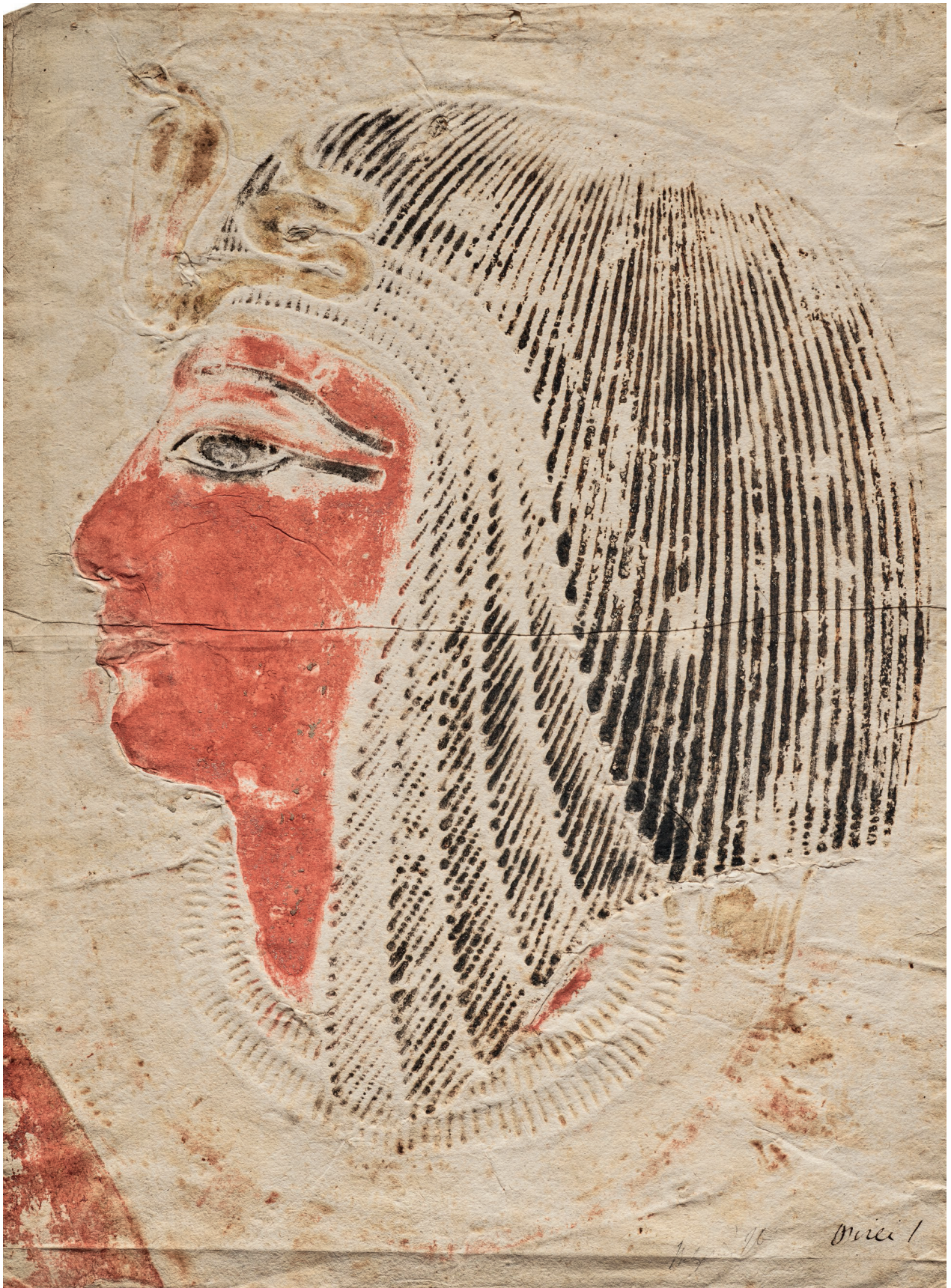
**EXHIBITED:**

London, Piccadilly, Egyptian Hall, 1822.  
Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA9MA).  
London, Sir John Soane's Museum, *Egypt Uncovered: Belzoni and the Tomb of Pharaoh Seti I*, 2017 - 2018.

**LITERATURE:**

P. Clayton, 'Ancient Egypt', in M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, p. 37, fig. 8.  
M. Merrony, *Musée d'Art Classique de Mougins, La collection de la famille Levett*, France, 2012, p. 19.  
V. Bougault, 'L'Antiquité au gout du jour,' in *Connaissance des arts*, July/August 2012, p. 116.  
J. H. Taylor, 'The Great Belzoni' in *Minerva: The international review of ancient art & archaeology*, November/December 2017, p. 19, fig. 11.

The rubbing was taken by Giovanni Battista Belzoni with Alessandro Ricci in 1817-1820 after Belzoni's sensational discovery of a massive tomb in the Valley of the Kings belonging to pharaoh Seti I and was later used as part of the reconstruction of the tomb for an exhibition in the Egyptian Hall, Piccadilly, London in 1822.



174 16  
Mici 1



\*4

**AN EGYPTIAN GESSO-PAINTED WOOD FUNERARY MODEL OF A BOAT**

MIDDLE KINGDOM, 11TH-12TH DYNASTY, 2087-1759 B.C.

31¼ in. (79.5 cm.) wide.

£80,000-120,000

US\$97,000-140,000

€92,000-140,000

**PROVENANCE:**

Dannett Collection, Melbourne, Australia.  
*Antiquities*, Leonard Joel Pty Ltd., Melbourne, 29 July 1949, lot 26.  
 Private collection, Australia, acquired from the above; thence by descent to Simon Waters and Pamela Turnbull, Melbourne.  
 The Property of Simon Waters and Pamela Turnbull; *Antiquities*, Christie's, London, 13 October 2008, lot 69.  
 Collection of Sheikh Saud al Thani (1966-2014), London.  
 with David Aaron Ancient Arts, London.  
 Acquired by the present owner from the above, 2020.

**EXHIBITED:**

Melbourne, Museum of Victoria, 1984 - 1987.  
 Musée d'Art Classique de Mougins, 2020 - 2023 (Inv. no. MMoCA856).

**LITERATURE:**

"Gods and Pharaohs in Rare Antique Works", *The Herald*, Australia, 26 July 1949, p. 7.  
 C. A. Hope and R. Miller, *Life and Death in Ancient Egypt - Tjeby an Egyptian Mummy in the Museum of Victoria*, 1984, pp. 10-11.  
 "C'est quoi cette oeuvre?" *Mougins Infos*, no. 75, September/October 2020, p. 27.

The elegant Egyptian sailing boat is manned by six crew seated in the prow, another four sailors stand by the mast either raising or lowering the linen sail, a seated bald-headed figure sits behind, and three standing sailors including the helmsman stand in the curved stern. All of them wear simple white kilts and four of the standing sailors wear white chest bands. The deck of the boat is painted with a red and white chequerboard design.

Boats were an essential part of life in ancient Egypt, whether for carrying supplies, or transporting troops, pilgrims or mourners up and down the Nile. They varied in design according to function; reed boats being preferred for light use such as hunting in the marshes and lakes, papyrus boats being connected with the gods and royalty and used for entertainment or religious events (such as carrying statues of gods in religious ceremonies and pilgrimages), and sturdier wooden boats for heavier use such as trading voyages across the Mediterranean, the Red Sea and beyond. Essential and exotic commodities and livestock were all imported by river and sea traffic.





From Predynastic times, ships are depicted on rocks and pottery vessels, and continue to be represented in abundance throughout later periods on paintings, reliefs and models. The story of the 'Shipwrecked Sailor' is one of the best-known tales in Egyptian literature; written during the Middle Kingdom around 2000 B.C., it is the original castaway story, telling of a fantastic journey into the Indian Ocean to the mythical land of Punt, a shipwreck on an island of enchantment, and encounters with a giant serpent, rounded off by rescue and salvation.

Egyptian tombs often contained representations of activities and daily life, the images and models fulfilling a magic and religious function and assuring the continuation of such activities for the benefit of the deceased in the afterlife. The Pilgrimage to Abydos, the resting place and cult centre of Osiris, which every Egyptian hoped to perform during their life or in the afterlife, was made by boat; to arrive in Abydos was to share in the death and resurrection of the god, a belief particularly important in the Middle Kingdom. Just as the life of an ancient Egyptian was spent mainly on the Nile ("a man without a boat" being listed as one of the ills of life), so in death his spirit might travel in a boat upon the waters of the 'Godly West' or make

the voyage to Abydos. To this end, model boats were placed in tombs during the Middle Kingdom (circa 2041-1750 B.C.), usually in pairs - one rigged with a sail as well as oars for sailing upriver (southward) with the prevailing wind from the Mediterranean, the other with oars alone for the journey downstream against the prevailing north wind.

The ancient Egyptians saw the blue sky as a celestial river and believed the gods, particularly the Sun god Re, travelled by special barques across the river of the sky by day (*me'andjet*-barque), and the waterways of the Underworld by night (*mesektet* barque). The model boats placed in tombs provided the souls of the deceased with a magical means of accompanying the Sun on its cyclical journey around the world.

Other examples of funerary wooden boats from Middle Kingdom tombs are to be found in the British Museum, Berlin, and Cairo, one of the finest being in the Metropolitan Museum of Art, New York, cf. W. C. Hayes, *The Scepter of Egypt*, I, The Metropolitan Museum of Art, New York, 1990, pp. 267-275, figs 175-179.



\*5

**A BRONZE FIGURE OF PERSEUS  
HOLDING THE SEVERED HEAD OF  
MEDUSA**

AFTER ANTONIO CANOVA, FRENCH,  
19TH CENTURY

25% in. (64.5 cm.) high; 15% in. (40 cm.) wide

£4,000-6,000

US\$4,900-7,200

€4,600-6,900

**PROVENANCE:**

Private collection, Paris.  
with Tornabuoni Arte, Firenze.  
Acquired by the present owner from the above  
on 21 March 2022.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2022-2023  
(Inv. no. MMoCA278MA).

**LITERATURE:**

Tornabuoni Arte - Arte Antica, *Dipinti e Arredi  
Antichi 5*, Florence, 2010, pp. 134-137.  
Tornabuoni Arte - Arte Antica, *Dipinti e Arredi  
Antichi 16*, Florence, 2022, pp. 104-105.

Opposite: Lot 6 when installed at  
the Musée d'Art Classique de Mougins



# A COLLECTING ODYSSEY



## DAMIEN HIRST (B. 1965)

### *The Severed Head of Medusa*

stamped with the artist's signature, number, date and foundry mark  
'Damien Hirst 2/3 MMX111' (on the underside)

gold, silver, in artist's display cabinet

sculpture: 12 $\frac{5}{8}$  x 15 $\frac{5}{8}$  x 15 $\frac{5}{8}$  in. (32 x 39.7 x 39.7 cm.)

display cabinet: 94 $\frac{1}{2}$  x 31 $\frac{1}{2}$  x 31 $\frac{1}{2}$  in. (240 x 80 x 80 cm.)

Executed in 2013, this work is number two from an edition of three plus two artist's proofs

£500,000-700,000

US\$610,000-850,000  
€580,000-800,000

#### PROVENANCE:

White Cube.

Acquired from the above by the present owner, 2016.

#### EXHIBITED:

Venice, Palazzo Grassi, Punta della Dogana, *Treasures from the Wreck of the Unbelievable*, 2017.

London, King's College London, The Arcade at Bush House & Inigo Rooms at Somerset House, *The Classical Now*, 2018.

Oxford, Ashmolean Museum of Art and Archeology, 2018-2019.

Toulouse, Musée Saint-Raymond, *Age of Classics! L'Antiquité dans la culture pop*, 2019.

Musée d'Art Classique de Mougins, 2019-2021 (Inv. no. CL17).

Rome, Galleria Borghese, *Damien Hirst - Archaeology Now*, 2021.

Musée d'Art Classique de Mougins, 2021-2022 (Inv. no. CL17).

#### LITERATURE:

*Treasures from the Wreck of the Unbelievable*. Damien Hirst, exh. cat., Venice, Palazzo Grassi, Punta della Dogana, 2017 (illustrated in colour, pp. 106-107 and 326; installation view illustrated in colour, pp. 364-365).

M. Squire, J. Cahill and R. Allen (eds.), *The Classical Now*, exh. cat., London, King's College London, The Arcade at Bush House & Inigo Rooms at Somerset House, 2018 (illustrated in colour, pp. 20-21).

*Minerva Magazine*, March/April 2018, vol. 29, no. 2 (illustrated in colour, p. 21).

*Age of Classics! L'Antiquité dans la culture pop*, exh. cat., Toulouse, Musée Saint-Raymond, 2019, no. 4 (illustrated in colour, p. 199; incorrectly titled 'Medusa' and dated '2017').

*Damien Hirst - Archaeology Now*, exh. cat., Rome, Galleria Borghese, 2021, no. 37 (illustrated in colour, p. 252; detail illustrated in colour, unpagged).





## A COLLECTING ODYSSEY

Executed in 2013, *The Severed Head of Medusa* is among the defining works from Damien Hirst's celebrated project *Treasures from the Wreck of the Unbelievable*. An extraordinary meditation on art, myth and humanity, it stands as an icon of one of the twenty-first century's most ambitious technical and conceptual artistic undertakings. In 2017, the Palazzo Grassi and Punta della Dogana in Venice were transformed into vast spectacles of wonder, filled with glistening artefacts supposedly excavated from the depths of the Indian Ocean after more than two thousand years. The hoard, Hirst's story told, had once belonged to the legendary collector Cif Amotan II, whose precious cargo was shipwrecked near the ancient trading port of Azania. Blurring the boundaries between reality and fiction, the exhibition raised pertinent questions about where we place our faith, suggesting that any encounter with art demands a certain suspension of belief. The present work's gleaming gold surface forces us to confront this question head on, impelling us to submit to its illusion.

From pristine simulations of barnacles and coral, to the accompanying Netflix documentary detailing the excavation, the exhibition's magic was wholly conceived. The catalogue contained entries from leading authorities, including the French underwater archaeologist Franck Goddio, who wrote vividly of his encounters with the treasure. At the back of the book, historical notes purported to shed light upon the objects' origins and significance. 'Imbued with great apotropaic powers, the Gorgon—depicted here following her decapitation at the hands of Perseus—features repeatedly throughout the collection', it explained, referring to the present work as well as Hirst's depictions of Medusa in bronze, crystal glass and malachite. 'The different versions emphasise the fluidity of Medusa's character and the unique combination of themes she personifies ... Once severed, her head retained extraordinary transformative properties: Ovid relayed that it was Medusa's blood, dripping from her neck onto twigs and seaweed strands, and still harbouring the power of petrification, that accounted for the existence of coral' (D. Hirst, *Treasures from the Wreck of the Unbelievable*, exh. cat. Palazzo Grassi, Punta della Dogana, Venice 2017, p. 326).

The present work is particularly notable in its appeal to a pre-existing legend. In Greek mythology, the snake-haired Medusa was one of the three Gorgons, whose gaze had the power to turn their onlookers to stone. Her likeness had been imagined time and again in art: from the sculptures of antiquity to Caravaggio and beyond. Hirst's version, in this sense, was simply another chapter in her story, his sleight of hand adding a new dimension to the Medusa's steely gaze. All impressions of the Gorgon, after all, had borrowed their inspiration from a handed-down story, its truth only half known. In the same vein, one might just as easily entertain the tale of Amotan, a former slave from Antioch who, between the mid-first and early-second centuries CE, built a fortune large enough to acquire an incomparable collection. Only the keenest observers would note that 'Cif Amotan II' was an anagram of 'I am a fiction'; the name of the ill-fated ship, moreover—*Apistos*—translated to 'unbelievable' in Koine Greek.

Since the advent of Marcel Duchamp's 'readymades', artists have repeatedly grappled with the question of simulacra. Andy Warhol repeated pre-existing images ad infinitum; his works, in turn, were immaculately replicated by Elaine Sturtevant. Jeff Koons conjured impossible treasures through precision engineering, while Banksy placed parodies of artworks in major museums to see if anyone noticed. Hirst's Medusa—an exquisitely crafted illusion of something that never existed in the first place—sits within this trajectory. Built into the exhibition's narrative, indeed, was a nod to the complexities of authenticity: the exhibition guide explained that Amotan's collection of 'commissions, copies, fakes, purchases and plunders'—some of which were awaiting restoration—were displayed alongside 'a series of contemporary museum copies' (Exhibition guide for *Treasures from the Wreck of the Unbelievable*, p. 3). For Hirst, who had previously suspended sharks in formaldehyde and turned medicine cabinets into shining temples, art and myth have always been two sides of the same coin. Here, we are prompted to take a stand, before—under the Medusa's gaze—we are turned to stone.





\*7

## HUBERT ROBERT (PARIS 1733-1808)

*The Farandole amidst Egyptian Monuments*

oil on canvas  
45 x 32 $\frac{1}{2}$  in. (114.5 x 82.4 cm.)

£60,000-80,000

US\$73,000-97,000

€69,000-92,000

### PROVENANCE:

M. Devaux, Comte Lafond, France (according to a label at the back of the stretcher).

Anonymous sale; Drouot Richelieu, Paris (Me Delvaux), 30 June 2006, lot 70. with William Thuillier, London, from whom acquired in June 2009.

### EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA73MA).  
Lens, Musée du Louvre-Lens, *Champollion. La voie des hiéroglyphes*,  
28 September 2022-16 January 2023, n°39.

### LITERATURE:

D. Alberge, 'Rubens and Neo-Classical Art', in M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, p. 301, illustrated p. 301, fig. 12.

Hubert Robert's classical education at the prestigious Jesuit-run Collège de Navarre made him an able Latinist and inspired his youthful fascination with the ancient world. However, it was his journey to Rome in 1754 in the entourage of the newly-appointed French Ambassador to the Holy See — the Comte de Stainville, later Duc de Choiseul — that introduced him first-hand to those decaying monuments of the past that would become his lifelong artistic preoccupation and win him the sobriquet *Robert des Ruines*. He remained in Rome for eleven years, and through his unofficial attachment to the French Academy met important collectors and artists, including Fragonard; the great Italian engraver, Piranesi; and the painter of ruins, Panini, who profoundly influenced his work. He was introduced to the Abbé de Saint-Non, an antiquarian who in 1760 commissioned him and Fragonard to make drawn copies of the Greek, Roman and Egyptian antiquities that Saint-Non later reproduced in his deluxe guidebooks of Italian cities and their works of art.

Although Robert, like virtually all Europeans, had never been to Egypt, Rome had important Egyptian monuments that had been brought to the city, as well as Egyptianizing structures erected during the late years of Roman Empire, all easily available for his study. Several of Robert's Roman views dating from the late 1750s are enlivened with Egyptian motifs — the Sphinxes, fragments of pharaonic sculpture, obelisks and pyramids that were fast becoming the standard repertoire of European 'Egyptomania'. The present painting is a variant on Robert's composition of 1798, *Girls Dancing around an Obelisk*, now in the Montreal Museum of Fine Arts (fig. 1; inv. no. 1964.1464). In both works the artist juxtaposes the majesty of the ancient ruins with lively staffage. Dressed in the fashion of Robert's day, the young dancers are caught in the music, oblivious to the passage of time. Beside them the broken obelisk and fountain basin tell a different story: great empires will fall, this earthly life is transient. It is this contrast that lends the philosophical depth to Robert's work that Diderot described as the 'poetic of ruins'.



Hubert Robert, *Girls Dancing around an Obelisk*, 1798,  
The Montreal Museum of Fine Arts, Lady Davis Bequest © MMFA





\*8

**AN EGYPTIAN GRANODIORITE HEAD OF AMUN**

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

7 $\frac{5}{8}$  in. (19.5 cm.) high

£200,000-300,000

US\$250,000-360,000

€230,000-340,000

**PROVENANCE:**

with Galerie Mythologies, Paris.

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

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

Acquired by the present owner from the above, 2011.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA708).

**LITERATURE:**

'Rediscovered Masterpieces at the European Fine Art Fair in Maastricht',  
*The Global Edition of the New York Times*, 18 February 2011, advertising  
supplement, p. 7.

P. Clayton, 'Ancient Egypt', in M. Merrony (ed.), *Mougins Museum of Classical  
Art*, Mougins, 2011, p. 38, fig. 11.

M. Merrony, *Musée d'Art Classique de Mougins: La Collection Famille Levett*,  
Mougins, 2012, p. 20.



A COLLECTING ODYSSEY



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

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

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

\*9

## WORKSHOP OF PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)

*Head of a sphinx in profile*

black chalk, heightened with white, on light brown paper

18¾ x 15 in. (47.6 x 38.1 cm.)

together with a copy attributed to the circle of Peter Paul Rubens,

*Head of sphinx in profile*, red chalk (ii)

20 x 14¾ in. (50.6 x 37.3 cm.)

(2)

£70,000-100,000

US\$85,000-120,000

€81,000-110,000

### PROVENANCE:

i:

Padre Sebastiano Resta (1635-1714), Rome (L. 2992).

John, Lord Somers (1651-1716) (L. 2981).

Jonathan Richardson, Sr. (1667-1745), London, (L. 2184, his mount with associated shelfmarks 'P. 19 [...] / N. 43: Zt. 21 zt', and the attribution 'This Dr: in my L.<sup>d</sup> Somers's/ collection stood Thus ascrib'd, / but I believe 'tis of Rubens'.

Jan van Rijmsdijk (active 1730-1788/1789), London (L. 2167).

Mrs. H. Fröhlich.

with P. & D. Colnaghi, London (*Exhibition of Old Master Drawings*, April-May 1952, no. 16, as by Rubens).

Acquired from the above by Michael Jaffé (1923-1997), Cambridge; his heirs; Christie's, London, 7 July 2010, lot 343 (as attributed to Rubens).

Acquired by the present owner at the above sale.

ii:

E.A. Wringham, Alnwick; Sotheby's, London, 22 July 1965, lot 147 (without attribution).

Michael Jaffé (1923-1997), Cambridge; his heirs; Christie's, London online, 27 November - 5 December 2019, part of lot 17 (as Circle of Rubens).

Acquired by the present owner at the above sale.

### EXHIBITED:

i:

Helsinki, Suomen Taideakatemia Ateneum, P.P. Rubens. *Luonnoksia ja piirustuksia sekä grafiikkaa mestarin teosten mukaan/ P.P. Rubens. Skisser och teckningar samt grafik efter mästarens verk*, 1952-1953, no. 49 (as by Rubens).  
Antwerp, Snijders & Rockox House Museum, *Baroque Influencers. Jesuits, Rubens, and the Arts of Persuasion*, 2023, p. 146, fig. 10, p. 200 (as attributed Rubens, or as Annibale Carracci retouched by Rubens; essay by R. Fabri and P. Lombaerde).

Musée d'Art Classique de Mougins, 2020-2023 (Inv. no. MMoCA94MA).

ii:

Ottawa, National Gallery of Canada, *Jacob Jordaens 1593-1678*, 1968-1969, no. 159, ill. (as by Jacob Jordaens after Rubens; catalogue by M. Jaffé).

Musée d'Art Classique de Mougins, 2019-2023 (Inv. no. MMoCA280MA).

### LITERATURE:

i:

M. Jaffé, 'Rubens' Drawings at Antwerp', *The Burlington Magazine*, XCVIII, no. 642, September 1956, p. 314, n. 5 (as by Rubens).

M. Jaffé, *Jacob Jordaens 1593-1678*, exhib. cat., Ottawa, National Gallery of Canada, 1968-1969, p. 165, under no. 159, pl. IV (as by Rubens).

J. Wood, 'Padre Resta's Flemish Drawings. Van Diepenbeeck, Van Thulden, Rubens, and the School of Fontainebleau', *Master Drawings*, XXVIII, no. 1, Spring 1990, p. 45, n. 20 (citing Landsowne MS. 802 at the British Library, London, as Annibale Carracci).

M. Merrony, *Mougins Museum of Classical Art*, Mougins, 2011, p. 296 (as by Rubens).

V. Herremans, 'Peter Paul Rubens and the Decoration of the Jesuit Church in Antwerp', *Jaarboek Koninklijk Museum voor Schone Kunsten/Antwerp Royal Museum Annual 2013-2014*, Antwerp, 2017, p. 59 (as by Rubens).

R. Fabri and P. Lombaerde, *Rubens. The Jesuit Church of Antwerp*, London and Turnhout 2018 (*Corpus Rubenianum Ludwig Burchard*, XXII (3)), pp. 29, 86, 117, 119, 163-166, no. 7a, fig. 63 (as attributed to Rubens or retouched by him).

A.-M. Logan and K. Lohse Belkin, *The Drawings of Peter Paul Rubens. A Critical Catalogue. Volume Two. 1609-1620*, Turnhout, 2022, I, p. 294, under no. 4 (as not by Rubens).

ii:

R.-A. d'Hulst, 'Jordaens', *The Art Bulletin*, LI, 1969, p. 384 (as not by Jordaens).  
Fabri and Lombaerde, *op. cit.*, p. 164, under no. 70, fig. 70, p. 238 (as after Rubens).



*Byrd & Johnson*  
82



The Façade of the Jesuit Church of St Carolus Borromeus, Antwerp

Arguably the most important architectural project in seventeenth-century Antwerp was the Jesuit church initially dedicated to Ignatius Loyola, and later to Saint Charles Borromeo. Built between 1615 and 1621 by the architects Pieter Huyssens and François d'Aguilon, it boasts decoration in part designed by Peter Paul Rubens, Antwerp's foremost painter and a champion of the Catholic Church (Fabri and Lombaerde, *op. cit.*). Rubens produced in the first place numerous paintings, including two major altarpieces, both now at the Kunsthistorisches Museum in Vienna (Gemäldegalerie, inv. 517, 519; see H. Vlieghe, *Saints II*, Brussels 1973 (*Corpus Rubenianum Ludwig Burchard*, VIII), nos. 104, 115, figs. 6, 40). However, he also contributed to the decoration of the architecture and sculptural elements with several drawings, of which three for the façade are generally accepted as autograph (Morgan Library and Museum, New York inv. I,233, 1957.1; and British Museum, London, inv. Oo,9.28; see Logan and Belkin, *op. cit.*, I, nos. 396-398, II, figs. 516-518).

The present drawing, of impressive dimensions and great eloquence, was made as a design for the sphinxes decorating the volutes at the top of the façade of the church, on either side of the pediment. It has been suggested that the drawing is the result of three different stages by different hands (Fabri and Lombaerde, *op. cit.*, p. 164), but it remains open to debate whether this is the case. The traditional suggestion that it is a drawing by or attributable to Annibale Carracci (the attribution it carried in the collection of Padre Resta, as recorded in the manuscript catalogue of his collection; see Wood, *op. cit.*), retouched by Rubens, should probably be dismissed; it is difficult to imagine the sheet being anything else than a drawing expressly made as a design for the sculptures, either by a workshop assistant of Rubens, or by an assistant whose work was later retouched by the master (the latter view is taken in Fabri and Lombaerde, *op. cit.*, p. 165). In any case, as a powerful design for an important element of the church's façade, it is a significant work, illustrating Rubens's workshop's deep involvement in the shaping of one of Antwerp's major religious monuments. The drawing's prestige is further underscored by the existence of a full-scale period copy in red chalk, also included in this lot (ii).



After Rubens, Left Caryatid of the Entablature, detail on the façade of the Jesuit Church of St Carolus Borromeus, Antwerp





(ii. The contemporary copy in red chalk included in this lot)



\*10

**A ROMAN BRONZE SPHINX**

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

4 in. (10 cm.) high

£30,000-50,000

US\$37,000-61,000

€35,000-57,000

**PROVENANCE:**

Leo Biaggi de Blasys (1906-1979), Lugano, acquired by 1964.  
*Antiquities*, Sotheby's, New York, 10 December 2008, lot 37,  
with Charles Ede, London.  
Acquired by the present owner from the above, 2011.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA759).

**LITERATURE:**

C. Dauphin, *Animals in the Ancient World: The Levett Bestiary*, Mougins, 2014,  
pp. 76 and 106.

C. Dauphin, *Les Animaux dans le Monde Antique: Le Bestiaire Levett*, Mougins,  
2016, pp. 70 and 95, fig. 75.



(alternate view)

Representations of sphinxes are known in Egyptian, Greek and Roman art, from the Great Sphinx in Giza dating the 4th Dynasty to diminutive 3rd Century Roman intaglios: it was a popular subject matter. Originally the sphinx was an Egyptian invention - the term comes from the Egyptian *shepesankh* or 'living statue', combining a human head with the body of a lion. In Egyptian times they were seen as protectors of temples and sanctuaries or as an image of royalty with the face of the Pharaoh. This Roman bronze however, is a more sensuous winged representation, seated and pushing back on her front legs with her body raised and head thrown back, her breasts are visible and her ribcage beneath. The details of her hair and wings are finely incised.

The dating of this bronze sphinx suggests that she would have been made during the rule of Augustus, whose seal ring, that he had inherited from his adoptive father, Julius Ceasar, depicted a sphinx. Augustus also employed the device of a seated sphinx on some of his coins minted circa 20 B.C. (see the silver *cistophorus*, no. 129 in J.P.C. Kent, *Roman Coins*). For a 1st century terracotta support with a sphinx with similar angle of the head in the British Museum see acc. no. 1873,0820.636 and for a much larger marble table support see acc. no. 1805,0703.40.



\*11

**FREDERIK VAN VALCKENBORCH  
(ANTWERP 1566-1623 NUREMBERG)**

*The Battle of Issus, or possibly Ipsus*

signed and dated 'F. D. FALKENBOR / . 1611.' (lower right)

oil on canvas

21¼ x 26⅞ in. (53.5 x 68.2 cm.)

£30,000-50,000

US\$37,000-60,000

€35,000-57,000

**PROVENANCE:**

Samuel Day of Hinton House (1757-1806), and by descent to his widow, Mary Day (died in 1846), until 1846.  
Thomas Jones (1788-1846), who inherited the estate.  
Edward Talbot Day Jones (1837-1911), and by descent.  
Anonymous sale; Woolley & Wallis, Salisbury, 17 June 2009, lot 315.  
with Rafael Valls Gallery, London, from whom acquired in December 2009.

**EXHIBITED:**

Mougins, Musée d'Art Classique de Mougins, 2011-2023  
(inv. no. MMoCA84MA).

**LITERATURE:**

Probably the picture in the list of the paintings made for Mrs Day after the death of her husband in 1806 (as 'A Battle by Vandermulen').  
*Inventory of all the Household...including Paintings at Hinton Charterhouse, the Property of the Late Thomas Jones made August 23rd-28th 1848 by English and Sons, Bath* (as 'The Battle of Joshua - by F. D. Falkenberg 1611').  
D. Alberge, 'Rubens and Neo-Classical Art' in M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, pp. 296-297, illustrated p. 295, fig. 6.

Though this painting has come to be seen as depicting *Alexander the Great and his Captains recovering the dying Persian Emperor Darius after the Battle of Issus* the iconography of the scene does not support this idea, since Darius, last Achaemenid King of Kings of Persia, did not die in battle. Instead, he was murdered in the back of an ox-cart by two of his own generals, Bessus and Nabarzanes, who had turned against him for his inability to defeat Alexander.

It is possible that the scene depicted is instead the death of Antigonus I Monophthalmus, the Macedonian ruler of large parts of Asia, at the Battle of Ipsus. Antigonus was one of the Diadochos, the rival generals, families, and friends of Alexander the Great who fought for control over his empire after his death in 323 BC. For a while he was the most powerful of these warring leaders, ruling over an area that covered Greece, Asia Minor, Syria, Phoenicia and northern Mesopotamia. However, Cassander, Seleucus, Ptolemy and Lysimachus formed a coalition against him, which resulted in his ultimate defeat and death at the Battle of Ipsus in 301 BC.

Frederick van Valckenborch came from the Valckenborch dynasty of artists, his father was Marten van Valckenborch, his brother Gillis van Valckenborch and his uncle Lucas van Valckenborch I. Both Martin and Lucas were originally from Leuven, but for political or religious reasons, left the Spanish-occupied southern Netherlands and settled in the more tolerant German imperial city of Frankfurt-am-Main. Frederik would have likely received his training from his father in Antwerp before following the older generation's example and moving to Frankfurt and later Nuremberg.





λ\*12

**DAME ELISABETH FRINK, R.A. (1930-1993)**

*Midas Head*

signed and numbered 'Frink 6/10' (at the back of the head)  
bronze with a green patina  
12¼ in. (31.1 cm.) high  
Conceived in 1989.

£30,000-50,000

US\$37,000-60,000

€35,000-57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 15 July 2008, lot 201, where purchased by the previous owner.  
Their sale; Christie's, London, 17 November 2011, lot 152.  
Acquired by the current owner from the above.

**EXHIBITED:**

London, Fischer Fine Art, *Elisabeth Frink, Recent Sculpture & Drawings*, October - November 1989, no. 20, another cast exhibited.  
Washington, D.C., National Museum of Women in the Arts, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, 1990, exhibition not numbered, another cast exhibited.  
Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA124MA).  
Sainsbury, Centre for Visual Arts, *Elisabeth Frink: Humans and Other Animals*, October 2018 - February 2019, exhibition not numbered, plaster version exhibited.

**LITERATURE:**

Exhibition catalogue, *Elisabeth Frink: Sculpture and Drawings 1950-1990*, Washington, D.C., The National Museum of Women in the Arts, 1990, pp. 63, 66, exhibition not numbered, another cast illustrated.  
E. Lucie-Smith and E. Frink, *Frink: A Portrait*, London, 1994, pp. 72-75, 98, plaster version illustrated.  
E. Lucie-Smith, *Elisabeth Frink, Sculpture Since 1984 and Drawings*, London, 1994, pp. 58-59, 188, no. SC46, another cast illustrated.  
A. Ratuszniak (ed.), *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-1993*, London, 2013, p. 181, no. FCR375, another cast illustrated.  
C. Winner (ed.), exhibition catalogue, *Elisabeth Frink: Humans and Other Animals*, Sainsbury, Centre for Visual Arts, 2018, p. 140, exhibition not numbered, plaster version illustrated.

Opposite: installation view of the present lot at Musée d'Art Classique de Mougins



■\*13

## A ROMAN MARBLE BUST OF ALEXANDER HELIOS

CIRCA 1ST CENTURY A.D.

25¼ in. (64.2 cm.) high

£120,000-180,000

US\$150,000-220,000

€140,000-210,000

### PROVENANCE:

with art dealer Capponi, Rome, prior to 1897.  
Private collection, Switzerland, acquired in the 1950s.  
Art market, Paris.  
Anonymous sale, Christie's, London, 7 October 2010, lot 151.  
Acquired by the present owner from the above, 2010.

### EXHIBITED:

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA580).

### LITERATURE:

P. Arndt and W. Amelung, *Photographische Einzelaufnahmen antiker Sculpturen*, Serie III, Munich, 1897, p. 37, no. 811.  
Th. Schreiber, *Studien über das Bildnis Alexanders des Grossen*, Leipzig, 1903, pp. 149 and 162, no. V, fig. 17.  
J. J. Bernoulli, *Die erhaltenen Darstellungen Alexanders des Grossen; Ein Nachtrag zur griechischen Ikonographie*, Munich, 1905, p. 72, no. 4.  
H. P. L'Orange, *Apotheosis in Ancient Portraiture*, Oslo, 1947, p. 135, fn. 68.  
K. Schauenburg, *Helios: archäologisch-mythologische Studien über den antiken Sonnengott*, Berlin, 1955, p. 62, no. 215.  
D. Svenson, *Darstellungen hellenistischer Könige mit Götterattributen*, Frankfurt, 1995, p. 20.  
J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 79, fig. 12.  
V. Bougault, 'L'Antiquité au gout du jour', *Connaissance des arts*, July/August 2012, p. 112.  
*Les Étoiles de Mougins*, January-March 2013, p. 8.  
*Mougins Info*, February 2013, ill. front cover.  
*La Marche de l'Histoire*, no. 4, February 2013, p. 20.  
*Egypte Ancienne*, no. 8, May-July 2013, p. 69.  
S. Davis, 'Museum Watch', *France Today*, November 2013, p. 15.  
*Ancient Warfare*, vol. VI, issue 5, 2013, p. 8.  
*France Today*, vol. 29, no. 4, June/July 2014, pp. 63 and 65.  
'Musée d'Art Classique de Mougins Launches Virtual Interactive Museum - MACM 4D', 18 October 2016, blooloop.com.  
'Mougins: l'Antiquité, c'est tous près', *Nice Matin*, 9 May 2018.  
*France Today*, vol. 34, no. 3, April/May 2019, p. 44.  
'Collecting stories: Christian Levett', 30 September 2019, christies.com (online).  
R. Leung, 'From 4th-Century Greek Vases to Female Abstract Expressionism', larryslist.com (online).

The conqueror is here represented in his divinised form as the god Helios, with youthful face framed by thick wavy hair, with seven recesses over the top of the head for the insertion of bronze rays, wearing a *chlamys* fastened with a circular brooch at the shoulders, with three ears of wheat at the base of the bust.

Alexander the Great remains one of the most renowned ancient rulers, reigning over Macedonia from 336 B.C. His father, Philip II, is credited with Macedon's rise to power, eventually conquering and unifying the entirety of Greece. The young Alexander acquired his father's military prowess, and was tutored by Aristotle. He innately developed into a charismatic, discerning, and formidable leader. Upon Philip II's assassination, Alexander secured his succession, and went about overseeing his father's unfulfilled plans to conquer the Persian empire. His reign was primarily occupied by a stream of campaigns and victories in Persia, including over Egypt, where he founded the city of Alexandria in his name. Alexander's expansive empire was heavily influenced by Greek culture, heralding the Hellenistic period, which continued until the emergence of the Roman Empire. Following his death in 323 B.C., Alexander's biography and conquests took on a mythical quality. He was greatly admired by emperors and generals of Imperial Rome, and his image remained popular.

This bust is instantly identifiable by the leonine hair, centrally swept into the *anastole*. The crown of his head is encircled with seven drilled holes, into which now-missing bronze rays would have been inserted. The radiate crown is the defining attribute of the Greek sun-God Helios, who rode his chariot across the sky each day from east to west. Alexander was often depicted in the guise of Helios, and their images became increasingly conflated. The inclusion of three ears of wheat on this bust is unusual, and it has been suggested that they relate to the sun's promotion of agricultural growth (P. Arndt and W. Amelung, *Photographische Einzelaufnahmen antiker Sculpturen*, Serie III, Munich, 1897, p. 37, no. 811.). For a similar example, see the head of Alexander Helios in the Musei Capitolini (Inv. No. MC732).





λ\*14

## GIORGIO DE CHIRICO (1888-1978)

*Achille sulle rive del mare Egeo*

signed 'G. de Chirico' (lower right)

oil on canvas

15½ x 21½ in. (38.3 x 55 cm.)

Painted circa 1952

£50,000-80,000

US\$61,000-97,000

€58,000-92,000

### PROVENANCE:

(Probably) Cafiso Galleria d'Arte, Milan.

Anonymous sale, Farsetti, Prato, 26 May 2007, lot 674.

Anonymous sale, Christie's, London, 25 June 2008, lot 518.

Acquired by the present owner at the above sale.

### EXHIBITED:

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA26MA).

### LITERATURE:

M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, no. 35, p. 330 (illustrated; with incorrect dimensions).

M. Merrony, ed., *Musée d'Art Classique de Mougins, La collection de la famille Levett*, Mougins, 2012, p. 90 (illustrated).

Fondazione Giorgio e Isa de Chirico, eds., *Giorgio de Chirico, Catalogo generale*, vol. I, *Opere dal 1912 al 1976*, Rome, 2014, no. 257, pp. 253 & 457 (illustrated p. 253; *Bibliografia*, no. 257, p. 53).

De Chirico's *Achille sulle rive del mare Egeo* is filled with dramatic tension and thundering with anticipation. Achilles, the Greek hero famed for his unparalleled skills in battle, and immortalized in Homer's eighth century BC epic poem *The Iliad*, triumphantly rides a gleaming white horse, whose glowing red eyes emanate other-worldliness. With his blazing red cloak billowing out behind him, and his forearm pulling taut the reins of his lively horse, Achilles radiates vivacity and tenacity. In front of Achilles two soldiers linger on the shore and, despite their brilliant silver helmets, appear listless in comparison to their general.

The scene most likely illustrates a passage from Book 19 of *The Iliad*, where Achilles, who had previously withdrawn from fighting in the Trojan War after quarrelling with Agamemnon, the leader of the Greek army, decides to return to the fray. In the poem, Achilles' mother, the goddess Thetis, has just given him a divine set of armour, made by the blacksmith god Hephaestus, and Achilles processes along the shore rousing the dejected Greek troops. Without Achilles the Greek army had been suffering defeat after defeat from the Trojans, and Achilles' return marks a change in the success of the Greek efforts.



## A COLLECTING ODYSSEY



Giorgio de Chirico, *The Soothsayer's Recompense*, 1913. Philadelphia Museum of Art. Artwork: © Giorgio de Chirico, DACS 2023. Digital image: © Philadelphia Museum of Art, Pennsylvania, PA, USA / The Louise and Walter Arensberg Collection, 1950 / Bridgeman Images.



Detail of the The Alexander Mosaic, 100 B.C. Museo Archeologico Nazionale, Naples. Digital image: © Bridgeman Images

*'But he, godlike Achilles, went along the shore of the sea crying his terrible cry, and roused the Achaean warriors. And even those who before had remained in the gathering place of the ships, those who were helmsmen and held the steering oars of the ships and those who were stewards beside the ships, the distributors of food, even they then came to assembly, because Achilles had appeared; he who for a long time abandoned the painful battle'*

Homer, *The Iliad*, 19.40-19.47, trans. C. Alexander, London, 2017, p. 410.

De Chirico captures this powerful sense of change in the present work, and Achilles, with his piercing frontal gaze, is the figure of action.

Having spent his childhood in Greece and part of his young adulthood in Italy, de Chirico was tied to two of the epicentres of classical culture. Thus, antiquity and its legacy held a strong influence over his *oeuvre*. *Achille sulle rive del mare Egeo* was painted circa 1952, after the artist's pivotal move away from the Metaphysical style he pioneered. While de Chirico embraced classical motifs and themes throughout his *oeuvre*, his early works are known for their dreamlike piazzas and their motionless classical sculptures.

Following the 1920s, the artist began to incorporate classical motifs in new ways, breaking away from this conjured serenity towards canvases filled with movement, complete with vibrant, jewel-toned palettes, and expressive brushstrokes. These works reveal the relationship between modernity and antiquity, exposing and exploring not just the classical past, but the very idea of the 'Classical'. Thus, in the present lot, de

Chirico introduces a modern mythology, where chronologies were fused, and the Antique was to be defined not by how it once was, but by how it has been interpreted and embraced over time.

De Chirico's art puts archaic Greek mythology into dialogue with its reception, and his paintings from the 1950s, in particular, are almost palimpsestic, weaving together art historical traditions. With touches of Hellenistic, Old Master, and neo-Baroque influences, the artist's work entwines styles and movements, exemplified in the present work by the Renaissance flare of the soldier's helmets, and by Achilles, whose golden laurel wreath crowns him as the embodiment of Roman military triumph. Bedecked in golden robes and on horseback, Achilles is depicted as a captivating leader, a heroic general, ready for battle, akin to the second century BC Pompeian mosaic of Alexander the Great, a Roman portrayal of Greek heroism. A moment of revelation, brought to life through thick, gestural brushstrokes, *Achille sulle rive del mare Egeo* is a revitalisation of antiquity and its cultural resonances throughout history, which continues to pulsate to the present day.





\*15

**ANDY WARHOL (1928-1987)**

*Details of Renaissance Paintings*  
(Sandro Botticelli, *Birth of Venus*, 1482)

signed in pencil and numbered 61/70 (lower left) (there were also eighteen artist's proofs)

screenprint in colours, 1984, on Arches Aquarelle paper, printed by Jason Smith, New York, published by Editions Schellmann & Klüser, Munich and New York

image: 25 x 37 in. (63.5 x 93.9 cm.)

sheet: 32 x 44 in. (81.3 x 111.8 cm.)

£50,000-70,000

US\$61,000-85,000

€58,000-80,000

**PROVENANCE:**

Caroline Wiseman Modern and Contemporary/ Coskun and Co., London.  
Acquired by the present owner from the above in 2008.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA1MA).

**LITERATURE:**

F. Feldman, J. Schellmann, C. Defendi, *Andy Warhol Prints: a Catalogue Raisonné 1962-1987*, New York, 1997, n° II.318 (another proof illustrated).

\*16

**AN ATTIC RED-FIGURED NOLAN AMPHORA**

ATTRIBUTED TO THE PAINTER  
OF THE LOUVRE CENTAUROMACHY,  
CIRCA 440-430 B.C.

13¾ in. (35 cm.) high

£70,000-90,000

US\$85,000-110,000

€81,000-100,000

**PROVENANCE:**

Cyrus J. Lawrence (1832-1908), New York; thence by descent.

*Illustrated Catalogue of the Art Treasures Collected by the Well-Known Connoisseur, The Late Cyrus J. Lawrence, Esq., American Art Galleries, New York, 21-22 January 1910, lot 268.*

Charles H. Collins, New York, acquired from the above.

Sid and Idelle Port, Santa Monica.

with Charles Ede, London, 2003 (*Pottery from Athens*, vol. XVII, no. 16).

Acquired by the present owner from the above, 2012.

**EXHIBITED:**

King's College London, The Arcade at Bush House and Inigo Rooms at Somerset House, *The Classical Now*, 2 March-28 April 2018.

Musée d'Art Classique de Mougins, 2012 - 2023 (Inv. no. MMoCA797).

**LITERATURE:**

J. D. Beazley, *Attic Red-Figured Vase-Painters*, second edition, vol. II, Oxford, 1963, p. 1094.

V. Torres-Hugon, *L'Hoplite, le premier guerrier de l'histoire*, Saint-Martin-des-Entrées, 2018, p. 104.

M. Squire, J. Cahill, and R. Allen (eds.), *The Classical Now*, London, 2018, p. 183.

Beazley Archive Pottery Database no. 216048.

The Painter of the Louvre Centauromachy, who takes his name from a large column krater now in the Louvre (G 363), mostly preferred the larger surfaces of kraters and hydriai, of which there are several known examples in museum collections in Europe and America. There are however only a handful of seven known neck amphoras by this painter, where he favours scenes with two figures. On this vase there is a departure scene with a draped female clasping the hand of a departing warrior who is holding a round shield with a scorpion device.

The shape of the vase is termed a Nolan amphora after Nola, Italy, where the first examples of the shape were discovered. Nolan amphorae have a distinctive shape, which is characterized by an ovoid body, an elongated flaring neck, an inverted lip with grooves for a lid, and handles that rise from the shoulder and join the piece at the base of the neck. They were most likely used to store wine, olives, or oil.









λ\*17

**GRAYSON PERRY (B. 1960)***A Classical Compromise*

glazed earthenware  
17% x 10% x 10% in. (44 x 27.5 x 27.5 cm.)  
Executed in 1989

£30,000-50,000

US\$37,000-60,000  
€35,000-57,000

**PROVENANCE:**

Birch & Conran, London.  
Private collection, UK (acquired from the above, 1989).  
Anonymous sale; Bloomsbury Auctions, London, 5 December 2013, lot 108.  
Offer Waterman & Co, London.  
Acquired from the above by the present owner, 2015.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2015-2023 (Inv. no. MMoCA174MA).  
London, King's College London, The Arcade at Bush House & Inigo Rooms at Somerset House, *The Classical Now*, 2018.

**LITERATURE:**

M. Squire, J. Cahill and R. Allen (eds.), *The Classical Now*, exh. cat., London, King's College London, The Arcade at Bush House & Inigo Rooms at Somerset House, 2018 (illustrated in colour, p. 183).  
M. Squire, 'A Passionate Collector' in *Minerva*, March/April 2018, fig. 9 (illustrated in colour, p. 19).

Created in 1989, *A Classical Compromise* is a remarkable early example of Grayson Perry's subversive ceramic practice. He had made his first pottery works in evening classes in 1983, and began to exhibit them in the mid-1980s. Perry would go on to forge an extraordinary career in the medium, revitalising what was then seen as a moribund, decorative artform as a vehicle for playful and probing commentary on society, culture and personal experience. In 2003, he became the first ceramic artist to win

the Turner Prize. The present work exhibits the complex play with received ideas of taste, class and art history that defines Perry's practice. Its shape is borrowed from 18<sup>th</sup>-century Staffordshire urns, which were themselves derived from Greek and Roman forms—a history evoked in the title, which is stamped on the pot like an epitaph. Perry used the hand-coiling method to build its basic shape, whose lumps and bumps are charmingly at odds with the perfection of Hellenistic ideals. Displayed alongside an Ancient Greek amphora in the 2010 exhibition 'The Classical Now' at Somerset House, the work reflects Perry's enduring fascination with the art of the classical worlds, and its tangled relationship with the English aesthetic tradition.

*A Classical Compromise* is one of Perry's first pots to feature sprig moulds. These small decorative reliefs were made by pressing found objects into soft clay, and then fixed to the pot with a dab of slip. Perry used the technique to create the edging at the pot's shoulder, and the heads of English monarchs that are ringed around it. The body features more sprig moulds, including the head of Jesus and other ornamental emblems, while barbed rose stems and a winged skull—more evocative of biker or heavy metal regalia than of ornamental pottery—encircle the base. The work also incorporates the ready-made transfers that have been a hallmark of Perry's work since the late 1980s, capturing his delight in marrying 'the venerated and the throwaway' (G. Perry in conversation with J. Klein, *Grayson Perry*, London, 2009, p. 10). Picturesque Victorian vignettes, including sailing ships and a sentimental scene of children skating on a frozen lake, meet garish yellow flowers and pagodas in 'oriental' blue and white. The transfers are fused to the pot among slapdash brushstrokes and dark glazes of pigment, creating a clash of kitsch and sombre tones. The work is a chorus of signals from disparate eras and contexts, creating a vessel of teeming, disharmonic and distinctly English contradiction.





\*18

**A GREEK BRONZE BASIN**

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

9 in. (23 cm.) high; 16 in. (40.5 cm.) wide

£100,000-150,000

US\$130,000-180,000  
€120,000-170,000

**PROVENANCE:**

Sydney Ernest Kennedy (1855-1933), London, acquired by 1904.  
Likely *The Important Collection of Objects of Art, Antiquities, Armour and Arms, formed by S. E. Kennedy, Esq.*, Christie's, London, 18-22 March 1918, lot 180 (not illustrated).  
with Spink and Son Ltd, London, acquired from the above sale.  
Private collection, France.  
*Provenant de Grandes Collections Françaises*, Fraysse & Associés, Hôtel Drouot, Paris, 4 June 2008, lot 36.  
with Charles Ede, London, acquired at the above.  
Private collection of Hannes Heissmeyer, Baden-Württemberg, Germany, acquired from the above in 2009.  
with Charles Ede, London.  
Acquired by the present owner from the above, 2017.

**EXHIBITED:**

London, Burlington Fine Arts Club, 'Ancient Greek Art', 1904.  
Musée d'Art Classique de Mougins, 2017 - 2023 (Inv. no. MMoCA845).

**LITERATURE:**

*Burlington Fine Arts Club Exhibition of Ancient Greek Art*, London, 1904, p. 34, no. 54, pl. XXIII.

The Greeks used gold, silver and bronze for practical household objects. Bronze vessels, most commonly hammered from sheet, would have then been decorated in relief, incised or with additions cast in the round and added on. A multitude of vessel shapes in the Greek world mostly followed ceramic vessel patterns, including water jars, kraters, drinking cups, libation bowls, pails, foot baths on stands, jars, jugs and plates. Complete bronze vessels, such as this basin, are rare survivors - the main body more fragile than the cast feet or handles which were more robust. The elegant shape of the above vessel, with a deep hemispherical bowl and a concave upper part with flaring rim, is reminiscent of phiales and bowls of Achaemenid origin. For a similar shape basin see acc. no 1924.73 in the Harvard Art Museum. The cast handles have vine leaf-shaped attachment plates, most likely chosen for this particular vessel shape as an indication of its use in a dining room - perhaps for mixing wine. For another bronze handle with vine leaf decoration see acc. no 1972.118.89, in the Metropolitan Museum of Art.

Sydney Ernest Kennedy (1855-1933) was a stockbroker, senior trustee of the London Stock Exchange and avid art collector who was predominantly known for his outstanding collection of Chinese ceramics. He lived at 24 Upper Brook Street, London and when he decided to dispose of the house his art collections were sold at Christie's - firstly in 1916 and with a second sale in 1918, which included this vessel.

λ\*19

**FRANCIS PICABIA (1879-1953)**

*Sans titre (Garçon à la cruche)*

signed and dated 'Francis Picabia 1935' (lower centre)

oil on canvas

28¾ x 36¼ in. (73.2 x 92 cm.)

Painted in 1935

£250,000-350,000

US\$310,000-420,000

€290,000-400,000

**PROVENANCE:**

The artist, until at least 1936.

Robert Miller Gallery, New York, by 1984.

Private collection, United Kingdom, by 1999.

Anonymous sale, Christie's, London, 5 February 2008, lot 385.

Private collection, by whom acquired at the above sale; sale, Christie's, London, 5 February 2009, lot 453.

Acquired by the present owner at the above sale.

**EXHIBITED:**

Chicago, The Arts Club of Chicago, *Paintings by Francis Picabia*, January 1936, no. 8, n.p. (titled 'Composition').

London, King's College London, *The Classical Now*, March - April 2018, no. 185, p. 191 (illustrated p. 185; with inverted dimensions).

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA55MA).

**LITERATURE:**

M.L. Borràs, *Picabia*, New York, 1985, no. 639, pp. 381 & 527 (illustrated fig. 820, p. 402; titled 'Composition').

W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. III, 1927-1939, New Haven & London, 2019, no. 1317, p. 316 (illustrated p. 317; detail illustrated p. 316).

M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, no. 39, p. 332 (illustrated; titled 'Composition' and with incorrect dimensions).

*State, Hot and Cool Art*, no. 15, London, September - October 2014, n.p. (illustrated *in situ*).

'Le MACM rayonne à l'international', in *Mougins*, June 2017, n.p. (illustrated *in situ*).

M. Squire, 'A Passionate Collector', in *Minerva: The International Review of Ancient Art & Archaeology*, vol. 29, no. 2, London, March - April 2018, p. 19 (illustrated fig. 10; titled 'Composition' and with incorrect dimensions).

*Ancient Warfare*, vol. XIII, no. 6, Rotterdam, June - July 2020, n.p. (illustrated *in situ*).

*Ancient History*, no. 28, Rotterdam, June - July 2020, n.p. (illustrated *in situ*).

The Comité Picabia has confirmed the authenticity of this work.





Francis Picabia, *Ligustri*, circa 1929.  
Private collection.  
Artwork: © Francis Picabia, DACS 2023.

*'What I like is to invent, to imagine, to make of myself at every moment a new man, and then, to forget him, to forget everything'*

Francis Picabia

Born in Paris in 1879, the son of a Cuban diplomat, Francis Picabia studied at the Écoles des Arts Decoratifs, where his peers included Georges Braque and Marie Laurencin. Picabia's artistic career was endlessly innovative, described by his contemporaries, such as Marcel Duchamp, as a 'kaleidoscopic series of art experiences' (M. Duchamp, 'Francis Picabia,' in K. Dreier & M. Duchamp, *Collection of the Société Anonyme: Museum of Modern Art 1920*, exh. cat., Yale University Art Gallery, New Haven, 1950, p. 4).

Indeed, Picabia continuously experimented with an extensive range of artistic styles and genres- from Impressionism and Cubism, to Dada and Surrealism. Rarely adhering to one style for more than a few years, he was profoundly influenced by nascent artistic movements, both in Paris and abroad. As Picabia famously affirmed, 'what I like is to invent, to imagine, to make of myself at every moment a new man, and then, to forget him, to forget everything' (F. Picabia quoted in E. Lunday, 'Francis Picabia's Chameleonic Style', *JSTOR Daily*, 15 February 2017, <https://daily.jstor.org/francis-picabias-chameleonic-style/>).

In the mid-1920s, Picabia moved to the town of Mougins in the south of France along with his then partner, Germaine Everling, and their son, Lorenzo. Other legendary artists would follow over the coming years, including Jean Cocteau, Pablo Picasso and Fernand Léger.

It was shortly after his arrival in the Cote d'Azur, that Picabia began his celebrated *Transparencies* paintings, a series of works so named for their simultaneous depiction of multiple transparent images, layered atop one another in an effect reminiscent of multiple-exposure photography. These were elusive compositions, the imagery of which was typically drawn from a range of sources, including classical mythology, Renaissance painting and Catalan frescoes, found in the lustrous collection of art books that Picabia kept in his studio. Across the *Transparencies* series, faces, bodies and nature intertwine amidst sensuous lines to create an otherworldly pictorial space, devoid of the traditional laws of perspective, in which the figures float and overlap one another in an almost ethereal manner.

Formally, the present work alludes to the *Transparencies* in the thick, curving black lines that outline the figure's idealised form. The background, with its rich tones conjuring an inscrutable space, is likewise redolent of the mystical, layered backgrounds of the iconic series. Yet, as Maria Lluïsa Borràs notes, the present work transcends these qualities- and it is for this reason that she places *Sans titre (Garçon à la cruche)* among a new kind of 'poster' painting, where, among other advances, Picabia's masterful handling of the painted surface creates a 'subtly nuanced patina suggestive of age' (M.L. Borràs, *Picabia*, New York, 1985, p. 381).

In surpassing the traditional *Transparencies*, Picabia succeeds in synthesising numerous influences, powerfully affirming his complex and highly celebrated artistic identity. Thus, reminiscent of classical scenes adorning traditional Greek and Roman amphoras, the protagonist, with a loosely draped robe over his right shoulder, leans forward, seemingly reaching for something outside of the pictorial edge, clutching a large jug in his left hand. His idealised, muscular form is further defined by subtle *chiaroscuro*, again alluding to the classical tradition.

Exemplifying Picabia's ability to move seamlessly between artistic styles and challenging any notion of continuity across his storied *oeuvre*, *Sans titre (Garçon à la cruche)* is a powerful example of the artist's restless and endlessly inventive spirit.





λ\*20

**GRAYSON PERRY (B. 1960)**

*Penis Truth*

stamped with the artist's initials 'G. P.' (on the rim); incised with date '84' (on the underside)

glazed earthenware  
10 x 13 x 1½ in. (25.5 x 33 x 4 cm.)  
Executed in 1984

£15,000-20,000

US\$19,000-24,000

€18,000-23,000

**PROVENANCE:**

Private collection.  
Vigo Gallery, London.  
Acquired from the above by the present owner, 2014.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2014-2023 (Inv. no. MMoCA206MA).





■\*21

**A ROMAN MARBLE FUNERARY ALTAR FOR JULIA SPERATA**  
 CIRCA SECOND HALF OF THE 2ND CENTURY A.D.

25½ in. (65 cm.) high

£25,000-35,000

US\$31,000-42,000  
 €29,000-40,000

**PROVENANCE:**

From the necropolis outside Porta Salaria in Rome, found by 1894 in a vineyard adjacent to the grounds of Villa Albani.  
 Private collection, France, acquired 1950s-1970s.  
 Anonymous sale; Sotheby's, New York, 10 December 2009, lot 47.  
 Acquired by the present owner from the above.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA465).

**LITERATURE:**

E. Le Blant, 'Une inscription de la villa Albani', *Comptes rendus de l'Académie des inscriptions et belles-lettres*, 38 année, no. 6, 1894, p. 417.  
 C. Hvlsen (ed.), *Corpus Inscriptionum Latinarum*, vol. IV, pt. 4, Berlin, 1902, p. 3394, no. 32883.  
 A. Stein, 'Bericht über römische Epigraphik (Italien). 1893-1906', *Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft*, vol. 144, 1909, p. 198.

L. Wierschowski, *Heer und Wirtschaft: das römische Heer der Prinzipatszeit als Wirtschaftsfaktor*, Bonn, 1984, p. 71.

J. Pollini, 'Roman Marble Sculpture', in M. Merryon (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 107, fig. 73.

During the Imperial period, funerary monuments such as the present one were placed along the main roads leading to the city gates in the family funerary plot along other monumental tombs. They had the double function of mourning the departed while displaying the family's wealth and status in Roman society.

This funerary altar is carved in front with eleven lines of Latin inscription translating "To the Spirits of the Departed. Gaius Iulius Sabinianus, *evocatus augusti*, (had this made) for his most pious mother Julia Sperata, for her freedmen and freedwomen, and for their descendants," one side decorated in shallow relief with a patera, the other with an oinochoe, the pedimented lid with palmette acroteria in the corners and carved in front with a bird facing an overturned fruit basket, a shallow rectangular cavity on top of the altar under the removable lid for insertion of the cinerary urn.

λ\*22

**MARC CHAGALL (1887-1985)**

*Moïse (gouache préparatoire pour la lithographie M. 126 (La Bible Ed. Verve))*

stamped with the signature 'Marc Chagall' (lower right)  
gouache and pen and India ink on paper  
14¼ x 10½ in. (36.1 x 26.7 cm.)  
Executed in 1955-1956

£60,000-80,000

US\$73,000-97,000  
€69,000-92,000

**PROVENANCE:**

The artist's estate.  
David McNeil [the artist's son], Paris, by descent from the above.  
Private collection, Switzerland.  
Anonymous sale, Grisebach, Berlin, 25 November 2005, lot 71.  
Connaught Brown, London (no. 1712), by whom acquired at the above sale.  
Acquired by the present owner from the above, 2007.

**EXHIBITED:**

Bonn, Bundeskanzleramt, *Marc Chagall, Die Bibel, Gouachen, Aquarelle, Pastelle und Zeichnungen aus dem Nachlass des Künstlers*, November 1989 - January 1990, no. 46, p. 72 (illustrated; titled 'Mose mit den Gesetzestafeln' and with incorrect medium); this exhibition later travelled to Mainz, Landesmuseum, February - April 1990.  
Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA63MA).

**LITERATURE:**

Tériade, ed., *Bible: Marc Chagall, Verve*, vol. VIII, nos. 33-34, Paris, 1956, pls. 32-33 (the lithograph included; titled 'Moïse reçoit les Tablets de la Loi').  
F. Mourlot, *The Lithographs of Chagall*, vol. I, Monte Carlo, 1960, no. 126, p. 152 (the lithograph illustrated p. 155).  
P. Cramer, *Marc Chagall, The Illustrated Books: Catalogue Raisonné*, Geneva, 1995, p. 92 (the lithograph illustrated).  
M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, no. 14, pp. 315-316 (illustrated p. 316; titled 'Moses with the Tablets').  
V. Bougault, 'L'Antiquité au goût du jour', in *Connaissance des arts*, no. 706, Paris, July - August 2012, p. 114 (illustrated *in situ*).

The Comité Marc Chagall has confirmed the authenticity of this work.





\*23

**PIERRE-AUGUSTE RENOIR (1841-1919)***Panneau pour Œdipe: Jocaste*

stamped with the signature 'Renoir' (Lugt 2137b;  
lower right)

oil on canvas

37% x 14% in. (96.1 x 36.5 cm.)

Painted in Paris circa 1895

£80,000-120,000

US\$97,000-140,000

€92,000-140,000

**PROVENANCE:**

The artist's estate, Paris.

(Possibly) Jean Masurel, Paris.

(Possibly) Galerie Jacques Dubourg, Paris.

Charles E. Slatkin Galleries, New York.

Charles K. Lick, New York.

Maurice Stewart, Chicago, by 1973, until at least 1979.

Lloyd Altschul, Chicago; sale, Sotheby's, New York, 6 May 2004, lot 236.

Private collection, Switzerland, by whom acquired at the above sale; sale, Sotheby's, London, 9 February 2012, lot 312.

Acquired by the present owner at the above sale.

**EXHIBITED:**

Chicago, The Art Institute of Chicago, *Paintings by Renoir*, February - April 1973, no. 67, n.p. (illustrated n.p.).

Tokyo, Isetan Museum of Art, *Renoir*, September - November 1979, no. 55A, n.p. (illustrated n.p.); this exhibition later travelled to Kyoto, Kyoto Municipal Museum, November - December 1979.

Detroit, The Detroit Institute of the Arts, on loan 1989 - 2001.

Mougins, Espace Culturel, *Mythes et héros*, April - May 2012 (no cat.).

Musée d'Art Classique de Mougins, 2012 - 2023 (Inv. no. MMoCA129MA).

**LITERATURE:**

Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. I, Paris, 1931, no. 109, n.p. (illustrated pl. 39; titled 'Œdipe').

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 2139, p. 245 (illustrated; catalogued alongside the partner panel).

'Quoi de neuf au macm de mougins?', in *Mougins infos*, no. 79, Mougins, Summer 2021, p. 29 (illustrated *in situ*).

This work will be included in the forthcoming Pierre-Auguste Renoir digital *catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.





*Panneau pour Œdipe: Jocaste* as well as its sister panel, *Œdipe roi*, demonstrate Pierre-Auguste Renoir's interest in the Antique world and his personal response to the Pompeiian wall paintings to which he was exposed during a visit to Italy in 1881-1882.

Based on the Athenian tragedy by Sophocles, *Oedipus Rex*, these two panels illustrate Jocasta, the wife of Laius, King of Thebes, and their son, Oedipus. The life trajectory of the eponymous protagonist, Oedipus, and the plot of the story are rooted in a macabre prophecy: that Oedipus would kill his own father and marry his mother. Upon hearing this prediction from an oracle when their son was born, King Laius commands Jocasta to slay the child; however, unable to carry out the order, she gives her son to a servant who takes mercy on him and leaves the infant in the mountains instead. Rescued by a shepherd, in a sudden twist of fate, Oedipus grows up as the adopted son of the childless King Polybus of Corinth.

When he reaches adulthood, Oedipus himself approaches an oracle to help navigate the rumours he hears doubting his legitimacy as King Polybus' son. To his dismay, the prophecy foretells that he will kill his father and commit incest with his mother. To escape his fate, Oedipus flees Corinth; however, in doing so fulfils the oracle's tale, killing an old man during a road-side dispute, who is revealed to be his birth father, Laius. Oedipus' travels then bring him to Thebes where he frees the city of its curse, the Sphinx, and, as a reward, receives the hand of Jocasta, his birth mother, thus completing the prophecy.

When viewed side-by-side, Renoir's two panels depicting Jocasta and Oedipus illustrate the full tension of the tragedy, their bodies seeming to push away from one another, whilst an unseen magnetic connection— an allegory for the

inescapable strength of the prophecy- pulls them together. Renoir skillfully employs dynamic poses to enhance the drama of the narrative, and his vibrant choice of red alludes to the bloodshed in the tale. The artist embellishes the central figures on both panels with *grisaille* bas-reliefs and *trompe l'oeil* imitation of columns and stone, a rare example of Antique-inspired decoration within the artist's *oeuvre*.

These panels were part of a commission by Paul Sébastien Gallimard, the owner of the Théâtre des Variétés on the Montparnasse Boulevard in Paris. Gallimard acquired his first painting by Renoir in 1889 and became one of the artist's most important patrons. By 1903 he owned sixteen of Renoir's paintings, coming second only to the fabled collection of George Viau. Renoir and Gallimard developed a close friendship, travelling together numerous times in the 1890s, and Renoir even gave Gallimard's wife painting lessons after completing her portrait in the summer of 1892.

Beyond his art collection, Gallimard was a well-known bibliophile, passing this passion on to his son, Gaston Gallimard, who would go on to found the Éditions Gallimard publishing house, still in existence today.

For one of the rooms in his country house, Paul Gallimard commissioned Renoir to create a series of panels based on Greek theatre. Renoir's panels reveal a combination of influences, from Ancient wall painting, to Louis XVI panelling and the Directoire style of furniture and ornament. A related study depicting mythological figures that Renoir worked on for this commission is now in the collection of the Musée Picasso in Paris and was previously owned by Pablo Picasso himself. For reasons that remain unknown, the room was never completed and the panels remained in Renoir's studio until the artist's death.



\*24

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Panneau pour Œdipe: Œdipe roi*

stamped with the signature 'Renoir' (Lugt 2137b; lower right)

oil on canvas

37 $\frac{7}{8}$  x 14 $\frac{3}{8}$  in. (96.1 x 36.5 cm.)

Painted in Paris *circa* 1895

£80,000-120,000

US\$97,000-140,000

€92,000-140,000

**PROVENANCE:**

The artist's estate, Paris.

(Possibly) Jean Masurel, Paris.

(Possibly) Jacques Dubourg, Paris.

Charles E. Slatkin Galleries, New York.

Charles K. Lick, New York.

Maurice Stewart, Chicago, by 1973, until at least 1979.

Lloyd Altschul, Chicago; sale, Sotheby's, New York, 6 May 2004, lot 237.

Private collection, Switzerland, by whom acquired at the above sale; sale,

Sotheby's, London, 9 February 2012, lot 313.

Acquired by the present owner at the above sale.

**EXHIBITED:**

Chicago, The Art Institute of Chicago, *Paintings by Renoir*, February - April 1973, no. 66, n.p. (illustrated n.p.).

Tokyo, Isetan Museum of Art, *Renoir*, September - November 1979, no. 55B, n.p. (illustrated n.p.); this exhibition later travelled to Kyoto, Kyoto Municipal Museum, November - December 1979.

Detroit, The Detroit Institute of the Arts, on loan 1989 - 2001.

Mougins, Espace Culturel, *Mythes et héros*, April - May 2012 (no cat.).

Musée d'Art Classique de Mougins, 2012 - 2023 (Inv. no. MMoCA130MA).

**LITERATURE:**

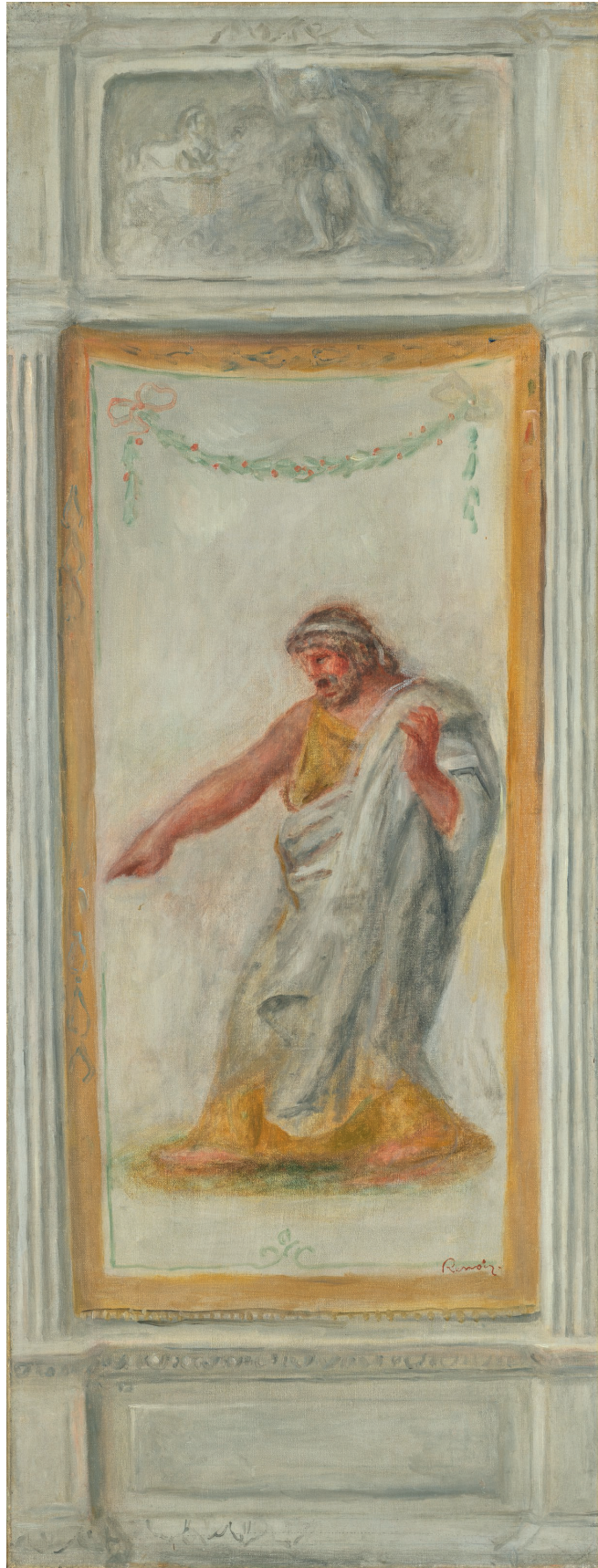
Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. I, Paris, 1931, no. 110, n.p. (illustrated pl. 39; titled 'Œdipe').

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 2139, p. 245 (illustrated; catalogued alongside partner panel).

'Quoi de neuf au macm de mougins?'; in *Mougins infos*, no. 79, Mougins, Summer 2021, p. 29 (illustrated *in situ*).

This work will be included in the forthcoming Pierre-Auguste Renoir digital *catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.





■ \*25

**A ROMAN MARBLE HEAD OF CYBELE OR TYCHE**

CIRCA 1ST CENTURY A.D., MOUNTED ON A 17TH CENTURY BUST

Total height with socle 32½ in. (82.5 cm.)

Height of head 10½ in. (26.7 cm.)

£150,000-250,000

US\$190,000-300,000

€180,000-290,000

**PROVENANCE:**

Pope Urban VIII (born Maffeo Barberini 1568- 1644), Palazzo Barberini alle Quattro Fontane, Rome.

Thence by descent to his nephew, Cardinal Antonio Barberini (1607-1671), Palazzo Barberini, Rome.

Thence by descent to his nephew, Cardinal Carlo Barberini (1630-1704), Casino al Bastione and Villa de Bastioni, Rome.

Thence by descent to his brother, Prince Maffeo Sciarra (1631-1685), Rome.

Thence by continuous descent to Prince Maffeo Sciarra (d.1849), Palazzo Sciarra, Rome, acquired by inheritance, 1810-1811.

Thence by descent to Princess Caroline Sciarra (born D'Andrea Dei Marchesi di Pesopagno, d. 1913), Palazzo Sciarra.

Thence by continuous descent within the family.

Property of European Private Collector; *Antiquities*, Sotheby's, New York, 7 June 2007, lot 71.

with Rupert Wace Ancient Art, London.

Acquired by the present owner from the above, 2009.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA390).

**LITERATURE:**

Recorded in a 1644 inventory of Cardinal Antonio Barberini, no. 663.

Recorded in a 1663 inventory of Cardinal Caroli Barberini, no. 682.

Recorded in a post-1672 inventory of Prince Maffeo Barberini, no. 663.

F. Matz and F. von Duhn, *Antike Bildwerke in Rom mit Ausschluss der grösseren Sammlungen*, vol. I, Leipzig, 1881, no. 918.

M. Aronberg Lavin, *Seventeenth Century Barberini Documents and Inventories*, New York, 1975, pp. 181, 324, 390, and 575.

C. Pietrangeli, *Palazzo Sciarra*, Rome, 1986, p. 368, no. 38.

'The Spring 2007 Antiquities Sales', *Minerva*, vol. 18, no. 5, 2007, p. 40, fig. 3.

J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 83, fig. 17.

*Egypte Ancienne*, no. 8, May-July 2013, p. 67.

*Ancient Warfare*, vol. XII, issue 6, June/July 2019, p. 59.

*Ancient History*, no. 28, June/July 2020, p. 59.

*France Today*, vol. 29, no. 4, June/July 2014, p. 65.





Tyche was the personification of chance who was recognized as a divinity by the Greeks in the 4th century B.C., becoming a goddess who ensured good fortune. Merging with the Roman goddess Fortuna and the Greek goddess Cybele, Tyche came to be revered as a protector of the public, private and royal realms. Each individual would have had his own Tyche, as would each city and kingdom. As Tyche's importance proliferated in the ancient world, so too did her personifications appear in all media, from coins and gems to large-scale sculpture. The most famous Tyche statue is the Tyche of Antioch, a sculpture produced by Euthykides in circa 300 B.C., showing a goddess wearing a mural crown, seated on a rock with her feet resting on the river god Orontes. This type became a common personification for other city goddesses.

Cybele was an eastern goddess whose worship in Rome began in the late 3rd Century B.C. She was known as the Magna Mater or Mother Goddess and was the protectress of Rome. At the time of Augustus her worship was at its highest, her temple stood on the Palatine hill, and his wife Livia was associated with her as the mother of Rome, represented wearing the tall mural crown on statuary, gems and coins. Although worshipped by the highest of patrician families, who were keen to associate themselves with her Trojan origins, Roman citizens were both shocked and fascinated by her priests who were ritually castrated and were known for their effeminate manner and dress.

The above head wears a tall crown in the form of a city wall with openwork arched gateways, to symbolise her role as protectress of cities. For similar female heads with openwork crowns in the British Museum see acc. nos 1836,1008.3 and 1805,0703.243, from the Townley collection. For a full scale statue of Cybele cf. M. Moltesen *et.al*, *Imperial Rome II Statues*, Ny Carlsberg Glyptotek, 2002, pp. 119-121, no. 27.

Urban VIII (Maffeo Barberini, 1568-1644) was a well-known patron of the arts, spending vast amounts of money that would eventually lead to debts running to millions of *scudi*. He commissioned works from his favourite sculptor Bernini, and undertook a lavish rebuilding programme which included the baldacchino and cathedral in St Peter's Basilica, and the refurbishment of the Palazzo Barberini. His vast collection of antiquities included the Portland vase, which remained in the Barberini collection for over 150 years and is now held in the British Museum. Although his friend, admirer and patron for more than a decade, he famously had Galileo arrested and tried by the Inquisition, for writing his defense of the Copernican view of the solar system in 1632 - it was to remain on the Index Librorum Prohibitorum for over 200 years.

In the 1644 contents inventory of the Palazzo Barberini, page 60, no. 663, the above bust is listed as follows: "Una testa di Cibele, con la testa coronata di Torri, con suo petto di porta santa, e camiscia di alabastro, e suo peduccio di binaco e nero, con scabellone di marmo bigio".

λ\*26

**MARC CHAGALL (1887-1985)**

*Bacchanale*

signed 'Marc Chagall' (lower left)  
gouache, brush and pen and India ink on paper  
19% x 25% in. (49.8 x 64.5 cm.)  
Executed in 1964

£60,000-90,000

US\$73,000-110,000  
€69,000-100,000

**PROVENANCE:**

Galerie Maeght, Paris, by 1964.  
Galerie Daniel Malingue, Paris, by 1980.  
Galerie Tamenaga, Tokyo.  
Private collection, circa 1980.  
Hayakawa Gallery, Osaka, by whom acquired from the above; sale, Christie's, New York, 7 November 2007, lot 220.  
Opera Gallery, Monaco, by 2007.  
Acquired by the present owner from the above, 2009.

**EXHIBITED:**

Nice, Musée National Marc Chagall, *Sur la Terre des Dieux: Marc Chagall et le Monde Grec*, November 2019 - September 2020 (no cat.).  
Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA82MA).

**LITERATURE:**

M. Arland, *Derrière Le Miroir: Marc Chagall*, no. 147, Paris, June 1964, no. 5, n.p. (illustrated n.p.).  
*LMS News*, no. 44, France, December 2010 - February 2011, p. 108 (illustrated).  
I. Söhnge, 'Kaiser Hadrian trifft Yves Klein', in *Riviera-Côte d'Azur Zeitung*, Nice, March 2011, p. 5 (illustrated).  
'Pieces of the Classical Past', in *Minerva: The International Review of Ancient Art & Archaeology*, vol. 22, no. 3, London, May - June 2011, p. 52 (illustrated fig. 5).  
'A Mougins, un musée d'art classique pas comme les autres', in *Exponaute*, 13 July 2011 (illustrated; accessed 2023).  
M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, no. 15, pp. 315-316 (illustrated p. 316).  
M. Merrony, ed., *Musée d'Art Classique de Mougins, La Collection Famille Levett*, Mougins, 2012, p. 81 (illustrated; titled 'Bacchanales').  
'À la croisée des regards', in *Côte Magazine*, Geneva, September 2012, p. 125 (illustrated *in situ*).  
V. Bougault, 'L'Antiquité au goût du jour', in *Connaissance des arts*, no. 706, Paris, July - August 2012, p. 115 (illustrated *in situ*).  
L. Spak, 'Chris Levett, Un homme heureux', in *Côte Magazine*, Geneva, October - November 2013, p. 25 (illustrated *in situ*).  
M. von Joel, 'From Here to Antiquity, One Man's Remarkable Journey from Southend to Imperial Rome', in *State, Hot and Cool Art*, no. 15, London, September - October 2014, p. 22 (detail illustrated *in situ*; illustrated again n.p.).  
*Beaux Arts Magazine*, Paris, August 2014, p. 114 (illustrated *in situ*).  
*Beaux Arts Magazine*, Paris, September 2014, p. 120 (illustrated *in situ*).  
'Expositions', in *Grand Sud*, no. 77, Nice, Autumn 2014, p. 88 (illustrated *in situ*).  
'Museum to go', in *Riviera Zeit*, no. 299, Villeneuve-Loubet, January - February 2017, p. 23 (illustrated *in situ*).  
L. Marotta, 'The Medici of Mougins', in *Force One*, no. 15, Monaco, 4 April 2017, p. 38 (illustrated *in situ*).  
*SO Cannes*, Aix-en-Provence, Summer 2017, p. 115 (illustrated *in situ*).  
'Le MACM rayonne à l'international', in *Mougins*, June 2017, p. 43 (illustrated *in situ*; illustrated *in situ* again n.p.).  
'L'art est dans l'air', in *Grand Sud*, no. 92, Nice, October - November 2017, p. 84 (illustrated *in situ*).  
*Ancient Warfare*, vol. XIII, no. 6, Rotterdam, June - July 2020, n.p. (illustrated *in situ*).  
*Ancient History*, no. 28, Rotterdam, June - July 2020, n.p. (illustrated *in situ*).  
R. Leung, 'From 4th-Century Greek Vases to Female Abstract Expressionism', in *Larry's List*, 2022 (illustrated *in situ*; accessed 2023).

The Comité Marc Chagall has confirmed the authenticity of this work.





■\*27

**A ROMAN MARBLE CUPID**

CIRCA 2ND CENTURY A.D.

34¼ in. (87 cm.) high

€40,000-60,000

US\$49,000-72,000

€46,000-69,000

**PROVENANCE:**

Private collection, Switzerland, acquired circa 1900.

Art market, Germany.

Anonymous sale; Christie's, New York, 6 December 2007, lot 175.

Acquired by the present owner from the above sale.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA149).

**LITERATURE:**

J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 85, fig. 22.

*La Marche de l'Histoire*, no. 4, February 2013, p. 18.

*Egypte Ancienne*, no. 8, May-July 2013, p. 67.

'Quoi de neuf au MACM de Mougins?', *Mougins Infos*, no. 79, 2021, p. 29.

Depicted as a paunchy nude boy with a fleshy torso and pudgy legs, standing with his weight on his left leg, the right leg slightly advanced, the heel lifted, leaning against a tree-trunk support, his arms held out to the sides, perhaps once holding a down-turned torch, his head turned to his right, the eyes articulated and gazing to his right, smiling, with a double chin, dimpled below the lip, his full hair arranged in a top-knot and central plait and falling in thick individual curls to his shoulders, his wings outstretched from his shoulder blades, the feathers indicated on the interior and exterior, on an integral oval socle plinth, profiled on two sides, perhaps indicating placement in a niche or beside another statue.

Eros (in Latin, Cupid), the god of love, was the son of Aphrodite. His primary characteristics were his wings and his youth. From the late 4th century B.C. onward, artists most often characterized Eros as a baby. In the Greek world, babyhood was the time when a boy was most closely associated with his mother, before being sent off to the gymnasium. Eros was the executor of his mother's commands, piercing or inflaming those she designated with the pains of desire. The capricious way that Love struck also suggested that amorous attraction was governed by the random, unreasoning impulses of a child.







λ\*28

**PABLO PICASSO (1881-1973)**

*Scène bacchique au minotaure, from: La Suite Vollard*

signed in pencil (lower right)

etching, 1933, on Montval laid paper, watermark Vollard, from the edition of 260 (there was also an edition of fifty with wider margins), published by Ambroise Vollard, Paris, 1934

plate: 13¾ x 18 in. (340 x 457 mm.)

sheet: 13¾ x 17½ in. (340 x 445 mm.)

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

**PROVENANCE:**

Private collection, London.

Frederik Mulder, London.

Caroline Wiseman Modern and Contemporary, London.

Acquired by the present owner from the above in 2008.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA19MA).

*Picasso - Dossier à voir*, Musée de Fabre, Montpellier, France, 15th June 2018 - 4th November 2018.

**LITERATURE:**

G. Bloch, *Pablo Picasso: Catalogue de l'oeuvre gravé et lithographié: 1904-1967*, Bern 1968, n°192, p.68 (another proof illustrated)

B. Baer, *Picasso Peintre-Graveur*, Bern 1989, Vol.II, n°351, III.B.d. p. 181 (another proof illustrated)



\*29

**A BRONZE FIGURE OF THE FARNESE HERCULES**

AFTER THE ANTIQUE, ITALIAN,  
LATE 17TH OR EARLY 18TH CENTURY

underside filled with plaster, erroneously inscribed: 'Baccio  
Bandinelli 1556', three old paper labels to underside, including one  
dated '1940'

14¾ in. (37.5 cm.) high

£25,000-35,000

US\$31,000-42,000

€29,000-40,000

**PROVENANCE:**

Private collection, Milan.  
Anonymous sale, Sotheby's, London, 28 October 2014, lot 273.  
with Daniel Katz Gallery, London.  
Private collection, New York.  
with Daniel Katz Ltd.,  
Acquired by the present owner from the above on 26 April 2018.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2018 - 2023  
(Inv. no. MMoCA212MA).

■\*30

**A ROMAN MARBLE GROUP STATUE OF BACCHUS,  
A SATYR, PAN AND CUPID**

CIRCA EARLY 3RD CENTURY A.D.

26⅞ in. (67.5 cm.) high

£250,000-350,000

US\$310,000-430,000

€290,000-400,000

**PROVENANCE:**

Formerly in the collection of Palazzo Corsini, Florence.  
Henning Throne-Holst (1895-1980), Stockholm, acquired in Rome, 1960.  
*The Henning Throne-Holst Collection*, Christie's, London, June 8, 1988, lot 43.  
with Royal-Athena Galleries, New York.  
William Haber, Beverly Hills, acquired from the above, 1988.  
with Royal-Athena Galleries, New York, 2005 (Art of the Ancient World, no. 9).  
Private collection (M.B.), Woodland Hills, CA., acquired in January 2005.  
with Royal-Athena Galleries, New York.  
Acquired by the present owner from the above, 2009.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA461).  
Centre de la Vieille Charité, Musée d'Archéologie Méditerranéenne, Marseille,  
*Le Banquet: de Marseille à Rome, Plaisir et Jeux de Pouvoir*, 3 December 2016  
- 24 September 2017.

**LITERATURE:**

H. Dütschke, *Antike Bildwerke in Oberitalien II, Zerstreute antike Bildwerke in Florenz*, Leipzig, 1875, p. 118, no. 292.  
A. Minto, *Satiro con Bacco fanciullo, Gruppo frammentario in Firenze, estratto da Ausonia anno VIII*, 1913, pp. 96-97, fig. 5.  
O. Vessberg, 'Sculptures in the Throne-Holst Collection', *Medelhavsmuseet Bulletin*, no. 2, 1962, pp. 42-46, figs. 3-5.  
A. Andrén, *Antik skulptur i svenska samlingar*, Stockholm, 1964, pl. 25.  
P. Gercke, 'Zur Gruppe: Satyr mit Dionysosknaben auf der Schulter', *Opus Nobile. Festschrift zum 60 Geburtstag von Ulf Jantzen*, Wiesbaden, 1969, pp. 48-49, fn. 3.  
C. Dierks-Kiehl, *Zu späthellenistischen bewegten Figuren der 2. Hälfte des 2. Jahrhunderts*, Freiburg, doctoral thesis, c. 1973, pp. 86-87, fn. 23.  
K. Kell, *Formuntersuchungen zu spät und nachhellenistischen Gruppen*, Saarbrücken, 1988, pp. 40-43, fn. 130.  
P. Bol, *Forschungen zur Villa Albani. Katalog der antike Bildwerke II*, Berlin, 1990, pp. 289-293, fn. 7.  
J. Pollini, 'Roman Marble Sculpture', in M. Merryon (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 95, fig. 41.  
'Museum Opening of the Year', *Apollo*, December 2011, pp. 58-59.  
J. Lenaghan, *Le Banquet de Marseille à Rome, Plaisir et Jeux de Pouvoir*, Paris, 2016, p. 59.  
N. Benazeth, 'Dining with Socrates and Nero', *Minerva*, vol. 28, no. 1, May/June 2017, p. 26, fig. 14.  
'Quoi de neuf au MACM de Mougins?', *Mougins Infos*, no. 79, 2021, p. 29.





Statue of Bacchus and Satyr in the Villa Albani, Rome.  
("Dionysus", LIMC III, 1990, no 639a, p. 379).  
Photo. Anderson, 1904.

This dynamic and joyful Dionysiac scene shows the young god Bacchus holding a bunch of grapes in his left hand and a cornucopia in his right above his head, which is adorned with an ivy wreath. The child god is smiling, while being carried over the shoulders by a young nude satyr who looks up to him while holding his left arm. The god Pan, with hindquarters, legs, and horns of a goat, is shown next to a tree stump, holding a *syrinx* and *pedum*, while resting his left hoof on a cista from which a snake is emerging; next to the container, Cupid rides a panther while holding a bunch of grapes in his left hand.

Dionysus, or Bacchus for the Romans, was the god of wine-making, fertility and pleasure. He was the son of Zeus and Semele, the daughter of Cadmus, king of Thebes. During her pregnancy Semele, tricked by the vindictive Hera, asked Zeus to appear in front of her without any disguise, showing his true power. The god obliged, but the mortal Semele was blasted by thunderbolts at his appearance. Zeus, however, managed to save his unborn son, sewing him into his thigh until ready for his 'second' birth. Zeus then tasked Hermes to protect the baby from the still-jealous Hera and spirit him away to safety. According to various myths Hermes either took him to the Boeotian King Athamas and his wife Ino, Dionysus' aunt where the couple raised the boy as a girl to hide him from Hera's wrath, or he took Dionysus to the rain-nymphs of Nysa.

Pan, satyrs and panthers, as well as maenads, were all often depicted as part of the wild and unruly retinue of Dionysus, as an expression of the uncontrollable forces of nature and the unrestrained celebration of sensuality and ecstatic intoxication.

The present sculptural group with the 'good-natured' satyr carrying the child Bacchus on his shoulders is modelled after an example in the collection of Villa Albani (no. 148), most likely copied from a Hellenistic original in bronze of the 'rococo' trend of the 3rd century B.C., see M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1961, p. 139, fig. 569, and no. 693 in C. Gaspari, "Dionysos," in *LIMC*. Other replicas of the same type are in the Vatican and in the Copenhagen Glyptothek.

Cupid, the personification of love, is often depicted in art riding on animals associated with his mother Venus, such as the dolphin, or, like in this case, associated with the Bacchic cult such as goats and panthers. For a mosaic depicting Cupid riding a panther found in the Casa del Fauno in Pompei and now in the Museo Archeologico Nazionale di Napoli (inv. no. 8403) see *Archne Database* no. 1198669. For another sculptural group with a young Bacchus flanked by a diminutive satyr riding a panther see Centrale Montemartini, inv. no. 1132, *Archne Database* no. 17760.





λ\*31

**CARLO MARIA MARIANI (1931-2021)**

*Transfiguration*

signed, titled and dated 'TRANSFIGURATION CARLO MARIA MARIANI 1997  
© 1997 CARLO MARIA MARIANI' (on the reverse)

oil on canvas  
40 x 33 1/8 in. (101.7 x 84 cm.)  
Painted in 1997

£8,000-12,000

US\$9,700-14,000  
€9,200-14,000

**PROVENANCE:**

Acquired directly from the artist by the present owner, 2009.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA86MA).

**LITERATURE:**

D. Ebony, *Carlo Maria Mariani*, Offenbach 2001, no. 172 (illustrated in colour, p. 162).

E. Termine (ed.), *Mariani. Catalogue raisonné of the paintings by Carlo Maria Mariani*, Turin 2021, no. 86 (illustrated in colour, p. 278).





■\*32

**A ROMAN MARBLE HEAD OF A GODDESS**

CIRCA 1ST-2ND CENTURY A.D.

13¼ in. (33.5 cm.) high.

£80,000-120,000

US\$97,000-140,000

€92,000-140,000

**PROVENANCE:**

Private collection, Paris.

Property of a Lady; *Antiquities*, Christie's, London, 11 July 1990, lot 262.

Private collection, California, acquired from the above.

Property of a West Coast Private Collector; *Antiquities*, Christie's, New York, 3 June 2009, lot 173.

Acquired by the present owner from the above.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA354).

**LITERATURE:**

J. Pollini, "Roman Marble Sculpture", in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 102, fig. 59.

The idealised, beautiful features of this over-life sized head point towards the representation of a deity, rather than the portrait of an individual. However, in the absence of any identifying attributes, it is not possible to establish with certainty who the goddess might have been. Her thick, unswept, wavy locks cover the top of her small ears and are tied at the back in a chignon. The remains of an iron pin at the crown of the head signal the presence of a now-missing attribute, possibly a diadem.

The simple hair style, centrally parted into a chignon at the back and tied with a thin fillet, with some locks falling at the back over the shoulders, is close to the type of the famous 2nd century B.C. statue of the Venus de Milo, which derived from a 4th century Greek original. Representations of the goddess, who embodied the ideal of Classical female beauty, were extremely popular with the Romans, who produced huge numbers of copies to be placed in public spaces such as theatres, forums, baths or gymnasia, as well as private gardens and villas.





■\*33

### A ROMAN MARBLE SARCOPHAGUS PANEL

CIRCA 3RD CENTURY A.D.

70% in. (180 cm.) wide

£120,000-180,000

US\$150,000-220,000  
€140,000-210,000

#### PROVENANCE:

Arthur Sambon (1867-1947), Paris.  
Private collection, Geneva, acquired at auction in Paris, 1988.  
with Oliver Forge and Brendan Lynch, London.  
Acquired by the present owner from the above, 2008.

#### EXHIBITED:

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA53).

#### LITERATURE:

G. Koch, 'Kaiserzeitliche Sarkophage in Einer Privatsammlung', *Archäologischer Anzeiger*, Berlin, Heft 1, 1993, pp. 148-150, figs 17-20.  
J. Pollini, 'Roman Marble Sculpture', in M. Meryon (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 109, fig. 76.  
*La Marche de l'Histoire*, no. 4, February 2013, p. 20.  
*Egypte Ancienne*, no. 8, May-July 2013, p. 69.

For reasons that we still do not fully understand, the burial customs of the ancient Romans changed by the end of the 1st Century A.D. from cremation to inhumation. Large marble sarcophagi were produced either decorated on three sides for placement against a wall, or on all four sides for placement in the middle of a tomb. Decorative scenes on the exterior varied enormously, according to taste and fashion, some showing the deceased, others not. Scenes included Greek mythology, every day life, and battles, hunting scenes and Greek drama.

This sarcophagus depicts eight of the Nine Muses including from the left: Polyhymnia, Muse of mimic art, leaning on a pillar; Euterpe, Muse of music, holding two flutes; Thalia, Muse of comedy, with a staff and a comic mask; Malpomene, Muse of tragedy, holding a bearded tragic mask

in her left arm; and Erato, Muse of lyric poetry or hymns, resting her lyre on a pillar; Clio the Muse of history; Terpsichore, Muse of lyric poetry and dance, holding a kithara and a plectrum; and finally on the right, Urania, Muse of astronomy, who probably would have held a globe. The missing muse on the far right would have been Calliope, the Muse of heroic epic. For examples of Muse sarcophagi see "Apollo" in *Lexicon Iconographicum Mythologiae Classicae*, Vol. II, Zurich and Munich, 1984, nos. 373-398. The central male figure may be a depiction of the deceased, holding a scroll. The five other bearded males visible behind may be philosophers. For a sarcophagus panel with a group of muses and philosophers in the Torlonia collection in Rome see Arachne no: 1086743.

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

The panel is inscribed in Latin over the top border with 'DEFV[NCT(VS)] VI NON(AS) OCTOB(RES)' which reads 'died the sixth day before the Nones of October', which corresponds to the 2nd October. It is very unusual for the date of death to be recorded without any further details of the deceased in a Roman epitaph of this date, as this becomes customary only from the 4th Century onwards, particularly on Early Christian sarcophagi. The quality of the lettering appears to be of lesser quality if compared to the workmanship of the carving and might possibly indicate a later re-use of the sarcophagus.



power man and Bernard Geiser

*xi 10*

λ\*34

**PABLO PICASSO (1881-1973)***Tête de femme (de profil)*

signed in pencil (lower right), inscribed 'Pour mon ami Bernard Geiser' in black crayon (lower margin)

linocut in colours, 1959, on Arches wove paper, a proof from the fourth state (of five), aside from the edition of fifty (there were also approximately twenty artist's proofs), published by Galerie Louise Leiris, 1960

block: 25½ x 21 in. (640 x 533 mm.)

sheet: 29¾ x 28¾ in. (740 x 720 mm.)

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

**PROVENANCE:**

Connaught Brown, London.

Acquired by the present owner from the above in 2009.

**EXHIBITED:**

*Picasso-Linocuts*, Connaught Brown, London, 7 March 2009 - 13 April 2009.

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA70MA).

*Mythes et Héros*, Espace Culturel, Mougins, France, 14 April 2012 - 28 May 2012.

*Picasso, Les Chemins du Sud, From Cannes to Vallauris*, Musée d'Art Classique de Mougins (MACM), Mougins, France, 1 July 2012 - 30 September 2012.

*Picasso à Mougins*, Espace Culturel, Mougins, France, 28 March 2013 - 12 May 2013.

*Picasso, The classical legacy*, Musée d'Art Classique de Mougins (MACM), Mougins, France, 5 July 2013 - 29 September 2013.

*The Classical Now!*, King's College London, London, 2 March 2018 - 29 April 2018.

**LITERATURE:**

G. Bloch, *Pablo Picasso Tome 1: Catalogue de l'œuvre gravé et lithographié 1904 - 1967*, Kornfeld & Klipstein, Berne, Germany, 1984, no. 905, p. 198 (another proof illustrated).

Baer, *Picasso Peintre-Graveur, Tome V 1959 -1965.*, Kornfeld, Berne, Germany, 1989, no. 1246, IV B., pp. 297-299 (another proof illustrated).

*The Classical Now!*, King's College London, London, 2015, p. 181.



\*35

**A BRONZE FIGURE OF AUGUSTUS TOGATUS**

AFTER THE ANTIQUE, ATTRIBUTED TO MASSIMILIANO SOLDANI-BENZI (1656-1740), EARLY 18TH CENTURY

on a square painted wood base

13 in. (33.2 cm.) high; 15 in. (38 cm.) high, overall

£30,000-50,000

US\$37,000-60,000

€35,000-57,000

**PROVENANCE:**

with Daniel Katz Ltd.

Acquired by the present owner from the above on 8 February 2013.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2013 - 2023

(Inv. no. MMoCA159MA).



λ\*36

**LUCIO FONTANA (1899-1968)**

*Concetto spaziale*

incised with artist's signature 'L. Fontana' (lower right)

painted terracotta

15¾ x 11¼ in. (39.1 x 28.6 cm.)

Executed in 1960-1961

£40,000-60,000

US\$49,000-72,000

€46,000-69,000

**PROVENANCE:**

Private collection, Rome (acquired directly from the artist).

Anonymous sale, Bonham's London, 22 October 2008, lot 5.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA13MA).

**LITERATURE:**

L. M. Barbero (ed.), *Lucio Fontana: Catalogo ragionato delle sculture ceramiche*, vol. II, Milan 2022, no. 60-61 SFO 14 (illustrated, p. 529).

Emblazoned with an unmistakable single, searing cut, Lucio Fontana's terracotta *Concetto spaziale* bears the radical mark that launched the artist to global fame in the second half of the twentieth century. Though widely known for his *buchi* (holes) and *tagli* (cuts) paintings—comprising canvases punctured with holes or incised with slashes made by a Stanley knife—it was

in sculpture that the artist began his career and first received critical acclaim. The son of a sculptor, Fontana spent several years of his early life working in his father's workshop in Argentina, and would go on to teach sculpture at the Altamira School of Arts in Buenos Aires, a school he co-founded in 1946. It was not until the late 1940s, aged fifty and living in Milan, that he turned to the canvas plane as a further site of his three-dimensional exploration.

Executed in 1960-61, the present work coincides with the ground-breaking year in which Soviet-born astronaut Yuri Gagarin became the first man to travel to space in the spacecraft *Vostok 1*. Captivated by a new dawn of spatial discovery, Fontana continued to explore his ideas in the medium of clay. It was his affinity with this matter of the earth—rich, primal and boundlessly plastic—that had led Fontana to realise the principles set out in his revolutionary *Manifesto Blanco* and *Manifesto Spazialismo*, published in 1946 and 1947 respectively. Synthesising space, dimension and time, Fontana sought to perform acts of almost cosmogenic creation. Lacerating his smooth, brown-painted terracotta surface with one clean, vertical stroke, Fontana's gesture here performs a conceptual and physical breach of flatness as a pictorial tradition, and transcends the boundary between painting and sculpture. Elegantly incised with the artist's signature, the work embodies Fontana's triumphant cosmic philosophy.



Picasso & Jacqueline in Mougins at Mas Notre- Dame-de-Vie, 1962.  
Photo: © REPORTERS ASSOCIÉS/GAMMA RAPHO.  
Artwork: © Succession Picasso/DACS, London 2023.

λ\*37

**PABLO PICASSO (1881-1973)**

*Homme barbu couronné de feuilles de vigne*

signed in pencil (lower right), and inscribed 'Epreuve d'artiste' (lower left)  
linocut in colours, 1962, on Arches wove paper, a proof aside from the edition  
of fifty published by Galerie Louise Leiris, Paris  
block: 13¾ x 10⅞ in. (349 x 272 mm.)  
sheet: 23½ x 17⅞ in. (597 x 452 mm.)

£15,000-25,000

US\$19,000-30,000  
€18,000-29,000

**PROVENANCE:**

Galerie Louise Leiris, Paris.  
Kornfeld Collection.  
Sims Reed Gallery, London.  
Caroline Wiseman Modern and Contemporary, London.  
Acquired by the present owner from the above in 2009.

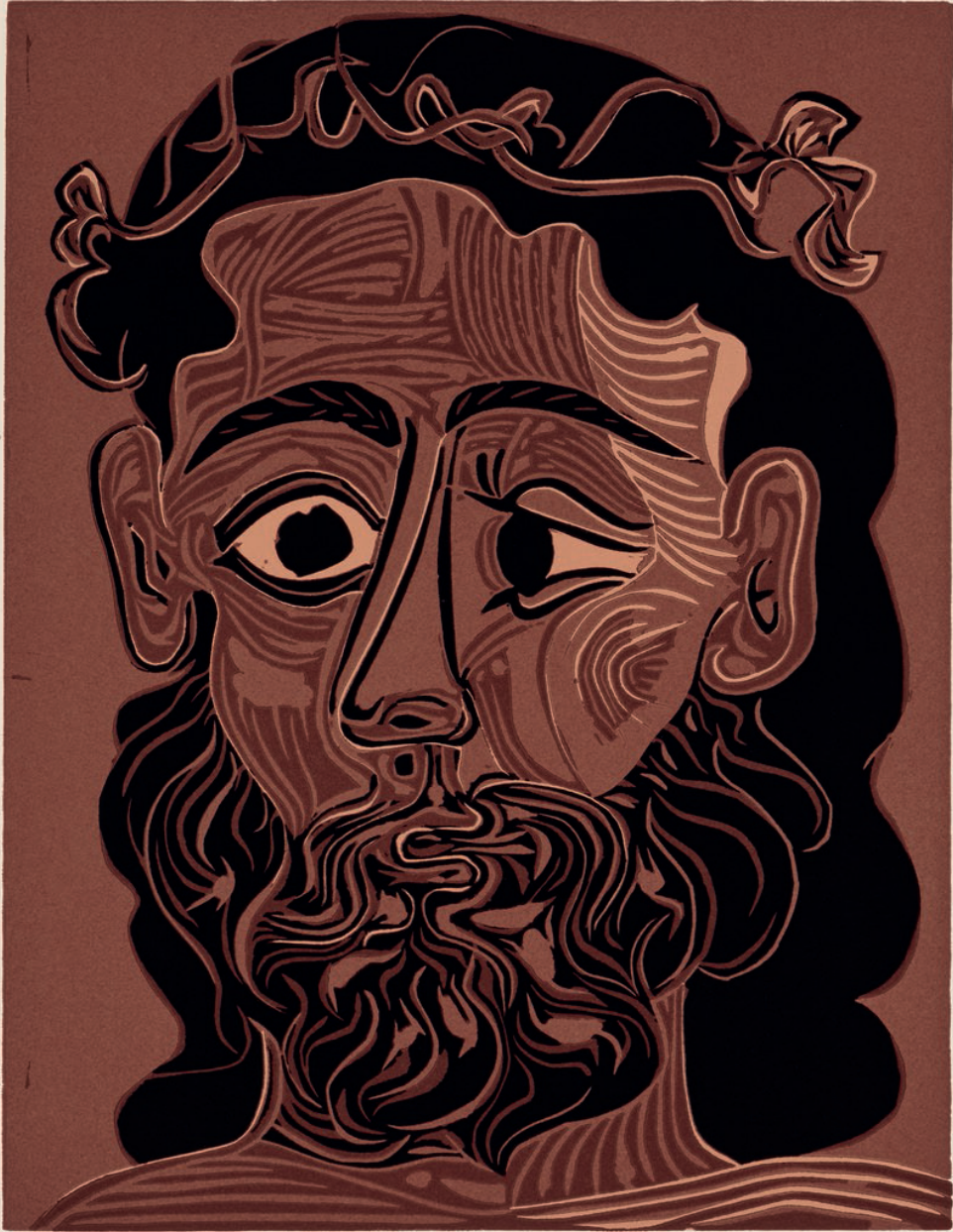
**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA71MA).  
*Picasso à Mougins, his last years in Notre-Dame de Vie*, Espace Culturel,  
Mougins, France, 28 March 2013 - 12 May 2013.

**LITERATURE:**

G. Bloch, *Pablo Picasso Tome 1: Catalogue de l'œuvre grave et lithographié 1904 - 1967*, Kornfeld & Klipstein, Berne, Germany, 1984, Listed and illustrated as catalogue raisonné no. 1088, p. 228 (another proof illustrated).  
Baer, *Picasso Peintre-Graveur, Tome V 1959-1965.*, Kornfeld, Berne, Germany, 1989, Listed and illustrated as catalogue raisonné no. 1308, V. B.b., p. 425-427 (another proof illustrated).





*Espresso d'artista*

*Piero*

■\*38

## A ROMAN MARBLE PORTRAIT HEAD OF A PHILOSOPHER

CIRCA 1ST-2ND CENTURY A.D.

13½ in. (34.3 cm.) high

£80,000-120,000

US\$97,000-140,000

€92,000-140,000

### PROVENANCE:

with Fernando and Xavier Calico; Barcelona, 1980s.  
Private collection, Belgium, acquired circa 1990 (according to Royal Athena 2011 catalogue).  
with Royal-Athena Galleries, New York, 2011 (Art of the Ancient World, vol. XXII, no. 13).  
Acquired by the present owner from the above, 2010.

### EXHIBITED:

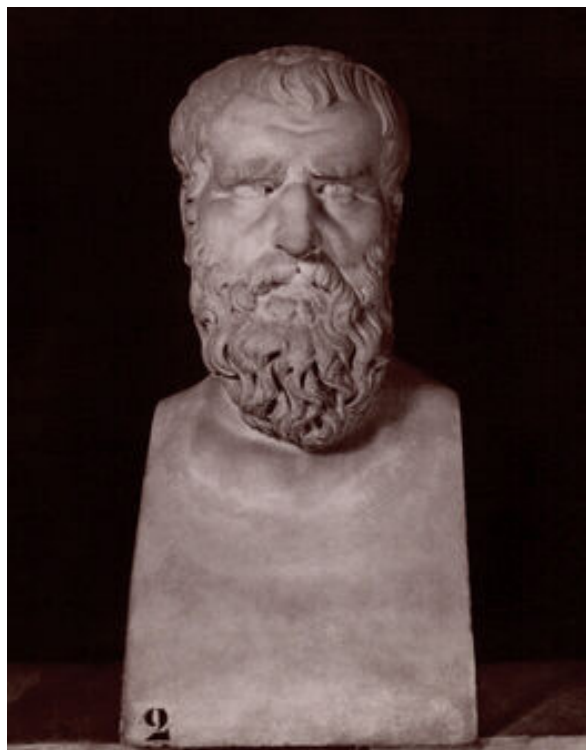
Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA570).

### LITERATURE:

J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 86. fig. 24.  
M. Merrony (ed.), *Musée d'Art Classique de Mougins. Collection famille Levett*, Mougins, 2012, pp. 55 and 85.  
C. Wrathall, 'Collectors & Collections', *Christie's Magazine*, January/February 2016, p. 52.  
M. Squire, 'A Passionate Collector', *Minerva*, March/April 2018, p. 16.

Although once suggested to be the Greek philosopher Socrates, the facial characteristics do not conform to his typical portrait types, including the restored nose, which has erroneously been given the short, snubbed look of the famous philosopher. The beard shape and size, face shape with high cheekbones, heavy brows and intense gaze are all more reminiscent of portraits attributed to the Ionian philosopher Herakleitos. For a portrait of a man, possibly representing Herakleitos, in the Capitoline Museum, see G.M.A. Richter, *The Portraits of the Greeks*, Vol. 1, London 1965, pp. 80-81, fig. 111 (Arachne database no: 1075837). Richter points out that for an invented portrait type there might have been a number of different types.

Herakleitos of Ephesus flourished around 500 B.C. He was a pre-Socratic philosopher, interested in the structure of nature and the cosmos, rather than the politics and ethics of later philosophers. It is said that he dedicated his one and only work to the Temple of Artemis at Ephesus, and that it was still there for all to read in the 2nd Century A.D. However by the time of the neoplatonic philosopher Simplicius of Cilicia, in the 6th Century the book was no longer available.



Herm Of Herakleitos in the Capitoline Museums, Palazzo Nuovo, Hall of the Philosophers. Photo - Carlo Brogi, After 1881.





\*39

**CIRCLE OF ANTOINE CARON (BEAUVAIS 1521-1599 PARIS)**

*Massacre under the Triumvirate*

oil on panel  
33 x 57½ in. (84 x 146 cm.)

£15,000-20,000

US\$19,000-24,000  
€18,000-23,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 5 July 2007, lot 111 (as 'circle of Antoine Caron').  
with Amell International Lux S.A. Luxembourg, from whom acquired in December 2008.

**EXHIBITED:**

Mougins, Musée d'Art Classique de Mougins, 2011 - 2023  
(Inv. no. MMoCA41MA).

**LITERATURE:**

D. Alberge, 'Rubens and Neo-Classical Art' in M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, pp. 297-298, illustrated p. 296, fig. 7 (as 'circle of Antoine Caron').

The theme of the *Massacres under the Triumvirate* is famous in the *oeuvre* of Antoine Caron because it is the subject of the artist's only known signed and dated work. This painting, dating to 1566, is now in the Louvre, Paris. Another version of the subject, dated to circa 1562, also by Caron is in the musée départemental de l'Oise, Beauvais. However, Caron was by no means the only artist who chose to depict this rather violent subject. There is a group of approximately twenty paintings that follow the exact model of the

present painting, which all date to the 1560s. These all seem to be executed by different hands, and further relate to a woodcut attributed to Jean de Gourmont, of which an example is in the Bibliothèque Nationale, Paris (inv. no. 23453). The exact chronology of these various versions has not been established, but it can be assumed that the prime is that from which the engraving was taken.

The reason for the sudden interest in the subject, the massacres carried out in 43 BC by the newly founded Roman Triumvirate consisting of Octavius Caesar, Mark Anthony and Lepidus, was that the bloody scenes had found an upsetting parallel in contemporary life. In a continuation of the religious persecutions that began after the ascension of Henry II to the French throne in 1547, April 1561 saw the entrance into Paris of the 'Triumvirs' made up of the duc de Montmorency, the duc de Guise and Jacques d'Albon, Seigneur de Saint-André, following the duc de Guise's massacre of a group of protestants worshipping in Wassy, the act which can be identified as the first real event in the French Wars of Religion.

The inscription on the plaque at centre left of the present painting reads, 'Cum tribus infoelix serviret Roma tyrannis haec rerum facies quam modo cernis erat', which can be translated as 'Events unfolded as you see them here shown, at the time when unfortunate Rome obeyed its three tyrants'. It is unclear from this what the political and religious persuasion of the original artist would have been, especially as examples of this subject can be found in contemporary inventories of both catholic and protestant families.





■\*40

**A ROMAN MARBLE PORTRAIT HEAD OF MARK ANTONY**

CIRCA 1ST CENTURY B.C.

10¾ in. (27.3 cm.) high

£120,000-180,000

US\$150,000-220,000  
€140,000-210,000

**PROVENANCE:**

Swiss art market, Zurich.  
*Antiquities*, Christie's, New York, 9 December 1999, lot 352.  
Private collection, Germany.  
with Phoenix Ancient Art, New York and Geneva, acquired from the above (Catalogue 1, 2005, no. 16, p. 23.).  
*Antiquities*, Sotheby's, New York, 12 June 2003, lot 28 (unsold).  
*Antiquities*, Christie's, London, 7 October 2010, lot 149.  
Acquired by the present owner from the above sale.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA593).

**LITERATURE:**

S. Walker and P. Higgs (eds.), *Cleopatra of Egypt*, London, 2001, p. 244, where it is mentioned in the note for no. 266, a portrait which has been identified as Mark Antony.  
*Minerva*, January/February 2011, vol. 22, no. 1, p. 57, fig. 19.  
J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 79, fig. 11.  
V. Bougault, 'L'Antiquité au gout du jour', *Connaissance des arts*, July/August 2012, p. 112.  
R. Leung, 'From 4th-Century Greek Vases to Female Abstract Expressionism', [larryslist.com](http://larryslist.com) (online).

Mark Antony (83-30 B.C.) was a Roman general and politician who formed the Second Triumvirate together with Octavian and Marcus Aemilius Lepidus, after the assassination of Julius Caesar in 44 B.C. Octavian remained in Rome, Lepidus governed over Hispania and Africa, and Antony the East. Married five times, his fourth wife was Octavian's sister Octavia, but his last wife, possibly the most famous, was Cleopatra VII of Egypt, the former lover of Julius Caesar, by whom he had three children. In 33 B.C. the Triumvirate broke apart and civil war ensued between Antony and Octavian. Antony was defeated at the battle of Actium in 31 B.C., and committed suicide by falling on his sword in 30 B.C. Cleopatra was permitted to carry out his funeral rites after she had been captured by Octavian, and herself committed suicide later that year.

Mark Antony is here depicted wearing an Attic-type helmet with crest and ear volutes, the top of the head drilled for the attachment of additional material, perhaps in bronze, the wide face with strong features, heavy creased forehead above large almond-shaped heavy-lidded eyes.

S. Walker compares this head to a closely related example, with similar strong features, in the British Museum (1872.0515.3). She notes that (*op. cit.*), "...surviving portraits of Antony are notably inconsistent, and it is difficult to sustain an individual identification without hair. A helmeted head recently sold on the art market is markedly similar, though made of one block of marble and apparently of Augustan date..."



\*41

**GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME)**

*A classical capriccio with the Colosseum, Trajan's column and the Farnese Hercules, with the Philosopher Diogenes and other figures in the foreground*

oil on canvas  
55¾ x 49¾ in. (141.5 x 125.5 cm.)

£200,000-300,000

US\$250,000-360,000  
€230,000-340,000

**PROVENANCE:**

Harry Shaw, Beenham Court, near Newbury; Christie's, London, 11 May 1928, lot 128 (420 gns. to Ellis & Smith).

with Colnaghi, London, from whom acquired by a European Financial Institution, *circa* 1970.

Anonymous sale; Sotheby's, New York, 22 May 1997, lot 178.

Anonymous sale; Christie's, New York, 26 January 2011, lot 38.

with Galerie Eric Coatalem, Maastricht, from whom acquired in March 2011.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA101MA).

**LITERATURE:**

D. Alberge, 'Rubens and Neo-Classical Art' in M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, pp. 300-301, illustrated p. 300, fig. 11.

P. Weideger *et al.*, 'Christian Levett - a museum of his own' in *Celebrating the best - twenty five years of TEFAF Maastricht*, s. l., 2012, p. 66 and p. 69.

M. Merrony, *Musée d'Art Classique de Mougins, La Collection Famille Levett*, 2012, p. 91.

C. Whistler, *Baroque and Later Paintings in the Ashmolean Museum*, London, 2016, p. 278, under no. 92.









*The Dying Gaul*, after the Antique (Lot 53 in this sale).

Giovanni Paolo Panini was the foremost painter of *vedute* in Rome in the middle decades of the eighteenth century. He trained in his native Piacenza under the *quadraturisti* Giuseppe Natali and Andrea Galluzzi, from whom he mastered perspective, and the set designer Francesco Galli Bibiena, from whom he learned to stage his compositions for optimal dramatic effect. In 1711, he settled in Rome. Panini rapidly became one of the most successful painters in the Eternal City, obtaining the patronage of leading collectors like Pope Innocent XIII, for whom he decorated the mezzanine apartment of the Palazzo Quirinale in 1742-43, and the connoisseur and French ambassador to Rome, Etienne François, Duc de Choiseul.

Panini's mature *vedute* betray the influence of a variety of sources. Like Gaspare Vanvitelli, the leading Roman *vedutista* of an earlier generation, Panini favoured the depiction of minute details. Further influences can be found in the work of Salvator Rosa, whose lively figures inspired Panini's spirited approach to his own staffage. And, unlike his great Venetian contemporary Canaletto, whose works are often topographically accurate depictions, Panini frequently favoured imaginative capricci of famous monuments. Here can be seen the *Farnese Herculese*, Trajan's Column, the Arch of Titus, *Hercules and the Hydra* and the *Flora Farnese*. By including all these elements, Panini created a composition that would have appealed to the large number of Grand Tourists in Rome, who were looking for souvenirs of their travels.

The prime version of the present composition is in the Ashmolean Museum, Oxford. Ferdinando Arisi, in his work on the Oxford painting, identified the subject as being *Diogenes throwing down the cup* (see F. Arisi, *Gian Paolo Panini e I fasti della Roma del '700*, Rome, 1986, p. 415, no. 369). The philosopher Diogenes lived in the greatest austerity, one day he saw a boy drinking with his hands and realised that even cups were unnecessary. Here a youth can be seen kneeling to drink from the fountain at lower right. Opposite him a beggar, identifiable with Diogenes, can be seen reacting in shock to this. Panini has placed the philosopher in the pose of *The Dying Gaul* (see lot 53 in this sale, for a copy after the Antique), another classical reference that would have pleased the Grand Tourist who wanted to display his erudition.

Ferdinando Arisi confirmed the attribution to Panini, on the basis of photographs, stating that the picture was: 'of the best quality in all respects' (written communication with a previous owner, 29 July 1994). David R. Marshall suggested, from photographs, that the present picture is likely a second version of the Ashmolean painting, possibly with some assistance from the studio (private communication, 13 December 2010).

■\*42

## A MONUMENTAL ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR AUGUSTUS

JULIO-CLAUDIAN PERIOD, CIRCA EARLY 1ST CENTURY A.D.

16½ in. (41 cm.) high

£200,000-300,000

US\$250,000-360,000  
€230,000-340,000

### PROVENANCE:

French private collection, discovered near Quinsac in the Périgord region between 1880-1885; thence by continuous descent within the family. Vente N° 313, Périgord Enchères – Périgord Estimations, Périgueux, 27 November 2011, lot 48. with Galerie Chenel, Paris, acquired from the above. Acquired by the present owner from the above, 2012.

### EXHIBITED:

Musée d'Art Classique de Mougins, 2013 - 2022 (Inv. no. MMoCA820). Nice, Musée d'Archéologie de Cimiez, *D'Est en Ouest: 20 siècles de promenade sur le territoire niçois*, 12 June - 4 October 2015.

### LITERATURE:

J. Secret, 'Sur une tête de statue romaine découverte à Quinsac', *Bulletin de la Société historique et archéologique du Périgord*, Périgueux, tome CVIII, 1981, pp. 64-66.  
B. Roussel, 'D'Est en Ouest, 20 siècles de promenade sur le territoire niçois', in J.J. Aillagon, et al., *Promenade(s) des Anglais*, Nice, 2015, p. 49.



Head of Augustus of the Prima Porta Group in the Ny Carlsberg Glyptotek (Inv. No. IN1443).  
© Marie-Lan Nguyen

The emperor is here depicted with rounded face and pursed, bow-shaped lips, corners indented. His almond-shaped eyes are unarticulated and slightly recessed, two deep lines above the bridge of his nose accentuating his knitted brows; the layered hair is composed of a mass of comma-shaped locks, with the three characteristic locks at the centre of his forehead, two parted at the centre and one to his right.

The style of the hair places this head within the Prima Porta group of Augustus portraits – named after the famous Roman marble statue found at the villa of Augustus's wife Livia in 1864 and now in the Vatican. For a brief discussion on hair types see Exhibition catalogue, *Auguste*, Paris, 2014, pp. 70-72, and for a togate statue of the emperor with Prima Porta style hair, see p. 79, no. 35.

Born Gaius Octavius, the emperor Augustus was the son of a first generation Roman senator. On his mother's side, however, he was the great nephew of Julius Caesar, and he was promoted by the latter as a military commander at an early age. When Julius Caesar was famously assassinated on the Ides of March in 44 B.C., Octavian, as he was then known, was in the eastern Mediterranean preparing for an expedition. He returned immediately to Rome on hearing of his great-uncle's death, and learned on the return journey that he had been adopted as his son and heir.

Augustus Caesar, as he would become known, marked the turning point for a civilisation that was already an empire in all but name. Wracked by civil wars in the hundred years before Augustus' assumption of power, Rome would acquire under him a new stability. During his 45 year rule, Augustus organised a more effective administration and, although he was to take for himself the title of emperor, he was careful to cultivate an image of a hard-working and simple Pater Patriae - or Father of his Country.

By the time that Augustus became Emperor, the area known as modern day France had already been under Roman rule for a number of years - it was his great-uncle Julius Caesar who had conquered Northern Gaul in 58-51 B.C. Gaul was systematically Romanised: roads, aqueducts, baths, theatres and entire cities were built. Religion, deities, art and culture were all assimilated and classical sculpture celebrating Roman victories and the glorification of the emperor would have been widely displayed in public spaces. Once the prototype imperial portraits were created in Rome, they were copied in quantity all over the Empire. For another portrait of Augustus, found in Beziers in 1844 see no. 13 in *Auguste, op. cit.* p. 55.



■\*43

## A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR NERO

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

11½ in. (29.2 cm.) high

£80,000-120,000

US\$97,000-140,000

€92,000-140,000

### PROVENANCE:

with Galerie Mythes et Legends, Paris, 1984.  
with Royal Athena Galleries, New York, acquired from the above, 1984.  
with Numismatic Fine Arts, Los Angeles, acquired from the above, 1984.  
with Summa Galleries, Beverly Hills.  
Allen E. Paulson (1922-2000), La Jolla, acquired from the above, mid-1980s;  
thence by descent.  
Property from the Allen E. Paulson Living Trust; *Antiquities*, Christie's,  
New York, 3 June 2009, lot 170.  
Acquired by the present owner from the above sale.

### EXHIBITED:

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA353).  
Marseille, Musée d'Archéologie Méditerranéenne, Centre de la Vieille Charité,  
Le banquet de Marseille à Rome: Plaisir et Jeux de Pouvoir, 3 December 2016  
- 30 June 2017.

### LITERATURE:

L. Bernikow, 'Inspired Eclectic, A Los Angeles Setting for Classical  
Antiquities', *Architectural Digest*, October 1986, p. 164.  
J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum  
of Classical Art*, Mougins, 2011, p. 98, fig. 46.  
*Les Étoiles de Mougins*, January-March 2013, p. 8.  
*Mougins Info*, February 2013, ill. front cover.  
*La Marche de l'Histoire*, no. 4, February 2013, p. 20.  
*Égypte Ancienne*, no. 8, May-July 2013, p. 69.  
S. Davis, 'Museum Watch', *France Today*, November 2013, p. 15.  
*Ancient Warfare*, vol. VI, issue 5, 2013, p. 8.  
*France Today*, vol. 29, no. 4, June/July 2014, p. 63.  
N. Benazeth, 'Dining with Socrates and Nero', *Minerva*, May/June 2017, p. 26,  
fig. 13.

The emperor is here depicted with a full, fleshy face, his wavy hair brushed forward and pushed up at the forehead into a crest, with parallel locks breaking right across his forehead, and left above his right eye, with long curving sideburns, the wide unarticulated eyes beneath modelled brows, his lips pressed together, and with protruding chin.

The Emperor Nero (Nero Claudius Caesar Augustus Germanicus) was born 15 December 37 A.D. to Gnaeus Domitius Ahenobarbus, first cousin to the Emperor Claudius, and Agrippina Minor, sister to the Emperor Caligula. Nero was later adopted by Claudius, and then succeeded him in 54 A.D. He was the fifth and final ruler of the Julio-Claudian Dynasty. Ancient sources such as Tacitus, Suetonius, and Cassius Dio portray Nero as a profligate ruler, being accused of acts like executing his mother and celebrating while Rome was consumed by fire in 64 A.D. Facing certain execution due to the revolt of the governor Servius Sulpicius Galba and the public response to his renowned behavior, Nero committed suicide on 9 June 68 A.D.

Despite the fact that the Senate issued a *damnatio memoriae* following his suicide, enough portraits of Nero survive that a typological sequence has been compiled. Five types have been identified that relate to events in Nero's life. The present head corresponds to type four, which appeared in 59 A.D. and probably celebrated his *quinquennium*, the fifth year of his rule. Type four displays a new coiffure, with a crest of curving locks above the forehead, and a fleshier face. For another example of the type see the head from the Palatine Hill and now in the Museo Nazionale delle Terme, in D. E. E. Kleiner, *Roman Sculpture*, Yale, 1992, p. 138, fig. 112.



■ λ\*44

**SIR ANTONY GORMLEY, R.A. (B. 1950)**

*REFLECTION II*

signed with initials, numbered and dated 'AMDG 2/3 2008' (on the underside of the left foot)

cast iron

75½ in. (191 cm.) high,

Executed in 2008 in an edition of 3, plus two artist's casts.

The artist's reference number for this work is AG 802.

£400,000-600,000

US\$490,000-720,000

€460,000-690,000

**PROVENANCE:**

with White Cube, London.

Acquired by the current owner from the above, December 2008.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA39MA).  
Duisburg, Lehmbrock Museum, *Gormley / Lehmbrock: Calling on the Body*,  
September 2022

- February 2023, exhibition not numbered, another cast exhibited.

**LITERATURE:**

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 343,  
no. 55, illustrated.

Exhibition catalogue, *Gormley/Lehmbrock: Calling on the Body*, Duisburg,  
Lehmbrock Museum, 2022,  
pp. 43-44, 48, 117, 228, another cast illustrated.

*Reflection II* is comprised of two casts of Gormley's body, each facing the other. The silence which shrouds these two bodies reverberates around them as they cast their gaze over the other.

The intimacy and tension of this positioning creates a sense of distance between the viewer and the space which these two bodies inhabit, and as a result the viewer becomes an outsider. However, instead of being overwhelmed by a sense of isolation, the viewer is encouraged to connect with their own body.

The title, *Reflection II*, plays on a double meaning, as it simultaneously refers to the visual and emotive impact of this work. Gormley's two figures mirror one another, and the viewer is led to contemplate their silent exchange. *Reflection II* acts as a catalyst for self-identification and reflection as the individual recognises themselves and these two figures become a focal point for their own internal dialogue. This negotiation between the outside and inside space and experience is something which Gormley has explored throughout his artistic practice, and when reflecting on his early body casts the artist stated how:

'I am now trying to deal with what it feels to be a human being. To make an image that in some ways comes close to my states of mind. My body is my closest experience of matter and I use it for both convenience and precision. I can manipulate it both from within and without. I want to recapture for sculpture an area of human experience which has been hidden for a while. It is to do with very simple things - what it feels like to look out and see, what it feels like to be cold or frightened, or what it feels like to be absolutely quiet and just aware of the passage of air around your body...' (A. Gormley quoted in conversation with 'Paul Kopecek, Aspects, No. 25', Winter 1983-84, n.p.', in exhibition catalogue, New York, Salvatore Ala, Antony Gormley, 1984).

These bodies are shadows of the artist, though Gormley does not view the casting of his body as a form of self-portraiture. The casts' visibly industrial patina separates them from the fleshy form of the man, and provides them with their own identity separate from the artist. Reflecting on his practice, Gormley discusses how: 'I don't hide the fact that they are industrially produced, and you could say that what I've tried to do is fold this notion of industrial production with the idea of, in a way, individual life. The rust for example, people have difficulty with rust, for most people it represents neglect, decay and decrepitude. For me, it's a very important principle of acceptable entropy... They will change in time.' (A. Gormley quoted in Antony Gormley: 6 Times, National Galleries of Scotland, 2010).

Opposite: The present lot when installed at the Musée d'Art Classique de Mougins.







Detail of present lot.

Opposite: Gormley / Lehbruck: *Calling on the Body*, Lehbruck Museum, Duisburg, Germany, 2022–23. *Reflection II*, 2008, cast iron, 2 bodyforms (each: 191 × 68 × 37 cm). Photograph by Dejan Saric.



■\*45

**A ROMAN MARBLE MALE TORSO**

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

35½ in. (90 cm.) high

£250,000-350,000

US\$310,000-420,000

€290,000-400,000

**PROVENANCE:**

with Ugo Donati (1891-1967), Molinazzo di Monteggio, Switzerland.

with Donati Arte Classica, Lugano, 1947.

Swiss Bank Corporation, Lugano, acquired from the above in 1969.

with Galleria Serodine, Ascona.

with Charles Ede, London, acquired from the above in 2007.

Acquired by the present owner from the above, 2009.

**EXHIBITED:**

Swiss Bank Corporation, Lugano, 1969 - 2001.

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA361).

**LITERATURE:**

J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 89, fig. 31.



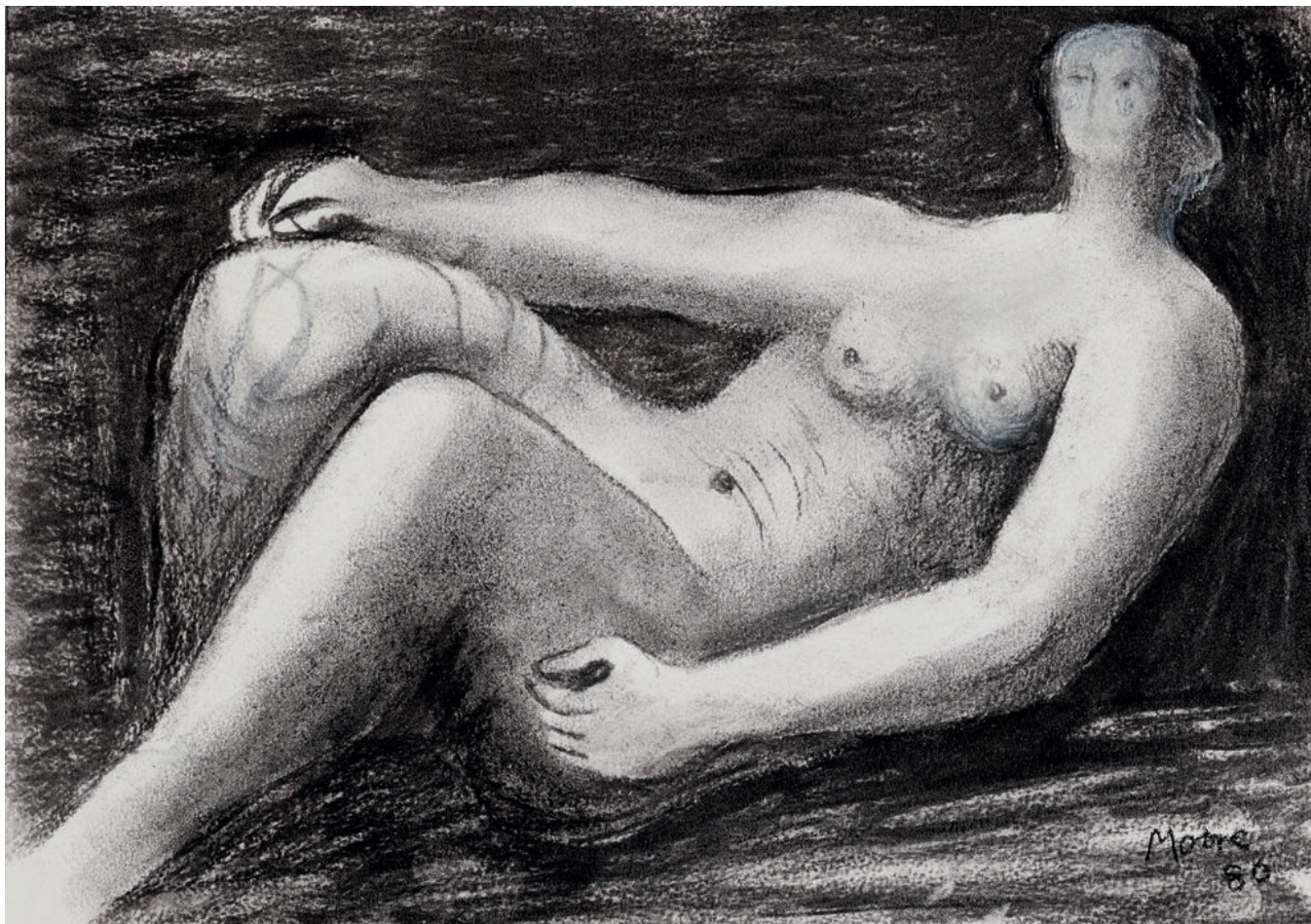


Statue of Meleager in the Vatican Museums collection, Pio Clementino Museum, Sala degli Animali (Inv. no. MV.490.0.0). © Sailko

The nude youthful male statue type, so masterfully rendered by the Greek sculptors including Polykleitos, Pheidias and Lysippos, was ubiquitous in the Roman world. Such figures were copied and adopted by the Romans for multiple purposes, the identification of the subject depending on the addition of any associated attributes - from athletes to ephebes, and gods to heroes. Besides their popularity as decoration in the homes of the Roman *nobiles* (aristocracy), theatres, bath complexes and public spaces throughout the Empire were ornamented with niches filled with marble and bronze sculpture.

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





λ\*46

**HENRY MOORE, O.M., C.H. (1898-1982)**

*Reclining Nude*

signed and dated 'Moore/80' (lower right)  
charcoal and gouache on paper  
10 x 13<sup>7</sup>/<sub>8</sub> in. (25.4 x 35.4 cm)  
Executed in 1980.

£15,000-25,000

US\$19,000-30,000  
€18,000-29,000

**PROVENANCE:**

with Berkeley Square Gallery, London.  
with Osborne Samuel, London.  
with Rex Irwin, Sydney.  
with Caroline Wiseman Modern and Contemporary, London.  
Acquired by the current owner from the above, December 2008.

**EXHIBITED:**

Rome, Due Ci Gallery, *Henry Moore: Opere su Carta*, 1983, catalogue not traced.  
Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA29MA).  
London, Somerset House, *The Classical Now*, March - April 2018, exhibition not numbered.

**LITERATURE:**

A. Garrould (ed.), *Henry Moore, Complete Drawings: 1977-1981, Vol. 5*, London, 1994, pp. 144-45, no. AG 80.284, HMF 80 (247), illustrated.  
M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 340, no. 52, illustrated.  
Exhibition catalogue, *The Classical Now*, London, Somerset House, 2018, p. 1, illustrated.





\*47

## A GALLO-ROMAN GILT BRONZE MERCURY

CIRCA 1ST-2ND CENTURY A.D.

8 ¼ in. (21 cm.) high

£80,000-120,000

US\$98,000-150,000

€92,000-140,000

### PROVENANCE:

Reputedly found near the city of Bavay, Hauts-de-France, circa 1870. Charles Delaporte (1878-1974), France, acquired in 1912; thence by continuous descent within the family. *Archéologie*, Pierre Bergé & Associés, Paris, 1 December 2011, lot 402. Acquired by the present owner from the above.

### EXHIBITED:

London, Royal Academy of Arts, Bronze, 15 September - 9 December 2012. Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA782).

### LITERATURE:

*Antiques Trade Gazette*, Issue 2021, 24 & 31 December 2011, p. 31.  
D. Ekserdjian (ed.), *Bronze*, London, 2012, pp. 138-139 and 261, no. 43.  
M. Merrony, *Musée d'Art Classique de Mougins, La Collection Famille Levett*, Mougins, 2012, p. 61.  
*Minerva*, vol. 23, no. 5, September/October 2012, ill. front cover.

This exquisite statuette depicts the god nude, with muscular build, holding the money purse in his right hand and a now-missing attribute in his left, most likely the *caduceus*, which would have been cast separately like the top of his head, possibly the winged *petasos*, which is also missing.

According to Charles Delaporte's notes, the bronze was found after 1870 during an excavation near the town of Bavay, close to the border with Belgium. During the Roman period, Bavay, then known with the Latin name of *Bagacum*, was a fortified settlement of the Nervians, described by Julius Caesar as a tribe of fearsome warriors in his account of the Gallic War. The Roman town was founded in 20 B.C. by Marcus Vipsanius Agrippa, one of Augustus' most trusted generals, as part of the *Gallia Belgica* province. Due to its strategic position as a central node within the network of roads built by the Empire, *Bagacum* expanded rapidly, becoming one of the most important political and economical centres of the region, with imposing monuments such as a large forum, thermal baths and several temples.

Mercury, associated with the Greek god Hermes, was the god of travellers, doctors, merchants and commerce as well as acting as the messenger for the gods and the guide of souls to the underworld. The worship of Mercury began in the Roman republic of about 4th Century B.C., later becoming particularly popular in Gaul - blending with the native Celtic gods as the Romans conquered northern Europe. Julius Caesar wrote in *Bellum Gallicum* (Book VI): "The god whom they (the Gauls) honour most is Mercury. He has a large number of statues; they regard him as the inventor of all the arts, as the guide of travellers, and as presiding over all kinds of gains and commerce".

The huge popularity of Mercury with Gauls is also well-attested in the archaeological record. The silver hoard found in 1830 near the village of Berthouville and now part of the collection of the Bibliothèque nationale de France, included two large scale silver votive statuettes representing the god, plus several representations on richly-decorated silver offering bowls, cf. A.M. Nielsen and A. Wrenfeldt Minor, *High on Luxury*, Bibliothèque nationale de France and Ny Carlsberg Glyptotek, 2018. In particular it is interesting to notice that the Berthouville silver Mercury (inv.56.1) presents the same construction as our example, with open hollow head for the insertion of a now-missing, separately-cast top, likely the god's distinctive winged cap or *petasos*.

Also see another fine example of Mercury in bronze, with accentuated musculature and holding the purse and caduceus, dredged from the Saône, at the Île Barbe Point, on the Rhône above Lyon and now in the collection of the Musée d'Archéologie Nationale et Domaine National de Saint-Germain-en-Laye (inv. no. 77507).



Mercury holding the caduceus, found near Berthouville, in the Musée des Monnaies, médailles et antiques (Inv. No. 56.1). © Bibliothèque nationale de France



■\*48

**A MONUMENTAL ROMAN MARBLE PORTRAIT BUST  
OF THE EMPEROR LUCIUS VERUS**

ANTONINE PERIOD, LATE 2ND CENTURY A.D.

38 in. (96.5 cm.) high

£500,000-800,000

US\$610,000-970,000

€580,000-920,000

**PROVENANCE:**

with Raphaël Chiappetta, Aix-en-Provence.  
Jean Martin-Roch (1905-1991), Abbaye de Pierredon, Mouries, acquired from the above, early 1960s; thence by descent to his widow, Claire Fontana (d. 1999).  
Auctioned by Maître Holz, Arles, 2000/ 2001.  
Art market, South of France.  
with Kevin Delahunty, KD Antiques, Wiltshire, acquired from the above.  
with Tomasso Brothers, Leeds, acquired from the above.  
with Galerie Chenel, Paris, 2002.  
with Royal-Athena Galleries, New York, 2004 (Art of the Ancient World, vol. XV, no. 31).  
Acquired by the present owner from the above, 2008.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA26).

**LITERATURE:**

*Minerva*, vol. XV, no. 3, May/June 2004, p. 64, no. 1.  
M. Merrony, 'Birth of a museum', *Minerva*, vol. 15, no. 3, March/April 2010, ill. front cover, p. 38, no. 5.  
J. Pollini, 'Roman Marble Sculpture', in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 100, fig. 51.  
M. Merrony, *Musée d'Art Classique de Mougins, La Collection Famille Levett*, Mougins, 2012, p. 59.  
F. Leclerc, 'Classique ou contemporain, l'art sans frontières à Mougins', *Nice Matin*, 30 July 2012, p. XV.  
V. Bougault, 'L'Antiquité au gout du jour', *Connaissance des arts*, July/August 2012, p. 112.  
*Ancient Warfare*, vol. VI, issue 5, 2013, p. 8.  
*Les Étoiles de Mougins*, January-March 2013, p. 8.  
N. Nussbaum, 'Un Ken d'Or pour le Musée d'Art Classique', *Nice Matin*, 5 January 2013, p. 12.  
*Mougins Info*, February 2013, ill. front cover.  
*La Marche de l'Histoire*, no. 4, February 2013, p. 20.  
*Egypte Ancienne*, no. 8, May-July 2013, p. 69.  
S. Davis, 'Museum Watch', *France Today*, October/November 2013, p. 15.  
*France Today*, vol. 29, no. 4, June/July 2014, pp. 63 and 65.  
N. Nussbaum, 'L'art se met au vert avec Covoiture-Art', *Nice Matin*, 14 June 2016, p. 9.  
'Musée d'Art Classique de Mougins Launches Virtual Interactive Museum - MACM 4D', [blooloop.com](http://blooloop.com), 18 October 2016.  
M. Squire, 'A Passionate Collector', *Minerva*, March/April 2018, p. 20, fig. 11.  
'Mougins: l'Antiquité, c'est tous près', *Nice Matin*, 19 May 2018.  
*France Today*, vol. 34, no. 3, April/May 2019, p. 44.  
'C'est quoi cette œuvre?', *Mougins Info*, no. 74, October 2019, p. 23, no. 71.  
*Ancient Warfare*, June/July 2019, vol. XII, issue 6, p. 59.  
'Collecting stories: Christian Levett', 30 September 2019, [christies.com](http://christies.com) (online).  
*Ancient History*, no. 28, June/July 2020, p. 59.  
R. Leung, 'From 4th-Century Greek Vases to Female Abstract Expressionism', [larryslist.com](http://larryslist.com) (online).







Bust of Lucius Verus of the 'Type Four' in the Musée du Louvre, Paris (Inv. No. Ma 1101). © Prisma/UIG/Getty Images

Lucius Aurelius Verus (130-169 A.D.), along with his adopted brother Marcus Aurelius (121-180 A.D.), had the distinction of being the first two co-emperors of the Roman Empire, a practice that became more frequent towards the end of the Empire. Verus was already the adoptive grandson of the Emperor Hadrian when he was adopted by the Emperor Antoninus Pius in 138 A.D. and, after Antoninus Pius' death in 161 A.D., both Marcus Aurelius and Lucius Verus, as his adoptive sons, were confirmed by the senate to rule the Roman Empire. Marcus Aurelius was quietly understood to be the more senior of the two - being *Pontifex Maximus* and consul more times than Verus.

Their early rule was calm and prosperous, however in 162 A.D. Lucius was sent to the East and spent the next three years directing the Roman army against the Parthians over the territories of Armenia and Mesopotamia. His critics claimed however that he spent the time in Antioch, enjoying the pleasures of a new mistress, gambling and feasting with friends. In 163-4 A.D. he travelled to Ephesus where he married Lucilla, the 13 year old daughter of Marcus Aurelius, who had been sent out to the East early by her father, perhaps to curb Verus' profligate ways.

Whatever the actual extent of his participation, Verus returned to Rome a victor, but once more fell into a luxury lifestyle of parties and gambling - the Circus Maximus and chariot racing being his favourite pastime. In 168 A.D. both Verus and Marcus travelled to the Danube to put down a rebellion by a local tribe. On their way back to Rome it is thought he caught smallpox, or the "Antonine Plague" as it was known, dying at the age of 38. Marcus Aurelius mourned his adoptive brother and co-emperor and honoured him with funeral games and deified him as *Divi Verus*.

The highlight of this portrait is the rendering of the hair - it is a faultless example of how the characteristic heavy drill work of the Antonine period can produce a conspicuous play of light and shadow to produce depth and volume. This fine portrait shows the Emperor with thick hair, rising vertically from his head in luxurious haphazard curls. It corresponds to Type Four of his portrait styles, dating to about 160-170 A.D. which shows three small curls pointing horizontally along the edge of his hairline, across to the middle of his forehead (Type One shows Lucius Verus as a child, Type Two as a beardless young man, and Type Three with a much shorter beard). This type also shows a strong similarity in hairstyle with Marcus Aurelius. The beard on the above portrait has developed into a more vigorous curling mass which his prominent moustache almost flows into. Physiognomically he has narrow eyes under shallow brows, with a modest amount of upper eyelid visible under the orbital mass and his long face narrows to his chin.

Several ancient works of this principle type survive in museum collections around the world, including the leading example which is a monumental portrait bust of Verus in the Louvre (no. 1101). The work's larger-than-life dimensions suggest it was commissioned posthumously, honouring Verus after his death, perhaps by his widow and the daughter of Marcus Aurelius, Lucilla. Another fragmentary head in the Metropolitan Museum (see P. Zanker, *Roman Portraits, Sculptures in Stone and Bronze*, New York, 2016, pp. 84-85, no. 26) also depicts the emperor in over-life-size proportions. Zanker notes that the absence of drill-work on the moustache and on the hair over the chin of the Metropolitan head, as in the portrait here, suggests a posthumous date, as this deliberate detail corresponds with later portraits of Marcus Aurelius, made late in his reign or even during that of Commodus, therefore after the death of Verus in 169 A.D.



λ\*49

**PABLO PICASSO (1881-1973)**

*Quatre femmes nues et tête sculptée, from: La Suite Vollard*

signed in pencil (lower right)

etching, 1934, on Montval laid paper watermark Vollard, 1934, from the edition of 260 (there was also an edition of fifty with wider margins), published by Ambroise Vollard, Paris, 1939

plate: 8¾ x 12½ in. (222 x 312 mm.)

sheet: 13¼ x 17⅞ in. (335 x 452 mm.)

£20,000-30,000

US\$25,000-36,000

€23,000-34,000

**PROVENANCE:**

Private collection.

Frederik Mulder, London.

Caroline Wiseman Modern and Contemporary, London.

Acquired by the current owner from the above in 2008.

**EXHIBITED:**

*Picasso - Dossier à voir*, Musée de Fabre, Montpellier, France, 15 June 2018

- 4 November 2018.

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA23MA).

**LITERATURE:**

G. Bloch, *Pablo Picasso: Catalogue de l'oeuvre gravé et lithographié: 1904-1967*, Bern 1968, n°219, p.72 (another proof illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1989, vol II, n°424, V.B.d., p.287-291 (another proof illustrated).





■\*50

**ANDRÉ VAUTHIER-GALLE (1818-1899)**

*Omphale*

signed and dated 'VAUTHIER-GALLE. 1858.'

white marble

37½ in. (94 cm.) high

£25,000-35,000

US\$31,000-42,000

€29,000-40,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 15 December 2021, lot 7.

**EXHIBITED:**

Paris, Palais des Champs-Élysées, Salon des artistes

Français, 1859, no. 3504.

Musée d'Art Classique de Mougins, 2021 - 2023

(Inv. no. MMoCA276MA).



\*51

**ALESSANDRO TURCHI, CALLED L'ORBETTO  
(VERONA 1578-1649 ROME)**

*Diana and Acteon*

oil on canvas  
38¾ x 53¼ in. (97.5 x 135 cm.)

€60,000-80,000

US\$73,000-97,000  
€69,000-92,000

**PROVENANCE:**

Private collection, Scotland, probably Pitlour House, Fife, Scotland (according to a label at the reverse). Anonymous sale; Lyon & Turnbull, Edinburgh, 26 May 2006, lot 29. with Adam Williams Fine Art, New York, from whom acquired in January 2009.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA42MA).

**LITERATURE:**

*Burlington Magazine*, September 2008, illustrated. D. Alberge, 'Rubens and Neo-Classical Art' in M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, pp. 298-299, illustrated p. 297, fig. 8. M. Merrony, *Musée d'Art Classique de Mougins. La collection famille Levett*, France, 2012, p. 80. D. Scaglietti Kelescian, *Alessandro Turchi detto l'Orbetto. 1578-1649*, Verona, 2019, p. 238, n°135 and p. 510, illustrated p. 238.

Alessandro Turchi was born in Verona, where he trained in the studio of Felice Brusasorci. Influenced in his early career by the compositions of Veronese, by 1615 Turchi was working in Rome, alongside Giovanni Lanfranco and Carlo Saraceni, on the Sala Regia in the Palazzo del Quirinale. Turchi's success in the Quirinale led to commissions from, among others, Caravaggio's ambitious patron, Cardinal Scipione Borghese. By 1619 he was well established in Rome's artistic community, joining the Accademia di San Luca and serving as its Principe after Pietro da Cortona in 1637. The nickname 'Orbetto' (the diminutive of orbo, 'blind man') was often used from the second half of the 1600s to refer to the artist, and probably assigned to him after his death. It was likely derived from his assistance to his father, who according to the Verona tax census of 1595 was referred to as 'cecus mendicans olim spatarius' ('blind, dependent on alms, formerly sword-maker'). In addition to religious works, Turchi painted numerous mythological subjects throughout his career for both Italian and foreign patrons. By 1640 the painter's success in this was such that he caught the eye of Phélypeaux de La Vrillière, an influential Frenchman in Rome who also commissioned pictures from Pietro da Cortona and Guercino, and for whom Turchi painted *The Death of Antony and Cleopatra* (Paris, Musée du Louvre).





λ\*52

**RAOUL DUFY (1877-1953)**

*Composition imaginaire*

signed 'Raoul Dufy' (lower left)  
oil and *sgraffito* on panel  
6½ x 16¾ in. (16.5 x 42.5 cm.)  
Painted *circa* 1938

£15,000-30,000

US\$19,000-36,000  
€18,000-34,000

**PROVENANCE:**

Princess Lucile Sherbatow, Bermuda & New York, and thence by descent; sale, Christie's, New York, 10 November 1999, lot 62.  
Anonymous sale, Hôtel Drouot Montaigne, Paris, 15 March 2000, lot 43.  
Anonymous sale, Poulain Le Fur, Paris, 22 June 2000, lot 52.  
Connaught Brown, London, by 2007.  
Acquired by the present owner from the above, 2008.

**EXHIBITED:**

Paris, Galerie Fanny Guillon-Laffaille, *Raoul Dufy*, October - December 2007, pp. 26 & 69 (illustrated p. 27; titled 'Venise imaginaire').  
Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoCA24MA).

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné.

\*53

**A PATINATED-BRONZE FIGURE OF THE DYING GAUL**

AFTER THE ANTIQUE, BY GIACOMO AND GIROLAMO ZOFFOLI, ROME, CIRCA 1745-1805

signed 'G. Zoffoli' and inscribed on the marble base 'This Bronze was given to L<sup>d</sup>. Brooke, July y<sup>e</sup>. 22<sup>d</sup>. 1813, / by His affectionate Cousin, CAROLINE FOX, as a Memorial / of his Uncle GEN<sup>l</sup>. FITZPATRICK, to whom it belonged'  
6½ in. (16 cm.) high; 11½ in. (29 cm.) wide; 6¼ in. (15.8 cm.) deep; 8 in. (20 cm.) high, overall

£12,000-18,000

US\$15,000-22,000  
€14,000-21,000

**PROVENANCE:**

The Hon. Richard FitzPatrick (1748-1813), probably bought from the Zoffoli Workshop, Rome, and by descent to his niece  
The Hon. Caroline Maria Fox (1767-1845), who on 22 July 1813 gifted it to her cousin  
Henry Greville, Lord Brooke, later 3<sup>rd</sup> Earl of Warwick (1779-1853), and by descent  
with Daniel Katz Ltd.  
Acquired by the present owner from the above on 15 October 2015.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2015 - 2023 (MMoCA178MA).

**LITERATURE:**

F. Haskell and N. Penny, *Taste and the Antique. The Lure of Classical Sculpture 1500-1900*, New Haven and London, 1981, pp. 224-227, no. 44.

The Hon. Richard FitzPatrick was an Anglo-Irish soldier, poet and Whig politician, who sat in the House of Commons for 39 years (1774-1813). The younger son of John FitzPatrick, 1st Earl of Upper Ossory, and Lady Evelyn Leveson-Gower, daughter of the 1st Earl Gower, he was educated at Eton, where he met Charles James Fox, a lifelong friend – FitzPatrick's epitaph would declare him 'for more than forty years the friend of Mr. Fox'.

Richard FitzPatrick's sister Lady Mary FitzPatrick (1746-1778) married Charles James Fox's brother, Stephen Fox, 2<sup>nd</sup> Baron Holland and they had a son, who became the 3<sup>rd</sup> Baron Holland and a daughter, the Hon. Caroline Maria Fox (1767-1845). After a military career which saw service in the American Revolutionary War in 1777, Richard FitzPatrick returned to England where he cared for his sister Lady Holland during her fatal illness. He became MP for Okehampton and, in what was to be a long political career, served as Chief Secretary for Ireland (1782-1782), and Secretary at War (1783, and again later 1806-1807), and was promoted to the rank of general by 1803.

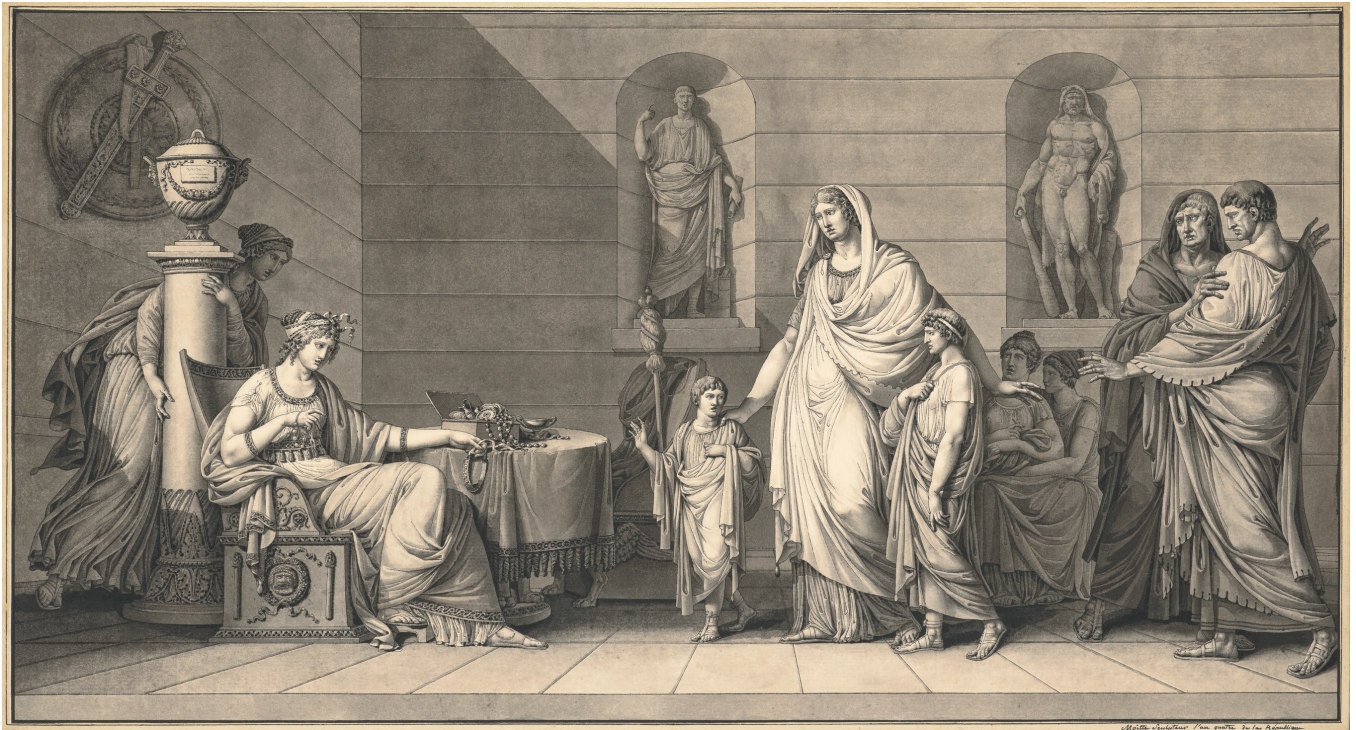
Richard and Mary's half-sister by their mother's second marriage to Richard Vernon (1726-1800), Henrietta Vernon, married George Greville, 2<sup>nd</sup> Earl of Warwick (1746-1816) in 1776. They had four children, the oldest of whom was Henry Greville, later 3<sup>rd</sup> Earl of Warwick, styled Lord Brooke from 1786-1816. It is he who is named on the base of the bronze and it was to him that the bronze was given by his cousin Caroline Fox – she clearly held their shared uncle in great esteem, not least as the one who had cared for her mother in her final months.

It is not known whether Richard FitzPatrick went on the Grand Tour (he is not recorded in the *Dictionary of British and Irish Travellers in Italy 1701-1800*), however, this bronze would almost certainly have been bought by FitzPatrick or one of his contemporaries at the workshop of Giacomo (c. 1731-1785) and Giovanni Zoffoli (c. 1745-1805), one of the most important in Rome during the 18th century. Specialising in the reproduction of small bronzes for the Grand Tour Market, their foundry was located in the via degli Avignonesi, off the strada Felice, and was a great favourite of English collectors.

Whilst the intervening provenance for the bronze has not thus far been traced, it is likely that it formed part of the celebrated collections at Warwick Castle.







\*54

**JEAN-GUILLAUME MOITTE (PARIS 1746-1810)***Cornelia, mother of the Gracques brothers, 1795*

signed, inscribed and dated 'Moitte sculpteur l'an quatre de la Republique' (on the mount)

pen and China ink, grey wash  
11½ x 21½ in. (29.2 x 54.7 cm)

£20,000-30,000

US\$25,000-36,000  
€23,000-34,000**PROVENANCE:**Private collection, France until 2007.  
Galerie Talabardon & Gautier, Paris, *Le XIXe siècle*, 2008, no. 1, ill.  
Sale Artcurial, Paris, 9 April 2008, lot 136.  
Andrew Clayton-Payne Ltd., London.  
Acquired by the present owner from the above.**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023 (Inv. no. MMoC67MA).

**LITERATURE:**D. Alberge, 'Rubens and Neo-Classical art' in M. Merrony (ed.), *Mougins Museum of Classical Art*, France, 2011, p. 299, fig. 10.

This study is a rare example of a drawing created by a sculptor, in this case the 18<sup>th</sup> century French artist Jean-Guillaume Moitte. Moitte was trained by sculptors Jean-Baptiste Pigalle (1714-1785) and Jean-Baptiste II Lemoyne (1705-1762) and in 1768 won the Prix de Rome. This drawing of a frieze resembles Moitte's numerous carvings which were inspired by compositions from classical antiquity in which the characters emerge from a shadowy

background in imitation of glyptic reliefs. Two drawings by Moitte from the same series and of the same dimensions are known; *Orpheus in the underworld*, from 1790, is at the Louvre (inv. RF 41646 ; L.-A. Prat, *Le Dessin français au XVIIIe siècle*, Paris, 2017, p. 293, no. 518) and *The departure of Coriolanus* at the Cantor Center for Visual Arts at Stanford University (inv. 1983-314 ; Prat, *op. cit.*, p. 293, no. 522). Another slightly smaller drawing representing *A scene of sacrifice* is in the Magnin Museum in Dijon, France (inv. 1938 DF 711 ; *Dessins français du XVIIe au XIXe siècle de la collection du musée Magnin à Dijon*, exhib. cat, Dijon, musée Magnin, 2008, pp. 23-24, ill).

Some of these historic scenes, sometimes inscribed within a frame decorated with foliage or geometric motifs, were propagated by etchings and aquatints produced by Louise Pithoud and Pierre-Michel Alix (1762-1817) as well as by François Janinet (1752-1814), the latter engraved the 1789 aquatint *The virtue of Lucretia* (British Museum, inv. 1890,0415.211).

In the present drawing the Roman matron Cornelia (1<sup>st</sup> century BC), daughter of Scipio Africanus and mother to Tiberius and Caius Gracchus, demonstrates how dearly she holds her sons, in contrast to the woman seated in front of her who cherishes the jewelry laid out on the table. Also known as the mother of the Gracchi brothers, Cornelia was an exceptional mother who played a critical role in the education of her sons, both of whom would go on to become savvy politicians. Cornelia's story was well known to artists of the 18<sup>th</sup> century; the French painter Jean-Benoît Suvée (1743-1807) also depicted this subject (Musée du Louvre, inv. 8075; S. Join-Lambert, A. Leclair, *Joseph-Benoît Suvée*, Paris, 2017, P.161, ill).



\*55

**A ROMAN MARBLE PORTRAIT BUST OF A MAN**

CIRCA LATE 1ST - EARLY 2ND CENTURY A.D.

21¾ in. (55.2 cm.) high

£30,000-50,000

US\$37,000-60,000

€35,000-57,000

**PROVENANCE:**

Baron Léon de Somzée (1837-1901), Brussels, acquired by 1897.

*Collections de Somzée*, J. Fievez, Brussels, 24 May 1904, lot 60.

Private collection, U.K.

*Antiquities*, Christie's, London, 10 July 1991, lot 201.

Ambassador Edward Elliot Elson, Norfolk, Virginia, acquired from

the above.

The Property of Ambassador Edward Elliot Elson; *Antiquities*,

Christie's, New York, 4 June 2008, lot 257.

Acquired by the present owner from the above.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011 - 2023

(Inv. no. MMoCA21).

**LITERATURE:**

A. Furtwängler, *Sammlung Somzée - Antike Kunstdenkmäler*, Munich, 1897, p. 43, no. 60.

J. Pollini, "Roman Marble Sculpture", in M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p. 88, fig. 28.

'Musée d'Art Classique de Mougins Launches Virtual Interactive Museum - MACM 4D', 18 October 2016, [blooloop.com](http://blooloop.com) (online).

R. Leung, 'From 4th-Century Greek Vases to Female Abstract Expressionism', [larryslist.com](http://larryslist.com) (online).

This portrait bears some resemblance to depictions of the Emperor Trajan. Note in particular the treatment of the mouth, with the receding lower lip, and the framing naso-labial folds. However, the hair is not typical for depictions of Trajan, who usually had long locks combed forward across the crown. Here, there are rows of short, curving locks, the forward row very low on the forehead. Similar hair is found on a portrait of the Emperor Nerva, Trajan's immediate predecessor, see pp. 30-31, no. 30 in Johansen, *Katalog Romerske Portraetter II, Ny Carlsberg Glyptotek*. It is possible that this portrait began as a depiction of Nerva, and was reworked during the reign of Trajan. The later restorations to the nose, chin, neck and crown make it impossible to know with certainty if Trajan was the intended subject or a private individual.





■ λ\*56

**JOHAN VAN MULLEM (B. 1959)**

*Untitled*

signed with the artist's monogram and dated 'Johan Van Mullem 2015'  
(lower right)

graphite on paper laid on canvas

75% x 49% in. (192.8 x 126.2 cm.)

Executed in 2015

£6,000-8,000

US\$7,300-9,700

€6,900-9,200

**PROVENANCE:**

Acquired directly from the artist by the present owner, 2017.

**EXHIBITED:**

Brussels, Musée d'Ixelles, *Johan van Mullem*, 2016-2017.

Musée d'Art Classique de Mougins, 2017-2023 (Inv. no. MMoCA179MA).



λ\*57

**JEAN COCTEAU (1889-1963)**

*Hermès (Mercure)*

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 30/30' (underneath)  
terracotta plate with black ceramic crayon and coloured enamels  
Diameter: 12 $\frac{3}{4}$  in. (31.4 cm.)

Conceived in 1958 and executed in a numbered edition of 30

£2,000-3,000

US\$2,500-3,600  
€2,300-3,400

**PROVENANCE:**

Anonymous sale, Christie's, London, 10 December 2008, lot 101.  
Acquired by the present owner at the above sale.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA32MA).

**LITERATURE:**

A. Guédras, *Jean Cocteau, Céramiques, Catalogue raisonné*, Paris, 1989, no. 192, pp. 127 & 257 (another example illustrated p. 127).  
M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, no. 25, pp. 323-324 (illustrated p. 323; with incorrect dimensions).  
V. Bougault, 'L'Antiquité au goût du jour', in *Connaissance des arts*, no. 706, Paris, July - August 2012, p. 117 (illustrated *in situ*).  
'Musées & Expositions', in *La Marche de l'Histoire*, no. 4, Naintré, February - April 2013, p. 18 (illustrated *in situ*).  
'Les collections', in *Egypte ancienne*, no. 8, Paris, May - July 2013, p. 67 (illustrated *in situ*).  
L. Marotta, 'The Medici of Mougins', in *Force One*, no. 15, Monaco, 4 April 2017, p. 38 (illustrated *in situ*).

Marie-Madeleine Jolly and Philippe Madeline have confirmed the authenticity of this work.



λ\*58

**JEAN COCTEAU (1889-1963)**

*Orphée à la lyre*

signed and dated 'Jean Cocteau 1958' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 46/50' (underneath) terracotta plate with coloured ceramic crayons and coloured enamels  
Diameter: 14 in. (35.5 cm.)

Conceived in 1958 and executed in a numbered edition of 50

£2,000-3,000

US\$2,500-3,600  
€2,300-3,400

**PROVENANCE:**

Caroline Wiseman Modern and Contemporary, London.  
Acquired by the present owner from the above, 2008.

**EXHIBITED:**

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA30MA).

**LITERATURE:**

- A. Guédras, *Jean Cocteau, Céramiques, Catalogue raisonné*, Paris, 1989, no. 153, pp. 101 & 255 (another example illustrated p. 101).
- M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, no. 24, pp. 323-324 (illustrated p. 323).
- V. Bougault, 'L'Antiquité au goût du jour', in *Connaissance des arts*, no. 706, Paris, July - August 2012, p. 117 (illustrated *in situ*).
- 'Musées & Expositions', in *La Marche de l'Histoire*, no. 4, Naintré, February - April 2013, p. 18 (illustrated *in situ*).
- 'Les collections', in *Egypte ancienne*, no. 8, Paris, May - July 2013, p. 67 (illustrated *in situ*).
- C. Dauphin, *Animals in the Ancient World, The Levett Bestiary*, Mougins, 2014, p. 83 (illustrated).
- L. Marotta, 'The Medici of Mougins', in *Force One*, no. 15, Monaco, 4 April 2017, p. 38 (illustrated *in situ*).

Marie-Madeleine Jolly and Philippe Madeline have confirmed the authenticity of this work.

**END OF SALE**





## INDEX

### B

Belzoni, G.B. 2, 3

### C

Caron, A. 39

Chagall, M. 22, 26

Cocteau, J. 57, 58

### D

de Chirico, G. 14

Dufy, R. 52

### F

Fontana, L. 36

Frink, Dame E. 12

### G

Gormley, A. 44

### H

Hirst, D. 6

### M

Mariani, C. M. 31

Moitte, J.-G. 54

Moore, H. 48

### P

Panini, G. P. 41

Perry, G. 17, 20

Picabia, F. 19

Picasso, P. 28, 34, 37, 49

### R

Renoir, P.-A. 23, 24

Robert, H. 7

Rubens, P. 9

### T

Turchi, A. L'Orbetto 51

### V

Van Mullem, J. 56

van Valckenborch, F. 11

Vauthier-Galle, A. 50

### W

Warhol, A. 15

# A COLLECTING ODYSSEY

Arms and Armour  
From the Mougins Museum  
of Classical Art  
Part I

*New York, 30 January 2024*

**VIEWING**

26 - 29 January  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Hannah Solomon  
Head of Department, Specialist | Ancient Art & Antiquities  
hsolomon@christies.com  
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Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



13

11

12



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MUSEE D'ART CLASSIQUE DE MOUGINS



# A COLLECTING ODYSSEY

Property from  
The Mougins Museum  
of Classical Art

**ANCIENT TO MODERN ART FROM THE MOUGINS MUSEUM OF  
CLASSICAL ART, PART I**

*London, 7 December, 2023*

**ARMS AND ARMOUR FROM THE MOUGINS MUSEUM OF  
CLASSICAL ART, PART I**

*New York, 30 January, 2024*

**WORKS OF ART FROM THE MOUGINS MUSEUM  
OF CLASSICAL ART, PART I, ONLINE**

*New York, October 2024*

**ANCIENT TO MODERN ART FROM THE MOUGINS MUSEUM  
OF CLASSICAL ART, PART II**

*New York, October 2024*

**WORKS OF ART FROM THE MOUGINS MUSEUM  
OF CLASSICAL ART, PART II, ONLINE**

*London, November-December 2024*

**ARMS AND ARMOUR FROM THE MOUGINS MUSEUM  
OF CLASSICAL ART, PART II**

*London, December 2024*

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Opposite:

Sir Anthony Gormley, *Reflection II*, 2008  
©The artist

**CHRISTIE'S**







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## Important Notice

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You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

## VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

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8. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take

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9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

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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'.

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◦♦  
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λ  
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•  
**Lot** offered without **reserve**.

~  
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≈  
Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞  
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ψ  
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Non- Fungible Tokens in the Conditions of Sale for further information.

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†, Θ, \*, Ω, α, ‡  
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■  
See Storage and Collection Page.

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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 also 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**.

### △◆ 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 △◆ 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 parties with an interest

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue 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. Buyers are advised to inspect the property themselves. 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.

## ANTIQUITIES

Labels: wording on labels may be specified as part of the **catalogue description**.

### QUALIFIED HEADINGS

"5th Century B.C.": in Christie's **qualified** opinion this object dates from the 5th Century B.C.

"Probably 5th Century B.C.": in Christie's **qualified** opinion this object most probably dates from the 5th Century B.C., but there remains the possibility that it may be dated differently.

"Possibly 5th Century B.C.": in Christie's **qualified** opinion this object could be dated to the 5th Century B.C. but there is a strong element of doubt.

"After the Antique": in Christie's **qualified** opinion this object was made relatively recently (approximately in the past two hundred years) as a decorative copy in an ancient style, but not a deliberate forgery made with the intention to deceive.

### With respect to Vases:

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Workshop of/Group of ...": in Christie's **qualified** opinion a work of the period of the artist, probably executed in the workshop of the artist, but not necessarily by him.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing likeness in drawing.

"School of/Follower of ...": in Christie's **qualified** opinion a work of the period of the artist, or slightly later, emulating the artist's style.

"Near/Manner of ...": in Christie's **qualified** opinion a work of the period of the artist, very close to the artist's hands, but for which the attribution is not confirmed.

"Signed ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/inscribed by the artist.

## EXPORT LICENCE REGULATIONS

Buyers are reminded that antiquities purchased in our sales are liable to either UK or EU export licence regulations. In the event that a licence is required, buyers are advised to apply for export licences immediately after the sale to avoid delay.

## U.S. TRADE RESTRICTIONS

Please note that lots of Iranian origin are subject to U.S. trade restrictions which currently prohibit their import into the United States. Similar restrictions may apply in other countries.

## PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

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.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

## 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: +44 (0)20 7839 9060  
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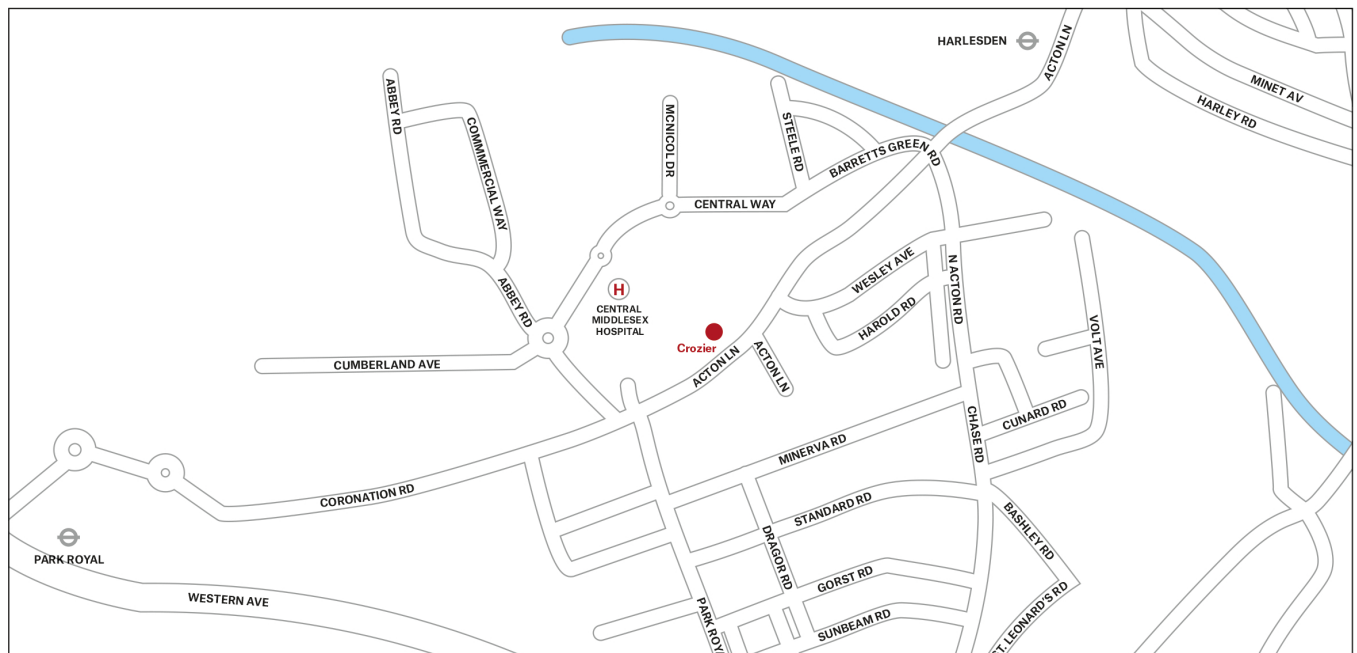
## CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY

**Vehicle access via Central Way only, off Acton Lane.**

## COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and **lots** transferred are not available for collection at weekends.







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*Paris, 16 November 2023*


**VIEWING**

11 - 16 November 2023  
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75008 Paris

**CONTACT**

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lgosset@christies.com  
+33 1 40 76 85 98

**CHRISTIE'S**



**OMBERSLEY COURT: THE COLLECTION  
OF LORD AND LADY SANDYS**

*London, 29 November 2023*

**VIEWING**

24 - 28 November  
8 King Street  
London SW1Y 6QT

**CONTACT**

Adrian Hume-Sayer  
[ahume-sayer@christies.com](mailto:ahume-sayer@christies.com)

Other fees apply in addition to the hammer price. See Section D  
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CHRISTIE'S

# THE SAM JOSEFOWITZ COLLECTION

A LIFETIME OF DISCOVERY AND SCHOLARSHIP



REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

*Jupiter and Antiope: the larger Plate*

etching with drypoint

1659

on laid paper, watermark Arms of Amsterdam (Hinterding B.a.a.)

a very fine, strong impression of this rare print

second state (of three)

£100,000-150,000

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*London, 7 December 2023*

### VIEWING

1 December to 6 December 2023

8 King Street

London SW1Y 6QT

### CONTACT

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CHRISTIE'S



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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](mailto: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

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