

ANTIQUITIES

New York, 28 October 2019

CHRISTIE'S







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AUCTION

Monday 28 October 2019
at 12.00 pm (Lots 401-463)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	24 October	10.00 am - 5.00 pm
Friday	25 October	10.00 am - 5.00 pm
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COLLECTION OF DR. ANTON
PESTALOZZI, PART I
NEW YORK

30 OCTOBER
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4 DECEMBER
ANTIQUITIES
LONDON

4 DECEMBER
FACES OF THE PAST: ANCIENT
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COLLECTION OF DR. ANTON
PESTALOZZI, PART II
LONDON

11/09/2019

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401

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

401

A VIKING SILVER CHATELAINE

CIRCA 10TH CENTURY A.D.

38 in. (96.5 cm.) long

\$7,000-9,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent to the current owner.

Viking women wore such chains around their waists for suspension of keys, the number of which served as an indicator of social status. This example terminates in zoomorphic finials ornamented with granulation and filigree. For a similar example but in gold, see p. 141 in G. Williams, et al., eds., *Vikings: Life and Legend*.



402

402

A VIKING SILVER DISC BROOCH

CIRCA 1100 A.D.

1¾ in. (4.4 cm.) diameter

\$10,000-15,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent to the current owner.

Both Viking men and women wore fine brooches made of gold, silver, and bronze to fasten cloaks and dresses. While maintaining a functional use, these brooches also signified status. Patterns of stylized animals are a common motif, formed of filigree and granulation. The present example is a particularly fine example of the type. For similar disc brooches see the hoard discovered in Gåtebo, Sweden, fig. 492 in E. Roesdahl and D.M. Wilson, *From Viking to Crusaders*.



403

403

A VIKING BRONZE OVAL BROOCH

CIRCA 10TH-11TH CENTURY A.D.

3¾ in. (9.2 cm.) long

\$6,000-8,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent to the current owner.

During the Viking period, these large oval brooches were worn in pairs to secure women's tunic straps. For a similar example, see no. 66a in W.D. Wixom, ed., *Mirror of the Medieval World*.

404

A VIKING IRON AND COPPER-ALLOY SWORD

CIRCA 9TH-10TH CENTURY A.D.

37 in. (93.9 cm.) long

\$8,000-12,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent to the current owner.

Viking warrior graves were flush with weapons, preserving swords that provide important information about their weaponry. It illuminates their hierarchical culture, illustrating that those of higher-status could afford both to own swords and to bury their weapons with them for eternity. It has also shared the emphasis on individuality and desire to use decorative embellishments where possible. Some were adorned with pattern-welded ornate hilts and pommels, of different shape and decoration (pp. 34-36, J. Carroll, S. H. Harrison and G. Williams, *The Vikings in Britain and Ireland*).

While there were single-edged swords, double-edged swords such as the present example were more common, which were used for slashing. Predominantly they were formed from a single piece of metal but some were pattern welded from multiple rods and twisted together to give a decorative core to the blade; this technique became rarer after the 9th century.

The sword presented here has a long iron blade, narrowing gracefully to its point. Its hilt and pommel are separately made, formed of copper alloy; the plain hilt is slightly curved towards the blade and the pommel is pyramid-shaped. For a similar sword found in Ireland now at the British Museum, see BM no. 1884,0318.1; for a related yet more ornate pommel and hilt found in London see BM no.1887,0209.1.





405

A VIKING IRON CONICAL HELMET

CIRCA 10TH CENTURY A.D.

9 in. (22.8 cm.) high

\$20,000-30,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent to the current owner.

The Vikings are predominantly recognized as a militaristic culture of sea raiders from Scandinavia (modern Denmark, Norway and Sweden), whose violent warriors pillaged the British and Irish countryside between circa 800-1100 A.D. Churches and monasteries were a primary target, purposefully isolated to preserve their religious missions but ripe for plunder by Viking warriors. The raids were done by groups of men who descended from ships, plundering loot such as precious metalwork and livestock such as cattle and sheep, as well as carrying out ransoms and extortions.

The cause of these attacks is unclear and debated by scholars: was it a reaction to the aggressive spread of Christianity in Europe or the result of overpopulation of Viking lands? More likely it was a wealth-redistribution exercise, focused on gaining riches for the raiders to ensure status in their society. As J. Carroll, S. Harrison and G. Williams explain (p. 11, *The*

Viking), "The practice of dividing inheritances between several relatives in Scandinavia meant that a family's wealth would be spread more thinly with each generation unless new sources of wealth could be found."

The 13th century Icelandic sagas give insight into Viking military practices, although these were not contemporary. There were semi-permanent groups of warriors, who worked for Viking kings and other leaders, and others who engaged in long campaigns as part of the Great Army. The raids were carried out by hundreds if not thousands of men in certain cases, attacking larger targets rather than one-off sites.

Viking warrior graves rarely preserve helmets despite the abundance of weapons. However enough have survived to provide insight into the fashion of the times. Contrary to 19th century notions from popular culture, Viking helmets did not have horns or wings. Rather, the Viking helmet was an adaptation of the cavalry helmets of the late Roman period, from which they took the well-honed methods to protect the head, face and neck. As seen here, the basic design was a conical bowl with a nose guard. This type of helmet was used by the Anglo-Saxons, Franks and Slav through the 10th century, and was highly individualized, with decoration varying based on the region, status and preference. For a similar conical helmet from the 10th century, found in Chernaya Mogila, Chernihiv, Ukraine, now in the State Historical Museum, Moscow, see no. 44 in G. Williams, P. Pentz, and M. Wemhoff, ed., *Vikings: Life and Legend*.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

•406

A CYCLADIC MARBLE FRAGMENTARY FEMALE FIGURE

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

5¾ in. (14.6 cm.) high

\$4,000-6,000

PROVENANCE:

Hans (1900-1967) and Marie-Louise (1910-1997) Erlenmeyer, Basel, acquired by 1967.

with Donati, Arte Classica, Lugano.

Acquired by the current owner from the above, 1989.

PUBLISHED:

J. Thimme, ed., *Art and Culture of the Cyclades*, Karlsruhe, 1977, p. 85, fig. 71.

P. Getz-Preziosi, "The 'Keros Hoard': Introduction to an Early Cycladic Enigma," in D. Metzler, et al., eds., *Antidoron: Festschrift für Jürgen Thimme zum 65. Geburtstag am 26. September 1982*, Karlsruhe, 1983, pp. 37, 43, n. 1.

L. Marangou, *The Nicholas P. Goulandris Foundation, Museum of Cycladic Art, Activities Report 1991-1999*, Athens, 2001, p. 19, fig. 11.

P. Sotirakopoulou, *The "Keros Hoard": Myth or Reality: Searching for the Lost Pieces of a Puzzle*, Athens, 2005, p. 137, no. 79.



VARIOUS PROPERTIES

407

A CYCLADIC MARBLE FEMALE FIGURE

LOUROS VARIETY, EARLY CYCLADIC I-II, CIRCA 2800-2700 B.C.

5¾ in. (13.1 cm.) high

\$12,000-18,000

PROVENANCE:

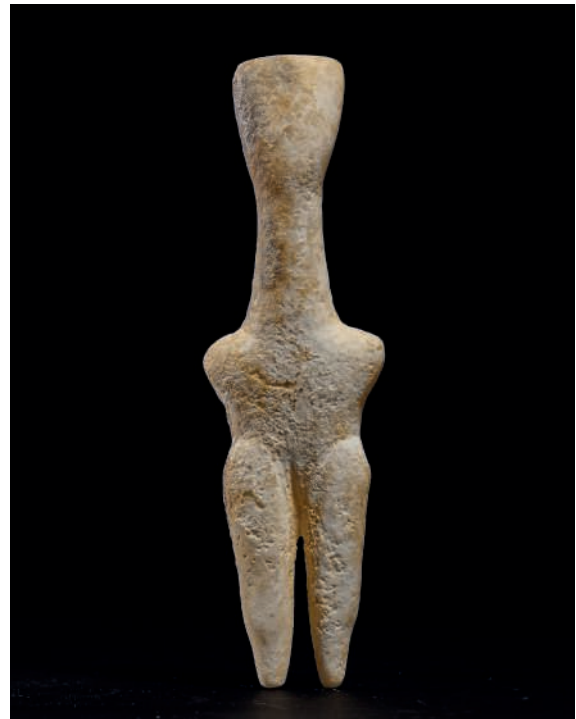
with Heidi Vollmoeller (1916-2004), Zurich, 1960s-1970s.

with The Merrin Gallery, New York.

Private Collection, Canada, acquired from the above, 1990.

Acquired by the current owner from the above, 2016.

The Louros variety of Cycladic sculpture takes its name from a cemetery on Naxos where seven idols of the same type were discovered. Such schematized figures, with elongated neck, short torsos, and small projections for arms, are thought to represent females. For similar examples see nos. 84-86 in J. Thimme, *Art and Culture of the Cyclades*.



408

A CYCLADIC MARBLE FEMALE FIGURE

LATE SPEDOS TO DOKATHISMATA VARIETY, EARLY CYCLADIC II, CIRCA 2400 B.C.

10% (26.8 cm.) high

\$80,000-120,000

PROVENANCE:

with The Merrin Gallery, New York, 1989 (*Masterpieces of Cycladic Art*, no. 25).

Private Collection, North America, acquired from the above.

Acquired by the current owner from the above, 2015.

This sculpture belongs to a group of transitional Cycladic figures that capture both the solidity and fullness of the Late Spedos type and the angularity of the later Dokathismata variety. The broad shoulders, pointed breasts, slightly swollen abdomen and large pubic triangle recall the name-piece of the Schuster Master (see no. 58 in P. Getz-Preziosi, ed., *Early Cycladic Art in North American Collections*). Of that figure, Getz-Preziosi, op. cit., writes, "This work, which exhibits extraordinary balance and precision in all its aspects, is carved in a style that combines the basic approach of the Spedos variety and its emphasis on curves and definite transitions with the taut, somewhat mannered angularity and exaggeration (for example in the upper body width) of the Dokathismata variety."





•409

A MYCENAEAN POTTERY JUG
CIRCA 14TH-13TH CENTURY B.C.

13½ in. (34.2 cm.) high

\$7,000-9,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1974 (*Ancient Art of Mediterranean Lands*, p. 29).

•410

A CORINTHIAN POTTERY FIGURAL ARYBALLOS
CIRCA EARLY 6TH CENTURY B.C.

3¾ in. (7.9 cm.) long

\$3,000-5,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1977 (*Exhibition of Kokusai Bijutsu, No. 5*, no. 57).

For another aryballos also in the form of a hare, see no. 64 in A.P. Kozloff, et al., eds., *More Animals in Ancient Art from the Leo Mildenberg Collection*.



•411

A CYPRIOT BICHROME POTTERY JUG
CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

10¾ in. (26.3 cm.) high

\$5,000-7,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1975 (*Exhibition of Kokusai Bijutsu, No. 3*, no. 25).

On the shoulder, a female figure holds a jug in her right hand, which serves as the spout for the vessel. For a similar example, see no. 168 in V. Karageorghis, *Ancient Art from Cyprus*.

412

AN ETRUSCAN BLACK-FIGURED STIRRUP-KRATER

CIRCA 530 B.C.

12½ in. (31.7 cm.) wide

\$20,000-30,000

PROVENANCE:

Said to be from Colombi Collection, Lugano, 1950s.
with Donati, Arte Classica, Lugano.
with Royal-Athena Galleries, New York, acquired from the above,
1990 (*One Thousands Years of Ancient Greek Vases from Greece,
Etruria & Southern Italy*, no. 182).
Antiquities, Superior Galleries, Beverly Hills, 12 March 1994, lot
379.
Private Collection, U.S.
Art Market, Los Angeles.
Acquired by the current owner from the above, 2018.

EXHIBITED:

Museum of World Treasures, Wichita, 2000-2018.

The stirrup-krater was a Laconian specialty, the body typically black-glazed, with the ornament, if any, usually confined to rays above the foot and decorative bands on the rim. This rare Etruscan version has five fully-armed warriors in combat on one side, and four similar warriors on the other side above a fallen figure. Both scenes are centered by a spread-winged bird flying to the right. The style has much in common with the La Tolfa Group. Compare for example the treatment of the head of the fallen warrior on this krater to that of a running deity on an amphora in the Musée d'Art et d'Histoire, Geneva, pl. 117b in M. Martelli, et al., *La Ceramica degli Etruschi*.



PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

413

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

CIRCA 530-520 B.C.

11⅞ in. (30.1 cm.) high

\$10,000-15,000

PROVENANCE:

with Royal-Athena Galleries, New York, 1965 (*Art of the Ancient
World*, vol. I, no. 26).
Hugo Munsterberg (1916-1995), New Paltz, acquired from the
above, 1966.
with Royal-Athena Galleries, New York, 2007 (*Art of the Ancient
World*, vol. XVIII, no. 116).
Acquired by the current owner from the above.

On the other side are two armed warriors running to the right, the lead warrior with his head turned back. Both carry a spear and a circular shield shown in profile with a red-dotted border, and both wear a red-banded Corinthian helmet. On one side of this amphora are three dancing nude komasts, two with white wreaths around their necks. Their hair is rimmed in added red. The panels of standard Type B amphorae typically have a framing device above the figural scenes, here noteworthy absent; the rays above the foot are also summarily painted. On the underside of the foot is a complex dipinto in red.





414

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

•414

AN ATTIC BLACK-FIGURED BAND-CUP

CIRCA 540-530 B.C.

8½ in. (21.5 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

with Galeria Serodine, Ascona, 1991.

Acquired by the current owner from the above, 1992-1993.

PUBLISHED:

P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 133, n. 780.



415

415

AN ATTIC BLACK-FIGURED EYE-CUP

ATTRIBUTED TO THE GROUP OF THE COURTING CUPS, CIRCA 530 B.C.

8¼ in. (20.9 cm.) diameter, excluding handles

\$12,000-18,000

PROVENANCE:

Acquired by the current owner by 1989.

The tondo depicts a satyr running to the left but looking back. Both sides of the exterior each with a horseman, clad in a white chiton, riding to the right between eyes. Above them a bird soars.



415



PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

416

AN ATTIC BLACK-FIGURED HYDRIA

MANNER OF THE ANTIMENES PAINTER, CIRCA 530-520 B.C.

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

\$50,000-70,000

PROVENANCE:

with Leonard Kaplan (1922-2008), Ancient Arts Gallery, Laguna Beach.
Sid and Idelle Port, Santa Monica, acquired from the above by the early 1980s.
Property of Professor and Mrs. Sid Port; *Antiquities*, Christie's, New York, 12
June 2002, lot 17.

PUBLISHED:

Beazley Archive Pottery Database no. 22474.

The main panel depicts the wedding procession of Peleus and Thetis led by Hermes, Dionysos, Apollo, a goddess (perhaps Athena), and a female attendant. The shoulder depicts Theseus slaying the Minotaur, surrounded by five draped onlookers. In the predella, two right-facing lions are confronting two left-facing boars. For a similar hydria in Lyon also attributed to the Manner of the Antimenes Painter, see p. 280, no. 3 in J.D. Beazley, *Attic Black-figure Vase-painters*.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

417

AN ATTIC BLACK-FIGURED EYE-AMPHORA
WORKSHOP OF THE ANTIMENES PAINTER, CIRCA 530-520
B.C.

16¼ in. (41.2 cm.) high

\$30,000-50,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above, 1992.

Only a small number of Attic black-figured amphorae feature figural decoration confined to the shoulders between eyes. Many, but not all, were thought by Beazley to be by the Antimenes Painter and his circle (see J.D. Beazley, *Attic Black-figure Vase-painters*, p. 276). Both sides of the present example, from the Workshop of the Antimenes Painter, feature a satyr and maenad between eyes, with a dog at the outer corner of each panel; one side has the addition of a bird to the right of the maenad.

418

AN ATTIC BLACK-FIGURED EYE-CUP
CIRCA LATE 6TH CENTURY B.C.

10½ in. (25.7 cm.) diameter, excluding handles

\$12,000-18,000

PROVENANCE:

with Galeria Serodine, Ascona.
Acquired by the current owner from the above, 1992-1993.

Centered on either side between eyes is a winged goddess, probably Iris, running to the right but looking back. Unusually, as seen here, she has two sets of wings, one pair sickle-shaped, upraised, and one pair lowered. She wears a nebris over a short chiton and winged boots. Vines encircle the handles, and details are in added red and white. For a similarly-clad Iris, excluding boots, between eyes on the shoulder of a neck-amphora see A. Kossatz-Deissmann, "Iris I," in *LIMC*, vol. V, no. 11a.



417



418



419

•419

AN ATTIC BLACK-FIGURED EYE-CUP
CIRCA LATE 6TH CENTURY B.C.

12½ in. (30.7 cm.) diameter, excluding handles

\$5,000-7,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above, 1989.



419

420

AN ATTIC RED-FIGURED KYLIX
RELATED TO THE EPELEIOS PAINTER,
CIRCA 510 B.C.

12½ in. (31.7 cm.) diameter, excluding handles

\$25,000-35,000

PROVENANCE:

Art Market, Italy, by 1963.
with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above,
1991.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*,
Oxford, 1963,
p. 152, no. 7.
Beazley Archive Pottery Database no. 201393.



420

The Epeleios Painter belongs to Beazley's "Coarser Wing" of red-figure cup painters working under the influence of Olto. The tondo of the present cup, featuring a youthful warrior running to the left with two dolphins as the shield blazon, is emblematic of his *oeuvre*. As P. Connor and H. Jackson observe (pp. 128-129 in *A Catalogue of Greek Vases in the Collection of the University of Melbourne*) the Epeleios Painter had a limited repertoire of komasts, athletes and warriors and favored simple forms but imbued his figures with wide gestures and energetic movements.



421

AN ATTIC BLACK-FIGURED NECK-AMPHORA
CIRCA LATE 6TH CENTURY B.C.

17½ in. (45.4 cm.) high

\$60,000-90,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above, 1991.

Each side of this amphora offers a five-figure scene centered by a major Greek god. On one side stands Dionysos holding the stem of his kantharos in one hand and a vine in the other. Framing him are members of his entourage, a maenad and satyr standing before him and a similar pair behind him. On the other side stands Apollo playing his kithara, with a deer standing beside him. A goddess and Hermes stand before him, while another goddess sniffing a blossom and Poseidon stand behind him. The goddesses should be Apollo's mother Leto and his sister Artemis. Details throughout are embellished in added white and some added red. Both scenes are common in black-figure; for the same juxtaposition of the two see the neck-amphora by the Painter of London B 272, now in the Vatican, BAPD no. 306614.



421

422

AN ATTIC RED-FIGURED KYLIX
MANNER OF THE EPELEIOS PAINTER, CIRCA 510 B.C.

10½ in. (26.6 cm.) diameter, excluding handles

\$30,000-50,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above, 1992.

The tondo of this lively cup features a fully-armed warrior moving to the left, a dolphin as his shield blazon. He is framed by a reserved band and a nonsense inscription. On one side of the exterior are two dancing nude satyrs flanking a volute-krater, both playing krotala, that to the right also holding a thyrsus. A nude youth stands rigid at the right looking on, arms angled forward. The other side has three armed warriors. Both sides have inscriptions in added red below the rim. Beazley (*Attic Red-figure Vase-Painters*, pp. 148-151) listed a number of cups as Manner of the Epeleios Painter, to which the present cup should be added, most of which he considered possibly "from his hand."





423

AN ATTIC WHITE-GROUND LEKYTHOS

NEAR THE TIMOKRATES PAINTER, CIRCA 470-460 B.C.

14¾ in. (37.4 cm.) high

\$25,000-35,000

PROVENANCE:

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

Acquired by the current owner from the above, 1989.

On this large lekythos the sole figural decoration consists of a standing woman holding a spear, point down, presumably to be handed to a departing warrior, her husband or son. The bright, well-preserved polychrome details employed for this figure cause her to stand out dramatically against the cream-colored white ground. The artist has used yellow-ocher for her chiton, black for her himation and hair, and so-called 'second white' for her flesh. Her fillet and the spearhead are in red. The scene is framed above by a band of meander, and the vessel shoulders have red-figured palmettes and tendrils below ovolo. For related polychrome details on a two-figure scene by the Timokrates Painter himself, see pl. I.A in J.H. Oakley, *Picturing Death in Classical Athens*.

•424

AN ATTIC BLACK-FIGURED WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE CLASS OF ATHENS 581, CIRCA 500-475 B.C.

8¼ in. (20.9 cm.) high

\$8,000-12,000

PROVENANCE:

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

Acquired by the current owner from the above, 1989.

The Class of Athens 581 was devised by J.D. Beazley to group lekythoi of a related shape, make, and pattern work. He considers most of the lekythoi in this class to be the work of the Painter of Athens 581 and from the same workshop as those by the Marathon Painter (see *Attic Black-figure Vase-Painters*, pp. 489-503). For a related lekythos in Oxford also with rays extending up the neck, see BAPD no. 305324.



424

425

AN ATTIC RED-FIGURED KYLIX

MANNER OF THE ANTIPHON PAINTER, CIRCA EARLY 5TH CENTURY B.C.

9¾ in. (24.4 cm.) diameter, excluding handles

\$15,000-20,000

PROVENANCE:

Acquired by the current owner, by 1987.

The komos, the ritualistic wine-soaked procession after symposia, was a favorite subject for vase painters on drinking vessels. The komast depicted in this tondo is in a state of euphoria; he dances with one foot in the air, balancing a skyphos in his right hand and holding a walking stick in his left. An inscription reading, *HO PAIS KALOS* or "the boy is beautiful" is in the field. For a related scene and a discussion of the subject, see fig. 13, pp. 139-147 in J. Oakley, *The Greek Vase: Art of the Storyteller*.



425



426

THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

426

AN ATTIC RED-FIGURED LEKYTHOS

CIRCA LATE 5TH CENTURY B.C.

6¾ in. (17.1 cm.) high

\$10,000-15,000

PROVENANCE:

Leo Mildenberg (1913-2001), Zurich, acquired by 1981.
A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals;
 Christie's, London, 26-27 October 2004, lot 58.
 Private Collection, Midwest, U.S., acquired from the above.
 A Midwestern Private Collection; *Antiquities*, Christie's, New York, 5 December
 2012, lot 20.

EXHIBITED:

The Cleveland Museum of Art, *Animals in Ancient Art from the Leo Mildenberg
 Collection*, 21 October-29 November 1981.

LITERATURE:

A.P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*,
 Mainz, 1981, pp. 150-151, no. 129.
 Beazley Archive Pottery Database no. 29514.
 Of this lekythos and its leopard decoration, J. Niels (in A. Kozloff, ed., op. cit.,
 p. 150) observes, "The artist has not only correctly observed the litheness
 and delicacy of the long-tailed animal, but has demonstrated his originality in
 depicting the female of the species."

•427

AN ATTIC RED-FIGURED CHOUS

CIRCA MID 5TH CENTURY B.C.

4¾ in. (12 cm.) high

\$7,000-9,000

PROVENANCE:

with Cahn, Basel.
 with Royal-Athena Galleries, New York, acquired from the above, 1997.
 Private Collection, Seattle, acquired from the above, 1999.
 with Royal-Athena Galleries, New York.
 Acquired by the current owner from the above, 2014.



427

VARIOUS PROPERTIES

•428

A MINIATURE ATTIC RED-FIGURED LIDDED PYXIS

CIRCA LATE 5TH CENTURY B.C.

3½ in. (8.8 cm.) high

\$4,000-6,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1964 (*Ancient Art of Mediterranean
 Lands*, no. 64).



428

Δ•429

AN APULIAN RED-FIGURED BELL-KRATER

NEAR THE GROUP OF LECCE 686, CIRCA EARLY 4TH CENTURY B.C.

11 $\frac{7}{8}$ in. (30.2 cm.) high

\$5,000-7,000

PROVENANCE:

with Galerie Arete, Zurich.

Ancient Art, Auction 8, Robert J. Myers, New York, 10 October 1974, lot 112.

Private Collection, West Coast, acquired by 1999.

Property of a West Coast Collection; *Antiquities*, Christie's, New York, 29 April 2019, 166.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, vol. 1, Oxford, 1978, p. 57, no. 77, pl. 17, nos. 5-6.



429

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

430

AN APULIAN RED-FIGURED VOLUTE-KRATER

ATTRIBUTED TO THE PAINTER OF COPENHAGEN 4223, CIRCA 330-320 B.C.

32 in. (81.2 cm.) high

\$20,000-30,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1976 (*Exhibition of Kokusai Bijutsu, No. 4*, no. 35).

with Münzen und Medaillen, Basel (*Antike Vasen, Sonderliste R*, 1977, no. 69; *Italische Keramik, Sonderliste U*, 1984, no. 72).

PUBLISHED:

H. Lohmann, *Grabmäler auf unteritalischen Vasen*, Berlin, 1979, p. 269, no. A 787, pl. 37, no. 2.

A.D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, Oxford, 1982, vol. 2, p. 463, no. 39, pl. 165, nos. 3-4.

The Painter of Copenhagen 4223 specialized in volute-kraters that featured mourners around a funerary naiskos on their obverses and around a stele on their reverses. Single figures are normally set within the naiskoi, sometimes with a squire or, as here, a horse. Contrary to his contemporaries and anticipating those who followed, the painter made greater use of added red, as seen on the chiton of the bearded man on the present vase, and set more unusual heads within more elaborate florals on the obverse necks, such as Pan, as seen here (see A.D. Trendall, *The Red-figure Vases of South Italy and Sicily*, p. 87). In addition to the red chiton, our warrior wears a white himation, boots and a pilos helmet. The baldric for his sword drapes diagonally over his right shoulder. He holds the reins of his horse in one hand and a spear in the other. Two four-spoked chariot wheels fill the space to the right, one on the ground, one suspended from the rafters.



430



VARIOUS PROPERTIES

431

AN APULIAN RED-FIGURED VOLUTE-KRATER

ATTRIBUTED TO THE BALTIMORE PAINTER,
CIRCA 330-320 B.C.

36¼ in. (92 cm.) high

\$100,000-150,000

PROVENANCE:

with Kotobukiya Ancient Art, Japan.
Private Collection, Japan, acquired from the above,
1983.

Acquired by the current owner from the above,
2019.

EXHIBITED:

Museum Yamato Bunkakan, Nara, *Painted Pottery
of Classical Greece from Japanese Collection*, 30
September-6 November 1988.

PUBLISHED:

*Painted Pottery of Classical Greece from Japanese
Collection*, Nara, 1988, p. 97, no. 64.

The Baltimore Painter, according to A.D. Trendall
(*Red-figure Vases of South Italy and Sicily*, p. 97)

"is the most important and significant of the later Apulian vase-painters...". He decorates a wide range of shapes, both large and small, and many feature multi-figure mythological scenes framed by elaborate ornament. The upper register of the obverse on the present example has an assembly of gods, including Pan, Artemis, her brother Apollo with a swan on his thigh and a deer to his left, and Aphrodite. The lower register has five offering-bearers around a laver. The obverse neck is centered by a frontal head of Io amidst florals. The reverse has a youth seated within a naiskos surrounded by four offering-bearers. An unusual feature of the present vase is the fish and other marine creatures encircling the foot.

While this vase was never published by Trendall, he became aware of its existence late in his life, since a friend had sent him a copy of the 1988 exhibition catalog from Nara. The catalog is preserved in the Trendall Research Centre for Ancient Mediterranean Studies at La Trobe University, accompanied by his hand-written note attributing this to the Baltimore Painter.





432

A GREEK BRONZE HELMET OF CORINTHIAN TYPE
ARCHAIC PERIOD, CIRCA MID 6TH CENTURY B.C.

12 in. (30.4 cm.) long

\$70,000-90,000

PROVENANCE:

with Nancy L. McGlashan, Kew Gardens.
with Fortuna Fine Arts, New York, acquired from the above, 1994.
Acquired by the current owner from the above, 2012.

By the late 7th and early 6th centuries B.C., the Corinthian helmet was the most popular choice in headgear, combining an elegant form with maximum protection, leaving just a small area of the warrior's face exposed. The most prevalent form to survive has been dubbed the Myros type after an example found with the name inscribed on it. The type adopted the peaked dart that divided the cheek- and neck-guards, as opposed to the earlier prototype on which the cheek pieces and neck guard were all the same length. This was perhaps adopted from the less popular Illyrian helmet, which was used concurrently (see P. Connolly, *Greece and Rome at War*, p. 60). For related examples, see nos. 26-28 in A. Bottini, et al., *Antike Helme*.



PROPERTY FROM A PRIVATE COLLECTION

433

AN ETRUSCAN BRONZE SITULA

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

9¾ in. (24.7 cm.) high, including handle

\$15,000-20,000

PROVENANCE:

Reputedly from Castiglioncello.

Emo (1898-1974) and Paolina (1903-1993) Fornai, California, brought to the U.S., 1953; thence by descent to the current owner, U.S.

The body of this fine vessel is decorated with ornament including ovolo on the foot and rim, bands of lotus buds, adorsed palmettes, and descending palmettes, and tongues on the shoulders. On the handle are two birds with heads turned back, and upturned lotus-bud knob finials. For a situla of similar form, see p. 90, no. 25 in C. Pirovano, ed., *L'Etruria mineraria*.



VARIOUS PROPERTIES

•434

AN ETRUSCAN TERRACOTTA VOTIVE MALE HALF-HEAD

CIRCA 4TH-3RD CENTURY B.C.

11¼ in. (28.5 cm.) high

\$6,000-8,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1975 (*Exhibition of Kokusai Bijutsu*, No. 3, 1975, no. 102; *10th Anniversary Sale*, 1982, no. 339).



435

A GREEK MARBLE PORTRAIT HEAD OF ARSINOË II

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

10¼ in. (26 cm.) high

\$120,000-180,000

PROVENANCE:

Said to be from Famagusta (Arsinoë), Cyprus. Houstoun family, Johnstone Castle, Renfrewshire, Scotland, acquired by the early 20th century (according to label formerly on base). Private Collection, U.K., acquired either in New York, 1976-1979 or in London, 1980s. *Antiquities*, Christie's, London, 8 December 1993, lot 84. Private Collection, U.K., acquired from the above. Acquired by the current owner from the above, 1995.

Arsinoë II (circa 316-270 B.C.) endured a violent and tumultuous life against the fractured political landscape of the newly-formed Hellenistic kingdoms after the death of Alexander the Great. Her father, Ptolemy I Soter, founded Egypt's Ptolemaic dynasty and controlled large sections of the eastern Mediterranean. After the death of her first husband, King Lysimachus of Thrace and Macedonia, Arsinoë II married Lysimachus' rival, her half-brother Ptolemy Keraunos, to secure the Thracian throne for her sons. This union ended in a bloodbath, with her sons Lysimachus and Philip murdered. Arsinoë fled to Samothrace before settling in Egypt where she married her brother, Ptolemy II (later given the epithet Philadelphus, "Lover of His Sister," r. 283-246). In Egypt, Arsinoë set a model for future Ptolemaic queens, actively taking part in managing the empire and advising her husband. Portraits of Ptolemy II often show him alongside Arsinoë, perhaps most notably in the Gonzaga Cameo, now in St. Petersburg. While the popular view of Arsinoë is that of a manipulating, Lady Macbeth-like character, E.D. Carney surmises that these may be the views of later authors of dubious quality and motivations (see p. 9 in *Arsinoë of Egypt and Macedon: A Royal Life*).

This portrait, said to be from Cyprus, is closely related to one from Soloi, in the Cyprus Museum (see fig. 4.2 in W.A.P. Childs, et al., eds., *City of Gold: The Archaeology of Polis Chrysochous, Cyprus*). Arsinoë's large eyes, angular nose and hair pulled back over her ears are also seen in coins of the period (see pl. 75, no. 5 in R.R.R. Smith, ed., *Hellenistic Royal Portraits*). Much of the area of her hair is roughly hewn, which together with several mortises suggests that the hair was finished in separately-made marble or plaster adjuncts.

Ptolemy II founded three cities named after his sister/wife on the island; this example is said to be from the city now known as Famagusta. A cult surrounding Arsinoë II was active on Cyprus and many of the extant sculptures, altars, and blocks attest to her popularity (see p. 118 in D. Hadjisavvas, ed., *From Ishtar to Aphrodite: 3200 Years of Cypriot Hellenism*).

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

436

A GREEK GOLD AND GARNET STRAP-NECKLACE

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

14 $\frac{1}{2}$ in. (36.9 cm.) long

\$80,000-120,000

PROVENANCE:

Private Collection, Scandinavia.

with James R. Ogden & Sons, London.

Dennis Smith, Cayman Islands, acquired from the above, 1981.

Property of Mr. Dennis Smith; *Antiquities*, Christie's, New York, 14 June 1996, lot 48.

William (1925-1999) and Bernadette (1940-2015) Berger, Colorado, acquired from the above.

Property Formerly in the Collection of William and Bernadette Berger; *Ancient Jewelry*, Christie's, New York, 5 December 2001, lot 70.

The strap necklace with beech-nut or other pendants became popular in Greece during the 4th century B.C. The proportions of the present example differ considerably from these earlier necklaces, but is closely paralleled by a necklace from Vulci, now in Berlin (see pl. 7.6 in A. Greifenhagen, *Schmuckarbeiten in Edelmetall*, vol. II). The Berlin necklace is also constructed of loop-in-loop chains linked with beads, which is unusual for strap necklaces. The same technique was employed for the radiating bands of an early 2nd century B.C. openwork hairnet from the Schimmel Collection, said to be from Egypt, now in The Metropolitan Museum of Art (see no. 197 in D. Williams and J. Odgen, *Greek Gold*).







PROPERTY FROM A MASSACHUSETTS PRIVATE COLLECTION

437

A GREEK GOLD OAK WREATH

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

17½ in. (44.4 cm.) wide

\$150,000-250,000

PROVENANCE:

Private Collection, Switzerland, acquired 1930s-1960s.
Antiquities, Sotheby's, London, 11 July 1988, lot 83.

In ancient Greece, foliate wreaths fashioned from gold, mimicking natural forms such as laurel, myrtle, olive, ivy, and, as here, oak, were given as prizes, worn in processions or in the symposia, dedicated at sanctuaries and buried with the dead. Sanctuary dedications are mentioned in temple treasury lists from as early as the 5th century B.C., but surviving examples are few prior to the 4th century B.C. (see pp. 123-124 in R. Higgins, *Greek and Roman Jewellery*). The meaning of the different plant species employed for these wreaths is uncertain, but in the case of oak, there is at least a clear association with Zeus.

Elaborate gold oak wreaths have been found in the Royal tombs at Vergina, including one placed within the gold larnax thought to have enclosed the remains of Philip II, father of Alexander the Great (see pl. 137 in M. Andronicos, *Vergina, The Royal Tombs and the Ancient City*), and another found in situ on the shoulders of a silver funerary hydria in the nearby so-

called "Prince's Tomb" (pl. 184 in Andronicos, op. cit.). The large amount of gold that flowed into Macedonia and Greece following Alexander's eastern campaigns led to a dramatic increase in jewelry production, and high quality works were now accessible to wider strata of society. As P. Adams-Veleni notes (pp. 102-103 in C.A. Picon and S. Hemingway, eds., *Pergamon and the Hellenistic Kingdoms of the Ancient World*), "Indeed, rather than a privilege of the gods, such wreaths were common among wealthy mortals, whom they accompanied after death to the eternal symposium in the beyond."

Oak wreaths dated to the later 4th century B.C. have been found throughout the Hellenistic world, east and west. See for example the splendid example from the Dardanelles, now in the British Museum (no. 60 in D. Williams and J. Ogden, *Greek Gold: Jewelry of the Classical World*) and one from Armento in South Italy, now in Munich (pl. 23 in Higgins, op. cit.). Wreaths are also to be found on depictions of victorious athletes, including statues, coins and gems, although depending on the scale of the image, it is not always possible to identify the type of wreath intended (see pp. 145-162, and especially no. 156, a Hellenistic carnelian ring stone with an athlete holding a wreath, and fig. 9, a bronze figure of an athlete wearing a wreath, in J.J. Herrmann and C. Kondoleon, *Games for the Gods, The Greek Athlete and The Olympic Spirit*).

The present example is composed of cut-out sheet-gold leaves, 104 in total, each on spiral-twisted wire and joined to ten stems radiating outward from a central ring. Four acorns are preserved on four of the stems.



438

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

438

A CELTIC BRONZE TORQUE
CIRCA 4TH CENTURY B.C.

6 7/8 in. (15.5 cm.) wide

\$6,000-8,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent to the current owner.

VARIOUS PROPERTIES

•439

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

4 1/4 in. (10.7 cm.) high

\$6,000-8,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1976
(*Exhibition of Kokusai Bijutsu, No. 4, no. 74*).



439

440

A ROMAN BRONZE APPLIQUÉ MASK OF A SILEN
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

5 3/4 in. (14.6 cm.) high

\$40,000-60,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg, by 1995 (*Kunst der Antike, Katalog 12, 1997, no. 62*).
Antiquities, Sotheby's, New York, 5 June 1999, lot 187.
Art Market, London.
Acquired by the current owner from the above, 2015.

This bronze appliqué would have been one of a pair attached to the sides of a situla to support the bail handle. As E.J. Milleker notes (p. 51 in *Ancient Art: Gifts from the Norbert Schimmel Collection*), appliqués of this type recall archaic Greek representations of Dionysus, who, until the 5th century B.C., was depicted with long hair and a beard. The pointed ears reveal that this bronze depicts a silen or satyr rather than Dionysus himself.



440

PROPERTY FROM THE COLLECTION OF ROGER THOMAS

441

A ROMAN MARBLE TORSO OF THE DIADUMENOS OF POLYKLEITOS

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

30 in. (76.2 cm.) high

\$200,000-300,000

PROVENANCE:

Private Collection, Europe, acquired prior to 1940.

Antiquities, Christie's, New York, 13 June 2000, lot 308.

with Robin Symes, London.

Antiquities, Sotheby's, New York, 11 December 2002, lot 17.

This superb muscular torso can be recognized as a Roman copy of Polykleitos' Diadumenos, or fillet-binder, one of the most celebrated sculptures from antiquity. The pelvic thrust to the left and the accompanying curvatures of the lower abdomen, plus the articulation of the shoulders resulting from the arms once being raised, are all exactly matched on several more complete versions of the now-lost original (for the best preserved example see the figure from Delos, now in Athens, pl. 176 in H. Beck, P.C. Bol, and M. Bückling, *Polyklet, Der Bildhauer der griechischen Klassik*).

The Diadumenos is referred to by the Roman writers Lucian, Pliny, and Seneca, who praised it for its beauty and value. The original does not survive, but based on these literary descriptions, it is securely recognized in Roman copies. Where the original once stood and what precisely was depicted is not known, and the ancients are quiet on these points. Undoubtedly, Polykleitos' creation was in bronze, and would have been commissioned to celebrate an athletic victory and set up in one of the Panhellenic sanctuaries.

Polykleitos was one of the most famous and influential sculptors of the High Classical period. A native of Argos in the Peloponnesus, his artistic career flourished from circa 450-420 B.C. In addition to the Diadumenos, several other of his works are described in ancient literature and are recognized in surviving Roman copies, including the Doryphoros or Spear-Bearer, as well as his Kyniskos, identified as the Westmacott Athlete since the 19th Century. His Amazon of Ephesus was famed for having been chosen in a competition over works by the sculptors Pheidias and Kresilas, while his most magnificent creation was the colossal gold and ivory cult statue of Hera from the Heraeum of his native Argos. Pliny tells us that Polykleitos wrote about his theories of rhythm and proportion. This sculptural Canon emphasized the juxtaposition of antithetical pairs, such as right and left, straight and curved, relaxed and tensed, rest and movement. The Doryphoros is considered the embodiment of Polykleitos's canon, while the Diadumenos beautifully demonstrates the canon's "inexhaustible possibilities".





442

VARIOUS PROPERTIES

•442

A ROMAN RED-WARE POTTERY JUG
NORTH AFRICAN, CIRCA 220-250 A.D.

4¾ in. (12 cm.) high

\$4,000-6,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1976 (*Exhibition of Kokusai Bijutsu, No. 4, no. 12*).

For a similar example, see no. 1972,0927.1 in the British Museum.



443

443

A GREEK AND ROMAN DOUBLE-SIDED ENGRAVED
CARNELIAN GEM

CIRCA 4TH CENTURY B.C. AND 3RD CENTURY A.D.

1½ in. (2.8 cm.) long

\$15,000-20,000

PROVENANCE:

Reichardt Collection, acquired by 1901.

Private Collection, U.S.

Antiquities, Christie's, London, 2 December 1991, lot 175.

EXHIBITED:

London, Society of Antiquaries, presented by W.G. Thorpe, Esq., FSA on 11 January 1900.

PUBLISHED:

Proceedings of the Society of Antiquaries of London, November 23, 1899, to June 20, 1901, second series, vol. XVIII, London, 1901, p. 18.

Deeply engraved on one slightly-convex side is an eagle devouring a hare. The subject is well-known on Greek coins, beginning in the later 5th century B.C. (see for example the coins from Elis, circa 430 B.C. and from Acragas, nos. 327 and 793 in C. Kraay, *Archaic and Classical Greek Coins*). The original shape of the gem must have been a high-backed scaraboid, although no trace of the expected perforation is visible.

The gem was repurposed in the 3rd century A.D., when the back was trimmed, leaving a domed field. This was engraved with a frontal image of the Phoenician goddess Astarte. She wears a kalathos on her head and a short chiton over her shoulder, revealing one breast. In her lowered hand, she lifts the hem of her chiton above her knee, while in her raised hand she holds a cruciform standard. Her foot rests on the upturned prow of a ship. To one side is the winged goddess Nike upon a spirally-fluted column, proffering a wreath and branch. The scene is flanked on one side by a satyr, probably Marsyas, holding a wineskin over his shoulder, and on the other by Eros holding up a mirror; both figures stand upon cylindrical plinths. The subject is found on Roman coins minted in Berytus and Sidon in the early 3rd century A.D. (see G.F. Hill, *Catalogue of Greek Coins of Phoenicia*, pl. 10, 6; and 25, 3), and this side of the gem, like the coins, must also be the product of an Eastern Mediterranean workshop.

444

A ROMAN GLASS SLAG

CIRCA 1ST-3RD CENTURY A.D.

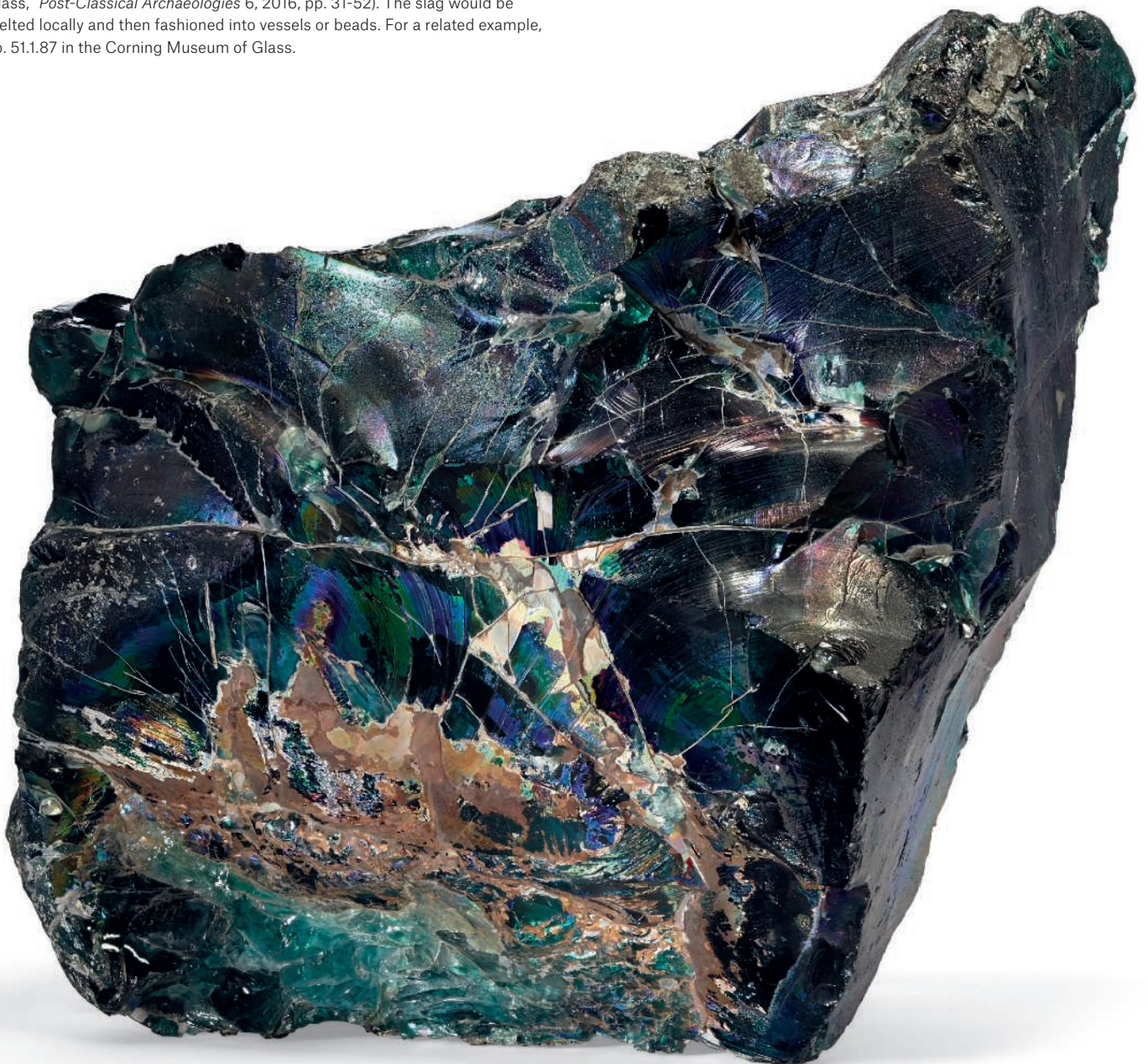
14 in. (35.5 cm.) long

\$10,000-15,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1978 (*Exhibition of Kokusai Bijutsu*, No. 6, no. 18).

Though most known examples are small, this slag is remarkable for its size and the spectrum of colors preserved on its iridescent surface. While it is typically understood that slag is waste from the process of glassmaking, recent studies have suggested that slag was traded in antiquity, as the raw materials required for making glass were limited to a comparatively small geographic range (see S. Payner and C. Jackson, "Re-used Roman Rubbish: A Thousand Years of Recycling Glass," *Post-Classical Archaeologies* 6, 2016, pp. 31-52). The slag would be melted locally and then fashioned into vessels or beads. For a related example, no. 51.1.87 in the Corning Museum of Glass.





THE WALD DIOSCURI

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

445

A ROMAN MARBLE RELIEF WITH THE DIOSCURI
HADRIANIC PERIOD, CIRCA EARLY 2ND CENTURY A.D.

38 3/8 in. (97.4 cm.) long

\$500,000-800,000

PROVENANCE:

with Wilhelm Henrich, Frankfurt.
Hubertus Wald (1913-2005), Hamburg, acquired from the above, 1961; thence by descent to the Hubertus Wald Charitable Foundation.
The Hubertus Wald Charitable Foundation; *Antiquities*, Christie's, London, 26 April 2012, lot 211.
with Ariadne Galleries, New York, acquired from the above (*The Wald Dioscuri*).
Acquired by the current owner from the above.

EXHIBITED:

New York, The Metropolitan Museum of Art, 2014-2019.

PUBLISHED:

T. Ketelsen, ed., *Die Sammlung Hubertus und Renate Wald*, Hamburg, 1998, pp. 184-185.

This magnificent marble relief depicts the divine twins Castor and Pollux. The youths stand in mirror image, each wearing a pilos - a conical cap - and are nude but for a chlamys draped around their shoulders. Each hold the reins of his horses in one hand and a spear in the other. In the center is a flaming cylindrical altar decorated with garland and surrounded by a bull, a cock and a wild boar. Two stars and a crescent moon are present in the field above. The scene is bordered by contoured moldings on three sides.

The Greek Dioskouri, Castor and Polydeuces, were the twin sons of Zeus and Leda (the name is taken from the Greek *Dios kouris*, or "youth of Zeus"). The pair is best known for their role in several important mythological events. In one, they were sent to rescue their sister Helen after she was kidnapped by Theseus. The twins also hunted with Meleager and other heroes for the Calydonian Boar and joined Jason and the Argonauts in their quest for the Golden Fleece.

Only Polydeuces, was born immortal and this gift was not originally conferred onto Castor. The Dioskouri abducted the twins Phoebe and Hilaria, the daughters of King Leucippus, whom they forced into marriage. The women were already promised to Idas and Lynceus, the nephews of Leucippus, who pursued the twins. The ensuing battle resulted in the deaths of the nephews but Castor was mortally wounded. Polydeuces appealed to Zeus who agreed to share immortality with Castor, so long as the two would alternate their days between Olympus and the Underworld.

While Sparta was the center of the Dioskouri's cult, the two were readily adopted in Rome, where they were introduced as early as 500 B.C. Their names were later latinized to the Castores, Castor and Pollux. The twins were known to come to the aid of those in need and appeared to sailors in the guise of the electric weather phenomenon known as St. Elmo's Fire. It is likely that this relief functioned as a votive to the twins, either to thank them for their assistance or to proactively ask for their help. The stars and moon above the twins point to their divine nature.

This relief is related to an example in Avignon at the Musée Calvet, which also preserves a mirrored scene of the twins and their horses (see no. 139 in A. Hermy, "Dioskouroi," in *LIMC*, vol. III). Another example, in Mainz at the Zentralmuseum, shows the twins holding spears and the reins of their horses (see no. 40 in F. Gury, "Dioskouroi/Castores," in *LIMC*, vol. III). While both examples date to the 2nd century, the craftsmanship of the present relief far surpasses these provincial examples, suggesting it was created in a Neo-Attic workshop during the reign of the Emperor Hadrian.

Hubertus Wald was a German entrepreneur and philanthropist who operated the largest chain of cinemas in post-war Germany. His house in Hamburg was host to some of the most celebrated personalities of the late twentieth century including Andy Warhol, Omar Sharif, Romy Schneider and Gunter Sachs. Along with his wife, Renate, the Walds amassed an enviable collection of Impressionist and Modern masterpieces, prints, and ancient works of art.









VARIOUS PROPERTIES

446

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

11 $\frac{7}{8}$ in. (30.2 cm.) high

\$70,000-90,000

PROVENANCE:

with McAlpine Ancient Art, London, acquired by 1986.

Private Collection, New York, acquired by 1994.

with Thomas Howard-Sneyd, London.

Private Collection, New York.

with Safani Gallery, New York.

Acquired by the current owner from the above, 2012.

EXHIBITED:

Antikenmuseum Basel, 31 July 1986-11 June 1991.

PUBLISHED:

B. Ruhl, "Narkissos" in *Lexicon Iconographicum Mythologiae Classicae Supplement*, Zurich and Munich, 2009, p. 380, no. add. 9, pl. 185.

Narcissus, the son of the river-god Kephisos and the nymph Leirioppe, was prophesied a long life by the seer Teiresias, provided that he never gazed upon himself. The youth was famed for his beauty, and many tried in vain to win his love. One rejected lover asked Nemesis for revenge, and she granted the wish. While out hunting, Narcissus came to a spring for a drink, and when he saw his reflection in the water, he instantly fell in love with his own image. Unable to pull himself away from his reflection, he died, either from exhaustion, unrequited love, or drowning.

This sculpture belongs to a type which depicts Narcissus with his arms raised above his head and folded, with strands of hair brushing his shoulders. See B. Ruhl, *op.cit.*, add. 6a. b, for another example of the type. A cast of this sculpture was made when the piece was exhibited in Basel and is now on display in the Skulpturhalle at the museum (Inventory no. SH 1429).



447

A ROMAN MARBLE SARCOPHAGUS FRAGMENT

CIRCA 3RD CENTURY A.D.

20¼ in. (51.4 cm.) high

\$30,000-50,000

PROVENANCE:

with Donati, Arte Classica, Lugano.

Hans (1918-1984) and Ines (1922-2013) Jucker, the Classical archaeologists,
Zurich, acquired from the above, 1968.

with Rhéa Galerie, Zurich.

Acquired by the current owner from the above, 2012.

The pose of Cupid moving to the left but looking back finds a parallel on a sarcophagus in Rome at the Palazzo dei Conservatori (see no. 286 in G. Koch and H. Sichtermann, *Römische Sarkophage*). The present example also preserves part of Cupid's bow with a distinctive zoomorphic upper terminal. This fragment was formerly part of the personal collection of Hans and Ines Jucker, the archeologists best known for their numerous academic studies on public and private collections of ancient art in Switzerland, including the Pestalozzi collection selling at Christie's on 28 October 2019.



PROPERTY FORMERLY IN THE COLLECTION OF DOLPH AND ANNETTE LEUTHOLD

448

AN EGYPTIAN GRANODIORITE JAR

PREDYNASTIC PERIOD, NAQADA III, CIRCA 3200-3000 B.C.

17½ in. (44.4 cm.) wide

\$50,000-70,000

PROVENANCE:

Dolph E. (1927-2002) and Annette M. (b. 1927) Leuthold, New Canaan, acquired by 1969; thence by descent to the current owner.

This fine vessel exemplifies the complex stone working techniques Egyptians attained at an early date. While the precise method of hollowing out the core of such vessels is unknown, it is postulated that craftsmen used a twist-reverse-twist drill to bore into the stone. The surface was then further polished with stones and quartz sands and the fine details - such as the lug handles and lip - were incised with copper chisels (see P.T. Nicholson and I. Shaw, eds., *Ancient Egyptian Materials and Technology*, pp. 64-65).

Dolph and Annette Leuthold were collectors of African and Oceanic art and Egyptian and Classical antiquities. A large Cycladic Marble Head formerly in their collection (now in the J. Paul Getty Villa, no. 96.AA.27) was at one point the most expensive antiquity ever sold at auction. This vessel was kept in their entryway, the first object encountered by visitors at their Connecticut home.

PROPERTY OF A NEW YORK CITY COLLECTION

449

AN EGYPTIAN LIMESTONE SHABTI FOR SENI-EM-IAH

SECOND INTERMEDIATE PERIOD TO NEW KINGDOM,
17TH-18TH DYNASTY, POSSIBLY REIGN OF AHMOSE,
CIRCA 1550-1525 B.C.

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

\$20,000-30,000

PROVENANCE:

William Randolph Hearst (1863-1951), New York and California.
with Spink & Son, London.

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

Acquired by the current owner from the above, 1967.

This substantial limestone shabti represents a transition in funerary figurines from the schematic wooden figurines of Dynasty 17 to the more carefully carved figurines made in stone during the earliest reigns of Dynasty 18. The mummiform shape and nemes headdress reflect the association of the owner, Seni-em-iah, with the funerary deity Osiris, and the shabti formula inscribed on the body is an early example of this text drawn from Chapter 6 of the Book of the Dead (for a full translation refer to the department). The name of the shabti's owner is provided in the horizontal bands of text on the lower portion, while a vertical column of text provides the name of the donor, "It is his brother who makes his name to live, Pa-kem." Neither name is clearly associated with a known burial at Thebes of this date; a later tomb of a Sen-em-iah (TT 127) appears to be from the reign of Hatshepsut. A seated limestone statuette in Dublin (acc. no. 30/002) bearing an inscription naming a priest of Khonsu named Sen-em-iah is more likely to belong to the same man as the present shabti figure, dating as it must stylistically to the transition between Dynasty 17 and 18.

The proportions and angular style of this shabti reflect the decoration of elite *rishi*-type coffins of late Dynasty 17, including the coffin of King Kamose in Cairo (G. Daressy, "Le cercueil du roi Kames," *ASAE* 9, pp. 61-3, pl. 9) and the coffin of an elite woman found by Petrie at Sheikh Abd el-Qurna in Edinburgh (acc. no. 1909.527.1). In particular, the nearly horizontal treatment of the wings of the nemes-headdress and the austere, stylized nature of the face are reflected in these and other 17th Dynasty wooden coffins. The strictly frontal approach to carving and the provincial style have similarities to a slightly earlier sculptural workshop identified by Marée ("A Sculpture Workshop at Abydos from the Late Sixteenth or Early Seventeenth Dynasty," in M. Marée, ed., *The Second Intermediate Period (Thirteenth-Seventeenth Dynasties): Current Research, Future Prospects*, pp. 241-281). Limestone shabtis are virtually unknown during Dynasty 17, however, and simple angular carved "stick shabtis" were instead the norm, probably due to a lack of resources (P. Whelan, *Mere Scraps of Rough Wood? 17th-18th Dynasty Stick Shabtis in the Petrie Museum and Other Collections*). The use of the downturned moon-sign in the writing of Seni-em-iah's name should indicate however that the shabti inscription dates to the end of the reign of Ahmose, following the reunification of Egypt (i.e. after year 18-22 of the reign), as documented extensively by C. Vandersleyen (*Les guerres d'Amosis, fondateur du Nouvel Empire*). Possibly the statuette was fashioned late in Dynasty 17 (reign of Kamose), and the carved inscription was added only after the death of the owner, at the outset of Dynasty 18.



PROPERTY FROM THE COLLECTION OF ALAN MAY, DALLAS

450

AN EGYPTIAN GRANITE BLOCK STATUE FOR THE SCRIBE AMENHOTEP

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP II-THUTMOSIS IV, 1427-1390 B.C.

8¼ in. (21 cm.) high

\$100,000-150,000

PROVENANCE:

Antiquities, Bonham's, London, 16 December 1977, lot 4.
with Robin Symes, London.

Klaus (1912-2008) and Amelia (1913-2002) Perls, New York, acquired from the above, 1978.

The Mr. and Mrs. Klaus G. Perls Collection of Antiquities; *Antiquities*, Sotheby's, New York, 1 June 1995, lot 34.

Antiquities, Christie's, New York, 11 December 2003, lot 10.

PUBLISHED:

Minerva 6, no. 3, May/June 1995, p. 29 (advertisement).

J. Eisenberg, "Auction Reports: The Summer 1995 Antiquities Sales," *Minerva* 6, no. 5, September/October 1995, pp. 24-25, fig. 6.

J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, Oxford, 1999, vol. 8, part 2, p. 626, no. 801-643-850.

The six horizontal lines of hieroglyphs on the front of the cloak read: "A royal offering of Amen-Re, Lord of the Sky, and Ptah the Great, South of His Wall, that they may give an invocation offering of cattle and fowl, alabaster and clothing, incense and oil, offerings of all vegetables, and all good and pure things daily for the ka of the scribe of cattle counting of the god's wife (of Amun), Amenhotep. It is his son who causes his name to live, the Royal Scribe, overseer of cattle, Rehny."

Enveloped in a shroud surrounding his upper body down to the feet, this block statue features the scribe Amenhotep's hands emerging in an open left hand and a closed right fist. The open, smiling expression and rounded face reflect the style of the mid-18th Dynasty, especially of the reigns of Amenhotep II and Thutmose IV. A scribe of cattle counting of the God's Wife of Amun, Amenhotep would most likely have been an official in Thebes during this period. Although no tomb at Thebes may be positively identified with the owner of this block statue, a near contemporary of Amenhotep's named Hety held the same title of scribe and counter of cattle of the God's Wife of Amun (TT 151 in Dra Abu el-Naga, tp. Thutmose IV/Amenhotep III, *PM I*, 261), as did his father Nebnefer. A scribe of counting of cattle of Ahmose-Nefertary is also mentioned as the father of Baki, the owner of the nearby tomb TT18 (tp. Tuthmosis III, *PM I*, 32), but the mention of this queen of the first reign of the Dynasty and the first to hold the title of God's Wife indicates that Baki's father held the title many reigns prior to Amenhotep. Given the location of these tombs in the Dra Abu el-Naga section of western Thebes, it is probable that Amenhotep's statue derives from a tomb in this area, although the invocation of "Ptah, South of his Wall" in addition to the Theban chief god Amun-Ra might imply a placement of the statue as a votive in a Memphite temple.

To judge from the dedicatory inscription on this block statue, Amenhotep's son Rehny, held related responsibilities as an overseer of cattle. No titles are given on a pair of painted limestone seated statues in the Louvre belonging to a Rehny, but one of these showing Rehny as an adult (acc. no. N 843 B) has hands in a combination of open and closed positions similar to the block statue, though with the closed fist holding a painted lotus flower. Perhaps Amenhotep's hand was meant to be interpreted in a similar manner, but the much harder granite precluded the detailing of an attribute. A second seated statue is nude and painted red (acc. no. N 843 A), probably depicting Rehny as a child. Given the rarity of the name, it is possible that these two statues depict the donor of the block statue and son of Amenhotep, although the identification cannot be certain.





451

VARIOUS PROPERTIES

•451

AN EGYPTIAN FAIENCE BOWL

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

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

\$5,000-7,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo (*Exhibition of Kokusai Bijutsu, No. 5, 1977, no. 8; 10th Anniversary Sale, 1982, no. 321.*)



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•452

AN EGYPTIAN FAIENCE CHALICE

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

5 $\frac{1}{2}$ in. (13.9 cm.) high

\$7,000-9,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo (*Exhibition of Kokusai Bijutsu, No. 3, 1975, no. 1; 10th Anniversary Sale, 1982, no. 322.*)

The exterior of this chalice is decorated with four lotus buds. As F.D. Friedman informs (*Gifts of the Nile: Ancient Egyptian Faience*, no. 114), "the meaning of the lotus, the ubiquitous symbol of new life, was enhanced through depicting it in faience, a material in which notions of light and rebirth were intrinsic."

AN EGYPTIAN BRONZE AMUN IN THE GUISE OF ONURIS

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

9 $\frac{7}{8}$ in. (25 cm.) high

\$40,000-60,000

PROVENANCE:

Leopold Hirsch (1867-1932), London.

The Property of Leopold Hirsch, Esq., Christie's, London, 7 May 1934, lot 170.

William Randolph Hearst (1863-1951) New York and California.

with Ernest Brummer (1891-1964), New York and Paris.

The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 520.

The Resandro Collection, Munich, acquired from the above.

The Resandro Collection; Christie's, London, 6 December 2016, lot 141.**EXHIBITED:**Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen; Munich, Staatliche Sammlung Ägyptischer Kunst; Hamburg, Museum für Kunst und Gewerbe, *Gott und Götter im Alten Ägypten*, 1992-1993.**PUBLISHED:**S. Schoske and D. Wildung, *Entdeckungen: Ägyptische Kunst in Süddeutschland*, Munich, 1985, pp. 128-129, no. 111.S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, pp. 34-35, no. 18.H.J.A. de Meulenaere, *Review of S. Schoske and D. Wildung, Gott und Götter im Alten Ägypten*, *Orientalis* 5/6, September-November 1993, pp. 630-631.J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, Oxford, 1999, vol. 8, part 2, p. 1028, no. 802-002-800.C. Leitz, ed., *Lexikon der ägyptischen Götter und Götterbezeichnungen*, Leuven, 2002, vol. 1, p. 320, no. 71.I. Grimm-Stadelmann, ed., *Aesthetic Glimpses: Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 102, no. R-378.

The Brummer Gallery Records, The Metropolitan Museum of Art, New York, no. N4712.

Although the warlike stance and attributes (curled wig, long kilt) of this figure evoke the god Onuris, the inscriptions on both upper and lower bases allow no doubt as to its identification as an incarnation of "Amun-Ra, king of the gods." Dedicated by a man named Nes-ptah, son of Wenem-[di]-Amun, this figure is closely related in style, inscription and function to a bronze figure dedicated by the same individual now in Liverpool (acc. no. M. 11594; see J. Malek, et al., eds., op. cit., no. 802-002-600). Similarly featuring a deity with upraised right arm holding a mace, Nes-ptah's dedication on the base of the Liverpool statuette invokes Amun-Ra as "Slayer of Enemies," while the bearded face is one normally identified with the god Bes. The warlike poses of these statuettes also evoke deities with foreign associations such as Ba'al and Reshef, although according to de H. Meulenaere ("Over vier Egyptische bronzen beeldjes uit de Saitische tijd," *OMRO* 30, pp. 10-15), the precise iconography of these foreign gods appears to have fallen into obscurity by the Late Period.

Both statuettes appear to have been commissioned by Nes-ptah as apotropaic images representing various forms of Amun-Re, and contain wishes for a long life and an elevated and perfect old age. As the name Amun means "the Hidden One," this god is especially well-suited to a variety of different outward forms (see G. A. Wainwright, "Some Aspects of Amun," *JEA* 20, pp. 139-153). The selection of the iconography of Onuris or Onuris-Shu is particularly well-suited to a protective function, given the cosmic role of Onuris as helper of Re against the serpent Apophis. A further Saite bronze statuette of Amun-Re is known in the form of a male deity with crocodile head (see the example in Munich, Schoske and D. Wildung, op. cit., 1985, cat. 113, 129-130 and cover), another instance in which the identity of Amun-Ra is only made clear by the naming of the god in the dedicatory inscription on the base.





454

AN EGYPTIAN BRONZE OSIRIS

THIRD INTERMEDIATE PERIOD TO LATE PERIOD, CIRCA 1069-525 B.C.

6½ in. (16.5 cm.) high

\$30,000-50,000

PROVENANCE:

with Maurice Nahman (1868-1948), Cairo.
with Galerie-2000 annex Curiosa, Rotterdam.
Private Collection, The Netherlands, acquired from
the above, 1978.
Art Market, Belgium, 2015.

Hollow cast on a core that is now missing, this Osiris belongs to a group of relatively large figures once with inlays in glass paste. Featuring fairly wide bodies with narrow enshrouded arms crossed right over left, each holding a crook and flail once adorned with inlays, these figures are recognizable by the mask-like face with a slight smile, elongated eyebrows and cosmetic stripes, also once inlaid. A similar example in Berlin (acc. no. 8671) was grouped together by Roeder with five others as deriving from Medinet Habu, in western Thebes, the temple complex founded by Ramesses III that continued in importance as a cult place of Amun-re and the burial place of several God's Wives of Amun (G. Roeder, *Ägyptische Bronzefiguren*, p. 193, pl. 27 a-d).

Based on these parallels, this piece would have worn the tall white crown of Upper Egypt, most likely with holes for attaching separately-cast feathers. A squared hole at the base of the chin allowed for the attachment of a separately-made beard, as on most examples. The channel for the chinstrap would have been inlaid. Colorful glass paste inlays in blue, white, and red are preserved in some examples, while some were provided with elaborate inlaid broad collars and gilded (see Roeder, *op. cit.*, p. 151). Two additional fragmentary example attributed by Roeder to the Medinet Habu foundry are noteworthy-- one now in Basel at the Museum für Völkerkunde (acc. no. III 5317; Roeder, *Ägyptische Bronzewecke*, p. 174, pl. 42 a,b) and the other in Cairo (acc. no. CG 38270; G. Daressy, *Statues de Divinités* p. 81, pl. XVII).

A date in Dynasty 26 seems likely based on the facial features, and many similar examples have been dated to the Saite period (see the example in Leiden, acc. no. AB 161, in M. Hill, ed., *Gifts for the Gods: Images from Egyptian Temples*, pp. 128-129). A large number of Osiris statuettes were excavated at Medinet Habu near the Eastern Gate, and it has been speculated that many were deposited into a mass "Osiris Grave" symbolizing the death and rebirth of the god (p. 65, E. Teeter, *Religion and Ritual in Ancient Egypt*).



PROPERTY FROM THE ESTATE OF FLORENCE "FIDDLE" VIRACOLA

455

AN EGYPTIAN PAINTED LIMESTONE ROUND-TOP STELE FOR NES-PA-KA-SHUTY AND HIS MOTHER

THIRD INTERMEDIATE PERIOD, 25TH DYNASTY, 747-656 B.C.

12 7/8 in. (31.9 cm.) high

\$30,000-50,000

PROVENANCE:

with Dai Tokyo Antique Shop, Tokyo.
 Florence "Fiddle" Viracola (1937-2018), New York, acquired from the above,
 1970; thence by descent to the current owner.

The third prophet of Horus, Nes-pa-ka-shuty, stands in front of his mother with arms raised in adoration before a standing mummiform figure of Re-Horakhty. The lunette is centered on a *nefer* sign flanked by *wadjet*-eyes beneath a winged sun disk. Directionally oriented hieroglyphs identify each eye as "the Behdetite," referring to Horus of Behdet. A table of offerings separates the supplicants from the god, piled high with a lotus resting atop a spouted vessel flanked by two bread loaves. On either side of the table are 2 wine vessels of typical Dynasty 25 form, sealed with conical lids, sit atop their own smaller stands. Despite the appearance of equal height, the sun-disk atop the head of Re-Horakhty reaches well above the top of Nes-pa-ka-shuty's head or the funerary cone of his mother, who is dressed in a fringed garment of Kushite style. The reading of the mother's name is uncertain (possibly to be read as Djebau(?)-ruty, but men and women

with name elements such as Ruru or Ruty are well known from Abydos (see G. Vittmann, *Priester und Beamte im Theben der Spätzeit*, p. 49, n. 3). The bottom of the stele is dominated by two lines of inscription providing a typical offering formula naming Nes-pa-ka-shuty, his father Hor, and repeating the name and title of his mother.

This painted stele shows very close similarities to a group of round-topped limestone stelae from Abydos identified by P. Munro, featuring at least two family members standing in a large decorative field before a single deity, always the standing figure of Re-Horakhty (group Abydos I, BIII, see *Die spätägyptischen Totenstelen*, vol. 1, pp. 94-98; vol. 2, pls. 32-33). The name Nes-pa-ka-shuty is frequently encountered among a prominent family of 25th Dynasty viziers buried at Abydos in Cemetery D (Vittmann, *Priester und Beamte in Theben der Spätzeit*, 154-155), prior to the transfer of power to Thebes and the burial of Nespaqashuty D in his monumental tomb there (TT 312). The titles and parentage of the individual featured on this stele do not match any of the known men of that name already known from Abydos. This Nespakashuty is of lower status than his more illustrious relatives, but the ultimate Abydene provenance of this piece is virtually certain. The style, format, and paleography of the stele have close parallels with a number of examples in Cairo (Munro, op. cit., pl. 32, figs. 116-118; pl. 33, fig. 121), as well as a stele in Florence (Munro, op. cit., pl. 33, fig. 122), all of which may derive from the same Dynasty 25 workshop. Another close example in Copenhagen, acquired from Abydos in 1900, not included in Munro's work depicts a woman named Hefrer Glyptotek (M. Mogenson, *La collection égyptienne de la Glyptothèque Ny Carlsberg*, 1930, p. 106).

WORKS SOLD TO BENEFIT THE MOUGINS MUSEUM OF CLASSICAL ART

The star attraction in the beautiful town of Mougins in the Cote d'Azur is the Mougins Museum of Classical Art. As the name implies, the museum features the art of ancient Greece and Rome, as well as Egypt, including sculpture, vases, jewelry and coins, and is duly renowned for its extraordinary collection of ancient arms and armor. An unusual feature for an ancient art museum is the juxtaposition of antiquities with classically-inspired paintings, drawings and sculptures by modern masters such as Picasso (who spent the last twelve years of his life at his home in Mougins), Matisse, Chagall and many others. The museum is the brainchild of British investment manager Christian Levett, and since its opening in 2011 it has won numerous international awards, and was a nominee for European Museum of the Year in 2013. Works of art from the collection have been loaned to museum exhibitions the world over. Levett is on the board of several international museums and has financed numerous archeological excavations, academic posts and major exhibitions.

To provide operating funds in perpetuity for the museum, three extraordinary objects have been chosen for sale: a superb Egyptian painted wood coffin for Pa-di-tu-Amun, dating to the Third Intermediate Period, circa 945-889 B.C., lot 456; a rare Egyptian "blue" cosmetic vessel of the god Bes, dating to 664-404 B.C. lot 457; and an important Roman marble statue of the Emperor Hadrian, circa 117-138 A.D., which will be featured in The Exceptional sale on October 29th, lot 1024.

All three works have incomparable provenances, one back to the Renaissance, one to the 18th century and one to the early 20th century. These histories represent a "Golden Age" in the history of collecting ancient art, and the Mougins Museum is the 21st century successor to this grand tradition. The three masterpieces offered here represent a splendid opportunity to not only acquire important works of art but also to support a truly remarkable institution.



F. Buonarroti, *Osservazioni istoriche sopra alcuni medaglioni antichi all'altezza serenissima di Cosimo III, Granduca di Toscana*, Rome, 1698, p. 310.



Exterior view of the Mougins Museum of Classical Art.
Image courtesy of MACM.



Installation shot of Pa-di-tu-Amun.
Image courtesy of MACM.

WORKS SOLD TO BENEFIT THE MOUGINS MUSEUM OF CLASSICAL ART

456

AN EGYPTIAN PAINTED WOOD ANTHROPOID COFFIN FOR PA-DI-TU-AMUN
THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, CIRCA 945-889 B.C.

71 $\frac{1}{8}$ in. (182.5 cm.) high

Estimate on Request

PROVENANCE:

Olof Vilhelm Arrhenius (1895-1977), Stockholm, 1920s; thence by descent to his son, Olof Arrhenius, Stockholm and Koloa, Hawaii.
The Property of Olof Arrhenius, Esq.; *Antiquities*, Sotheby's, London, 9-10 July 1984, lot 189.
Trammell Crow (1914-2009), Dallas, acquired from the above.
Crow Art Partnership Signature Auction #676, Heritage Auctions, Dallas, 13 October 2007, lot 33557.
with Ward & Co. and Safani Gallery, New York, acquired from the above (*The Arrhenius Sarcophagus*).
Acquired by the current owner from the above, 2010.

EXHIBITED:

Heidelberg, Ägyptologisches Institut, Ruprecht-Karls-Universität, by 1980-1984.
San Antonio Museum of Art, 1990-2001.
Mougins Museum of Classical Art, 2011-2019 (no. MMoCA.489).

PUBLISHED:

R. van Walsem, *The Coffin of Djedmonthuiufankh in the National Museum of Antiquities at Leiden*, Leiden, 1997, vol. 1, pp. 47, 127, 136, 150, 159, 177, 248, 306, 384, vol. 2, pl. 44.
"Frankreich: Eröffnung des Museums für klassische Kunst in Mougins," *Antike Welt*, no. 4, 2011, p. 4, fig. 2.
M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 33-34, 39-43, figs. 12-13.
M. Merrony, ed., *Musée d'Art Classique de Mougins: La Collection Famille Levett*, Mougins, 2012, p. 27.
La Marche de l'Histoire, no. 4, February 2013, p. 19.
C. de Araújo Duarte, "Crossing the landscapes of eternity: parallels between Amduat and funeral procession scenes on the 21st Dynasty coffins," in R. Sousa, ed., *Body Cosmos and Eternity: New Research Trends in the Iconography and Symbolism of Ancient Egyptian Coffins*, Oxford, 2014, pp. 81, 89, fig. 5.
C. de Araújo Duarte, "The Amduat on the 21st Dynasty Coffins," in A. Amenta and H. Guichard, eds., *Proceedings First Vatican Coffin Conference 19-22 June 2013*, Città del Vaticano, 2017, vol. 1, p. 141.
A. Dautant and F. Jamen, "Inventory of the 21st/22nd Dynasty 'Yellow Coffins,'" in A. Amenta and H. Guichard, eds., *Proceedings First Vatican Coffin Conference 19-22 June 2013*, Città del Vaticano, 2017, vol. 1, p. 132, no. 40.





This Third Intermediate Period coffin is one of the finest examples to ever appear at auction. It was acquired by the Swedish scientist Olof Vilhelm Arrhenius during his travels to Egypt in the 1920s and shipped home in a warship. It first became known to a wider audience when his descendants put it on loan in Heidelberg in the early 1980s, and it has since been on loan to 2 other public institutions until the present day. What makes this coffin remarkable is its excellent state of preservation and extensive and fine pictorial representations across almost every surface. In previous periods, Egyptian tombs were decorated with painted or sculpted scenes but due to the extensive destruction during the Third Intermediate Period, this extensive imagery was transferred to coffins as seen here.

Consisting of a lid originally made for a woman and a trough made for a man named Pa-di-tu-Amun, this coffin set reflects extensive ancient reuse of elements of coffins from earlier burial ensembles, and further shows evidence of multiple alterations on its lid. Since Egyptian coffins of this period were made in standardized sizes, the lid of one could easily be “married” to the trough of another. A close examination of this coffin however allows a more complex understanding of the many changes undergone by both parts of the coffin in ancient times. Most likely, Pa-di-tu-Amun adapted the lid of the coffin of a priestess to match his extant coffin trough some time in early Dynasty 22. The clear addition of a beard on a female face implies that both elements were used together by a male owner in antiquity.

The lid of this coffin is of the “stola” type, named for the red “mummy braces” or stola painted above the floral collar encircling the upper part of the body. Stola coffins exclusively occur after the end of the 21st Dynasty during the first few reigns of Dynasty 22, and 129 examples of stola coffins (including this one) have been extensively classified by R. van Walsem (op. cit.). The decoration scheme of this lid is identified in his authoritative work as stola coffin type 12Bb, based on the arrangement of the floral collar on the upper body, the layout of winged sundisks and goddesses in the central portion, and the pattern of vertical text bands and vignettes from the knees to feet. The clearly modeled breasts, as well as the originally beardless face painted yellow indicate that the lid was originally made for a female owner. The coffin shows extensive traces of reuse, including several alterations of the lid probably reflecting reuse for various priestesses associated with the cult of Amun. The latest textual alteration features the titles “mistress of the house, chantress of [Amun]”, which helps to relate this coffin to burials of members of families of the Amun priesthood throughout western Thebes, especially with the the famous “Second Cachette” discovered in 1891 at Deir el-Bahri in the Bab el-Gasus tomb. Consisting of more than 250 coffins and mummy-

covers, the circumstances of this discovery have been authoritatively studied by A. Niwinski (*21st Dynasty Coffins from Thebes: Chronological and Typological Studies*) and R. Sousa (*Gleaming Coffins: Iconography and Symbolism in Theban Coffin Decoration (21st Dynasty)*, vol. 1). Stola-type coffins are known from many locations in western Thebes and further afield, however, and this example may well derive from a context other than the Bab el-Gasus find.

Originally decorated in polychrome painted images and hieroglyphs on a white background, the lid was covered with a coating of resin that gave it its yellow color. The original polychromy features bright pigment, including a distinctive “apple green” color that is documented on other stola coffins. At some later point, relief decoration was added in thick dark green gesso, partially covering the earlier polychromy – this can especially be noted on the wings of the goddesses and winged sun disks, as well as on the two vertical bands of inscription. These text bands feature the offering formula drawn in narrow hieroglyphs in yellow, invoking Re-Harakhty-Atum (left-hand column) and Osiris (right-hand column). A third layer of alteration is discernible in thicker yellow signs on a black background naming the chantress title as described above; this might represent an addition only of the titles and a name, which is unfortunately entirely missing on the lid, due to losses near the feet. The name of the original owner of the lid is presumably covered beneath these later layers of paint. We may therefore imagine at least two and possibly three uses of the coffin lid by female owners, prior to its adaptation for a male burial. The underside of the coffin lid is coated in thick black resin, a material which was liberally applied to mummies and funerary equipment in order to allow divine transformation of the soul of the deceased.

The trough extensively features the name, titles, and genealogy of the “Chief of Servants/Weavers of the House of Amun” Pa-di-tu-Amun (a variation of the extremely common name Pa-di-Amun, “the one whom Amun gave”). This final alteration may have been made at the time of the association of the lid with the trough intended for Pa-di-tu-Amun, which would have necessitated the addition of a beard to the female face. It is unusual that the breasts were not removed in the final transformation of the coffin; in other similar instances the breasts were removed and painting was done to mask their removal (see Louvre AF 9593 in Niwinski, op. cit., no. 349). The hands are a modern restoration, and the form of the original hands (usually open for a woman, and shown closed as here for a man) is not known. The research of K. Cooney on the extensive reuse of coffins during the Third Intermediate Period has resulted in a heightened awareness of the frequency of the reuse

of funerary items during this era, exemplified very clearly in the present example (see *The Cost of Death: The Social and Economic Value of Ancient Egyptian Funerary Art in the Ramesside Period*). Cooney has found that about 50 percent of all yellow coffins were reused, while as many as 75 percent of the coffins from the Bab el-Gasus cachette have traces of reuse.

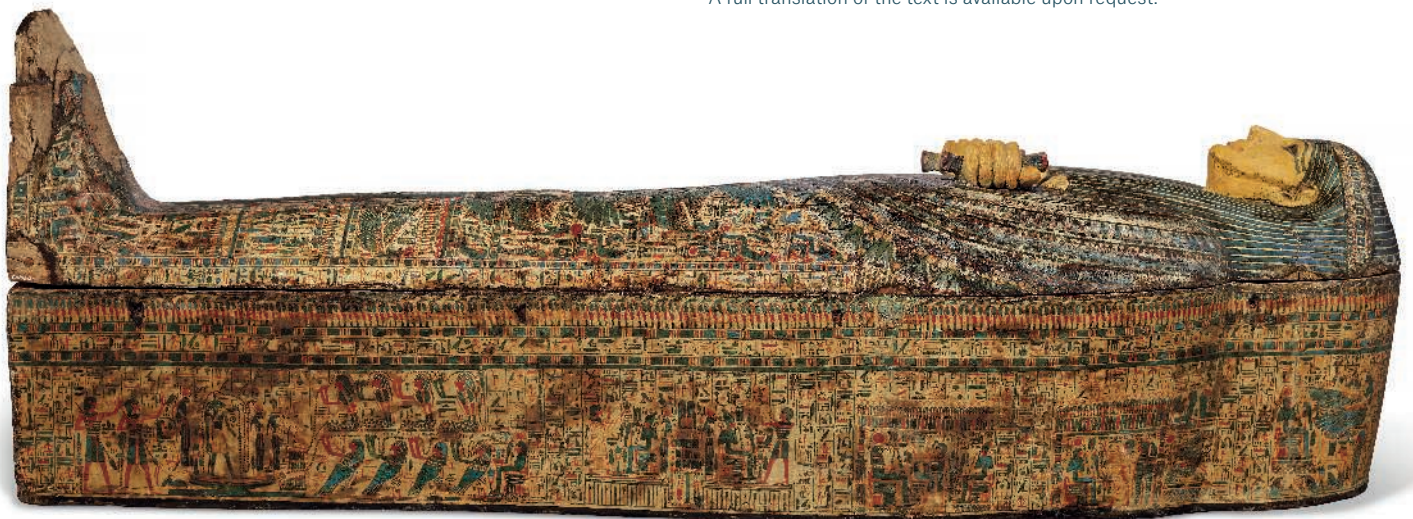
The trough of the coffin is richly decorated in polychrome iconography that combines themes from the Underworld books (the *Amduat* and the *Book of the Earth*) with elements of funerary ritual. Making use of directional symbols, as well as a rich iconography of both the Osirian and solar cycles, the coffin formed a microcosm to protectively envelop the deceased and enable his or her eternal transformation into a divine being. Described by de Araújo Duarte (op. cit.) as the “coffin which best attests the level of intericonicity between elements of the funerary procession with those of the *Amduat*,” this example stands out among those he studied. Scenes of a solar barque being dragged on a sled by various divine beings dominate both the right and left sides of the coffin exterior, and combine elements of the 10th and 12th Hours of the *Amduat*, iconography that is well-known from royal tombs in the Valley of the Kings. An especially interesting scene depicts groups of *ba*-souls (human-headed birds) with arms raised in adoration, as well as human-headed uraeus cobras, all pulling the ropes of the solar boat containing the ram-headed sun god, who is protected by the *mehen*-serpent and accompanied by goddesses Isis, Nephthys and Maat. A mummified and seated baboon deity may be interpreted as a form of the god Osiris at the end of the 12th hour of the night. As on contemporary papyri, the coffins of the late Third Intermediate Period tend to emphasize the last four hours of the journey of the solar bark through the night. These scenes of a boat on a sledge also evoke the funerary procession of the mummy of the deceased to the tomb, implicitly linking the landscape of western Thebes with the divine landscape of the Underworld. The texts inscribed both inside and outside of the coffin trough similarly evince a combination of standard offering formulas and mortuary texts with otherworldly content. Every empty space around figures and blocks of text is filled with emblematic signs or sign groups that serve as protective devices and brief captions, some with enigmatic meaning. The extremely intricate iconography of the exterior of the trough features many well-drawn details of interest- a male figure (possibly the coffin owner) holding an oar; a small figure of a priest playing a double flute; mirror-image groupings of Osiris, Isis, and Maat associated with figures of a divine cow; and symmetrical representations of the “Abydos fetish,” the reliquary of Osiris’ head. The rim of the entire coffin trough is crowned with a frieze of protective uraeus cobras, beneath which a long register of text featuring offering formulas unfolds in either direction from an *ankh* sign at the head, here probably introducing the formulas with a wish of “May he live!” and detailing Pa-di-tu-Amun’s genealogy.

Pa-di-tu-Amun’s descent from a line of men carrying the same title is mentioned repeatedly in the abundant inscriptions on the exterior of the coffin trough, often in association with images of Pa-di-tu-Amun before an enthroned deity. His father is named as Ipui-wer (Ipui the Elder), who also held the title of “Chief of Servants/Weavers of the House of Amun, and the scribe of those who belong to the House of Amun.” The coffin owner’s grandfather is named as “Chief of Servants/Weavers of the House of Amun” Userhet-mose, who might be associated with the owner of a coffin now in Cairo (Inv. 29661) found in the Bab el-Gasus cachette. The genealogy of a family featuring the names Ipui the Elder and Userhet-mose is also detailed on a Dynasty 22-23 block statue in Cairo from the Karnak Cachette and may represent descendants of the same family of priests (acc. no. JE 37365, see K. Jansen-Winkel, “Zu einigen Inschriften der Dritten Zwischenzeit,” *Revue d’Égyptologie* 55, pl. 16).

The interior of the coffin trough is dominated by a large mummiform figure of the god Osiris crowned with the *nemes* headdress and triple *atef* or *hemhem*-crown, standing atop the hieroglyph for gold. The name of “Osiris, Foremost of the West[erners]” graces a cartouche in the location that would correspond to the location of the head of the mummy of the deceased, who is considered to be joined with Osiris. The figure of Osiris is surrounded by figures of the goddess of the West, the vulture goddess Nekhbet, falcon deities, a bearded serpent deity, a figure of Anubis, and shrines possibly representing Upper and Lower Egypt. Below the dominant image of Osiris are standing and kneeling figures of Isis flanking an anthropomorphic form of the *djed*-pillar, symbol of Osiris, holding the “Isis knot” or *tyet* symbol in either hand. Jackal divinities in animal form flank the register below, followed by alternating *djed* and *tyet* symbols of Osiris and Isis, reinforcing the major theme of the coffin’s interior decoration.

Either side of the mummy’s head is decorated on the trough interior with scenes of Pa-di-tu-Amun in the form of a standing mummy before the enthroned god Osiris. On either side of the coffin interior, Pa-di-tu-Amun kneels before a snake deity and Osiris. At the bottom on either side, the mummified Pa-di-tu-Amun stands before jackal-headed Anubis, protector of the cemetery (one figure is labeled as In(p)ut, a female jackal deity). Gender complexity is exemplified throughout the coffin’s text and decoration in various ways, including forms of Isis depicted as a bearded male deity. It is therefore difficult to disentangle the issues of coffin reuse for male and female owners from the issues of gender as they relate to the gender fluidity of ancient Egyptian religious concepts (for example, the inherent nature of female association with the male god Osiris upon death) – these rich complexities enhance rather than detract from the appeal of this coffin set.

A full translation of the text is available upon request.



WORKS SOLD TO BENEFIT THE MOUGINS MUSEUM OF CLASSICAL ART

457

AN EGYPTIAN "BLUE" COSMETIC VESSEL OF BES

LATE PERIOD, CIRCA 664-404 B.C.

3 $\frac{3}{8}$ in. (8.5 cm.) high

\$120,000-180,000

PROVENANCE:

Cardinal Gaspare Carpegna (1625-1714), Rome, acquired by 1698.
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent.
A European Gentleman; *Antiquities*, Christie's, New York, 9 December 1999, lot 399.
Private Collection, New York.
Private Collection, Connecticut.
with Charles Ede, Ltd., London, 2012 (*Egyptian Antiquities*, no. 17).
Acquired by the current owner from the above.

EXHIBITED:

Mougins Museum of Classical Art, 2012-2019 (no. MMoCA.798).

PUBLISHED:

F. Buonarroti, *Osservazioni istoriche sopra alcuni medaglioni antichi all'altezza serenissima di Cosimo III, Granduca di Toscana*, Rome, 1698, p. 310.

Despite his somewhat grotesque appearance, Bes was a benevolent god, associated with the protection of households, children, pregnant women and childbirth. The deity is often represented as a human dwarf/lion hybrid and is depicted frontally with a mask-like head. Although numerous examples appear in the Middle Kingdom, it is not until the New Kingdom and onwards that his popularity as a protective deity became widespread. After the New Kingdom representations of Bes wearing a lion pelt, as in the present example, begin to appear.

Arguably the earliest documented image of Bes in western literature, this upper portion of a finely crafted cosmetic vessel was fashioned in Egyptian blue, a form of frit. First published in 1698 in the form of a woodcut accompanying a catalog by a descendant of Michelangelo Buonarroti of the collection of Cardinal Carpegna, the image of this vessel predates the next known reference to a Bes image by more than a century, and is one of a small number of Egyptian antiquities with a European provenance stretching back to the 17th century. A squared aperture at the crown of the head passes through the upper body, where the piece was apparently already truncated at the time of its first publication. Originally forming part of a cosmetic container representing a squatting or standing figure of the dwarf god, the vessel was carefully ground down at the break, and the mouth, lower lip and extended tongue of Bes appear to have been chiseled down and smoothed at some point in the past, perhaps to accommodate now-missing restoration. The particular manner of representing the stylized features of Bes' eyebrows, eyelids, nose, mouth, and curls of his beard are new in the Saite period, and perhaps reflect the influence of animal depictions in Achaemenid art. The leopard skin worn by Bes in this example may begin to be depicted in Dynasty 25, but J. Romano has shown that it very rarely occurs before Dynasty 26 (*The Bes-Image in Pharaonic Egypt*, PhD. diss. NYU, 1989, p. 740).

A close parallel in faience (Virginia Museum of Fine Arts 93.110) representing the squatting Bes has been called by Romano "one of the five or six finest Bes-images in the world" (see A.K. Capel and G.E. Markoe, eds., *Mistress of the House, Mistress of Heaven. Women in Ancient Egypt*, p. 68) Other faience examples include Brooklyn Museum 34.1191, Leiden A.1114, Turin cat. 648, and Louvre E 10929. Very similar Egyptian blue cosmetic containers depicting Bes are in the Miho Museum, Japan, as well as the Cleveland Museum of Art (1995.13). The Cleveland example features applied red- and yellow-colored frit pastes to accentuate details on the exterior, and contained traces of kohl (galena) on the interior. Most likely the vessel would have been closed with a stopper in the form of the feathered headdress typical of Bes. Some examples of Bes vessels of similar style and date feature pierced fists, possibly intended to hold applicators for a cosmetic or medicinal substance the vessel may have once contained. The association of Bes with childbearing and motherhood suggests that these elaborate vessels may have had magical and ritual functions in addition to their immense decorative appeal.





VARIOUS PROPERTIES

458

**AN EGYPTIAN BRONZE HEAD OF THE GODDESS
WADJET**

LATE PERIOD, 664-332 B.C.

4½ in. (11.4 cm.) long

\$40,000-60,000

PROVENANCE:

Charles Gillot (1853-1903), Paris; thence by descent.
Ancienne Collection Charles Gillot (1853-1903); Christie's,
Paris, 4-5 March 2008, lot 127.

Private Collection, acquired from the above.

Acquired by the current owner from the above, 2018.

A number of leonine deities populated the Egyptian pantheon and without an inscription or attribute, it is difficult to positively identify the goddess. The leonine head here is surmounted by a uraeus, who typically indicates the goddess Wadjet, the protective deity of Lower Egypt (see R.H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, pp. 226-228).

This Wadjet was formerly in the collection of Charles Gillot (1853-1903), a Parisian inventor and collector. Charles's father, Firmin, invented the *gillotage*, a photoengraving technique that allowed for the simultaneous printing of text and images. Charles improved this technology throughout his life while he also amassed an important collection of ancient, Islamic, Japanese and medieval works of art. The majority of Gillot's collection was dispersed at auction in 1904 by the Durand-Ruel gallery with a later sale, 104 years later, conducted by Christie's Paris.



•459

AN EGYPTIAN OBSIDIAN TWO-FINGER AMULET

LATE PERIOD, 664-332 B.C.

2¾ in. (6.9 cm.) high

\$4,000-6,000

PROVENANCE:

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

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

460

AN EGYPTIAN LIMESTONE HEAD FROM A SARCOPHAGUS LID

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

16¾ in. (41.2 cm.) high

\$25,000-35,000

PROVENANCE:

Miriam Colón (1936-2017) and Fred Valle, New York, acquired in Athens, 1970.
Acquired by the current owner from the above, 2019.

PUBLISHED:

"Imagen Es: Miriam Colón y el Teatro Rodante Puertorriqueño," in *Imagen*, July 1990, pp. 48-49.

Sarcophagi of this type were first produced in Dynasty 30 and continued to be used well into the Ptolemaic Period. For a related example in Boston, see no. 139 in S. D'Auria, et al., eds., *Mummies & Magic: The Funerary Arts of Ancient Egypt*.

Miriam Colón was a Puerto Rican-born actress and founder of the El Nuevo Círculo Dramático theater company in New York. Colón acted in dozens of movies and television shows over her nearly seven-decade long career. She may be best remembered as Tony Montana's mother in Brian De Palma's 1983 crime drama *Scarface*, starring alongside Al Pacino. As a recognition of her lifetime commitment to theater and cinema, Colón received the National Medal for the Arts from President Barack Obama in 2014.





461

AN EGYPTIAN LIMESTONE BES

LATE PERIOD, CIRCA 664-404 B.C.

8 $\frac{3}{8}$ in. (18) cm. high

\$25,000-35,000

PROVENANCE:

Private Collection, U.S., acquired by 1968.

Acquired by the current owner from the above, 2015.

EXHIBITED:

New York, The Brooklyn Museum, 1968-2002 (L68.11.38).

PUBLISHED:

J. Romano, *The Bes-Image in Pharaonic Egypt* (PhD. diss. NYU), 1989, vol. 1, p. 195, n. 463; p. 301, fig. 80; pp. 205, 207, 482, 413.

A relatively small number of Late Period limestone statues of Bes are known – J. Romano (op. cit.) in his authoritative study of the Bes-image in ancient Egypt cites only 8 including this example. A large (36 $\frac{1}{8}$ in.) limestone statue of Bes now in the Louvre (acc. no. N 437) dating to Dynasty 30, was found by Auguste Mariette in 1851 in the court of the Serapeum at Saqqara. The cult of Bes was connected to the cult of the sacred Apis bull, and it is not unlikely that this example with its bright white limestone might derive from the Memphite region. This figure displays an especially muscular build with a stylized bear and curls. The type is also known in terracotta.



462

•462

AN EGYPTIAN BASALT HEAD OF A PRIEST

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

4½ in. (11.4 cm.) high

\$7,000-9,000

PROVENANCE:

with Mitsukoshi Department Store, Tokyo, 1979 (*Exhibition of Kokusai Bijutsu*, No. 7, no. 51).

•463

AN EGYPTIAN TERRACOTTA ISIS-APHRODITE

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

11¼ in. (29.8 cm.) high

\$5,000-7,000

PROVENANCE:

Acquired by the current owner, Japan, by 1974.



463

Isis-Aphrodite was a syncretistic goddess that combined the qualities of fertility associated with Aphrodite and the elements of rebirth connected to Isis. This terracotta is closely related to a polychrome example at The Metropolitan Museum of Art, no. 1991.76.

THE COBHAM HALL HADRIAN

WORKS SOLD TO BENEFIT THE MOUGINS MUSEUM OF CLASSICAL ART

A ROMAN MARBLE STATUE OF THE EMPEROR HADRIAN

REIGN 117-138 A.D.

82 in. (208.2 cm.) high

Estimate on Request

PROVENANCE:

Villa Montalto-Negrone-Massimi, Rome.

with Giuseppe Staderini, Rome, 1784.

with Thomas Jenkins, Rome, 1789.

John Bligh, 4th Earl of Darnley (1767-1833), Cobham Hall, Kent, acquired from the above, 1790; thence by descent to his son, Edward Bligh, 5th Earl of Darnley (1795-1835), Cobham Hall, Kent; thence by descent to his son, John Bligh, 6th Earl of Darnley (1827-1896), Cobham Hall, Kent; thence by descent to his son, Edward Bligh, 7th Earl of Darnley (1851-1900), Cobham Hall, Kent; thence by descent to his brother, Ivo Francis Walter Bligh, 8th Earl of Darnley (1859-1927), Cobham Hall, Kent; thence by descent to the Trustees of the 8th Earl of Darnley.

Catalogue of the Valuable Contents: Pictures, Statuary, Furniture & Household Furnishings, Etc. of Cobham Hall Near Rochester, Kent, Which Will be Sold by Auction on the Premises by Order of the Trustees of the 8th Earl of Darnley; Sotheby's, London, 22-23 July 1957, lot 383.

with J. Wilson Raker, New Orleans.

Iberia Bank, New Iberia, Louisiana, acquired from the above, 1961.

Antiquities, Christie's, New York, 9 December 2008, lot 164.

EXHIBITED:

Kent, Cobham Hall, open to public visits circa 1890s-1950s.

New Iberia, Louisiana, Iberia Bank, 1961-2008.

Mougins Museum of Classical Art, 2011-2019 (no. MMoCA.214).

PUBLISHED:

Undated guidebook to Cobham Hall and the Earls of Darnley, dated circa 1940s-1950s.

C.C. Vermeule, "Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain," *AJA* 59, no. 2, 1955, p. 133, pl. 42, fig. 9.

M. Wegner, *Hadrian, Plotina, Marciana, Matidia, Sabina*, Berlin, 1956, pp. 13, 95.

C.C. Vermeule, *Greek and Roman Sculpture in America*, Malibu, 1981, p. 310, no. 266.

M. Wegner, "Verzeichnis der Bildnisse von Hadrian und Sabina," *Boreas* 7, 1984, p. 126.

K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, Band 1, Mainz am Rhein, 1985, pp. 49-51, kat. 49, no. 7.

"Ripley's Believe it or Not," *San Antonio Express-News*, 27 July 2001, p. 79.

M. Tutwiler, "Hadrian's waltz out of New Iberia," *The Independent Weekly*, 6 May 2008.

H. Leleux-Thubron, "Hadrian on the way out," *The Daily Iberian*, 4 May 2008, pp. A1, A10.

H. Leleux-Thubron, "Hadrian could fetch \$1 million," *The Daily Iberian*, 11 May 2008, pp. A1, A10.

J. Zeringue, "Editorial: Statue special to city," *The Daily Iberian*, 6 July 2008.

Minerva 19, no. 6, November/December 2008, n.p. (advertisement).

"The Autumn 2008 Antiquities Sales," *Minerva* 20, no. 2, March/April 2009, pp. 39-41, fig. 11.

I. Bignamini and C. Hornsby, *Digging and Dealing in Eighteenth-Century Rome*, vol. 2, New Haven, 2010, pp. 171-172.

M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 91, 94, fig. 33.

"Birth of a Museum," *Minerva* 22, no. 2, March/April 2011, p. 38, fig. 4.

"Pieces of the Classical Past," *Minerva* 22, no. 3, May/June 2011, p. 51, fig. 2.

"Mougins, un Musée d'Art Classique Pas Comme les Autres," *Egypte Ancienne*, no. 8, July 2011, p. 67.

M. Merrony, ed., *Musée d'Art Classique de Mougins: La Collection Famille Levett*, Mougins, 2012, p. 57. *Ancient Warfare* 6, no. 5, 2013, p. 8 (advertisement).

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

C. Wrathall, "Collectors & Collections," *Christie's Magazine*, January/February 2016, pp. 53, 56.

M.C. Bishop, "Along the wall with Hadrian's cavalry," *Minerva* 28, no. 3, May/June 2017, pp. 8-9, fig. 1.

C. Vout, *Classical Art: A Life History from Antiquity to the Present*, Princeton, 2018, pp. 236-237, fig. 9.10.

Arachne Online Database no. 37276.



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- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

3 YOUR WARRANTIES

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

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol Ψ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

- If, in spite of the terms in paragraphs I(a) to (d) or E2 (i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

authentic: authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

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

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□
Bidding by interested parties

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

◊◆ Third Party Guarantees/Irrevocable bids

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

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

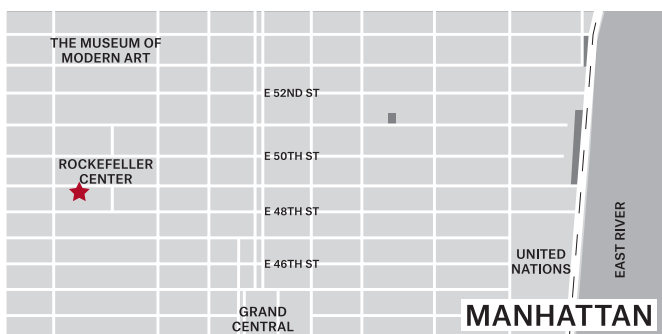
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

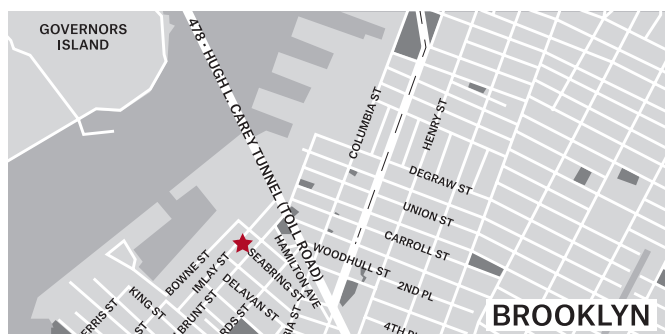
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

ANTIQUITIES

MONDAY 28 OCTOBER 2019
AT 12.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: THEY
SALE NUMBER: 17643



(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

17643

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

08/01/19



AN EGYPTIAN FAIENCE HIPPOPOTAMUS
Middle Kingdom, 12th Dynasty, circa 1976-1793 B.C.
5½in. (15 cm.) long
£400,000-600,000

ANTIQUITIES

London, 4 December 2019

VIEWING

30 November-3 December 2019
8 King Street
London SW1Y 6QT

CONTACT

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

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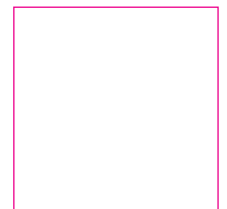
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