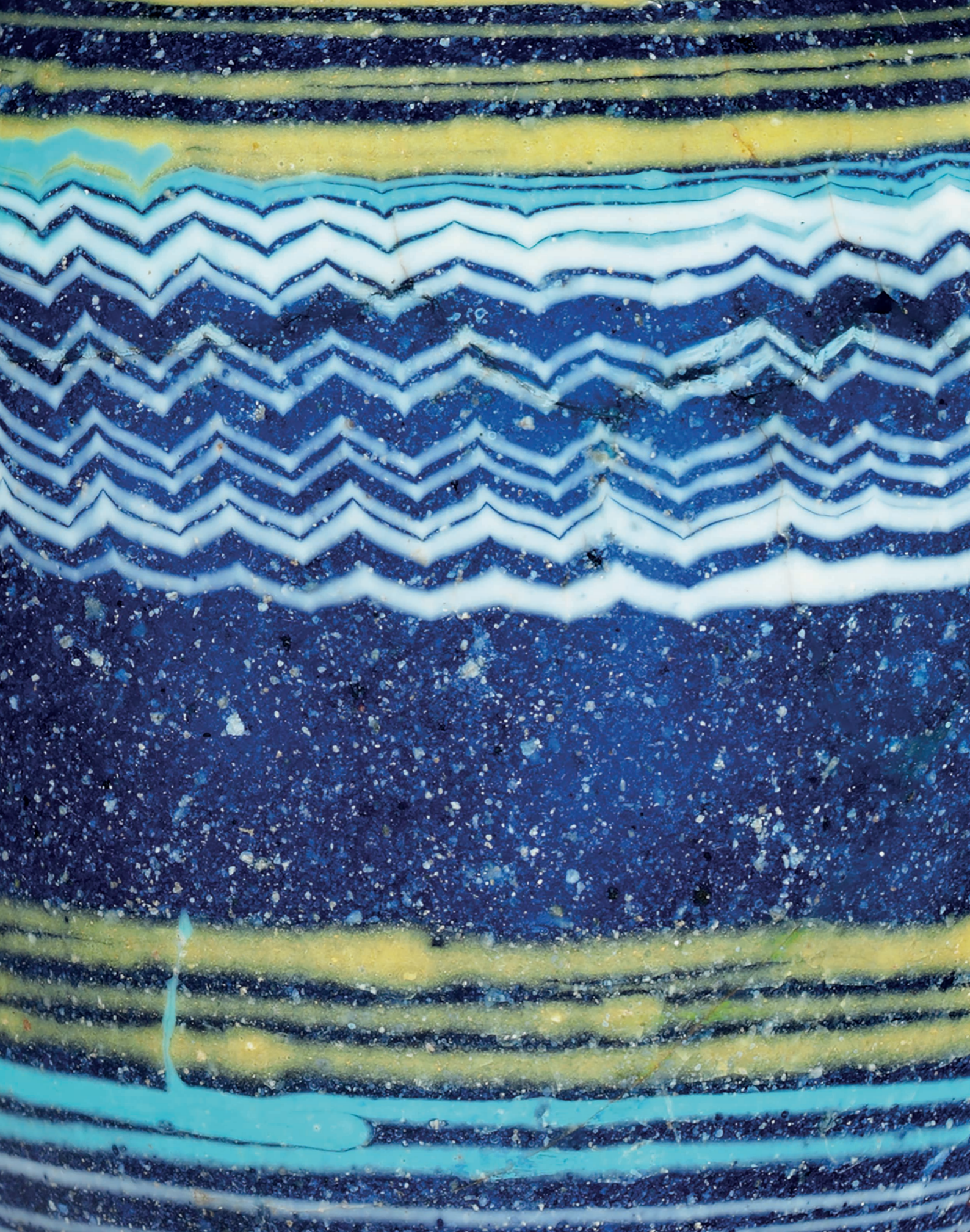




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PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

201

A CARIAN POTTERY DINOS

ATTRIBUTED TO THE BOCHUM PAINTER, CIRCA 550 B.C.

16 in. (40.7 cm.) diameter

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 11 July 1988, lot 153.

Antiquities, Sotheby's, New York, 29 November 1989, lot 47.

Robert Hecht, New York, acquired from the above.

Acquired by the current owner 1989 or later.

PUBLISHED:

R.M. Cook, "A Carian Wild Goat Workshop," *Oxford Journal of Archaeology*, Oxford, 1993, pp. 109-115, no. 4.

The Bochum Painter's workshop was likely located at Mylasa in Caria. His style is inspired by the Wild Goat style of Miletus, with the trefoil oinochoe being the painter's most favored shape (See Cook, *op. cit.*, pp. 109-110).



202

AN ATTIC BLACK-FIGURED HYDRIA

ATTRIBUTED TO THE TYRRHENIAN GROUP,
CIRCA 570-550 B.C.

11¾ in. (29.9 cm.) high

\$20,000-30,000

PROVENANCE:

The Pitt Rivers Museum, Dorset.

Stella Lonsdale Pitt Rivers, Dorset.

Mrs. Stella Pitt Rivers; *Antiquities*, Sotheby's, London, 10 December 1984, lot 290.

with D. Zimmermann, Geneva.

Acquired by the current owner from the above, 1989.

Beazley Archive Database no. 9029861.

The closest parallels for the style of the animals and monsters that populate the friezes on this hydria are found on vases of the Tyrrhenian Group, which frequently have such friezes encircling below the mythological scenes on the shoulders of amphorae (see for example the neck-amphora by the Timiades Painter, no. 56 in J. Boardman, *Athenian Black Figure Vases*). Hydriae of

this unusual rounded-bodied form attributed to the Tyrrhenian Group are comparatively rare, and Beazley notes only two examples decorated only with animals and monsters, as here (*Attic Black-figure Vase-painters*, p. 104, no. 128 and *Paralipomena*, p. 43, plus a third example listed on the Beazley Archive Database no. 9029880).

This vase boasts a colorful ownership history. The Pitt Rivers Museum was founded in 1884 by Lieutenant General Augustus Pitt Rivers, a leading archaeologist and visionary anthropologist. One of Pitt River's grandsons, George Henry Lane-Fox Pitt Rivers (1890-1966) inherited his grandfather's estate including title to some of the museum's collection. He was a strong supporter of the eugenics movement and a vocal Nazi-sympathizer during the Second World War, which led to his incarceration in the Tower of London from 1940-1942. It was there he met Stella Lonsdale, who was imprisoned on suspicion of being a Nazi spy. She eventually became his third wife and inherited his estate when he passed away in 1966.



203

AN ATTIC BLACK-FIGURED SIANA CUP

ATTRIBUTED TO THE TARAS PAINTER, CIRCA 575-550 B.C.

10½ in. (26.7 cm.) diameter, excluding handles

\$15,000-20,000

PROVENANCE:

with Galeria Casa Serodine, Ascona.

Acquired by the current owner from the above, 1991.

Two other Siana cups have been assigned to the Taras Painter, which similarly have four left-facing horsemen on one side of the exterior and three pairs of armed combatants on the other, including one formerly on the art market in New York and one in a Greek private collection (Beazley Archive Database nos. 551 and 7330). The latter, like the present example, features a horseman in the tondo.





204
AN ATTIC BLACK-FIGURED CASSEL CUP
 CIRCA 550-525 B.C.

5 in. (12.7 cm.) diameter, excluding handles

\$7,000-9,000

PROVENANCE:

Acquired by the current owner in 1991 or prior.

204



205
AN ATTIC BLACK-FIGURED BAND-CUP
 CIRCA 540 B.C.

8½ in. (21.6 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
 Acquired by the current owner from the above, 1987.

PUBLISHED:

P. Heesen, *Athenian Little-Master Cups*,
 Amsterdam, 2011, no. 234, n. 1398.

205



206

**AN ATTIC BLACK-FIGURED TREFOIL
OINOCHOE**

ATTRIBUTED TO CLASS OF VATICAN 440,
CIRCA 530 B.C.

9 in. (22.8 cm.) high

\$15,000-20,000

PROVENANCE:

Said to be from Tarquinia.
Collection d'Antiquités, Hôtel Drouot, Paris, 1 May
1903, lot 54, p. 17 and pl. I, II.
Helene Kambli, Basel.
with Herbert A. Cahn, Basel.
Acquired by the current owner from the above, 1991.

EXHIBITED:

Kunsthalle Basel, *Meisterwerke griechischer Kunst*,
18 June-13 September 1960.

PUBLISHED:

J.D. Beazley, *Attic Black-figure Vase-painters*,
Oxford, 1956, p. 422, no. 6.
J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 181, no.
6.
K. Schefold, *Meisterwerke griechischer Kunst*,
Basel, 1960, pp. 156 and 161, no. 145.
E. Laufer, "Kaineus, Studien zur Ikonographie," *RdA*,
Supp.1, Rome, 1985, pl. 6, fig. 11.
E. Laufer, "Kaineus," in *Lexicon Iconographicum*
Mythologiae Classicae, Zurich and Munich, 1990, p.
886, no. 16.
Beazley Archive Database no. 303207.

Depicted on this oinochoe is a centauromachy between the Lapith warrior Kaineus and two centaurs. Kaineus had originally been a woman, who after being seduced by Poseidon appealed to the god to turn her into an invulnerable man, which he agreed to do. As weapons were useless against Kaineus, the centaurs could only pound him into the ground, as shown here. The subject makes its first appearance on a bronze relief from Olympia dating to the 7th century B.C., and then appears again on black- and red-figured vases during the 6th and 5th centuries B.C. (see p. 165 in T. Carpenter, *Art and Myth in Ancient Greece*, and pl. 254 for the bronze relief).



207

AN ATTIC BLACK-FIGURED LIP-CUP

ATTRIBUTED TO THE TLESON PAINTER, CIRCA 6TH CENTURY B.C.

8¼ in. (21 cm.) diameter, excluding handles

\$15,000-20,000

PROVENANCE:

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

Acquired by the current owner in 1996 or prior.

PUBLISHED:

D. von Bothmer, "Five Attic Black-Figured Lip Cups," *American Journal of Archaeology*, vol. 66, 1962, p. 257, n. 39bis.

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 75.

D. von Bothmer, "Review of Fellmann 1988 and 1989," *Gnomon*, vol. 64, 1992, p. 275.

R. Wachter, "Drinking Inscriptions on Little Master Cups: A Catalog," *Kadmos*, vol. 42, 2003, p. 154, no. 53.

P. Heesen, "Drinking Inscriptions on Attic Little Master-Cups: Does Size Matter? A Contribution to the AVI Project," *Museum Helveticum*, vol. 63, 2006, p. 48, no. W53.

P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 199, no. 348; p. 183, n.1123, pl. 99d.

Beazley Archive Database no. 350724.

Corpus of Attic Vase Inscriptions no. 3799.

Each side of the exterior is inscribed with the Greek salutation, reading: "Be happy and drink well," which is inscribed on several other cups by the Tleson Painter. For another lip-cup by the artist with left-facing sphinxes on both sides, see no. 26 in S. J. Schwarz, *Greek Vases in the National Museum of Natural History: Smithsonian Institution, Washington, D.C.*



208
AN ATTIC BLACK-FIGURED NECK-AMPHORA
 CIRCA 520 B.C.

14½ in. (35.8 cm.) high

\$40,000-60,000

PROVENANCE:

with Galleria Casa Serodine, Ascona, 1982.
Antiquities, Sotheby's, London, 11 December 1989, lot 374.

PUBLISHED:

Beazley Archive Database no. 44391.

The nearly spherical body of this neck-amphora is unusual in the Attic repertoire. For an example in the Tampa Museum of Art by the Euphiletos Painter with Dionysos on a donkey accompanied by a satyr see no. 41 in P. Russell, *Ceramics & Society, Making and Marketing Ancient Greek Pottery*. Like the amphora presented here, both sides of the Tampa vase have the same subject. Here Dionysos stands between two satyrs, both with equine legs and heads turned frontally. The god is more richly clothed on one side, where he holds a kantharos, while on the reverse he holds a rhyton.



209

AN ATTIC BLACK-FIGURED LIP-CUP

SIGNED BY TLESON AS POTTER AND
ATTRIBUTED TO THE TLESON PAINTER, CIRCA 540 B.C.

7½ in. (19.4 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

Cecil Torr (1857-1928), U.K.

Antiques, Hôtel Drouot, Paris, 11-12 June 1959, pl. I, no. 50.

Acquired by the current owner prior to 1991.

PUBLISHED:

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 76.

P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 298, no. 318.

Beazley Archive Database no. 350736.

Each side of this cup is inscribed in Greek, reading: "Tleson son of Nearchos made me." Most of the cups signed by Tleson as potter are the work of the Tleson Painter. According to J. Boardman (p. 60, *Athenian Black Figure Vases*), "Tleson is the classic Little Master, no doubt painter and potter, and always naming his father, the painter Nearchos, in his signatures." The tondo of this cup has a cock and a hen facing right, with a flying bird above. Cocks and hens, individually or paired, are frequent on the Tleson Painter's cups, either on the exterior of lip- or band-cups, or in the tondo. For another cup by the Tleson Painter with a cock and

hen in the tondo, see the fragment now in the National Museum, Athens (C. Roebuck, "Pottery from the North Slope of the Acropolis, 1937-1938," in *Hesperia*, vol. 9, no. 2, fig. 30/151).

Cecil Torr was an accomplished classicist, who wrote numerous publications on subjects including the history of Rhodes, ancient ships, Memphis and Mycenae and the passage of the Alps by Hannibal.



209



210

AN ATTIC BLACK-FIGURED BAND-CUP

CIRCA 6TH CENTURY B.C.

8½ in. (21.6 cm.) diameter, excluding handles

\$7,000-9,000

PROVENANCE:

Acquired by the current owner, 2000 or prior.

PUBLISHED:

P. Heesen, *Athenian Little-Master Cups*,

Amsterdam, 2011, p. 122, n. 728; p. 227, n. 1379.

According to Heesen (op. cit., p. 122), "the single speeding quadriga, as depicted [here], probably represents a chariot race, even if a finishing-post or other contestants are not shown."

210



211

AN ATTIC BLACK-FIGURED HYDRIA

ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 525-500 B.C.

18¼ in. (46.3 cm.) high

\$150,000-250,000

PROVENANCE:

Private Collection, Switzerland, prior to 1971.
Acquired by the current owner in 1991 or prior.

PUBLISHED:

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 164, no. 45bis.
Beazley Archive Database no. 351202.

The body of this impressive hydria has an assembly of gods, with Apollo playing a kithara seated at the center. Dionysos stands before him holding a vine, which fills the space around him. Hermes stands behind, a flower in his hand, looking back towards Poseidon seated on a *diphros okladias* (folding stool) and holding a scepter and a fish. A goddess, possibly Amphitrite, is seated between them, holding a flower towards her face, and another, possibly Ariadne, sits at the far right, looking on. The shoulder scene depicts four armed horsemen all facing right, each accompanied by his trusty hound.

The Leagros Group, according to Beazley (*Attic Black-figure Vase-painters*, p. 354) "is a large and important group of black-figured vases contemporary with the red-figure work of the 'Pioneer' painters—Euphronios, Phintias, Euthymides, and their companions and immediate followers—resembling it in character, and produced in the same workshop or workshops."





212
AN ATTIC BLACK-FIGURED NECK-AMPHORA
 GROUP OF LONDON B 145, CIRCA 530 B.C.

14 in. (35.5 cm.) high
 \$50,000-70,000

PROVENANCE:
 Acquired by the current owner 1991 or prior.

A neck-amphora, also attributed to the Group of London B145, now in the British Museum, shares with the present example a Gigantomachy on one side and two combating warriors on the other. On both, a fully-armed Poseidon is leaping out of the chariot, with Athena standing beside the horses with her spear raised. A giant collapses below the rearing horse, his shield raised in a futile attempt to protect himself (see H.B. Walters, *Corpus Vasorum Antiquorum*, London, British Museum 4, pl. 62.1A-B). For another similar Gigantomachy also attributed to this Group, see no. 4 in S.J. Schwarz, *Greek Vases in the National Museum of Natural History: Smithsonian Institution, Washington, D.C.*





213
AN ATTIC BLACK-FIGURED EYE-CUP
 ATTRIBUTED TO THE VIRGINIA PAINTER, CIRCA LATE 6TH CENTURY
 B.C.
 12½ in. (31.8 cm.) diameter, excluding handles
 \$40,000-60,000

PROVENANCE:
 Acquired by the current owner in the 1980s-1990s.

PUBLISHED:
 J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 99.
 Beazley Archive Database no. 340239.

This eye-cup is one of five examples attributed to the Virginia Painter by Beazley. It features a warrior holding a Boeotian shield in the tondo, and a charioteer driven by a quadriga between "female" eyes on each side of the exterior.





214
AN ATTIC BLACK-FIGURED HYDRIA FRAGMENT
 ATTRIBUTED TO THE SWING PAINTER, CIRCA 520 B.C.

14½ in. (36.8 cm.) wide
 \$7,000-9,000

PROVENANCE:
 Acquired by the current owner in 1990 or prior.

Departure scenes were a favorite subject for the Swing Painter and should be interpreted as connected to the *Iliad* (see for example the amphora in The Metropolitan Museum of Art, New York, no. 76 in E. Böhr, *Der Schaukelmaler*). The gesture of the woman caressing the face of the warrior in the chariot is unusual.

The wrestling scene depicted on the shoulder of this fragment is far less common for the painter; only three examples are known. On his Panathenaic amphora in the Getty Villa, he similarly has a dinos between the grappling pair, presumably the prize (see no. 21 in A.J. Clark, *Corpus Vasorum Antiquorum, The J. Paul Getty Museum, Malibu, Fascicule 1*).

215
AN ATTIC BLACK-FIGURED NECK-AMPHORA
 ATTRIBUTED TO THE PAINTER OF MUNICH 1501, CIRCA 520 B.C.

16½ in. (41.2 cm.) high
 \$60,000-90,000

PROVENANCE:
 with N. Koutoulakis (1910-1996), Geneva.
 Acquired by the current owner from the above, 1987.

In Greek mythology, when Perseus cut off Medusa's head the winged horse Pegasus, sired by Poseidon, sprang out. With the help of Athena, the hero Bellerophon would harness the wild horse at the spring of Priene, in Corinth, and in some accounts, he rides Pegasus when he kills the Chimaera. Bellerophon would later attempt to fly up to heaven but Zeus agitated the horse, causing the hero to fall back to earth. Depictions make their first appearances in Greek art during the mid 7th century B.C. on two Proto-Corinthian vases and on Attic black-figured vases in the early 6th century. The winged horse was employed as a decorative device without mythological content, sometimes accompanied by a youth, as here, who need not be Bellerophon but could be. The horse alone might fill the space under a handle or appear as a shield blazon, and while an individual in myth, the horse is frequently multiplied at the whim of the artist (see p. 226 in J.M. Padgett, et al., *The Centaur's Smile, The Human Animal in Early Greek Art*).



215





216
AN ATTIC BLACK-FIGURED PSEUDO PANATHENAIC AMPHORA
 CIRCLE OF THE ANTIMENES PAINTER, CIRCA 500 B.C.
 17¾ in. (45 cm.) high
 \$200,000-300,000

PROVENANCE:
 with N. Koutoulakis (1910-1996), Geneva.
 Acquired by the current owner from the above, 1982.

The most important festival celebrated in ancient Athens was the Panathenaia, which honored the city's patron deity, Athena Polias. Every fourth year was the Great Panathenaic festival, which included musical and athletic competitions. The victors were awarded huge prize amphorae containing one *metrates* (over ten gallons) of oil from the goddess' sacred grove. The obverse of these pottery jars always depicts the goddess between columns, usually surmounted by cocks. The reverse depicts the event for which the vase served as the prize.



Smaller scale vases of Panathenaic shape and decoration, similar to the example presented here, must have served a different function than the larger prize amphorae. According to J. Neils, ("Panathenaic Amphorae: Their Meaning, Makers and Markets," in *Goddess and Polis, The Panathenaic Festival in Ancient Athens*, p.44) these small-scale imitations had a capacity of approximately half that of the prize amphorae. "It has been suggested that these are either wine jars for a victory celebration or commemorative vases which functioned as souvenirs for competitors at the Panathenaia." Further,

"an alternative explanation is that these jars were made as export containers for the excess olive oil from the sacred trees of Athena, known as the Moriai."

Depicted on the reverse of the vase presented here is a diskobolos who holds a discus before him in both hands. A fellow athlete stands before him looking back, while draped trainers look on from either side, each holding a staff. For a related scene on a Panathenaic amphora by the Eucharides Painter, now in the Antikenmuseum, Basel, see p. 163, no. 92 in E. Dozio, et al., *Gli atleti di Zeus, Lo sport nell'antichità*.



217
AN ATTIC RED-FIGURED KYLIX
 ATTRIBUTED TO THE COARSER WING,
 CIRCA 500 B.C.

12 $\frac{1}{2}$ in. (32.1 cm.) diameter, excluding handles
 \$8,000-12,000

PROVENANCE:
 with Herbert A. Cahn, Basel.
 Acquired by the current owner from the above,
 1991.

The tondo of this cup presents a crouching satyr. Far more interesting are the partially preserved scenes on the exterior. One side depicts a maenad holding a thyrsos and a snake at the the head of a procession, including a quadriga presumably with Dionysos in the chariot. Beside the horses is a bearded draped figure, most likely a satyr, playing a kithara. For a similar scene see the cup by Oltos, Beazley Archive Database no. 200502. The other side shows several scenes from the Trojan War, including the Reclamation of Helen by Menelaos and Ajax carrying Achilles. These events are widely separated in time and not typically combined by Attic red-figure vase-painters.



218
AN ATTIC RED-FIGURED AMPHORA OF PANATHENAIC
SHAPE

ATTRIBUTED TO THE FLYING ANGEL PAINTER,
 CIRCA 480 B.C.

16¾ in. (42.5 cm.) high

\$30,000-50,000

PROVENANCE:

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

Acquired by the current owner from the above, 1988.

One side of this amphora depicts a youthful participant in the *hoplitodromos*, a race in armor, including a shield and helmet and sometimes greaves. According to D.G. Kyle (pp. 88-89 in "The Panathenaic Games: Sacred and Civic Athletes," in J. Neils, et al., *Goddess and Polis, The Panathenaic Festival in Ancient Athens*), the race was first introduced at Olympia in 520 B.C. and at Delphi in 498 B.C. It first appears on Panathenaic prize amphorae of circa 520 B.C. The reverse shows a judge, recognizable by the forked stick he holds.







219

AN ATTIC RED-FIGURED AMPHORA, TYPE C

ATTRIBUTED TO THE FLYING ANGEL PAINTER, CIRCA 480 B.C.

17¾ in. (45 cm.) high

\$150,000-250,000

PROVENANCE:

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

Acquired by the current owner from the above, 1988.

The Flying Angel Painter takes his name from another Type C amphora in the Museum of Fine Arts, Boston, one side of which depicts a satyr holding his child on his shoulders with arms spread, in "flying angel" pose.

According to J.M. Padgett ("The Workshop of the Syleus Sequence: Wider Circle," in J.H. Oakley, W.D.E. Coulson and O. Palagia, *Athenian Potters and Painters. The Conference Proceedings*, 1997, p. 216), amphorae of Type C shape have a long history in black-figure, but the shape was never popular, and there are very few red-figured examples. Most are decorated, as here, with a single unframed figure on each side. Only about 25 red-figured examples are known, and nearly half of them are by the Flying Angel Painter. Here we see on one side a youth, nude but for boots and a mantle over his shoulders, walking to the right while playing a lyre, and on the other, a youth shown in twisted back view moving to the right, looking back, with a chlamys draped over his left arm.



220
AN ATTIC RED-FIGURED COLUMN-KRATER
CIRCA 470-460 B.C.
17½ in. (43.5 cm.) high
\$40,000-60,000

PROVENANCE:
Antiquities, Christie's, London, 17-18 November 1977, lot 296.
Antiquities, Christie's, London, 31 May 1979, lot 316.
Antiquities, Christie's, London, 20 May 1981, lot 285.
with *Ars Antiqua*, Geneva.
Acquired by the current owner from the above, 1982.



221
AN ATTIC RED-FIGURED KYLIX
 CIRCA 480 B.C.

12 in. (30.5 cm.) diameter, excluding handles
 \$5,000-7,000

PROVENANCE:

Antiquities, Sotheby's, London, 14 December 1987,
 lot 233.
Antiquities, Sotheby's, London, 8 July 1991, lot 366.

221



222
AN ATTIC RED-FIGURED KYLIX
 ATTRIBUTED TO THE
 ANTIPHON PAINTER,
 CIRCA 500-475 B.C.

9 1/4 in. (24.8 cm.) diameter,
 excluding handles
 \$12,000-18,000

PROVENANCE:

Acquired by the current owner in
 1991 or prior.

The tondo of this kylix features a young cavalry-man in Thracian garb, including *embades* (boots), a *zeira* (fox-skin cape), and an *alopekis* (cap), with a horse' hindquarters to his right. Above him is a Greek inscription reading *HO PAIS KALOS*, meaning "the boy is beautiful." Youths were typical subjects of the Antiphon painter who normally depicted scenes from military or daily life as opposed to mythology.

222



223
AN ATTIC RED-FIGURED COLUMN-KRATER
 CIRCA 470 B.C.
 10½ in. (26.7 cm.) high
 \$15,000-20,000

PROVENANCE:
 with Münzen und Medaillen, Basel, (*Sonderliste N*, May 1971, no. 6).
 with Charles Ede, London (*Pottery from Athens*, 1974, no. 14).
 Richard Hattat (1910-1992), New Milton, U.K.
 Richard Hattat, Esq.; *Antiquities*, Sotheby's, London, 10-11 December 1984, lot 46.

EXHIBITED:
 Oxford, The Ashmolean Museum, *The Richard Hattat Collection*, November-December 1982.

PUBLISHED:
 Beazley Archive Database no. 10456.

224 No Lot



225

A LUCANIAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE PISTICCI PAINTER, CIRCA 430-410 B.C.

11¼ in. (28.5 cm.) high

\$25,000-35,000

PROVENANCE:

Antiquities, Parke-Bernet, New York, 24-25 April 1970, lot 270.
Auktion XXII, Galerie am Neumarkt, Zurich, 16 April 1971, pl. 18, no. 133.
Antiquities, Sotheby's, London, 11 December 1989, lot 144.
Antiquities, Sotheby's, New York, 12-13 December 1991, lot 126A.

PUBLISHED:

A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily: Second Supplement*, London, 1973, p. 155, no. 71A, pl. 29.2.
 A.D. Trendall, *The Red-Figured Vases of South Italy and Sicily: A Handbook*, London, 1989, no. 7.

As Trendall informs (*The Red-Figured Vases of South Italy and Sicily: A Handbook*, p. 18), the earliest South Italian workshop for the production of red-figured vases is that of the Pisticci Painter. It is thought that the workshop was located at Metaponto in Lucania (modern Basilicata). His modern name was inspired by the town of Pisticci near Metaponto, the find-spot of several of his vases. His early work is extremely close to that of his Athenian contemporaries, primarily the followers of Polygnotos. The painter's favorite shape was the bell-krater, and the subject of many are associated with Dionysos and his followers, as seen on the vase presented here, where two balding satyrs are shown at an altar beside an ithyphallic herm.



226

226

AN APULIAN RED-FIGURED FISH-PLATE
ATTRIBUTED TO THE BINNINGEN PAINTER,
CIRCA 350-325 B.C.

10¾ in. (27.3 cm.) diameter

\$10,000-15,000

PROVENANCE:

Private Collection, Cologne.

A European Private Collector; *Antiquities*,
Sotheby's, London, 11 July 1988, lot 363.

with Fritz Bürki, Zurich.

Acquired by the current owner from the above,
1992.

PUBLISHED:

I. McPhee and A.D. Trendall, *Greek Red-figured
Fish-plates*, Basel, 1987, p. 121, no. IVA/38, pl. 45d.



227

227

AN APULIAN RED-FIGURED FISH-PLATE
ATTRIBUTED TO THE GRASSHOPPER
PAINTER, CIRCA 340-320 B.C.

8½ in. (21.6 cm.) diameter

\$8,000-12,000

PROVENANCE:

with Münzen und Medaillen, Basel, no. A 8063.

Antiquities, Sotheby's, New York, 29 November
1989, lot 124.

PUBLISHED:

I. McPhee and A.D. Trendall, *Greek Red-figured
Fish-plates*, Basel, 1987, p. 145, no. IVB/118a.

228

AN APULIAN RED-FIGURED FISH-PLATE

ATTRIBUTED TO WAVY GILLS GROUP,
CIRCA 340-320 B.C.

7½ in. (18 cm.) diameter

\$7,000-9,000

PROVENANCE:

with Galerie Arete, Zurich, 1976 (*Liste II*, p. 12).
Acquired by the current owner, circa 1987.

PUBLISHED:

I. McPhee and A.D. Trendall, *Greek Red-figured
Fish-plates*, Basel, 1987, p. 73, no. IIA/50.



228

229

AN APULIAN RED-FIGURED FISH-PLATE

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

8 in. (20.3 cm.) diameter

\$5,000-7,000

PROVENANCE:

with Galerie Arete, Zurich.
Acquired by the current owner from the above,
1988.

PUBLISHED:

I. McPhee and A.D. Trendall, *Greek Red-figured
Fish-plates*, Basel, 1987, p. 141, no. IVB/64, pl. 60a.



229



230

230
AN APULIAN RED-FIGURED SPOUTED
SITULA

ATTRIBUTED TO THE PAINTER OF THE
MACINAGROSSA STAND, CIRCA 340-320 B.C.

10½ in. (26.7 cm.) high

\$10,000-15,000

PROVENANCE:

with Galerie Günter Puhze, Freiberg (*Kunst der Antike*, Kat. 7, 1987, no. 217).

Antiquities, Sotheby's, London, 10 July 1990, lot 517.

with Royal-Athena Galleries, New York, acquired from the above (*One Thousand Years of Ancient Greek Vases*, no. 122).

Antiquities, Sotheby's, London, 10-11 December 1992, lot 281.

PUBLISHED:

A.D. Trendall, "Two South Italian Red-figure Vases in a Private Collection in Sorengo," *Numismatica e antichità classiche: Quaderni Ticinesi*, vol. XIX, 1990, pp. 119-120, n. 7.

A.D. Trendall and A. Cambitoglou, *Second Supplement to The Red-figured Vases of Apulia*, Part II, London, 1992, p. 315, no. 529.



231

231
A GREEK POTTERY LIDDED PYXIS
CIRCA 3RD CENTURY B.C.

9¾ in. (24.8 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, Germany.

A German Private Collector; *Antiquities*, Sotheby's, London, 10-11 December 1992, lot 534.

For a similar example now in the Archaeological Museum in Veroia, see fig. 19, p. 133 in B.

Barr-Sharrar, "Macedonian Metal Vases" in B. Barr-Sharrar and E.N. Borza, eds., *Studies in the History of Art, Vol. 10, Macedonia and Greece in Late Classical and Early Hellenistic Times*.

PROPERTY FROM A MARYLAND PRIVATE COLLECTION

232

**A CYPRIOT LIMESTONE HEAD OF A MALE
VOTARY**

CIRCA EARLY 6TH CENTURY B.C.

16¾ in. (42.5 cm.) high

\$25,000-35,000

PROVENANCE:

Said to be from the Temple at Golgoi.
Luigi Palma di Cesnola (1832-1904), first director
of The Metropolitan Museum of Art, New York,
1868-1873.
The Metropolitan Museum of Art, New York.
Art Market, Maryland.
Acquired by the current owner from the above,
2016.

PUBLISHED:

The Metropolitan Museum of Art, *Hand-Book no. 3*,
The Stone Sculptures of the Cesnola Antiquities in
Halls 5 and 3, New York, 1904, no. 1430.

According to V. Karageorghis, "Bearded human figures wearing conical headdresses, made in both limestone and terracotta, have a long history in Cypriot sculpture, dating from the end of the seventh to the fifth century B.C. These sculptures represent priests or dignitaries, though ordinary people wore the same headdress" (*Ancient Art from Cyprus, The Cesnola Collection in The Metropolitan Museum of Art*, p. 106).





233

VARIOUS PROPERTIES

233

A GREEK BRONZE STANDARD WITH RAM FINIAL

MAGNA GRAECIA, CLASSICAL PERIOD, CIRCA 500-480 B.C.

7 in. (17.8 cm.) high

\$15,000-20,000

PROVENANCE:

Leo Mildenberg (1913-2001), Zurich, acquired prior to 1981.
A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals;
 Christie's, London, 26-27 October 2004, lot 42.
 with Phoenix Ancient Art, Geneva (*Number 1*, 2005, cover and no. 71).

PUBLISHED:

A.P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collections*,
 Cleveland, 1981, pp. 128-129, no. 108.

The ram, a common sacrificial animal, is often associated with Hermes, patron deity of shepherds, travelers and tradesmen. The *kerykeion*, carried by Hermes, frequently has rams' head terminals. While the present example is Greek from Southern Italy, it finds a close parallel carried by the shepherd Paris, son of Priam, on a painted funerary plaque found in an Etruscan tomb at Caere and now in the British Museum (Accession no. 1889.0410.1-5).



234

234

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY

CIRCA EARLY TO MID 5TH CENTURY B.C.

3¾ in. (9.5 cm.) high

\$10,000-15,000

PROVENANCE:

Luigi Palma di Cesnola (1832-1904), first director of The Metropolitan Museum of Art, New York, 1868-1873.
 The Metropolitan Museum of Art, New York, 1873-1928.
Cypriote & Classical Antiquities, Duplicates of the Cesnola & Other Collections, Sold by Order of the Trustees of The Metropolitan Museum of Art; The Anderson Galleries, New York, 31 March 1928, lot 719.
 with Kouchakji Frères, New York, acquired from the above.
 Art Market, London.
 Art Market, Germany.
 Acquired by the current owner from the above, 2015.

The use of a foliate wreath around the head of male votary figures as seen here first appeared in Cypriot art in the second half of the sixth century B.C. and continued to be a dominant feature in Cypriot sculpture until the end of the Hellenistic period. A. Hermay and J. Mertens (p. 84, *The Cesnola Collection of Cypriot Art*) discuss how the appearance of the wreath at this time was both a "new way of expressing the piety of figures and their participation in cult activities" as well as "a reference to Aegean Greek models."



235

A GREEK ELECTRUM FINGER RING

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

$\frac{5}{8}$ in. (1.6 cm.) diameter; ring size 7

\$60,000-90,000

PROVENANCE:

Toufik Arakji, London, 1985.

Acquired by the current owner in Neuchâtel, Switzerland, 1998.

The gently ovoid shape of this bezel is typical of the 4th century B.C. and can be described as a transitional between Archaic and Hellenistic types. Earlier archaic rings typically had slimmer leaf-shaped bezels while the Hellenistic period preferred a fully rounded shape (see J. Boardman, *Greek Gems and Finger Rings*, p. 212). The bezel is engraved with a hunting scene, with a male rider atop a galloping horse and a charging boar below.



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

236

A GREEK BRONZE PSEUDO-CORINTHIAN HELMET

MAGNA GRAECIA, CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.

8½ in. (21.6 cm.) high

\$20,000-30,000

PROVENANCE:

Antiquities, Sotheby Parke Bernet, London, 9-10 July 1984, lot 231.

Axel Guttman, Berlin, acquired from the above.

The Axel Guttman Collection of Ancient Arms and Armour, Part 2; Christie's, London, 28 April 2004, lot 106.

with Royal-Athena Galleries, New York.

Acquired by the current owner from the above, 2009.

PUBLISHED:

A. Bottini et al., *Antike Helme*, Mainz, 1988, p. 136, Typ D, no. 5.

The pseudo-Corinthian helmet type developed in Italy during the 6th-5th century B.C. at the time when its mainland Hellenic cousin, the Corinthian helmet, became extinct in Greece. Function was the main difference of these two helmets, as the Italian product became more decorative rather than protective. It was worn on top of the head rather than over the face, secured with a chin strap, with the front portion serving as a visor (see p. 108 in A. Bottini, et al., *Antike Helme*).

Of particular note for this helmet is the elegant raised brow and incised details, including hatching around the eye holes and the phantom nose-guard as well as the confronting boars on the cheek-plates.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

237

A GREEK BRONZE CHALCIDIAN HELMET

CLASSICAL PERIOD, CIRCA 5TH-4TH CENTURY B.C.

8 in. (20.3 cm.) high

\$20,000-30,000

PROVENANCE:

Antiquities, Sotheby's, London, 8 July 1991, lot 361.



PROPERTY FROM A FLORIDA PRIVATE COLLECTION

238

AN EASTERN MEDITERRANEAN CORE-FORMED BLUE, YELLOW, TURQUOISE AND WHITE GLASS OINOCHOE

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

4¼ in. (10.8 cm.) high

\$50,000-70,000

PROVENANCE:

with Gawain McKinley, London.

Acquired by the current owner from the above, 1985.

EXHIBITED:

Cleveland, The Cleveland Museum of Art, 1985-2017 (TR 17113/3).

Core-formed glass vessels such as the present example were produced in order to hold scented oils, unguents, perfumes and cosmetics. Their forms were often derived from established shapes of pottery and metal ware, as is the case with this oinochoe. The present example belongs to what D.F. Grose calls Oinochoe Forms II, which represent "the first flowering of glassmaking in the Hellenistic era (*The Toledo Museum of Art, Early Ancient Glass*, p. 115). For a related example see no. 149, p. 162, op. cit.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

239

A BOEOTIAN TERRACOTTA MALE FIGURE

CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.

8 in. (20.3 cm.) high

\$2,000-3,000

PROVENANCE:

with Mathias Komor (1909-1984), New York (L762).

William S. Paley (1901-1990), New York.

The Estate of William S. Paley; *Antiquities*, Sotheby's, New York, 12-13 December 1991, lot 258.

William S. Paley was the founder of CBS and one of the most renowned media moguls of the 20th century, whose patronage launched the careers of the likes of Lucille Ball and Edward Murrow. An avid art collector, particularly in the field of modern art, Paley served as the president of the Museum of Modern Art from 1962-1985.

For a near-identical example see no. 822, pl. 112 in R.A. Higgins, *Catalogue of the terracottas in the Department of Greek and Roman Antiquities*, British Museum.



239

VARIOUS PROPERTIES

240

A GREEK BRONZE MULE FULCRUM TERMINAL

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

4 7/8 in. (12.4 cm.) high

\$6,000-8,000

PROVENANCE:

Antiquities, Sotheby's, London, 6 July 1995, lot 106.

Kline (couches) were often adorned with horse and mule heads such as the present example, who wear garlands of ivy and berries. The ivy fittingly alludes to Bacchic rituals, as wine would typically be drunk while reclining on a *kline* during a *symposia*.



240



241

241
A MYCENAEAN PAINTED POTTERY PIRIFORM JAR
 CIRCA 14TH CENTURY B.C.

10½ in. (26.3 cm.) high
 \$7,000-9,000

PROVENANCE:
The 1st International Art Fair, Japan, 1973, lot 19.
 Private Collection, Japan, 1973-2016.

242
A LACONIAN POTTERY COLUMN-KRATER
 CIRCA 6TH-5TH CENTURY B.C.

12½ in. (32 cm.) high
 \$25,000-35,000

PROVENANCE:
 Dolly Bright Silliman (1914-2013), Los Angeles, acquired prior to 1980.
Antiquities, Bonhams, London, 30 September 2015, lot 33.

For a similar but more elaborately painted Laconian volute-krater, attributed to the Arkesilas Painter, now in the Museo Regionale, Syracuse, see pl. 23, no. 122 in C.M. Stibbe, *Lakonische Vasenmaler des sechsten Jahrhunderts v. Chr.*, Supplement, Mainz, 2004. While the shape and the subsidiary ornament are nearly-identical, the example in Syracuse additionally has a black-figured hunt scene on one side, a combat on the other.



242



243
A CORINTHIAN BLACK-FIGURED COLUMN-KRATER
LATE CORINTHIAN, CIRCA 575-550 B.C.
11½ in. (29.2 cm.) high
\$30,000-50,000

PROVENANCE:
with N. Koutoulakis (1910-1996), acquired in Paris between 1960-1970; thence by descent.
Acquired by the current owner from the above, 2008.



244

THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

244

AN ATTIC WHITE-GROUND LEKYTHOS

CIRCA MID 5TH CENTURY B.C.

6½ in. (16.5 cm.) high

\$7,000-9,000

PROVENANCE:

Dr. Jean Lauffenberger, Geneva.

The Late Dr. Jean Lauffenberger; *Antiquities*, Sotheby's, London, 14 December 1987, lot 209.

with Royal-Athena Galleries, New York.

Acquired by the current owner from the above, 2012.

In addition to her characteristic helmet, this goddess is identifiable as the virgin Athena by her distinctive hairstyle. According to J. Neils, "long hair tied back with their ends wrapped in a bag-like cloth is typical of young females and virgin goddesses, Artemis and Athena ("Athens in the Time of the Berlin Painter," in J.M. Padgett, ed., *The Berlin Painter and his World, Athenian Vase Painting in the 5th Century B.C.* p. 7).

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

245

A CAMPANIAN RED-FIGURED LEKANIS

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

7½ in. (18.1 cm.) diameter, excluding handles

\$4,000-6,000

PROVENANCE:

European Furniture and Decorative Arts in Los Angeles, Including Antiquities, Butterfield & Butterfield, Los Angeles, 8-9 June 1992, lot 1082.



245



246

246

AN PAESTAN RED-FIGURED HYDRIA

ATTRIBUTED TO THE PAINTER OF WÜRZBURG H 5739,
CIRCA 350-330 B.C.

17½ in. (43.5 cm.) high

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, New York, 24 November 1986, lot 75.

PUBLISHED:

A.D. Trendall, *Red-Figured Vases of Paestum*, London, 1987, 87a.



247

OTHER PROPERTIES

247

AN APULIAN RED-FIGURED PELIKE

ASSOCIATED WITH THE DARIUS PAINTER, CIRCA 340-320 B.C.

13¾ in. (34.1 cm.) high

\$7,000-9,000

PROVENANCE:

Dr. M.A. Telson, Orange County, California, 1991 or prior.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-figured Vases of Apulia, Part I*, London, 1991, no. 18/209e.



248
AN APULIAN RED-FIGURED VOLUTE-KRATER
 NEAR TO THE UNDERWORLD PAINTER
 AND THE PERRONE-PHRIXOS GROUP,
 CIRCA 4TH CENTURY B.C.

36 in. (91.4 cm.) high
 \$150,000-250,000

PROVENANCE:

Dr. R. Levy, Neuchâtel, 1950.
 Art Market, Neuchâtel, acquired from the above,
 1989.
 Acquired by the current owner from the above,
 2013.

This impressive volute-krater presents one of the most complete versions of the myth of Phrixos and Helle in all of Greek vase-painting. Phrixos and Helle were the twin children of Athamas of Thebes and Nephele, a cloud goddess. Athamas' second wife, Ino, daughter of Cadmus, was jealous of her step-children and plotted to have them killed. Ino caused a famine by roasting the seed supply, which meant once planted, the crops failed to grow. The Oracle at Delphi was consulted, and Ino convinced the returning messengers to proclaim that the sacrifice of Phrixos and Helle was demanded. At the moment Athamas was about to kill his own children, their birth mother saved them by sending a ram with a golden fleece, a gift to her from Hermes, upon which they flew away to safety. Unfortunately Helle later fell and drowned in the sea below, which has ever since been called the Hellespont in her honor. Phrixos continued on to Colchis, where he was received by the local king, Aeëtes, who gave him his daughter as his wife. Phrixos sacrificed the ram to Zeus and gave the Golden Fleece to his father-in-law, who hung it in a grove sacred to Ares. It was the very same Golden Fleece that Jason would later be tasked in securing.

The moment depicted on this vase is when Helle slips from the ram, her brother vainly attempting to retain her in his grasp, with Poseidon looking on coolly from the right. The seas below are symbolized by small fish surrounding Nereids, two each riding a ketos, with a third in the center, perhaps Thetis, riding a hippocamp and crowned by Eros. Phrixos, sometimes with Helle, riding on the ram appears relatively frequently on Attic vases. Another volute-krater by the Darius Painter now in Berlin (see pl. XXXV, 4 in A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-figured Vases of Apulia*) also depicts the legend of Phrixos and Helle, but on the Berlin krater it is slightly earlier in the story, right when Athamas stands with his sword raised at the ready to sacrifice his son.



249

AN APULIAN RED-FIGURED SQUAT LEKYTHOS

ATTRIBUTED TO THE WATERSPOUT GROUP, CIRCA 340-320 B.C.

9 $\frac{1}{2}$ in. (22.8 cm.) high

\$5,000-7,000

PROVENANCE:

Otto Bantel, Stuttgart, acquired in the 1970s.
with Galerie Günter Puhze, Freiburg, 1977 (*Kunst der Antike*, vol. 1, no. 155).
Private Collection, Germany, acquired from the above, 2015.

Acquired by the current owner from the above, 2016.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, Vol. I, Oxford, 1978, p. 292, no. 49a.



249



250

250

A CANOSAN POTTERY VOLUTE-KRATER

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

23 $\frac{1}{2}$ in. (60 cm.) high

\$12,000-18,000

PROVENANCE:

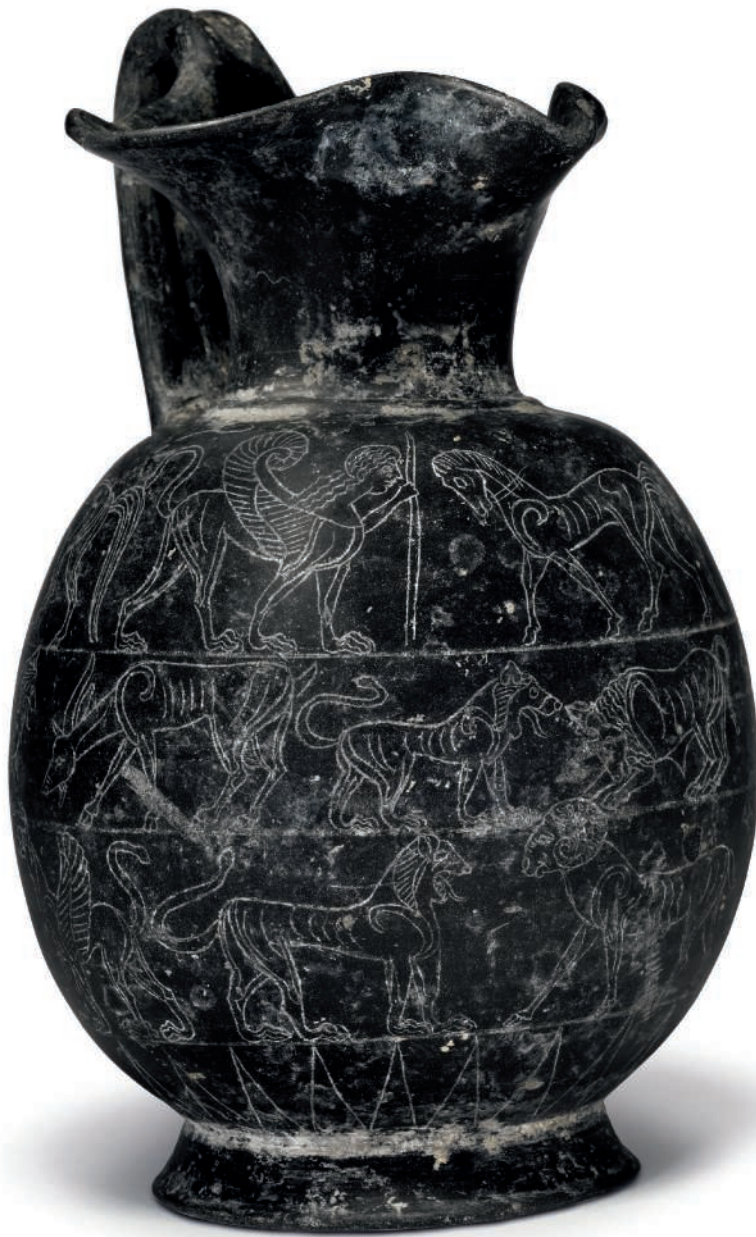
Art Market, New York.
Antiquities, Christie's, New York, 2 June 1995, lot 92.
Private Collection, New York.



251
A SARDINIAN BRONZE WORSHIPER
CIRCA 8TH CENTURY B.C.
5¼ in. (13.3 cm.) high
\$50,000-70,000

PROVENANCE:
Professor A.G., Lausanne, acquired in the 1950s.
Acquired by the current owner in Switzerland, 1998.

Sardinian bronze votives are often depicted wearing wide billowing capes as seen in the present example. For a worshiper holding a similar offering tray, see no. 116 in J. Thimme, *Kunst und Kultur Sardiniens vom Neolithikum bis zum Ende der Nuraghenzeit*.



252
AN ETRUSCAN BUCCHERO SOTILE TREFOIL
OINOCHOE
 CIRCA END OF THE 7TH CENTURY B.C.
 9½ in. (24.1 cm.) high
 \$15,000-20,000

PROVENANCE:
 Dr. A. L., Neuchâtel.
 Acquired by the current owner from the above, 1997.

As R. Wallace explains (p. 212 in J.M. Padgett et al., *The Centaur's Smile, The Human Animal in Early Greek Art*), bucchero is "the quintessential Etruscan ceramic fabric distinguished by its black color and burnished surface...first appear[ing] at Cerveteri, in southern Etruria, in the second quarter of the seventh century B.C., having developed from the impasto fabric of the preceding two centuries."

The decoration on this trefoil oinochoe is of especially fine quality, with three tiers of animal friezes incised into the burnished surface. The top tier depicts a horse between two sphinxes each holding a staff in an additional human hand and a gorgon head flanked by horses below the handle; the middle includes a continuous frieze of lions and deer; and the bottom shows lions, rams and griffins. This vase was created during the height of the Orientalizing period in Etruria, which is visible in the adoption of the animal motif from the Near Eastern models. However, this composition, specifically the combination and rendering of the griffin, goats, sphinxes, horses and lions, is unique to the Etruscan style, which is similar to Corinthian and East Greek vase-painting of the period (op. cit., p. 212). For a bucchero kantharos with similar motifs, see no. 41 in op. cit.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

253

A PAIR OF ETRUSCAN BRONZE STAMNOS HANDLES

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

Each: 6 in. (15.2 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Joseph Ternbach (1898-1982), New York.
The Joseph Ternbach Collection; *Antiquities*,
Sotheby's, New York, 24-25 November 1987, lot 137.
The Joseph Ternbach Collection; *Antiquities*,
Sotheby's, New York, 2 December 1988, lot 265.

EXHIBITED:

The Israel Museum, *The Joseph Ternbach Collection*, 1981.

PUBLISHED:

R. Merhav, et al., *A Glimpse into the Past: The Joseph Ternbach Collection*, Jerusalem, 1981, no. 149.



253

254

AN ETRUSCAN BRONZE STAMNOS

CIRCA 430-400 B.C.

14 in. (35.5 cm.) high

\$30,000-50,000

PROVENANCE:

The Thétis Foundation, Geneva.
The Thétis Foundation; *Antiquities*, Sotheby's,
London, 23 May 1991, lot 60.
with Herbert A. Cahn, Basel.
Acquired by the current owner from the above, 1991.

EXHIBITED:

Geneva, Musée d'art et d'histoire, *Collection de la Fondation Thétis*, 1987.

PUBLISHED:

J.L. Zimmermann, *Collection de la Fondation Thétis*,
Geneva, 1987, p. 68, no. 124.



254



PROPERTY FROM A SWISS PRIVATE COLLECTION

255

AN ETRUSCAN BRONZE NUDE MALE YOUTH

CIRCA MID 5TH CENTURY B.C.

5 $\frac{5}{8}$ in. (14.3 cm.) high

\$70,000-90,000

PROVENANCE:

Milton Elting Heald (1917-2015), New York, acquired in Rome in the 1950s or 1960s.

Acquired by the family of the current owner in 1996; thence by descent.

This exceptional bronze figure of a youth possibly served either as a thymiaterion or candelabrum finial, or was positioned on the lid of a cinerary urn (for a related examples of each type see nos. 4.52a, 5.16 and 5.18 in R.D. de Puma, *Etruscan Art in the Metropolitan Museum of Art*). The incredible attention to the details of the hair, Ionianizing in style, indicates the strong East Greek influence which reached Etruria during this period, perhaps via the Phocaeen colony of Massalia, modern Marseilles.

The bird held in the youth's right hand is a cock, while it is less clear what kind is held in his left, perhaps a hen or a dove. The Etruscans offered cocks as votive gifts, as evinced by the bronze example found at Fonte Veneziana near Arezzo in 1869, now in Florence (M. Cristofani, *I bronzi degli Etruschi*, Novara, 1985, fig. 3.25). Etruscan bronze figures proffering a votive bird are extremely rare. For a later example of a boy holding a goose see no. 138 in S. Haynes, *Etruscan Bronzes*.

The American sculptor Milton Elton Heald, who collected this piece in the middle of the last century, specialized in large-scale bronzes, and twenty-three of his works are displayed for the public in New York City, including the statues of Romeo and Juliet and The Tempest in Central Park in front of the Delacorte Theater.





256

ANOTHER PROPERTY

256

AN ETRUSCAN BRONZE MIRROR

CIRCA 3RD CENTURY B.C.

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

\$7,000-9,000

PROVENANCE:

Rodger Tremblay, Montreal, 1969 or prior.

Art Market, Canada.

Acquired by the current owner from the above, 2016.

EXHIBITED:

San Diego, California, Museum of Man, 1969.

The mirror is engraved with the Dioskouroi flanking a loutrophoros on the ground below, a common subject on Etruscan mirrors of this period.



257

THE PROPERTY OF EARL CARSON SPALDING II

257

AN ETRUSCAN TERRACOTTA VOTIVE RIGHT FOOT

CIRCA 3RD-2ND CENTURY B.C.

8 $\frac{5}{8}$ in. (21.9 cm.) long

\$6,000-8,000

PROVENANCE:

with Hilltop Auction House, Alton, Illinois.

Acquired by the current owner from the above, mid 1980s.

In Etruscan religion it was believed that the gods had an influence over personal health. As such, suppliants dedicated votive offerings of their afflicted body parts in hopes that they would then be cured of their ailments.



258

VARIOUS PROPERTIES

258

A ROMAN BRONZE LEFT HAND

CIRCA 1ST-2ND CENTURY A.D.

7¼ in. (19.7 cm.) long

\$10,000-15,000

PROVENANCE:

Dr. Elie Borowski, Basel, 1973.
with Kojiro Ishiguro, Tokyo, 1973 (2nd Exhibition of Ancient Mediterranean Art and Archaeology, no. 247).
Private Collection, Japan, 1973-2016.

259

A ROMAN MARBLE HEAD OF APOLLO

CIRCA 2ND CENTURY A.D.

3¼ in. (8.3 cm.) high

\$5,000-7,000

PROVENANCE:

with Gallery Rosen, Tel Aviv.
Art Market, New York, acquired from the above, 1980.
Art Market, Geneva.
Antiquities, Christie's, New York, 4 June 1999, lot 147.
with Hadassa Antiques, New York.
Acquired by the current owner from the above, early 2000s.

This Apollo is based on the so-called Apollo Lyceus, a bronze sculpture by Praxiteles dating to the 4th century B.C. The type depicts the sun god resting on a support, his arm thrown back over his head as seen here. For similar examples see nos. 19-23 in M. Bieber, *The Sculpture of the Hellenistic Age*.



259



260

260
A ROMAN BRONZE OLPE
 CIRCA 1ST CENTURY A.D.
 8 ¾ in. (22.2 cm.) high
 \$12,000-18,000

PROVENANCE:
 with Gallery Rosen, Tel Aviv.
 Acquired by the current owner from the above, 1976.

The handle plate of this elegant vessel terminates in a mask of Silenus with highlights detailed in silver.



261

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION
261
A ROMAN BRONZE SHELL-SHAPED DISH
 CIRCA 1ST-2ND CENTURY A.D.
 6 ¼ in. (15.9 cm.) wide
 \$5,000-7,000

PROVENANCE:
 The Thétis Foundation, Geneva.
The Thétis Foundation and Other Owners, Antiquities, Sotheby's,
 London, 23 May 1991, lot 58.
 with Herbert A. Cahn, Basel.
 Acquired by the current owner from the above, 1991.

EXHIBITED:
 Geneva, Musée d'art et d'histoire, *Collection de la Fondation Thétis*,
 1987.

PUBLISHED:
 J.L. Zimmermann, *Collection de la Fondation Thétis*, Geneva, 1987,
 p. 75, no. 174.



ANOTHER PROPERTY

262

A ROMAN PAVONAZETTO MARBLE ORPHEUS
CIRCA 1ST-2ND CENTURY A.D.

17 $\frac{3}{8}$ in. (44 cm.) high

\$10,000-15,000

PROVENANCE:

with Nancy L. McGlashan, New York.

Acquired by the current owner from the above,
1995.

Based upon the distinctive short tunic and remnants of a lyre under the proper left arm, this sculpture depicts the musician Orpheus. According to myth, Orpheus was the son of Apollo. He inherited his father's musical ability and earned the reputation of being the most talented musician amongst men, developing a cult following of both humans and animals alike who were enchanted with his songs. The most famous myth involving Orpheus includes his wife Eurydice. During their wedding, a satyr attempted to seduce Eurydice. In her efforts to escape his advances, she tripped and fell into a nest of vipers, one of which fatally bit her heel. When Orpheus discovered her dead body, he played a song so tragically beautiful that he caught the attention of the Olympians, who urged him to travel to the underworld. Once there, his songs endeared him to Hades and Persephone who agreed to release Eurydice to return with Orpheus, under the condition that he not look back at her until they both reached the upper world. In his excitement once he ascended, Orpheus turned back to check on Eurydice, momentarily forgetting that they both needed to have arrived, and in doing so she vanished to dust. For a similar depiction of Orpheus on a mosaic, see no. 95 in M.-X. Garezou, "Orpheus," in *LIMC*, vol. VII.



THE PROPERTY OF A GERMAN PRIVATE COLLECTOR

263

**A ROMAN MARBLE PORTRAIT BUST OF
"PSEUDO-SENECA"**

CIRCA 1ST-2ND CENTURY A.D.

11 $\frac{1}{8}$ in. (29.5 cm.) high

\$60,000-90,000

PROVENANCE:

Purportedly found in the Tiber River.
Julius von Eichel (1820-1905), Eisenach, Germany,
acquired in Rome;
Thence gifted to his brother-in-law, Eugen Briegleb
(1836-1896), Eisenach;
Thence given as a wedding gift to Konrad Briegleb
(1872-1945), Göttingen, 1903-1945;
Thence by descent to his son Horst Briegleb (1904-
1983), Göttingen, inherited in 1945;
Thence by descent to the current owner.

EXHIBITED:

Bonn, Akademisches Kunstmuseum, University of
Bonn, 2001-2009, 2009-2012 and 2013-2017.
Bonn, Rheinisches Landesmuseum Bonn, *Alter in
der Antike*, 25 February-7 June 2009.
Wuppertal, Von der Heydt Museum, *Rubens,
Triumph, Krieg-Politik-Malerei*, 17 September 2012-
20 March 2013.

PUBLISHED:

*Alter in der Antike: Die Blüte des Alters aber ist die
Weisheit*, Rheinisches Landes Museum, Bonn,
2009, pp. 56-60, no. 19.
A. Gutsfeld and W. Schmitz, *Altersbilder in der
Antike*, Bonn, 2009, front cover, pp. 17 and 81.

In 1598, Fulvio Orsini, the librarian and antiquarian of the Farnese family identified a bust in the family's collection as Seneca, the Roman philosopher was the founder of the school of Stoicism and tutor to the Emperor Nero. The spurious attribution was based upon the fact that the gaunt, emaciated features of the bust projected a vitality rooted in internal strength that was befitting of Stoic philosophy, particularly of a man who might have been contemplating a forced suicide. Peter Paul Rubens saw the

Farnese bust and was very taken by it, so much so that it influenced his depiction of the philosopher in his 1611 painting, *The Death of Seneca*. In 1754, a bronze version of the same portrait was found at the Villa of the Papyri at Herculaneum, now in the Archaeological Museum in Naples and dating to the 1st century B.C., which predated the life of the philosopher. The archaeologist and art historian Johann Joachim Winckelmann began questioning the attribution after this discovery, and his doubts were confirmed in 1813 when a double portrait of Socrates and Seneca was found at the Villa Mattei on the Caelian Hill in Rome, now in the Altes Museum in Berlin, that had an inscription identifying Seneca. This depiction looks nothing like that of the Farnese bust of "Seneca". The "Pseudo-Seneca" is now thought to depict an imagined portrait of the Greek comedic playwright Aristophanes or the poet Hesiod, hence the adding of "pseudo" to the nomenclature.

Hesiod is a particularly apt identification. P. Zanker notes: "[...] this portrait seems to aim at capturing a specific set of biographical data, at rendering in its particular pathos a specific and unmistakable spiritual physiognomy comprising these elements: manual labor, poverty, a disregard for personal appearance, and a breathless, almost fanatical power of speech. All this seems to point to the peasant-poet Hesiod, who was called to poetry by the Muses while he was tending his goats on Mount Helikon and who lived and, in his verses, described a life of inexorable toil, worry, and disappointment" (*The Mask of Socrates: The Image of the Intellectual*, p. 151).





PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

264

A ROMAN MARBLE DRAPED GODDESS

CIRCA 1ST CENTURY A.D.

42 in. (106.7 cm.) high

\$40,000-60,000

PROVENANCE:

Willard Bayer Golovin (1908-2001), contemporary
art dealer and artist, New York.
Mr. and Mrs. Willard Golovin, New York; *Antiquities*,
Sotheby Parke Bernet, 4 May 1973, lot 192.
with Daniel Brooks, New York.
The Indianapolis Museum of Art, acquired from the
above, 1974 (Accession no. 75.179A-B).

While the artist behind the restorations of the
head and right arm chose to depict Juno, the
ancient remains do not indicate such a clear
identification. The double triangularly-draped
bodice of her chiton is typical of numerous
goddesses, including Juno but also Isis and Ceres
among others. The remains of a staff next to her
proper right foot is similarly inconclusive as both
Juno and Ceres hold one as an attribute in various
depictions.



THE PROPERTY OF A BALTIMORE PRIVATE COLLECTOR

265

A ROMAN MARBLE VENUS

CIRCA 2ND CENTURY A.D.

42½ in. (108 cm.) high

\$50,000-70,000

PROVENANCE:

Acquired by the current owner in New York, 1967.

The pose of this Venus finds a close parallel in the so-called Aphrodite Landolina, found in Syracuse and dating to the first half of the 2nd century A.D., which is thought to be a copy of a Hellenistic original (see p. 425 in G. Pugliese Carratelli, ed., *The Western Greeks*). Of this Venus, N. Bonacasa discusses the "epigrammatic" depiction of the goddess whose selectively-draped garment covers as much as it reveals of her sensuous body (op. cit. p. 426).



266

A ROMAN MARBLE PORTRAIT HEAD OF A MAN
SEVERAN PERIOD, CIRCA EARLY 3RD CENTURY A.D.

8½ in. (20.6 cm.) high

\$40,000-60,000

PROVENANCE:

Antiquities, Christie's, London, 10 July 1987, lot 230.
with Safani Gallery, New York.
Acquired by the current owner from the above, 1988.

Severan portraiture, both imperial and private, draws significant inspiration from its Antonine predecessors. According to D.E.E. Kleiner (*Roman Sculpture*, p. 319), this was partly a result of Septimius Severus' desire to legitimize his dynastic reign by empathizing a fictionalized biological tie to the line of Antoninus Pius. This accounts for the tendency of male portraits from this period to sport the wavy hair, curly beard and overhanging mustache seen in the present example. For a strikingly similar head, dating to the reign of Caracalla, (211-217 A.D.), perhaps depicting the same individual, see no. 133, in K. Fittschen, P. Zanker and P. Cain, *Katalog der Römischen Porträts in den Capitolinischen Museen und den anderen Kommunalen Sammlungen der Stadt Rom*.



267

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

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

10¼ in. (26 cm.) high

\$20,000-30,000

PROVENANCE:

Baron Arturo Berlingieri (b. 1904), Italy.

Catalogo delle Collezioni d'arte e di Arredamento già Appartenute al Barone Arturo Berlingieri fu Pietro, Galleria L'Antonina, Rome, 22 May-8 June 1961, lot 860.

Art Market, Rome.

Acquired by the current owner from the above, and brought to the U.S. in 1961.

D.E.E. Kleiner (*Roman Sculpture*, p. 208) writes that portraits of the Emperor Trajan "are of considerable interest because—if Augustus was the eternal youth—Trajan was the ageless adult." This agelessness clearly influenced private portraiture from the Trajanic era as seen in the present example. The face is unlined yet mature, with the straight locks brushed forward onto the forehead in a style popularized by the emperor.

This particular portrait head is accompanied by a label under the neck reading "Collezione Baron Arturo Berlingieri." The Baron was a member of the Italian aristocracy who became notable in the United States because of his brief marriage to the Chicago pharmaceutical heiress, Merry Fehrney. After only six weeks of marriage, the two went through a vicious divorce battle covered by the Chicago Tribune. In an article dated to January 28th, 1938, the Baron was quoted saying that due to the divorce proceedings, "My reputation in Italy has been seriously hurt. Here I left Italy to be married and have to go back without a wife. They will laugh. Besides, I do not think I should come from Italy to pay for Ms. Fehrney's \$37 a day suite at the Ambassador Hotel in Los Angeles. She did not support me—I would not say that." Merry Fehrney went on to marry five more times after she divorced the Baron, including an ill fated union with haute couture designer Oleg Cassini. The Baron's former home in Rome, the Villinia Berlingieri, is now the embassy of Saudi Arabia.



OTHER PROPERTIES

268

A ROMAN MARBLE HEAD OF A CROWNED WOMAN

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

11¼ in. (28.5 cm.) high

\$20,000-30,000

PROVENANCE:

with Nancy McGlashan, New York.

Art Market, New York, acquired from the above, 1995.

Auktion 140, Gorny & Mosch, Munich, 21 June 2005, lot 328.

Auktion 145, Gorny & Mosch, Munich, 14 December 2005, lot 342.

with Fortuna Fine Arts, New York, 2006 (*Our Collective Past: A Selection of Objects from Antiquity*, no. 25).

The broad *polos* atop the head of this woman recalls the mural-crowns worn by tutelary deities such as Fortuna, Hestia and Cybele. This is perhaps an indication that the woman is a priestess of one of these goddesses.

269

A BYZANTINE BRONZE CENSER

CIRCA 10TH-11TH CENTURY A.D.

14 in. (35.6 cm.) high, including chain

\$6,000-8,000

PROVENANCE:

Private Collection, England.

Acquired by the current owner from the above, 1980.

This bowl is formed of hammered sheet, embellished in repoussé with New Testament scenes including the Adoration of the Magi and the Baptism of Christ.



269

270

A BYZANTINE TINNED BRONZE PROCESSIONAL CROSS

CIRCA 6TH-11TH CENTURY A.D.

19¾ in. (50.5 cm.) high

\$8,000-12,000

PROVENANCE:

Private Collection, England, 1980.

Auktion 210, Gorny & Mosch, Munich, 12 December 2012, lot 571.

One side of the cross is engraved with a vertically-oriented Greek inscription, reading: "This cross was a vow by the prebyter [priest] Rodon." The other side has a Greek inscription alluding to John 1:4-5, which says: "In him was life, and the life was the light of men."



270



271
A BYZANTINE BRONZE, IRON AND GLASS
PROCESSIONAL CROSS
CIRCA 7TH-11TH CENTURY A.D.
20¾ in. (52.7 cm.) high
\$15,000-20,000

PROVENANCE:
Private Collection, England.
Acquired by the current owner from the above,
1980.

This cross features the names of Jesus, prophets and saints in Greek text, including Isaiah, Jeremiah, Daniel, Zachariah, Ezechiel, Sophonias, the Holy Elias, Joel, Amos, the Holy John, Jacob, and David.



272

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

272

A BYZANTINE BRONZE OIL LAMP AND STAND

CIRCA 5TH-7TH CENTURY A.D.

13 $\frac{7}{8}$ in. (35.7 cm.) high

\$4,000-6,000

PROVENANCE:

with Janet Zakos, Basel.

with Fortuna Fine Arts, New York.

Acquired by the current owner from the above, 1997.



273

273

A BYZANTINE GILT-BRONZE PROCESSIONAL CROSS

CIRCA 10TH-11TH CENTURY A.D.

14 $\frac{3}{4}$ in. (37.5 cm.) high

\$15,000-20,000

PROVENANCE:

with Janet Zakos, Basel.

with Fortuna Fine Arts, New York.

Acquired by the current owner from the above, 1996.

Large bronze crosses such as the present example were generally attached atop long wooden poles and paraded during religious processions. For a related example, see no. 243, J. Durand in *Byzance; L'art byzantin dans les collections publiques françaises*.



274

VARIOUS PROPERTIES

274

AN EGYPTIAN FAIENCE SHABTI FOR MERETAMUN

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, 1079-943 B.C.

5 in. (12.7 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, Germany, acquired in 1946; thence by descent.

Acquired by the current owner from the above, 2017.

The column of hieroglyphic text on the front of this figure reads: "The Osiris Meretamun, Justified."



275

275

AN EGYPTIAN BRONZE FALCON

LATE PERIOD, 664-332 B.C.

6 3/4 in. (17.2 cm.) high

\$8,000-12,000

PROVENANCE:

George Headley III (1908-1985), Lexington, Kentucky.

The Estate of George Headley III; *Antiquities*, Christie's, New York, 19 June 1985, lot 40.

PROPERTY FROM THE COLLECTION OF BETTY GERTZ

276

AN EGYPTIAN WOOD AND BRONZE IBIS

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

14½ in. (36.9 cm.) long

\$20,000-30,000

PROVENANCE:

with Christopher Sheppard, London, 1983.

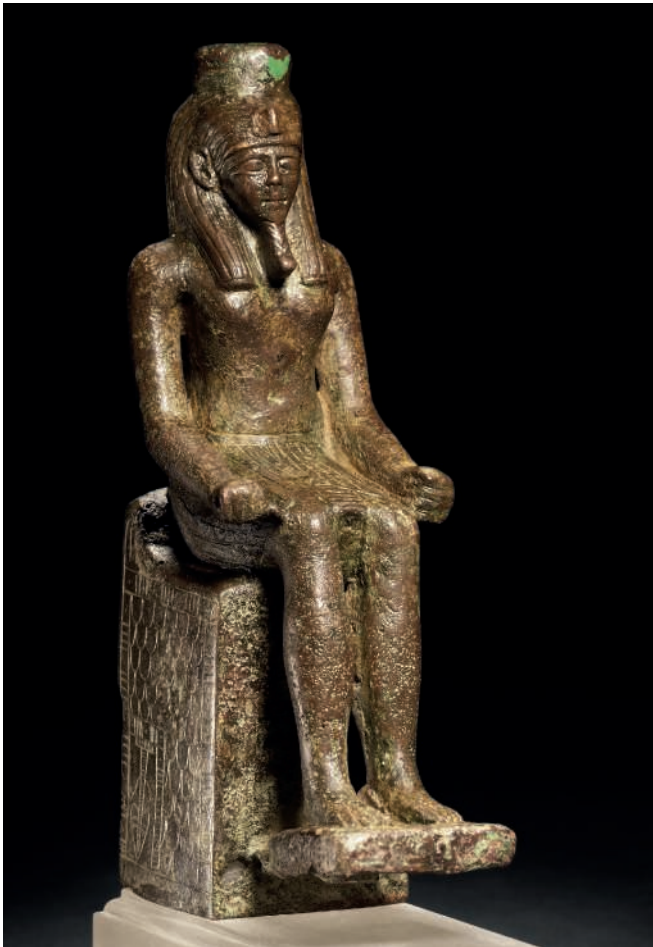
with Axel Vervoordt, Belgium.

Acquired by the current owner from the above.

The ibis was considered a manifestation of Thoth, god of the moon, writing, wisdom and all intellectual activity. In the Late Period and Ptolemaic Period ibises were captured and bred in captivity throughout Egypt to be slaughtered, mummified, then sold as votive offerings to Thoth. The mummies were usually interred in simple vessels, but some were given ibis-form coffins.

The tail feathers of the present example retain the impression of a textile once wrapped around the form. The sculptor ingeniously positioned the body of the bird in the wood block so that the grain of the wood enhances the form of the bird, a hallmark of ancient carving.





277

VARIOUS PROPERTIES

277

AN EGYPTIAN BRONZE ENTHRONED GOD

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

8 in. (20.3 cm.) high

\$7,000-9,000

PROVENANCE:

Private Collection, Switzerland.

Antiquities, Christie's, London, 23 September 1998, lot 96.

EXHIBITED:

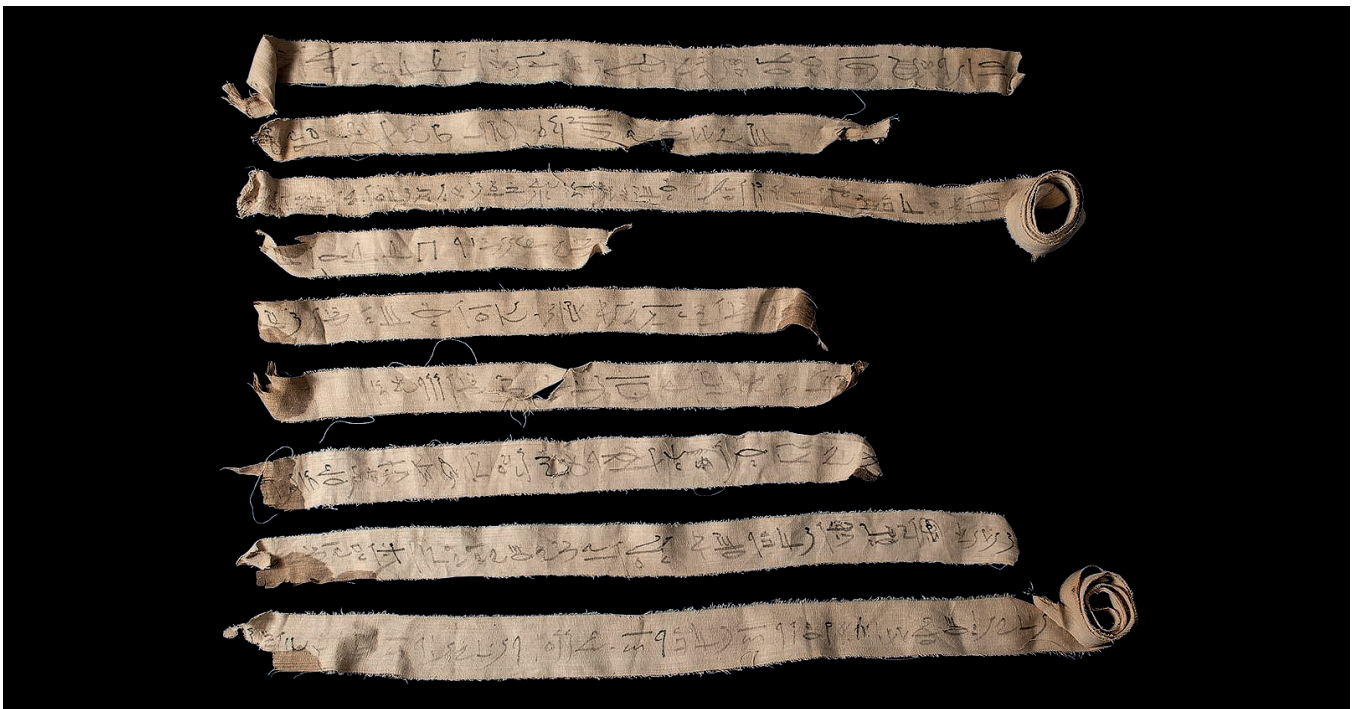
Basel, University of Basel, *Le don du Nil: Art égyptien dans les collections suisses*, 1978.

PUBLISHED:

S. Hermann, *Le don du Nil: Art égyptien dans les collections suisses*, Basel, 1978, p. 89, pl. 316, no. 316.

This sculpture is quite unusual in that male gods represented as adult humans typically do not wear a modius. However, due to the loss of the original attributes, the identity of this god is a mystery. It is likely depicting Shu (the god of air) or Atum (a sun god) based on its presentation and remaining characteristics. The large deep indentation on the top of the modius was for attaching another superior crown or attribute, likely either a feather for Shu or a double crown for Atum. In the god's fisted hand, he once held an attribute—a tall walking staff in his left and an ankh in his right if he is Atum.

The back of the throne is incised with two figures: a winged falcon wearing a solar disc on his head suggesting Horus of Heliopolis. The other figure is Heh, a Hermopolite, who personified infinity.



278

278

NINE EGYPTIAN LINEN MUMMY BANDAGES FOR HARPAKHEM
LATE PERIOD TO ROMAN PERIOD, CIRCA 664-2ND CENTURY A.D.

Longest: 29 1/8 in. (73.8 cm.) long

(9)

\$6,000-8,000

PROVENANCE:

Antiquities, Christie's, London, 23 April 1980, lot 170.
with Kenneth W. Rendell, Newton, Massachusetts, acquired from the above,
1980.

Private Collection, U.S.

Acquired by the current owner from the above, 2015.

PUBLISHED:

R.A. Caminos, "The Rendells Mummy Bandages," *The Journal of Egyptian Archaeology*, vol. 68, 1982, pp. 145-155, pls. XV-XVII.

These bandages bear hieratic inscriptions penned in black ink, with excerpts from four chapters of the Book of the Dead (158, 160, 163 and 164). The inscriptions indicate that the linens once belonged to a man named Harpakhem, son of Taamun.

PROPERTY FROM THE COLLECTION OF PAUL POSNICK

279

AN EGYPTIAN PAINTED STUCCO MUMMY MASK OF A GIRL WITH INLAID GLASS EYES

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

9 3/4 in. (24.8 cm.) high

\$8,000-12,000

PROVENANCE:

Art Market, London.

Acquired by the current owner from the above prior to 1975.



279

PROPERTY OF THE MUSKEGON MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

•280

AN EGYPTIAN PAINTED LIMESTONE FUNERARY STELE

ROMAN PERIOD, CIRCA 4TH CENTURY A.D.

25 3/4 in. (65.5 cm.) high

\$6,000-8,000

PROVENANCE:

Reportedly from Sheikh Abada.

with Royal-Athena Galleries, New York.

Acquired by The Hackley Art Gallery (now the Muskegon Museum of Art), Michigan, from the above, 1960.

The garland of flowers in the subject's right hand represents the regeneration of nature and brings with it the aspiration of rebirth for the deceased. The grapes in his left refer to Bacchus, who like the Egyptian god Osiris, gave hope of resurrection and regeneration. Similar attributes are carried by subjects of Fayum portraits (K. Parlasca and H. Seemann, *Augenblicke: Mumienporträts und ägyptische Grabkunst aus römischer Zeit*, Munich, 1999, p. 293).

For a related example, thought to be from Antinopolis or Oxyrhynchus, see no. 152 in A. Wiese, et al., *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*.



280

THE
EXCEPTIONAL
SALE 2017
HIGHLIGHTS
28 April 2017





PROPERTY FROM A PROMINENT NEW YORK COLLECTION

A GREEK BRONZE CHALCIDIAN HELMET
CLASSICAL PERIOD, CIRCA 450-400 B.C.

Hammered from a single metal sheet, of domed form, highly stylized and ornately decorated, with a sharply flaring neck-guard, a short slender nose-guard running to broad arching eye openings, the brow with two slender eyebrows below a peaked raised band, adorned with ovolo below, surmounted by a palmette at the center and another on each side above the curving cheek-guards, each adorned with a spiral in high relief, and a second smaller spiral towards the arching opening for the ear
10¾ in. (27.3 cm.) high

\$350,000-550,000

PROVENANCE:

Private Collection, York, England, acquired between 1950s-1970s; thence by descent.
Art Market, London, acquired from the above, prior to 1998.
Antiquities, Christie's, New York, 11 December 2003, lot 137.

EXHIBITED:

New York, The Metropolitan Museum of Art, 2004-2017 (L.2004.17.1).



This striking helmet is one of the finest surviving examples of Greek armor from the 5th century B.C. The Classical Period in Greece, during which this helmet was made, is recognized as both the Golden Age of the arts as well as a violent and bellicose period, defined by multiple wars between the Greeks and powerful foreigners and amongst the Greeks themselves. It is hardly surprising that this helmet is the product of this dichotomy, since it epitomizes its dual nature as both an object of great beauty as well as one of outstanding military function.

As a piece of armor, this helmet type, the Chalcidian, is an example of the evolution in design and innovation. Greek helmets vary throughout the 1st millennium B.C. based on the changing needs of warfare. The Chalcidian type, for example, was introduced beginning in the 6th century B.C. as an alternative to its predecessors — the Corinthian and Illyrian models

— due to their inefficiencies. The Chalcidian fixed the great fault of the earlier helmets, whose heavy metal sheet covered the warrior's ears and prohibited his ability to hear. Evolving stylistically from the Corinthian type, the Chalcidian helmet is fashioned around the ears, leaving them exposed to maximize the soldier's ability to communicate more freely. The helmet's lighter design allowed for greater mobility as well.

Our helmet has fixed cheek-guards, which is one of three variations of the type; those with hinged cheek-guards and with or without nose-guards became popular in the late 5th-early 4th century B.C. Originally, Chalcidian helmets would have sported a crest of horse hair, fastened directly to the metal dome and pinned in place at the front and back, likely an aesthetic addition to intimidate the enemy.



Moreover, this helmet can be understood as more than just a functional piece of armor, which afforded the wearer protection. It should be viewed as a work of art and a symbol of status and wealth for the warrior. What sets this helmet apart is its extremely beautiful and elaborate ornamental decoration. Note in particular the finely-detailed ovolo molding along the lower edge of the peaked crown, centered above gracefully-arching thin eyebrows; as well observe the delicate palmettes on the apex of the peaked ridge and above the cheek-guards, which surmount mirrored S-curves and are set into a V-shaped molding. The large raised spiral adorning each cheek-guard, with a smaller spiral winding the opposite direction at the larger's widest point are worth noting also. Since most Chalcidian helmets are without such refinement and embellishments, those features here convey the warrior's importance in the military ranking and his ability to afford greater luxury in armor beyond pure functionality.

While the result of modern condition rather than ancient intent, the striking patina is especially noteworthy for its multi-colored surface and thick oxidation. The helmet retains its original bronze color—a rich golden hue—while also displaying silvery patches on the smooth surface of the dome. These contrast dramatically with the thick and blistering oxidation in shades of brilliant malachite green and azurite blue along the ovolo band, and the cheek-and nose-guards in particular. The weathering appears in the vein of a Jackson Pollock canvas, with raised and rupturing surface, although very much an accident of time rather than purposeful rendering.

This helmet presented here finds its closest parallel with a nearly -identical example found at the Mikro Bay Cemetery in Northern Greece, now at the British Museum (Museum no. 1919,1119.6; p. 140 in A. Bottini, et al., *Antike Helme*).

THE GUENNOL STARGAZER





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

AN ANATOLIAN MARBLE FEMALE IDOL OF KILIYA TYPE
CHALCOLITHIC PERIOD, CIRCA 3000-2200 B.C.

Of highly stylized geometric form, the massive head tilted backward acutely, with small bulging articulated eyes, a long ridged nose and small projecting ears on a tall slender neck, with broad curving shoulders, the arms off-set from the torso by oblique cuts, the forearms in raised relief, the wide hips with the pudenda incised, the legs together, divided by an incision, separating at the shins, the proper right foot projecting forward 9 in. (22.9 cm.) high

Estimate on request

PROVENANCE:

Alastair Bradley and Edith Martin, New York, acquired 1966 or prior; thence by descent.

with the Merrin Gallery, New York, acquired from the above, 1993.

Acquired by the current owner from the above, 16 August 1993.

EXHIBITED:

New York, The Metropolitan Museum of Art, on loan by the Guennol Collection, 1966-1993 (L66.11).

New York, The Metropolitan Museum of Art, *Art of the First Cities in the Third Millennium B.C.*, 8 May-17 August 2003.

New York, The Metropolitan Museum of Art, 1999-2007 (LO106).

LITERATURE:

E. Rohde, "Die frühbronzezeitlichen Kykladenfiguren der Berliner Antiken-Sammlung," *Forschungen und Berichte*, 16, Staatliche Museen zu Berlin, 1975, p. 154, no. 8.

P.O. Harper, *The Guennol Collection*, Vol. II, The Metropolitan Museum of Art, New York, 1982, pp. 3-5.

P. Getz-Preziosi, *Early Cycladic Sculpture, an Introduction*, The J. Paul Getty Museum, Malibu, 1985, p. 88, fig. 82.

D. von Bothmer, ed., *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection*, The Metropolitan Museum of Art, New York, 1990, p. 9.



Anatolian marble idols, such as the present example, are interchangeably referred to as “Kiliya type” and “stargazers.” The duality of the nomenclature is significant in understanding these figures as both objects of early archaeological significance as well as aesthetic fascination. Kiliya refers to the town on the Gallipoli peninsula where the first published example of these idols was discovered. Other archaeological find-spots in Turkey include the Chalcolithic period site of Aphrodisias and the Bronze Age site of Troy, the location of the Trojan War and the setting for Homer’s *Iliad*. While the discrepancy in time periods of these sites might suggest these idols were produced in continuation for about 1500 years, the rarity of examples as well as their stylistic uniformity indicate that those discovered in the later Bronze Age context were likely found by contemporaries of that period, who preserved the already-ancient sculptures as objects of fascination and magical intrigue (P. Getz-Preziosi, *Le profane et le divin, arts de l’Antiquité. Fleurons du musée Barbier-Mueller*, pp. 272-273). Like their Cycladic “cousins” in Greece, the original function of the idols remains a mystery. Being female, the obvious hypothesis suggests they relate to fertility ritual. Interestingly, most of the complete examples have been broken across the neck, suggesting that the sculptures were ritually “killed” at the time of burial. Despite the lack of clarity, Kiliya-type idols remain important markers of the Chalcolithic period in Anatolia.

“Stargazer” is the colloquial title derived from the slightly tilted-back angle at which the large head rests on the thin neck, thus creating the whimsical impression of a celestial stare. There are only about 15 nearly-complete idols that survive, although fragmentary examples, particularly heads, abound. Getz-Preziosi describes the composition of the full idols as “a game of angles and complementary curves” and notes the mathematical precision in which the head and neck, the torso, and the legs each make up $\frac{1}{3}$ of the figure (op. cit., p. 273). While the overall composition is formulaic, they vary significantly in size and details rendered. Of this stargazer, Jürgen Thimme, the great German archaeologist and scholar of Cycladic sculpture, says: “I have no doubt that the Guennol example—because of its exceptional size, its quality and its good condition—must be considered the top piece among the whole group.” (P.O. Harper, *The Guennol Collection*, Vol. II, p. 5). Indeed, the size and heft of the Guennol figure along with its delicately-rendered eyes and articulated pudenda make it simultaneously imposing and ethereal.

The title Guennol is the Welsh word for “Martin,” the last name of the first modern owners of the Stargazer, Edith and Alastair Bradley Martin. The choice of Welsh is an allusion to where the couple spent their honeymoon. A grandson of Henry Phipps Jr., the business partner of steel magnate Andrew Carnegie, Mr. Martin was born in New York City and graduated from Princeton in 1938. He excelled at the rarified game of court tennis, and became an eight-time national amateur singles champion and 13-time amateur doubles champion in the sport. A sideline hobby in collecting stamps, books, rifles and cars expanded over the years to include fine art, antiquities and folk art sculpture, which ultimately became his life’s mission. A generous donor, he joined the Board of Trustees of the Brooklyn Museum in 1948 and later served as its chairman from 1984 to 1989. He was also a member of the acquisition committee of The Metropolitan Museum of Art.

The Martins were unified in their passion for acquiring highly unique, finely-crafted sculptures across a multitude of cultures and time periods, from Middle Eastern stone figures to Pennsylvania German folk art. As Martin later wrote of the Guennol Collection: “We made every effort to assemble the best possible objects, whether ancient or relatively modern, whether from Peru, Babylonia, China or the shores of Gitchee Gumee, and whether of major historical significance or mere whimwhams...We sought to honor the ideal and the universal and the Collection is no servant to our contemporary culture” (*The Guennol Collection*, Vol. II, p.xv). The exceptional nature of the objects included in the Guennol Collection is now legendary – in December 2007, the Guennol Lioness, a Mesopotamian limestone sculpture, fetched \$57.1 million, setting a record price at auction for an ancient work of art.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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.

- 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 Credit Department at +1 212-636-2490.

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 Credit Department at +1 212-636-2490.

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 Credit Department on +1 212-636-2490.

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. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(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 AT 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 and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

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 Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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 satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and

- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. 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.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;

- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. 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 www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (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 ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

• **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.

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

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.

◦ 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, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ♦.

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

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.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

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.

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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 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. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

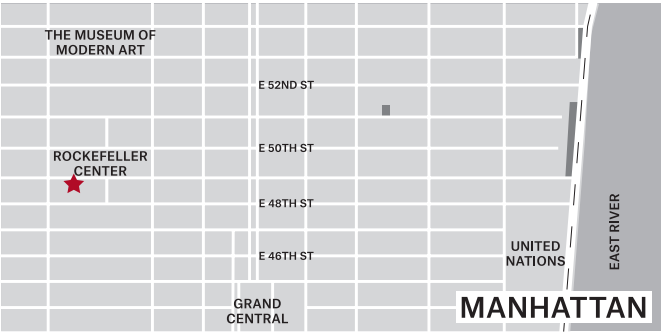
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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
nycollections@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
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
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18	18,000,000	18	18,000,000
19	19,000,000	19	19,000,000
20	20,000,000	20	20,000,000
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36	36,000,000	36	36,000,000
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43	43,000,000	43	43,000,000
44	44,000,000	44	44,000,000
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66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
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