A high-contrast, black and white photograph of a classical marble torso. The figure is shown from the waist up, facing slightly to the right. The head is missing, and the arms are broken off at the shoulders. The torso is highly detailed, showing the musculature of the chest, abdomen, and legs. The lighting is dramatic, highlighting the curves and planes of the stone.

THE DEVOTED CLASSICIST: THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

6 OCTOBER 2022

CHRISTIE'S



THE DEVOTED CLASSICIST: THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

AUCTION

6 October 2022 at 10.00 am (Lots 1-42)

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New York, NY 10020

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Tuesday	04 October	10.00 am - 5.00 pm
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A NOTE OF APPRECIATION TO THE COLLECTOR

I have had the great pleasure of knowing and befriending this collector for years and learning about his passion for the art of the ancient Mediterranean and its modern revival. As a boy, his parents (also great art collectors) took him to Baalbek, and the experience made a lasting impact on him. The breathtaking monumentality of the ruins he saw there kindled a lifelong love for Roman art and architecture, and that inevitably led him backwards to the Greeks and still further to the Egyptians.

He has the eye of a designer and loves nothing more than to furnish his splendid residences with art from his extensive collections, including his home at the James F.D. Lanier House in Manhattan. He loves to surround himself with works of artists such as Giovanni Paolo Panini and Antonio Canova who have kept the Classical tradition alive in more recent times.

This collector is also known for his generous sponsorship of students and scholars who dedicate their lives to the study of antiquity. In the hope that new media made freely available on the web might help young people and the general public to experience something of the awe that he felt at Baalbek as a child, he has made generous donations to universities in support of projects such as the 3D digitization and reconstruction of ancient monuments.

A gentle man who shuns the spotlight, his greatest hope is that as many people as possible come to appreciate all that the ancient Egyptians, Greeks, and Romans still have to offer us today.

Dr. Bernard Frischer
Research Professor of Virtual Heritage, Luddy School of
Informatics, Computing, and Engineering, Indiana University



**1****A ROMAN MARBLE HEAD OF A GOD**
CIRCA 1ST CENTURY A.D.

8½ in. (20.9 cm.) high

\$30,000-50,000

PROVENANCE:*Antiquities*, Sotheby's, New York, 23 June 1989, lot 178.
Acquired by the current owner from the above.

This head recalls depictions of both Jupiter and Serapis, as each is portrayed with a full beard forked into two large central curls and long wavy locks framing his face. Moreover, the type was immensely popular during the Roman period for depictions of various Olympians, all likely inspired by the same 4th century B.C. original traditionally attributed to Bryaxis (see the Zeus Otricoli, no. 219 in I. Leventi, "Zeus," *LIMC*, vol. VIII, and a head

of Serapis once in the Bastis Collection, no. 139 in D. von Bothmer, et al., *Antiquities from the Collection of Christos G. Bastis*). Without attributes, it is impossible to determine the identity of the deity presented here. Of a related head once in the Lansdowne collection, A. Angelicoussis remarks that the indistinguishable nature between these older, fatherly deities "acted as important instruments of imperial propaganda. Avid annexing of ideas, beliefs and deities from far-flung lands enabled Rome to unite and absorb countless ethnic groups and political entities under its rule" (p. 186 in *Reconstructing the Lansdowne Collection of Classical Marbles*, vol. II).

The tenon preserved on the right side of this head indicates that it possibly originated from a high relief and could have once formed part of a triad including Serapis with Isis and Harpocrates (see no. V.20 in E.A. Arslan, et al., eds., *Iside: Il mito, il mistero, la magia*) or Jupiter with Juno and Minerva (the "Capitoline Triad," see no. 492 in F. Canciani and A. Costantini, "Zeus/Jupiter," *LIMC*, vol. VII).

**2****A GREEK MARBLE FEMALE HEAD**
HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

9½ in. (24.1 cm.) high

\$40,000-60,000

PROVENANCE:*Antiquities*, Sotheby's, New York, 23 June 1989, lot 125.
Acquired by the current owner from the above.

The identity of this idealized beauty is a mystery to the modern viewer. As R.R.R. Smith notes (p. 93 in *Hellenistic Royal Portraits*), within the sculptural repertoire of the Hellenistic Period, "the identity of type of such highly

idealized images is hard to establish." With her center-parted hair, a rounded face with thickly-lidded almond-shaped eyes and fleshy lips, the present example is comparable to a large head of Athena ascribed to Euboulides, no. 625 in N. Kaltsas, *Sculpture in the National Archeological Museum, Athens*. Alternatively, this head may instead be a portrait rather than a depiction of a goddess (see the so-called Kassel and Hirsch Queens, thought to represent Arsinoe II and Berenike II, respectively, nos. 53 and 54 in Smith, op. cit.). However, as Smith contends (op. cit., p. 91), even the identification of these portraits is not secure as "these heads are not so much portrait-like as newly created ideals. There are many sculpted heads that use one or a combination of these female royal ideals, but not many are certainly queens and even fewer that are sufficiently close to be securely identified as Arsinoe or Berenike." However, without attributes or accompanying inscriptions the precise identity remains unknown.



3

A ROMAN MARBLE HERMANUBIS

CIRCA 2ND CENTURY A.D.

22 1/4 in. (56.5 cm.) high

\$80,000-120,000

PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1989, lot 135.

Acquired by the current owner from the above.

The syncretistic god Hermanubis, a combination of the Egyptian god Anubis with the Greek Hermes, is first attested from an inscription from the Serapeum on Delos from the 2nd century B.C. The assimilation of Anubis with Hermes was due to their similar mythological functions of guiding the dead to the Underworld. As with other Egyptian gods such as Isis and Serapis, Hermanubis came to be worshipped in Rome and elsewhere in Italy, especially during the Imperial period. According to A. Rouillet (*The Egyptian and Egyptizing Monuments of Imperial Rome*, pp. 39-40), the Emperor

Marcus Aurelius commissioned a small shrine to Hermes in Rome, which was dedicated to the jackal-headed form of the god. Coins from the period depict him standing within a shrine with a semi-circular pediment, similar in form to the Egyptian temple on the mosaic from Palestrina.

Depictions of the jackal-headed god during the Roman period are known from large-scale marble statues as well as small bronze or terracotta votives. He is also found on gems, mosaics and wall-paintings (see J. Leclant, "Anubis," *LIMC*, vol. 1). He is usually shown, as here, wearing winged sandals, a short tunic belted with a sash and a cloak over the shoulders pinned by a circular brooch. His attributes include the caduceus, and sometimes a palm branch and a situla. Related marble statues include one from Cumae, now in Naples (no. V.80 in E.A. Arslan, et al., *Iside, Il Mito, Il Mistero, la Magia*), and one from Anzio, now in the Vatican (no. 213 in J.-Cl. Grenier, *Anubis Alexandrin et romain*); see also the figure in relief on one side of a rectangular altar dedicated to Isis, found at her temple in the Campus Martius in Rome, now in the Capitoline Museum (no. V.2 in Arslan, op. cit.).





4

A ROMAN MARBLE ALTAR
CIRCA 2ND-3RD CENTURY A.D.

11½ in. (30.1 cm.) high

\$20,000-30,000

PROVENANCE:

Antiquities, Sotheby's, New York, 20 June 1990, lot 54.
Acquired by the current owner from the above.

This small altar, quadrangular in form, was dedicated to Jupiter, whose bust is depicted in relief on one side. The others feature a bucranium, sheaves of wheat and a cluster of grapes. The base and top each feature delicate moldings with an acroteria at the corners and a large pinecone at the center. For a related depiction of Jupiter on a marble tondo bust, see no. 28 in R. Volkammer, "Zeus (In peripheria orientali)," *LIMC*, vol. VIII.



5

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

14½ in. (36.1 cm.) high

\$70,000-90,000

PROVENANCE:

with Ariadne Galleries, New York.
Antiquities, Sotheby's, New York, 20 June 1990, lot 46.
Acquired by the current owner from the above.



As K. Karoglu informs (p. 12 in "Recent Acquisitions, A Selection: 2010-2012," *The Metropolitan Museum of Art Bulletin*, vol. 70, no. 2), depictions of the young Dionysus enjoyed a resurgent popularity during the reign of Emperor Hadrian (117-138 A.D.) and that such under life-sized figures most probably served a decorative rather than votive function. For a similar example but with the nebris knotted over the god's right shoulder, compare the figure from Hadrian's Villa, now in the Museo Nazionale Romano, no. 5 in C. Gasparri, "Dionysos/Bacchus," *LIMC*, vol. III. See also a statue in Budapest, Magyar Nemzeti Múzeum (no. 3174 in P. Arndt and W. Amelung, eds., *Photographische Einzelaufnahmen Antiker Skulpturen*) and one in New York of similar scale (Karoglu, op. cit.).

6

A ROMAN MARBLE FIGURE OF THE MUSE ERATO OR TERPSICHORE

CIRCA 2ND CENTURY A.D.

29 in. (73.6 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Munich, by 1926 (photograph recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, no. 3604).
 Dr. Taher Khorassani (1885-1974), Vienna and Munich, acquired by 1957; thence by descent.
 with H. Korban Art Gallery, Vienna, 1970 (*Catalogue: Greek & Russian Icons, Ancient Art*, no. 201).
 Property of an Austrian Gentleman; *Antiquities*, Christie's, London, 1 October 2015, lot 109.
 Art Market, Switzerland, acquired from the above.
Ancient Sculpture & Works of Art, Sotheby's, London, 4 December 2018, lot 26.
 Acquired by the current owner from the above.

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

As B.S. Ridgeway notes (pp. 254-255 in *Hellenistic Sculpture I*), depictions of the Muses in the round were comparatively uncommon in Greek art and were commissioned primarily for private dedications rather than for public display. More frequently, the Muses appear on reliefs with other divinities as subsidiary figures (see the Mantinea Base, figs. 492-493 in A. Stewart, *Greek Sculpture*). However, by the Roman era, statues of Muses were popular embellishments to theaters, libraries and baths. A group of Muses ornamented Pompey's theater in Rome and important cycles are known from Hadrian's Villa at Tivoli (Ridgeway, op. cit.). Similarly, the Romans produced a series of sarcophagi in which the deceased is shown as a man of intellect in the company of the Muses (see the sarcophagus in San Simeon, no. 263 in G. Koch and H. Sichtermann, *Römische Sarkophage*).

The present figure depicts a youthful Muse leaning on an altar to her right and holding a fragmentary kithara, an instrument associated with both Terpsichore and Erato, the Muses of dance and lyric poetry, respectively. For a Muse in the Getty Villa, see no. 307a in L. Faedo, "Mousa, Mousai," *LIMC*, vol. VII. The scale of the present figure and that of the Getty Muse indicates that they were likely designed for placement in a niche. For a similar example of Erato, but reversed, see the sarcophagus of Praecilia Severiana in The Nelson-Atkins Museum of Art (pp. 104-111 in R. Cohen, "A Muse Sarcophagus in Its Context," *Archäologischer Anzeiger*, 1992, vol. 1). For a depiction of Terpsichore and Erato on a sarcophagus standing and holding a kithara, see the example in the Kunsthistorisches Museum, Vienna, pl. 9b in M. Wegner, *Die Musensarkophage*.





7

A ROMAN MARBLE TRIPLE-HEADED HERM HEAD OF DIONYSUS
CIRCA 2ND CENTURY A.D.

8½ in. (21.6 cm.) high

\$70,000-90,000

PROVENANCE:

with Nicolas Landau (1887-1979), Paris; thence by descent.
with Michael Ward, New York, acquired from the above.
Art Market, New York, acquired from the above.
Antiquities, Christie's, New York, 5 December 2005, lot 323.
Acquired by the current owner from the above.

This captivating sculpture preserves three distinct depictions of Dionysus, each based on a Greek prototype from the Archaic and Classical periods. The Archaistic example depicts the god with a layered spade-shaped beard, angled moustache and two rows of tight curls surmounted by a crescentic diadem, whose ties fall onto the shoulders. A head early Classical in style portrays Dionysus with a pointed beard, full moustache, a fringe of vertical locks above the forehead and a thick wreath with a spiral wrap above, accented by rosettes at either end; long strands of hair and the wreath ties fall onto his shoulders. The late Classical style head displays a forked beard, long moustache, a crescentic diadem above a fillet of ivy and berries, with long tendrils of hair falling along the shoulders.

Although triple-headed herms are known, the present example may be unique in its display of three distinct "antique" versions of the same divinity. For a late Hellenistic triple herm combining heads of Dionysos, Demeter and Kore see no. 535 in C. Gasparri, "Dionysos," *LIMC*, vol. III. For a Roman sculpture of complete herms combining Bacchus, Apollo and Mercury see no. 261 in C. Gasparri, "Dionysos/Bacchus," in *LIMC*, vol. III.

A ROMAN MARBLE TRAPEZOPHOROS

CIRCA 1ST CENTURY A.D.

26¾ in. (67.9 cm.) high

\$120,000-180,000

PROVENANCE:

with Stefano Bardini (1836-1922), Florence, circa 1900 (undated photograph preserved in the Musei Civici Fiorentini).

Art Market, New York.

Paul Mayen (1918-2000), New York, acquired from the above, 1984.

Private Collection, New York, acquired from the above.

Property from a New York Private Collection; *Ancient Sculpture & Works of Art*, Sotheby's, London, 4 December 2018, lot 58.

Acquired by the current owner from the above.

PUBLISHED:

A. Tunesi, *Stefano Bardini's Photographic Archive: A Visual Historical Document* (PhD. diss., University of Leeds, 2014), p. 220, photograph no. 6.

As C.C. Vermeule observes (p. 180 in "Bench and Table Supports: Roman Egypt and Beyond," in W.K. Simpson and W.M. Davis, eds., *Studies in Ancient Egypt, the Aegean, and the Sudan*), "The manufacture of marble furniture became a major industry in the ancient world with the rise of Roman patronage in Cicero's time and continued through the era of great imperial country villas around Rome until the decline of secular decorative art in the fourth century A.D." Vermeule further remarks that it was with tables and their supports – known as trapezophoroi – used to adorn townhouses and villas that the marble furniture industry "flourished in its handsomest, most commercial fashion."

This trapezophoros belongs to a class of supports once categorized as votive reliefs until an example surmounted by a tabletop was discovered at Pompeii in 1907 (see pp. 542-543 in A. Giuliano, ed., *Museo Nazionale Romano: Le Sculture*, vol. I, 7, pt. 2). The type typically features a bust of a deity on the obverse and a bucranium on the reverse. The present example preserves in high relief the bust of a satyr wearing a nebris and holding a pedum behind his neck. Unique is the cuirassed torso on the reverse, which is likely unparalleled on supports (for the type of cuirass, see the example on a relief in the Centrale Montemartini, fig. 51 in R. d'Amato and A.E. Negin, *Decorated Roman Armour*). For a similar example preserving a bust of a satyr, see no. XXV, 8 in Giuliano, op. cit.

The Florentine Stefano Bardini (1836-1922) ranked among the late 19th and early 20th century's foremost dealers of Renaissance paintings and sculptures. Bardini was well connected with the major American collectors of his day, including Robert Lehman and Isabella Stewart Gardiner, and many important works with Bardini provenance are now dispersed throughout museums worldwide. While ancient art was not Bardini's primary commercial focus, he certainly held a personal interest in the subject: a 1902 Christie's London auction of a portion of his collection featured a few outstanding examples of Roman sculpture. His home, located in Florence's Oltrarno quarter, included the deconsecrated church and convent of San Gregorio della Pace; today the home, along with the collection he lived with, stands as the Museo Bardini.



9

A ROMAN MARBLE HERM HEAD OF HERMES

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

12 in. (31.4 cm.) high

\$100,000-150,000

PROVENANCE:

Antike Kunstwerke, Auktion III, Ars Antiqua, Lucerne, 29 April 1961, lot 27.
Jacques Schotte (1928-2007), Ghent.
Jacques Schotte Collection; *Antiquities*, Bonhams, London, 29 April 2009, lot 112.
Ancient Sculpture & Works of Art, Sotheby's, London, 3 July 2018, lot 21.
Acquired by the current owner from the above.

PUBLISHED:

D. Willers, "Zum Hermes Propylaios des Alkamenes," *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 82, 1967, pp. 100-101, no. 33, figs. 79-81.

The Hermes Propylaios ("Before the Gate") by the 5th century B.C. sculptor Alkamenes was seen at the entrance to the Athenian Acropolis by the Roman geographer Pausanias during his travels of the mid 2nd century (p. 268 in A. Stewart, *Greek Sculpture*). It featured a head of Hermes with an archaic-style beard and coiffure paired with a classically-modeled face surmounting a rectangular shaft embellished with a phallus. As Stewart informs (op. cit., p. 165), the form "imparted an aura of ancient sanctity appropriate to the guardians of an entrance dating to Mycenean times." While Alkamenes' original sculpture does not survive, it is recognized in numerous Roman copies in marble, two of which bear inscriptions attributing the work to the Athenian sculptor (see nos. 42 and 47 in G. Siebert, "Hermes," *LIMC*, vol. V).

In his definitive study of Hermes Propylaios, D. Willers (op. cit.) considered this head "one of the most idiosyncratic and interesting" variations of the type. The deep drilling of the inner canthi prompted Willers to see this as a Severan work. The archaeologist also mused that the "beneficent looking god's head has been transformed into the face of a philosopher, without having to deviate even a little from the old form." Despite this characterization, Willers concluded that it is nonetheless closer to Alkamenes' original than many other examples listed in his study.





10

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

8¾ in. (22.2 cm.) high

\$30,000-50,000

PROVENANCE:

Art Market, Europe.
Antiquities, Sotheby's, New York, 20 June 1990,
lot 58.
Acquired by the current owner from the above.

Depicted approximately three-quarters lifesized, this figure has deeply-drilled wavy hair pulled back over the tops of her ears, with two distinctive antithetical curls above the forehead. Her arching brows frame thickly-lidded eyes with bean-shaped irises. She has an oval face with a slender nose and full, pursed lips; the earlobes are drilled. The back has a large, off-center strut, suggesting that she was once part of a relief, with the head turned somewhat to her left.

The scale and style indicates that she was originally part of a large sarcophagus, and very likely depicts a Muse. The break at the forehead may once have been surmounted by plumes, symbolic of the Sirens whom they defeated in a musical contest. For related Muse sarcophagi, see no. 5 in A.M. McCann, *Roman Sarcophagi in The Metropolitan Museum of Art*, and especially the sarcophagus of Lucius Pullius Peregrinus, no. 27 in S. Settimi and C. Gasparri, eds., *The Torlonia Marbles*.





11

A ROMAN MARBLE HEAD OF JUNO
CIRCA 2ND CENTURY A.D.

12½ in. (31.7 cm.) high

\$150,000-250,000

PROVENANCE:

Private Collection, Rome, by 1929 (photographs recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fototek, nos. 29.360-29.361).
Art Market, New York.
Antiquities, Sotheby's, New York, 23 June 1989, lot 130.
Acquired by the current owner from the above.

PUBLISHED:

Arachne Online Database no. 1124916.

This splendid lifesized head of the queen of the gods is closely related to a monumental example now in Palazzo Altemps in Rome, no. 41 in A. Giuliano, ed., *Museo Nazionale Romano: Le Sculture*, vol. I, 5. The two figures share the same unadorned, high-arching, crescentic diadem and wavy center-parted hair swept back, with distinguishing locks escaping before her ears. Also similar is the modeling of the face with its rounded chin and lips deeply drilled at the corners. The present head, although more idealized, also compares with the so-called Juno Ludovisi, thought to represent Antonia Minor in the guise of the goddess, now also in Palazzo Altemps (see pp. 183-185 in M. De Angelis d'Ossat, *Sculptura Antica in Palazzo Altemps*). This head, like the two in Rome, are all likely based on a Greek original from the 5th century B.C. See also the ancient head of Juno formerly in the Ludovisi collection now on a colossal statue of a Muse in the Museum of Fine Arts, Boston (C. Kondoleon, *Juno: A Colossal Roman Statue*, p. 47) and another head in Venice (no. 132 in A. Kossatz-Deissman, "Hera," *LIMC*, vol. IV). Contrary to the related examples cited here, the almond-shaped eyes on the present example are hollowed for the insertion of now-missing inlays.

This head was first photographed in a private collection in Rome in 1929 by Cesare Faraglia (1865-1946). He was the archaeological photographer of choice for the most prominent Roman scholars and collectors of the late 19th and early 20th centuries, including Ludwig Pollak and Giovanni Baracco. Faraglia is most known for his work in association with the British School at Rome and with the Deutsches Archäologisches Institut, for whom this head was photographed. To emphasize his close connection with these institutions, Faraglia advertised himself as photographer of "Institutes and Archeological Schools," as reproduced on his stamps and advertisements (see R. Bucolo, "Cesare Faraglia (1865-1946)," *The British School at Rome Fine Arts Archive*, 28 January 2022).



12

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

43½ in. (110.4 cm.) high

\$120,000-180,000

PROVENANCE:

Art Market, Europe.
Antiquities, Sotheby's, New York, 17 December 1996, lot 91.
Art Market, London.
Antiquities, Christie's, New York, 10 December 2004, lot 588.
Acquired by the current owner from the above.

Figures of youthful satyrs leaning on tree trunks or columnar supports, standing in a relaxed pose with the left leg crossing the right (or sometimes in reverse) were immensely popular with the Romans for adornment of their villas and gardens. The most popular type, known from about twenty surviving examples, shows the satyr nude but for a nebris worn diagonally over his right shoulder, leaving the torso largely exposed. Both arms are bent at the elbow, with the hands holding an aulos raised to his lips (see the example in the Louvre, fig. 86 in M. Bieber, *The Sculpture of the Hellenistic Age*). While historians have sought to assign the type to a master sculptor such as Praxiteles or Lysippos, more recent scholarship places the Greek original to the end of the fourth century without an attribution (see B.S. Ridgway, *Hellenistic Sculpture I*, p. 101, n. 11). The present example shares the pose with this popular type but differs in terms of the treatment of the nebris, which here is tied over the left shoulder, concealing most of his torso, and with the animal's head positioned over the satyr's hip. These specific attributes are known from at least one other example now in the Vatican (see G. Spinola, *Il Museo Pio-Clementino*, vol. 2, no. 14). On the present example, the satyr's pedum hangs from the tree trunk support.



13

A ROMAN MARBLE HEAD OF A GOD

HADRIANIC TO ANTONINE PERIOD, CIRCA EARLY TO MID 2ND CENTURY A.D.

12 $\frac{3}{4}$ in. (32.3 cm.) high

\$600,000-800,000

PROVENANCE:

Antiquities, Sotheby's, London, 27 November 1967, lot 74.

with Robin Symes, London, acquired from the above.

Private Collection, Cordoba, Spain, acquired circa 1972; thence by descent.

Property of a Spanish Collector; *The Exceptional Sale*, Christie's, London, 5 July 2018, lot 129.

Acquired by the current owner from the above.

PUBLISHED:

J. Beltrán Fortes, "El mármol en la Antigüedad clásica: una aproximación a su estudio," *Gallaecia*, vol. 11, 1989, pp. 181-182, pl. VIII.

J. Beltrán Fortes, "Notas sobre la escultura ideal de la Bética," in J. Massó and P. Sada eds., *Actes II Reunió sobre escultura romana a Hispània*, Tarragona, 1996, pp. 59-75, figs. 1-4.

The idealized, almost androgynous, beauty of this fine head is typical of the artistic production of the Roman Imperial period for depictions of a number of different deities. While the Hadrianic to Antonine date for this head is confirmed on the basis of the characteristic drillwork defining the locks of hair, the identity of the deity depicted is far from certain. His luxurious long curls are swept up at the forehead in an anastole, a hairstyle first popularized for portraits of Alexander the Great, although clearly here the Macedonian ruler is not the intended subject. Closest in style is a head identified as Helios now in the Museo Gregoriano Profano in the Vatican, which shares the same moon face and dreamy expression, with heavy upper lids and shallow ridged brows, although missing is the wreath of laurel and wheat found on the head presented here (see C. Vorster, ed., *Römische Skulpturen des späten Hellenismus und der Kaiserzeit*, no. 61, pl. 79.1-4). There are a few depictions of Alexander as Helios from the Antonine period, although the surviving examples differ in style, especially with the sharp upward tilt of the head, while here the position is frontal (see the head in Boston in M.B. Comstock and C.C. Vermeule, *Sculpture in Stone*, p. 81, no. 127). Household gods, such as the Lares, as well as personifications, such as the Genius of the Roman People, are also shown with similar long flowing locks (see for example the winged Genius, sometimes identified as Aion, from the apotheosis scene on the base for the column of Antoninus Pius, now in Vatican Museums courtyard, pl. 127 in D. Strong, *Roman Art*, or the colossal standing figure of the Genius of the Roman People, the so-called Lare Farnese, p. 312 in S. De Caro, *Il Museo Archeologico Nazionale di Napoli*).





**14****A ROMAN MARBLE CINERARY URN**
CIRCA LATE 1ST CENTURY A.D.

17½ x 16½ in. (45 x 41.9 cm.)

\$15,000-20,000

PROVENANCE:

Acquired by the current owner by 1997.

This cinerary urn is carved on three sides with an elaborate motif in high relief. Each panel is centered by a mythical winged creature – a hippocamp on the front panel and griffins on the sides – with a fruit-laden garland suspended below, tied to the underslung horns of the ram heads at the corners. The motif of garlands suspended from ram heads finds its

antecedent in the public art commissioned by Augustus, intended as a symbol of Rome's prosperity. However, by the time this urn was created, it had become a general popular adornment in the private sphere, for urns and altars in particular (for the same motif on the funerary altar of Q. Fabius Diogenes and Fabia Primigenia, now in The Metropolitan Museum of Art, see pp. 42-32 in E.J. Milleker, ed., *The Year One: Art of the Ancient World East and West*). While the inclusion of winged griffins on the sides of urns is common (see pl. 73, nr. 745 and pl. 78, nr. 521 in F. Sinn, *Stadtrömische Marmorurnen*), the hippocamp is a comparatively infrequent addition, although similar beasts can be found on so-called sea creature sarcophagi (see the sides of a sarcophagus once on the Rome art market, no. 4, Abb. 11-13 in H. Sichtermann, "Beiträge zu den Meerwesensarkophagen," *Archäologischer Anzeiger*, 1970, Heft 2).

**15****A BYZANTINE MARBLE MOSAIC PANEL WITH A HORSE**
CIRCA 5TH-6TH CENTURY A.D.

41¼ in. (104.7 cm.) long

\$12,000-18,000

PROVENANCE:*Antiquities*, Sotheby's, New York, 23 June 1989, lot 189.*Antiquities*, Sotheby's, New York, 7 June 2005, lot 123.

Acquired by the current owner from the above.

For a similar example from a hunting mosaic, see fig. 129 in M. Blanchard-Lemée, *Mosaics of Roman Africa*.



16

A ROMAN MARBLE TORSO OF ATHENA

CIRCA 2ND CENTURY A.D.

18 $\frac{1}{2}$ in. (47.9 cm.) high

\$80,000-120,000

PROVENANCE:

Antiquities, Sotheby's, London, 17 May 1983, lot 308.
with Royal-Athena Galleries, New York, acquired from the above.
with Summa Galleries, Los Angeles, acquired from the above, 1984.
Kalef Alaton (1940-1989), Los Angeles.
Private Collection, acquired from the above, 1980s.
Property from a Private Collection; *Antiquities*, Sotheby's, New York, 5 June 2013, lot 21.
Acquired by the current owner from the above.

Athena is frequently depicted with her aegis, the protective cloak, here worn diagonally across the goddess' chest. Homer characterizes the aegis as so powerful that when shaken it could "scatter hosts and terrify mankind" (*The Iliad*, Book XV). While occasionally described as constructed from goat skin, several depictions of Athena show her scaly garment adored with a gorgoneion and lined with snakes along its fringe, as seen in this example, indicating that the cloak was fashioned from the skin of Medusa. The addition of this element suggests that the aegis was presented to Athena as a votive offering from Perseus after he slayed the Gorgon with her guidance.

With the right shoulder positioned slightly higher than the left, this Athena can be identified a variation of the Athena Parthenos, Phidias' colossal statue from the 5th century B.C. that stood on the Athenian Acropolis. In her now-missing raised right hand the goddess would have likely brandished a spear while the left arm was lowered to hold a shield. For a similar example also depicting the goddess with a diagonally-draped aegis above a belted tunic, see the figure in the Acropolis Museum, Athens, fig. 51 in P. Karanastassis, "Untersuchungen zur kaiserzeitlichen Plastik in Griechenland, 2. Kopien, Varianten und Umbildungen nach Athena-Typen des 5. Jhs. v. Chr.," *Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung*, vol. 102. For the distinctive belt above the overfold of her tunic with symmetrical voluted ties, see figs. 401 and 405 in M. Bieber, *Ancient Copies: Contributions to the History of Greek and Roman Art*.



17

AN ATTIC MARBLE STELE FOR MEDEIA

CLASSICAL PERIOD, CIRCA 375-350 B.C.

25 $\frac{1}{2}$ in. (65.7 cm.) high

\$400,000-600,000

PROVENANCE:

with T. Zoumpoulakis, Athens.
 with The Brummer Gallery, New York and Paris, acquired from the above 1923
 (Inv. no. P801).
The Ernest Brummer Collection: Ancient Art, vol. II, Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 601.
 with Robin Symes, London, acquired from the above.
 Private Collection; Belgium, acquired from the above, 1979; thence by descent.
 Property from a European Private Collection; *Ancient Sculpture & Works of Art*, Sotheby's, London, 4 December 2018, lot 14.
 Acquired by the current owner from the above.

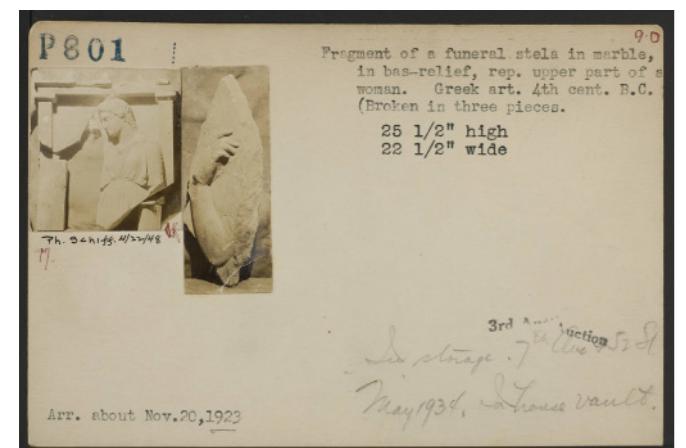
PUBLISHED:

C.W. Clairmont, *Classical Attic Tombstones*, vol. 1, Kilchberg, 1993, p. 308, no. 1.310.
 J. Bergemann, *Demos und Thanatos*, Munich, 1997, p. 173, no. 574.
 L. Jones Roccas, "Back-Mantle and Peplos: The Special Costume of Greek Maidens in 4th-Century Funerary and Votive Reliefs," *Hesperia*, vol. 69, no. 2, 2000, p. 255, no. 40.
 H. Bectarte, "Le costume de l'épouse dans l'art funéraire attique de l'époque classique," in L. Bodiou et al., eds., *Chemin faisant: Mythes, cultes et société en Grèce ancienne. Mélanges en l'honneur de Pierre Brûlé*, Rennes, 2009, pp. 237, 245, fig. 1.
 K. Margariti, *The Death of the Maiden in Classical Athens*, Oxford, 2017, p. 390, no. E39.
 K. Margariti, "Lament and Death Instead of Marriage: The Iconography of Deceased Maidens on Attic Grave Reliefs of the Classical Period," *Hesperia*, vol. 87, no. 1, 2018, p. 134, no. 25.

An inscription along the architrave (ΜΗΔΕΙΑ) identifies this woman as Medea. With her distinctive clothing, including a shoulder-pinned back mantle, belted peplos and sleeved chiton, Medea can be recognized as a *parthenos* (maiden), a term used to define an unmarried young woman. As K. Margariti remarks (op. cit., 2018, p. 93), "Because marriage marked the successful passage of a woman into womanhood, *parthenoi* occupied a transitional period between childhood and adult life. A *parthenos* is neither a child nor a woman. She is on the threshold of becoming an adult, a wife, and a mother." As demonstrated here, the maiden was viewed in Classical Athenian society as important enough to warrant her own dedicated funerary monument. L. Jones Roccas (op. cit., p. 262) surmises that the untimely death of a *parthenos* represented "a loss not only to their families but to the entire [Athenian] culture," as it precluded the eventuality of future offspring.

Stelae depicting *parthenoi* are comparatively rare, representing only 4% of C.W. Clairmont's extensive corpus of Attic funerary reliefs (see Clairmont, op. cit. and Margariti, op. cit., 2018, p. 105). The present relief is especially well-detailed and preserves four antefixes surmounting the architectural fame, circular brooches that pin her back mantle in place and buttons along the sleeves of her chiton, creating a star-like pattern with the cloth. Clairmont (op. cit.) notes that Medea probably held an object in her raised right hand, painted rather than sculpted. For a more complete relief depicting a *parthenos*, see the example of Eukoline, now in the Kerameikos Archaeological Museum, no. 1.281 in Clairmont, op. cit.

This relief is recorded in the Brummer Gallery Archives preserved at The Metropolitan Museum of Art. The inventory card (no. P801) specifies that the stele was purchased from the Athenian dealer Theodoros A. Zoumpoulakis and was delivered to the Paris gallery in November 1923. The card is stamped "3rd Auction," erroneously indicating that the relief was sold at Parke-Bernet Galleries in 1949 (*Part III of the Notable Art Collection Belonging to the Estate of the Late Joseph Brummer*); however, it remained in the Brummer family until 1979 when it was dispersed at auction in Zurich.



Object inventory card (no. P801) of the present lot when it was with The Brummer Gallery, Paris and New York. Image courtesy of The Brummer Gallery Records at The Metropolitan Museum of Art.



18

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

JULIO-CLAUDIAN PERIOD, REIGN OF EMPEROR NERO, CIRCA 54-68
A.D.

10½ in. (26.6 cm.) high

\$60,000-80,000

PROVENANCE:

Private Collection, U.K.

Antiquities, Christie's, London, 8 June 1988, lot 230.
Acquired by the current owner from the above.

With an elaborate coiffure consisting of three rows of ringlets surmounted by a crescentic diadem and with the remains of a tress behind each ear, this portrait can be identified as a member of the Julio-Claudian elite during the reign of Emperor Nero, possibly even one of Nero's wives. Closest to the present example is a portrait in the Museo Nazionale Romano, Palazzo Massimo, tentatively identified as Poppea Sabina, Nero's second wife, based on comparison to coins minted during Nero's reign that commemorated her (see figs. 145-146 in T. Opper, *Nero: The Man Behind the Myth*). While both portraits share the same closed, bow-shaped lips and a fleshy face gently sloping to a pronounced chin, the portrait in Rome features a different hairstyle, including center-parted wavy hair and two rows of corkscrew curls. However, as Opper (op. cit. p. 185) remarks, precise identification of Neronian portraits is complicated by the *damnatio memoriae* that followed in the wake of Nero's fall, since the vast majority of portraits connected to him would have been destroyed. That this woman is a member of the elite in the orbit of the imperial court is confirmed by the diadem.

The portrait head is mounted on a circa 18th century bust inscribed "IULIA TITI".





19

A PALMYRENE LIMESTONE PORTRAIT
HEAD OF A PRIEST

CIRCA LATE 2ND CENTURY A.D.

12½ in. (30.7 cm.) high

\$40,000-60,000

PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1990,
lot 112.
Acquired by the current owner from the above.

This portrait is identified as a priest by the inclusion of a modius, the flat-topped cylindrical headdress named for its resemblance to a grain measure. The added embellishment of a wreath centered by a medallion bust indicates an elevated rank within the priesthood; the small bust likely represents the priest's ancestor or predecessor (see p. 162 in C. Fowlkes-Childs and M. Seymour, *The World Between Empires: Art and Identity in the Ancient Middle East*). For a similar example, see the portrait of the priest Tibol, no. 108 in Fowlkes-Childs and Seymour, op. cit.

20

A ROMAN MARBLE ARCHAISTIC RELIEF
WITH LETO

EARLY AUGUSTAN PERIOD, CIRCA LATE 1ST
CENTURY B.C.

16¾ in. (42.8 cm.) high

\$20,000-30,000

PROVENANCE:

James-Alexandre, Comte de Pourtalès-Gorgier (1776-1855), Paris, acquired by 1841.
Catalogue des objets d'art et de haute curiosité, antiques, du Moyen Âge et de la Renaissance, qui composent les collections de feu M. le Comte de Pourtalès-Gorgier, C. Pillet and E. Escribe, Paris, 21 March 1865, lot 7.
Baron Valentin de Courcel (1838-1917), Villa Faustina, Promenade de la Croisette, Cannes, acquired by 1893.
Antiquities, Sotheby's, New York, 5 June 2013, lot 20.
Acquired by the current owner from the above.

PUBLISHED:

J.J. Dubois, *Description des antiquités faisant partie des collections de M. le Comte de Pourtalès-Gorgier*, Paris, 1841, p. 2, no. 4.
A. Michaelis, "La raccolta de Courcel a Cannes," *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung*, vol. 8, 1893, pp. 181-182, no. 16.

Originating from an archaic style Kitharodic relief, this depiction of Leto walking to the right and lifting her mantle is an exact parallel to a more complete fragment in the British Museum, no. 775 in A.H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, vol. I. The scene portrayed Leto and her two children, Artemis and Apollo, walking towards Nike, who pours a libation into Apollo's patera. The tall column behind Leto would have supported a votive tripod. The scene is preserved on a handful of examples, the most complete of which is in the Villa Albani, Rome, no. 351 in E. Simon, "Apollon/Apollo," *L'IMC*, vol. II.

This fragment once formed part of the collection of James-Alexandre, Comte de Pourtalès-Gorgier (1776-1855). The Comte de Pourtalès-Gorgier was a Swiss-French banker who also served as Chamberlain to King Frederick William III of Prussia. The Comte's collection, primarily comprised of ancient sculpture and Old Master paintings, was housed at his home, the Hôtel de Pourtalès, in Paris. Among the most notable works of art in the collection were a Roman Marble Head of Apollo, once owned by Marchese Vincenzo Giustiniani, and now in the British Museum, and *Portrait of a Young Man with a Book* by Bronzino, now in The Metropolitan Museum of Art.





21

A GREEK MARBLE TORSO OF AN
ATHLETE

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

16½ in. (40.9 cm.) high

\$200,000-300,000

PROVENANCE:

with Holger Termer, Hamburg.
Private Collection, Europe, acquired from the
above, 1980s.
Property from a European Princely Collection;
Antiquities, Christie's, London, 5 December 2018,
lot 127.
Acquired by the current owner from the above.

In an undated letter of expertise to the previous owner of this torso, the archaeologist Herbert Hoffmann (1930-2012) considered this to be an "important Greek original of the second quarter of the fifth century B.C." He further added that "the vigorous modelling and the naturalistic representation of the thorax and stomach muscles are noteworthy." That an athlete is depicted is suggested by the remains of a fillet falling across both his shoulders. Hoffmann believed that the small-scale of the present torso indicated a votive function.

The torso belongs to a group produced at the onset of the Classical Period. As G. Richter informs (p. 148 in *Kouroi, Archaic Greek Youths: A Study of the Krounos Type in Greek Sculpture*), at this moment in the development of the nude youth, the "sculptor had now achieved mastery of the anatomical structure-and what follows is the opening of a new era. He was in possession of a full repertory of anatomical forms." In comparison to the strictly frontal attitude expressed in earlier Archaic kouroi, these early Classical torsos display some of the first instances of the

contrapposto stance, here indicated by the weight resting on the now-missing right leg with the associated pelvic thrust and the slightly raised and twisted left shoulder. For similar examples, see two torsos in the Louvre and one in the Ashmolean Museum, Oxford (nos. 192-194 in Richter, op. cit.).

Surviving examples of Greek statuary from the Classical Period are rare. They are identified by an outstanding attention to modeling and naturalistic expression of the body and its movements, as demonstrated here. These sculptures served as the inspiration for later Roman artists and their patrons, who desired works that evoked the Hellenic ethos and artistic traditions to decorate their villas, gardens and public monuments. In order to satiate demand for Greek works of art, Roman artists - in addition to sculpting wholly unique creations - also took casts of Greek originals to replicate them in marble or bronze (see S. Hemingway, "Posthumous Copies of Ancient Greek Sculpture: Roman Taste and Techniques," *Sculpture Review*, vol. 60, no. 2, pp. 26-33. These models, like the present torso, served as ever-present exemplars not only for Roman artists, but also for those looking back to classical antiquity in the Renaissance and beyond.

This torso originates from a critical moment in the history of art and in the development of representations of the human body. As Richter (op. cit., p. 148) surmises, these rare examples present us bodies whose various parts "are in proportional relation to one another, forming a balanced whole. This play of proportion in course of time led to the Canon of Polykleitos, which took the place of the interrelated patterns of the early age. And this feeling for the interrelation of parts to one another and to the whole remained a characteristic of Greek art throughout its history."



22

AN EGYPTIAN GRANITE PORTRAIT HEAD OF A PHARAOH

NEW KINGDOM, 19TH DYNASTY, REIGN OF SETY I-RAMESSES II,
CIRCA 1294-1213 B.C.

11½ in. (29.2 cm.) high

\$120,000-180,000

PROVENANCE:

Theodore Bachman, Scarborough, NY.
Property of Theodore Bachman; *Antiquities*, Parke-Bernet Galleries, New York,
20 January 1967, lot 83.
Antiquities, Christie's, New York, 5 December 1979, lot 277.
Charles Pankow (1923-2004), San Francisco, acquired from the above.
The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8
December 2004, lot 65.
Acquired by the current owner from the above.

EXHIBITED:

San Francisco, Van Doren Gallery; West Lafayette, Indiana, Perdue University;
Santa Clara, Triton Museum of Art; San Diego Museum of Art; Honolulu,
University of Hawaii at Manoa, *Egyptian Antiquities from the Charles Pankow
Collection*, 1981.

PUBLISHED:

H. Betz., ed., *Egyptian Antiquities from the Charles Pankow Collection*, San
Francisco, 1981, p. 6.
J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic
Texts, Statues, Reliefs and Paintings*, vol. VIII, pt. 1, Oxford, 1999, p. 212, no.
800-942-750.





This lifesized head of a king wearing the *nemes* headdress and sporting the royal *uraeus* cobra with asymmetrical loops on either side once formed part of an imposing and unusual statue group of a deity (almost certainly Amun) seated behind the kneeling or standing king, placing his outstretched hands on the head of the ruler to endow him with kingship. The traces of fingers (including carefully delineated fingernails) may be noted on the right side of the king's headdress, and part of the god's mostly missing left hand may be seen in the corresponding location on the left side of the king's head. A section of undelineated stone behind the king's head represents the negative space left between the forearms of the god. The stripes of the *nemes* headdress are carved in alternating raised and sunk lines. The shape of the *nemes* headdress, formed with a high dome at the top sloping down to sharply delineated peaks on either side, and connected in the back by means of a distinct ridge, is reflected in royal statuary of the end of Dynasty 18 and in Dynasty 19. The king's ears are carved in detailed fashion, and the chin strap of the royal beard is incised on either side of the face, although the chin preserves no trace of the beard itself. While the features of the face are worn, the squared shape of the face and the traces of the mouth suggest contemporary Ramesside portraits.

The association with Ramesses II is reinforced by comparison to a striking group statue in schist of the king kneeling before Amun in Cairo (see pl. III in G. Legrain, *Statues et statuettes des rois et des particuliers*, vol II). Carved on a much smaller scale (only 60 cm. high), this group from the Karnak cache features Ramesses II kneeling at the feet of Amun, whose outstretched hands touch the king's headdress in precisely the same manner as on the present example. It likely provides a reliable guide for the original format of the much more impressive group formed by this portion of a king's head, carried out in granite and at considerable scale. An unfinished small-scale statuette group (70 cm.) also from the Karnak cache features the same placement of the god's hands on either side of the crown, and has been dated to the end of the 18th Dynasty (see M. Seidel, *Die königlichen Statuengruppen*, pp. 257-258). Similarly, the lower portion of a mostly destroyed statue group from Mit Rahineh probably depicts Horemheb kneeling before Amun (see M. Eaton-Krauss, *Post-Amarna Period Statues of Amun and His Consorts Mut and Amunet*, p. 86). The lower portion of a statue group depicting Seti I kneeling before the god in the Louvre may provide a parallel to the placement of the god's hands, but this cannot be established given its state of preservation (see pl. 49d in H. Sourouzian, "Statues et représentations de statues royales sous Séthi I," *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo*, vol. 49). H. Sourouzian has suggested a possible origin for the Seti I group in the funerary temple of that king in Qurna, where relief scenes celebrate the king's coronation (op. cit., pp. 246-247).

The theme of coronation is infrequently represented in ancient Egyptian statuary, and seems to mostly be a feature of New Kingdom art. As Sourouzian has noted, "Abundant in XVIIIth Dynasty representations at

Thebes in two dimensions, the theme of coronation such as it is illustrated then, namely with the divine hand explicitly placed on the royal crown, is rather rare in the round" ("Raccords de statues d'Amenophis III entre Karnak-Nord et le Musée d'Alexandrie," *Bulletin de l'Institut français d'archéologie orientale*, vol. 97, p. 244). In some depictions both in relief and in three dimensions, the king faces the god (see a depiction of Amenhotep II in Cairo, Sourouzian, op. cit., fig. 7b), or the deity places an outstretched hand atop of the king's head (see the head of Tutankhamun at The Metropolitan Museum of Art, Seidel, op. cit., pp. 226-227). In other instances, Amun presents the standing king, placing a protective hand on either side of his upper arms (see the depictions of Tutankhamun in the Louvre and Horemheb in Luxor, Seidel, op. cit., pp. 215-225 and 234-236). In the case of the coronation statues of Horemheb, several of which were found in the Luxor Temple cache, Seidel (op. cit., pp. 238-242) has suggested that these large-scale statue groups were placed in opposing orientations within Luxor Temple, with each statue differentiated as to the king's pose (standing or kneeling), crowns, attributes, and clothing. Given the origin of some of the coronation groups from the Karnak cache, however, some coronation groups may have been placed at Amun-Re's chief temple there.



Statue group of Ramesses II (r. 1279-1213 B.C.) kneeling before Amun. Cairo, Museum of Egyptian Antiquities (inv. no. CG 42141). Reproduced from G. Legrain, *Statues et statuettes des rois et des particuliers*, vol. II, Cairo, 1909, pl. III. This group likely provides a reliable guide for the original format of the present portrait.



23

AN ATTIC BLACK-FIGURED AMPHORA
(TYPE B)

ATTRIBUTED TO THE SWING PAINTER,
CIRCA 540-520 B.C.

16 1/4 in. (41.2 cm.) high

\$60,000-80,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Paris and Geneva.
Private Collection, New York, acquired from the above, 1992.
Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 25 October 2017, lot 62.
Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 31 October 2018, lot 32.
Acquired by the current owner from the above.

The Swing Painter takes his name from the amphora in the Museum of Fine Arts, Boston, which depicts a young maiden on a swing. As J. Boardman informs (p. 63 in *Athenian Black Figure Vases*), the Swing Painter "is not a good painter, nor a conscious comedian, although his placid figures with their big heads, fashionably tiny noses, and often clenched fists, bring a smile to our lips."

This amphora is a very fine example of the Swing Painter's work. One side features three aconists, 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*.





24

A GREEK MARBLE HERO RELIEF
FRAGMENT

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

10 $\frac{1}{2}$ in. (27.6 cm.) high

\$20,000-30,000

PROVENANCE:

Private Collection, New York.
Antiquities, Sotheby's, New York, 23 June 1989,
lot 127.
Acquired by the current owner from the above.

This belongs to a category of objects known as "Totenmahl" reliefs (literally "Feast of the Dead"), created for both funerary and votive purposes, often to honor men elevated to heroic status. The form typically depicts a banqueting man lounging on a kline surrounded by status-denoting attributes in the background, such as armor or a horse's head, and a table with elaborately-carved legs in the foreground (see no. 121 in M. True and K. Hamma, eds., *A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman* and p. 195 in B.S. Ridgeway, *Hellenistic Sculpture II*). This relief preserves an attendant holding a kantharos standing next to a large calyx-krater; before him is a lion-legged tripod table surmounted by ritual food, with the hero reclining above. For a similar example, see no. 81 in M.B. Comstock and C.C. Vermeule, *Sculpture in Stone*.





25

A ROMAN MARBLE HEAD OF JUPITER

CIRCA 2ND CENTURY A.D.

13½ in. (34.2 cm.) high

\$100,000-150,000

PROVENANCE:

with Thomas Howard-Sneyd (1940-2010), London,
New York and Geneva.
Private Collection, North America.
Property from a North American Private
Collection; *Antiquities*, Sotheby's, New York, 14
December 1994, lot 130.
Private Collection, New York, acquired from the
above.
Property from a New York Private Collection;
Antiquities, Sotheby's, New York, 6 December
2006, lot 36.
Acquired by the current owner from the above.

This impressive, over-lifesized head of Jupiter finds an exact parallel with an example in Rome, no. 43 in A. Giuliano, ed., *Museo Nazionale Romano: Le Sculture*, vol. I, 1. According to C. Cullen Davidson, there are six preserved examples of the type, known as the "Dresden Zeus," to which this head can also be added (see *Pheidias: The Sculptures & Ancient Sources*, vol. 1, pp. 555-563). The author notes that the type is defined by a "broad and mature" face "made impressive by the great mass of curly hair which covers the head and which merges with a thick, curly beard." The appearance of the hair is "somewhat disheveled and windswept," contrasting with the "carefully arranged parting and the combed moustache."

This head probably originated from a standing figure of the god, clad in a voluminous himation (the statue in Dresden, the name-piece of the type, is considered the most complete, see J. Boardman, *Greek Sculpture: The Classical Period*, fig. 228). The type is generally considered to be based on a Greek bronze original from circa 430 B.C. by Agorakritos of Zeus Katakthonios or Hades (Cullen Davidson, op. cit., p. 557). For more on the subject, see F. Canciani, "Zeus/Jupiter," *LIMC*, vol. VIII, p. 433.



**26****A GREEK BRONZE SITULA**LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA MID 4TH-
EARLY 3RD CENTURY B.C.

10% in. (26.3 cm.) high, excluding handles

\$40,000-60,000

PROVENANCE:

Art Market, Germany.

Art Market, New York, acquired from the above, 1998.

Antiquities, Christie's, New York, 8 June 2005, lot 109.

Acquired by the current owner from the above.

The ornamentation on this elegant vessel includes an intricate palmette complex below the handles, comprised of rosettes and tendrils forming volutes. For a similar example, see fig. 8 in B. Barr-Sharrar, "Macedonian Metal Vases in Perspective: Some Observations on Context and Tradition," in Barr-Sharrar and E.N. Borza, eds., *Macedonia and Greece in Late Classical and Early Hellenistic Times*.

27**AN APULIAN RED-FIGURED HYDRIA**

CIRCA 350-325 B.C.

13½ in. (33.3 cm.) high

\$8,000-12,000

PROVENANCE:

Mark L. Davison, New York, acquired by 1984.

Dr. N. David Nelson (1918-2003), New York, gifted from the above.

Private Collection, Washington, D.C., by bequest from the above, 2003.

Property of a Washington, D.C. Private Collector; *Antiquities*, Christie's, New York, 31 October 2018, lot 57.

Acquired by the current owner from the above.



28

A ROMAN BIGIO MORATO MARBLE TORSO OF A YOUTH

CIRCA 2ND CENTURY A.D.

18 in. (45.7 cm.) high

\$350,000-550,000

PROVENANCE:

Antike Kunstwerke, Auktion II, Ars Antiqua AG, Lucerne, 14 May 1960, lot 52.
with Das Kunsteck, Munich.

Private Collection, Germany, acquired from the above, 1961.

Antiquities, Sotheby's, New York, 7 June 2012, lot 45.

Private Collection, U.K., 2012-2017.

Art Market, London.

Antiquities, Christie's, New York, 31 October 2018, lot 51.

Acquired by the current owner from the above.

Bigio morato is a fine-grained gray marble, varying in degrees of darkness, often accentuated with white streaks composed of large, irregularly shaped crystals. As A. Cioffarelli notes (p. 67 in M.L. Anderson and L. Nista, *Radiance in Stone: Sculptures in Colored Marble from the Museo Nazionale Romano*), there is very limited documentation as to where the marble was extracted in antiquity, although it was likely sourced from more than one quarry, including locations as varied as the island of Meroe on the Nile, Taenarum in ancient Laconia and numerous sites in Asia Minor. The marble was primarily employed during the 2nd century A.D. and examples fabricated from the material have been found at Hadrian's Villa, Tivoli, including works composed in the Egyptianizing style, and at the imperial villa of Anzio, most notably the large figures of Zeus and Asklepios now in the Musei Capitolini (for the Asklepios, see no. 136 in B. Holtzmann, "Asklepios," *LIMC*, vol. II).

This well-preserved torso of a youth is a particularly fine example of a work constructed from bigio morato. When it first appeared at auction in 1960, it was described as an Alexandrian work depicting Harpocrates in his silencing posture, raising his right index finger up to his lips (compare the marble figure in Alexandria, no. 5 in T. Tam Tinh, et al., "Harpocrates," *LIMC*, vol. IV). The posture is also reminiscent of Cupid, both in depictions of the god stringing his bow, although reversed, as in the sculpture attributed to Lysippus (see nos. 352a-b in A. Hermary, et al., "Eros," *LIMC*, vol. III), and in portrayals where he is shown holding a torch to one side with both hands (see a wall painting fragment from Pompeii, no. 151 in Blanc and Gury, "Eros/Amor, Cupido," *LIMC*, vol. III). Without further attributes it is impossible to determine who precisely is represented, but either Harpocrates or Cupid are likely.





29

A GREEK MARBLE HEAD OF A GODDESS

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

7 1/4 in. (18.4 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, New York.

Antiquities, Sotheby's, New York, 12 June 1989, lot 126.

Acquired by the current owner from the above.

With her spade-shaped forehead, dreamy visage and full bow-shaped lips, 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 purported discovery (see M.B. Comstock and C.C. Vermeule, *Sculpture in Stone*, p. 40, no. 56). Both heads were carved for insertion into a separately made statue. Like the Boston head, this example conveys "the aspects of remote yet human ideal beauty, of a slightly mystic sort, imparted by this remainder" of a complete statue (op. cit.).



30

A ROMAN MARBLE HEAD OF APOLLO

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

17½ in. (43.8 cm.) high

\$320,000-380,000

PROVENANCE:

with Holger Termer, Hamburg, by 1977 (*Kunst der Antike*, vol. 2, 1980, no. 1).

Private Collection, Europe, acquired from the
above, 1980.

Property from a European Princely Collection;
Antiquities, Christie's, London, 5 December
2018, lot 128.

Acquired by the current owner from the above.

This fine head of Apollo is loosely modeled on the celebrated type called the Apollo Lyceus, which takes its name from the location of the original, which stood in the Athenian gymnasium known as the Lyceum. The salient features that this head shares with the type are the turn of the head to the left, although here the position is reversed, a common trait of Roman copyists, and the long wavy hair pulled back over the ears, with a central top knot (more of a braid in most examples).

The pose and location of the Apollo Lyceus are described by the 2nd century A.D. writer Lucian: "You see his statue, the figure leaning against the pillar, with the bow in his left hand; his right arm bent back above his head" (*Anacharsis*, 7). A number of Roman copies are preserved, all showing the god with his right forearm resting on his head (see W. Lambrinudakis, et al., "Apollon," *LIMC*, vol. II, no. 39a-v). With the present example, the god's center parted hair is secured by a broad, flat taenia. That there is no trace of the right arm once positioned over the head suggests that this head was most likely inserted into a separately-made bust rather than a full standing figure. For another Apollo head, quite close in style, also derived from the Lyceus type and similarly without evidence of the arm, see the example joined in the 18th century to a statue of Apollo Sauroktonos, pp. 110-117 in E. Angelicoussis, *Reconstructing the Lansdowne Collection of Classical Marbles*, vol. II.

A plaster cast of this impressive head was made in 1977 and is now displayed in the Skulpturhalle Basel (Inv. no. SH 1737).





31

AN EGYPTIAN TERRACOTTA CANOPIC JAR FOR MENENA

NEW KINGDOM, EARLY 18TH DYNASTY,
CIRCA 1550-1425 B.C.

10½ in. (27.6 cm.) high

\$20,000-30,000

PROVENANCE:

Joseph W. Drexel (1833-1888), the banker and philanthropist, New York and Philadelphia. The Metropolitan Museum of Art, New York, gifted from the above, 1889 (Acc. no. 89.2.200a,b); deaccessioned 1956 and sold locally. Robert C. Hartlein (1922-1988), New Jersey; thence by descent to his widow, Jane Hartlein-Leef (1927-2016), Washington Crossing, PA.; thence by descent. Property from a New Jersey Private Collection; *Antiquities*, Christie's, New York, 31 October 2018, lot 25. Acquired by the current owner from the above.

This canopic jar is fashioned out of marl clay and the facial features displayed on the lid were most likely modeled by hand rather than mold-made. The partially-preserved inscription on the body of jar reads, "Honoured of Hapi, Osiris, Menena beatified." Originally, Menena would have had four such jars, each intended to hold one of the internal organs (lungs, liver, stomach, and intestines), which were removed during the mummification process. Close parallels in the collection of The Metropolitan Museum of Art excavated from the Asasif region of western Thebes date mainly to the period of the 18th Dynasty from the reigns of Ahmose to Thutmose III (see nos. 75-78 in P.F. Dorman, *Faces in Clay: Technique, Imagery and Allusion in a Corpus of Ceramic Sculpture from Ancient Egypt*).

32

AN EGYPTIAN BRONZE ATUM IN THE FORM OF A HUMAN-HEADED SERPENT

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

5½ in. (14.2 cm.) high

\$8,000-12,000

PROVENANCE:

Christos G. Bastis (1904-1999), New York, acquired by 1976. Antiquities from the Collection of the late Christos G. Bastis, Sotheby's, New York, 9 December 1999, lot 9. Private Collection, New York, acquired from the above. Property from a New York Private Collection; *Ancient Sculpture & Works of Art*, Sotheby's, London, 3 July 2018, lot 62. Acquired by the current owner from the above.

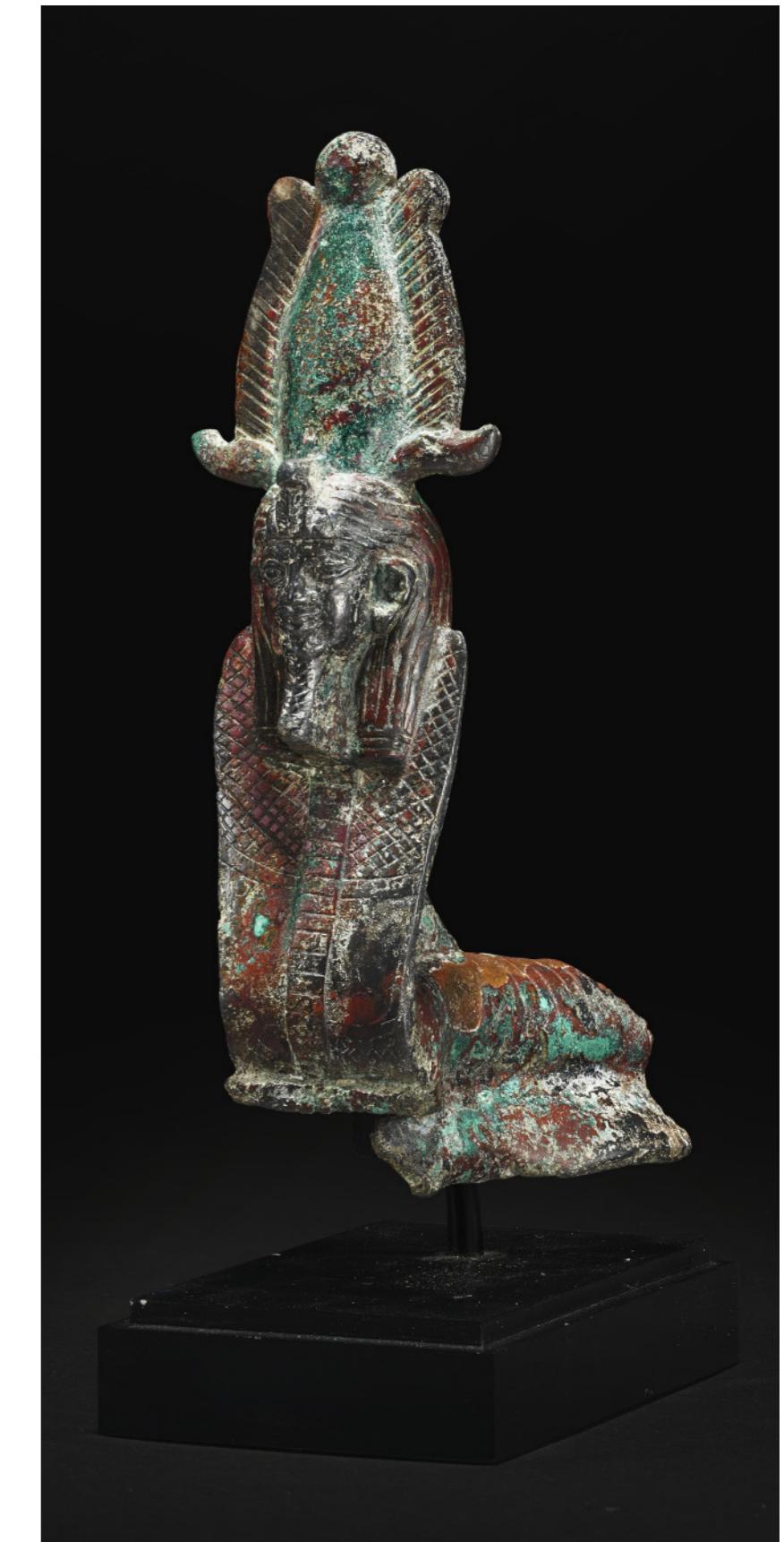
EXHIBITED:

The Brooklyn Museum, 1976-1999 (Loan no. L76.36.4). New York, The Metropolitan Museum of Art, *Antiquities from the Christos G. Bastis Collection*, 20 November 1987-10 January 1988.

PUBLISHED:

D. von Bothmer, et al., *Antiquities from the Collection of Christos G. Bastis*, Mainz am Rhein, 1987, pp. 47-48, no. 16.

Deriving from an elaborate bronze coffin intended to contain a mummified snake or eel, this fragment preserves the figure of the creator god Atum in the form of a rearing cobra with the head of a bearded human, and wearing the plumed atef-crown with ram's horns. The upright hood of the cobra is supported by a slanted form of the *ma'at* feather, indicating justice or right action. Well-preserved examples of bronze coffins for mummified votive serpents are topped with similar representations of Atum in snake form, often with an extended box to accommodate the full length of the mummified serpent (see the example in The Museum of Fine Arts, Boston, no. 196 in S. D'Auria, et al., *Mummies & Magic: The Funerary Arts of Ancient Egypt*). Serpents were especially evocative of the primeval waters of Nun, the source of creation of the world by Atum.





33

AN EGYPTIAN ALABASTER HEADREST

OLD KINGDOM, 5TH-6TH DYNASTY, 2494-2181 B.C.

10 in. (25.4 cm.) high

\$15,000-20,000

PROVENANCE:

Albert Edouard "Bertie" Gilou (1910-1961), Paris; thence by descent.

Property from a French Private Collection; *Ancient Sculpture & Works of Art*, Sotheby's, London, 3 July 2018, lot 68.

Acquired by the current owner from the above.

Made in three separate pieces, with the crescentic upper portion attached to the fluted stem by means of a tenon, this finely-carved headrest compares to a number of examples assigned to the 5th and 6th Dynasties (see p. 78 in. S. D'Auria et al., *Mummies & Magic: The Funerary Arts of Ancient Egypt*). The headrest was an essential piece of household furniture and was fashioned from a variety of materials including wood, ivory and stone. Depictions of headrests on tomb walls indicate that they also served an important role in funerary rituals and were magically empowered to resurrect the body from eternal slumber and to guard against the threat of decapitation (see no 86 in L. Berman, *Catalogue of Egyptian Art: The Cleveland Museum of Art*).



34

A GREEK MARBLE VICTORIOUS ATHLETE
HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

17½ in. (43.8 cm.) high

\$80,000-120,000

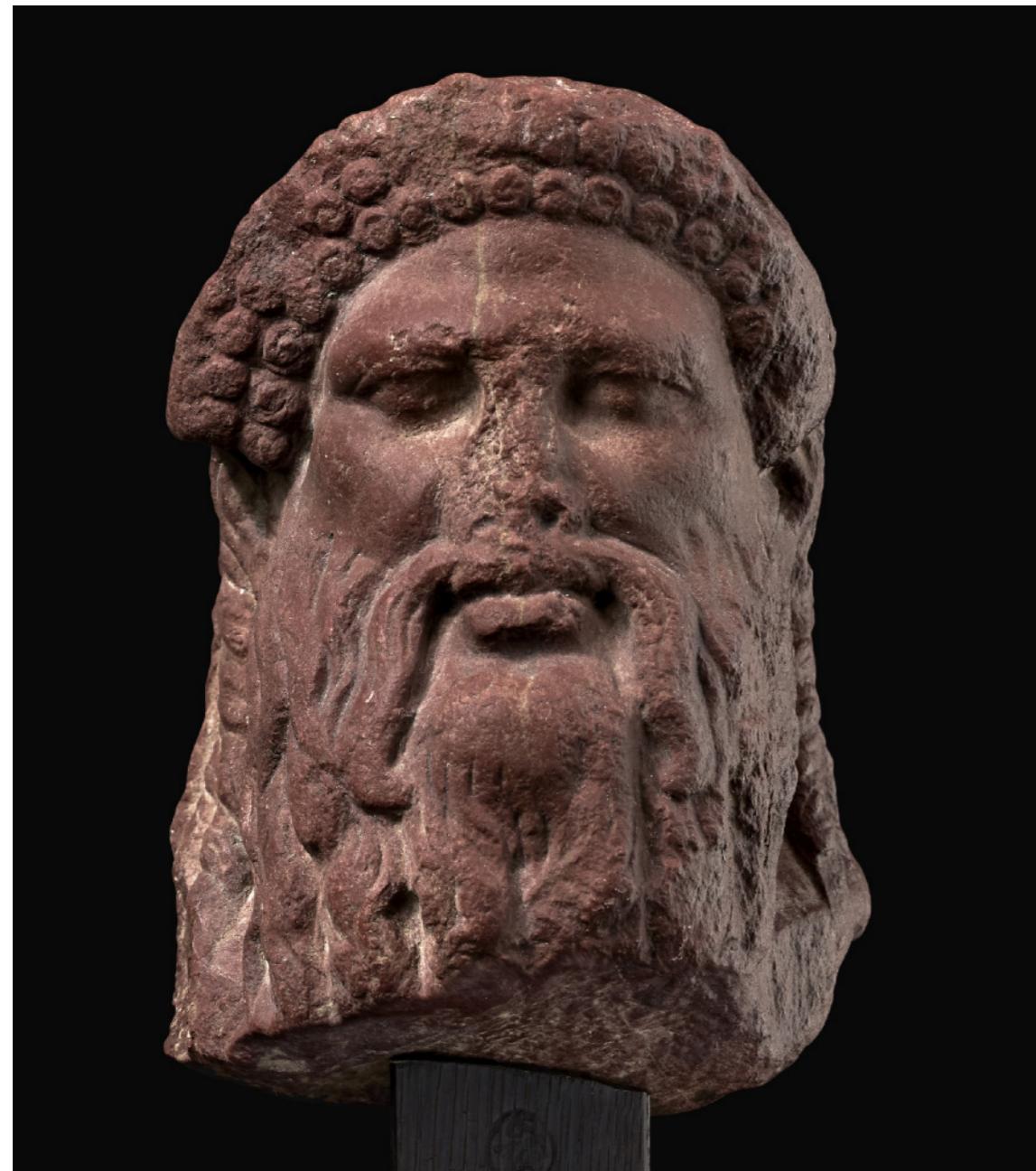
PROVENANCE:

Acquired by the current owner by 1998.

Athletic competitions were held throughout the Greek world at numerous Panhellenic centers, including Olympia, Athens, Delphi, Nemea and Isthmia. The earliest was held at Olympia in 776 B.C. The victors of these competitions were seen as the living embodiment of arete – excellence and virtue – and were frequently honored by their home cities through the dedication of an honorary statue, either in bronze or marble. As J.J. Herrmann, Jr. and C. Kondoleon remark (p. 145 in *Games for the Gods: The Greek Athlete and the Olympic Spirit*), “Recognition by their fellow citizens at home and abroad brought glory and fame to victors and their hometowns.”

The elongated body and idealized visage indicates that this figure belongs to a well-defined group of under-lifesized depictions of athletes. For a similar example, see the so-called Bebenburg Youth, now at the Museum of Art, Rhode Island School of Design (see no. 19 in B.S. Ridgway, *Catalogue of the Classical Collection*). While both examples share the same modeling of the torso, including the absence of a defined epigastric arch, and a sfumato-like quality of the face, the backside of the Rhode Island figure is summarily carved, thus leading Ridgway (op. cit.) to deduce that the figure served as a funerary statue. This athlete, by comparison, is sculpted in the round and was therefore likely made as a commemorative statue to celebrate a victory, either displayed publicly in the victor's hometown or in a sanctuary where the games occurred. For another figure, similar in scale and quality, see the figure of a boxer, no. 71 in Herrmann and Kondoleon, op. cit.





35

A ROMAN ROSSO ANTICO HERM HEAD OF HERMES

CIRCA 2ND CENTURY A.D.

6½ in. (15.5 cm.) high

\$15,000-20,000

PROVENANCE:

Art Market, Paris, by 1951 (based on custom-made wood base designed and stamped by Kichizō Inagaki (1876-1951), Paris).

Hans Tollman, Cologne.

Antike und islamische Kunst, Gorny & Mosch, Munich, 15 December 2004, lot 461.

with Royal-Athena Galleries, New York.

Private Collection, North Carolina, acquired from the above, 2005.

with Royal-Athena Galleries, New York.

Ancient Sculpture & Works of Art, Sotheby's, London, 4 December 2018, lot 29.

Acquired by the current owner from the above.

According to A. Cioffarelli (pp. 95-97 in M.L. Anderson and L. Nista, eds., *Radiance in Stone: Sculptures in Colored Marble from the Museo Nazionale Romano*), rosso antico is a fine grained, highly compacted limestone, ranging in color from a light red to a dark purple, and can include white calcite marks and striations. The stone was quarried in Taenarum, modern day Cape Matapan in the Peloponnese. In Rome, rosso antico was first attested during the late Republic and was used as a decorative adjunct in walls, pavements and architectural ornaments; by the 2nd century, it was employed for decorative sculpture, such as herms, as demonstrated here. For the type, a Roman variation of Alkamenes' Hermes Propylaios from the 5th century B.C., see nos. 42-57b in G. Siebert, "Hermes," *LIMC*, vol. V.



36

A CYPRIO LIMESTONE HEAD OF A MALE VOTARY

CIRCA EARLY 6TH CENTURY B.C.

4¾ in. (11.1 cm.) high

\$15,000-20,000

PROVENANCE:

Donald McDonald Creveling (1901-1974), Lake Charles, LA., MIT-trained mining engineer who consulted with the Swedish expedition in Cyprus between 1927-1932; thence by descent to his daughter, Mary C. Krombholz (1935-2015), Indian Hills, OH.

Art, Collectibles, Home Furnishings & More, Everything But The House, Cincinnati, 30 May 2017, lot 44.

Private Collection, Kentucky, acquired from the above.

Property of a Kentucky Private Collector; *Antiquities*, Christie's, New York, 31 October 2018, lot 42.

Acquired by the current owner from the above.

The conical helmet observed here likely represents the figure's high social status and rank within religious ceremonies; it may also indicate a military function. For a similar example, see cat. 8 in A. Hermary and J.R. Mertens, *The Cesnola Collection of Cypriot Art: Stone Sculpture*.



37

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

8 $\frac{1}{2}$ in. (22.5 cm.) high

\$120,000-180,000

PROVENANCE:

Art Market, Rome, by 1934 (negative recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, no. 1934.1677). with Galerie Altmann Antiquité, Nice.

Antiquities, Sotheby's, New York, 5 June 2013, lot 39.

Ancient Sculpture and Works of Art, Sotheby's, London, 4 December 2018, lot 31.

Acquired by the current owner from the above.

This impressive head of an Olympian finds a close parallel with another example from a monumental statue in Berlin, no. 113 in S. Hüneke, et al., *Antiken I: Kurfürstliche und königliche Erwerbungen für die Schlösser und Gärten Brandenburg-Preußens*. Both share the same treatment of the hair, bound in a diadem and centered parted with two distinct locks rising over the forehead (in a manner recalling the anastole) and a moustache terminating with upturned voluted scrolls. While previously catalogued as depicting Jupiter, A. Dostert (p. 227 in Hüneke, et al., op. cit.) notes that the type could in fact also represent Neptune or Asclepius, and without other preserved attributes a secure identification is not possible.

The present head is mounted on a circa 18th century bust and was previously mounted on a white marble socle when photographed in 1934.





38

A ROMAN MARBLE APOLLO

CIRCA 1ST-2ND CENTURY A.D.

22½ in. (56.5 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Europe.
Antiquities, Sotheby's, New York, 17 December 1996, lot 92.
Art Market, London, acquired from the above.
Antiquities, Christie's, New York, 10 December 2004, lot 567.
Acquired by the current owner from the above.

This impressive figure of Apollo is an eclectic interpretation of the "Apollo of Mantua" type, named for a lifesized marble statue now located in the city's Palazzo Ducale. According to A. Furtwängler, the type is based on a now-lost Greek bronze attributed to Hegias, the teacher of Phidias (see pp. 49-53 in *Masterpieces of Greek Sculpture*). There are at least twelve known Roman copies of the "Apollo of Mantua," many of which once held the god's signature attributes, either a kithara or lyre and a plectrum, and it is likely ours followed this model (see nos. 200-2001 in W. Lambrinudakis, et al., "Apollon," *LIMC*, vol. II).

Here, Apollo shares the same contrapposto stance and luxuriant wavy locks observed in the Mantua type. However, while the other examples depict the god with his hair brushed down and rolled around a fillet with two distinct curls falling behind each ear and onto his shoulders, the treatment of the hair here is looser, parted in the center and bound by a diadem tied above the nape of his neck, with at least six locks falling across his shoulders. The facial features here are more naturalistic in comparison to the more archaizing stiffness of the Greek original. Therefore, one should view the present Apollo through a varied lens: freely borrowing from the visual language of the "Apollo of Mantua" yet combining anachronistic elements that defy simple classification and place this figure in a category of its own.





39

AN EGYPTIAN GRANITE TORSO OF HOR-
MAA-KHERU

PTOLEMAIC PERIOD, REIGN OF PTOLEMY
II-PTOLEMY VIII, CIRCA 285-116 B.C.

17 in. (43.1 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Paris (based on custom-made wood base designed and stamped by Kichizô Inagaki (1876-1951), Paris).
with Charles Dikran Kelekian (1900-1982), New York (possibly inv. no. 4908).
Otto L. (1897-1966) and Eloise O. Spaeth (1902-1998), New York, acquired from the above.
Antiquities, Sotheby's, New York, 30 May 1986, lot 70.
Charles Pankow (1923-2004), San Francisco, acquired from the above.
The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8 December 2004, lot 99.
Acquired by the current owner from the above.

PUBLISHED:

H. De Meulenaere and P. MacKay, *Mendes II*, Warminster, 1976, pp. 185, 199, no. 60, pl. 24a-b.
R.S. Bianchi et al., *Cleopatra's Egypt: Age of the Ptolemies*, New York, 1988, p. 120.
D. Klotz, "The Statue of the diokêtés Harchebi/Archibios Nelson-Atkins Museum of Art 47-12," *Bulletin de l'Institut français d'archéologie orientale*, vol. 109, 2009, p. 300, n. 143.

Sensitively carved in gray granite flecked with white inclusions, this headless torso of a Ptolemaic official, whose name can plausibly be read as Hor-maa-kheru, wears a traditional tripartite kilt reflecting the traditional standing pose and representational style of high-status males in Egyptian statuary since Old Kingdom times, revived and reinterpreted here at the end of the dynastic tradition. Standing with his arms at his side, and holding rounded objects that represent abbreviated staffs of office, his athletic physique is conveyed through robust modeling of the prominent pectoral muscles, a narrow waist, and a soft belly with a notably large navel. Despite the loss of its head and lower legs, the torso may be identified as belonging to the Ptolemaic period both stylistically and by means of the two vertical columns of hieroglyphic inscription on the back pillar, and by a line of text inscribed on his belt. As noted by R.S. Bianchi in reference in part to this torso (op. cit.), "The plain kilt without striations is encountered with greater frequency at the beginning of the Ptolemaic Period...when the tendency was to inscribe the belt with the name and titles of the owner." Continuing a tradition established in Dynasty 25, the addition of inscriptions on the belt here provides the name of the owner, Hor-maa-kheru, son of Wen(en)-nefer,

and the name of his mother, Aset-em-Akhbit. His close association with the Delta site of Mendes, seat of Egypt's 29th Dynasty, is indicated through the enumeration of his priestly titles on the back pillar, including "Prophet of Isis the Great, the Mother of the God, who resides in Mendes," and a specific association with Ba-neb-djedet, the ram god of Mendes, of whom he was also a priest. Hor-maa-kheru is also named as an Overseer of the Seal, his only surviving non-priestly role. Although this individual cannot be associated with other any known attestations, it is notable that men bearing the Greek version of his name, Harmochoros, are well-attested during the Ptolemaic dynasty, and a Hor-maa-kheru was prominent at Athribis in Upper Egypt during the reign of Ptolemy II (see G. Gorre, *Les relations du clergé Égyptien et des Lagides d'après les sources privées*, pp. 163-167).

For the dating and assessment of this torso, a comparison with other examples with close associations to Mendes is essential. A statue of a high official now in Kansas City at the Nelson-Atkins Museum (see D. Klotz, op. cit.) named Harchebi or Archibios gives both the Egyptian and Greek versions of the name of this prime minister or *diokêtés*, and its life-size scale reflects his elevated status. Despite the much smaller scale of the torso of Hor-maa-kheru, both works share an association with Mendes, and a similar versatility in rendering musculature. A torso of Amen-pa-yom in the Cleveland Museum of Art (pp. 460-463 in L. Berman, *Catalogue of Egyptian Art: The Cleveland Museum of Art*) is said to have come from Tanis, but features the worship of the triad of Mendes, and was associated by H. De Meulenaere and P. MacKay with Mendes in their publication of objects connected to the site (op. cit.). Berman, who has hailed the torso of Amen-pa-yom as a masterpiece, believes that it is likely from the same artistic workshop as the torso of Harchebi. Both works were placed in the reign of Ptolemy II by B.V. Bothmer (see *Egyptian Sculpture of the Late Period*, pp. 124-125), and the recent exhaustive study by Klotz of the torso of Archibios has only reinforced this impression, with the potential for a slightly later dating into the reign of Ptolemy VIII. A third large-scale torso in Paris (see De Meulenaere and Mackay, op. cit., pl. 25 c-d) belongs to this group of granite statues connected to Mendes. The smaller scale of the statue of Hor-maa-kheru and the fewer lines dedicated to his name and titles most likely reflect his relatively lower status, which makes all the more impressive his ability to commission a portrait for eternity in a hard stone that was handled with such delicacy by the ancient sculptor.





40

AN EGYPTIAN GRANITE PORTRAIT HEAD OF A MAN

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

6½ in. (15.8 cm.) high

\$60,000-80,000

PROVENANCE:

Antiquities, Sotheby Parke Bernet, New York, 11 December 1980, lot 304.
Charles Pankow (1923-2004), San Francisco, acquired from the above.
The Charles Pankow Collection of Egyptian Art, Sotheby's, New York, 8
December 2004, lot 97.
Acquired by the current owner from the above.

EXHIBITED:

San Francisco, Van Doren Gallery; West Lafayette, Indiana, Perdue University;
Santa Clara, Triton Museum of Art; San Diego Museum of Art; Honolulu,
University of Hawaii at Manoa, *Egyptian Antiquities from the Charles Pankow
Collection*, 1981.

PUBLISHED:

H. Betz, ed., *Egyptian Antiquities from the Charles Pankow Collection*, San
Francisco, 1981, p. 18.
J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic
Texts, Statues, Reliefs and Paintings*, vol. 8, part 2, Oxford, 1999, p. 914, no.
801-766-431.



Confidently sculpted in gray granite flecked with white inclusions, this idealized head of a man wearing a large bag wig generally follows conventions established for official portraiture during the archaizing Saite period. An uninscribed back pillar extends most of the way up the back of the voluminous, rounded wig. Although the almond-shaped buttonhole eyes, naturalistic brows, and slight smile are attested in sculpture dating to the second Persian period of domination (see the figure in the Brooklyn Museum, pl. 1b in J. A. Josephson, *Egyptian Royal Sculpture of the Late Period*), these features also occur in Egyptian royal portraits of Nectanebo II of Dynasty 30 and during the reigns of the first two Ptolemies, perhaps indicating a later date for the portrait of this unknown official (for aspects of early Ptolemaic royal portraits see P. E. Stanwyck, *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs*, pp. 55-65).

A careful stylistic reconsideration of non-royal sculpture of the Late Period has generally led to later dating of many well-known examples (see J.A. Josephson, "Egyptian Sculpture of the Late Period Revisited," *Journal of the American Research Center in Egypt*, vol. 34, pp. 1-20). Meanwhile, close study of the inscriptions of statues of officials displaying facial features and wigs similar to this granite head has confirmed dating into Dynasty 30 and the early Ptolemaic period for many works previously held to be of earlier date (see the examples in The British Museum and the Museum of Fine Arts, Boston, pp. 95-134 in D. Klotz, "'The Theban Cult of Khonsu the Child in the Ptolemaic Period," in C. Thiers, ed., *Documents de Théologies Thébaines Tardives*).

41

AN APULIAN GNATHIAN WARE CALYX-KRATER

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

17½ in. (45 cm.) high

\$60,000-80,000

PROVENANCE:

Private Collection, Lugano, acquired by 1993.
with Galerie Günter Puhze, Freiburg.

Private Collection, Manhattan, acquired from the above, 1994.

Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 18 April 2018, lot 39.

Property from a Manhattan Private Collection; *Antiquities*, Christie's, New York, 31 October 2018, lot 60.

Acquired by the current owner from the above.

The Konnakis Painter, who takes his name from an inscription on a fragment in Taranto, was the first to paint figures entirely in added colors against the black glaze of the vase, as seen prominently on this impressive krater.

The goddess Aphrodite cursed the women of Lemnos because they neglected her shrines and afflicted them with an evil smell. Because of this, the men of the island took up with their female slaves, seized from Thrace. Out of revenge, the women killed all their male relatives. Only Hypsipyle, the Queen of Lemnos, saved her father by placing him in hiding. When Jason and the Argonauts spent two years on Lemnos, he fathered two children with Hypsipyle and swore eternal fidelity to her, but upon sailing on to Colchis, he soon forgot his vows. Once Jason departed, the woman of Lemnos turned against their Queen for sparing her father, forcing her to flee the island. She was taken by pirates and later sold to Lycurgus, King of Nemea, who entrusted her with his son Archemoros. When the Argives marched against Thebes, they met Hypsipyle on their way and requested her aid in finding water. She left the child momentarily and when she returned, she discovered that he had been killed by a snake.

That Hypsipyle and Archemoros are depicted on this vase there can be no doubt on account of the identifying inscriptions. The subject is not common in Greek vase-painting, although the two are shown in similar fashion on Hellenistic relief bowls of circa 200 B.C. and on *contorniates* (bronze medallions) from the 4th century A.D. (see C. Boulotis, "Hypsipyle," *LIMC*, vol. VIII, nos. 13-14). A fragment of Euripides play, *Hypsipyle*, survives and this may have been the inspiration for the Konnakis Painter. For a fragmentary Paestan red-figured calyx-krater depicting the death of Archemoros see p. 144, no. 242 in A.D. Trendall, *The Red-figured Vases of Paestum*, and for several Apulian red-figured volute-kraters depicting the dead Archemoros see nos. 8-10 in W. Pülhorn, "Archemoros," *LIMC*, vol. II.





42

A ROMAN MARBLE MERCURY

CIRCA 2ND CENTURY A.D.

33 1/4 in. (85.7 cm.) high

\$300,000-500,000

PROVENANCE:

Art Market, Rome, by 1892 (photograph preserved in the archives of Paul Arndt (1865-1937), Institute of Classical Archaeology, Erlangen University). *Antiquities*, Sotheby's, New York, 12 June 1993, lot 110.

Private Collection, New York, acquired from the above.

Property from a New York Private Collection; *Ancient Sculpture & Works of Art*, Sotheby's, London, 3 July 2018, lot 22.

Acquired by the current owner from the above..

This impressive life-sized figure of Mercury depicts him standing with his weight on his right leg, with the left leg slightly advanced. He is nude but for a chlamys draped over his left shoulder, falling down the back and extending across his left forearm. That Mercury is depicted is suggested by the groove in the drapery over his arm, which must have been sculpted to accommodate his separately-made caduceus. While the musculature is well defined, the lack of pubic hair indicates his youthfulness.

Numerous depictions of Mercury show him with similar drapery and with various attributes, although the modelling of the musculature is frequently more robust and with more pronounced contrapposto, as seen with the Hermes Richelieu in Paris or the Hermes Andros-Farnese type (see G. Siebert, "Hermes," *LIMC*, vol. V, nos. 946a and 950a). All are Roman creations thought to be based on a post-Polykleitan prototype, possibly of the mid-4th century B.C. (see p. 337 in B. Ridgway, *Fourth-Century Styles in Greek Sculpture*). The type was also adapted by the Romans for Imperial portraits and also for use in funerary contexts, where the gods' attributes would be excluded.



END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – **Non-Fungible Tokens**", the latter controls.

Unless we own a **lot** in authen 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 I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is 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 gemological 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 gemological report for every gemstone sold in our auctions. Where we do get gemological 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 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.

(c) Internet Bids on Christie's LIVE™

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

(d) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction 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 documents(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.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction 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 documents(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 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 documents(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 Client Services Department at +1 212 636-2000.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °◆.

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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder.

Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (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;

- (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 for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(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) 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# 02100002; 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. 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.

- (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.

you have made to us, or which we owe to, 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

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

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species** Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) **Lots containing ivory or materials resembling ivory**

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

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

(h) **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.

(i) **PERSONAL INFORMATION**

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/cppa>.

(j) **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.

(k) **LIABILITY TO YOU**

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason

(whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions of sale**; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written

and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we

are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to 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.

(f) **OTHER TERMS**

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of the catalogue 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

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.

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

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

(a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(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 Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option

- (i) charge you storage costs at the rates set out at www.christies.com/storage;
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs;
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.

- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species** Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

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'

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

A
Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest.
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.

□
A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

•
Lot offered without **reserve** 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.

Φ
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address the buyer will not be required to pay the import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

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

10/08/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

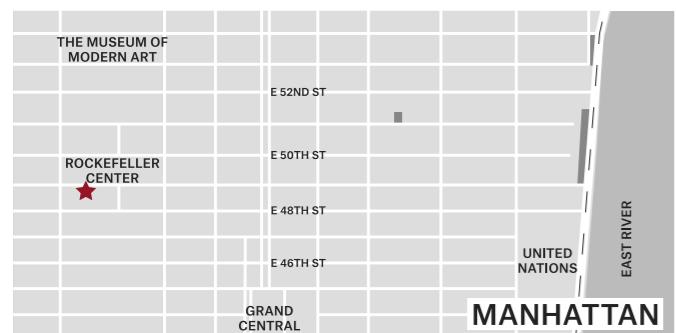
Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

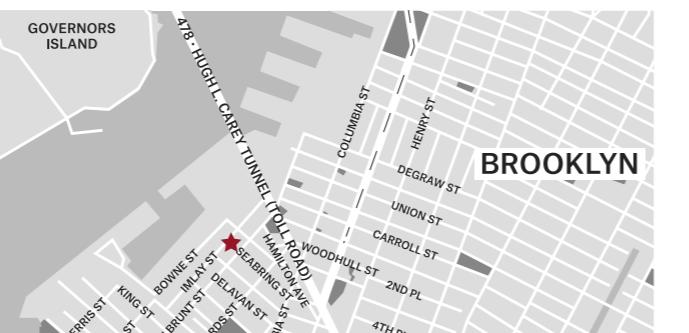
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

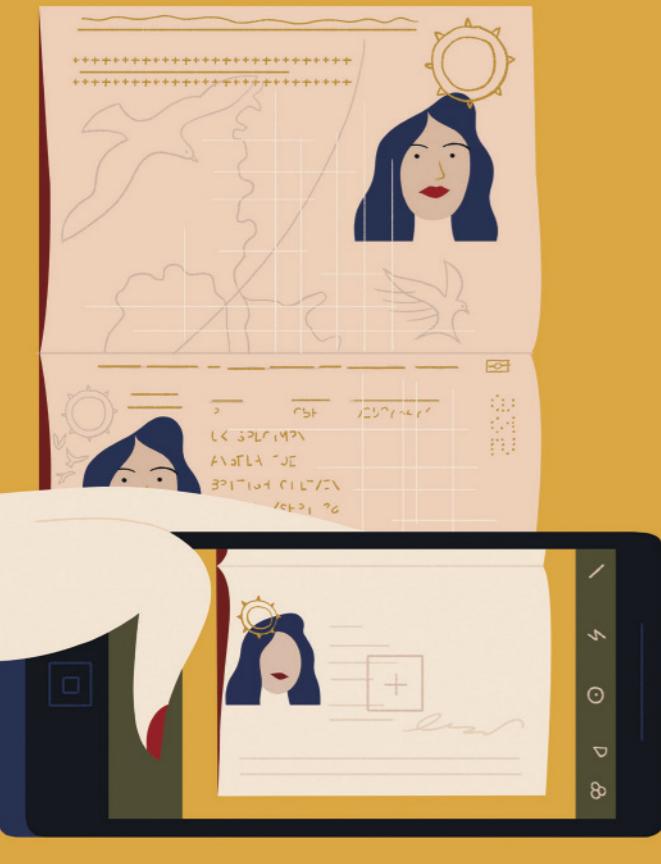
02/08/19



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

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