

ANTIQUITIES

New York, 25 October 2017



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Wethersfield Foundation

The Virginia Museum of Fine Arts,
Sold to Benefit Future Acquisitions

The Estate of Otto Wittmann

AUCTION

Wednesday 25 October 2017
at 10.00 am (Lots 1-102)

20 Rockefeller Plaza
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Friday	20 October	10.00 am - 5.00 pm
Saturday	21 October	10.00 am - 5.00 pm
Sunday	22 October	1.00 pm - 5.00 pm
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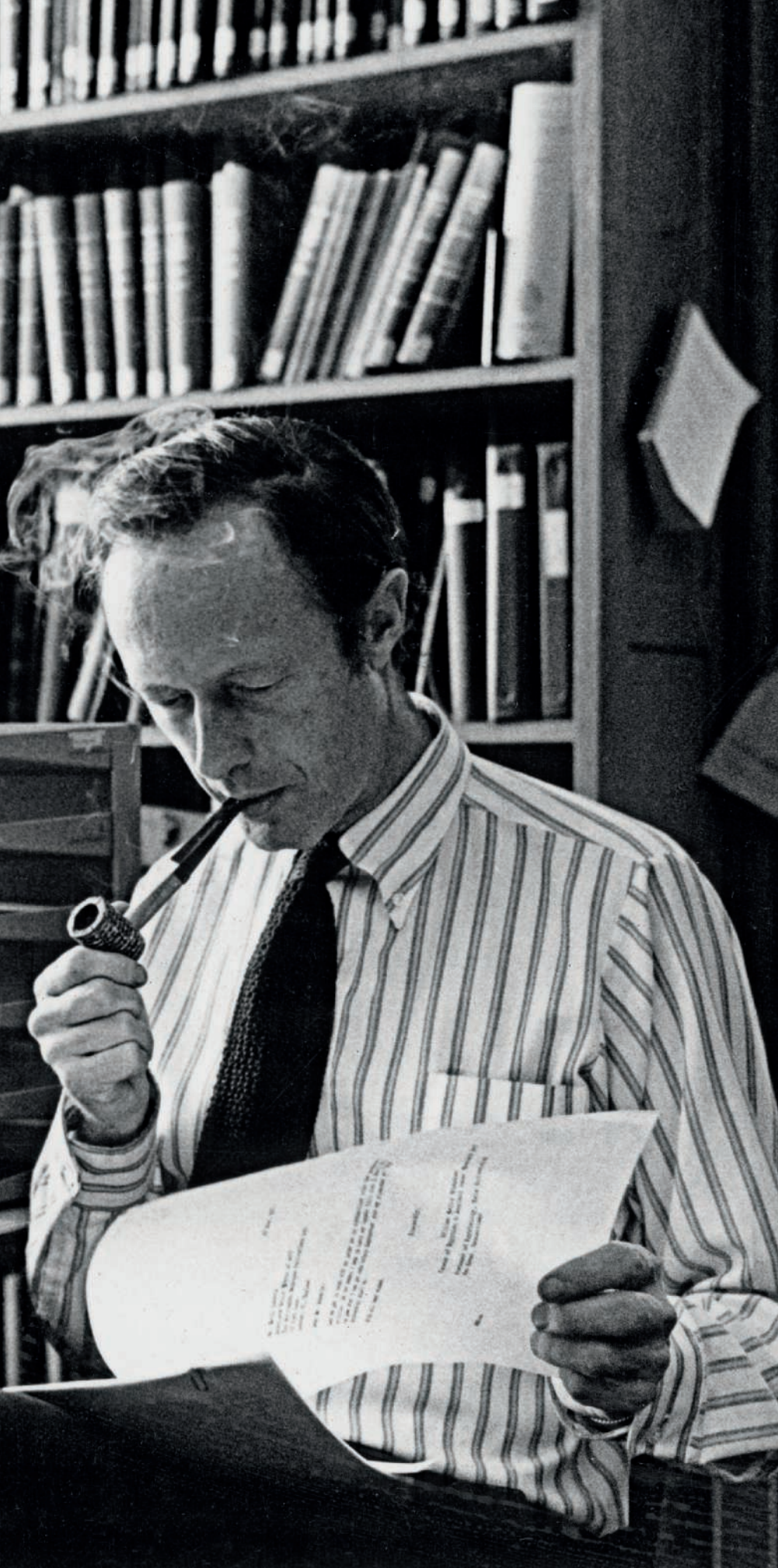
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PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON

“Hardly a member of the lay public interested in Egypt has not read and enjoyed [William Kelly Simpson’s] *Literature of Ancient Egypt, An Anthology of Stories, Instructions, and Poetry* or learned from his *Ancient Near East: A History*” writes Boston Museum of Fine Arts curator Rita Freed of the late Egyptologist, William Kelly Simpson (1928-2017). Freed encompasses the sentiment that many who are enamored with ancient Egypt and the Near East feel, that it is nearly impossible to delve into these ancient cultures without encountering Simpson’s scholarship. But to simply think of William Kelly Simpson as a scholar is erroneous: his connections to Egyptology include the multifaceted titles of archaeologist, philologist, professor, curator and collector. Thus, Simpson held an unparalleled position within the field and is regarded as one of its most revered authorities.

William Kelly Simpson was born in Manhattan in 1928. He attended Manhattan’s Buckley School, Phillips Academy in Andover, Massachusetts and Yale University from where he graduated in 1947 with a degree in English, and obtained his Master’s degree in Philosophy in 1948. That same year, he made his initial foray into Egyptology, when curators W.C. Hayes and Ambrose Lansing of The Metropolitan Museum of Art hired the graduate as a Curatorial Assistant in the Department of Egyptian Art. Imbued with an insatiable curiosity and precocious mind, Professor Simpson penned his first Egyptological article—an exploration of a Fourth Dynasty portrait head—at just twenty-one years old. That piece, published in the *Bulletin of The Metropolitan Museum of Art*, heralded a remarkable scholarly output, with more than 130 articles and twenty books written throughout his lifetime.

Professor Simpson’s position within The Met’s Department of Egyptian Art forever changed the trajectory of his life, and, indeed, the wider field of Egyptology. It was during his time at The Met that Professor Simpson participated in his first archaeological expedition—an excavation in Iraq sponsored by the British School of Archaeology—and decided to pursue graduate work in Egyptology. In the early 1950s, the young scholar commuted between his work in New York and his studies at Yale, all while serving in the 101st Armed Calvary of the New York National Guard. In June 1953, Professor Simpson married a granddaughter of John D. Rockefeller, Jr.

Professor Simpson studied for his doctorate under noted Egyptologist Ludlow Bull, and wrote his dissertation on the excavation of the pyramid of Amenemhat I. It was not until obtaining his Ph.D. from Yale in 1954, however, that Professor Simpson made his first trek to Egypt, after being awarded a prestigious Fulbright research

William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986. Photograph Courtesy Museum of Fine Arts, Boston, 1971.

fellowship. Professor Simpson led excavation teams at the Bent Pyramid at Dahshur and at Mitrahineh for two years. Upon returning to the United States, he was immediately offered a fellowship at Harvard's Center for Middle Eastern Studies, and in 1958 was appointed Assistant Professor of Near Eastern Languages and Published at Yale.

During Professor Simpson's forty-six years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Published; was awarded a Guggenheim Fellowship in the Humanities; and positioned Yale as one of the foremost centers for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions recording New Kingdom tombs and Meroitic cemeteries, the 1960s UNESCO campaign to rescue Nubian monuments threatened by the construction of the Aswan Dam, and excavations at the Giza Pyramids and sites in Nubia. "[Professor Simpson] served the monuments of Egypt...with unstinting passion," noted fellow scholar Hussein Bassir. "He served as a major channel between Egypt and the US," Bassir added, "to the benefit of the two nations and the archaeological and cultural ties between the two countries."

I had the distinct pleasure of knowing Kelly for 25 years, as I met him soon after joining Christie's in 1992. Of course I was well aware of his achievements, having lived in Cambridge, Massachusetts the decade prior, where everyone in the field of Ancient Art knew of his contributions to Egyptology, especially in terms of his tenure at the MFA, Boston. He was a frequent visitor to the pre-sale exhibitions at Christie's and always generous with his opinions on the works of art on offer, and even an occasional buyer. More enjoyable still were the visits made to his homes in New York City and Westchester County together with my Christie's colleagues when we were asked to appraise the collection. A delicious lunch was always served, with Kelly at the head of the table, driving the lively conversations with stories about the works in his collection or of his fascinating experiences in Egypt. I am sure I echo the sentiments of all who knew him that his passing creates an enormous void in the field of Egyptology. I can only hope that we can in some small way convey his importance to collectors and connoisseurs with our presentation of his private collection in our October Antiquities sale.

—G. Max Bernheimer,
International Head of Antiquities at Christie's

William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986, with actor Omar Sharif, March 1977. Photograph: Michael Lutch. Photograph Courtesy Museum of Fine Arts, Boston.





PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

1

AN EGYPTIAN STEATITE PALETTE IN THE FORM OF AN IBEX

NEW KINGDOM, 1550-1070 B.C.

8 in. (20.3 cm.) long

\$7,000-9,000

PROVENANCE

Acquired by the current owner, New York, 1974 or prior.

EXHIBITED

Boston, Museum of Fine Arts, 1974 (Loan no. 253.1974).

Katonah Gallery and the Dallas Museum of Art, *The Face of Egypt, Permanence and Change in Egyptian Art*, 13 March-28 August 1977.

Greenwich, Connecticut, Greenwich Library, *Divine, Domestic and Desert Animals in Ancient Egyptian Art*, 4 January-4 March 1979.

Boston, Museum of Fine Arts, 22 March 1984-31 October 2000 (Loan no. 64.1984).

New Haven, The Yale Peabody Museum of Natural History, 1984-1986.

PUBLISHED

W.K. Simpson, *The Face of Egypt, Permanence and Change in Egyptian Art*, Katonah, 1977, no. 70.

P. Koob, *Divine, Domestic and Desert Animals in Ancient Egyptian Art*, Greenwich, 1979, no. 68.

2

AN EGYPTIAN FAIENCE PLAQUE WITH THE CARTOUCHE OF SETI II

NEW KINGDOM, 19TH DYNASTY, REIGN OF SETI II, 1200-1194 B.C.

5 $\frac{1}{2}$ in. (13.6cm.) high

\$6,000-8,000

PROVENANCE

with Charles D. Kelekian (1900-1982), New York.

Acquired by the current owner from the above, New York, 1972.

EXHIBITED

Boston, Museum of Fine Arts, 20 December 1973- 31 October 2000
(Loan no. 720.1973).

Following the death of Ramesses II, the 19th Dynasty was marked by a series of short reigns and ensuing political unrest. The rule of the fifth Pharaoh, Seti II, was no different, with the usurper Amenmeses claiming the throne and acquiring the recognition of Upper Egypt during a portion of his six year tenure. This plaque would have been placed into the foundation of a shrine or temple dedicated by Seti II. For a similar example now at The Metropolitan Museum of Art, see no. 67.161.2.



2

3

A COPTIC RED STONE MONKEY

CIRCA 3RD-5TH CENTURY A.D.

2 $\frac{1}{2}$ in. (6.3 cm.) high

\$5,000-7,000

PROVENANCE

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

Acquired by the current owner from the above, New York, 1974.

EXHIBITED

Boston, Museum of Fine Arts, 22 March 1984-8 June 2000 (Loan no. 62.1984).



3





4

AN EGYPTIAN GREYWACKE PORTRAIT HEAD OF AMENHOTEP III

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1390-1352 B.C.

6¼ in. (15.8 cm.) high

\$200,000-300,000

PROVENANCE

Said to be from the Collection of the Prince of Hohenzollern.

Private Collection, Zurich, acquired in 1948, according to a circa 1970s inventory.

A Swiss Private Collector; *Antiquities*, Christie's, London, 7 December 1994, lot 46.

EXHIBITED

New Haven, Yale University Art Gallery, 1997-1999.

This portrait depicts a youthful Amenhotep III wearing a striped *nemes* headcloth fronted by a *uraeus* that rises up from a broad band at the forehead. The angle of the tail of the *nemes* indicates that this head likely comes from a sphinx. His eyes are shown fully banded with extended cosmetic lines and conforming arching brows above. His smiling mouth is indented at the corners and displays the characteristic thicker upper lip. Only partially preserved is a short chin beard. For another sphinx head of Amenhotep III, with which the present example may once have been paired, see fig. 23 in B. Bothmer, "Eyes and Iconography in the Splendid Century: King Amenhotep III and His Aftermath," in L.M. Berman, *The Art of Amenhotep III: Art Historical Analysis*. For a discussion of Amenhotep III's portraiture see pp. 125-153 in B.M. Bryan, "Royal and Divine Statuary" in A.P. Kozloff, L. Berman and B.M. Bryan, eds., *Egypt's Dazzling Sun*.







5
AN EGYPTIAN FAIENCE VOTIVE CLEPSYDRA

LATE PERIOD, 664-330 B.C.

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

\$15,000-20,000

PROVENANCE

Acquired by the current owner, New York, 1975 or prior.

EXHIBITED

Boston, Museum of Fine Arts, periodically between 30 January 1975-31 October 2001 (Loan no. 6.1975).

Katonah Gallery and the Dallas Museum of Art, *The Face of Egypt, Permanence and Change in Egyptian Art*, 13 March-28 August 1977.

Greenwich, Connecticut, Greenwich Library, *Divine, Domestic and Desert Animals in Ancient Egyptian Art*, 4 January-4 March 1979.

Memphis State University, *A Divine Tour of Ancient Egypt*, 6 October-8 December 1983.

Lexington, University of Kentucky Art Museum, *The World Past to Present*, 1985.

Cleveland Museum of Art, and elsewhere, *Gifts of the Nile, Ancient Egyptian Faience*, 10 May-5 July 1998.

PUBLISHED

W.K. Simpson, *The Face of Egypt: Permanence and Change in Egyptian Art*, Katonah, 1977, no. 69.

P. Koob, *Divine, Domestic and Desert Animals in Ancient Egyptian Art*, Greenwich, 1979, no. 68.

R.E. Freed, *A Divine Tour of Egypt*, Memphis, 1983, p. 94, no. 17.

B.R. Reque, *The World Past to Present*, Lexington, 1985, p. 53.

F.D. Friedman, ed., *Gifts of the Nile, Ancient Egyptian Faience*, New York, 1998, pp. 145 and 232, no. 132.

Clepsydrae, or water clocks, operated on the principal of gravity. Water flowed through an opening at the bottom of the vessel at a measurable rate, thus time could be determined on the basis of the amount of water left in the vessel, the interior of which was delineated with set intervals (see R.E. Freed, op. cit.). Due to its small scale, this example was likely a votive rather than a functional clepsydra. R.S. Bianchi writes that "Votive clepsydrae of the type depicted here generally consist of a base fronted by a single or double flight of stairs. These stairs give the base the appearance of a dais, whose profile resembles the hieroglyph for 'truth,' suggesting that whatever is thus supported is established by a place of truth. Rising from the dais is a reservoir for water in the form of a tall, tapering rectangle. A baboon squats on a narrow pedestal pressed up against the reservoir...the conduit for water is incorporated onto the base on which the baboon squats....The example, one of the finest types, can be reasonably dated to the Late Period, when such apple green faience was in vogue" (F.D. Friedman, ed. op. cit., p. 232). William Kelly Simpson writes that the baboon, a representation of the god Thoth, was an apt guardian of the clepsydra since as god of writing and science he was responsible for the progression of the hours (op. cit., n.p.).

6

AN EGYPTIAN FAIENCE GROUP OF TWO WRESTLING MONKEYS
LATE PERIOD TO PTOLEMAIC PERIOD, 332-30 B.C.

3½ in. (8.9 cm.) high

\$10,000-15,000

PROVENANCE

with Charles D. Kelekian (1900-1982), New York.

Acquired by the current owner from the above, New York, 1973.

EXHIBITED

Boston, Museum of Fine Arts, 10 December 1973-2 September 1983 (Loan no. 722.1973).

Katonah Gallery and the Dallas Museum of Art, *The Face of Egypt, Permanence and Change in Egyptian Art*, 13 March-28 August 1977.

Greenwich, Connecticut, Greenwich Library, *Divine, Domestic and Desert Animals in Ancient Egyptian Art*, 4 January-4 March 1979.

New Haven, The Yale Peabody Museum of Natural History, 1984-1986.

Cleveland Museum of Art and elsewhere, *Gifts of the Nile, Ancient Egyptian Faience*, 19 May-5 July 1998.

PUBLISHED

W.K. Simpson, *The Face of Egypt: Permanence and Change*, Katonah, 1977, no. 68.

P. Koob, *Divine, Domestic and Desert Animals in Ancient Egyptian Art*, Greenwich, 1979, no. 65.

F.D. Friedman, ed., *Gifts of the Nile, Ancient Egyptian Faience*, New York, 1998, pp. 144 and 232, no. 134.

According to R.S. Bianchi (p. 232 in F.D. Friedman, ed., op. cit.), this sculptural group is "unique in ancient Egyptian art, in that no parallels exist in any medium and depictions in the round of human wrestlers are very rare indeed." Bianchi postulates that an interpretation of this wrestling iconography may relate to "the recurring ancient Egyptian cyclical conflicts in which opposing cosmic forces are brought into equilibrium."



6

7

AN EGYPTIAN GLAZED STEATITE BES
NEW KINGDOM, EARLY 18TH DYNASTY, CIRCA 1550-1400 B.C.

3 ¾ in. (8.6 cm.) high

\$7,000-9,000

PROVENANCE

Antiquities, Sotheby Parke Bernet, New York, 11 December 1976, lot 193.

EXHIBITED

Boston, Museum of Fine Arts, 13 December 1976-8 June 2000 (Loan no. 176.1976).



7



8
AN EGYPTIAN LIMESTONE PLAQUE OF TUTU
EARLY PTOLEMAIC PERIOD, CIRCA 3RD CENTURY B.C.
11½ in. (29 cm.) long
\$50,000-70,000

PROVENANCE
with Khalil Rabenou (1906-1961), New York, prior to 1960.
A Charitable Trust; *Antiquities*, Sotheby's, New York, 18 June 1991, lot 51.

EXHIBITED
The Brooklyn Museum, *Egyptian Sculpture of the Late Period*, 1960-1961.
Boston, Museum of Fine Arts, 2 February 1997-28 June 2004
(Loan no. L-R.42.1997).

PUBLISHED
S. Sauneron, "Le nouveau sphinx composite du Brooklyn Museum et le rôle du dieu Touton-Tithoes," in *Journal of Near Eastern Studies*, 19, no. 4, 1960, pl. XIII.
B. Bothmer, *Egyptian Sculpture of the Late Period*, Brooklyn, 1960, p. 181, no. 13, figs. 347-349.
O.F. Kaper, *The Egyptian God of Tutu: A Study of The Sphinx-god and Master of Demons with a Corpus of Monuments*, Ann Arbor, 2003, p. 304, no. S-8.

Described as "a somewhat obscure apotropaic god venerated mainly in the Greco-Roman Period, the Egyptian deity Tutu was referred to as 'he who keeps enemies at a distance' and was believed to provide protection from hostile manifestations of deities and demons." (see p. 183 in R. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*). Originally depicted as a human figure with an elaborate crown studded with animal heads, Tutu's iconography transformed into that of a sphinx in the Ptolemaic and Roman periods.

The present example depicts the god as such, in which he wears a royal *nemes* with a *uraeus*, and crown of ram's horns, ostrich plumes, *uraei*, and a sun-disk. A lion's head at the back of the headdress is surmounted by an ibis, adding to the complex zoomorphic imagery. The tip of his tail transforms into a cobra, and another winds through his feet. A winged sun-disk and an inscribed plaque are partially preserved. The Egyptologist, B. Bothmer describes this plaque as an "ex voto," which would have been a gift to a god and deposited in a temple precinct in order to obtain divine favor or give thanks for benefits received. As seen here with the perforations at the corners of this example, votive plaques were provided with a means for suspension (see *Egyptian Sculpture of the Late Period*, p. 181).

9

AN EGYPTIAN PAINTED WOOD COFFIN BASE FOR PA-IUIU

LATE PERIOD, 664-332 B.C.

12½ in. (30.5 cm.) wide

\$15,000-20,000

PROVENANCE

Private Collection, New York.
New York Private Collector; *Antiquities*, Sotheby Parke Bernet, New York, 14 December 1978, lot 413.
Antiquities, Sotheby's, New York, 12-13 December 1991, lot 46B.

This coffin base is inscribed for its original owner, the nobleman Pa-lui. The inscription around the sides is the Hetep-Di-Nsw formula, and reads, "May the king grant a boon to Osiris, foremost of the West, the Great God, Lord of Abydos, that he may give what the earth creates, what the inundation brings, and what a god lives on to the venerated Pa-lui." Interestingly, the names of the four sons of Horus have been confused by the artist, as they do not correspond to the correct Canopic jars depicted in the lower register.



9

10

AN EGYPTIAN PLASTER RELIEF FRAGMENT WITH HAPY

PTOLEMAIC PERIOD, 332-30 B.C.

5¾ in. (14.6 cm.) high

\$8,000-12,000

PROVENANCE

Acquired by the current owner, New York, prior to August 1979.

EXHIBITED

Boston, Museum of Fine Arts,
22 August 1979-28 June 2004
(Loan no. L-R-120.1979).

R.H. Wilkinson writes, "The god Hapy was primarily identified by the Egyptians as the inundation of the Nile—its yearly flooding which brought fertility to the land through widespread watering and the new silt spread over the fields by the swollen river" (*The Complete Gods and Goddesses of Ancient Egypt*, p. 106). The present example depicts Hapy with a swollen, distended belly and pendant breasts, a symbol of the fertility associated with the Nile flooding.



10



11

A GREEK MARBLE PORTRAIT HEAD OF PTOLEMY VIII

PTOLEMAIC PERIOD, REIGN OF PTOLEMY VIII, CIRCA 170-116 B.C.

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

\$100,000-150,000

PROVENANCE

with Dikran Kelekian (1868–1951), New York, 1947 (Inventory no. 4671).
with Charles D. Kelekian (1900–1982), New York.

Constance (1905–2002) and Edgar P. Richardson (1902–1985),
Philadelphia, acquired from the above, 1968.

The Collection of Constance and the late Edgar P. Richardson,
Philadelphia; *Antiquities*, Sotheby's, New York, 30 May 1986, lot 35.

EXHIBITED

New Haven, Yale University Art Gallery, 1986 (Loan no. 14.1986.1).

New York, The Metropolitan Museum of Art, 1992 (Loan no. 1992.27).

London, British Museum, and elsewhere, *Cleopatra of Egypt, From History to Myth*, 2001.

PUBLISHED

R.R.R. Smith, "Ptolemaic Portraits: Alexandria Types, Egyptian Versions,"
in M. True and K. Hamma, eds., *Alexandria and Alexandrianism*, Malibu,
1996, p. 207, fig. 6.

R.R.R. Smith, *Hellenistic Royal Portraits*, Oxford, 1988, p. 167, no. 58, pl. 39,
3 and 4.

R.R.R. Smith, *Hellenistic Sculpture: A Handbook*, London, 1991, p. 209, fig. 241.

S. Walker and P. Higgs, *Cleopatra of Egypt, From History to Myth*, London, 2001,
pp. 54–55, no. 21.

S.A. Ashton, "Ptolemaic Royal Sculpture from Egypt: The Interaction between
Greek and Egyptian Tradition," *British Archaeological Reports* 55, 2001, p. 55,
no. 1.4.

P.E. Stanwick, *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs*,
Austin, 2002, pp. 72–73, figs. 258–259.

The reign of Ptolemy VIII Euergetes (116–182 B.C.) was long and complicated, filled with the kind of palace intrigue for which the dynasty was infamous. As Ptolemy VIII was grotesquely overweight, he was nicknamed *Physkon*, or "Pot Belly," by the people. He was an exponent of the Greek concept of *tryphe*, which included the "lavish display of luxury, bordering on the ostentatious" (see p. 18, in R.S. Bianchi, "Ptolemaic Egypt and Rome: An Overview," in *Cleopatra's Egypt*), which repulsed the more conservative Romans, who were increasingly involved in Egyptian affairs. Following the death of his older brother in 145 B.C., Ptolemy VIII was determined to take the throne, and brought an army to Alexandria, forcing his brother's widow, Cleopatra II, and her young son Ptolemy VII to flee to Memphis, the country now split between rival monarchies. As a solution, Ptolemy VIII offered to marry his former sister-in-law and actual sister. Once she became pregnant, Ptolemy VIII had her young son, his own nephew, killed, securing the dynastic succession to his own direct heir, the child Memphites.

Ptolemy VIII next became infatuated with his niece, his wife's daughter, Cleopatra III, whom he duly married, thus resulting in the court having two queens. His reign was marked by cruelties and extortion, including the expulsion of Alexandria's intellectuals. This ultimately led the army and the people revolting in favor of Cleopatra II, forcing Ptolemy VIII to flee to Cyprus with Cleopatra III, their two children and his child by Cleopatra II. The Alexandrian mob pulled down his statues, which he blamed on Cleopatra II. Out of revenge, he had their son, Memphites, killed and dismembered and sent to her in a box as a birthday present. He returned to Egypt in 129 B.C., forcing Cleopatra II to flee, although she eventually returned and resumed her role as co-queen. Upon his death in 116 B.C. he was eventually succeeded by his son with Cleopatra III, Ptolemy IX (see N. Davis and C.M. Kraay, *The Hellenistic Kingdoms, Portrait Coins and History*, pp. 167–169).

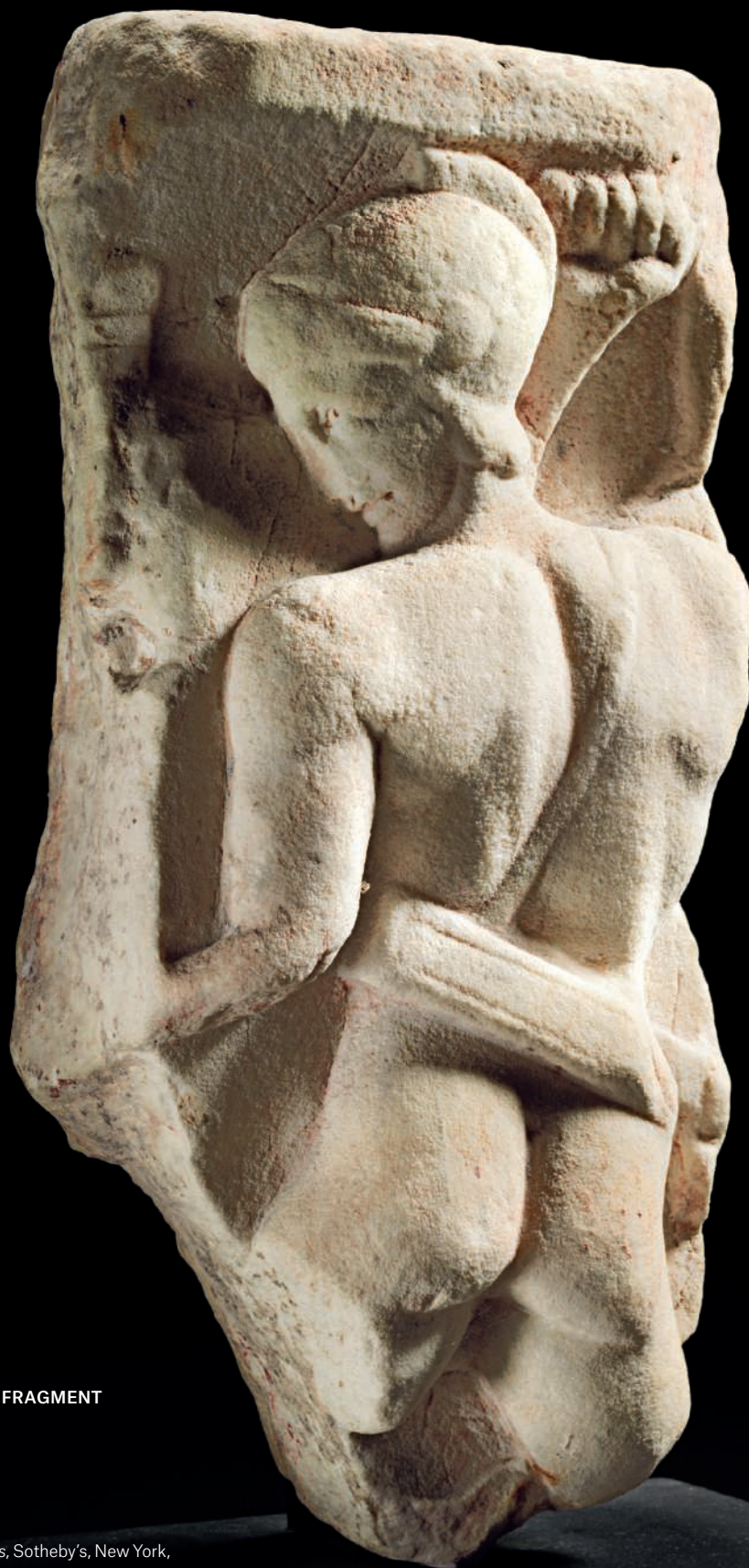
This well-known and widely published and exhibited Greek-style portrait presented here has been assigned to various Ptolemies over the last few decades, but the most recent scholarship confirms the attribution to Ptolemy VIII. The hair is roughly carved in a manner typical of Ptolemaic period portraiture, and there is a channel behind the forward fringe for attachment of a separately-made thin diadem. The corpulent beardless face, large deep-set eyes, hooked nose with deeply-drilled nostrils and pronounced, pouting lower lip all conform to the numismatic evidence (see fig. 1853 in G.M.A. Richter, *The Portraits of the Greeks*, vol. 3). These facial features are also found on a basalt Egyptian-style portrait in Brussels showing the king wearing the double crown, which has been assigned by many scholars to Ptolemy VIII (see no. 22 in S. Walker and P. Higgs, *Cleopatra of Egypt, from History to Myth*). As is typical for Ptolemaic portraits, given the scarcity of marble in Egypt, marble portrait heads were normally inserted into statues or busts of native stone and frequently finished in stucco.

Edgar P. Richardson, the previous owner of the portrait, was a well-known Americanist art historian and former director of the Detroit Institute of Art from 1945–1962 and the Winterthur Museum from 1962–1966. He also served as art advisor to John D. Rockefeller III.





PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON



12
A ROMAN MARBLE SARCOPHAGUS FRAGMENT
CIRCA 2ND CENTURY A.D.

11 in. (28 cm.) high
\$10,000-15,000

PROVENANCE

Frederic Taubes (1900-1981), New York.
The Estate of Frederic Taubes; *Antiquities*, Sotheby's, New York,
24 November 1986, lot 220.



PROPERTY FROM A COLORADO COLLECTION

13

AN EGYPTIAN PAINTED LIMESTONE RELIEF FRAGMENT FROM THE TOMB OF NY-ANKH-NESU

OLD KINGDOM, REIGN OF TETI, CIRCA 2345-2291 B.C.

16 in. (41 cm.) high

\$35,000-45,000

PROVENANCE

Edwin Weisl, Jr. (1929-2005), New York.

The Brooklyn Museum, New York, gifted from the above, 1979 (Accession no. 79.176).

The Brooklyn Museum, New York; *Antiquities*, Christie's, London, 9 December 1992, lot 196.

This relief depicts offering bearers from the tomb of Ny-Ankh-Nesu, Count, Overlord of Nekheb. The tomb was built in Saqqara in early Dynasty VI and said to have been discovered in 1917 already in ruins. According to L. Berman, the surviving reliefs were taken to Europe and sold to various museums from Honolulu to Jerusalem (*Catalogue of Egyptian Art, The Cleveland Museum of Art*, p. 135, no. 76).



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS, SOLD TO BENEFIT FUTURE ACQUISITIONS

14

AN EGYPTIAN BLACK GRANITE SEATED SCULPTURE FOR NEITH, OVERSEER OF THE CATTLE OF AMUN

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

16¼ in. (41.3 cm.) high

\$50,000-70,000

PROVENANCE

Said to be from Diospolis Parva.

Mrs. Theodore Bachman, Scarborough, New York, acquired 1962 or prior.

Mr. and Mrs. A. Barozzi, Chicago, Illinois, acquired circa 1980.

The Virginia Museum of Fine Arts, gifted from the above, 1980.

EXHIBITED

Richmond, The Virginia Museum of Fine Arts (Accession no. 80.163).

PUBLISHED

H.G. Fischer, "The Cult and Nome of the Goddess Bat," *JARCE*, 1962, p. 15, n. 61.

E. Cruz-Uribe, "An Eighteenth Century Dynasty Statue from Diospolis Parva," *Sarapis*, vol. V, no. 2, 1980, pp. 40-42.

With three inscriptions, the one on the right side of the chair reading:

"A boon which the king gives and which Hpr-k3-r (Sesostris I), who is in Hiw (gives namely) an invocation offering (consisting of) bread, beer, cattle, fowl, alabaster, clothing, incense, oil and a thousand of every good and pure thing on which the god lives. May one breath [the sweet, northern] wind therein as a justified one, one of excellent character, the Overseer of the Cattle of Amun, Neith, justified";

The one on the left side of the chair reading: "A boon which the king gives to Hathor, Mistress of Hiw (gives.) May she cause that everything which will be brought to her [offering table] everyday...breath (?) which comes in and goes out from the necropolis upon the monument of the Lord of the Universe in accordance with the followers of Maat....to ka of [the Overseers of the Cattle of Amun, Neith, justified.]

The back column reading: "Revered before Ptah-Sokar, the Osiris, lord of the Holy Land, the Overseer of the Cattle of Amun, Neith, justified, before the Great God."

The inscription on this votive statue informs us that it was once owned by Neith, Overseer of the Cattle of Amun. E. Cruz-Uribe notes that it is otherwise unknown for a man to have had a feminine name (as Neith is a female deity), while women occasionally had masculine names (see op. cit., p. 41, n.14) This begs the question: is the person represented here a woman? The all-enveloping robe gives no clue and the title "Overseer of the Cattle of Amun" is not known for women, as women did not regularly hold office. The Tutmoside dating of the statue however encompasses the reign of the female regent Hatshepsut (r. 1502-1482 B.C.) and as such we must consider the possibility of a woman holding office at that time.

Neith, whoever this person may have been, was likely employed by a local temple dedicated to Amun, the ancient Egyptian god of the sun and air, in the town of Diospolis Parva (modern Hiw, also indicated by the text). Interestingly, the inscription also invokes deified Sesostris I, the second pharaoh of the 12th dynasty of the Middle Kingdom who was known for dramatically expanding the boundaries of Egypt. Both H.G. Fischer and E. Cruz-Uribe note in their writings on this piece that the town of Diospolis Parva might possibly date to Sesostris' I reign (1956-1911 B.C.).





15

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

15

AN EGYPTIAN BRONZE HEAD OF A GOD

THIRD INTERMEDIATE PERIOD TO LATE PERIOD,
25TH-EARLY 26TH DYNASTY, CIRCA 747-600 B.C.

3 $\frac{5}{8}$ in. (9.2 cm.) high

\$7,000-9,000

PROVENANCE

Earl of Sandwich, U.K.
with Mathias Komor (1909-1984), New York.
Mathilda Goldman (1906-2001), New York.
The Estate of Mathilda Goldman; *Antiquities*, Christie's, New York,
5-6 December 2001, lot 371.
The Late Mathilda Goldman; *Antiquities*, Sotheby's, New York,
11 December 2002, lot 100.



16

PROPERTY FROM A COLORADO COLLECTION

16

**AN EGYPTIAN LIMESTONE RELIEF
FRAGMENT WITH AMUN**

THIRD INTERMEDIATE PERIOD, 22ND
DYNASTY, 945-715 B.C.

9 $\frac{3}{4}$ in. (24.1 cm.) high

\$7,000-9,000

PROVENANCE

Antiquities, Sotheby Parke Bernet, New York, 16
May 1980, lot 366.
Antiquities, Sotheby's, New York, 23 June 1989,
lot 70.



17

THE PROPERTY OF A NEW YORK COLLECTOR

17

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

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

34 in. (86.4 cm.) long

\$30,000-50,000

PROVENANCE

with Joseph Khawam & Co., Cairo.

Private Collection, London, 1952; thence by descent.

Antiquities, Christie's, New York, 11 December 2014, lot 33.

This relief preserves eight columns of hieroglyphs carved in sunk relief. Its text mentions the name Nes-Hor and is a spell to ward off the Nau serpent. It translates to: "This [Hereditary Noble and] Local Prince Nes-Hor, Justified...bitten, smitten(?) by the n[aw-snake(?)]...[or, bitten, smitten(?),

it is the n[aw-snake(?) who]...bite [this] Hereditary Noble and Local Prince Nes-[Hor, Justified]...his [Hereditary Noble and] Local Prince Nes-Hor, Justified...this [Hereditary Noble and] Local Prince Nes-Hor, Justified...he/his [this] Hereditary Noble and Local Prince Nes-Hor, [Justified]...every...[this] Hereditary Noble and Local Prince Nes-Hor, [Justified]...Turn back(?), naw-snake (or, May the naw-snake be turned away(?))."

Texts to ward off or to protect from snakes were common beginning in the 5th Dynasty and can be found within the Pyramid Texts (nos. 226-243). This relief, with its usage of this older protection spell (possibly a form of Pyramid Texts Utterance 230) is an example of the archaizing tendency in Egypt during the Late Period. For the reuse of serpent protection texts during this time period, see R.B. Hussein in "Recontextualized—The Pyramid Texts 'Serpent Spells' in the Saite Contexts," in *Études et Travaux*, vol. 26.

PROPERTY FROM THE RUDOLF SCHMIDT COLLECTION

18

AN EGYPTIAN OR WESTERN ASIATIC BANDED STONE COSMETIC JAR

CIRCA LATE 3RD MILLENNIUM B.C.

2¼ in. (5.7 cm.) diameter

\$4,000-6,000

PROVENANCE

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

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired from the above,

5 May 1953 (Blatt nr. 60); thence by descent.



18

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

19

AN EGYPTIAN LIMESTONE RELIEF WITH THE HEAD OF A RAM

PTOLEMAIC PERIOD, 332-30 B.C.

8½ in. (22 cm.) long

\$80,000-120,000

PROVENANCE

Christos G. Bastis (1904-1999), New York, acquired 1961 or prior.

The Christos G. Bastis Collection; Sotheby's, New York, 9 December 1999, lot 29.

EXHIBITED

New York, The Metropolitan Museum of Art, *Ancient Art from New York Private Collections*, 17 December 1959-28 February 1960.

New York, The Metropolitan Museum of Art, *Antiquities from the Christos G. Bastis Collection*, 20 November 1987-10 January 1988.

PUBLISHED

D. von Bothmer, *Ancient Art from New York Private Collections*, New York, 1961, p. 18, no. 83, pl. 22.

D. von Bothmer et. al., *Antiquities from the Collection of Christos G. Bastis*, New York, 1987, pp. 82-83, no. 31.

According to B. Bothmer, "There can be no doubt that this fine plaque with a head of a ram was at one time placed in a sanctuary, near a shrine where the sacred image of this powerful animal was worshiped, as a token of the faithful person appealing to a deity for help, healing or other support" (*Antiquities from the Collection of Christos G. Bastis*, op. cit., p. 81). While the plaque's function is certain, Bothmer goes on to say that the specific ram god depicted is less clear, as various Egyptian gods including Banebdjedet, Heryshef, Kherty, Khnum and Amun-Re, were iconographically related to rams. The worship of these gods was frequently isolated to specific religious sites and without the knowledge of original geography, it is impossible to determine which god this ram represents.





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

20

AN EGYPTIAN GILT AND PAINTED WOOD PTAH-SOKAR-OSIRIS

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

24 $\frac{5}{8}$ in. (62.5 cm.) high, including tenon

\$30,000-50,000

PROVENANCE

Private Collection, acquired prior to 1980.

Antiquities, Christie's, New York, 12 June 2002, lot 274.

Private Collection, Nevada.

A Nevada Private Collection; *Antiquities*, Christie's, New York, 6 December 2007, lot 26.

Brantley Eubanks, Palm Springs, California.

The Collection of Brantley Eubanks; *Antiquities*, Christie's, New York, 6 June 2013, lot 676.

The two columns of hieroglyphic inscriptions describe a funerary offering to Osiris on behalf of the deceased Wesir-nakht, reading: "Hail to you, Heir who comes forth from the great inner coffin, who comes forth from Atum, may you make (or be, serve as) the protection of the Osiris Imy(t)-pet, daughter of the Sa-mer-ef (A-Son-Who-Loves) priest Wesir-nakht (or Osiris-nakht), born of...y..., Justified. May you [give], Osiris Foremost [of the West],...oxen and fowl, every good and pure [thing] on which a god lives, and for every which your Ka wishes [as?]...[effective spirit?]."



PROPERTY FROM AN AUSTRALIAN PRIVATE COLLECTION

21

AN EGYPTIAN GILT AND PAINTED WOOD MASK

PTOLEMAIC PERIOD, 332-30 B.C.

24¾ in. (62.8 cm.) high

\$40,000-60,000

PROVENANCE

Art Market, London.

Antiquities, Christie's, London, 23 April 1980, lot 207.

Acquired by the current owner in Australia, early 1980s.

Burial practices during the early Ptolemaic period continued age-old Pharaonic traditions. The mummified body was placed in nested anthropoid coffins, the inner typically of wood, the outer either of stone or wood. The large scale of the present example suggests it served as the outer coffin. The quality of the carving of the face with its idealized features and braided chin beard, as well as the extensive gilding for the face and striped headcloth, confirms the high status of the deceased. The coffin was further embellished with an elaborate painted broad collar with falcon-head terminals at the shoulders. For a related example compare the coffin for Hornedjitef, no. 1 in S. Walker and M. Bierbrier, *Ancient Faces*.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

22

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

ATTRIBUTED TO THE PRIAM PAINTER, CIRCA 520-510 B.C.

19 3/4 in. (50.1 cm.) high

\$30,000-50,000

PROVENANCE

Auktion I, Ars Antiqua AG, Lucerne, 2 May 1959, lot 104.

Ian Woodner (1903-1990), New York.

Acquired by the current owner from the above.

PUBLISHED

J. D. Beazley, *Paralipomena*, Oxford, 1971, p. 146, no. 8bis.

D. Woysch-Méautis, *La représentation des animaux et des*

êtres fabuleux sur les monuments funéraires grecs de l'époque archaïques à la fin de la IV^e siècle av. J.C., Lausanne, 1982, p. 75, fig. 35 B.

T. H. Carpenter, *Beazley Addenda*, Oxford, 1989, p. 90, no. 331.8bis.

Beazley Archive Pottery Database no. 351079.

According to J. Boardman (*Athenian Black Figure Vases*, p. 112), "The Priam Painter is an important and prolific artist, in some ways linking the Antimenes Painter and the Leagros Group. His work is imaginative, for although his interest lies in few themes he treats them in each instance with originality of detail and composition." One of his favorite subjects was a chariot scene with Athena and Herakles, as seen here on one side, and another was Apollo playing his kithara before an assembly of gods, as seen here on the other side.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

23

A GREEK MARBLE IONIC COLUMN CAPITAL

CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.

19 $\frac{1}{4}$ in. (50.2 cm.) wide

\$20,000-30,000

PROVENANCE

Acquired by the current owner, 1990 or prior.

The Ionic order originated in the mid 6th century B.C and was utilized continually into the Classical period, perhaps most notably with the Erechtheion on the Athenian Acropolis. The 1st century A.D. Roman architect Vitruvius wrote that while the Doric column had its conceptual basis in the proportions of the male body, the Ionic took its slenderness and elegance from the female. This example is reminiscent of the capitals of the Temple of Athena Nike, also located on the Acropolis.



ANOTHER PROPERTY

24

A GREEK BRONZE PSEUDO-CORINTHIAN HELMET

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

6⅞ in. (17.5 cm.) high

\$20,000-30,000

PROVENANCE

with Ulrich Esters, Krefeld, Germany.

Axel Guttman (1944-2001), Berlin, acquired from the above, 1987

(Inventory no. AG 175).

Sammlung Axel Guttman, Auktion 58G, Hermann Historica, Munich, 7 October 2009, lot 193.

PROPERTY FROM THE ESTATE OF OTTO WITTMANN

25

A GREEK GOLD FINGER RING

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

¾ in. (1.9 cm.) long; ring size 5

\$20,000-30,000

PROVENANCE

with Mohammed Yeganeh, Frankfurt.

Otto Wittmann (1911-2001), Director of The Toledo Museum of Art from 1938-1978, acquired from the above and gifted to his wife, Margaret Wittmann, 1975; thence by descent to the current owner.

Engraved on the bezel of this fine gold ring is a winged Artemis, wearing a short chiton and high boots, holding her bow out before her. Artemis is frequently depicted winged in the Archaic period, and only rarely in later periods (see for example on a red-figured oinochoe by the Dutuit Painter, circa 470 B.C., in the Petit Palais, Paris, no. 618 in L. Kahil, "Artemis," in *LIMC*, vol. II). For the pose and costume see the late 3rd century B.C. coin from Syracuse, no. 233 in Kahil, op. cit.



25

PROPERTY FROM A PRIVATE U.S. COLLECTION

26

A GREEK PARCEL GILT SILVER HEAD OF A BEARDED MAN

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

2 in. (5.1 cm.) high

\$12,000-18,000

PROVENANCE

Art Market, London, 1996.

Antiquities, Christie's, New York, 8 June 2004, lot 45.

This bearded man is reminiscent of the "Farnese Hercules," a Greek 4th century B.C. sculpture by Lysippos, which is known to modern audiences from the 3rd century A.D. copy now in the National Museum in Naples. Colloquially known as the "Weary" Hercules, the type shows the hero resting after the completion of his twelfth and final labor. Alternatively it could be a portrait that is meant to invoke the hero's iconography. It likely was once attached to the tondo of a shallow bowl.



26



PROPERTY FROM A PRIVATE COLLECTION

27

A GREEK BRONZE WARRIOR'S PANOPLY
MAGNA GRAECIA, CLASSICAL PERIOD TO
HELLENISTIC PERIOD, CIRCA 350 B.C.

Helmet: 12 in. (30.4 cm.) high; Cuirass: 17 in. (43.1 cm.) high; Greaves: each 16¼ in. (41.2 cm.) high (5)

\$120,000-180,000

PROVENANCE

Axel Guttman (1944-2001), Berlin.
Sammlung Axel Guttman, Auktion 44; Hermann
Historica, Munich, 15 May 2003, lot 114.
with Royal-Athena Galleries, New York (*Arms,
Armour and Images of Ancient Warfare*, 2004,
no. 25).

Acquired by the current owner from the above,
U.S., 2004.

Included in this panoply is a helmet, cuirass and greaves. The helmet is of Chalcidian type with hinged cheek-pieces, ornamented with volutes in shallow relief on either side, with spiral plume holders above, each terminating in a stylized snake head. The cuirass is formed of two parts, front and back, originally joined by hinges, and sculpted in the form of a muscular male torso with a recessed navel and inlaid iron nipples. For related helmets see nos. 103-104, for a similar cuirass see no. 129, and for greaves see no. 32 in M. Merrony, *Mougins Museum of Classical Art*.





VARIOUS PROPERTIES

28

AN APULIAN RED-FIGURED AMPHORA

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

37 $\frac{7}{8}$ in. (96 cm.) high

\$150,000-250,000

PROVENANCE

Private Collection M.C., Geneva, acquired in the 1960s.
Acquired by the current owner in Switzerland, 2015.

PUBLISHED

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, London, 1992, p. 279, no. 40h.

K. Schauenburg, *Studien zur unteritalischen Vasenmalerei*, Band IV/V, Kiel, 2002, pp. 9 - 12, pls. 1 a-f.

According to A.D. Trendall (p. 97 in *Red Figure Vases of South Italy and Sicily*), the Baltimore Painter "is the most important and significant of the later Apulian vase-painters..." He decorates a wide range of shapes, both large and small, and many feature multi-figure mythological scenes framed by elaborate ornament.

The vase presented here offers figural scenes in two registers on both sides of the body and on the shoulders of the obverse, the most important of which depicts Oinomaos and Pelops taking the oath. Oinomaos was the King of Pisa, and father of Hippodamia. Because of a prophecy that foretold he would be killed by his son-in-law, he killed eighteen suitors after defeating them in a chariot race, and affixed their heads to columns in his palace. Pelops, son of the King of Lydia, asked Hippodamia for her hand, and in preparation for the race, the pair bribed Oinomaos' charioteer Myrtilos to replace the metal lynch pins of his chariot with pins of wax. During the close race Oinomaos' chariot crashed, killing him, but Myrtilos survived. When he approached the couple to collect his debt (or to claim Hippodamia for his own), Pelops hurled him off a cliff, but not before Myrtilos could utter a curse upon him, which thereafter would haunt Pelops and his descendants, the House of Atreus.

Depicted here are a fully-armed Oinomaos, Hippodamia and Pelops standing before an altar, making a pledge of fair conduct for the forthcoming chariot race. The severed head of one of the earlier suitors hangs above. To the left a youth brings a ram to sacrifice while a winged Erinyes looks on. To the right, Nike prepares to crown Pelops, with a draped youth looking on. The scene was treated more than once by the Baltimore Painter (see for example pl. 325, 2 in A.D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*) and may reflect the play, *Oinomaos*, by Euripides or the earlier play of the same name by Sophocles.

29

AN APULIAN RED-FIGURED AMPHORA

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

37 in. (94 cm.) high

\$120,000-180,000

PROVENANCE

Private Collection M.C., Geneva, acquired in the 1960s.
Acquired by the current owner in Switzerland, 2015.

PUBLISHED

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, London, 1992, p. 278, no. 40f.
K. Schauenburg, *Studien zur unteritalischen Vasenmalerei, Band IV/V*, Kiel, 2002, pp. 5-21, pls. 12a & b.

The vase presented here may originally have formed a pair with the previous lot, as both share nearly the same elaborate ornament, have Nike driving a quadriga on the shoulders of the obverse, and both are of similar scale. The main scene on the upper register of the body depicts a Gigantomachy. At the center is a defeated serpent-limbed giant, perhaps Typhon, whose hands are being bound behind his back by Nike. To the left stand Zeus, Hera and an armed warrior, while to the right are Athena, Herakles and Hermes. Typhon, the son of Gaia and Tartarus, attempted to overthrow Zeus for supremacy of the cosmos. Following a cataclysmic battle between the gods and giants, Typhon was defeated by Zeus and his thunderbolts. For a volute-krater by the Baltimore Painter depicting this battle, with Typhon similarly shown serpent-limbed and with an animal skin tied over his shoulders, see pl. XXVI in A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-figured Vases of Apulia*.





PROPERTY FROM A PRIVATE COLLECTION

30

A SAMNITE BRONZE WARRIOR'S PANOPLY

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

Helmet: 11½ in. (29.2 cm.) high; Cuirass: 16¾ in. (41.2 cm.) high; Greaves: each 18¼ in. (46.3 cm.) high (5)

\$120,000-180,000

PROVENANCE

Axel Guttman (1944-2001), Berlin, acquired in Krefeld, 1994.

The Art of Warfare, Axel Guttman Collection, Part 1; Christie's, London, 6 November 2002, lot 67. *The Axel Guttman Collection of Ancient Arms and Armour, Part 2*; Christie's, London, 28 April 2004, lot 103.

with Royal-Athena Galleries, New York, (*Ancient Arms, Armor, and Images of Warfare*, 2004 no. 26). Acquired by the current owner from the above, U.S., 2004.

This panoply consists of a helmet of Chalcidian type, an anatomical cuirass and a pair of greaves. The decorative band of wave pattern along the sides of the cuirass and above the hinged cheek-pieces of the helmet are thought to be distinctively Samnite. For a similar cuirass, see the example from Conversano, now in Bari, Apulia, p. 110, no. 8 in P. Connolly, *Greece and Rome at War*.





PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

31

A GREEK MARBLE HEAD OF A GODDESS
CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

12 in. (30.5 cm.) high

\$35,000-45,000

PROVENANCE

Thomas Hope (1769-1831), Deepdene, Dorking, Surrey.
The Deepdene, Dorking, Surrey. The Final Portion of the Hope Heirlooms;
Humbert and Flint, Dorking, Surrey, 12-19 September 1917, probably lot 1136,
with Spink & Son, London, 1924 (*Greek and Roman Antiquities from Famous*
Private Collections & Recent Excavations, no. 6).
Kunstwerke der Antike, Munzen und Medaillen, Basel, 13 May 1961, no. 13.
Art Market, Paris.
Antiquities, Christie's, New York, 12 June 2002, lot 33.
Antiquities, Christie's, New York, 11 June 2003, lot 121.

This over-lifesized head of a goddess stylistically recalls a 4th century head in Boston, thought to be from Athens, which C.C. Vermeule and M.B. Comstock describe as depicting Demeter, Hera or Cybele (see *Sculpture in Stone, The Greek, Roman and Etruscan Collections of the Museum of Fine Arts Boston*, p.36, no. 47). The Boston head shares the aloof, divine facial expression with the present example, as well as a similarly rendered *taenia* (or fillet) binding wavy locks. Unlike the Boston example, which is veiled and likely meant to have been a cult statue, this head has a lead-filled mortise at the top as well as a dowel hole for attachment at the back, indicating it perhaps came from a pediment. The 4th century B.C. date is relevant to both as both embody the "Praxitelean softness" that came to define sculpture of this period.

32

AN APULIAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE GROUP OF STOCKHOLM 1999, CIRCA 400-390 B.C.

11½ in. (29.2 cm.) high

\$10,000-15,000

PROVENANCE

with Jurgen Haering, Freiburg.

with Royal-Athena Galleries, New York, prior to 1991.

Dr. & Mrs. Ralph deAyala, Cleveland.

Collection of Dr. & Mrs. Ralph deAyala; *Antiquities*, Christie's, New York, 8 June 2001, lot 172.

PUBLISHED

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, Oxford, 1991, 5/92a.



32

33

AN APULIAN RED-FIGURED PELIKE

NEAR THE TARRYTOWN GROUP, CIRCA LATE 4TH CENTURY B.C.

15⅞ in. (40.3 cm.) high

\$10,000-15,000

PROVENANCE

with Ancient Art International, Middleboro, MA.

Acquired by the current owner from the above, 1999.

The knotted handles and the stamped ovolo on the rim are unusual details for a pelike.



33



PROPERTY FROM AN ATLANTA COLLECTION

34

A GREEK MARBLE HEAD OF A GODDESS
HELLENISTIC PERIOD, CIRCA 3RD CENTURY
B.C.

10 in. (25.4 cm.) high

\$30,000-50,000

PROVENANCE

Antiquities, Sotheby's, New York, 17 December
1992, lot 72.

The dreamy, remote visage of this head recalls the example in the Museum of Fine Arts, Boston, colloquially known as "The Maiden from Chios" due to the location of its discovery (see M.B. Comstock and C.C. Vermeule, *Sculpture in Stone*, p. 40, no. 56).



35

35

A GREEK TERRACOTTA FEMALE FIGURE

CANOSA, HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

9½ in. (24.5 cm.) high

\$5,000-7,000

PROVENANCE

with Antiquarium Ltd., New York.

Acquired by the current owner from the above, 1987.

36

A GREEK TERRACOTTA VOTIVE FEMALE HEAD

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

10½ in. (27 cm.) high

\$10,000-15,000

PROVENANCE

with Ariadne Galleries, New York, 1986 (*Greek Sculpture in Terracotta*, no. 8).

Acquired by the current owner from the above.



36

37

A GREEK TERRACOTTA HERM

HELLENISTIC PERIOD, CIRCA LATE 4TH CENTURY B.C.

8½ in. (21.6 cm.) high

\$3,000-5,000

PROVENANCE

Antiquities, Sotheby's, New York, 29 November 1989, lot 359.



37



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

38

AN ETRUSCAN BRONZE HELMET OF NEGAU TYPE

CIRCA 500-450 B.C.

10 in. (25.4 cm.) wide

\$15,000-20,000

PROVENANCE

with Herbert A. Cahn, Basel.

Acquired by the current owner from the above, 1992.

PROPERTY FROM A COLORADO COLLECTION

39

AN ETRUSCAN BRONZE BALSAMARIUM

CIRCA EARLY 3RD-2ND CENTURY B.C.

4½ in. (11.4 cm.) high

\$5,000-7,000

PROVENANCE

Antiquities, Sotheby's, New York,
29 November 1989, lot 66.

This balsamarium displays an elaborately-styled melon coiffure, bound in a double braided fillet and tied in a "Herakles" knot at the crown of the head. Given its function as a cosmetic vessel, the head may represent Turan, the Etruscan goddess of love, or a Lasa, a beauty nymph often shown in works of art relating to the toilette. For a similar example see no. 194 in S. Haynes, *Etruscan Bronzes*.



39

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

40

**AN ETRUSCAN TERRACOTTA HEAD
OF A GIRL**

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

7 in. (19 cm.) high

\$12,000-18,000

PROVENANCE

Antiquities, Sotheby's, London, 11 July 1967, lot 112.
Private Collection, Monaco.
Antiquities, Christie's, New York, 9 December 1999,
lot 433.

The gender of this terracotta head is confirmed as female on account of the addition of lion's head hoop earrings.



40





PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN
SOLD TO BENEFIT THE WETHERSFIELD FOUNDATION

41

A ROMAN MARBLE TORSO OF VENUS

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

22 $\frac{1}{8}$ in. (55.9 cm.) high

\$150,000-250,000

PROVENANCE

James Stillman (1850-1918), New York; thence by descent to his eldest daughter, Elsie Stillman Rockefeller (1872-1935), New York; thence by descent to her son, Godfrey Stillman Rockefeller (1899-1983) & his wife Helen Gratz Rockefeller (1900-1985), Greenwich and New York; thence by descent to Chauncey Devereux Stillman (1907-1989), New York, 1985.

The slightly arched back and forward position of the arms of the Venus presented here suggests she is a version of Praxiteles' Aphrodite of Knidos. She closely recalls the "Colonna" type, depicted nude, who leans on her himation which drapes over a hydria. See fig. 9 in C. Kondoleon et al., *Aphrodite and the Gods of Love*.



42

A ROMAN MARBLE TORSO OF CUPID

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

14¼ in. (36.2 cm.) high

\$60,000-90,000

PROVENANCE

Private Collection, Japan.
with Ariadne Galleries, New York.
Chauncey Devereux Stillman (1907-1989), New York,
acquired from the above, 1983.

The two mortises on the back of the shoulders of this torso indicate it once had separately-made wings. As such, it can be identified as Cupid, the winged god of love. The languid pose, position of the shoulders and softly-modeled torso indicate this Cupid belongs to a Praxitelean prototype like that of the Borghese Eros at the Louvre (see A. Pasquier and J.-L. Martinez, *Praxitèle*, pp. 352-353, no. 93), which shows Cupid as an adolescent male, as opposed to a toddler or young child as favored by later Roman artists.

PROPERTY FROM AN UPPER WEST SIDE COLLECTION

43

A ROMAN MARBLE VENUS AND CUPID

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

18¾ in. (46.4 cm.) high

\$20,000-30,000

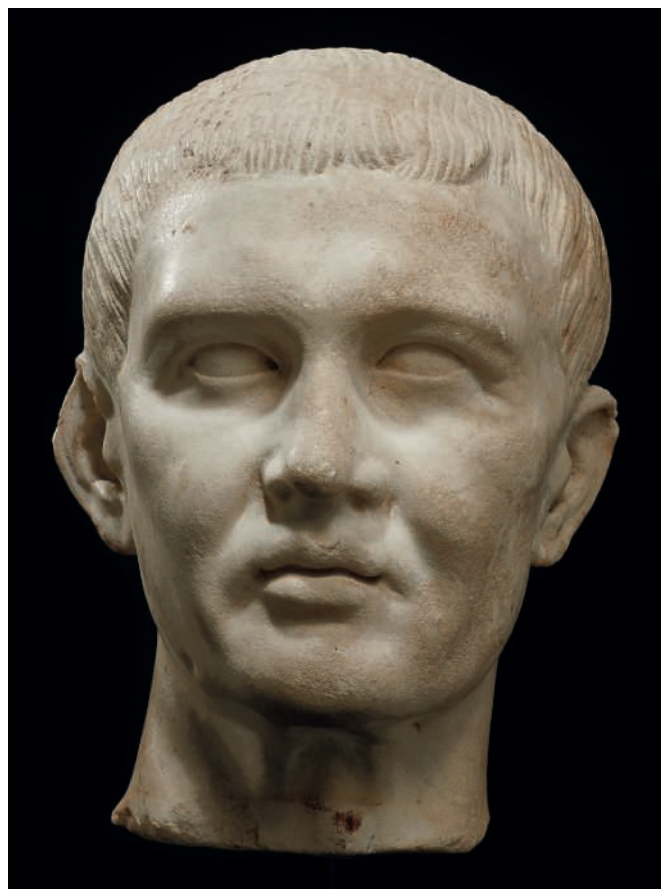
PROVENANCE

with Fortuna Fine Arts, New York.

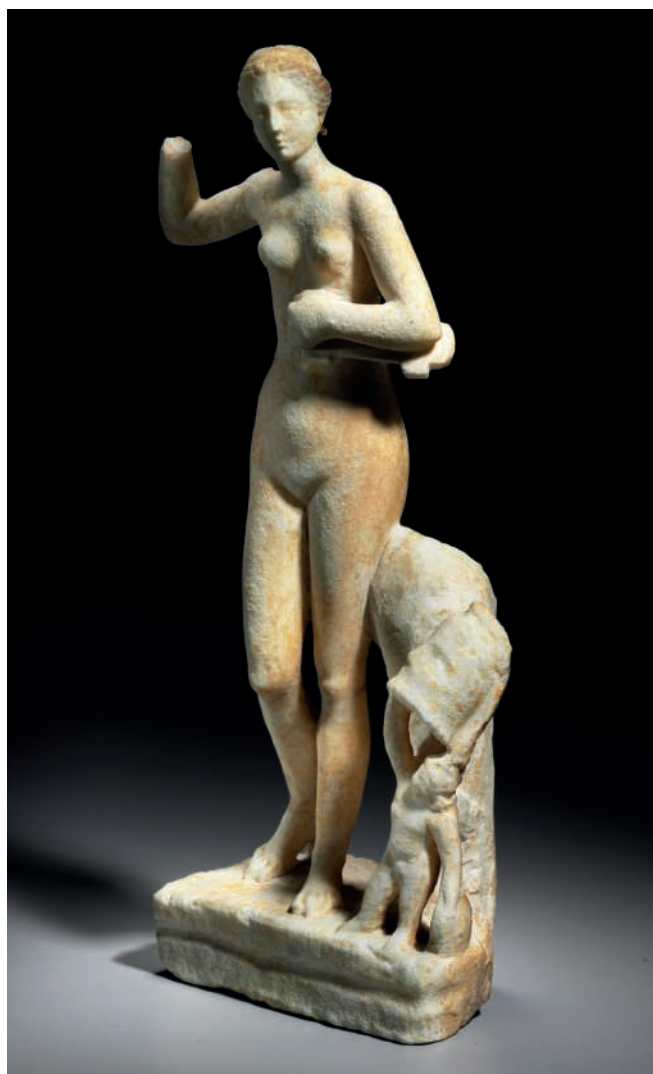
Acquired by the current owner from the above, 1995 or prior.

The Venus and Cupid depicted here is a small scale version of a larger sculpture now in the Louvre colloquially called "Venus at Arms" (see no. 456 in A. Delivorrias, et al., "Aphrodite" in *LIMC*, vol. II). Formerly in the Borghese collection, the Louvre example depicts the goddess of love wielding a sword, her infant son cupid by her side, trying on her oversized helmet.

The connection between love and war is richly illustrated in both Roman art and literature. Perhaps the most eloquent quotation on the subject comes from the Roman poet Ovid's 9th elegy in the first book of the *Amores*, the poet's treatise on the triumphs and tribulations of romance: "Trust me, my Atticus, in love are wars; And Cupid has his camp, as well as Mars."



44



43

PROPERTY FROM A EUROPEAN COLLECTION

44

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

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

7⅞ in. (20 cm.) high

\$25,000-35,000

PROVENANCE

with Monaco Fine Arts, Monte Carlo.

Private Collection, Monaco, acquired from the above, 1992; thence by descent.

Arts Precolombiens, Archeologie, Arts Asiatiques, Ceramiques, Thierry de Maigret, Hôtel Drouot, Paris, 13 June 2014, lot 182.



THE PROPERTY OF A EUROPEAN GENTLEMAN

45

**A ROMAN MARBLE PORTRAIT HEAD OF THE
EMPRESS LIVIA**

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

13 $\frac{3}{8}$ in. (34 cm.) high

\$200,000-300,000

PROVENANCE

with Guy Ladrière, Paris.
Acquired by the current owner from
the above, 1999.



"Livia, — as a mother, a curse to the realm; as a stepmother, a curse to the house of the Caesars" writes the Roman historian Publius Cornelius Tacitus in the 1st book of his *Annals* of the history of the Empire. This acerbic description of Rome's first Empress is emblematic of both contemporary and later attitudes towards Livia, who has proven to be one of Roman history's most controversial figures. The image of the machinating political wife, who will stop at nothing (including murder) to assure her husband's (and thus her own) ascendance into political hegemony, originates with Livia. Or, at least that is the image of Livia put forth by Roman historians like Tacitus and Cassius Dio. As such, characters ranging from Lady MacBeth to Claire Underwood in the Netflix series *House of Cards* find their precedent in Tacitus' Livia, this so-called curse to the realm.

It is necessary to understand a more nuanced picture of Rome's first Empress than this. To do so, it is helpful to start with her biography: born Livia Drusilla in 58 B.C. to the patrician *gens Claudia*, Livia met Augustus (then called Octavian) in 38 B.C. when she was heavily pregnant with the second child by her current husband (her elder child being the future Emperor, Tiberius). Augustus, also married at the time, divorced his wife Scribonia to wed Livia in 39 B.C., waiving the traditional interlude period. Thus, their union began with a slight tinge of scandal. However, their 51 year marriage seemed to have been a devoted one, with Livia remaining faithful to her husband until his death in 14 A.D.

During Augustus' lifetime, the question of succession dominated the Imperial couples' concerns. Augustus adopted three heirs, each connected to him by his only daughter Julia, and each tragically predeceased the Emperor. This led to Augustus' adoption of Livia's son, Tiberius, in 4 A.D and guaranteed Livia's place in the dynastic succession (Caligula, Claudius and Nero were all her descendants). This scenario is the one that most informs Livia's villainous image, with Cassius Dio intimating that Livia went as far as to poison Marcellus, the first of these heirs. Both Tacitus and Cassius Dio discuss rumors that she even gave the elderly Augustus poisoned figs so as to usher in the reign of Tiberius.

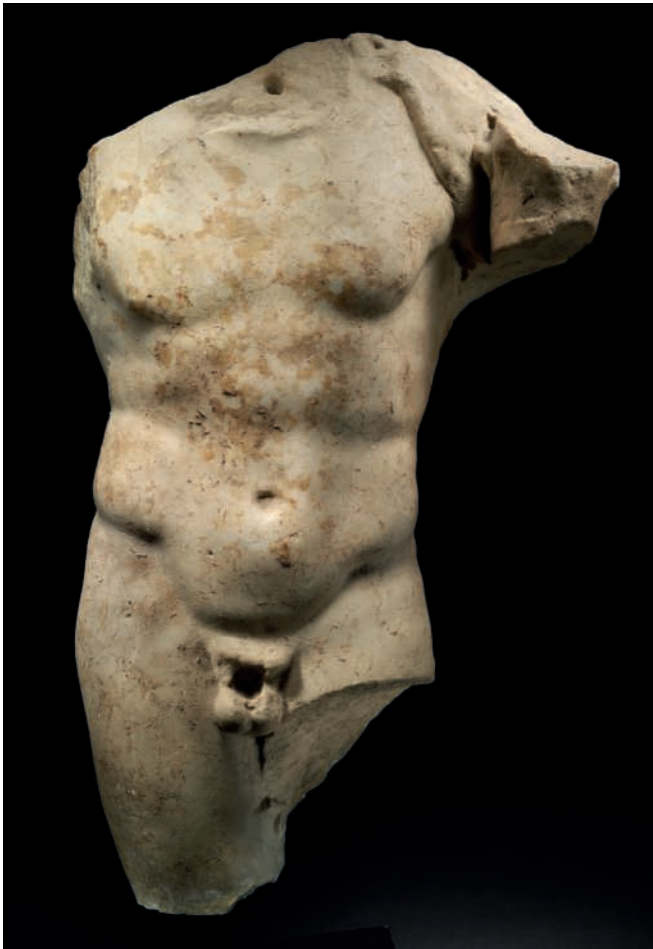
But it is important to remember this manipulative and murderous conception of Livia originates from the writings of a set of historians that were themselves disenfranchised from the creation of the Imperial system. The incredible upheaval that followed Augustus' defeat of Mark Antony at the Battle of Actium in 31 B.C. and the subsequent ascendance of the Principate marks perhaps the most significant shift in Roman political history. While the Republican era was categorized by political activity transpiring in the public sphere (albeit limited to mainly wealthy male participants), the existence of a single emperor meant that government affairs were no longer observable events, and those closest to the Emperor wielded considerable influence. As such, this novel scenario was ripe for speculation as to the involvement of the Empress. Additionally it effectively reduced the political clout and agency of the senatorial class, to which both Tacitus and Cassius Dio belonged thus giving them ample reason to resent those who benefited from the new order.

The irony is that while Livia is perhaps the most extensively written about woman from this time period, extricating objective information about her biography is frustratingly complex. The visual record offers an alternative path for examination. D.E.E. Kleiner writes in *I, Claudia* that "portraits of Livia were meant to depict her as the ideal Roman woman—the one whose virtuous behavior and fertility exemplified the tenets of moral and marriage legislation, and who served as a paradigm for all other Roman women" (p. 37). Indeed, portraits of Livia are highly classicized with idealizing features, based on sculptures of Greek goddesses from the 5th century B.C. Kleiner notes this classicizing style promotes the Augustan agenda by associating the regime with the golden age of Periclean Athens. In addition to her idealized features, Livia is also shown with a simple *nodus* hairstyle, a roll of hair over her forehead with a coiled braid or chignon resting at the nape of her neck. This austere coiffure, as well as the overall lack of other forms of ornamentation (jewelry, diadems etc.) stands in stark contrast to the portraiture of Ptolemaic queens such as her contemporary, Cleopatra VII. In this way, Livia's portrait embodies the Augustan feminine virtues of modesty and chastity, also providing an interesting contrast to Tacitus' "curse to the realm."

A systematic study of Livia's portraiture has been undertaken by E. Bartman in her book, *Portraits of Livia, Imaging the Imperial Woman in Augustan Rome*. Bartman identifies four distinctive portrait types of the Empress that correspond to different points in time. The most prolific example is called the "Faiyum type," an official portrait developed in the 20s B.C. (when Livia was in her 30s), named after an example found in the Faiyum region of Egypt, which establishes the basic physiognomic features of the Empress, including a slightly arched forehead, strong nose with a bump on the bridge, small mouth with curving lips and a sturdy chin. It also displays the aforementioned *nodus* hairstyle. The portrait presented here does *not* belong to the Faiyum group, but rather likely is a posthumous image of Livia, created after her deification as "Livia Augusta" by her grandson Claudius in 41 A.D. Bartman writes that deification "posed a challenge to sculptors who had to endow [Livia] with an independent personality within the common identity and attributes of a *diva*...A favored solution was to give Livia an unabashedly Olympian appearance" (op. cit. pp. 126-127). Certainly, the perfectly ovular face and luscious wavy hair in the present example evoke more of the divine than the human. For similar examples of Livia depicted as a goddess, see the over-lifesized head now in Copenhagen (op. cit., fig. 100) and one in the collection of Holkham Hall (E. Angelicoussis, *The Holkham Hall Collection of Classical Sculptures*, pp. 107-110, no. 17, pl. 36).

As such, while our textual sources speak to Machivellian machinations, the visual record tells more of a woman whose imagery helped promote her husband's specific political agenda and in the process created a model of female portraiture in the new Imperial age. From evil temptress to Olympian goddess, Livia's various recorded personas span the gamut, and while we as students of history may never know much about the woman herself, it is clear that she remains one of the most fascinating figures of Roman history—female or otherwise.





46

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

46
A ROMAN MARBLE TORSO OF HERCULES
 CIRCA 1ST-2ND CENTURY A.D.

12¼ in. (31 cm.) high
 \$35,000-45,000

PROVENANCE

Emily Hall Tremain (1908-1987), Connecticut, acquired 1951 or prior.
 The Santa Barbara Museum of Art, gifted from the above, 1951
 (Accession no. 1951.26.1).
 Santa Barbara Museum of Art; *Antiquities*, Sotheby's, New York,
 10 December 1999, lot 266.

EXHIBITED

Santa Barbara Museum of Art.

PUBLISHED

M.A. del Chiaro, *Classical Art at the Santa Barbara Museum of Art*,
 Santa Barbara, 1985, pp. 84-85, no. 33.

This torso can be identified as Hercules due to the preserved portion of a knotty club (or alternatively, a cornucopia) at the hero's left arm, along with the remains of a lion-skin draped over the shoulder.



47

47
A ROMAN MARBLE TORSO OF VENUS
 CIRCA 1ST CENTURY A.D.

14½ in. (37 cm.) high
 \$35,000-45,000

PROVENANCE

Probably with Charles D. Kelekian (1900-1982), New York, 1951.
 Eloise Spaeth (1902-1998), New York.
 Eloise Spaeth Collection; *Antiquities*, Sotheby's, New York,
 11 December 2002, lot 38.

EXHIBITED

Utica, New York, Munson-Williams Proctor Institute, *The Spaeth Collection: Paintings, Sculpture*, October 1952.

PUBLISHED

The Spaeth Collection: Paintings, Sculpture, catalogue of the exhibition at the Munson-Williams Proctor Arts Institute, Utica, New York, 1952, no. 2 of the sculpture section.

This torso of Venus is of the iconographic type known as "Aphrodite Anadyomene" meaning "rising from the sea." The most popular version of the love goddess' birth myth tells how Cronus castrated his father Uranus, and threw his genitals into the sea. They rose to the surface producing a white foam from which Aphrodite arose as a fully formed, radiant goddess. The sculpture type shows the nude deity arranging her hair, holding thick tresses in each hand before tying them together in a chignon as if to compose herself after her maritime voyage to Cyprus. For a similar example in Munich, see no. 448 in A. Delivorrias, "Aphrodite" in *LIMC*, vol. II.

48

A ROMAN MARBLE TORSO OF VENUS

CIRCA 1ST CENTURY A.D.

17½ in. (44.5 cm.) high

\$50,000-70,000

PROVENANCE

David Burgess, U.S., acquired in 1949 or prior.
The Santa Barbara Museum of Art, gifted from the
above in memory of Lockwood de Forest (1850-1932),
1949 (Accession no. 1949.16).
Santa Barbara Museum of Art; *Antiquities*,
Sotheby's, New York, 10 December 1999, lot 388.

EXHIBITED

Santa Barbara Museum of Art.

PUBLISHED

M.A. del Chiaro, *Classical Art at the Santa Barbara
Museum of Art*, Santa Barbara, 1985, pp. 46-47, no. 14.

Of this torso, M.A. del Chiaro writes: "its stance
with legs originally parted and one ever so slightly
advanced, tilt of the torso, and extant portions of the
arms reveal an active pose recalling an Aphrodite
type that shows the goddess putting on a necklace or
stephane (diadem), or arranging her hair as she holds
a mirror, perfume vase, or the like" (op. cit. p. 46). For
an original Greek example in bronze exemplifying the
type del Chiaro describes, see figs. 37, 38 and 39 in M.
Bieber, *The Sculpture of the Hellenistic Age*.





49

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

49

A ROMAN GOLD AND CARNELIAN FINGER RING WITH FORTUNA
CIRCA 2ND-3RD CENTURY A.D.

$\frac{7}{8}$ in. (2.2 cm.) wide; ring size 4

\$1,000-1,500

PROVENANCE

Gladys M. Hill, U.S.

The Estate of Gladys M. Hill; *Antiquities*, Sotheby's, New York, 10-11 June 1983, lot 192.



50

PROPERTY FROM AN UPPER WEST SIDE COLLECTION

50

A ROMAN MARBLE SARCOPHAGUS FRAGMENT WITH APOLLO
CIRCA 2ND CENTURY A.D.

19 $\frac{5}{8}$ in. (49.9 cm.) high

\$20,000-30,000

PROVENANCE

with Fortuna Fine Arts, New York,

Acquired by the current owner from the above, 1995 or prior.

The appearance of Apollo holding a lyre in his right hand while looking back over his left shoulder finds parallel on numerous sarcophagi from the 2nd-3rd century A.D. (see E. Simon, "Apollon/Apollo," in *LIMC*, vol. II, nos. 375a, 376, 380, 462a and 471). As with the present example, where a partially-preserved wing can be seen by the god's proper left foot, Apollo is often accompanied by a griffin, who was charged with pulling the god's sun chariot across the sky.



51
A ROMAN PAVONAZZETTO BOUND CAPTIVE
CIRCA 1ST-2ND CENTURY A.D.

20¼ in. (51.4 cm.) high

\$60,000-90,000

PROVENANCE

with Fortuna Fine Arts, New York.

Acquired by the current owner from the above,
1995 or prior.

Pavonazzetto (*Marmor Phrygium* in Latin) is a fine-grained marble with purplish veins and inclusions, which historically was imported to Rome from Docimium (located in central Phrygia in Asia Minor). Due to the quarries of this distinctive marble being of considerable distance from navigable waterways, pavonazzetto was extremely expensive in antiquity. Despite this, or perhaps as a result, pavonazzetto was particularly fashionable from the 1st Century A.D. onwards, when it was most commonly employed for the carving of supporting statues representing an Oriental type of figure dressed in foreign costume, as seen in the present example. The extremities were frequently finished in another material, typically white marble, as evinced here by the shoulder cavity which was designed for the insertion of the now-missing separately-made head. The present example likely depicts a Dacian captive, and may take its inspiration from the colossal statues which decorated Trajan's Forum in Rome (see M. De Nuccio and L. Ungaro, *I marmi colorati della Roma imperiale*, pp. 333-340, nos. 31-40).



PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

52

A ROMAN MARBLE TORSO OF HERCULES

CIRCA 1ST-2ND CENTURY A.D.

31½ in. (80 cm.) high

\$120,000-180,000

PROVENANCE

Wright S. Ludington (1900-1991), Montecito, California, acquired in the early 20th century.
The Santa Barbara Museum of Art, gifted from the above, 1993 (Accession no. 1993.1.87).
Santa Barbara Museum of Art; *Antiquities*, Sotheby's, New York, 14 June 2000, lot 63.

EXHIBITED

Santa Barbara Museum of Art.

Hercules is the emblematic hero of Greco-Roman mythology, embodying classical conceptions of ideal masculinity, strength and perseverance. As such, the hero finds himself as one of the most reproduced subjects in both Greek and Roman art across varying media. Bronze and marble sculptors favored Hercules particularly as he provided a ripe opportunity to depict the idealized male form in all its muscular glory. The present example, dating to the Roman Imperial period, finds the model for its dynamic musculature from a 4th century B.C. example, colloquially called the Copenhagen/Dresden Herakles, thought to have been created by a follower of Polykleitos around 360 B.C. (see nos. 667 and 668 in J. Boardman, "Herakles," in *LIMC*, vol. IV). The addition of the Nemean lion-skin cape tied at the paws above his pectorals, finds a parallel in a slightly later sculptural type created around 325-320 B.C., exemplified in an example at The Metropolitan Museum of Art (op. cit., no. 465).





PROPERTY FROM A PRIVATE U.S. COLLECTION

53

A ROMAN BRONZE EAGLE

CIRCA 2ND-3RD CENTURY A.D.

9 in. (22.8 cm.) high

\$80,000-120,000

PROVENANCE

Art Market, New York.

Art Market, Zurich, acquired from the above, 1995.

Antiquities, Christie's, New York, 4 June 2008, lot 270.

In Roman mythology, the eagle was a companion and attribute of Jupiter, King of the gods. As such, eagles represented martial victory and might and were adopted as an important symbol of the Roman army. Additionally, eagles were associated with the deification of the emperor and were often released during Imperial funerals. For a related example, larger in scale, now at the Getty Museum, see p. 193 in K. Lapatin and K. Wight, eds., *The J. Paul Getty Museum, Handbook of the Antiquities Collection*.



PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

54

A ROMAN MARBLE PORTRAIT HEAD OF A BOY

SEVERAN PERIOD, CIRCA FIRST QUARTER OF THE 3RD CENTURY A.D.

7½ in. (19 cm.) high

\$30,000-50,000

PROVENANCE

Private Collection, Europe.

with Ancient Art International, Middleboro, MA.

Acquired by the current owner from the above, 1999.

This portrait head closely resembles one depicting the Emperor Varius Avitus Bassianus, now-known as Elagabalus, in the NY Carlsberg Glyptotek (see F. Johansen, *Roman Portraits III*, p. 42, no. 12). While the portrait in Copenhagen has fleshier cheeks and jowls than the current example, the lips and hairline bear a considerable similarity, indicating that if not

the emperor himself, this portrait likely came from the same time period. Elagabalus (reign 218-222 A.D.) was perhaps the most colorful emperor of the Severan dynasty. He arrived at the throne via the machinations of his maternal aunt, Julia Maesa, at the age of 18. Immediately after his ascendance he replaced Jupiter, the traditional head of the Roman pantheon, with a sun god named Elagabalus, of whom he had formerly been a high priest. His personal life was also tinged with scandal as he took a Vestal virgin (sworn to celibacy by Roman law and tradition) as his second wife, claiming they would produce "god-like" offspring. Public outcry forced him to divorce her, only to be reunited within a year. Additionally, he also seemed to sexually favor men, and referred to his Greek charioteer, Hiercoles, as his husband. His behavior alienated the traditional Roman bastions of influence, such as the Senate and Praetorian guard, and ultimately led to his assassination by members of the latter in 222 A.D.



PROPERTY FORMERLY IN THE COLLECTION OF DR. MICHAEL MILLER

55

A ROMAN MARBLE PORTRAIT HEAD OF A MAN
CIRCA MID 3RD CENTURY A.D.

13½ in. (34.3 cm.) high

\$20,000-30,000

PROVENANCE

Art Market, London.

Antiquities, Christie's, London, 3 July 1996, lot 433.

Antiquities, Christie's, New York, 18 December 1998, lot 288.

Dr. Michael Miller, Armonk, NY; thence by descent.

EXHIBITED

The Minneapolis Institute of Arts, *The Miller Collection of Roman Sculpture*, 2004.

PUBLISHED

R. Brilliant, *The Miller Collection of Roman Sculpture*, Minneapolis, 2004, p. 68, no. 25.

Regarding this portrait, R. Brilliant informs: "This honest appraisal on an older man might seem unappealing to modern viewers. However, its purpose was to allude to the subject's appearance, not to flatter him with an idealized image" (op. cit., p. 68). The mid 3rd century A.D. saw a trend in veristic portraiture that was perhaps a reaction to the unstable political climate, with the rapid ascension and declines of various "soldier-emperors." S.E. Wood posits that the need for said soldier-emperors to assert their individual personality manifested itself in the veristic style, and as proven by the present example, private portraiture took its inspiration from images of the Imperial family (*Roman Portrait Sculpture, 217-260 A.D.: The Transformation of Artistic Tradition*, p. 14).



56

PROPERTY FROM AN UPPER WEST SIDE COLLECTION

56
A BYZANTINE BRONZE POLYCANDELON
 CIRCA 5TH-7TH CENTURY A.D.

25½ in. (64.8 cm.) high

\$10,000-15,000

PROVENANCE

with Fortuna Fine Arts, New York.
 Acquired by the current owner from the above, 1995 or prior.



57

57
A BYZANTINE BRONZE POLYCANDELON
 CIRCA 5TH-7TH CENTURY A.D.

27 in. (68.6 cm.) high

\$10,000-15,000

PROVENANCE

with Fortuna Fine Arts, New York.
 Acquired by the current owner from the above, 1995 or prior.



58

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

58

A CORINTHIAN BLACK-FIGURED ROUND-BODIED ARYBALLOS

EARLY CORINTHIAN, CIRCA 625-600 B.C.

7 in. (17.7 cm.) high

\$8,000-12,000

PROVENANCE

Hans Tollman, Cologne.
Herr Hans Tollman; *Antiquities*, Sotheby's,
London, 9 July 1984, lot 319.



59

59

A CORINTHIAN BLACK-FIGURED SKYPHOS

MIDDLE CORINTHIAN, CIRCA 600-575 B.C.

5 7/8 in. (14.9 cm.) high

\$6,000-8,000

PROVENANCE

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



60
AN ATTIC BLACK-FIGURED TYRRHENIAN NECK-AMPHORA
 ATTRIBUTED TO THE TIMIADES PAINTER, CIRCA 570-550 B.C.

14 $\frac{1}{8}$ in. (37.7 cm.) high

\$30,000-50,000

PROVENANCE

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

Acquired by the current owner from the above, 1991.



61
AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)
 ATTRIBUTED TO THE PAINTER OF BERLIN 1686, CIRCA 550-540 B.C.
 17½ in. (43.4 cm.) high
 \$80,000-120,000

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

One side features Dionysos and his entourage, which was a frequent subject for the Painter of Berlin 1686. Similar compositions are seen on amphorae in Wurzburg, Somerset, Munich, Paris and Bowdoin College. The other side is centered by Athena, with Hermes to her right, Herakles to her left, with the field filled with nonsense inscriptions. The same subject was employed by the painter on a neck-amphora once on the Paris market.





62

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

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

16¼ in. (41.2 cm.) high

\$60,000-80,000

PROVENANCE

Acquired by the current owner, 1992.

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



63

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

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

15 in. (38.1 cm.) high

\$40,000-60,000

PROVENANCE

Antiquities, Sotheby's, New York, 2 December 1988, lot 77.

Private Collection, U.S.

Antiquities, Christie's, New York, 15 December 1992, lot 83.

PUBLISHED

Beazley Archive Pottery Database no. 17715.

For similar dancing revelers as seen on one side of the amphora presented here, compare pls. 68B and 69B in E. Böhr, *Der Schaukelmaler*, Mainz, 1982, especially the latter for the presence of the unusual pointed cap on the leftmost figure. Similar combats as found on the other side are frequent on the Swing Painter's vases.



64

AN ATTIC BLACK-FIGURED LIP-CUP

CIRCA 540 B.C.

8 $\frac{1}{2}$ in. (21.9 cm.) diameter

\$15,000-20,000

PROVENANCE

Private Collection, Switzerland, 1975 or earlier.

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

Acquired by the current owner from the above, 1987.

PUBLISHED

J. Dörig, *Art Antique: Collections Privées de Suisse Romande*, Geneva, 1975, no. 160.

K. Vierneisel and B. Kaeser, *Kunst der Schale*, Munich, 1990, pp. 86 and 479, fig. 10.10.

P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 109, n. 650.

Beazley Archive Pottery Database no. 777.



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



65
AN ATTIC BLACK-FIGURED CHALCIDISING EYE-CUP
 CIRCA 520 B.C.

11½ in. (29.2 cm.) diameter

\$30,000-50,000

PROVENANCE

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

The earliest eye-cups supplemented by the addition of a nose and satyr ears, with a distinctive heavy foot with a plain concave edge, were the product of Chalcidian artists working in South Italy (see for example the cup by the Phineus Painter in Munich, no. 480 in J. Boardman, *Early Greek Vase Painting*). The type was copied in Athens, likely in the workshop of Nikosthenes and Pamphaios, who were keen observers of the fashions prevalent in the west, including Etruria (see pp. 107-108 in J. Boardman, *Athenian Black Figure Vases*). For a similar Athenian example, signed by Nikosthenes as potter, now in the Menil Foundation, see no. 170 in H. Hoffmann, *Ten Centuries that Shaped the West*.





66

AN ATTIC BLACK-FIGURED HYDRIA

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

16½ in. (41.9 cm.) high

\$120,000-180,000

PROVENANCE

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

Acquired by the current owner from the above, 1991.

The Judgment of Paris, as depicted on the body of this hydria, was a favorite subject for the Antimenes Painter and his associates, who painted the scene at least thirteen times on hydriae and amphorae (See for example the hydria formerly in the Castle Ashby collection, pl. 21.1-4 in J. Boardman and M. Robertson, *Corpus Vasorum Antiquorum: Castle Ashby, Great Britain, Fasc. 15*).

The Judgment of Paris was a contest between the three most beautiful goddesses: Hera, Aphrodite, and Athena. Paris of Troy was given the task of deciding between the goddesses as to whom was the fairest. Each goddess offered him gifts for his favor. Paris bestowed the golden apple upon Aphrodite as she offered him the fairest woman in the world, Helen. This event was the catalyst for the Trojan War and caused the eventual downfall of the city.





67



67

AN ATTIC BLACK-FIGURED EYE-CUP (TYPE A)

SIGNED BY PAMPHAIOS AS POTTER, CIRCA 510 B.C.

13 3/8 in. (33.9 cm.) diameter

\$6,000-8,000

PROVENANCE

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

Acquired by the current owner from the above, 1991.

Pamphaios was a potter closely associated with innovative potter Nikosthenes and considered his successor. His name as potter appears on more than 70 vases painted in both black- and red-figure, including at least 10 Type A cups. Some of his vases are signed by others as painter, including Epiktetos and Oltos, or attributed to the Nikosthenes Painter, Euphiletos Painter or Paseas. For a black-figure Type A cup signed by Pamphaios, now in Paris, of similar style and ornament see Beazley Archive Pottery Database no. 301276.

It is tempting to see Beazley Archive Pottery Database no. 340425 as the cup presented here since the exterior descriptions (A, between eyes, Dionysos and two satyrs; B, between eyes, satyr and naked maenad riding a donkey; on B, Pamphaios Epoiesen) and collection info (Geneva Market, Koutoulakis) both fit, but not his record of the interior (see J.D. Beazley, *Paralipomena* p. 109, 1bis).



68

68

AN ETRUSCAN BLACK-FIGURED PONTIC CHALICE

CIRCA 525-500 B.C.

6 1/2 in. (16.5 cm.) high

\$7,000-9,000

PROVENANCE

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

Acquired by the current owner from the above, 1987.



69

AN ATTIC BLACK-FIGURED OLPE

CIRCA 500 B.C.

8 1/2 in. (21.5 cm.) high

\$7,000-9,000

PROVENANCE

with Galleria Serodine, Ascona.

Acquired by the current owner from the above, 1991.

The floral pattern-work on the neck of this olpe links it with the Type of Berlin 1915. The Berlin olpe was attributed by Beazley to the Leagros Group (J.D. Beazley, *Attic Black-Figure Vase-Painters*, p. 377, no. 247) although not all olpai with this type of ornament are by the Leagros Group. A number of olpai with this pattern-work also depict a maenad riding a bull, including one in London (C. Bérard, ed., *Images et société en Grèce ancienne, L'iconographie comme méthode d'analyse, Cahiers d'Archeologie Romande* 36, p. 142, fig. 6 BD) and another in Paris which more closely resembles the olpe presented here in terms of the treatment of her hair (C. Fournier-Christol, *Catalogue des olpés attiques du Louvre, de 550 à 480 environ*, pl. 22, no. 38).

69



70

AN ATTIC BLACK-FIGURED LEKYTHOS

ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 520-500 B.C.

12 $\frac{3}{8}$ in. (31.4 cm.) high

\$25,000-35,000

PROVENANCE

Acquired by the current owner, 1989 or prior.

Thetis, the daughter of the sea god Nereus, was fated to bear a son mightier than his father. Because of the prophecy both Zeus and Poseidon abandoned thoughts of possessing her and instead gave her to Peleus, but Thetis resisted, since, as a goddess, she felt the match to a mortal inappropriate to her status. Peleus was advised to find her when asleep and bind her tightly to prevent her from escaping by changing forms. While in his

grasp she shifted into flame, water, a lioness and a serpent, but Peleus held firm and finally Thetis relented. Their wedding on Mount Pelion outside the cave of the centaur Chiron was attended by all the gods but for Eris, goddess of discord, who had not been invited. Her gift was a golden apple tossed in spite into the midst of the attending goddesses who fought each other for the prize until it was decided that Paris would award it to the one he judged to be the fairest.

For another lekythos attributed to the Leagros Group also depicting Peleus grasping Thetis, see the example in Munich, Beazley Archive Pottery Database no. 302369. The lekythos presented here is considerably more elaborate, for in addition to a gesticulating goddess, here Chiron stands to the right, a branch over his shoulder from which are suspended a hare and a fox, while white-haired Nereus is seated to the left looking on.



71
AN ATTIC BLACK-FIGURED NECK-AMPHORA
 GROUP OF BERKELEY 8.3376, CIRCA 520-510 B.C.
 16¼ in. (41.2 cm.) high
 \$80,000-120,000

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

For another neck-amphora with an Amazonomachy centered by Herakles, also by the Group of Berkeley 8.3376, see no. 35, pl. 445 in P. Devambez and A. Kauffmann-Samaras, "Amazones," in *LIMC*, vol. 1. The scene on the reverse of a draped woman between warriors is perhaps the Recovery of Helen by Menelaos.



72
AN ATTIC BLACK-FIGURED LEKYTHOS

CIRCA 520-500 B.C.

14 $\frac{1}{8}$ in. (35.8 cm.) high

\$12,000-18,000

PROVENANCE

Acquired by the current owner, 1989.

Depicted on this large lekythos is a departure scene in which a warrior takes the reigns of his four-horse chariot in the presence of two draped women, one of whom proffers a crested Corinthian helmet. Departure scenes in many variations are common on Attic vases and need not have Homeric associations.

73

AN ATTIC BLACK-FIGURED KYATHOS

CIRCA 510-500 B.C.

6 in. (15.2 cm.) high

\$12,000-18,000

PROVENANCE

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

Acquired by the current owner from the above, 1987.



73

74

AN ATTIC BLACK-FIGURED WHITE-GROUND KYATHOS

GROUP OF VATICAN G 57, CIRCA 510-500 B.C.

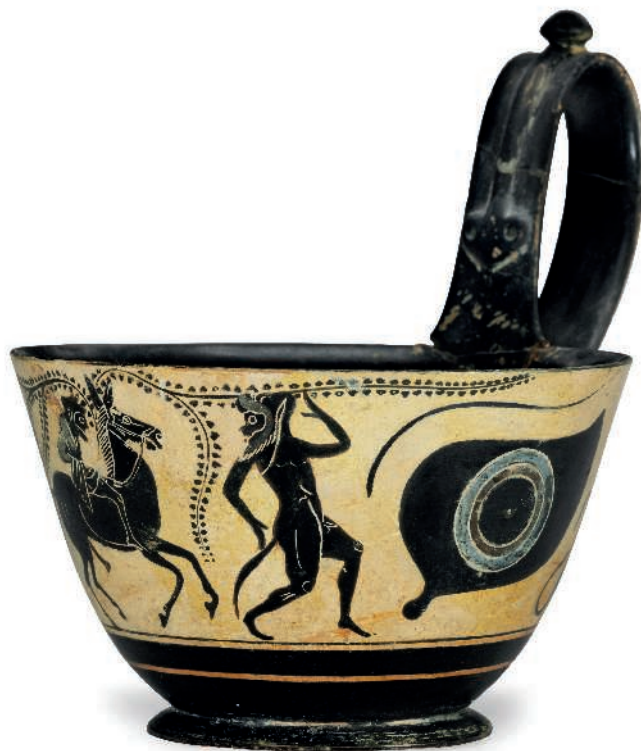
5 1/4 in. (13.3 cm.) high

\$8,000-12,000

PROVENANCE

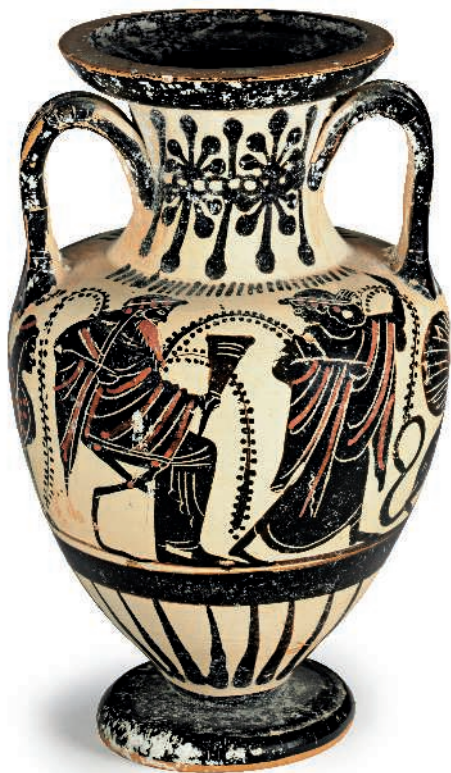
with N. Koutoulakis (1910-1996), Geneva.

Acquired by the current owner from the above, 1991.



74

For another kyathos attributed to the Group of Vatican G 57 with a similar scene of Dionysos on a donkey behind a satyr see the example in Sevres, Beazley Archive Pottery Database no. 306146.



75

75

AN ATTIC BLACK-FIGURED WHITE-GROUND NECK-AMPHORA
ATTRIBUTED TO THE LIGHT-MAKE CLASS, CIRCA 500 B.C.

7 $\frac{5}{8}$ in. (14.2 cm.) high

\$8,000-12,000

PROVENANCE

Acquired by the current owner, 1987 or prior.

EXHIBITED

On loan to The Metropolitan Museum of Art, New York, 1987
(Loan no. L1987.25.2).



76

76

AN ATTIC BLACK-FIGURED WHITE-GROUND OINOCHOE
CIRCA 500-490 B.C.

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

\$7,000-9,000

PROVENANCE

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

Acquired by the current owner from the above, 1991.

77

AN ATTIC BLACK-FIGURED WHITE-GROUND ALABASTRON

GROUP OF THE NEGRO ALABAISTRA, CIRCA 490-480 B.C.

5 $\frac{7}{8}$ in. (14.9 cm.) high

\$7,000-9,000

PROVENANCE

Antiquities, Sotheby's, New York, 12 June 1993, lot 326.

PUBLISHED

Beazley Archive Pottery Database no. 20289.

For related examples see Group C, nos. 26-39, in J. Neils, "The Group of the Negro Alabastra; A Study in Motif Transferral," in *Antike Kunst*.



77



78

78

AN ATTIC BLACK-FIGURED SKYPHOS

ATTRIBUTED TO THE PAINTER OF RODIN 1000, CIRCA 500 B.C.

7 $\frac{1}{2}$ in. (19 cm.) high

\$7,000-9,000

PROVENANCE

Said to be from Santa Maria Capua Vetere, Italy.

Private Collection, Hamburg, prior to 1943.

Private Collection, France.

The Property of a Gentleman; *Antiquities*, Christie's, London, 8 July 1992, lot 119.



PUBLISHED

E. Von Mercklin, "Ein Skyphos aus der Werkstatt des Theseusmalers," *Archäologischer Anzeiger*, 1943, pp. 1-14, pls. 1-4.

J.D. Beazley, *Attic Black-figure Vase-painters*, Oxford, 1956, p. 521, 2.

Beazley Archive Pottery Database no. 330724.

Depicted on this large skyphos are Perseus, Athena and Hermes on one side, fleeing the three Gorgon sisters on the other, all flying above the waves populated by dolphins in added white. Additional winged dolphins fill the spaces under each handle. In Attic vase-painting the scene typically shows Medusa decapitated (as seen, for example, on a black-figured neck-amphora by the Painter of London B76, no. 81 in J.M. Padgett, *The Centaur's Smile*) but here she inexplicably still retains her head.



79

AN ATTIC BILINGUAL EYE-CUP

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

15¼ in. (40 cm.) diameter

\$30,000-50,000

PROVENANCE

Antiquities, Sotheby's, New York, 8 December 1995, lot 65.

PUBLISHED

Beazley Archive Pottery Database no. 47042.

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

This unusually large bilingual eye-cup is by the same as-yet unidentified artist who painted another eye-cup, also signed by Pamphaios as potter, now in the Akademisches Kunstmuseum, Bonn (see Beazley Archive Pottery Database no. 200236).



80
AN ATTIC BILINGUAL EYE-CUP

CIRCA 520-510 B.C.

11 $\frac{1}{8}$ in. (30.1 cm.) diameter

\$20,000-30,000

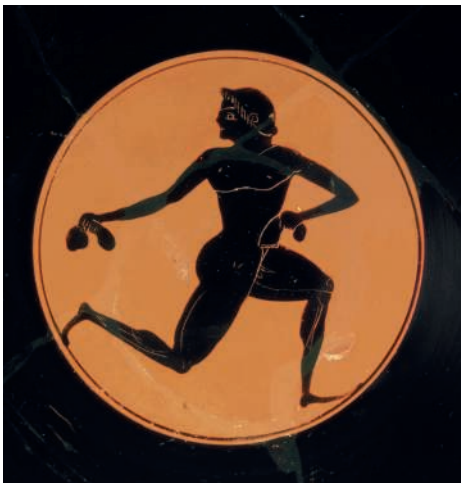
PROVENANCE

with N. Koutoulakis (1910-1916), Geneva.

Acquired by the current owner from the above, 1987.

For a bilingual eye-cup with similar treatment of the closed palmettes and eyes, attributed by Beazley as near to Oltyos, see Beazley Archive Pottery Database no. 2000242. The tondo of the cup presented here, with a satyr caressing a doe, is particularly fine. While both figures are enlivened by added color, the fur of the satyr is further defined by a pattern of incision that does not penetrate the surface in the standard black-figure manner. For related shallow incisions see the fleece and horns of Odysseus's ram on a column-krater by the Sappho Painter in Karlsruhe, no. 54 in B. Cohen, *The Colors of Clay, Special Techniques in Athenian Vases*.





81
AN ATTIC BILINGUAL EYE-CUP
 ATTRIBUTED TO PHEIDIPPOS, CIRCA 520 B.C.
 12 $\frac{7}{8}$ in. (32.7 cm.) diameter
 \$20,000-30,000

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

82
AN ATTIC BILINGUAL EYE-CUP

CIRCA 520 B.C.

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

\$10,000-15,000

PROVENANCE

Acquired by the current owner, 1991 or prior.



82

83
AN ATTIC RED-FIGURED AMPHORA
OF PANATHENAIC SHAPE

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

16 $\frac{3}{4}$ in. (42.5 cm.) high

\$15,000-20,000

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 circa 520 B.C. The reverse shows a judge, recognizable by the forked stick he holds.



83



84

AN ATTIC RED-FIGURED VOLUTE-KRATER FRAGMENT

ATTRIBUTED TO EPIKTETOS, CIRCA 510 B.C.

14 $\frac{5}{8}$ in. (37.1 cm.) wide

\$8,000-12,000

PROVENANCE

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

Acquired by the current owner from the above, 1988.

PUBLISHED

D. von Bothmer, "Reviewed Work(s): Die Entstehung und Entwicklung des Volutenkraters von den frühesten Anfängen bis zur Ausprägung des kanonischen Stils in der attisch schwarzfigurigen Vasenmalerei by Konrad Hitzl" in *Gnomon* 57 Bd., H. 1, 1985, p. 67.

J. Gaunt, *The Attic Volute-Krater* (Ph.D. diss. New York University), 2002, p. 512, no. IV.6.

This impressive volute-krater fragment is an unusually large vase for Epiktetos. Other than one calyx-krater painted early in his career, he was primarily a specialist in smaller vases, principally cups of various form and plates (see pp. 57-58 in J. Boardman, *Athenian Red Figure Vases, The Archaic Period*). Depicted on the neck of this fragment is a Dionysiac *thiasos*, framed below by elegant adorsed palmettes and above by a band of key on the vessel rim. The god is at the center, walking right but looking back, with a rhyton and grape vines in his hands, while a satyr and a maenad approach from either side, followed by satyrs and donkeys. For a similar *thiasos* on a skyphos by Epiktetos now in The British Museum, see pl. L in D. Paléothodoros, *Épiktétos*. Inscriptions in the field include HIPPARCHOS KALOS.

85

AN ATTIC RED-FIGURED COLUMN-KRATER

CIRCA 470-460 B.C.

17½ in. (43.5 cm.) high

\$20,000-30,000

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.



85

86

AN ATTIC RED-FIGURED COLUMN-KRATER

ATTRIBUTED TO THE FLORENCE-BOREAS GROUP, CIRCA 450 B.C.

14¾ in. (37.1 cm.) high

\$20,000-30,000

PROVENANCE

with Galleria Serodine, Ascona.

Acquired by the current owner from the above, 1991.

Depicted on the obverse are two participants in a *hoplitodromos*, a footrace between nude competitors armed with a helmet and shield, which made its appearance in the Olympic Games in 520 B.C. (see p. 23 in J. Herrmann and C. Kondoleon, *Games for the Gods, The Greek Athlete and the Olympic Spirit*). One wears a crested helmet and holds a circular shield while the other holds his helmet out before him; the competitors are framed by two bearded trainers.



86



87

AN ATTIC RED-FIGURED NOLAN AMPHORA

MANNER OF THE LATE BERLIN PAINTER, CIRCA 470-465 B.C.

12¾ in. (32.3 cm.) high

\$100,000-150,000

PROVENANCE

Acquired by the current owner, 1988 or prior.



Depicted on this splendid Nolan amphora is the struggle over the Delphic tripod. One side shows the hero Herakles, his lion skin tied across his chest, moving to the left but looking back, the tripod in his left hand, his club raised over his head in his right. The other side shows the god Apollo in pursuit,

with his bow in his left hand. The subject was similarly treated by the Berlin Painter himself on an amphora of Panathenaic shape now in the Martin von Wagner Museum, Würzburg, p. 376, no. B8 in J.M. Padgett, ed., *The Berlin Painter and His World*.



88



88
AN ATTIC RED-FIGURED PELIKE
CIRCA 480-460 B.C.

5½ in. (13.9 cm.) high
\$7,000-9,000

PROVENANCE
Antiquities, Sotheby's, New York, 17 December 1992, lot 63.

On the underside of the foot there is an unusual dipinto, an outlined profile human head, which was first delineated by a preliminary sketch line incised into the clay prior to firing.



89

89
AN ATTIC RED-FIGURED TREFOIL OINOCHOE (SHAPE I)
WORKSHOP OF THE BULL PAINTER, CIRCA 450-425 B.C.

8¼ in. (20.9 cm.) high
\$12,000-18,000

PROVENANCE
with Galleria Serodine, Ascona (*Kunst der Antike, Schweizerische Kunst- und Antiquitätenmesse Basel*, 9-17 April 1988, no. 60).
Acquired by the current owner from the above, 1988.

The Bull Painter takes his name from an oinochoe in Ferrara depicting two youths leading a bull to sacrifice. A woman holding a sash and basket, or as here, an alabastron and pyxis, is a favorite subject of the painter.

90

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE ACHILLES PAINTER, CIRCA 450 B.C.

15½ in. (38.4 cm.) high

\$15,000-20,000

PROVENANCE

Acquired by the current owner, 1988 or prior.

The Achilles Painter takes his name from a Type B amphora in the Vatican Museum depicting the hero standing in armor. According to J. Oakley (p. 75, "Associates and Followers of the Berlin Painter," in J.M. Padgett, ed., *The Berlin Painter and His World*), "This craftsman is the Classical vase-painter par excellence and the single most important follower/student of the Berlin Painter. Well over three hundred vases have been attributed to the hand of the Achilles Painter, who decorated a wide range of shapes, from small to large, and worked in various techniques: black-figure, red-figure, white-ground, black gloss, and possibly polychrome. Nolan amphoras and lekythoi were his favorite shapes to decorate, and he often used the ULFA pattern, a hallmark of his and the Berlin Painter's workshops." The ULFA pattern is short for groups of meanders facing alternatively left and right with saltire squares depending alternately from the top and bottom. It was employed on the lekythos presented here, serving as the upper border above the two draped women, one of whom holds a distaff.





91

91

AN ATTIC RED-FIGURED LIDDED PYXIS

WORKSHOP OF THE PENTHESILEA PAINTER, CIRCA 450 B.C.

5½ in. (13.9 cm.) high

(2)

\$6,000-8,000

PROVENANCE

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

Acquired by the current owner from the above, 1987.

For a pyxis of slightly different form with related scenes of women making sacrifices and with dogs and hares on the lid, see the example by the Painter of London D 12 in the Kunstsammlungen, Bochum, Beazley Archive Pottery Database no. 213099.



92

92

AN ATTIC RED-FIGURED LEKYTHOS

GROUP OF PALERMO 16, CIRCA 430-420 B.C.

8¼ in. (20.9 cm.) high

\$6,000-8,000

PROVENANCE

with D. Zimmermann, Geneva.

Acquired by the current owner from the above, 1989.

For another lekythos with Eros and a tendril attributed to the Class of Palermo 16, now in Bonn, see Beazley Archive Pottery Database no. 12288.



93
AN ATTIC WHITE-GROUND LEKYTHOS
 NEAR THE PAINTER OF BERLIN 2451, CIRCA 440-430 B.C.
 13¾ in. (34.9 cm.) high
 \$20,000-30,000



PROVENANCE
 Thétis Foundation, Geneva.
 The Thétis Foundation; *Antiquities*, Sotheby's, London, 23 May 1991, lot 64.
 with Herbert A. Cahn, Basel.
 Acquired by the current owner from the above, 1991.

PUBLISHED
 J.L. Zimmerman, *Collection de la Fondation Thétis*, Geneva, 1987, p. 66, no. 120.
 Beazley Archive Pottery Database no. 45066.



94

94
AN ATTIC WHITE-GROUND LEKYTHOS

CIRCA 460-450 B.C.

12¾ in. (32.3 cm.) high

\$8,000-12,000

PROVENANCE

with Mathias Komor (1909-1984), New York
(Inventory no. M836).

Private Collection, U.S.

An American Private Collection; *Antiquities*,
Sotheby's, New York, 8-9 February 1985, lot 70.

Antiquities, Sotheby's, New York, 17 December
1992, lot 64.

PUBLISHED

Beazley Archive Pottery Database no. 11060.



95

95
AN ATTIC WHITE-GROUND LEKYTHOS

CIRCA 450 B.C.

10 in. (25.4 cm.) high

\$7,000-9,000

PROVENANCE

Antiquities, Sotheby's, New York,
17 December 1992, lot 235.

96
AN APULIAN RED-FIGURED OINOCHOE

CIRCA 380 B.C.

8 $\frac{7}{8}$ in. (22.5 cm.) high

\$7,000-9,000

PROVENANCE

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

Acquired by the current owner from the above, 1987.



96

97
AN APULIAN RED-FIGURED BELL-KRATER

CIRCA 360 B.C.

12 $\frac{1}{2}$ in. (31.7 cm.) high

\$12,000-18,000

PROVENANCE

Acquired by the current owner, 1991 or prior.



97



98

98

AN APULIAN RED-FIGURED HYDRIA

ATTRIBUTED TO THE ARIADNE PAINTER, CIRCA 400-390 B.C.

13¼ in. (33.6 cm.) high

\$12,000-18,000

PROVENANCE

L.M. Cutler, Scottsdale, AZ.

The Cutler Collection, Scottsdale, Arizona; *Antiquities*, Sotheby's, New York, 8 June 1994, lot 103.

PUBLISHED

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figured Vases of Apulia*, London, 1991, p. 7, no. 118d.

The Ariadne Painter, a follower of the Sisyphus Painter, takes his name from the stamnos in Boston depicting Theseus abandoning Ariadne (no. 8 in J.M. Padgett, et al., *Vase-Painting in Italy, Red-Figure and Related Works in the Museum of Fine Arts, Boston*).



99

99

A PAESTAN RED-FIGURED FISH-PLATE

WORKSHOP OF ASTEAS AND PYTHON, CIRCA 350 B.C.

12½ in. (31.7 cm.) diameter

\$10,000-15,000

PROVENANCE

with Galleria Serodine, Ascona.

Acquired by the current owner from the above, 1991.

100

AN APULIAN GNATHIAN-WARE SITULA
 ATTRIBUTED TO THE TOLEDO PAINTER,
 CIRCA 330-320 B.C.

12½ in. (31.7 cm.) high

\$7,000-9,000

PROVENANCE

with Herbert A. Cahn, Basel.

Acquired by the current owner from the above,
 1988.

The Toledo Painter takes his name from a pair of oinochai and a situla in The Toledo Museum of Art. Vases attributed to this painter "show a luxury of color and mastery of design elements not usually seen in Gnathia ware." (see p. 27 in C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art, Fascicule 2*). The example presented here features a mask of Papposilenos applied below one end of the handle, seemingly cast from the same mold used on the namesake situla, while the other end has a comedic mask serving as the spout.



100

101

A CAMPANIAN RED-FIGURED FISH-PLATE
 ATTRIBUTED TO THE HELIGOLAND PAINTER,
 CIRCA 350-325 B.C.

11¼ in. (28.5 cm.) diameter

\$7,000-9,000

PROVENANCE

Acquired by the current owner, 1991 or prior.



101



102

A FALISCAN RED-FIGURED KYLIX

ATTRIBUTED TO THE DEL CHIARO PAINTER, CIRCA 375 B.C.

9 $\frac{3}{8}$ in. (23.8 cm.) diameter

\$15,000-20,000

PROVENANCE

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

Acquired by the current owner from the above, 1991.

According to J. Frel ("A New Etruscan Vase Painter at Malibu," in *Greek Vases in the J. Paul Getty Museum* 2, pp. 145-158), the Del Chiaro Painter "must have learned his craft from Attic cups from the workshop of the Jena Painter..." The splendid cup presented here is the best preserved of his known works, and is noteworthy for the elaborate treatment of Dionysos' and especially Ariadne's drapery. For the drapery compare that of Artemis on a fragment in the Getty, Frel, op. cit., figs. 11a-b, and for a similar Dionysos, see fig. 15.



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

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and 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 1 below.

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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

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

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

E WARRANTIES
1 SELLER'S WARRANTIES

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

- (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), (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 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, walrusbone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species

by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the 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 1(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-US 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.CHIRSTIES.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 in 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.

Δ

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.

Ψ

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

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ **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 Δ 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.

18/05/17

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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.

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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.

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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

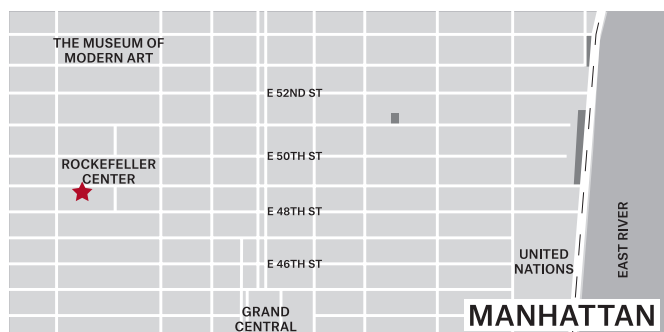
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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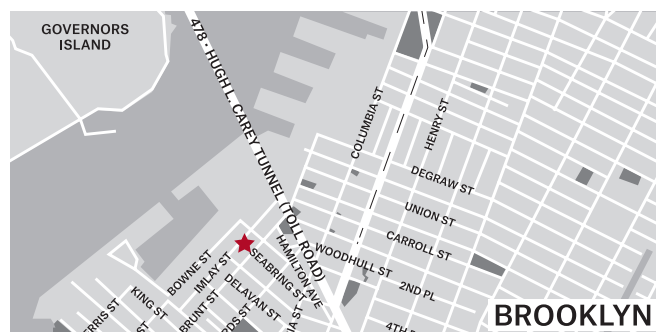
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$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
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nycollections@christies.com
Main Entrance on 49th Street
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Property from The Estate of William Kelly Simpson
ALEXANDER ROTH AUG (GERMAN, 1870-1946)

The Death of Achilles

brown ink and oil en grisaille over traces of black chalk on canvas, unframed

86½ x 64½ in. (218.8 x 163.8 cm.)

\$30,000-50,000

19TH CENTURY EUROPEAN ART

New York, 31 October 2017

VIEWING

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CHRISTIE'S NEW YORK

ANTIQUITIES

WEDNESDAY 25 OCTOBER 2017
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MURPH
SALE NUMBER: 14356



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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

AUCTION RESULTS: CHRISTIES.COM

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

14356

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

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

Signature

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

PLEASE PRINT CLEARLY

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