



Sotheby's

ANTIQUITIES

NEW YORK JUNE 6, 2006

AUCTION INQUIRIES AND INFORMATION

SPECIALISTS IN CHARGE

Richard M. Keresey
richard.keresey@sothebys.com

Florent Heintz
florent.heintz@sothebys.com

212 606 7266
Fax 212 894 1371

Administrator
Elizabeth Hull
elizabeth.hull@sothebys.com

212 606 7266
Fax 212 894 1371

Liaison in London

Catherine Elliott
catherine.elliott@sothebys.com

020 7293 5109
Fax 020 7293 6901

Liaison in Paris

Véronique Marchal
veronique.marchal@sothebys.com

01 53 05 5316
Fax 01 53 05 5377

ABSENTEE BIDS

Maureen Millard
212 606 7414
Fax 212 606 7016

This catalogue may be referred to as 8215 "KATAHDIN"

Fax for bids only:
212 606 7016

TELEPHONE BIDS

Sarah Basile
212 606 7414
Fax 212 606 7016

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of \$2,000.

PRIVATE CLIENT SERVICES

Roberta Louckx
212 606 7415
Fax 212 606 7269

Brad Bentoff
212 606 7252
Fax 212 606 7269

PAYMENT

Client Accounting
Nita Khaitani
212 606 7494
Fax 212 606 7355

SHIPPING

Art Transport
Adina Ferber
212 606 7411
Fax 212 606 7013

CATALOGUE

\$33 at the gallery
\$38 by mail
\$46 overseas

CATALOGUE SUBSCRIPTIONS AND SINGLE ORDERS

888 752 0002 or
541 322 4151

SOTHEBY'S WORLDWIDE WEB SITE

www.sothebys.com

24 HOUR RECORDED INFORMATION

Spoken Auction Results
212 606 7901

GENERAL INQUIRIES

SWITCHBOARD

212 606 7000

AUCTION AND EXHIBITION INFORMATION

212 606 7010

IMPORTANT NOTICES

Please note that all lots are sold subject to our Conditions of Sale and Terms of Guarantee, which are set forth at the back of this catalogue. As stated in the Conditions of Sale, all lots are sold on an "AS IS" basis. Prospective bidders should review the Conditions of Sale, Terms of Guarantee and the Buying at Auction section of this catalogue.

Please see the back of this catalogue for further notices.

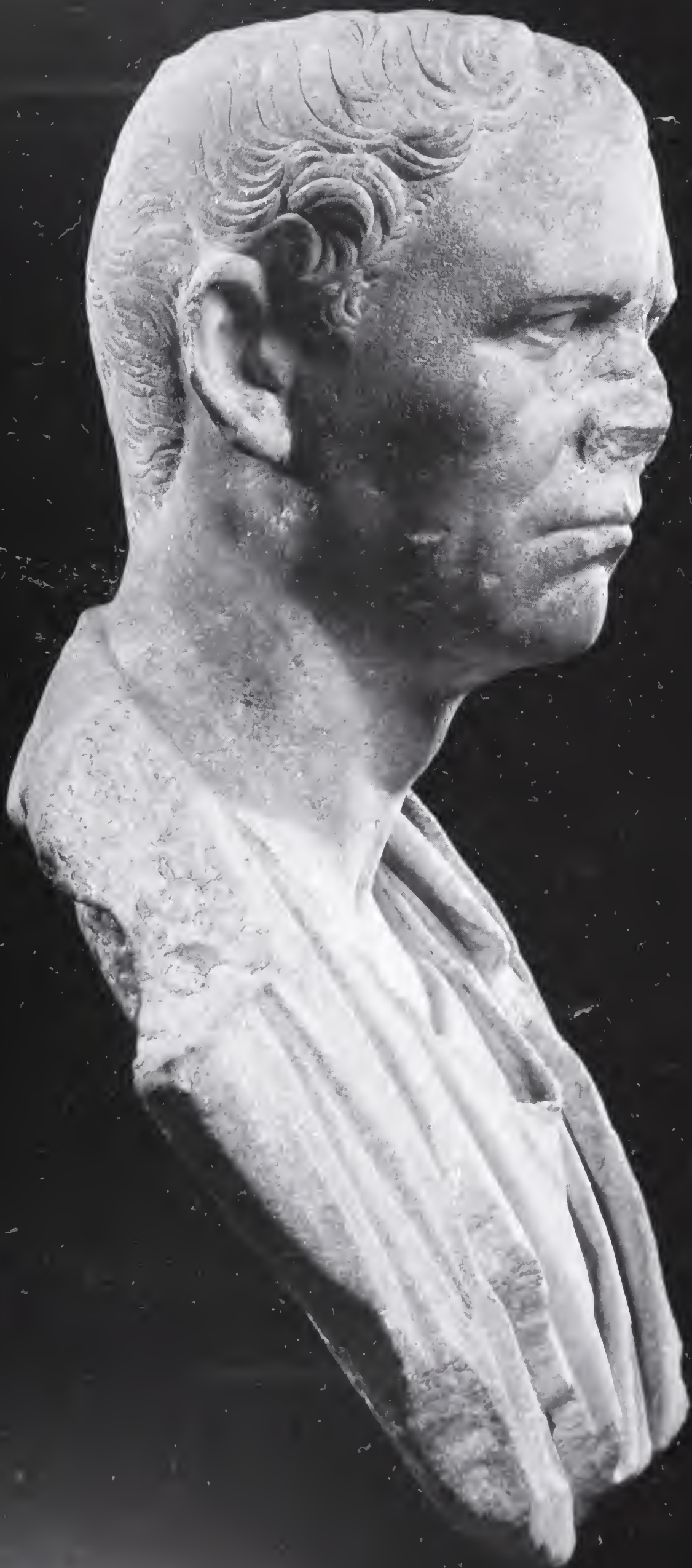
© Sotheby's, Inc. 2006
All rights reserved

Tobias Meyer,
Principal Auctioneer,
License No. 958677

PRINTED IN HONG KONG

ANTIQUITIES

New York Tuesday, June 6, 2006



CLASSICAL, EGYPTIAN, AND WESTERN ASIATIC ANTIQUITIES

New York Tuesday, June 6, 2006

AUCTION

1334 York Avenue
New York, NY 10021
Tuesday, June 6, 2006
at 2 pm

EXHIBITION

Thursday, June 1
10 am to 5 pm
Friday, June 2
10 am to 5 pm
Saturday, June 3
10 am to 5 pm
Sunday, June 4
1 pm to 5 pm
Monday, June 5
10 am to 1 pm

SPECIALISTS FOR THIS AUCTION



RICHARD M. KERESSEY



FLORENT HEINTZ

INTERNATIONAL ANTIQUITIES DEPARTMENT

Richard M. Keresey
Worldwide Director

NEW YORK
Richard M. Keresey
Florent Heintz
212 606 7266

LONDON
Liaison
Catherine Elliott
44 20 7293 5109

PARIS
Liaison
Véronique Marchal
01 53 05 5316

CONTENTS

Antiquities, Lots 1-157	6
Abbreviations	132
Conditions of Sale	138
Terms of Guarantee	139
Buying at Auction	139
Selling at Auction	142
Sotheby's Services	142
Information on Sales and Use Tax	142
Important Notices	143
Client Services	144
Specialist Departments	144
International Offices	145
Absentee Bid Form	148





ANTIQUITIES

Tuesday, June 6, 2006

2 pm Lots 1-157



1

CLASSICAL ANTIQUITIES

Property from the Collection of Mrs. Angier Biddle Duke

- 1 A CYPRIOT BICHROME WARE POTTERY AMPHORA,
CYPRO-ARCHAIC, CIRCA 750-475 B.C.

with low foot-ring, pyriform body, twin stirrup handles, and tall slightly flaring neck with offset rounded rim, the body painted with encircling bands and six columns of concentric circles, the neck decorated with alternating red bands and rows of concentric circles, each handle with long freely-painted extensions below.

Height 19½ in. 49.5 cm.

PROVENANCE

given to Mrs. Duke by Archbishop Makarios, President of Cyprus, on a visit to the United States and a meeting with President Kennedy in 1962; at that time Mrs. Duke's husband, Ambassador Angier Biddle Duke, was Chief of Protocol, Department of State

\$2,000-3,000



Property from a Private Swiss Collection

2 AN ITALO-CORINTHIAN OLYNPE CIRCA 575-550 B.C.

with long foot and narrow body marked by vertical striations. Broadly painted in brown and red with two registers containing floral sprig motifs. Body, foot, rim, base and stem all decorated. A central horizontal line above the first register on the neck and a band of ten circles.

Height 47 cm / 17 in.

PROVENANCE

Werner von Manteuffel, Berlin, 1940-1941
 and Karl von Spreti, Berlin, 1941-1942

\$3,000-5,000



Property from the Collection of A. C. Miles

3 AN ITALO-CORINTHIAN OLYNPE CIRCA 575-550 B.C.

with long foot and narrow body marked by vertical striations. The body, painted in brown and red with two registers containing floral sprig motifs. Body, foot, rim, base and stem all decorated. A central horizontal line above the first register on the neck and a band of ten circles.

Height 47 cm / 17 in.

PROVENANCE

The Kerckhove Foundation, Brussels & London, 1960-1961
 (A.C. Miles, 1961-1962, 1963-1964)

Sotheby's, New York, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025

\$3,000-5,000



4

Another Property

4 A POTTERY TREFOIL OINOCHOE, CIRCA LATE 6TH/5TH CENTURY B.C.

with spreading foot, pyriform body, and double handle, the vessel painted on a cream slip ground in black and red with encircling lines and bands around the body, alternating tongues and lotus flowers on the shoulder, and encircling bands and wreath of leaves around the neck, the trefoil mouth decorated with dotted-circle eyes flanked by leaves.

Height 10 $\frac{1}{8}$ in. 26.3 cm.

PROVENANCE

Dr. W. E., Baden-Württemberg, Germany (Jean David Cahn AG, Basel, *Auktion 5 Kunstwerke der Antike*, September 23rd, 2005, no. 218, illus.)

\$4,000-6,000



Property from a German Private Collection

5 AN ATTIC BLACK-FIGURED BAND CUP, CIRCA 540-530 B.C.

each side painted with Herakles, armed with a sword, fighting the Nemean Lion between two gesturing onlookers, palmettes springing from vines flanking the handles, the details in added red and white.

Diameter at rim 9 in. 22.9 cm.

PROVENANCE

Arete, Galerie für Antike Kunst, Zurich, 1972

PUBLISHED

Arete, Galerie für Antike Kunst, Zurich, *Liste* 9, 8-9a

Beazley Pottery Archive Database no. 6945

For two other examples with similar subject by the same painter see Arete, *Liste*, 9, 8-9b, and Charles Ede, London, *Pottery from Athens*, April 1972, no. 25.

\$6,000-9,000

6 AN ATTIC BLACK-FIGURED LEKYTHOS, ATTRIBUTED TO
THE PHANYLLIS GROUP, CIRCA 510 B.C.

with spreading foot, offset neck, and flaring mouth, the front painted with Achilles and Ajax playing a board game between two palm trees, each hero crouching and intent on the game holding a lance and wearing a chiton, corslet, himation over the shoulder, and high-crested Corinthian helmet; his Boeotian shield behind him, Athena standing in the foreground and looking to left, holding a spear, and wearing a himation, peplos, aegis, and high-crested helmet, linked palmettes on the shoulder, tongues below the neck, rays on the neck, the details in added red and white, a dipinto under the foot

Height 12 3/4 in. 32.4 cm

PROVENANCE

Ferruccio Bolla (1911-1984), Lugano

Munzen und Medaillen AG, Basel, *Kunstwerke der Antike*,
Auktion 70, November 14th, 1986, no. 199, pl. 38

PUBLISHED

Muse, Annual of the Museum of Art and Archaeology

University of Missouri Columbia, vols. 23/24, 1989/1990, p.
53, fig. 5 (part)

Beazley Archive Pottery Database no. 16650

For closely related examples of the same scene attributed to the Phanyllis Group see the two lekythoi in the Museum of Art and Archaeology, *University of Missouri Columbia*, inv. nos. 73.19.01 and 82.299 (see *Muse* for *supra*, p. 53, figs. 2 and 1). Also see Christie's, New York, June 8th, 2001, no. 16.

\$25,000-35,000





7

7 AN ATTIC BLACK-FIGURED AMPHORA, ATTRIBUTED TO THE RYCROFT PAINTER, CIRCA 510 B.C.

with echinus foot, cylindrical handles, and flaring rim, the body painted on one side with Herakles wrestling the Nemean Lion and flanked by Iolaos on the left and Hermes on the right, Athena standing behind him, Iolaos holding Herakles' club and wearing a short chiton and himation, Hermes holding the kerykeion and wearing winged boots, chiton and himation, and petasos, Athena holding a spear and shield decorated with a satyr's head shown in relief, and wearing a chiton and himation and high-crested helmet, a tree with dotted branches in the background, the other side painted with Dionysos standing to right between two dancing maenads and a satyr and holding a kantharos in his left hand, each maenad wearing a chiton and himation and playing the krotala, a dotted vine in the background, rays above the foot, festooned lotus buds and dots above each scene, details in added red and white, a graffito under the foot

Height 14 1/2 in. (37.5 cm)



7

PROVENANCE

Ferruccio Bolla (1911-1984), Lugano
Münzen und Medaillen AG, Basel, *Kunstwerke der Antike*
Auktion 70, November 14th, 1986, no. 197, pl. 38

PUBLISHED

Floriana Bernasconi et al., *Das Tier in der Antike: 400 Werke ägyptischer, griechischer, etruskischer und römischer Kunst aus privatem und öffentlichem Besitz*, catalogue of the exhibition at the University of Zurich, September 21st to November 17th, 1974, no. 226, pl. 38
Beazley Archive Pottery Database no. 3702

The Bacchic scene on this vase bears a close resemblance to the reverse of an amphora in Oxford, also attributed to the Rycroft Painter (see *CVA Oxford*, vol. 2, III, H, pls. 6, 34 and 77-8)

\$20,000-30,000



8

Other Properties

8 AN ATTIC BLACK-FIGURED HYDRIA, ATTRIBUTED TO THE READY PAINTER, CIRCA 520-510 B.C.

the body decorated with an arming scene showing a young warrior (Achilles?) fastening his greave in front of a woman (Athena?) holding his shield and spear, a himation-clad man and a young warrior holding a spear on either side, ivy leaves flanking the scene, the shoulder decorated with a striding panther facing right between two grazing deer; rays above the foot, tongues below the neck, the details in added white and red

Height 12³/₈ in. 31 cm.

PROVENANCE

Spink & Son, London
Dr. Jacques Denier (1926-1992), La Tour du Pin, Isère

PUBLISHED

John D. Beazley, *Paralipomena*, Oxford, 1971, p. 54

For a related hydria by the Ready Painter showing the departure of a fully armed warrior, the moment immediately following the arming, and with similar shoulder decoration, see *Cristofari*, London, April 28th, 1964, no. 63 (Beazley, *op. cit.* p. 54).

\$10,000-15,000



9

9 AN ATTIC BLACK-FIGURED COLUMN KRATER, ATTRIBUTED TO THE PAINTER OF LOUVRE F6, CIRCA 530-520 B.C.

with echinus foot, one side painted with a a hoplite facing left flanked by five draped youths, the hoplite holding a shield and wearing greaves, chlamys, and crested Corinthian helmet, the other side decorated with a bird in flight flanked by two panthers looking back, a bird in each handle zone, rays above the foot, tongues below the neck, a head facing left on each handle plate, zigzag lines on top of the rim, the details in added red.

Height 10³/₄ in. 27.3 cm.

PROVENANCE

Swiss private collection, acquired between 1960 and 1980 (Jean-David Cahn AG, Basel, *Auktion 5. Kunstwerke der Antike*, September 23rd, 2005, no. 34, illus)

For a closely related example by the same painter see *Corpus Vasorum Antiquorum*, Paris, Musée du Louvre, vol. 12, pls 165.3-4, and 166.3-4. Also see the column krater in the Archaeological Museum in Salonica, inv. no. 8327 (I. Vokotopoulou, ed., *Makedonen, die Griechen des Nordens* Athens, 1994, p. 168, no. 174)

\$6,000-9,000

See reverse on p. 125



10

10 A GREEK MARBLE VOTIVE RELIEF FRAGMENT, 4TH CENTURY B.C.

carved in high relief with the figure of a woman wearing a peplos and holding an oinochoe in her right hand, a man before her wearing a long chiton and himation, the leg of a horse in shallow relief in the background, remains of another figure at right, a wide tenon underneath for insertion into a base

11 ¼ by 22 in. 30 by 56 cm.

PROVENANCE

German private collection, acquired in 1985

\$10,000-15,000

Property from a New York Private Collection

11 A ROMAN MARBLE TORSO OF APOLLO OR DIONYSOS, CIRCA 1ST CENTURY A.D.

after a Greek original of the 5th Century B.C., the young god standing with his weight on the right leg, his hair falling in long wavy curls over the front of the shoulders and nape of the neck, remains of a support on his right thigh (and traces of the fingers?)

Height 18 in 45.7 cm



11

PROVENANCE

Audrey McMahon (1994-1981), New York
by inheritance to the present owners

Audrey McMahon, President of the College Art Association in the early 1930s, co-founded in 1935 the WPA Federal Art Project (FAP), Franklin Roosevelt's New Deal-inspired agency providing financial support to artists through commissions and teaching opportunities. As Regional Director of the New York City and New Jersey FAP she helped fund and promote the work of many artists, including that of photographer Berenice Abbott. She gave her personal collection of prints, which ranged from the early Renaissance to the 20th Century, to the Queens College Art Collection. Her papers were donated by her executor Geraldine Rhoads, the magazine editor, to the Archives of American Art in 1997.

\$8,000-12,000

See back view on p 125



12

Property from an English Private Collection

12 A ROMAN MARBLE TORSO OF A PUGILIST, CIRCA 2ND CENTURY A.D.

standing with the weight on his right leg and wearing a belt, visible at the back, and a cestus on his right hand.

Height 7½ in. 19 in.

PROVENANCE

Sidney James Edwards (1919-2005), Chessington, Surrey, and Southampton, collected in the 1940s
by descent to the present owners

For other representations of the cestus, a Roman boxing glove composed of layered hardened leather thongs secured to the knuckles and leather straps tied around the hand and forearm, sometimes as high as the elbow, see William Smith, *A Dictionary of Greek and Roman Antiquities*, London, 1875, p. 269. Also see the famous bronze statue of a seated boxer in the Museo Nazionale delle Terme, Rome, inv. 1055 (J.J. Pollitt, *Art in the Hellenistic Age*, fig. 157; Stewart, *Greek Sculpture*, fig. 814).

Sidney Edwards attended The Borough Polytechnic Institute in London between 1935 and 1938, and later worked as a commercial artist. During World War II he served in the Army as a Panorama field sketching clerk, specialising in map drawing, in North Africa and Italy. He was also a member of the Italy Star Association, 1943-1945. During this period he met and befriended Spike Milligan who mentions him in his war memoirs *Where have all the bullets gone?* London 1985. Upon his discharge from the Army, Sidney Edwards worked for the Ordnance Survey as a cartographer.

\$5,000-8,000

Other Properties

13 A MARBLE FIGURE OF KYBELE, ROMAN IMPERIAL,
CIRCA 1ST CENTURY A.D.

ultimately derived from the Pheidian cult-statue of the 5th Century B.C., the Mother of the Gods majestically enthroned with her feet resting on a trapezoidal plinth and flanked by two lions seated on the armrests, one now missing, and wearing a long-sleeved chiton with overfold and himation draped over the legs, back, and left shoulder, her head turned slightly to her right, her face with parted bow-shaped lips and straight nose, the centrally parted wavy hair bound in a diadem, falling in two long tresses onto the shoulders in front, and surmounted by a mural crown with towers, gates, and masonry indicated, the throne with high back and straight rectangular legs each decorated with double palmettes.

Height 22¹¹/₁₆ in. 58 cm.

PROVENANCE

French private collection, Jouy-en-Josas, acquired from a gallery on the Rue Bonaparte in Paris between 1975-1980

The lions are placed higher than on most statues of Kybele, where they are usually shown seated on the ground on either side of the throne (see, for instance, Sotheby's, New York, June 12th, 2003, no. 25). For a Roman marble relief and a terracotta figure of enthroned Kybele each with a single lion on *one* armrest, both from Greece, see M.J. Vermaseren, *Corpus Cultus Cybelae Attidisque*, vol. II. *Graecia atque insulae*, Leiden, 1982, nos. 356 and 465; for a similar marble statuette see Sotheby's, London, July 8th, 1991, no. 261.

According to Lynn E. Roller (*In search of the God the Mother. The Cult of Anatolian Cybele*, Berkeley, 1999, p. 148), "the lion of the Greek Meter votives symbolizes the goddess's strength and power, but also forms a more general allusion to the goddess's oriental background, a steady reminder of her foreign origins "

\$35,000-45,000





14 A ROMAN MARBLE TORSO OF A YOUTH, CIRCA 1ST CENTURY AD

standing with the weight on the left leg, the back filling in
 a graceful curve from the right arm and head, and the right leg
 moved out forward.

Height 170 cm (55 in)

PROVENANCE

Private collection, Paris, acquired in the 18th century

£20,000-30,000



15

15 A MARBLE FIGURE OF A MUSE, ROMAN IMPERIAL,
CIRCA 2ND CENTURY A.D.

based on a Greek prototype of the 2nd Century B.C., seated on a rocky outcrop with her legs crossed, her right elbow resting on the thigh and right hand clasped under the missing head, and wearing a long chiton and himation fastened under the neck, wrapped around the shoulders, falling over the back, and draped over her lap.

Height 17 in. 43.2 cm

PROVENANCE

Dr. Reboul, Avignon, collected in the 1950s

For other examples of this type, called the Urania-Frankfurt Muse, see D. Pinkwart, *Das Relief des Archelaos von Priene und die "Musen des Philiskos"*, 1965, pp. 205ff. Also see D. Grassinger, *Antike Marmorskulptur auf Schloss Broadlands (Hampshire)*, Mainz am Rhein, 1994, no. 6, figs. 50-64. The present example differs from the Hellenistic prototype in the angle of the right leg and the arrangement of the drapery.

\$20,000-30,000



16

Property from a German Private Collection

16 AN ATTIC RED-FIGURED PELIKE, ATTRIBUTED TO THE PIG PAINTER, CIRCA 480 B.C.

one side painted with a courting scene showing a youth receiving a bag from a bearded man leaning on a staff, the youth wearing a himation leaving his right shoulder bare, the man wearing a himation wrapped around the shoulders, each crowned with a wreath in added red, the other side painted with a similar composition showing a youth gesturing before another youth leaning on a staff, their attire identical to that of the figures on the reverse, a nonsensical inscription in red between them, two red lines below each scene, festooned lotus buds and dots above, bands of zigzags on either side, a thin red line encircling the neck

Height 13 in 33.5 cm



16

PROVENANCE

Arete, Galerie für Antike Kunst, Zurich, 1972

For a related example by the same painter see *Boreas*, vol. 7, 1984, pl. 33.7-8 (B. Korzus, ed., *Griechische Vasen aus westfälischen Sammlungen*, Munster, 1984, pp. 68-69 no. 13).

In a letter dated October 29th, 1972, Hans Jucker suggests that the youth is shown receiving a bag of *astragali* (bone gaming pieces) as a love gift from the older man.

\$15,000-25,000



17

Other Properties

- 17 AN ATTIC RED-FIGURED AMPHORA, ATTRIBUTED TO THE TRIPTOLEMOS PAINTER, CIRCA 480 B.C.

of Panathenaic form, with echinus foot, cylindrical handles, and echinus mouth, the body painted on one side with a bearded god, probably Dionysos, facing right and holding a phiale in his hand, and wearing a chiton and himation, the other side decorated with Nike holding an oinochoe in her right hand, and wearing a long chiton with tasseled fringe and finely pleated himation, meander and saltire-squares below each scene, a palmette and scrolls below each handle.

Height 17 in 54 cm.



17

PROVENANCE

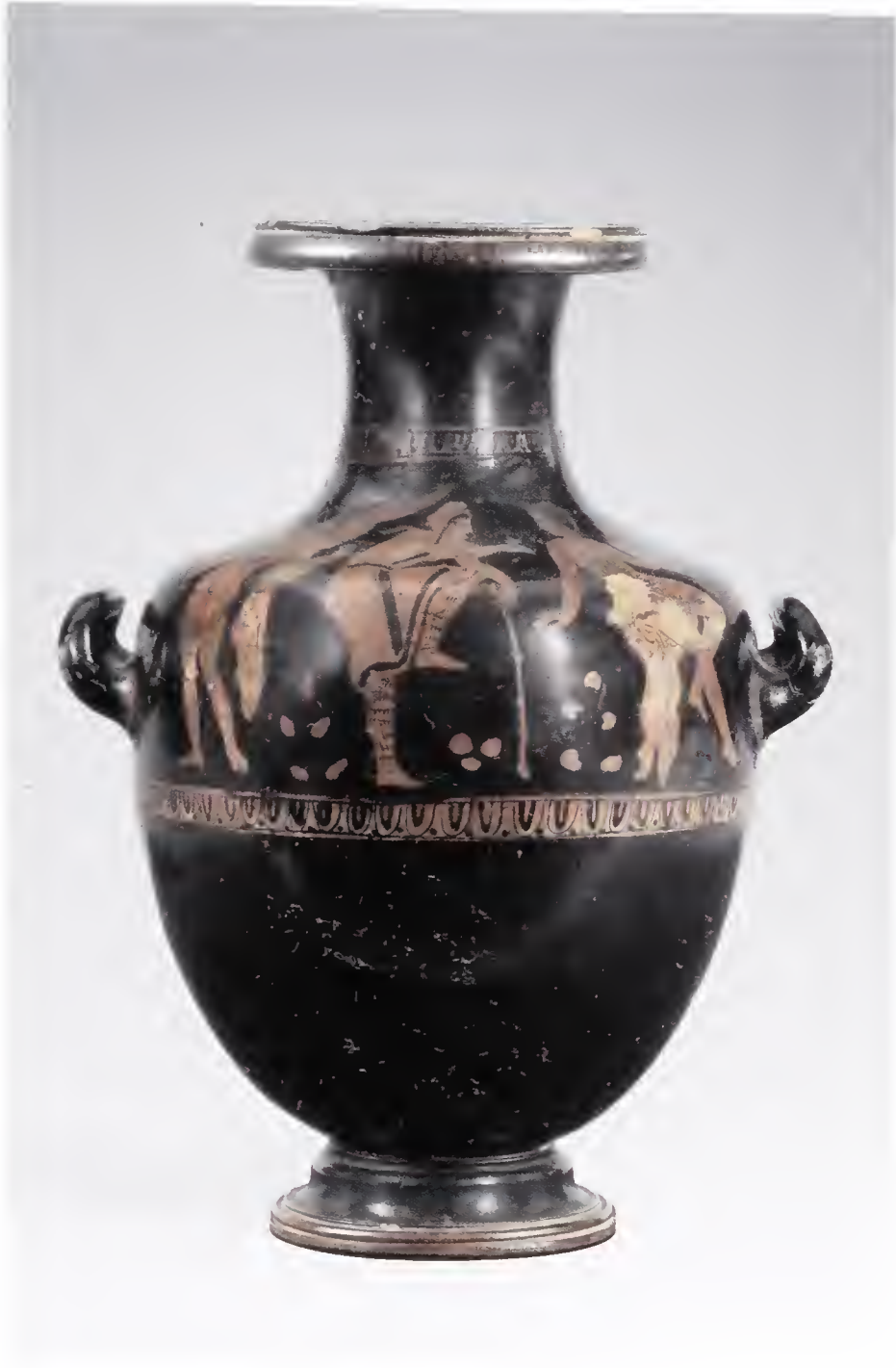
Christie's, London, November 12th, 1996, no. 142, illus.
Sotheby's, New York, June 5th, 1999, no. 171, illus.

PUBLISHED

Galerie Günter Puhze, *Kunst der Antike*, Katalog 10, Freiburg im Breisgau, no. 200, illus.

Cf. Boardman, *Athenian Red Figure Vases, The Archaic Period*, no. 307, a Panathenaic Amphora by the Triptolemos Painter with Athena and an athlete.

\$30,000-50,000



18

18 AN ATTIC RED-FIGURED HYDRIA, EARLY 4TH CENTURY B.C.

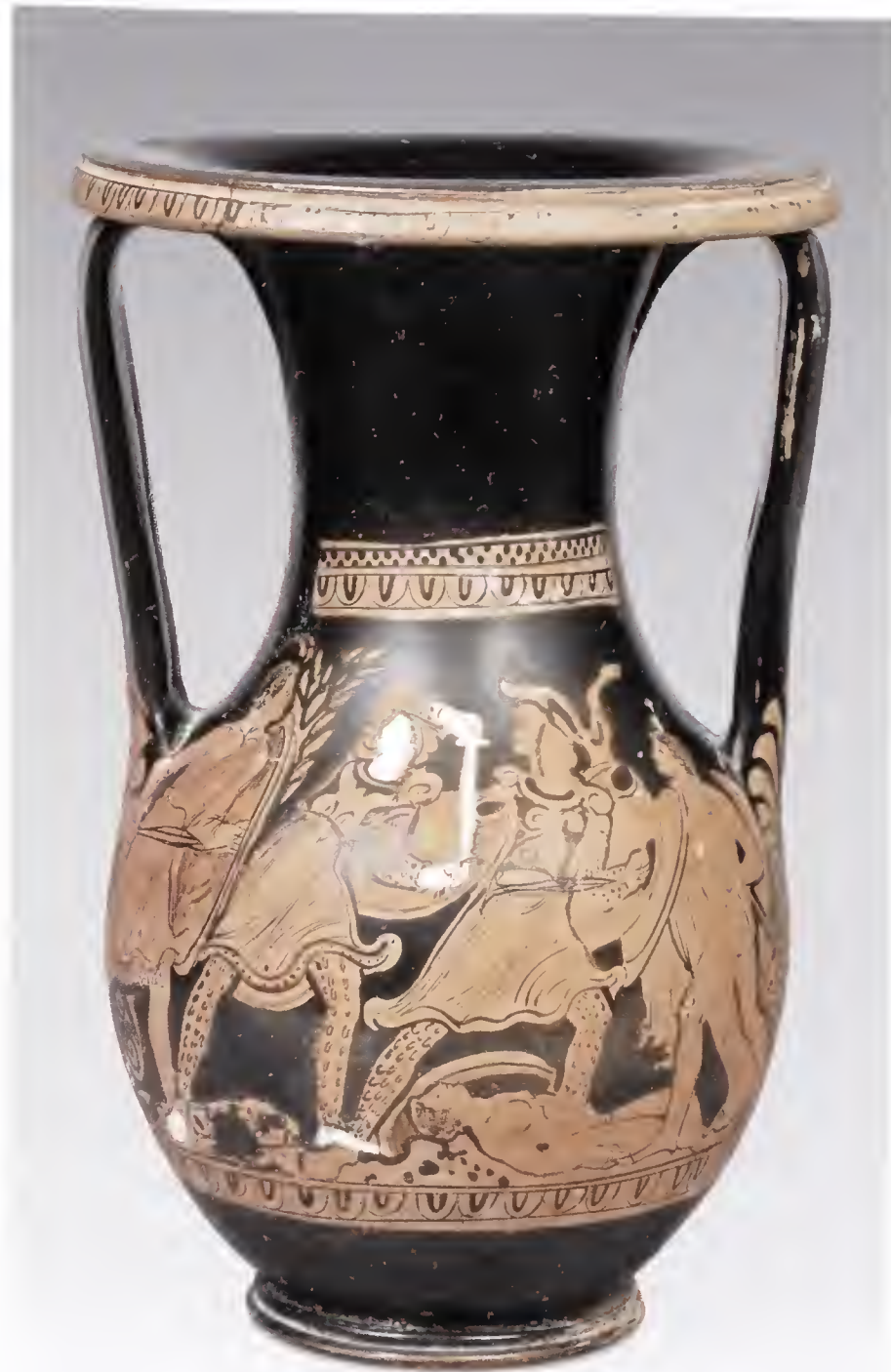
the body painted with a youth in oriental costume leaning on a staff and conversing with a nude youth seated on a draped garment, Eros standing behind them, egg-and-dot bands below and above the scene.

Height 9¹³/₁₆ in 25 cm

PROVENANCE

Dr. Jacques Denier (1926-1992), La Tour du Pin, Isere

\$8,000-10,000



19

19 AN ATTIC RED-FIGURED PELIKE, ATTRIBUTED TO GROUP G, CIRCA 360-350 B.C.

with foot in several degrees, one side painted with an amazonomachy showing two fighting Amazons flanked by two Greek warriors, another Greek lying prostrate on the ground, each Amazon wielding a sword and carrying a shield and wearing spotted leggings, tunic, and Phrygian cap, a tree in the background, the reverse painted with a youth holding a shield between two companions, one holding a strigil, a palmette at the base of each handle, an ovolo kymation above and below the scene and on the outside of the rim, the details in added white.

Height 13¹⁰/₁₆ in 35.5 cm

PROVENANCE

Dr. Jacques Denier (1926-1992), La Tour du Pin, Isere

Beazley (ARV, pp. 1464-1465) mentions several vases with amazonomachy attributed to Group G; those with recognized find spots came from places as diverse as South Russia, Kerch in the Ukraine, Populonia in Tuscany, and Pella in Macedonia.

\$8,000-12,000



20

Property from the Collection of A.C. Miller

20 A LUCANIAN RED-FIGURED BELL KRATER,
ATTRIBUTED TO THE CREUSA PAINTER, LATE
5TH/EARLY 4TH CENTURY B.C.

Painted with Apollo (or Orpheus?) seated and playing the lyre,
Artemis holding a bow and wreath standing before him, a
veiled chiton-clad lady holding a wreath and phiale behind,
three conversing youths on the reverse.

Diameter 12⁵/₈ in. 32.1 cm

PROVENANCE

Major Alexander Ronald George Strutt, 4th Lord Belper
(1912-1999), Kingston Hall, Nottingham (Christie's, London,
July 6th, 1976, no. 46, illus.)
Sotheby's, New York, May 20th, 1982, no. 175, illus.
Estate of Edmund S. Harrison, Philadelphia (Sotheby's, New
York, June 23rd, 1989, no. 195, illus.)

PUBLISHED

A.D. Trendall, *The Red-figured Vases of Lucania, Campania,
and Sicily*, Supplement 3, Oxford, 1983, no. C52

"During the construction of Kingston Hall between 1840 and
1844, one of the largest pagan cemeteries in England was
discovered, and it may have been this that stimulated the
interest of the Strutt family in antiquity. The nucleus of the
collection of Greek, Roman and Etruscan antiquities appears
to have been vases given to the mother of the first Lord
Belper, then Mr. Edward Strutt by Sir Sandford Graham,
though only in a few cases is it known where the latter
obtained them" (Christie's, London, *op. cit.*, p. 13)

\$12,000-18,000

See reverse on p. 125



21

Another Property

- 21 A CAMPANIAN RED-FIGURED NECK AMPHORA, ATTRIBUTED TO THE PAINTER OF NEW YORK GR 1000, CIRCA 340 B.C.

painted with a warrior standing in front of an altar and flanked by two women, one holding a situla and mirror, the other a fan, the warrior holding a shield, and wearing greaves, short tunic, breastplate, and high-crested Attic(?) helmet, the reverse with two youths standing on either side of an altar, one offering the other a casket, a wave pattern below the scenes, palmettes in the handle zones, an olive-leaf wreath on the shoulder, the neck decorated on both sides with a profile head of a woman wearing a sakkos and earring, details in added white and yellow

Height 21 in. 54 cm

PROVENANCE

French collection

Bonhams, London, April 8th, 1997, no. 84, illus.

\$8,000-12,000

See reverse on p. 125

Property from an American Private Collection

- 22 A LARGE APULIAN RED-FIGURED VOLUTE KRATER, ATTRIBUTED TO THE PAINTER OF COPENHAGEN 4223, CIRCA 440-430 B.C.

painted in front within a naiskos with a young warrior holding a spear and his attendant holding a sheathed sword and shield, his plumed Phrygian helmet on the ground, his cuirass hanging from the ceiling, the naiskos flanked by standing and seated youths and maenads holding phiale, shield, mirror, and wreath, the reverse painted with similar figures flanking a stele draped with a black and white sash, a band of alternating meanders and dotted crossed squares encircling the body below the scenes, double palmettes in the handle zones, tongues on the shoulder, woman's head flanked by flowers and scrolling tendrils on the neck in front, a female mask on each side of both handle volutes.

Height 31 in. 78.8 cm.

PROVENANCE

Galerie Nefer, Zurich, 1984

Andre Emmerich Gallery, New York

PUBLISHED

Andre Emmerich Gallery, New York, *Ancient Vases from Magna Graecia*, 1986, no. VII, illus.

A.D. Trendall and Alexander Cambitoglou, *Second Supplement to the The Red-figured Vases of Apulia, Part I*, London, 1991, p. 121, no. 39.6

Royal Athena Galleries, New York, *Art of the Ancient World*, no. 83, vol. XVII, January 2006, no. 106, illus.

\$30,000-50,000

See reverse on p. 125



Property of Mrs. Lawrence Copley Thaw, Sr.

23 A MARBLE FIGURE OF APHRODITE, ROMAN
IMPERIAL, CIRCA LATE 1ST/EARLY 2ND CENTURY A.D.

of Capitoline type, after a late Hellenistic work ultimately inspired by the Aphrodite of Knidos, the goddess standing on an oval base with the weight on her left leg, the support in the form of Eros riding a dolphin atop a rocky outcrop, the young god grasping the dorsal fin with his left hand, his hair arranged in a braid across the crown of the head.

Height 47½ in. 120.6 cm.

PROVENANCE

Mr. Brunet, Paris, 1830s

acquired by the current owner in the 1950s from a gallery on Park Avenue in New York City

PUBLISHED

Comte Frédéric de Clarac, *Musée de sculpture antique et moderne*, tome IV, Paris, 1836-1837, pl. 620, no. 1380

J.J. Bernoulli, *Aphrodite. Ein Baustein zur griechischen Kunstmythologie*, Leipzig, 1873, p. 231, no. 4

Salomon Reinach, *Répertoire de la sculpture grecque et romaine*, vol. I, Paris, 1897, p. 332, no. 6

Bianca Maria Felletti Maj, "Afrodite pudica," in *Archeologia Classica*, vol. 3, 1951, p. 64, no. 59





23

The present figure was first recorded in the collection of a Mr. Brunet in Paris sometime in the 1830s. Among the Brunets most likely to have owned such an antique were barons Vivant-Jean Brunet(-Denon), 1778-1866, and Dominique-Vivant Brunet (-Denon), d. circa 1845, both nephews of the famous baron Dominique Vivant-Denon (1747-1825), art advisor to Napoleon and Director of the Imperial Museums. After inheriting their uncle's art collection, including mostly small-scale Egyptian and classical antiquities, his nephews had it published in Paris in 1826 in a small catalogue by L J J Dubois *et al.* entitled *Description des objets d'art qui composent le cabinet de feu M le baron V Denon*, and in 1829 in several lavishly illustrated volumes entitled *Monuments des arts du dessin*. In 1846 an estate sale catalogue of "the late Baron Brunet-Denon" listed several



objects which appear to come from Vivant-Denon's collection. Unfortunately, none of these documents mentions a marble Aphrodite. As Curator of Antiquities at the Musée Royal from 1818 on, the Comte de Clarac (1777-1847) is likely to have come into contact with either or both of Vivant-Denon's heirs.

Felletii Maj (*op. cit.*, p. 64) categorizes the present sculpture as a Roman copy of the Capitoline Aphrodite, a bronze statue created in the late Hellenistic period and named in modern times after its best known Roman version now in the Capitoline Museum in Rome (Bieber, *Sculpture of the Hellenistic Age*, figs. 34-35; Haskell and Penny, *Taste and the Antique*, no. 84, fig. 169); ultimately inspired by the Aphrodite of Knidos the Hellenistic creation shows theatrical elements typical of the time of its creation: the goddess has divested herself of her clothes to take a bath and, suddenly meeting the gaze of an unknown onlooker, covers herself in a charming yet ineffectual gesture.

The Hellenistic bronze known as the Capitoline Aphrodite could stand by itself and did not need any support, be it in the shape of a vase, a pillar, a tree trunk, a dolphin, or an Eros riding a dolphin, which sculptors of the Roman period had to add to their marble copies because of their chosen material's lesser tensile strength; in other words the form of the support seems to have had little or no relation to the type of Aphrodite the Romans chose to copy, whether Capitoline or Medici (see C.M. Havelock, *The Aphrodite of Knidos and her successors: A Historical Review of the Female Nude in Greek Art*, Ann Arbor, 1995, p. 75). As secondary as it was, however, the dolphin, served as a significant and highly symbolic addition

to the figure; as an attribute of Aphrodite it recalls her birth from the sea off the city of Paphos on the Island of Cyprus, a scene famously depicted in Sandro Botticelli's "The Birth of Venus."

At the time the drawing was executed to be included as an engraving in Clarac's *Musée de Sculpture* (see p.124 in this catalogue) the statue still a head, the same one sold at Sotheby's, New York, December 11th, 2002, no. 12 (acquired from J.J. Klejman, New York, in 1964). The head was joined to the torso with a lead clamp and the neck was stippled/roughened to enhance adhesion of some additional bonding material; this type of surface preparation and joining technique indicates a much earlier intervention than an 18th/19th century restoration, such as the new right foot of the Eros, which is attached using an iron dowel. With its symmetrical locks of hair curling up over the diadem the head is consistent with the type of the Capitoline Aphrodite, is of the same crystalline grain as the body, turned slightly to the left as is what remains of the neck on the torso, and carved in much the same style as the head of Eros, suggesting that it is the statue's original head, which would have been repaired either in antiquity or in the Renaissance. The now missing right arm, on the other hand, is likely to have been new altogether, since it terminated in an armband intended to hide the join. As is the case in most drawings in the *Musée de sculpture* the artist hired by Clarac did not attempt to render the statue base beyond its basic form, even though, in this particular case, the base is clearly original to the work.

\$400,000-600,000





24

Another Property

24 A ROMAN MARBLE FIGURE OF A GODDESS, CIRCA 1ST CENTURY A.D.

probably Aphrodite, after a Hellenistic version of a Greek work of the 5th Century B.C., the goddess leaning against a pillar with her weight on the right leg, the left hand and right forearm carved separately and now missing, and wearing a chiton bound under the breasts and himation draped over the left shoulder and falling in long zigzag folds down to her feet.

Height 14¼ in. 36.5 cm.

PROVENANCE

American private collection, acquired in the early 1970s

For related Hellenistic and Roman small-scale adaptations of the "leaning Aphrodite," a Classical Greek creation referred to by Bieber as the Valentini-Lazzeroni type, compare Louvre, inv. no. AO 20126, from Dura-Europos (Bieber, *Ancient Copies*, pl. 74, fig. 450; *LIMC*, vol. II, p. 164, no. 214), and National Museum, Athens, no. 1885 (Bieber, *op cit*, fig. 449).

\$8,000-12,000



25

Property from a Pennsylvania Private Collection

25 A ROMAN MARBLE FIGURE OF APHRODITE ANADYOMENE, CIRCA 1ST CENTURY A.D.

after a Greek original of the 4th Century B.C., the goddess standing on a circular base with her weight on the left leg and raising her hands to rinse the sea-foam from her centrally parted hair, and wearing a himation bound at the hips and falling in long folds down to her feet.

Height 14½ in. 36.8 cm.

PROVENANCE

Papa George's Store, Antoine G. Shamiyeh, Baalbek, Lebanon, April 1956

\$5,000-8,000



Other Properties

26 A ROMAN MARBLE FIGURE OF A GODDESS, 1ST/2ND CENTURY A.D.

standing with her weight on her left leg and holding a fragmentary cornucopia in her left hand and wearing a long chiton and himation draped as a veil over her head. her head has been covered in a thick convex fillet with medallions in front.

Height 8 1/2 in. 21.6 cm

PROVENANCE

French private collection (Mme G.), acquired in the first half of the 20th Century

\$5,000-8,000



27 ROMAN MARBLE HERM HEAD OF ISIS, CIRCA 1ST CENTURY A.D.

wearing a pleated diadem fastened on the shoulder. her centrally parted wavy hair bound in a diadem falling in spirals down the sides, and supported by a headcloth. her face with full lips, large eyes, and previously restored nose. a mortise on top of the head for insertion of the now missing crown.

Height 9 1/2 in. 25 cm

PROVENANCE

private collection, southern France, acquired in the 1960s

\$7,000-10,000



28

28 A MARBLE HEAD OF A GODDESS, ROMAN IMPERIAL, CIRCA 2ND HALF OF THE 1ST CENTURY A.D.

turned to her left, her oval face with full parted lips, the centrally parted hair surmounted by a crescentic diadem and swept back to a small chignon on the nape of the neck, curls escaping on either side.

Height 16½ in. 42 cm.

PROVENANCE

Gaston Castel (1886-1971), Marseille
private collection, Marseille, by descent

The Modern Style architect Gaston Castel built several public and private structures in Marseille and was active from the 1920s through the 1950s. For a biographical notice and an overview of his work see *Musees de Marseille, Gaston Castel, architecte marseillais (1886-1971)*, Marseille, 1988 (reviewed in *Domus*, no. 707, VI VII, July Aug 1989). A portion of his estate, including furniture, paintings, and works of art, was sold at auction at the Hotel des Ventes d'Avignon in December 1989.

\$10,000 15,000



29

29 A MARBLE HEAD OF A GOD, ROMAN IMPERIAL, CIRCA 1ST CENTURY A.D.

probably from a herm of Hermes, based on a Greek prototype of the mid 5th Century B.C., with full beard of overlapping voluted curls, long moustache with inward-curling ends, straight nose, wide-set eyes drilled at the inner corners, and smooth brow, his centrally parted hair radiating from the crown, bound in a wide fillet tied at the back of the head, and falling in symmetrical voluted locks over the forehead and temples, the ends of the fillet falling over the nape of the neck.

Height 15¾ in. 40 cm

PROVENANCE

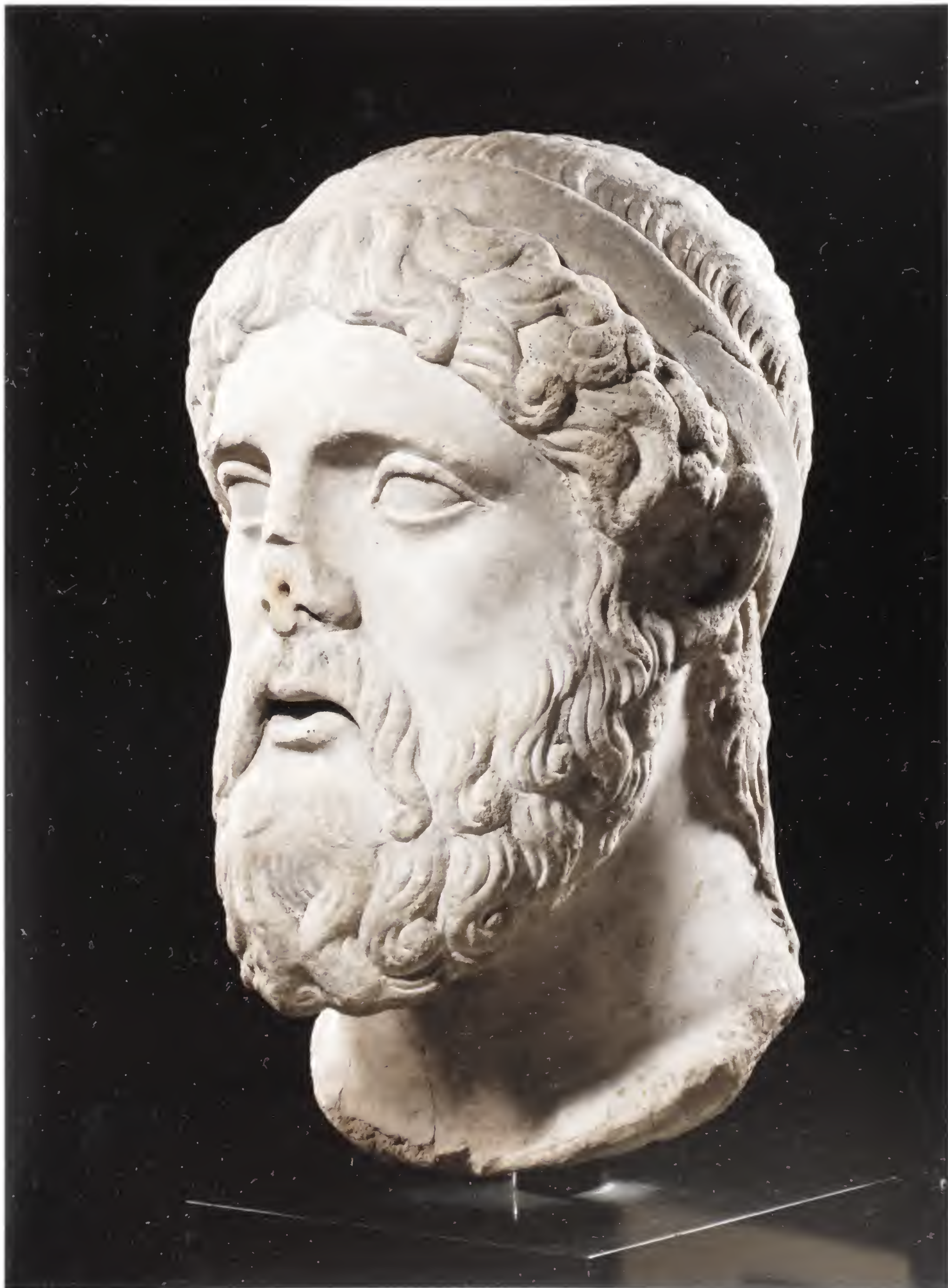
Arthur Davidson Ltd, Jermyn Street, London 1977

PUBLISHED

Chaucer Fine Arts Inc., *Rome: A Vision of Antiquity: Pictures and Drawings: Classical Sculpture*, catalogue of the exhibition held at the gallery 45 Piccadilly Road, June 12th to July 18th, 1980, London Summer 1980, no. 47 illus. (entry by Dr. Geoffrey B. Waywell)

For related Roman herm heads inspired by classical models see *L/MC* vol. V part 2, p. 201

\$40,000 60,000





Property from an American Private collection

30 A MARBLE HEAD OF THE GODDESS ISIS, ROMAN IMPERIAL, 2ND CENTURY A.D., PROBABLY FROM EGYPT

turned slightly to her right, with parted lips, almond-shaped eyes each with incised line on the lower lid, and smooth brow, her deeply drilled hair bound in a chignon and diadem, long tresses escaping over the ears, a square mortise above the forehead for insertion of the crown of the goddess.

Height 11³/₂ in. 28.9 cm.

PROVENANCE

George Holden Tinkham, Boston and Cramerton, North Carolina, representative from Boston to the U.S. Congress, 1915-1943

PUBLISHED

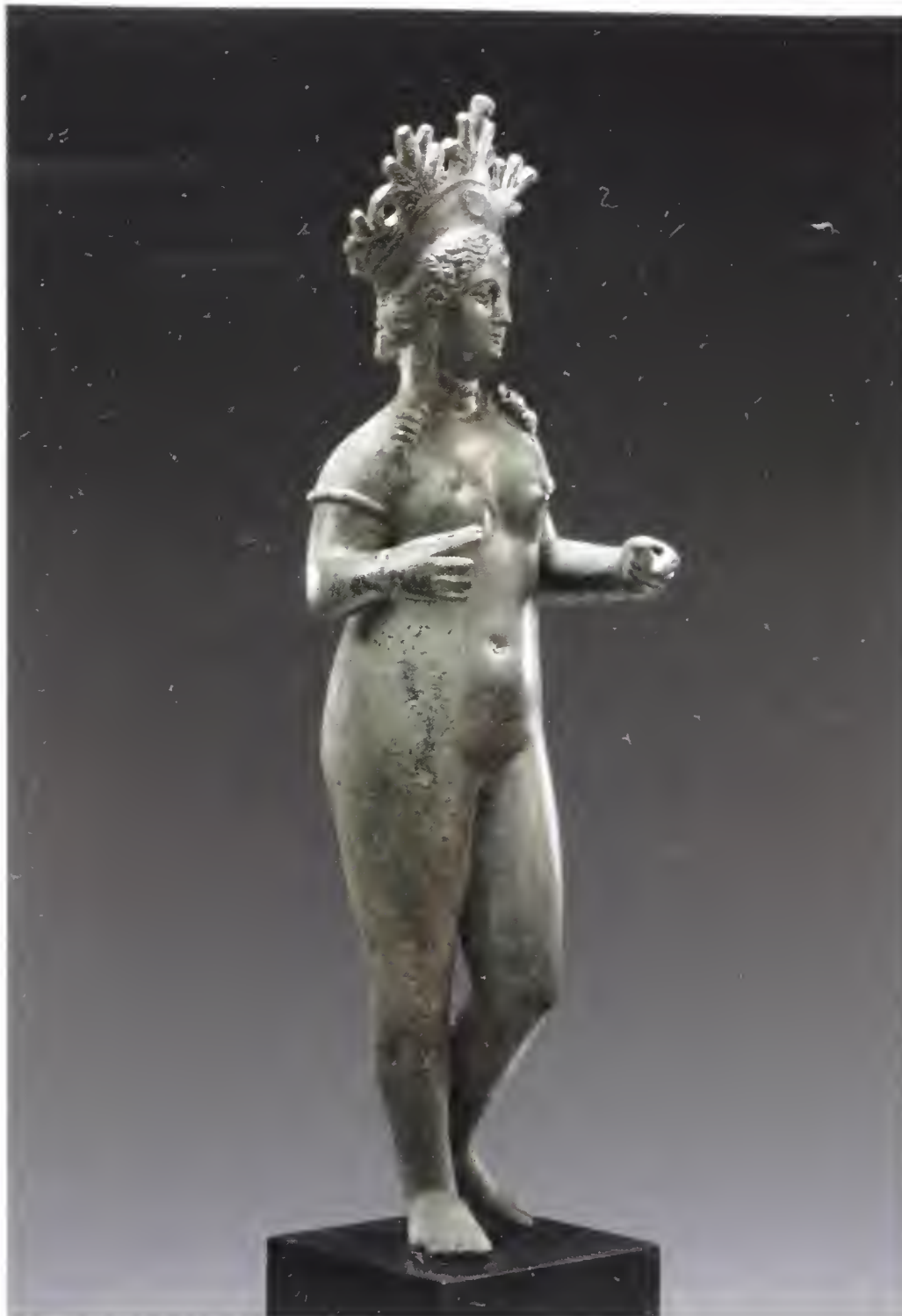
Sotheby's, New York, June 18th, 1991, no. 98, illus.

For related examples see Bieber, *Sculpture of the Hellenistic Age*, figs. 330 and 331, and Vermeule, *Sculpture in America*, no. 185.

Congressman George Holden Tinkham traveled extensively in Europe, Africa, and Asia, and throughout his journeys collected works of art, many of which he gave to the Museum of Fine Arts, Boston. His political skills were legendary, and at one time he received both the Democratic and Republican nominations for his congressional seat. Among the numerous honors awarded him during his long career, which included ten years on the Foreign Affairs Committee, was the decoration in 1920 of *Cavaliere della Corona d'Italia* by the King of Italy. His individualistic, generous, and often tumultuous life is summarized by John T. Galvin, "The Nimrod of Mid-Africa and Lion of the House," *Harvard Magazine*, 1981, pp. 49-52.

\$15,000-25,000





31

Another Property

31 A BRONZE FIGURE OF APHRODITE, ROMAN IMPERIAL, CIRCA 2ND CENTURY A.D.

the goddess standing with her weight on the right leg and both hands extended, and wearing a bracelet and armbands, her head turned to her left, her wavy hair parted in the center, falling in long corkscrew curls over the shoulders, and surmounted by a towering stephane incised with a moon crescent and crowned with five openwork palmettes.

Height 16 in 40.5 cm

PROVENANCE

American private collection, acquired in Tel Aviv in 1987
Fortuna Fine Arts, New York, 1999
European private collection

PUBLISHED

Fortuna Fine Arts, Ltd., New York, *Beloved by Time: Four Millennia of Ancient Art* 1999, no. 138, illus.

The distinctive style of the present figure indicates that it originated in the Eastern Mediterranean, probably in the Roman provinces of Syria (see L. J. de Clercq, *Collection de*

Clercq, Paris, 1888-1911, vol. 3, pls. 12-13, 23, 34, etc.) or Egypt (see Roeder, *Bronzefiguren*, pl. 37); for a closely related example see Sotheby's, London, December 8th-9th, 1986, no. 265. The arms of such relatively large figures were cast separately and, depending on the angles at which they were mounted and the attributes they carried, could make the same basic figure adopt different poses and thus conform to different types of Aphrodites, each with a different religious and mythological emphasis (holding a mirror to her face, exhibiting the Apple of Discord, brandishing her girdle, etc.).

Statuettes such as the present one were created for private devotional use and placed in domestic *lararia* or house-shrines. "Based on documents [from Roman Egypt] such as marriage and mortgage contracts, these effigies of the goddess accompanied the bride in her daily life so as to guarantee her happiness and prosperity. Throughout the Mediterranean in the Roman period, brides and mothers made offerings to similar statuettes for the blessings of Aphrodite such as fertility and harmony for their married lives" (Ch. Karfaleon, *Approach the East: Ancient City*, Worcester Mass., 2000, p. 202).

\$80,000-120,000





32 A BRONZE CANDELABRUM, ROMAN IMPERIAL,
CIRCA 2ND/3RD CENTURY A.D.

with triangular voluted base with tripod claw feet each resting on a spool-shaped support, each side of the base cast in relief with a palmette and bucranion, the cylindrical shaft ornamented in relief with the twelve labors of Herakles arranged in four registers of three vignettes each, the elaborate Corinthian capital supporting a bell-shaped cup decorated with encircling petals(?) and a scrolling acanthus collar, an ovolo kymation below the rim.

Height 18½ in. 47 cm.

PROVENANCE

Gallery Sakae, Nagoya, Japan, 1982

Cf. Toronto, Greek, Roman, and Related Metalware, no. 233, for a related retractable example with spiral-fluted shaft.

In the highly inventive and eclectic fashion typical of late antique decorative arts, the present lampstand successfully combines and transforms disparate elements drawn from the repertoire of larger-scale classical architecture and ritual furniture. The Corinthian capital stands isolated as the only representative element of the Corinthian order within the object as a whole. The triangular base consciously imitates the bases of early Imperial marble candelabra (H.-U. Cain, *Römische Marmorkandelaber*, Mainz am Rhein, 1985, type IV). The concept of a column shaft decorated in relief with the Twelve Labours of Herakles (*dodekathlon*) can be traced as far back as the Greek temple of Artemis at Ephesus (s.v. Herakles, *LIMC*, vol. V.I, p. 7, no. 1707).

\$50,000-80,000







33

Property from a Pennsylvania Private Collection

33 A LARGE BYZANTINE BRONZE STEELYARD WEIGHT LATE 5TH CENTURY A.D.

In the form of a bull of Athena supported on a rectangular base engraved with scrolling acanthus, the figure's head is a lion's, its body a bull's, and its high crested Corinthian helmet with engraved eye holes. The large eyes with indented pupils are made of red vitreous enamel. The base is decorated with a grid of raised bands of enamel.

Height (including base) 10 1/2 in. (24.5 cm)

PROVENANCE

Antiquities of the British Museum, New York, May 19th, 1919, no. 219, lot 104.

PUBLISHED

Michael Meier, *Antiquities of the British Museum*, New York, 1919, pp. 152 (lot 104) and 153 (lot 105).

Michael Meier, *Antiquities of the British Museum*, New York, 1919, pp. 152 (lot 104) and 153 (lot 105).

\$6,000-8,000



34

Other Properties

34 A GREEK BRONZE FIGURE OF A BULL, PROBABLY BOEOTIAN, 6TH CENTURY B.C.

At stand firm with curved legs, elongated body, tapered tail, pointed mouth, indented nostrils, finely engraved around, shaped eyes with raised brows and dotted pupils, and short, curved horns.

Length 4 1/2 in. (10.2 cm)

PROVENANCE

Antiquities of the British Museum, New York, May 19th, 1919, no. 219, lot 104.

\$4,000-6,000

35 A BRONZE FIGURE OF THE AEGIS BULL, ROMAN IMPERIAL, CIRCA 1ST CENTURY A.D.

Standing forward with head turned slightly to the right, the bull's body is covered in a scale-like pattern, with engraved scrolling acanthus on the head, the neck, and the body. The head is decorated with a grid of raised bands of enamel.

Length 4 1/2 in. (10.2 cm)

PROVENANCE

Antiquities of the British Museum, New York, May 19th, 1919, no. 219, lot 104.

\$6,000-8,000



36

Property from a New York Private Collection

36 A GREEK TERRACOTTA APPLIQUE, TARENTUM, CIRCA 350-325 B.C.

of openwork form molded in bold relief with a griffin moving to right and looking back over its shoulder; traces of gilding.

Length 4 in. 10.2 cm.

PROVENANCE

J.J. Klejman, New York, December 1968

For closely related examples see Reinhard Lullies, *Vergoldete Terrakotta-Appliken aus Tarent*, Heidelberg, 1962, pls. 5.1 (Museum of Fine Arts, Boston, inv. no. 01.7980), 15.4 (National Museum, Naples, inv. no. C.S. 367, from Taranto), and 22.5-6 (National Museum, Taranto); also see *The Western Greeks*, p. 732, no. 298.

\$3,000-5,000



37

Other Properties

37 A TERRACOTTA RELIEF FRAGMENT, EARLY ROMAN IMPERIAL, CIRCA LATE 1ST CENTURY B.C./EARLY 1ST CENTURY A.D.

of Campana type, finely modeled in shallow relief with a kneeling satyr harvesting grapes and gathering them in an already overflowing basket, and wearing a wind-blown animal skin tied around his neck.

10²/₁₆ by 8³/₈ in. 25.9 by 21.3 cm.

PROVENANCE

Japanese private collection (Christie's, New York, December 12th, 2002, no. 98, illus.)

For a complete example cf. *Uit de Schatkamers der Oudheid*, Amsterdam, 1938, no. 677, pl. 52; the heraldic composition shows two confronted kneeling satyrs on either side of an arbor, a row of palmettes above.

\$7,000-10,000



38

38 A MARBLE FIGURE OF THE GOD PAN, ROMAN IMPERIAL, 1ST/EARLY 2ND CENTURY A.D.

after a Hellenistic prototype, the goat-legged shepherd deity striding with his left leg advanced, his head lifted with his mouth open as if in a song, his right arm formerly raised, the lagobolon cradled in his left arm, and wearing a goat skin knotted on his right shoulder and covering the chest and back down to and over the tree-trunk support behind, his face with full beard, long moustache, deep-set eyes, and furrowed brow, the hair surmounted by a smooth rounded cap and escaping in unruly curls above the forehead and on to the neck; formerly restored hooves, right arm and flute, part of left arm, lagobolon, and nose.

Height 23¼ in 60.3 cm

PROVENANCE

William Lowther, 2nd Earl of Lonsdale (1787-1872), Lowther Castle, Penrith, Westmoreland, acquired between 1848 and 1868

Henry Lowther, 3rd Earl of Lonsdale (1818-1876)

George Henry Lowther, 4th Earl of Lonsdale (1855-1982)

Hugh Cecil Lowther, 5th Earl of Lonsdale (1882-1944)

Lancelot Lowther, 6th Earl of Lonsdale (Maple & Co., Ltd., and Thomas Wyatt, *Lowther Castle, near Penrith, Cumberland. The Major Part of the Earl of Lonsdale's Collection*, April 29th-May 1st, 1947, no. 2313, part. "a satyr, a marble figure, probably representing Pan, right hand outstretched, holding pipes, 27in. high")

English private collection

acquired by the current owner on the Paris art market

PUBLISHED

Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 490, no. 8 ("Figure of Pan, standing on an altar")

"Pan lived in Arcadia, where he guarded flocks, herds, and beehives, took part in the revels of the mountain nymphs, and helped hunters to find their quarry. He was, on the whole, easy-going and lazy, loving nothing better than his afternoon sleep, and revenged himself on those who disturbed him with a sudden loud shout from a grove, or glotto, which made the hair bristle on their heads" (Robert Graves, *The Greek Myths* vol. 1, London, 1955, par. 26; based on Theocritus, *Idylls*, I, 16; Euripides, *Rhesus*, 36; and Hesiodus, *Sub Agriens Theophrastus*, *Idylls*, VII, 107)

\$100,000-150,000





39

Property from an English Private Collection

39 A ROMAN MARBLE CINERARY URN, ASIA MINOR, 1ST CENTURY A.D.

of rectangular form with four feet and beveled base, the front carved in relief with three bull's heads supporting a festooned garland of fruits, leaves, and flowers, a Greek funerary inscription above and below, garlands and bull's heads in shallower relief and more schematically carved on the sides and back.

13³/₈ by 23¹/₄ by 14³/₁₆ in. 34 by 59 by 36 cms.

PROVENANCE

estate of an English amateur archaeologist (Mullocks Wells, Great Dunmow, Essex, *Auction of Fine Art & Antiques*, November 21st, 2005, no. 258, illus.)

Cinerary urns of this type (also called *ostotheka*) were manufactured in Asia Minor, mostly in Ephesus, in the early Roman Imperial period; with their distinctive decoration they prefigure on a smaller scale the garland sarcophagi from Asia Minor (see Koch-Sichtermann, *Römische Sarkophage*, p. 492). For related urns see Nusin Asgari, "Die Halbfabrikate kleinasiatische Girlandensarkophage und ihre Herkunft," *Archäologischer Anzeiger*, 1977, pp. 336-338, figs. 17-19; also see Sotheby's, London, July 10th-11th, 1989, no. 387.

\$6,000-9,000



40

Property from an Illinois Private Collection

40 A ROMAN MARBLE CINERARY URN WITH LID, CIRCA A.D. 40-70

of semicircular form, the front carved within a cable border with an inscribed panel framed by a scrolling ivy vine emerging from a gadrooned krater below, two birds perched on tendrils on either side of the vessel, the recessed panel engraved within a molded frame with four lines of Latin inscription translating "To the spirits of the dead of Claudius Terentius; Atilia Postumilla made this for her son," a hole in each corner, the lid's pediment adorned with palmette-shaped corner acroteria and carved in front with two birds flanking a fruit basket, the top of the lid slightly convex and decorated with a pattern of overlapping echeloned scales; mortises on each side of the urn and lid for the missing lead clamps.

9 by 11 by 9 inches 22.9 by 27.9 by 22.9 cm.

PROVENANCE

found in or near Rome prior to 1915

Dr. Ludwig Pollak (1868-1943)

Louise Ehrman Thorne (1872-1955), Winnetka, Chicago, and Boston, probably acquired in the 1930s

Frances Thorne Horne (1904-1992), Barrington, Illinois by descent to the present owners



41

PUBLISHED

Martin Bang, ed., *Corpus Inscriptionum Latinarum (CIL)*, vol. VI, *Roma*, pars quarta, fasciculus postremus, Berlin, 1933, no. 38191 (for the inscription)

Friederike Sinn, *Statdrömische Marmorurnen*, Mainz am Rhein, 1987, p. 127, no. 136 (as "Claudian-Neronian")

The inscription on this urn was published (after a squeeze provided by L. Pollak) in a volume of *CIL* which, according to its preface, includes only inscriptions found in and around Rome up until 1915. There is a photograph of the urn in the visual archives of the Deutsches Archäologisches Institut, negative no. 2926.

\$5,000-8,000

Other Properties

41 A ROMAN MARBLE CINERARIUM, 2ND CENTURY A.D.

of rectangular form with pedimented lid decorated in front with two confronted birds and with a palmette acroterion in each of the four corners, the frontal panel carved with an inscribed cornice and tabula, an eagle with wings outspread and head turned back at each corner, two confronted hares feeding below

12 7/8 by 14 1/4 by 12 in 31 1 by 36 2 by 30 5 cm

PROVENANCE

New York private collection, acquired in 1989/1990 on the London art market

The owner of the cinerarium, Aulus Egrilius, of the Palatine tribe, was *aedilis sacri(s)Volcani faciundis*, a priestly function attested only at Ostia for the cult of Vulcan; the worship of the god Vulcan was especially important to the port city of Ostia, where his protection was invoked against fire in the grain warehouses [*horrea*]. Aulus' other sacerdotal title, *pr(aetor) secundus*, is not known in Ostia before the 2nd Century A.D (see R. Meiggs, *Roman Ostia*, Oxford, 1960, p. 173). Aulus belonged to a family of freedmen of the *gens Egrilia*, of which several members are known to have held similar positions in the *collegium* of the priests of Vulcan (see *Corpus Inscriptionum Latinarum*, vol. XIV, Berlin, 1887, nos. 306 and 341; also see *Zeitschrift für Papyrologie und Epigraphik*, vol. 111, 1996, pp. 286-288 [*L'annee épigraphique*, 1996, pp. 107-108, no. 304]). The relative who paid for the cinerarium, Aulus Egrilius Ag(h)athopus, has a Greek cognomen like many freedmen of the Imperial period (see Solin, *Die Stadtrömischen Sklavennamen*, Stuttgart, 1996, vol. 2, s.v.)

\$10,000-15,000



42

42 A MARBLE RELIEF FRAGMENT, ROMAN IMPERIAL, GALLIENIC, A.D. 250-270

from the lid of a sarcophagus, carved in high relief with a blank tabula ansata and a pair of chariot-riding erotes each personifying one of the four Seasons, on the left Summer wearing a chlamys, holding a sickle, and driving a lion- or panther-drawn chariot over a basket filled with ears of grain, on the right Autumn wearing a chlamys, holding a basket of fruits, and leading his ibex(?) -drawn chariot over a fruit basket, to the left of the tabula fragmentary Winter wearing a tunic and holding a leafy branch, Spring now missing, the right corner of the lid finely carved in the form of a theater mask, the face with prominent chin, full lips, straight nose, eyes with incised irises and recessed crescentic pupils, the hair arranged in a top-knot and falling in comma-shaped locks over the forehead and in voluted curls over the temple and neck, the inscription *D(iis) M(anibus)*, "to the spirits of the departed," engraved on the frame above the tabula.

12¾ by 60 in. 32.4 by 152.4 cm

PROVENANCE

from a hypogeum discovered in the 19th Century or earlier off the Via Appia Antica in Rome
Sig. Benedetto Grandi, Via Appia Pignatelli, Rome, second half of the 19th Century
Baron Carlo Franchetti, Via Appia Pignatelli, Rome, second quarter of the 20th Century
J.J. Klejman, New York, 1960s
American private collection, 1960s/1990s
The Nature Conservancy (Christie's, New York, June 2nd, 1995, no. 112, illus. and cover illus.)

PUBLISHED

Antonio Ferrua, "La catacombe della Santa Croce," *Rivista di Archeologia Cristiana*, vol. 31, 1955, pp. 158-159, fig. 4
Antonio Ferrua, in *Triplice Omaggio a sua Santità Pio XII offerto dalle Pontificie Accademie di S. Tommaso e di religione cattolica, di Archeologie, e dei Virtuosi al Pantheon*, Vatican City, vol. 2, 1958, p. 74, pl. 10
Peter Kranz, *Jahreszeiten-Sarkophage. Entwicklung und Ikonographie des Motivs der vier Jahreszeiten auf kaiserzeitlichen Sarkophagen und Sarkophagdeckeln* (Antiken Sarkophagreliefs, vol. 5, part 4), Berlin, 1984, no. 319, pl. 91.2
Lorenzo Abad Casal, s.v. "Kairoi/tempora anni," *Lexicon Iconographicum Mythologiae Classicae*, vol. V, Munich, 1990, p. 902, no. 115

For a related example in the Vatican, Museo Chiaramonti, see Kranz, *op. cit.*, no. 324, pl. 92.1-2; *LIMC*, vol. V, p. 902, no. 115. Also see the drawing of a lid formerly in the Palazzo Corsini (Kranz, *op. cit.*, no. 321, pl. 91.1).

The present lid once rested on a strigillated sarcophagus in a family hypogeum, or underground burial chamber, located above the main staircase leading down to the Catacombe della Santa Croce, off the Via Appia Antica in Rome. The sarcophagus itself had a central medallion with female portrait bust in the center and a Season in each corner (see Kranz, *op. cit.*, no. 160); prior to 1972 it was transferred, without its lid, to the nearby Museo of the Catacombe di Pretestato on the Via Appia, where it was given the inventory no. 905. The sarcophagus and its lid were last recorded together in situ in 1951 in a photograph taken by the Pontifical Commission for Sacred Archaeology (neg. no. PCAS Cro S II). The hypogeum contained Christian burials and funerary inscriptions, leading Antonio Ferrua (*op. cit.*, 1955, p. 159) to suggest that either the family had both Christian and Pagan members, or that it was entirely Christian but was not concerned about reusing a sarcophagus with Bacchic imagery.

The hypogeum was located on the grounds of a villa on the Via Appia Pignatelli belonging to Benedetto Grandi, who assembled a collection of sculptural fragments and inscriptions in or around the 1860s; part of the Grandi collection passed, with the villa, to the Franchetti family, then to Bryn Mawr College circa 1970, and finally to the Italian State in 1983 (see M. Parca, *The Franchetti Collection in Rome*, Rome, 1995, pp. 17-18).

\$80,000-120,000

See the fragment with Winter on p. 125





43

Property from a French Private Collection

43 A CYPRIOT LIMESTONE HEAD OF A VOTARY, 5TH CENTURY B.C.

with smiling mouth and large schematically-rendered eyes beneath finely arched brows, his hair arranged in two rows of curls around the forehead and surmounted by a wreath.

Height 4 $\frac{5}{16}$ in. 11 cm.

PROVENANCE

Galerie Serres, Paris

\$2,000-3,000



44

44 AN ETRUSCAN TERRACOTTA HEAD OF A YOUTH, CIRCA 2ND CENTURY B.C.

his face with dimpled chin, full lips, straight nose, and prominent brows, his hair falling in asymmetrical curving locks over the forehead.

Height 11 in 28 cm.

PROVENANCE

Galerie Serres, Paris

For a related example cf. Francesco Buranelli, *The Etruscans. Legacy of a Lost Civilization from the Vatican Museums*, Memphis, Tennessee, 1992, cat. no. 47.

\$4,000-6,000



PROVENANCE

500 000 000 000



46

46 AN ITALIC BRONZE FIGURE OF HERAKLES, CIRCA 2ND/1ST CENTURY B.C.

standing with the weight on his right leg and holding a drinking cup in his extended hand, the separately cast lion skin on his left forearm and club in his right hand now missing, his short hair bound in a fillet

Height 11³/₄ in 28.6 cm

PROVENANCE

Hôtel Drouot, Paris, *Monnaies d'or, antiquités nationales et préhistoriques*, March 20th, 1970, no. 135, pl. VII
Galerie Serres, Paris

For a related bronze example of the Herakles Bibax or Drunken Herakles, see O. Palagia, 'Herakles,' *JAC*, vol. IV, p. 766, no. 770, the author notes that 'the drinking cup recalls Herakles' association with Dionysos and his participation at divine banquets and hence 'immortality'.

\$18,000 22,000



47

47 A HELLENISTIC SILVER CUP, CIRCA 2ND/1ST CENTURY B.C.

of simple carinated form with high flaring mouth and downward-turned rim.

Diameter 5⁵/₈ in. 14.3 cm.

PROVENANCE

Galerie Serres, Paris

For related bronze examples found in Egypt see Petrie, *Stone and Metal Vases*, pl. XL, and J.W. Hayes, *Greek, Roman, and related metalware in the Royal Ontario Museum*, Toronto, 1984, nos. 71-75 and 83-87.

\$10,000-15,000



48

48 A ROMAN MARBLE TABLE SUPPORT (TRAPEZOPHOROS), CIRCA 1ST/2ND CENTURY A.D.

in the form of a leg terminating in the head of a panther or lynx, with gaping jaws and bared teeth, long tapering tongue with remains of red pigment, and erect pointed ears, black linear detail on the brow.

Height 19 in. 48 cm.

PROVENANCE

Bonham's, London, October 29th, 1991, no. 306, illus.
Galerie Serres, Paris

\$10,000-15,000



49

Property from a European Private Collection

49 AN ETRUSCAN BRONZE OINOCHOE HANDLE, CIRCA EARLY 5TH CENTURY B.C.

from an oinochoe with high beaked spout, with arms in the form of couchant felines, slightly convex grip surmounted by a raised thumbrest and decorated with punched lines and dots, and lower attachment in the form of a siren with two pairs of wings, holding her long tresses in her hands, and wearing an incised necklace, her hair falling over her shoulders and festooned across the forehead.

Height 10¼ in. 26 cm.

PROVENANCE

acquired at the Marché aux Puces in Geneva circa 1998

For two closely related examples see Galerie Helbing, Munich, *Antike Kleinkunst der Sammlung R. von Passavant-Gontard*, December 5th, 1929, pl. 7, no. 40 (current whereabouts unknown), and E. Babelon and J. A. Blanchet, *Catalogue des bronzes antiques de la Bibliothèque nationale*, Paris, 1895, p. 584, no. 1449. For the siren's hair arrangement over the forehead see the oinochoe handle in Ancona (*Dedalo*, vol. 13, 1933, pp. 278-279), which, with other examples in Berlin and Munich, does not show the siren holding her tresses (see Brown, *The Etruscan Lion*, p. 124, and pl. XLV, d. 1,2, and T. Weber, *Bronzekannen Studien zu ausgewählten archaischen und klassischen Oinochoentformen in Griechenland und Etrurien*, Frankfurt am Main and Bern, 1983, pp. 55-56, n. 1C); also see Sotheby Parke Bernet, New York, December 14th, 1978, no. 279

\$6,000-9,000



50

Another Property

0 A GREEK BRONZE SITULA HANDLE, LATE 4TH/3RD CENTURY B.C.

composed of two semicircular grips rectangular in section and with upward-turned baluster terminals, the frontal attachment (also serving as the spout of the situla) cast in the form of the head of a lion with stippled whiskers and shaggy mane, the attachment on the reverse in the form of the head of a bearded satyr worked in repoussé technique, with full unruly beard and backward-swept hair, his finely modeled face with parted lips and large eyes with dotted pupils and engraved irises.

Length of handles without attachments 8¼ in. 21 cm.; height of lion attachment 2¾ in. 7 cm.

PROVENANCE

J. J. Klejman, New York, 1971
Christos G. Bastis, New York (Sotheby's, New York, *Antiquities from the Collection of the late Christos G. Bastis*, December 9th, 1999, no. 129, illus.)

EXHIBITED

Formerly on loan to The Brooklyn Museum of Art, 1980-1999

PUBLISHED

Antiquities from the Collection of Christos G. Bastis, catalogue of the exhibition at The Metropolitan Museum of Art, New York, 1987, no. 129, illus.

cf. Andronikos, *Verona*, pp. 146 and 147, a complete silver situla with similar handle from the tomb of Philip of Macedon

\$10,000-12,000



51



51

Property from an Australian Private Collection

51 A MARBLE PORTRAIT BUST OF A MAN, ROMAN IMPERIAL, JULIO-CLAUDIAN, CIRCA EARLY 1ST CENTURY A.D.

inspired by the veristic portrait style of the late Roman Republic, turned to his right, with powerful neck, deep furrows flanking the nose, broad and very prominent cheekbones, wide deeply set eyes, and large ears, his finely carved hair falling in overlapping wavy locks down to the nape to the neck and brushed forward in much fuller and luxuriant curls around the temples and forehead, the crown of the head carved separately in antiquity.

Height 21½ in. 54.6 cm.

PROVENANCE

Stefano Bardini, Florence, late 19th Century
Johann II, Prince of Liechtenstein (1849-1929), Garden Palace, Vienna, acquired from Bardini in 1891
Sotheby's, London, May 17th, 1983, no. 194
English private collection



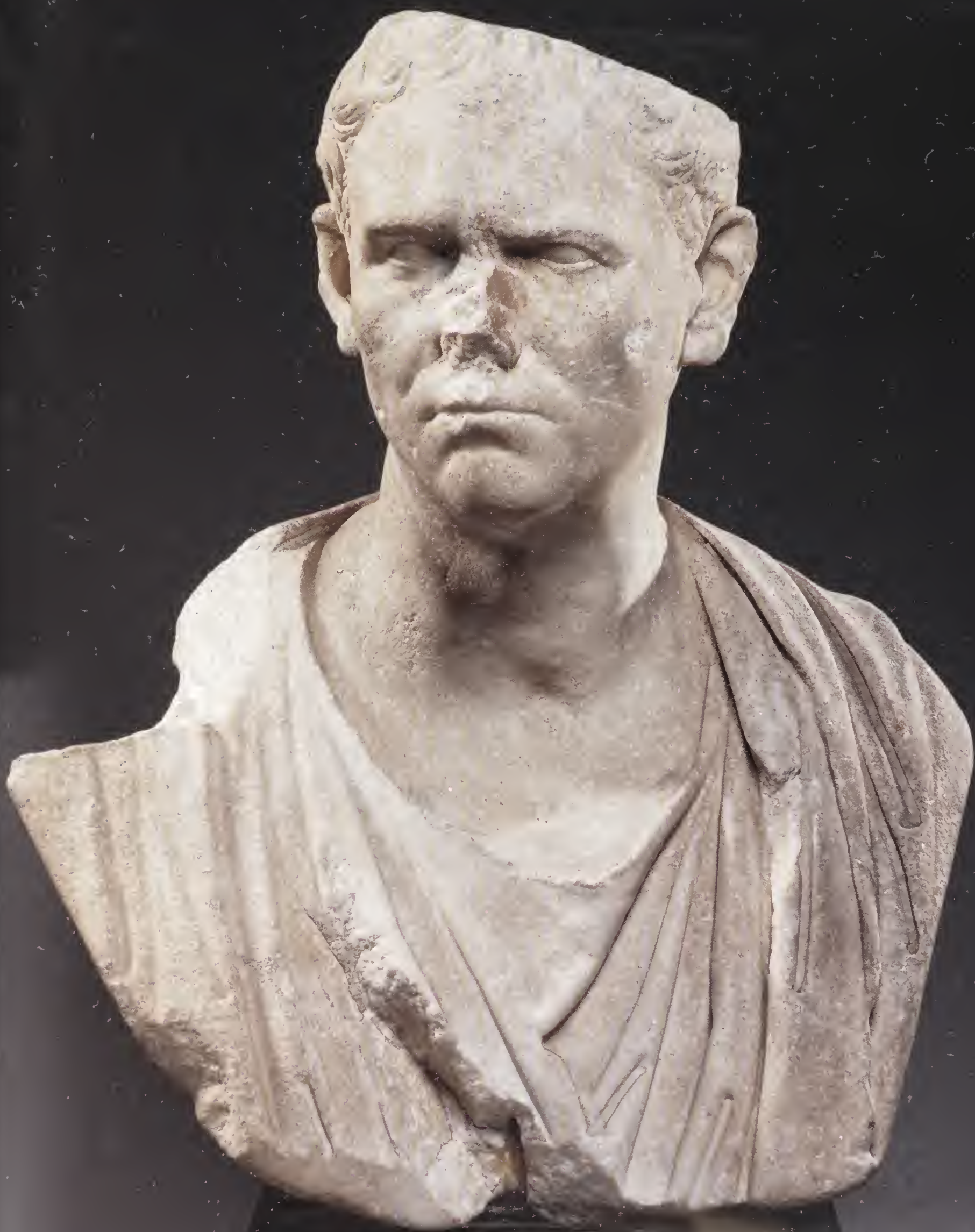
51

PUBLISHED

Gabriella Capecchi, *The Historical Photographic Archive of Stefano Bardini: Greek, Etruscan and Roman Art*, Florence, 1993, p. 39, no. 75a, illus. p. 119

As shown in the photograph (see p.124 in this catalogue), which was taken prior to 1892 in one of Stefano Bardini's villas or townhouses, this bust stood on a turned socle high up atop a tall marble pilaster of triangular section itself set on a quadrangular base; at the time the bust still preserved several of its plaster restorations, such as the top of the head, nose, and proper right shoulder. On the sole basis of the photograph scholars had suggested that the portrait head was "a copy of the Corbulo Gabii type... on possibly ancient bust of dubious pertinence" (Capecchi, *op. cit.*, p. 39). It is now clear that the portrait is not a replica of the Corbulo type (compare Louvre, *Catalogue des portraits romains*, vol. 1 nos. 7-8) and that the head and bust are carved from a single block of marble.

\$70,000-100,000





52

52 A ROMAN MARBLE PORTRAIT HEAD OF A MAN, LATE REPUBLICAN, CIRCA 50-25 B.C.

of the type known as Priest of Isis, turned to his right, with stern face, square jaw, grooved folds flanking the nostrils, and wide-set eyes, a deep circular hole on the crown of the head.

Height 11¾ in. 29.9 cm.

PROVENANCE

Sotheby's, London, May 6th-7th, 1982, no. 322, illus.

\$12,000-18,000

Another Property

53 A FRAGMENTARY ROMAN MARBLE PORTRAIT HEAD OF A MAN, REPUBLICAN, CIRCA 100-25 B.C.

turned to his right, with powerful neck, strong jaw, broad nose, large wide-set eyes with crow's feet, and furrowed brow, the hair falling in flat crescentic locks above the nape of the neck, the underside of the neck carved for insertion into a statue.

Height 11½ in. 30 cm.



53

PROVENANCE

private collection, southern France, acquired in the 1940s by descent to the previous owner

For a related example of Julio-Claudian date see Copenhagen, *Les portrait romains*, vol. I, no. 2, pl. III-V.

\$7,000-10,000

Property from a French Private Collection

54 A MARBLE PORTRAIT HEAD OF THE EMPRESS LIVIA, ROMAN IMPERIAL, JULIO-CLAUDIAN, EARLY 1ST CENTURY A.D.

her youthful face with delicate bow-shaped lips, slightly aquiline nose, and large wide-set rounded eyes under slightly arched brows, her finely carved hair bound in an invisible fillet, swept up into a fragmentary topknot, and tied three times into a braided chignon above the nape of the neck, comma shaped locks escaping above the forehead, the base of the neck carved for insertion into a portrait statue, mounted at an oblique angle on a 19th Century green marble socle.

Height 12½ in. 32 cm



54

PROVENANCE

the sculptor Marie Bernières-Henraux, née Mouilleseaux de Bernières (b. circa 1880, d. circa 1965), Serravezza, Paris, and Château de Montferrier, Périgord
a gift to the current owner from the above in the early 1960s

Born in Tientsin in China into a cosmopolitan French aristocratic family, Marie Mouilleseaux de Bernières was married in the late 1890s to Bernard Sancholles-Henraux, a businessman with interests in several marble and other stone quarries in France and Italy, including Carrara, and the author of a handbook on marbles; the couple lived for a while in Serravezza, Tuscany, where their daughter Simone was born. As a sculptor Marie used a combination of her maiden and married names (Bernières-Henraux) to sign her works, two of

which, a bronze head of Medusa cast in the lost wax technique, and a 1927 bronze portrait head of her second husband the diplomat G. Gaillard-Lacombe, are in the Musée des Augustins in Toulouse, respectively inv. nos. RA 2012 and 2013. For the various Salons where she exhibited her work from 1906 to 1930 see *Saur Allgemeines Künstlerlexikon*, vol. 9, Munich/Leipzig, 1994, p. 604. Her voluminous address book, which is in the current owners' possession, is not only a veritable who's-who of 1920s Paris, full of names of Russian aristocrats in exile and of such illustrious names as Mme Paul Claudel's, but also an important document for the inner workings of a Parisian sculptor workshop, listing models and suppliers for stone, clay, tools, as well as names of bronze foundries

\$30,000-50,000



55

Other Properties

55 A MARBLE PORTRAIT BUST OF A LADY, ROMAN IMPERIAL, JULIO-CLAUDIAN, EARLY 1ST CENTURY A.D.

wearing a tunic and cloak draped over her shoulders, with commanding countenance, her eyes drilled in the inner corners, the centrally parted wavy hair drawn back in multiple overlapping segments over the forehead and temples, bound in a braid, gathered into an elaborate chignon at the back, and falling in two long corkscrew curls over the shoulders, a cluster of drilled circular curls escaping in front of each ear; the nose formerly restored in painted plaster, the bust originally mounted on an inverted column capital (see p.124).

Height 14½ in. 37 cm.

PROVENANCE

private collection, Paris

Drouot Richelieu, Paris, July 12th, 1994, no. 144, illus. (with restored nose)

London art market, 1997

The various components of this lady's elaborate coiffure do not appear to occur together in any other known examples of Julio-Claudian portrait sculpture; for the overlapping curls, braid, and chignon, see Sotheby's, New York, June 13th, 2002, no. 112 (Livia, formerly with nodus); for the long curls falling over the shoulders see *Katalog der römischen Porträts in den Capitolinischen Museen*, no. 4 (Agrippina); for the circular curls over the temples see Louvre, *Catalogue des portraits romains*, vol. 1, nos. 79-80 (Antonia Minor).

\$40,000-60,000



56 A MARBLE BUST OF AN EMPEROR, ROMAN
IMPERIAL, ANTONINE, MID 2ND CENTURY A.D.

the neck carved out for insertion of an over-lifesize portrait head, probably of an Antonine Emperor, wearing a tunic, cuirass with fragmentary lappets covering the shoulder, and paludamentum fastened with a circular brooch and falling in fringed zigzag folds over the left shoulder and chest, the shoulder strap secured to the cuirass with a cord tied into a knot; carved in one piece with the plinth and circular socle.

Height 25⁹/₁₆ in. 65 cm.

PROVENANCE

Natalia Timofejeff, Beverly Hills, California, 1979

PUBLISHED

Chaucer Fine Arts Inc., *Rome. A Vision of Antiquity. Pictures and Drawings. Classical Sculpture*, catalogue of the exhibition held at the Gallery, 45 Pimlico Road, June 12th to July 18th, 1980, London, Summer 1980, no. 54, illus. (entry by Dr. Geoffrey B. Waywell)

For a similar draped and cuirassed bust, carved in one piece with a portrait head of Antoninus Pius, see the example in the Museo Nazionale in Naples, inv. no. 6031 (Wegner, *Die Herrscherbildnisse in antoninischer Zeit*, Berlin, 1939, pl. 1); for another related bust with head of Lucius Verus see K. de Kersauson, *Musée du Louvre. Catalogue des portraits romains*, vol. II, Paris, 1996, no. 117 (Kleiner, *Roman Sculpture*, p. 274, fig. 239). Also see the portrait bust of Marcus Aurelius in the Capitoline Museum, Stanza degli Imperatori 28. Inv. 448, for a similarly draped fringed cloak (Wegner, *op. cit.*, pl. 26, K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen*, vol. 1, Mainz, 1985, no. 69, pl. 79, and Kleiner, *Roman Sculpture*, p. 272, fig. 237).

The supreme ruler appears here in campaign garb in his quality of *imperator*, or military field commander. The uniformity of the marble surface belies the variety and richness of materials used in the actual accoutrements: linen or wool for the tunic, white or purple-dyed fabric with gold thread for the paludamentum, burnished bronze for the cuirass, silver for the brooch and the inlaid details of the cuirass such as the nipples, and leather for the lappets and thong.

\$150,000-180,000



Greek and Egyptian Antiquities, the Property of Peter Sharrer

57 A MYCENAEAN POTTERY RHYTON, LATE HELLADIC,
14TH CENTURY B.C.

of slender conical form with everted rounded rim and high ring handle, the body decorated in red over a cream slip with encircling lines and bands, the neck and rim with a row of dots, and the handle with a lattice pattern.

Height 11½ in. 29.2 cm.

PROVENANCE

Col. Norman Colville, M.C. (1893-1974)

private collection (Christie's, London, May 14th, 2002, no. 375, illus.)

For related examples see *Egypt's Golden Age*, no. 162, K. Demakopoulou, ed., *The Mycenaean World*, Athens, 1988, p. 124, no. 63, and p. 272, no. 309, and J.P. O'Neill, ed., *Greek Art of the Aegean Islands*, New York, 1979, p. 95, no. 49, and p. 100, no. 53. Also see P.A. Mountjoy, *Regional Mycenaean Decorated Pottery*, Rahden, 1999, vol. I, p. 409, p. 409, fig. 33, and p. 382, fig. 45.

\$35,000-45,000



58 AN ATTIC PYXIS WITH LID, MIDDLE GEOMETRIC I,
2ND HALF OF THE 9TH CENTURY B.C.

with low foot-ring, broad pyriform body, and flat lid with knob in the form of a pyxis resting on a ribbed stand, the body and lid painted in brown with registers of encircling bands, zigzags, dots, and rays, holes on the inner rim and perimeter of the lid for attachment.

Diameter $7\frac{3}{4}$ in. 19.7 cm.

PROVENANCE

Swiss private collection, acquired between 1960-1980 (Jean-David Cahn AG, Basel, *Auktion 5: Kunstwerke der Antike*, September 23rd, 2005, no. 11, illus.)

For a related example see J.N. Coldstream, *Greek Geometric Pottery*, London, 1968, pl. 3, f-h. Also see P. Birchler, *Vases grecs d'époque géométrique : (Xe - VIIe siècle avant J.-C.) : collection du Musée d'art et d'histoire de Genève*, Geneva, 1990, no. 3, cover illus. The most recent and complete study of this type of vessels is by B. Bohen, *Die geometrischen Pyxiden* (Kerameikos, vol. 13), Berlin, 1988.

\$20,000-30,000



59

A PROTO-CORINTHIAN BOTTLE, CIRCA 700-650 B.C.

with domed body and cylindrical neck, the surface decorated with encircling solid bands and registers of vertical zigzags and echeloned dots, tongues on the shoulder, two holes below the rim.

Height 3¾ in. 6.7 cm.

PROVENANCE

Charles Ede, Ltd., London, 1970s
Charles Ede, Ltd., London, 1988
Swedish private collection (Christie's, London, October 27th, 2004, no. 449, illus.)

\$2,000-3,000



60

60 A SICILIAN POTTERY ASKOS, ATTRIBUTED TO THE RANDAZZO GROUP, CIRCA 450-410 B.C.

in the form of a crouching mouse with head resting on its forelegs, the spout above the rump, the mouth flanked by two suspension lugs on the back, the two octopi and other details painted in black.

Length 4¾ in. 11.1 cm.

PROVENANCE

Galerie Arete, Zurich
Leo Mildenberg, Zurich (Christie's, London, *A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals*, October 26th, 2004, no. 66, illus.)

PUBLISHED

Arielle Kozloff, *Animals in Ancient Art from the Leo Mildenberg Collection*, catalogue of the exhibition at the Cleveland Museum of Art, Cleveland, 1981, no. 125, illus.
Gisela Zahlhaas, *Aus Noahs Arche. Tierbilder der Sammlung Mildenberg aus fünf Jahrtausenden*, catalogue of the exhibition at the Prähistorische Staatssammlung München, Museum für Vor- und Frühgeschichte, October 11th, 1996 to January 12th, 1997, and at the Reiss-Museum, Mannheim, April 13th, 1997 to June 22nd 1997, Mainz, 1996, p. 82, no. 65, illus.

Cf. M. Padgett et al., *Vase Painting in Italy*, Boston, 1993, p. 187, no. 106, for a related mouse askos by the Randazzo Group in the Museum of Fine Arts, Boston. Also see *Collections privées de Suisse Romande*, no. 147.

\$5,000-8,000



61

61 A WOOD ARM FROM AN OVER-LIFESIZE FIGURE OF A MAN, MIDDLE KINGDOM, PROBABLY 12TH DYNASTY, 1938-1759 B.C.

the clenched hand formerly holding a walking staff, three of the fingers with ivory- or shell-inset fingernails remaining, an inserted square tenon for attachment to the upper arm, remains of red and black pigment

Length without tenon 15¾ in. 40 cm.

PROVENANCE

Private Collection, Paris, 1950s

French private collection, acquired in the 1960s

\$100,000-150,000





62

- 62 A GNEISS (CHEPHREN DIORITE) JAR, 6TH DYNASTY, 2360-2195 B.C., OR EARLY 18TH DYNASTY, CIRCA 1540-1400 B.C.

of broad rounded form with slightly flattened base and concave neck with everted rounded rim.

Height 2½ in. 6.4 cm.

PROVENANCE

Colonel Norman Colville, M.C. (1893-1974)

Christie's, London, November 7th, 2001, no. 380, illus.

For a related example see *Burlington Fine Arts Exhibition*, p. 82, no. 3, pl. XXIX.

\$20,000-30,000



63

63 A BASALT HEAD FRAGMENT, 12TH DYNASTY, 1938-1759 B.C.

with deep rounded corner of the mouth and large almond-shaped eye with upper rim in relief.

Height 4 $\frac{5}{8}$ in. 14.3 cm.

PROVENANCE

North American private collection, acquired in the 1st half of the last century

Rupert Wace Ancient Art, London

\$20,000-30,000

64 A LIMESTONE RELIEF FRAGMENT, 30TH
DYNASTY/EARLY PTOLEMAIC PERIOD, CIRCA 380-200
B.C.

finely carved in sunk relief with the forepart of a couchant lion
holding a pair of knives in its paws, with prominent ribs and
tufted ears.

3 $\frac{7}{8}$ by 6 $\frac{5}{8}$ in. 9.8 by 16.9 cm.

PROVENANCE

European private collection formed in the late 19th and early
20th Century (Christie's, London, October 5th, 2000, no.
122, illus.)

\$30,000-50,000





66 A WOOD WALKING STAFF, MIDDLE KINGDOM, 1987-1640 B.C.

of slender cylindrical form with curved handle and shallow conical top.

Height 46½ in. 118.1 cm.

PROVENANCE

R.H. Blanchard, Cairo, 1906

Edward Drummond Libby

The Toledo Museum of Art, inv. no. 06.210 (Sotheby's, New York, June 25th, 1992, no. 260 [part])

PUBLISHED

Catalogue of a Collection of Egyptian Antiquities brought together and presented to The Toledo Museum of Art by Mr. Edward Drummond Libby, President of the Museum, 1906, no. 210

\$5,000-8,000



67

67 A STEATITE BUTTON-SHAPED SEAL, LATE 6TH/11TH DYNASTY, CIRCA 2200-1938 B.C.

surmounted by the figure of a woman seated on the ground and holding her child in her lap, and wearing a striated centrally parted wig, an abstract design carved underneath, the suspension loop on the back missing.

Height $\frac{7}{8}$ in. 2.3 cm.

PROVENANCE

Christie's, London, June 8th, 1988, no. 136, illus.

Christie's, London, April 20th, 2005, no. 383, illus.

Cf. Hayes, *Scepter of Egypt*, vol. 1, p. 142, fig. 194. For button-shaped seals of this period also see Newbury, *Scarabs*, pp. 56-61.

\$1,500-2,500



69

69 SIX FAIENCE AND STEATITE AMULETS AND SEALS, MIDDLE KINGDOM/NEW KINGDOM, 1987-1075 B.C.

comprising a diminutive amethyst seated frog with lateral suspension hole, a diminutive green-glazed steatite frog with Maat(?) engraved underneath, a deep lavender blue faience frog resting on an oval base molded underneath with three signs including a *neb* and a *nefer*, a blue faience frog with large applied red eyes seated on an oval base with *ankh* underneath, a brilliant turquoise faience necklace element in the form of a *nefer* sign, and a green-glazed steatite reclining ibex inscribed underneath with two cartouches, one containing the prenomen of Tuthmosis III, three more cartouches carved on the back of the animal, details incised.

$\frac{3}{16}$ to $\frac{7}{8}$ in. 5 to 2.3 cm.

PROVENANCE

The Charterhouse Collection (Sotheby's, London, November 5th, 2002), for the ibex

\$3,000-5,000



70

EGYPTIAN ANTIQUITIES

Property from a New York Private Collection

70 A LIMESTONE ROUND-TOPPED STELE, 13TH DYNASTY, 1759-1640 B.C.

carved in sunk relief in the lower register with three figures separated by columns of inscription, the owner Res, son of the Magnate of the Tens of Upper Egypt, facing Amun-khuf and To, Maidservant of the Prince, the five lines of inscription above invoking Ptah-Sokar-Osiris and naming as the dedicant a brother of Res, The Magnate of the Tens of Upper Egypt Aures, a protective *shen*-sign flanked by *udjat*-eyes in the lunette above.

11¼ by 8 by 3½ in. 28.6 by 20.3 by 8.9 cm.

PROVENANCE

John Lee, 1783-1866, Hartwell House, Buckinghamshire
William Amhurst Tyssen-Amherst, 1st Baron Amherst of Hackney, 1835-1909 (Sotheby's, London, *The Amherst Collection of Egyptian & Oriental Antiquities*, June 14th, 1921, no. 223)

deaccessioned by The Metropolitan Museum of Art, New York, 1956

acquired from the above by the present owner

PUBLISHED

Joseph Bonomi, *Catalogue of Egyptian Antiquities in the Museum of Hartwell House*, London, 1858, no. 450

William C. Hayes, *The Scepter of Egypt: A Background for the Study of the Egyptian Antiquities in The Metropolitan Museum of Art, Part I: From the Earliest Times to the End of the Middle Kingdom*, New York, 1953, p. 346, fig. 227 (upper right)

\$5,000-8,000



71

Other Properties

AN EGYPTIAN LIMESTONE RELIEF, 19TH/20TH DYNASTY, 1292-1075 B.C.

carved with four columns of inscription in sunk relief flanked by two seated guardian figures facing right and ancillary figures in shallow relief, the jackal-headed genius at left wearing a tripartite wig and holding a knife, a cobra below him, two seated Nile gods above, one only partially preserved, each holding a tray laden with two libation vessels between a was-scepter, the lion-headed genius at right wearing a striated tripartite wig and holding a blade, a cobra below, two seated sphinxes above.

11½ by 19½ in. 29.5 by 49.5 cm.

PROVENANCE

American private collection, acquired in Switzerland in 1981

The present relief contains inscriptions and shows vignettes taken from the *Book of the Dead*, a religious text normally limited to papyrus. The inscription is from Spell CXLVI, and names the owner of the tomb, a general called Iurokhy. For a reference to Iurokhy's name see B. Porter and R.L.B. Moss, *Topographical Bibliography*, III, 2. *Memphis. Part 2. Saqqara to Dashur*, Oxford, 1981, p. 661, LS25.

For a closely related relief in the Brooklyn Museum of Art, inv. no. 37.37.1487E) see G.T. Martin, *Corpus of Reliefs of the New Kingdom from the Memphite Necropolis and Lower Egypt*, vol. 1, London, 1987, p. 20, no. 41.

\$10,000-15,000

72 AN INDURATED LIMESTONE HEAD OF KING PTOLEMY II, PTOLEMAIC PERIOD, REIGN OF PTOLEMY II, 285-246 B.C.

probably a sculptor's model, the king wearing the *nemes*-headcloth with unfinished uraeus, his youthful and idealized face with smiling mouth, outlined lips, large eyes with long slender cosmetic lines in relief, and black-painted irises, the long eyebrows in shallow relief, the ears boldly carved, gridlines on the back, top, and proper left side.

Height 6 $\frac{1}{8}$ in. 15.6 cm.

PROVENANCE

Belgian private collection

Rupert Wace, London, 1989

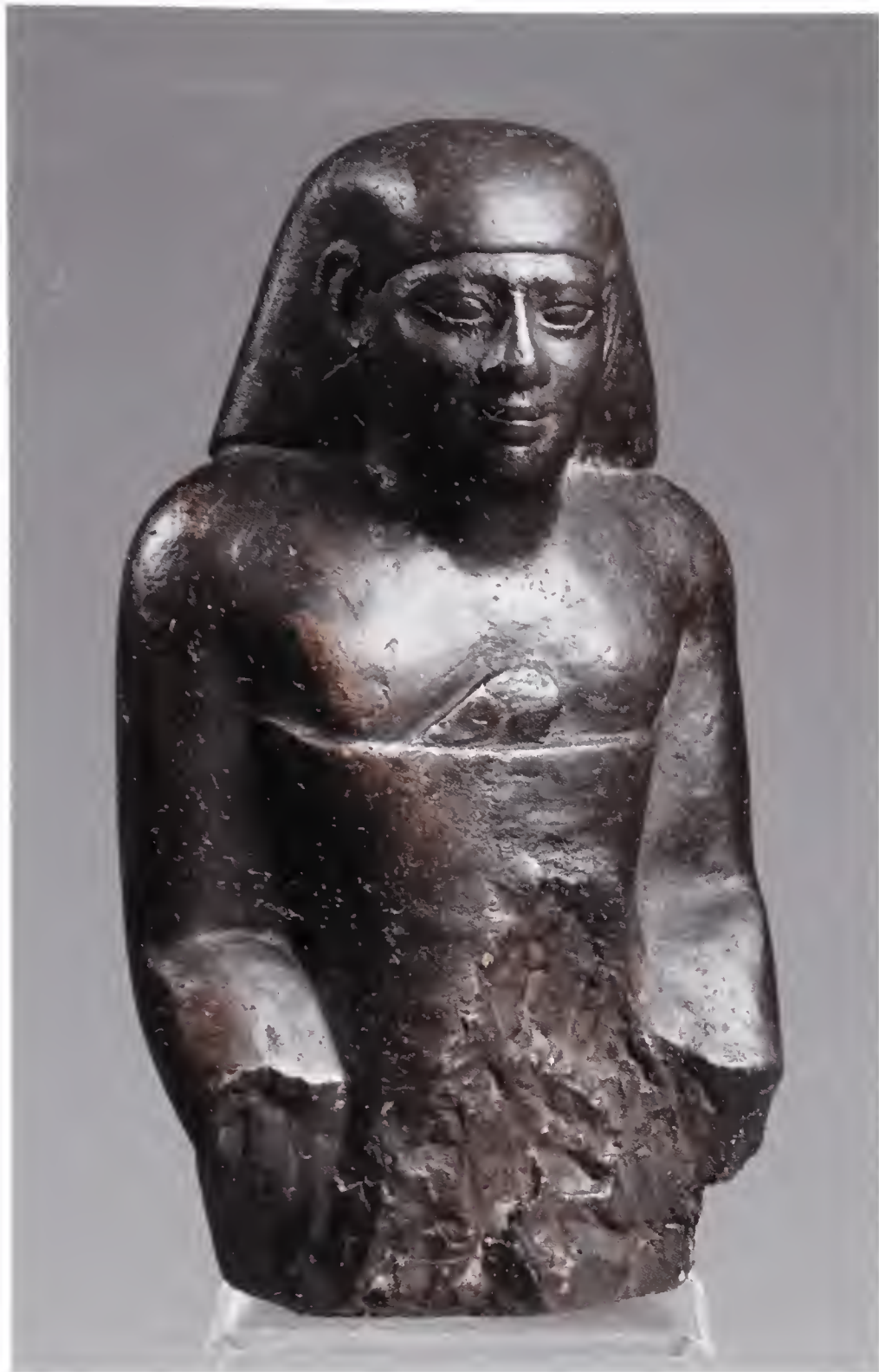
Peter Sharrer, New York

Jack Josephson Collection, New York, 1990

For related examples *cf.* Baltimore, *Egyptian Sculpture*, nos. 298-303, and *Cleopatra's Egypt, Age of the Ptolemies*, cat. 1. A limestone head of Arsinoe II, wife of Ptolemy II, in The Metropolitan Museum of Art, exhibits a very similar treatment of the cosmetic lines; see Bothmer, *Egyptian Sculpture of the Late Period*, no. 98, figs 244-246 (*Cleopatra of Egypt*, no. 6).

\$60,000-90,000





73

Property from a British Private Collection

- 73 A BASALT BUST OF A MAN, 26TH DYNASTY, PROBABLY PERIOD OF APRIES/PSAMTIK III, 589-525 B.C.

from a naophorous statue, wearing a long wrap-around kilt with tab drawn up on the chest, and rounded shoulder-length wig, the rectangular back-pillar with a single column of inscription in sunk relief starting with the *hetep-di-neswt* offering formula under the auspices of Osiris "foremost [of]...", followed by a partial place name; the proper right half of the body restored in painted plaster.

Height 8¾ in. 22.2 cm.

PROVENANCE

acquired in Egypt around 1900 by the current owner's maternal grandmother

For a related example from the time of Apries see E. Brunner-Traut and H. Brunner, *Die Ägyptische Sammlung der Universität Tübingen*, Mainz am Rhein, 1981, p. 43, no. 1479, pl. 125.

\$6,000-9,000



74

Property from a New York Private Collection, to be sold without reserve

- 74 □ A LIMESTONE SCULPTOR'S MODEL, 30TH DYNASTY/EARLY PTOLEMAIC PERIOD, CIRCA 380-250 B.C.

finely carved in shallow relief with the figure of a kneeling king facing right and offering a wine jar in each raised hand, and wearing a kilt flaring in front, broad collar, and the Blue Crown with uraeus and tassel.

5⅛ by 5 in. 14.4 by 12.7 cm. as framed

PROVENANCE

Estate of Louise Crane (Christie's, New York, June 4th, 1999, no. 279, illus.)

Cf. Baltimore, Egyptian Sculpture, nos. 326A and 331.

\$2,000-3,000



75

Property from a Pennsylvania Private Collection

A LIMESTONE ROUND-TOPPED STELE, PTOLEMAIC PERIOD, 304-30 B.C.

inscribed for Iret-hor-ru, son of Hetires, priest of the god Onuris, "scribe of the shrine of the God..., the one who is venerated under Osiris, foremost of the Westerners...", carved in sunk relief with the deceased standing in a naos and raising his hands in adoration before Osiris, Horus, and Isis, a table laden with food offerings and a large lotus flower between them, three lines of inscription below, the naos

surmounted by a cavetto cornice ornamented with two winged sun-disks and a frieze of uraei, surmounted in turn by a *nefer*-sign flanked by Eyes of Horus and couchant figures of Anubis, another winged sun-disk in the lunette; traces of red pigment.

Height 20 by 13 $\frac{1}{8}$ by 2 $\frac{1}{2}$ in. 50.8 by 33.4 by 6.3 cm.

PROVENANCE

New York private collection (Sotheby Parke Bernet, New York, May 19th, 1979, no. 325, illus.)

\$15,000-25,000



76.

Property of a New York Estate

76 A GRANITE FIGURE OF OSIRIS, 25TH/EARLY 26TH DYNASTY, 700-600 B.C., OR EARLIER

standing against a tapering back pillar holding the crook and flail, and wearing a braided beard with beard straps and the crown of Upper Egypt with fragmentary uraeus, his face with full outlined lips, indented philtrum, and long outlined eyebrows and cosmetic lines

Height 15 1/2 in. (38.7 cm)

PROVENANCE

by family descent, recorded as an "Antique Egyptian King fig." in a 1965 house inventory

Cf. Baltimore, *Egyptian Sculpture*, no. 41, figs. 89-90: a green schist seated figure of Osiris in the Walters Art Museum, which exhibits a similar placement of the beard and treatment of the eyebrows and cosmetic lines. Also see G. Darnay, *Statues de divinités* (Catalogue général des antiquités égyptiennes du Musée du Caire nos. 3800-3930), Paris, 1905-1906, no. 38.237, pl. XV.

\$6,000-9,000



Another Property

7 A STEATITE FIGURE OF OSIRIS, 26TH DYNASTY, 664-525 B.C.

standing against a back pillar on a trapezoidal base rounded in front and holding the crook and flail, and wearing a chevron-embossed beard and the atef-crown with uraeus. His face with long phreum, broad slightly downturned nose, and long eyebrows and combed lines in relief.

height from highest base 16.5 cm (41.3 cm)

PROVENANCE

Frank Elbert Compton (1874-1950), Chicago by inheritance to the previous owner, Oregon acquired by the present owner in 2004

Frank E. Compton, who founded *Compton's Encyclopedia* in Chicago in 1922, traveled to Egypt in the 1920s

\$12,000-18,000

Property from the Charles Pankow Collection

78 ▼ A POLYCHROME WOOD FACE MASK, 19TH/21ST
DYNASTY, 1305-946 B.C.

from the inner coffin of a large sarcophagus, painted over a layer of gesso and linen, the broad oval face face with delicately carved mouth indented at the corners, the lips outlined, straight nose with nostrils recessed, wide-set eyes with blue eyebrows and cosmetic lines outlined in black, and thin black lines indicating the folds of the upper lids.

Width $8\frac{7}{8}$ in. 22.6 cm.

PROVENANCE

Sotheby's, London, July 10th, 1979, no. 115, illus.

Sotheby's, New York, November 11th-12th, 1985, no. 142, illus.

\$125,000-175,000





79

Property from a French Private Collection

A WOOD MUMMY MASK, 22ND/24TH DYNASTY, 944-716 B.C.

wearing a smooth rounded wig passing behind the ears, a mortise beneath the chin for attachment of the beard, the finely carved face with outlined lips, the large almond-shaped eyes and the eyebrows recessed for inlay

Height 12³/₈ in. 31.5 cm

PROVENANCE

Georges Perrot (1832-1914), Paris

The archaeologist Georges Perrot was professor at the Sorbonne from 1875, director of the Ecole normale supérieure, Paris, from 1888 to 1902, and permanent secretary of the Académie des Inscriptions et des Belles-Lettres. Praised for his publication of Augustus' *res gestae* inscription in Ankara, Perrot edited and contributed to the *Revue archéologique*, and wrote, in collaboration with Charles Chippiez, a monumental *Histoire de l'art dans l'antiquité* (10 vols., 1882-1914), including a volume on Egyptian art, which served as an art historical reference work for several generations

\$8,000-12,000

See other view on p 125



30

Property from a French Private Collection

A GRANITE USHABTI, LATE 18TH/EARLY 19TH
DYNASTY, CIRCA 1320-1270 B.C.

Inscribed for the Royal Scribe, Paser, holding hoes and seed-
sack, and wearing beaded bracelets, broad collar, and long
striated tripartite wig, the body almost encircled by seven
lines of inscription carefully carved in sunk relief. His face with
full lips, broad nose, and large almond-shaped eyes and
eyebrows painted in remains of black and white pigment.

Height 17 in. (30.5 cm)

PROVENANCE

acquired circa 1960 in North Africa by the current owner's
maternal great-grandfather, Antonio Hidalgo,
by descent to the present owner.

\$25,000-35,000

Property from the Charles Pankow Collection

82 ▼ A BANDED ALABASTER CANOPIC JAR, 26TH
DYNASTY, 664-525 B.C.

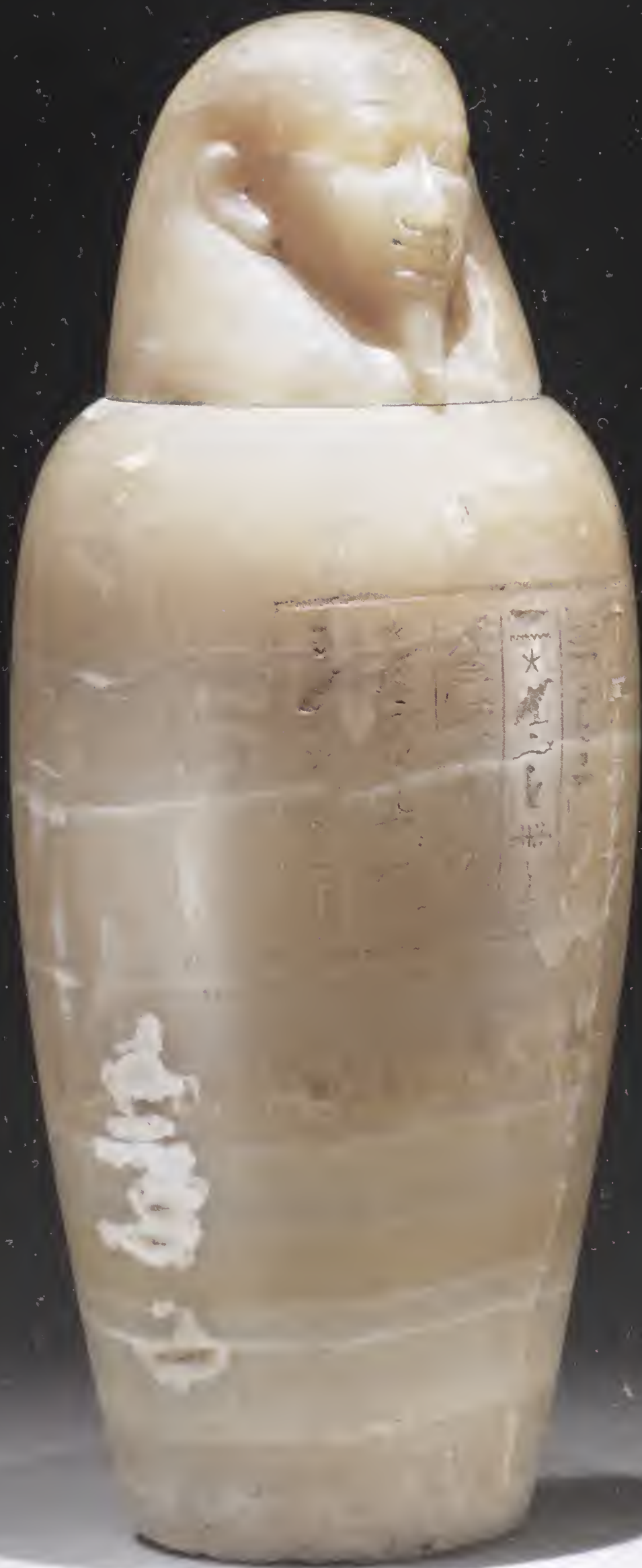
of ovoid form with six columns of inscription in sunk relief, the lid (sealed onto the vessel) representing Imsety, Son of Horus and guardian of the liver, wearing a beard with curled tip and broad wig passing behind the ears, his face with full lips deeply rounded at the corners, broad nose, and long eyebrows in faint relief.

Height 15⁷/₈ in. 40.3 cm.

PROVENANCE

Sotheby's, London, December 14th-15th, 1981, no. 127, illus.
Sotheby's, London, July 17th-18th, 1985, no. 155, illus.

\$20,000-30,000



83 ▼ TWO BANDED ALABASTER CANOPIC JARS, 26TH
DYNASTY, 664-525 B.C.

each inscribed in two columns for Ptah-iridis, daughter of Ankh-khonsu, daughter of Tasherit-en-sekhmet, one lid in the form of human-headed Imsety, guardian of the liver, wearing a wide wig passing behind the large ears, his face with broad nose and black-painted eye-rims, irises, and cosmetic lines in relief, the other lid in the form of falcon-headed Qebusenuf, guardian of the intestines, his eyes painted in black.

Heights 12½ and 14 in. 31.7 and 35.6 cm.

PROVENANCE

Omar Pacha Sultan, Cairo

Robert Taylor, New York

Peter Sharrer, New York, 1984

PUBLISHED

Collection de feu Omar Pacha Sultan, Le Caire. Catalogue descriptif, vol. I: *Art égyptien*, Paris, 1929, no. 406, illus.

In the photograph in the 1929 Paris catalogue (see p.124 in the present catalogue) these two jars were part of a complete set of four; the jar now supporting the human-headed lid was then mistakenly surmounted by the baboon-headed lid which was later sold, together with the jar then crowned by the human-headed lid, at Parke-Bernet Galleries, May 24th, 1969, no. 33, Sotheby Parke Bernet, New York, February 17th, 1978, no. 198, Sotheby's, New York, June 8th, 1994, no. 53, and Sotheby's, New York, December 7th, 2005, no. 8.

\$40,000-60,000



84 ▼ A BRONZE FIGURE OF THE GODDESS WADJET,
21ST/30TH DYNASTY, 1075-342 B.C.

the lion-headed goddess enthroned with her hands held before her and probably once holding the *ankh* and *was*-scepter, her feet resting on a footrest engraved in front with an inscription translating "May Wadjet give life to Prbkhr(?), son of Hor," and wearing a long close-fitting dress reaching to the ankles, broad collar, and tripartite wig of echeloned rectangular curls surmounted by a pierced tenon for attachment of her crown, her powerfully modeled face with finely incised whiskers, the sides of the throne finely engraved on each side with a scale pattern and the union of the plants of Upper and Lower Egypt, each within a block border with a cross-hatched lattice motif above, the back of the throne (very worn) engraved in the upper register with the Horus Falcon, his wings spread and wearing the sun-disk with uraeus, a papyrus flower(?) held in the left talon, the lower register with a barely visible design with horizontal zigzag bands below.

Height from modern base 21⅞ in. 53.7 cm.

PROVENANCE

Christie's, London, December 12th, 1984, no. 224, illus.

PUBLISHED

Jacques F. Aubert and Liliane Aubert, *Bronzes et or égyptiens*, Paris, 2001, p. 200

For other large seated bronze figures of the goddess Wadjet compare Roeder, *Ägyptische Bronzefiguren*, pls. 42i-k and 43f-g, and Jacques Vandier, *Ouadjet et l'Horus léontocéphale de Bouto*, Paris, 1967, *passim*. Also compare the bronze figure of lion-headed Horus from the Ternbach Collection (Sotheby's, New York, November 24th-25th, 1987, no. 30), and the figure of Horus from the Abemayor estate (Sotheby Parke Bernet, New York, December 11th, 1976, no. 290). In the Late Period bronze figures of this goddess were sometimes used as ichneumon sarcophagi.

\$200,000-300,000









85

Another Property

85 A BRONZE FIGURE OF AMUN, 21ST/22ND DYNASTY,
1075-716 B.C.

the god striding on an inscribed rectangular base with his right hand held to his chest and once holding a sickle-shaped sword, an *ankh* formerly held in his left hand, and wearing anklets, bracelets, armbands, wrap-around kilt with triangular belt tab in front, scale armor with chevron-engraved shoulder straps, broad collar with trapezoidal tassel behind, inserted braided beard with beard-straps recessed for inlay, and the Crown of Amun with mortise for insertion of plumes, his face with outlined lips, slightly aquiline nose, and recessed eyes and eyebrows, remains of silver inlay in the right eyebrow and left eye.

Height of figure 8 in.; height of base $1\frac{1}{16}$ in. 2.7 cm.

PROVENANCE

North Carolina private collection, acquired in the early 1980s

Compare the 22nd Dynasty gold figure of Amun in The Metropolitan Museum of Art, formerly in the collection of the Earl of Carnarvon (*Burlington Fine Arts Exhibition*, p. 106, no. 11, pl. XVI).

\$60,000-90,000





86

Property from a Wisconsin Private Collection

86 A BRONZE FIGURE OF THE APIS BULL, 26TH DYNASTY, 664-525 B.C.

the sacred bull striding on a rectangular base inscribed on one side, and wearing the sun-disk with uraeus, a silver-inlaid triangle on the forehead, the finely engraved ornaments including a broad collar, a winged scarab covering the shoulders, a fringed cross-hatched blanket, and a vulture protecting the hindquarters.

Height $5\frac{9}{16}$ in. 14.2 cm.; Length $5\frac{5}{8}$ in. 14.4 cm.

PROVENANCE

acquired by the present owner's aunt, Mrs. Edwards (d. 1960s), a world traveler and art collector

Cf. Baltimore, Egyptian Sculpture, no. 640, Lester Wolfe Collection, no. 140, and Sotheby's, New York, November 24th-25th, 1987, no. 32.

\$20,000-30,000



Property from the Collection of A.C. Miller

87 A BRONZE FIGURE OF AN IBIS, LATE PERIOD, 664-30 B.C.

sacred to the god Thoth, striding with head held high, the tail feathers inlaid in blue glass paste imitating lapis lazuli, with talons splayed and legs finely engraved, the eyes inset with copper and obsidian.

Length $8\frac{7}{8}$ in. 22.5 cm.

PROVENANCE

Swedish private collection (Sotheby's, New York, June 23rd, 1989, no. 86, illus.)

\$20,000-30,000



88

Other Properties

88 A BRONZE FIGURE OF THE GODDESS MAAT, 21ST/26TH DYNASTY, 1075-525 B.C.

the goddess of truth seated on an openwork shrine and wearing an enveloping shroud and tripartite wig bound in a diadem and surmounted by her name sign the ostrich plume, her broad rounded face with full lips, straight nose, and long eyebrows and cosmetic lines, the shrine ornamented in front and back with the top of a Hathor-headed sistrum flanked by uraei, one wearing the crown of Upper Egypt, the other the crown of Lower Egypt, the sides of the shrine each ornamented with a cartouched flanked by vertical bars.

Height 8 in. 20.3 cm.

PROVENANCE

Mme Lucas, Paris, 1970



88

For a related example of seated Maat on an openwork shrine in The Brooklyn Museum of Art, inv. no. 37.542, see Roeder, *Bronzefiguren*, pl. 82c. For seated Maats with openwork Hathor head and uraei on the front of the naos see *Le don du Nil: Art égyptien dans les collections suisses*, Basel, 1978, pp. 88-89, no. 315 (Christie's, London, September 23rd, 1998, no. 100), and Antiquarium, Ltd., New York, *Myth and Majesty: Deities and Dignitaries of the Ancient World*, 1992, no. 7.

\$35,000-45,000

89 FOUR LARGE FIGURES FROM A COPTIC TAPESTRY, LATE 4TH/EARLY 5TH CENTURY A.D.

originally part of a frieze decorating a large plain linen hanging, in tapestry weave with warp of natural linen and weft of various shades of blue, pink, red, green, and yellow comprising a dancer holding a basket of fruits and wearing a skirt and tunic, a shepherd(?) leaning on a staff and wearing a long cloak falling down his back and draped over his left shoulder, and two dancers each wearing a skirt and tunic passing over the left shoulder, one holding a sickle(?) the other a hoe(?).

Heights 29 1/4 to 25 1/4 in. 74.3 and 65.4 cm



89

PROVENANCE

Dr. Ulrich Müller, Zurich, acquired between 1968 and 1978

For related figures see E.D. Maguire, *The Rich Life and the Dance*, Urbana-Champaign, Illinois, 1999, B1 and cover illus. (holding a sickle), Sotheby's, New York, December 7th, 2005, no. 24 (carrying a duck), K. Weitzmann, ed., *Age of Spirituality*, New York, 1979, no. 235 (carrying a ram). For a larger fragment in the British Museum showing two hunters separated by vertical ornamental stripes see K. Wessel, *L'art copte*, Brussels, 1964, fig. 118. Also see A. Gonosova, *Art of Late Rome and Byzantium in the Virginia Museum of Fine Arts*, Richmond, 1994, pp. 298-299, no. 104 (holding a branch or garland); the author notes that shepherds, "hunters, dancers, and similar figures from the linen curtains belong to the standard repertory of Roman and early Byzantine domestic art. In addition to a purely decorative role, their iconographic association with Dionysiac themes and seasonal and pastoral activities made them also broad allegories of life's blessings and renewal."

\$12,000-18,000



89



89



90

GLASS

90 AN OLIVE GREEN HONEYCOMB GLASS JAR, CIRCA 4TH CENTURY A.D.

of deep rounded form with indented base and everted rim, the body decorated in mold-blown technique with a honeycomb pattern in relief, a band of fluted tongues beneath the rim.

Height 4³/₈ in. 11 cm.

PROVENANCE

acquired on the German art market circa 2002

For related examples *cf* Oliver, *Ancient Glass in the Carnegie Museum*, nos. 210-211 The author notes that the known findspots for vessels of this type are widespread, including an example found in an early 6th Century tomb of the Silla dynasty in Korea

\$20,000-30,000



91

1 A PALE BLUE-GREEN GLASS LENTOID FLASK, CIRCA 3RD/4TH CENTURY A.D.

with circular body decorated with a pattern of shallow swirling ribs, twin handles, cylindrical neck ornamented with spiral thread, and flaring mouth.

Height 6 $\frac{5}{8}$ in. 16.9 cm.

PROVENANCE

Edward Safani, New York

\$6,000-9,000



92

92 AN OLIVE GREEN GLASS BOTTLE, CIRCA 3RD CENTURY A.D.

the body mold-blown in the form of two youthful faces back to back, their round faces framed by rows of circular curls, the long neck with flaring mouth and rim folded in.

Height 3 $\frac{1}{2}$ in. 8.9 cm.

PROVENANCE

Edward Safani, New York

Cf. Toledo, Roman Mold-blown Glass, nos. 154-156.

\$2,000-3,000



93

WESTERN ASIATIC ANTIQUITIES

3 A GOLD IDOL OR PENDANT, EARLY BRONZE AGE II/III, CIRCA 3RD MILLENNIUM B.C.

of flat circular form with pierced triangular projection on the top.

Height 4³/₁₆ in. 10.6 cm.

PROVENANCE

acquired from Nancy Mallen, London, circa 1986

\$12,000-18,000



94

94 A MARBLE IDOL, EARLY BRONZE AGE II, CIRCA 2700-2300 B.C.

close to the Kusura type, with rounded body, notched arms, incised V at the base of the neck, slender tapering neck, and circular head.

Height 6⁷/₈ in. 17.5 cm.

PROVENANCE

Edward Safani, New York

PUBLISHED

Safani Gallery, New York, *Acts of Faith Idols of Ancient Cultures*, catalogue of the exhibition held at the gallery November 12th, 1998 to January 20th, 1999, p. 8d

\$12,000-18,000



95

- 95 A SYRIAN LIMESTONE PENDANT, MARI(?), CIRCA 2400-2300 B.C.

in the form of the head of a goddess with long aquiline nose and engraved eyebrows, the eyes inlaid with shell(?) and lapis lazuli, drilled double indentations behind each cheek, a hole drilled vertically for suspension.

Height 1 in. 2.5 cm.

PROVENANCE

Collection of Gawain McKinley, London, Paris, and New York

Cf. Au pays de Baal et d'Astarté, no. 95.

\$6,000-9,000

- 96 A SYRIAN TERRACOTTA FIGURE OF A WOMAN, TELL HALAF, CIRCA EARLY 5TH MILLENNIUM B.C.

seated on the ground with her arms wrapped around her breasts, and wearing an applied headdress, the eyes and other details painted in brown.

Height 2 1/8 in. 5.4 cm.

PROVENANCE

Collection of Gawain McKinley, London, Paris, and New York

Cf. Bossert, Altsyrien, p. 192, no. 626.

\$3,000-5,000



96

- 97 A SYRO-HITTITE TERRACOTTA FIGURE OF A GODDESS, CIRCA 2000-1700 B.C.

of highly stylized form with large circular navel, wearing a notched girdle and applied necklace, her bird-like head with applied eyes and forehead ornament, and pierced tripartite coiffure.

Height 5 5/8 in. 14.3 cm.

PROVENANCE

Habib Anavian (1915-1995), New York

\$2,000-3,000





98

98 A CALCITE DISH, THE LEVANT, CIRCA 14TH/13TH CENTURY B.C.

with high pedestal foot carved in one piece with the bowl, and concave sides with three encircling ribs.

Diameter $4\frac{3}{4}$ in. 12.1 cm.

PROVENANCE

Phillips, London, December 1992

Charles Ede, Ltd., London, 1994

For an Egyptian prototype *cf. Egypt's Golden Age*, no. 120. Also see Petrie, *Stone and Metal Vases*, pl. XXXIII, no. 832.

\$6,000-9,000



99

99 A BONE OR IVORY FINIAL, ACHAEMENID EMPIRE, CIRCA 5TH CENTURY B.C.

in the form of the forepart of a winged feline with head resting on the forepaws, with gaping jaws, prominent eyes, gnarled brow, and backward-curving horns, the mane, whiskers, and tufted ears finely engraved.

Length $2\frac{7}{16}$ in. 6.2 cm.

PROVENANCE

Marianne Maspero, reportedly from Egypt

Ishiguro Collection, Tokyo

Christie's, New York, June 13th, 2000, no. 500, illus.

\$5,000-8,000

Property from an American Private Collection

100 A SYRIAN BASALT FUNERARY RELIEF, CIRCA 2ND CENTURY A.D.

of rectangular form, carved in relief with two busts side by side, the man at left wearing a tunic and toga and holding a scroll in his left hand, his hair swept up above the forehead in thick coma-shaped locks, the man at right wearing a tunic, cuirass, and mantle fastened with a circular brooch on his right shoulder, his hair arranged in rows of crescentic curls, their faces each with slightly parted lips, long nose, and large eyes.

$16\frac{1}{2}$ by 30 in. 41 by 76.2 cm.

PROVENANCE

reportedly from Qanawat of the Decapolis in southern Syria

French Archaeological Mission to the Djebel Druze, Etat du

Djebel Druze, Syria (French Mandate), 1925

acquired by the present owner in Palestine (British Mandate) in the 1940s



100

PUBLISHED

Maurice Dunand, *Mission archéologique au Djebel druze. Le Musée de Soueïda. Inscriptions et monuments figurés* (Haut Commissariat de la République Française en Syrie et au Liban. Service des Antiquités. Bibliothèque archéologique et historique, vol. XX), Paris, 1934, p. 53, no. 85, pl. XXIV
 Klaus Parlasca, *Syrische Grabreliefs hellenistischer und römischer Zeit*, Mainz am Rhein, 1982, p. 19, n. 190 (p.30)

For related examples see M. Dentzer and J. Dentzer-Fedy, *Le djebel al-Arab: histoire et patrimoine au Musée de Suweida*, Paris, 1991, pl. 11, no. 317, and pl. 13, no. 247.

In 1925 the present relief stood in one of two open-air enclosures known together as the "Musée" on the outskirts of the southern Syrian city of Soweida, the capital of what was then a semi-independent Druze state under French mandate, the État du Djebel Druze (in existence from 1922 to 1930). In 1924 the French military governor of the State, Captain Carbillet, had invited the inhabitants of the city and those of all 123 surrounding Druze mountain villages to surrender every piece of sculpture, including inscriptions, architectural fragments, reliefs, and carvings in the round, which were not

built into modern walls. The items were gathered into two enclosures, where Dunand recorded, photographed, and arranged them by villages. On April 5th, 1925, General Sarrail, French High Commissioner in Syria, inaugurated the "Musée de Soueïda". Dunand then undertook a four-month expedition in the Djebel, conducting several excavations and sending additional objects, mostly inscriptions, to the Museum.

On July 20th, 1925, the Druze population rebelled against French rule, and, the next day, massacred the French garrison at Kafer, a remote village which had its own temporary depot of antiquities. After the French colonial troops had quelled the insurgency, Dunand came back to Soweida in 1927 and found out that a third of the objects had disappeared from the enclosures of the Museum (72 out of 222), presumably, according to him, having been removed by their owners. In his 1934 publication of the holdings of the new Soweida Museum, Dunand included photographs and entries for all the recorded items that had disappeared ten years previously; he decided not to use the original inventory system of the museum which, in his own words, "no longer corresponded with any reality."

\$10,000-15,000



101

JEWELRY

Other Properties

101 A PAIR OF GREEK GOLD EARRINGS, CIRCA 4TH CENTURY B.C.

each in the form of a sphinx seated on a trapezoidal base, with splayed paws, curled tail, and finely incised wings and legs, and wearing a kekos and polos, the lower part of the earwire spiral-engraved.

Heights without the earwire 1¼ in. 3.2 cm.

PROVENANCE

Sleiman Aboutaam, circa 1990

Cf. Schätze aus Norddeutschem Privatbesitz, no. 421, for a related example with inset garnet.

\$8,000-12,000



102

02 A PAIR OF HELLENISTIC GOLD AND GARNET EARRINGS, CIRCA 3RD/2ND CENTURY B.C.

each of disk-and-pendant type, the pendant in the form of a garnet amphora with finely granulated gold mounts and voluted handles, the disk inset with a cabochon garnet encircled by granulated and beaded perimeters, and surmounted by the Egyptian sun-disk with ostrich plumes resting on a triangle flanked by green and red glass beads with granulated rosettes, perhaps simulating pomegranates

Lengths 3 1/8 and 2 5/8 in. 79 and 75 cm

PROVENANCE

Louis de Clercq Collection, Paris, late 19th/early 20th Century

PUBLISHED

André de Ridder, *Collection de Clercq. catalogue methodique et raisonne*, vol. 7: *Les bijoux et les pierres gravees*, part 1: *Les bijoux*, Paris, 1911, pp. 109-110, nos 614-615, pl. 1 (614 illus.)

For related examples cf. Higgins, *Greek and Roman Jewellery*, pl. 48A (pendant) and G (disk), British Museum, *Jewellery*, pl. LI, nos 2331 and 2338, Brooklyn Museum, *Gold Jewelry*, no 67A-B, and *Bastis Collection*, no 184 (sun-disk and feathers)

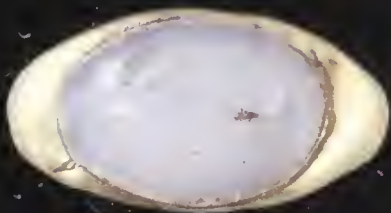
\$45,000-65,000



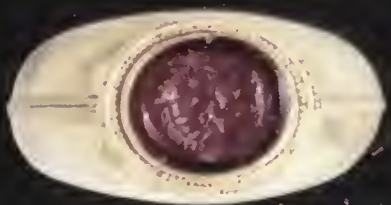
103



104



104



105



106

103 A GOLD RING, GRAECO-ROMAN, CIRCA 1ST CENTURY B.C./1ST CENTURY A.D.

with hoop of slightly convex section and raised oval bezel engraved in intaglio with a figure of bearded and wreathed Zeus enthroned and holding a scepter in his left hand and a figure of Nike in his extended right hand, an eagle with head turned back at his feet

Width $1\frac{5}{16}$ in. 2.4 cm.

PROVENANCE

acquired in Germany circa 2002

For the form cf. British Museum, *Finger Rings* no. 116

\$3,000-5,000

104 TWO GOLD RINGS, CIRCA 5TH CENTURY B.C./1ST CENTURY A.D.

comprising a Greek ring with flat hoop and pointed oval bezel stamped with an ear of grain, and a late Hellenistic or Roman ring of broad rounded form with hollow hoop and chalcedony intaglio finely carved with the figure of a dolphin swimming to left incised zigzag waves below.

Widths $\frac{7}{8}$ and $1\frac{1}{4}$ in. 2.5 and 3.2 cm.

PROVENANCE

Collection of Gawain McKinley, London, Paris, and New York

Cf. British Museum, *Finger rings*, nos. 77-78, for the form of the Greek ring.

\$4,000-6,000

Property from a French Private Collection

105 A ROMAN GOLD AND CARNELIAN RING, CIRCA 1ST/2ND CENTURY A.D.

of hollow convex section flaring into broad rounded shoulders, the oval bezel with two granulated perimeters, applied bands around the hoop, the carnelian intaglio engraved with the head of a lion facing right, leaves in the field

Width $1\frac{1}{4}$ in. 2.9 cm.

PROVENANCE

Galerie Serres, Paris

\$3,000-5,000

Other Properties

106 A HELLENISTIC GLASS CAMEO, CIRCA 1ST CENTURY B.C.

in two layers of white and black glass, intaglio only, carved in high relief with the head of an African boy facing three quarters to left with finely modeled features and hair arranged in ringlets of small curls

Height $\frac{1}{2}$ in. 1.3 cm.

PROVENANCE

Collection of Gawain McKinley, London, Paris, and New York

\$2,000-3,000

CLASSICAL ANTIQUITIES PART II

7 TWO CYPRIOT LIMESTONE HEADS, 5TH CENTURY B.C.

comprising the head of a woman turned to her left and wearing a headcloth, and the head of a woman with smiling mouth and large wide-set eyes, her hair arranged in small vertical ringlets, falling in braids over the temples, and surmounted by a crown or turban decorated with rosettes and other ornaments.

Heights $10\frac{3}{8}$ and $8\frac{5}{8}$ in. 26.5 and 22 cm.

PROVENANCE

French private collection (Mme. S.), acquired in the first half of the 20th Century

For the second *cf.* Bossert, *Altsyrien*, no. 51, pl. 20; for another related head with similarly elaborate hair and headdress, but of colossal size, *cf.* British Museum, *Sculpture*, p. 104, C276, fig. 173.

\$3,000-5,000

Property from the Estate of Lillian Rojzman Berkman

8 TWO APULIAN GNATHIA-WARE OINOCHOAI, LATE 4TH CENTURY B.C.

each with torus foot, trefoil mouth, and convex handle, and painted in front with a double band of grapevine beneath an ovolo band and other motifs on the neck.

Heights $9\frac{1}{8}$ and $9\frac{1}{2}$ in. 23.2 and 24.1 cm.

PROVENANCE

the Chapter of Durham Cathedral, sold in 1935 (see *AJA*, vol. 63, 1959, p.151)

William Randolph Hearst, San Simeon (10447 and 10448), Parke-Bernet Galleries, New York, *Works of Art, Furniture & Architectural Elements Collected by the Late William Randolph Hearst*, April 5th-6th, 1963, no. 53

\$800-1,200

Another Property

9 FIVE GREEK VASES, EARLY 5TH/4TH CENTURY B.C.

comprising an Attic black-figured olpe painted with Dionysos flanked by two dancing satyrs, dotted vines in the field, an Attic black-figured lekythos painted with Dionysos reclining on a couch and attended by three figures, dotted vines in the background, an Attic red-figured pelike decorated with the head of a woman facing right and wearing a sakkos, a siren before her, the reverse with two confronted draped youths, an Attic red-figured hydria painted with a maenad facing left and holding a thyrsos before a draped winged figure, and an Apulian red-figured amphora decorated on one side with a chiton-clad girl holding a wreath, and on the other side with a running youth carrying a phiale or basket.

Heights $5\frac{13}{16}$ to 8 in. 14.8 to 20.3 cm.

PROVENANCE

Sotheby Parke Bernet, New York, February 17th, 1978, no. 82, for the second

Richard Tully Collection (Sotheby Parke Bernet, New York, February 17th, 1978, no. 87), for the fifth

French private collection (Sothebys, New York, June 12th, 2003, no. 166), for the first, third, and fourth

Charles Pankow Collection, San Francisco (Sotheby's, New York, December 9th, 2004, no. 362, illus., for the second and fifth)

\$5,000-8,000

110 FIVE GREEK BLACK-GLAZED VASES, 5TH/EARLY 4TH CENTURY B.C.

comprising a trefoil oinochoe with low foot-ring, glazed underside, ribbed body, plain molding at the juncture between body and neck, and cylindrical handle, a squat lekythos with reserved underside, gadrooned body, and angular convex handle, a small mug or oinochoe form 8B with low foot-ring, glazed underside, gadrooned body, notched collar between the shoulder and neck, and double handle, an Attic mug or oinochoe form 8B with black dotted circle on the partly reserved underside, ribbed body with punched concentric circles at the bottom of each flute, notched collar between shoulder and neck, and double handle, a cluster of grapes and two palmettes stamped in the handle zone, and an Apulian lekythos with ribbed body, double handle, and flaring mouth.

Heights $2\frac{1}{4}$ to $6\frac{3}{4}$ in. 5.7 to 17.1 cm.

PROVENANCE

Moustaki Collection, then Charles Ede Ltd., London, for the third and fifth (a strip of paper inside the third inscribed in ink in a 19th Century hand "From Eretria April 24 1907")

German private collection, then Howard Nowes, New York, for the first and second

PUBLISHED

Cf. Ashmolean Museum, *Beazley Gifts*, no. 384, for the fourth.

\$3,000-5,000

111 FOUR MARBLE SCULPTURES, LATE HELLENISTIC AND EARLY ROMAN PERIODS, CIRCA 1ST CENTURY B.C./1ST CENTURY A.D.

comprising a marble head of Aphrodite, turned to her left, her centrally parted hair bound at the back, a torso of Aphrodite, a bust of a goddess with oval face, full lips, arched brows, and wavy hair, and a torso of Artemis, the goddess standing with her weight on the right leg and her hand on her hip, and wearing a chiton with overfold and himation draped over her left shoulder and twisted around the waist.

Heights $6\frac{1}{2}$ to $3\frac{5}{16}$ in. 16.5 to 8.5 cm.

PROVENANCE

French private collection (Mme S.), acquired in the first part of the 20th century

\$5,000-8,000

12 TWO POLYCHROME TERRACOTTA DOVES, CANOSA, LATE 4TH/3RD CENTURY B.C.

each with short flaring tail, folded wings, and diminutive head, and wearing a painted necklace with central cross-shaped pendant and hanging undulating ribbons, one dove with longitudinally ribbed back, the back of the other painted with an elaborate red-figured volute krater of South Italian form, the details in red pigment over a layer of white gesso, each dove with a hole underneath for attachment to the handle of a vase.

Lengths 7¼ and 7⅞ in. 18.4 and 18 cm.

PROVENANCE

Nicholas Koutoulakis, circa 1974

Cf. Corpus Vasorum Antiquorum, Germany, fasc. 29: E. Rohde, *Gotha, Schlossmuseum*, vol. 2, Berlin, 1968, p. 39, pl. 86, 3-5, and Mildenberg Collection, nos. 151-152 (Christie's, London, October 26th, 2004, no. 86).

\$4,000-6,000

Property from an American Private collection

13 TWO HELLENISTIC TERRACOTTA HEADS, EGYPT(?), CIRCA 3RD/1ST CENTURY B.C.

comprising a polychrome head of a woman turned slightly to her right and wearing applied circular ear-spools, her centrally parted wavy hair bound in an open sakkos and surmounted by a top-knot, and a head of Herakles with thick beard, powerful features, and hair surmounted by cylindrical headdress, the pupils of the eyes indented.

Heights 5¼ and 1⅝ in. 13.3 and 4.1 cm.

PROVENANCE

Dr. Antonio Martin Araujo, Venezuelan Ambassador to the United States (-1952), Egypt (1959-), and Argentina (1969-72)
Maria Galen Araujo
Pablo Perez Fusparguez

\$4,000-6,000

Another Property

14 A GREEK BRONZE HYDRIA HANDLE, 5TH CENTURY B.C.

the handle plate ornamented with a siren standing on a nine-leafed palmette flanked by volutes, her finely incised centrally parted hair falling in striated braids over the temples and in long flowing undulating locks over the shoulders and wings.

Height 5⅞ in. 15 cm

PROVENANCE

George Zakos, Basel, prior to 1980

\$3,000-5,000

115 A BRONZE PLAQUE, HELLENISTIC PERIOD, CIRCA 3RD/2ND CENTURY B.C.

repoussé in relief within a raised border with a winged thunderbolt, emblem of Zeus, six equidistant areas of lead solder at the back (for attachment to a shield?).

Height 7¼ in. 18.4 cm.

PROVENANCE

John Hewett, London

\$4,000-6,000

Property from a New York Private Collection

116 SIX ANTIQUITIES, 2ND MILLENNIUM B.C./1ST CENTURY B.C.

comprising a bronze plaque cast in the form of a ram with long tail, head cast in the round, and two loops at the back, *Near Eastern, 2nd Millennium B.C.*, a Piravend bronze votive figure with horned head and arms held out, *circa 9th Century B.C.*, a bronze horse and rider, the horse with body of triangular section and zigzag-engraved head and neck, the rider holding onto the mane, *Caspian area, circa 8th Century B.C.*, an Etruscan bronze figure of Herakles wielding a fragmentary club in his raised right hand and carrying a lion skin on his left forearm, *circa 5th Century B.C.*, an Umbrian bronze figure of highly attenuated form with straight spindly legs, long slender torso, and short tapering arms, and wearing a finely incised belt, the facial features incised, *5th/4th Century B.C.*, and a Colima terracotta figure of a man standing and holding a puppy at his right shoulder, details painted and applied, Mexico, *circa 1st Century B.C.*

Heights 8⅞ to 1⅞ in. 9.1 to 4.8 cm

PROVENANCE

J.J. Klejman, New York, March 1966, for the first and third Carlebach Gallery, New York, April 1960 (as Sardinian), for the second
Casa d'Arte Bruschi, Florence, May 1957, for the fourth

\$1,800-3,000

Property from a Pennsylvania Private Collection

117 A GROUP OF ANTIQUITIES, CIRCA 2000 B.C.-300 A.D.

comprising a pottery jug with pointed base *Bronze Age, northern Israel, circa 19th century B.C.*, a Hellenistic pottery jar with twin handles, *circa 4th century B.C.*, a Byzantine clay oil lamp, a Roman blue-green glass unguentarium, a Roman terracotta head of a youth, a terracotta bust of a woman, *Magna Graecia, circa early 5th Century B.C.*, a Greek bronze figure of a bull with short stout legs and long muzzle *circa 7th Century B.C.*, a Roman fragmentary bronze steelyard and chain, together with an amber head of 19th or 20th century origin

PROVENANCE

the first five acquired in Israel

Barakat Antiquities, Jerusalem, for the terracotta head and glass unguentarium

Sotheby Parke Bernet, New York, May 19th, 1979, nos. 177 and 190, for the bust of a woman and the bull

Christie's, London, November 17th-18th, 1977, nos. 385 and 413, illus., for the amber head and steelyard

\$1,600-2,500

EGYPTIAN ANTIQUITIES PART II

Property from the Ernest Cramer-Sarasin Collection

- 18 A SCHIST COSMETIC PALETTE, PREDYNASTIC PERIOD, LATE NAGADA II/NAGADA III, CIRCA 3300-3000 B.C.

in the shape of a fish, perhaps a tilapia, a suspension hole above.

Length 6⁷/₈ in. 17.5 cm.

PROVENANCE

Ernest Cramer-Sarasin (1838-1923), Geneva, Switzerland, acquired in Egypt in the last quarter of the 19th Century

Cf. Petrie, Naqada and Balas, pl. XLVIII, nos. 40 and 42.

\$2,500-3,500

- 19 THREE SCHIST PALETTES, PREDYNASTIC PERIOD, NAGADA I/III, CIRCA 4000-3000 B.C.

comprising a palette of rhomboid shape with worn depressions in the center of each side, a palette of circular shape with suspension hole on the perimeter, and a palette of slender oval form surmounted by fragmentary addorsed bird heads, two incised S-shaped designs flanking the suspension hole on one side.

11⁵/₈ , 4⁷/₈ , and 6⁷/₁₆ in. 29.6, 12.4, and 16.4 cm.

PROVENANCE

Ernest Cramer-Sarasin (1838-1923), Geneva, Switzerland, collected in Egypt in the fourth quarter of the 19th Century

\$1,500-2,500

Property from a New York Private Collection

- 20 A SANDSTONE RELIEF FRAGMENT, KARNAK, 18TH DYNASTY, EARLY IN THE REIGN OF AKHENATEN, CIRCA 1350-1345 B.C.

carved in sunk relief with a woman facing right, her left forearm lifted, and wearing a long wig falling behind her ear; remains of red pigment.

7¹/₂ by 6³/₄ in. 19.1 by 17.2 cm.

PROVENANCE

Charles Dikran Kelekian, New York

Florida private collection (Sotheby's, New York, December 7th, 2001, no. 233, illus.)

\$3,000-5,000

Property from the Ernest Cramer-Sarasin Collection

- 121 A POLYCHROME LIMESTONE HEAD OF A WOMAN, 19TH DYNASTY, 1292-1190 B.C.

perhaps from an ushabti, wearing a wide wig and circular earrings, her round face with small chin, broad nose, and large almond shaped-eyes, the folds on the neck, lips, earrings and nostrils painted in red.

Height 3 in. 7.6 cm.

PROVENANCE

Ernest Cramer-Sarasin (1838-1923), Geneva, Switzerland the label on the back reads "Qournah, Thèbes. Fev. 1888"

\$2,000-3,000

Property from a New York Private Collection

- 122 A SANDSTONE RELIEF FRAGMENT, 25TH/EARLY 26TH DYNASTY, 745-610 B.C.

carved in sunk relief with the god Amun enthroned and holding an *ankh*, the goddess Mut ("Mistress of Isheru") standing at right, a column of inscription in between, fragmentary inscriptions above.

15¹/₂ by 11¹/₄ in. 39.4 by 28.5 cm.

PROVENANCE

Sotheby's, New York, November 21st-22nd, 1985, no. 344, illus.

\$3,000-5,000

Other Properties

- 123 A QUARTZITE RELIEF FRAGMENT, 26TH/30TH DYNASTY, 664-342 B.C.

carved in sunk relief with a mummiform figure of the Son of Horus Imsety, facing left and wearing a broad collar, beard, and tripartite wig; the stand, bearing his stamp, by Inagaki.

Height 5³/₈ in. 13.8 cm.

PROVENANCE

Swiss private collection, acquired from Heidi Vollmoeller in Zurich in the 1960s

The master Japanese basemaker Inagaki was active in Paris between WWI and WWII. For a recollection of him by Charles Ratton see Christie's, London, *African Art from the Collection of the late Josef Müller of Solothurn*, Switzerland, June 13th, 1978, p. 8.

\$3,000-5,000

Other Properties

3A A GRAYWACKE INLAY, EARLY PTOLEMAIC PERIOD, CIRCA 305-250 B.C.

probably from a composite royal figure, the finely carved face with deep fold flanking the mouth, straight nose, and contoured eyebrow and cosmetic lines, remains of red pigment(?) on the front side.

Height 1⅛ in. 2.9 cm.

PROVENANCE

Sotheby's, London, *Catalogue of a few pieces of fine sculpture*, June 12th, 1928, no. 3, pl. I
Jose David, New York, circa 1970

\$3,000-5,000

24 A BRONZE FIGURE OF AMUN, 26TH DYNASTY, 664-525 B.C.

striding on a rectangular base and formerly holding a scepter in his extended right hand and an *ankh* in his left hand, and wearing a striated kilt with central tab, beard, incised anklet, armlets, bracelets, broad collar with tassel behind, beard-straps, and the cap of Amun with uraeus surmounted by towering plumes and a sun-disk.

Height without tenon 7⅞ in. 19.6 cm.

PROVENANCE

acquired through the Archaeological Institute of America, North Shore Society, Great Neck, Long Island, 1970

\$4,000-6,000

Property Sold to Benefit the Acquisitions Fund of the Michael C. Carlos Museum, Emory University

125 ▼ A BRONZE FIGURE OF THE HORUS FALCON, 26TH/30TH DYNASTY, 664-342 B.C.

standing on a trapezoidal base with wings folded over the tail and wearing the crown of Upper and Lower Egypt with uraeus and fragmentary spiral, the rectangular aperture in front probably for insertion of a mummy.

Height 8½ in. 21.6 cm.

PROVENANCE

Niagara Falls Museum, Ontario, acquired in the early 1860s

PUBLISHED

Peter Lacovara and Betsy Teasley Trope, *The Realm of Osiris. Mummies, Coffins, and Ancient Egyptian Funerary Art in the Michael C. Carlos Museum*, Atlanta, 2001, p. 67, no. 61, illus.

\$2,500-3,500

Property from a New York Private Collection

126 TWO BRONZES, 26TH/30TH DYNASTY, 664-342 B.C.

comprising a figure of Osiris standing on a square base and holding the crook and flail, and wearing a braided beard and the *atef*-crown with uraeus and one remaining inserted plume, and a figure of the Horus Falcon standing with wings crossed over the tail, and wearing the crown of Upper and Lower Egypt with spiral in front.

Heights 5⅞ and 3 in.

PROVENANCE

deaccessioned by The Metropolitan Museum of Art, New York, 1956
acquired from the above by the present owner

\$1,200-1,800

Property from the Ernest Cramer-Sarasin Collection

127 A POLYCHROME WOOD USHABTI OF BAKENKHONSU, 18TH/19TH DYNASTY, 1540-1190 B.C.

holding hoes and wearing a broad collar and tripartite wig, the face painted in red, the eyebrows and cosmetic lines in black, the ten lines of inscription and other details painted in reddish brown.

Height 8½ in. 21.6 cm.

PROVENANCE

Ernest Cramer-Sarasin (1838-1923), Geneva, Switzerland, collected in Egypt in the fourth quarter of the 19th Century

\$2,000-3,000

Property from a New York Private Collection

128 A WOOD CLOISONNÉ PANEL, 20TH/22ND DYNASTY, 1196-716 B.C.

carved with confronted figures of a kneeling king, holding *nu*-pots, and flanking cartouches formerly containing his names, the cloisons with remains of dark blue, turquoise, red, and white glass inlay.

2 by 5⅜ in. 5.1 by 13.2 cm.

PROVENANCE

Sotheby's, New York, November 21st-22nd, 1985, no. 121, illus.
Cf. Brooklyn Museum, Egyptian Glass and Glazes, no. 56.

\$3,000-5,000

Another Property

- 9 A PALE GREEN FAIENCE FIGURE OF PATAEK, PTOLEMAIC PERIOD, 304-30 B.C.

the dwarf deity standing with his clenched hands resting on his round belly, the thumbs extended, his face with smiling mouth and long contoured eyebrows and cosmetic lines.

Height 2⁵/₁₆ in. 7.1 cm.

PROVENANCE

Sotheby's, London, July 6th, 1995, no. 197, illus.

\$2,000-3,000

Property from the Ernest Cramer-Sarasin Collection

- 30 A PALE GREEN FAIENCE HEAD OF ISIS, PTOLEMAIC PERIOD, 305-30 B.C.

the goddess wearing an echeloned tripartite wig, vulture headdress with uraeus, and crown in the form of her name sign, her face with long eyebrows and cosmetic lines in relief.

Height 1⁷/₈ in. 4.8 cm.

PROVENANCE

Ernest Cramer-Sarasin (1838-1923), Geneva, Switzerland, collected in the last quarter of the 19th Century

\$1,000-1,500

Property from a Pennsylvania Private Collection

- 31 A GROUP OF EGYPTIAN ANTIQUITIES, OLD KINGDOM/LATE PERIOD, CIRCA 3000 B.C.-30 B.C.

comprising a stone flask of pointed ovoid stone in striated black and greenish yellow stone, a bronze figure of Harpocrates seated with his forefinger pointed to his mouth and wearing a cap with uraeus and sidelock, a blue faience scarab decorated underneath with a couchant sphinx wearing a double crown, a winged sphinx in the field, two steatite scarabs, one with the prenomen of Tuthmosis III, the other with a striding king or deity, the first two mounted in stickpins, a group of tubular blue faience beads and blue green and red disk spacers strung together as a necklace, and a group of tubular coral beads and faience disk spacers in numerous colors strung together as a necklace.

Height of vase 2³/₄ in. 7 cm.; height of Harpocrates 3³/₄ in. 9.5 cm.

PROVENANCE

Sotheby Parke Bernet, New York, May 19th, 1979, nos. 7, 40, illus., 70, and 57

\$1,600-2,400

Property from the Ernest Cramer-Sarasin Collection

- 132 A COLLECTION OF FAIENCE BEADS, AMULETS, AND SCARABS, LATE PERIOD, 716-30 B.C., AND EARLIER

including a turquoise faience scarab with separately modeled wings, numerous strings of faience beads of various, shapes, and colors, some strung with amulets including a turquoise-glazed Eye of Horus with black details, two Children of Horus, a Sekhmet-headed aegis, Bes, a uraeus, a circular pendant molded in relief with a phallus, and two mummy nettings composed of slender turquoise faience beads.

The larger mummy netting 22 by 6 in. 55.9 by 15.2 cm. as mounted

PROVENANCE

Ernest Cramer-Sarasin (1838-1923), Geneva, Switzerland, collected in Egypt in the fourth quarter of the 19th Century a label on the back of the turquoise faience scarab reads

"Qournah, Fev. 1888"

a label strung together with an Eye of Horus, two scarabs, and a cowroid, reads "Tell-el-Yaoudi, près Chébin-el-Kamater, Mars 1887"

a label strung together with a green-glazed steatite scarab, an amulet of Bes, and a glass trade bead of unknown origin, reads "Bubastis, 1888"

\$2,500-3,500

WESTERN ASIATIC ANTIQUITIES, PART II

Property from a New York Private Collection

- 133 A MARBLE IDOL, KUSURA TYPE, EARLY BRONZE AGE II, CIRCA 2700-2400 B.C.

with rounded trapezoidal body, square shoulders, long slightly convex neck, and round head.

Height 3¹/₈ in. 7.9 cm.

PROVENANCE

J.J. Klejman, New York, 1961

Cf. Thimme, *Kunst der Kykladen*, no. 487.

\$1,200-1,800

Property from a California Private collection

- 4 FOUR SYRO-HITTITE TERRACOTTA FIGURES OF GODDESSES, 2000-1500 B.C.

comprising a figure standing with her hands held to her waist, and wearing a notched girdle, applied collar, and pierced tripartite coiffure, a figure wearing a stippled girdle, applied necklace, and pierced coiffure, the large circular eyes applied, a figure of slender form wearing a long robe and applied notched collars, her applied hair falling over the ears and in long tresses behind, and a figure wearing a long robe and holding her large hands to her chest, incised circle ornament above, and wearing an applied necklace and circular diadem.

Heights 5¼ , 4⅞ , 8⅜ , and 6¾ in. 13.4, 12.4, 21.3, and 17.2 cm.

PROVENANCE

Sotheby's, New York, December 12th-13th, 1991, nos. 366, 367 (367: Arthur and Marjorie Silver Collection, Los Angeles), 369, and 370, illus.

\$4,000-6,000

Other Properties

- 35 A SYRIAN ROCK CRYSTAL MACEHEAD, CIRCA 3RD MILLENNIUM B.C.

of ribbed ovoid form.

Height 1⅞ in. 4 cm.

PROVENANCE

Collection of Gawain McKinley, London, Paris, and New York

\$1,000-1,500

- 36 A BRONZE FINIAL OR HANDLE, BACTRIAN(?), CIRCA 2000-1500 B.C

in the form of a muscular right arm with clenched hand emerging from a calyx formed of four triangular prongs, two tenons and a cross bar inside for attachment

Length 3¾ in 9.5 cm.

PROVENANCE

Sleiman Aboutaam, 1980s

For a related example see Sotheby's, New York, March 1st-2nd, 1984, no 186

\$3,000-5,000

Property from a New York Private Collection

- 137 A SYRIAN BRONZE FIGURE OF A BULL, CIRCA EARLY 1ST MILLENNIUM B.C.

standing alertly with his right hindleg slightly advanced with cylindrical body, clearly delineated haunches, and tall upright neck, and with incised mouth, notched nose, prominent eyes with incised pupils, and high crescentic horns.

Height 3 in. 7.6 cm.

PROVENANCE

Charles Gillet, Lausanne

estate of Marion Schuster, Lausanne (Sotheby's, New York December 7th, 2001, no 218, illus.)

\$2,000-3,000

Another Property

- 138 TWO PAIRS OF ORDOS GILT BRONZE BUCKLE PLAQUES, MONGOLIA, CIRCA 2ND/1ST CENTURY B C

comprising two plaques each cast in the form of a yak recumbent with his head resting on the right foreleg, one facing right, the other left, the surface with engraved tufts of shaggy hair and curvilinear ornament, and two openwork plaques each cast in the form of a recumbent yak with shaggy coat within a chevron-engraved frame, one animal facing right, the other left, each plaque with two vertical loops on the back

Widths 3⅞ and 3⅝ in 8.9 and 9.2 cm.; 2⅝ and 2⅜ in 6 and 5.9 cm.

PROVENANCE

the first pair acquired at auction in Israel

Jacob's Gallery, London, for the second pair

Cf. Sotheby's, Schimmel Collection, no 21, *Glories of the Past* no 49, and Sotheby's, New York, December 1996, no 177 for the first.

\$4,000-6,000

Property from a Pennsylvania Private Collection

9 TEN BRONZES, LURISTAN AND CAUCASUS REGION, CIRCA 1500-800 B.C.

comprising a bronze adze with long flaring blade and pointed oval shaft-hole with beaked projection at the butt, two axe-heads with curving blades and conical projections on the shaft-hole, one with addorsed bird heads, an axe-head with crescentic blade and knobbed shaft, a mace-head of hollow domed form with lozenge-shaped ornaments in relief, a similar mace-head, a cylindrical handle or cudgel, two globular openwork jingle pendants, and a bronze sword with centrally ribbed blade and conical butt encircled by ribs; together with a Byzantine eagle finial and a copper coin.

17/8 to 21 in. 4.8 to 53.3 cm

PROVENANCE

Sotheby Parke Bernet, New York, May 19th, 1979, nos. 107 and 117, for the first nine

Habib Anavian, New York, May 4th, 1979, for the sword

\$1,500-2,500

Other Properties

40 FIVE BRONZE WEAPONS, LURISTAN AND NORTHWEST PERSIA, CIRCA 2000-800 B.C.

comprising two dagger blades each with broad midrib of rectangular section and sloping shoulders, a broad triangular dagger blade with narrow midrib of circular section, a spearhead with round-shouldered blade, broad slightly tapering midrib, flaring stem, and tang of rectangular section with curved end, and a spearhead with concave stem of pointed-oval section and tapering tang of quadrangular section, the blade with angular and slightly sloping shoulders and sharply tapering angular midrib of oval section.

Lengths 19½ to 12¾ in. 49.5 to 32.4 cm.

PROVENANCE

acquired by the present owner prior to 1970

\$3,000-5,000

41 A BACTRIAN STONE RITUAL OBJECT, CIRCA LATE 3RD/EARLY 2ND MILLENNIUM B.C.

in the form of a red marble disk with bisecting ridged channel.

Diameter 13⅞ in. 35.2 cm.

\$3,000-5,000

42 A BACTRIAN STONE RITUAL OBJECT, CIRCA LATE 3RD/EARLY 2ND MILLENNIUM B.C.

of slightly concave cylindrical form with a channel across the top.

Height 12¾ in. 32.4 cm.

\$2,000-3,000

Books of Related Interest, The Property of Peter Sharrer

143 A GROUP OF BOOKS ON EGYPTIAN ART

Z. Saad, *The Excavations at Helwan*, 1968; T.A.H. Wilkinson, *Early Dynastic Egypt*, 1999; A.J. Spencer, *Catalogue of Egyptian Antiquities in the British Museum Vol. V, Early Dynastic Objects*, 1980; J. Capart, *Primitive Art in Egypt*, 1905; C. Hope, *Egyptian Pottery*, 1987; Brooklyn Museum Annual IX, *The Nodding Falcon of the Guennol Collection*, 1967; A.J. Spencer, *Early Egypt*, 1993; B. Adams, *Predynastic Egypt*, 1988; B. George, *Fruehe Keramik aus Aegypten*, 1975; W. Needler, *Predynastic and Archaic Egypt in the Brooklyn Museum*, 1984; J.C. Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum, Oxford*; S.B. Johnson, *The Cobra Goddess of Ancient Egypt*, 1990; G. Steindorff, *A Royal Head from Ancient Egypt*, 1951; G. Reisner, *History of the Giza Necropolis*, Vol. 1, 1942, Vol. 2, 1955; H.G. Fischer, *Egyptian Women of the Old Kingdom*, 2000

\$1,500-2,500

144 A GROUP OF BOOKS ON GREEK ART

A. Lemos, *Archaic Pottery of Chios*, 2 vols., 1981; Ashmolean Museum, *Sir John & Lady Beazley Gifts*, 1967; D. von Bothmer, *The Amasis Painter and his World*, 1985; M.E. Mayo, *The Art of South Italy: Vases from Magna Graecia*, 1982; A.D. Trendall, *Phylax Vases*, 1959; A.D. Trendall, *Phylax Vases*, 2nd ed., 1967; *Greek Vases in the J.P. Getty Museum*, vols. 1-5; J. Mertens, *Attic White-ground*, 1977; H. Schaal, *Griechische Vasen und figuerliche Tonplastik in Bremen*, 1933; T.H. Carpenter, *Dionysian Imagery in Archaic Greek Art*, 1986; F. Poulsen, *Oldtidens Skaemt Og Humor*, Copenhagen, 1948; Louvre, *Euphronios*, 1990; P. Ducati, *Pontische Vasen*, 1932; G. Bakir, *Sophilos*, 1981; M. Wegner, *Brygosmaler*, 1973; A. Greifenhagen, *Neue Fragmente des Kleophrades Malers*, 1972; *Greek Vases: Molly & Walter Bareiss Collection*, 1983; H.A. Shapiro, *Art, Myth and Culture: Greek Vases from Southern Collections*, 1981; W.G. Moon, *Greek Vase Painting in Midwestern Collections*, 1979; *Greek Vases in the San Antonio Museum of Art*, 1995; A. Greifenhagen, *Antike Kunstwerke*, Berlin Antiken Abteilung, 1960; D. von Bothmer, *Amazons in Greek Art*, 1957; E. Vermeule & Karageorghis, *Mycenaean Pictorial Vase Painting*, 1982.

\$1,500-2,500

145 A GROUP OF BOOKS ON CLASSICAL ART

K. Schefold, *Meisterwerke griechischer Kunst*, 1960, The Metropolitan Museum of Art, *The Year One*, 2000; Vercoutter, et al., *The Image of the Black in Western Art*, 1976; V. Karageorghis, *Ancient Art from Cyprus*, 1999; V. Dasen, *Dwarfs in Ancient Egypt and Greece*, 1993; F.M. Snowden, Jr., *Blacks in Antiquity*, 1970; C. Vermeule, *Greek and Roman Sculpture in America*, 1981; G.M.A. Richter, *Roman Portraits*, 1948; E. Reeder, *Pandora*, 1995; B. Barr-Sharrar, *The Hellenistic and Early Imperial Decorative Bust*, 1987; Susan Wood, *Roman Portrait Sculpture 217-260 A.D.*, 1986; K. Fittschen, *Die Bildnistypen der Faustina Minor und die Fecunditas Augustae*, 1982; Lisippo: *L'arte, la Fortuna*, 1995; *The God's Delight: The Human Figure in Classical Bronze*, 1988; Budde & Nicholls, *A Catalogue of Greek and Roman Sculpture in the Fitzwilliam Museum*, 1967; K. Herbert, *Ancient Art in Bowdoin College*, 1964; H. Mertens-Horn, *Die Loewenkopf-Wasserspeier des griechischen Westens in 6. und 5. Jh. v. Chr.*, 1988; R.R.R. Smith, *Hellenistic Royal Portraits*, 1988; *Glories of Ancient Greek Vases and Jewelry: Borowski Collection*, 2001; *Cycladic Culture: Naxos in the 3rd Millennium B.C.*, 1990; P. Getz-Preziosi, *Early Cycladic Sculpture*, 1985; *Cycladica: Studies in Memory of N.P. Goulandris*, 1983; *A Passion for Antiquities: The Fleischman Collection*, 1994.

\$1,000-1,500

146 A GROUP OF BOOKS ON VARIOUS SUBJECTS

E.C. Bunker, *Nomadic Art of the Eastern Eurasian Steppes*, 2002; *Origins of Design: Bronze Age and Celtic Masterworks*, Ward Inc.; Clarke, Lowie & Foxon, *Symbols of Power at the Time of Stonehenge*, 1985; Metropolitan Museum of Art, *From Attila to Charlemagne*, 2000; M. Rostovtzeff, *Iranians and Greeks in South Russia*, 1922; F. Schultz Ancient Art, *Power Tools*, 1993; Museum of Fine Arts, Boston, *Romans and Barbarians*, 1976; A. Eggebrecht, ed., *Bernward von Hildesheim und das Zeitalter der Ottonen*, 2 vols. 1993; O. Wulff, *Altchristliche und mittelalterliche byzantinische und italienische Bildwerke*, Berlin, 1909; Peirce & Tyler, *L'art byzantin*, 2 vols., 1932 and 1934; F.R. Martin, *L'age du Bronze au Musee de Minoussinsk*, Stockholm, 1893; A. Mahr, *Christian Art in Ancient Ireland*, vol. 1 only, 1932.

\$1,500-2,500

147 A GROUP OF BOOKS ON ANCIENT JEWELRY AND OTHER SUBJECTS

Catalogue of a Collection of Ancient Rings... E. Guilhou, 1912 (John Hewett's copy); F.H. Marshall, *Catalogue of the Jewellery: Greek, Etruscan and Roman*, British Museum, 1911; P. Jacobstahl, *Greek Pins*, 1956; W.L. Brown, *The Etruscan Lion*, 1960; Burlington Fine Arts Club, *Art in the Dark Ages in Europe: 400-1000 A.D.*, 1930; Worcester Art Museum, *The Dark Ages*, 1937; Von Jenny & Volbach, *Germanische Schmuck*, 1933; A. Andren, *Architectural Terracottas from Etrusco-Italic Temples*, 2 vols., 1940.

\$2,500-3,500

148 A GROUP OF BOOKS ON ANCIENT NEAR EASTERN ART

A. Godard, *Les Bronzes du Louristan*, 1931; H. Pittman, *Art of the Bronze Age*, The Metropolitan Museum of Art, 1984; E.D. van Buren, *Foundation Figurines and Offerings*, 1931; Louvre, *La Cite royale de Suse*, 1994; The Metropolitan Museum of Art, *Discoveries at Ashur on the Tigris: Assyrian Origins*, 1995; E.E. Herzfeld, *Iran in the Ancient Near East*, 1941; E.F. Schmidt, *Persepolis II*, 1957.

\$2,000-3,000

149 A GROUP OF BOOKS ON CLASSICAL ART

J.D. Beazley & F. Magi, *La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco*, 1939; P. Amandry, *Collection Helene Stathatos: Les bijoux antiques*, 1953; K. Fittschen & P. Zanker, *Katalog der roemischen Portraits in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, 4 vols., 1985.

\$2,000-3,000

150 A GROUP OF BOOKS ON EGYPTIAN ART

J.H. Breasted, *Egyptian Servant Statues*, 1948; W. S. Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, 1946; Lacau & Lauer, *La pyramide a degres. Fouilles a Saqqarah*, 1959; G. Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, 1946; J. Vandier, *Manuel d'archeologie egyptienne, Tomb III*, two vols., *La statuaire*, 1958.

\$1,000-1,500

151 A GROUP OF BOOKS ON EGYPTIAN ART

Guide to the Petrie Museum of Egyptian Archaeology, 1990; N. Reeves, *Ancient Egypt at Highclere Castle*, 1989; W.C. Hayes, *The Scepter of Egypt*, Two Vols, 1953 & 1959; R. Krauspe, *Das Aegyptische Museum der Universitaet Leipzig*, 1997; D.C. Patch, *Reflections of Greatness: Ancient Egypt at the Carnegie Museum of Natural History*, 1990; A. Klaasens, *Egyptische Kunst de Collectie van Het Rijksmuseum van Oudheden Te Neferut net Kemit: Egyptian Art from the Brooklyn Museum*, 1983; *Egyptian Sculpture from the Gulbenkian Collection*, 1949; B. Fay, *Egyptian Museum Berlin*, 1990; D.B. Thompson, *Ptolemaic Oinochoai and Portraits in Faience*, 1973; H. W. Mueller, *Der Torso einer Koenigsstatue in Museo Archeologico du Florenz*, 1955; *Die Sammlung Wilhelm Esch*, 1961; J. Vandier, *L'oeuvr d'Ammon*; DePutter & Karlshansen, *Les pierres utilisees dans la sculpture...*, 1992.

\$400-600

2 A COMPLETE SET OF EMILE VERNIER, *BIJOUX ET ORFÈVRES*, VOLS I-IV (CATALOGUE GENERAL DES ANTIQUITIES EGYPTIENNES DU MUSEE DU CAIRE, NOS. 52001-53855), CAIRO, 1907-1927

\$2,000-3,000

3 A GROUP OF BOOKS ON EGYPTIAN ART

PT Nichol森 *Egyptian Faience and Glass*, 1993; B.V. Bothmer, *More Statues of Senenmut*, 1969; J. Bourriau, *Pottery Figure Vases of the New Kingdom*, 1987; *Tanis, l'or des Pharaons*, 1987; *Beyond the Pyramids*, 1990; W.K. Simpson, *The Face of Egypt: Permanence and Change in Egyptian Art*, 1977; *Varia Aegyptiaca*, vol. X, no. I: *Egyptian Royal Image in the New Kingdom*, 1995; *The Art of Amenhotep III: Art Historical Analysis*, 1987; C. Aldred, *Akhenaten and Nefertiti*, 1973; C. Andrews, *Amulets of Ancient Egypt*, 1994; J. Baones, *Fecundity Figures*, 1985; W.C. Hayes, *Glazed Tiles from a Palace of Ramesses II at Kantir*, 1937; *Meisterwerke Altaegyptischer Keramik*, 1978; L. Manniche, *Sacred Luxuries: Fragrance, Aromatherapy, and Cosmetics in Ancient Egypt*, 1999; *Schoenheit Abglanz der Goettlichkeit: Kosmetik im Alten Aegypten*, 1990; *Journal of the ARCE*, 1976, vol.III - incl. J. Romano, "Observations on Early 18th Dynasty Royal Sculpture"; *Mistress of the House, Mistress of Heaven*, 1997; D. Arnold, *The Royal Women of Amarna*, 1996; Page-Gasser & Weire, *Aegypten Augenblick der Ewigkeit*, 1997; *Entdeckungen: Aegyptische Kunst in Sueddeutschland*, 1985; *Aegyptisches Museum der Karl-Marx Universitaet*, Leipzig, 1976; *Un siecle de fouilles francaises en Egypte*, 1981; B. Fay, *Ancient Egyptian Jewelry* - Berlin Egyptian Museum, 1990; *A Table of Offerings*, Boston, 1987; G.D. Scott, *Ancient Egyptian Art at Yale*, 1986; D. Ben-Tor, *The Scarab: A Reflection of Ancient Egypt*, 1989; The Metropolitan Museum of Art, *Egyptian Statues and Statuettes*, 1937; von Bissing, *Faience and Glazed Objects found in Cerveteri* (title translated from German), 1941; B.M. Byran, *The Reign of Tuthmose IV*, 1991.

\$800-1,200

154 *COLLECTION DE FEU OMAR PACHA SULTAN, LE CAIRE*, PARIS, 1929 (NUMBERED 47 OF 100 COPIES)

\$1,000-1,500

155 A GROUP OF MISCELLANEOUS OFFPRINTS AND DEALER CATALOGUES

\$100-200

156 A GROUP OF BOOKS ON ANCIENT EGYPTIAN ART

G.D. Scott, *Temple, Tomb, and Dwelling*, 1992; D. Spanel, *Through Ancient Eyes: Egyptian Portraiture*, 1988; Reeves & Taylor, *Howard Carter before Tutankhamun*, 1992; E. Teeter, *Egyptian Art in the Collection of the Seattle Museum*, 1988; S. Goldstein, *Egyptian and Near Eastern Art*, St. Louis Art Museum, 1990; J. Josephson, *Egyptian Royal Sculpture of the Late Period*, 1997; Museum of Fine Arts, Boston, *Ancient Egypt*, 1960; Brooklyn Museum, *Cleopatra's Egypt: Age of the Ptolemies*, 1988; *Ramses le Grand*, Paris, 1976; E.R. Russmann, *The Representation of the King in the XXV Dynasty*, 1974; *Kerma, royaume de Nubie*, Geneva, 1990; *Ancient Art in the Virginia Museum*, Richmond, 1973; D.L. Thompson, *Mummy Portraits in the J.Paul Getty Museum*, 1982; *Ancient Egyptian Art in the Brooklyn Museum*, 1989.

\$600-800

157 TWO BOOKS ON ANCIENT EGYPTIAN ART AND ARCHAEOLOGY

D. Wildung, *Sesostris und Amenemhet*, 1984; Pete & Woolley, *The City of Akhenaten*, 4 vols.

\$200-300

END OF SALE

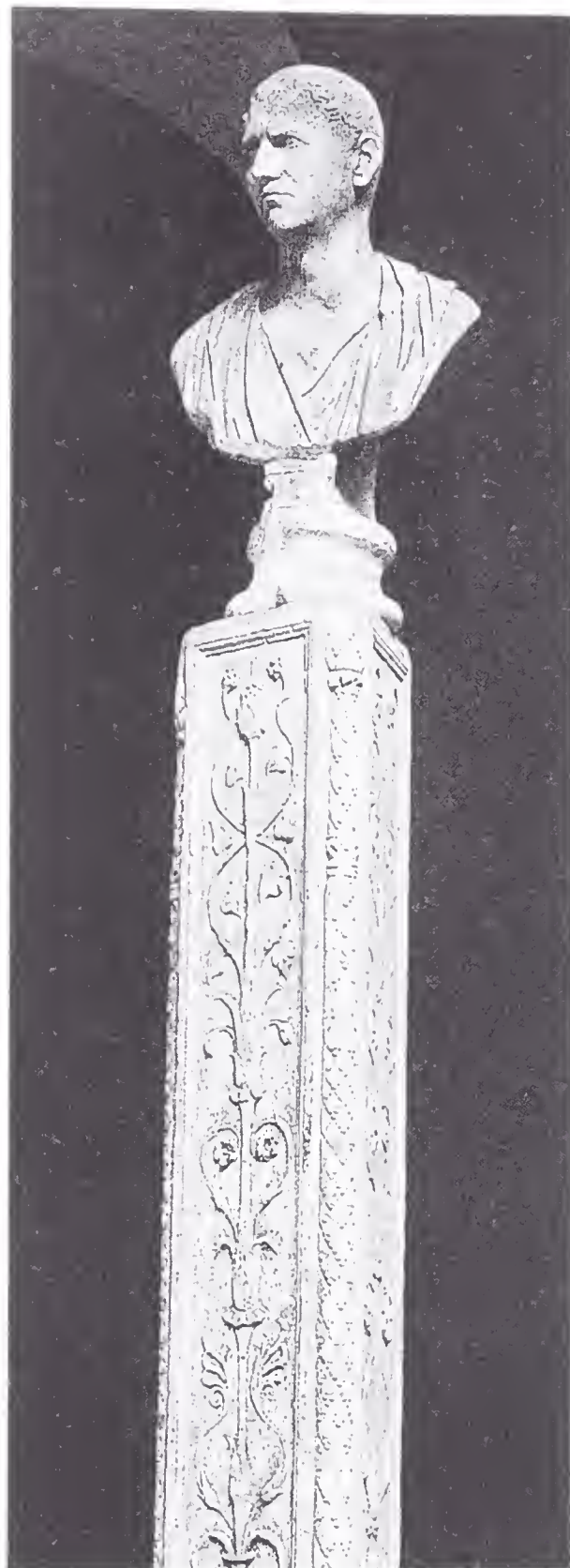
1580



23



55



51



74



7



9



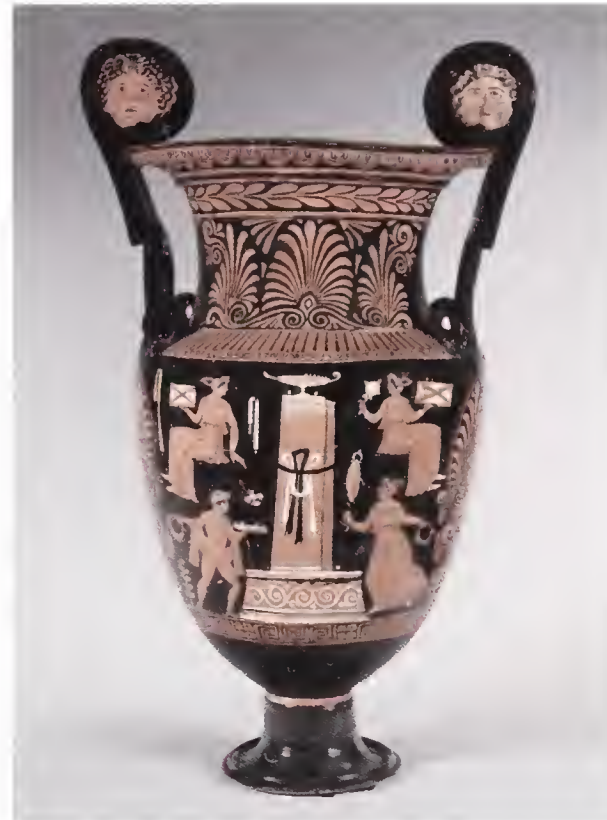
11



20



21



22



42



79



107



107



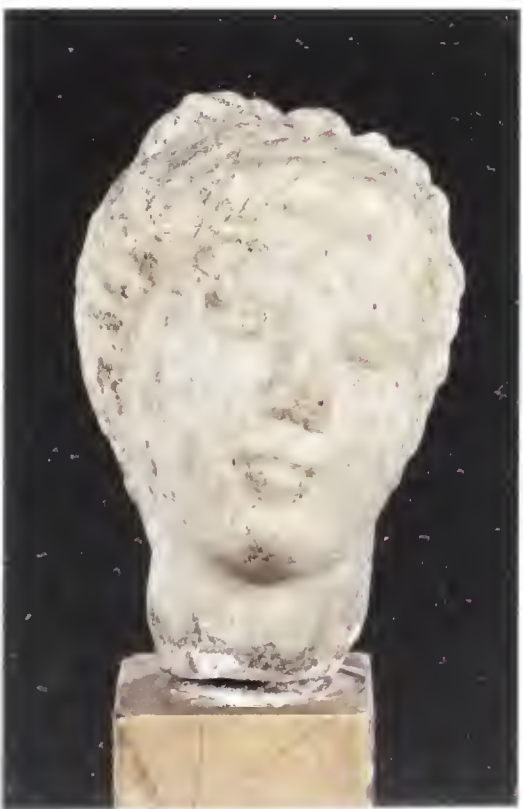
108



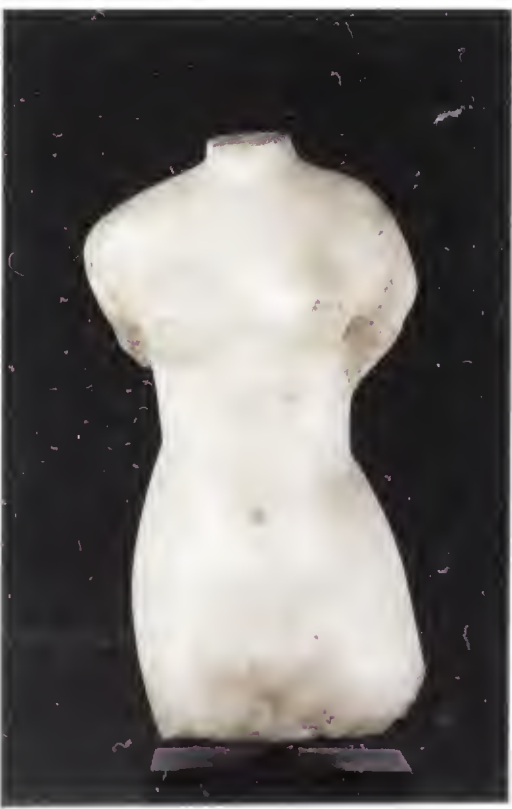
109



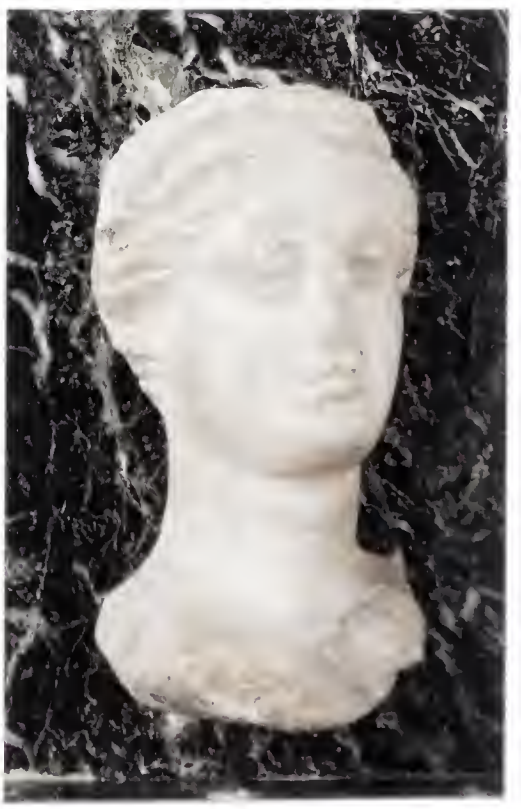
110



111



111



111



111



112



113



113



114



115



118



116



117



112



119



120



121



122



123



123A ACTUAL SIZE



124



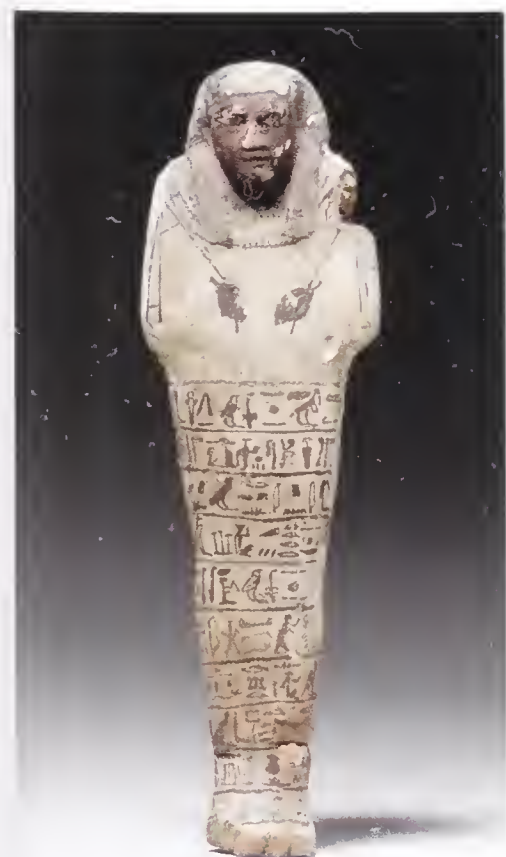
125



126



126



127



128



129



130



131



133



134



135



136



137



135



138



139



142



140



141

ABBREVIATIONS

Andronikos, Vergina

M. Andronikos, *Vergina, The Royal Tombs and the Ancient City*, Athens, 1989

Ashmolean Museum, Beazley Gifts

Select Exhibition of Sir John and Lady Beazley's Gifts to the Ashmolean Museum, 1912-1966, London, 1967

Au pays de Baal et d'Astarté

Musée du Petit Palais, *Au pays de Baal et d'Astarté, 10 000 ans d'art en Syrie*, Paris, 1983

Baltimore, Egyptian Sculpture

George Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, Baltimore, 1947

Bastis Collection

Bernard V. Bothmer, Dietrich von Bothmer, Diana Buitron Oliver, Pat Getz-Preziosi, and Andrew Oliver, Jr., *Antiquities from the Collection of Christos G. Bastis*, New York, 1987

Bieber, Ancient Copies

Margarete Bieber, *Ancient Copies, Contributions to the History of Greek and Roman Art*, New York, 1977

Bieber, Sculpture of the Hellenistic Age

Margarete Bieber, *Sculpture of the Hellenistic Age*, New York, 1961

Boardman, Athenian Red Figure Vases, The Archaic Period

John Boardman, *Athenian Red Figure Vases, The Archaic Period*, New York and Toronto, 1975

Bossert, Altsyrien

Helmuth Th. Bossert, *Altsyrien*, Tübingen, 1951

Bothmer, Egyptian Sculpture of the Late Period

Bernard V. Bothmer, *Egyptian Sculpture of the Late Period*, Brooklyn, 1960

British Museum, Finger Rings

F.H. Marshall, *Catalogue of the Finger Rings, Greek, Etruscan, and Roman, in the Department of Antiquities, British Museum*, Oxford, 1968

British Museum, Jewellery

F.H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities, British Museum*, London, 1911

British Museum, Sculpture

F.N. Pryce, *Catalogue of Sculpture in the Department of Greek and Roman Antiquities of the British Museum, Cypriote and Etruscan*, vol. I, part II, London, 1931

Brooklyn Museum, Egyptian Glass and Glazes

Elizabeth Riefstahl, *Ancient Egyptian Glass and Glazes in the Brooklyn Museum*, Brooklyn, 1968

Brooklyn Museum, Gold Jewelry

Patricia F. Davidson and Andrew Oliver, Jr., *Ancient Greek and Roman Jewelry in the Brooklyn Museum*, Brooklyn, 1984

Brown, The Etruscan Lion

William Llewellyn Brown, *The Etruscan Lion*, Oxford, 1960

Burlington Fine Arts Exhibition

Burlington Fine Arts Club, *Catalogue of an Exhibition of Ancient Egyptian Art*, London, 1922

Cleopatra's Egypt

Robert S. Bianchi and Richard A. Fazzini, *Cleopatra's Egypt, Age of the Ptolemies*, Brooklyn, 1988

Cleopatra of Egypt

Susan Walker and Peter Higgs, eds., *Cleopatra of Egypt from history to myth*, London, 2001

Collections Privées de Suisse Romande

José Dörig, editor, *Collections Privées de Suisse Romande*, Geneva, 1975

Copenhagen, Les portraits romains

Vagn Poulsen, *Les portraits romains*, Copenhagen, 1974

Egypt's Golden Age

Edward J. Brovarski, Susan K. Doll, and Rita S. Freed, *Egypt's Golden Age, The Art of Living in the New Kingdom, 1554-1085 B.C.*, Boston, 1982

Glories of the Past

Glories of the Past, Ancient Art from the Shelby White and Leon Levy Collection, Dietrich von Bothmer editor, New York, 1990

Haskell and Penny, Taste and the Antique

F. Haskell and N. Penny, *Taste and the Antique*, New Haven and London, 1981

Hayes, Scepter of Egypt

William C. Hayes, *The Scepter of Egypt*, New York, 1953

Higgins, Greek and Roman Jewellery

R.A. Higgins, *Greek and Roman Jewellery*, London, 1961

Kleiner, Roman Sculpture

Diana E.E. Kleiner, *Roman Sculpture*, New Haven, 1992

Koch-Sichtermann, Römische Sarkophage

Guntram Koch - Hellmut Sichtermann, *Römische Sarkophage*, Munich, 1982

Lester Wolfe Collection

Sotheby's, New York, *Antiquities and Islamic Art including the Collection of the Late Lester Wolfe*, March 1st-2nd, 1984

LIMC

P. Muller and C. Auge, eds., *Lexicon iconographicum mythologiae classicae*, 8 vols., Zurich, 1981-1997

Louvre, Catalogue des portraits romains

Kate de Kersauson, *Catalogue des portraits romains*, 2 vols., Paris, 1986-1996

Master Bronzes

David Gordon Mitten and Suzannah F. Doeringer, *Master Bronzes from the Classical World*, Cambridge, Massachusetts, 1967

Mildenberg Collection

Arielle P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981

Mummies & Magic

Sue D'Auria, Peter Lacovara, and Catharine H. Roehrig, *Mummies & Magic, The Funerary Arts of Ancient Egypt*, Boston, 1988

Petrie, Naqada and Balas

W.M. Flinders Petrie, *Naqada and Balas 1895*, London, 1896

Petrie, Stone and Metal Vases

W.M. Flinders Petrie, *The Funerary Furniture of Egypt, Stone and Metal Vases*, London, 1937

Pollitt, Art in the Hellenistic Age

Pollitt, J.J., *Art in the Hellenistic Age*, Cambridge and New York, 1986

Roeder, Ägyptische Bronzefiguren

Gunther Roeder, *Ägyptische Bronzefiguren*, Berlin, 1956

Schätze aus nord-

deutschem Privatbesitz
Wilhelm Hornbostel, *Kunst der Antike, Schätze aus Norddeutschem Privatbesitz*, Mainz am Rhein, 1977

Stewart, Greek Sculpture

A. Stewart, *Greek Sculpture*, New Haven and London, 1990

Thimme, Kunst der Kykladen

Jürgen Thimme, *Kunst und Kultur der Kykladeninseln im 3. Jahrtausend v. Chr.*, Karlsruhe, 1976

Toledo, Roman Mold-blown Glass

E. Marianne Stern, *Roman Mold-blown Glass, The First through Sixth Centuries*, Toledo, 1995

Toronto, Greek, Roman, and Related Metalware

John W. Hayes, *Greek, Roman, and Related Metalware in the Royal Ontario Museum. A Catalogue*, Toronto, 1984

Vermeule, Greek and Roman Sculpture in America

Cornelius C. Vermeule III, *Greek and Roman Sculpture in America*, Berkeley, 1981

The Western Greeks

Giovanni Pugliese Carratelli, ed., *The Western Greeks*, [Milan], 1996



Sotheby's
DIAMONDS



NEW YORK +1 212 894 1400 LONDON +44 (0)20 7293 6430 HONG KONG +852 2822 8113 WWW.SOTHEBYSDIAMONDS.COM

European Sculpture & Works of Art

Auction in London: 7 July 2006 34-35 New Bond Street London W1A 2AA

Enquiries: +44 (0)20 7293 5860 sculpture@sothebys.com Fax: +44 (0)20 7293 5968

Catalogues & Subscriptions: +44 (0)20 7293 6444 +1 541 322 4151 www.sothebys.com



A STONE GRAPE PICKERS RELIEF FRENCH, PROBABLY 13TH CENTURY

Sotheby's

EST. 1744

International Clocks, Watches & Wristwatches

Spring/Summer 2006

Hong Kong
8 APRIL

London
10 APRIL

Geneva
16 MAY

New York
8 JUNE

Amsterdam
13 JUNE

The George Thompson Patek Philippe,
No.174.480, made in 1914

AN IMPORTANT AND UNIQUE MINUTE REPEATING WATCH
WITH TWO DIALS DISPLAYING PERPETUAL CALENDAR,
PHASES OF THE MOON AND SPLIT SECONDS
CHRONOGRAPH WITH REGISTER

IMAGE SHOWS WATCH REFLECTED TO DISPLAY BOTH DIALS

ESTIMATE: CHF 400,000 - 600,000

TO BE OFFERED IN GENEVA, 16 MAY 2006



All sale dates are subject to change and additional sales may be added

*For general enquiries, information on forthcoming auctions
or ordering catalogues please contact one of our offices.*

New York +1 212 606 7184 Hong Kong +852 2822 8117

Amsterdam +31 20 550 2236 London +44 20 7293 6407

Geneva +41 22 908 4812

To sign up for email updates please visit www.sothebys.com

Sotheby's

EST 1744

The Magnificent Cellar of Russell H. Frye

Auction in New York 72 & York Auction: May 20

Inquiries: Serena Sutcliffe, MW, Jamie Ritchie & Robert Sleigh +1 212 606.7050

Catalogues & Subscriptions: +1 888 752.0002 +1 541 322.4151 www.sothebys.com/wine

This magnificent collection of over 8500 bottles
is estimated at \$3.5 to \$5 million and contains some of
the finest wines in the world today.

Superb Provenance, Superb Condition

1964

HIGHLIGHTS INCLUDE

Bordeaux

- Château Latour from 1865 to 2000
- Château Lafleur à Pomerol from 1947 and 1961
- Château Latour from 1928 to 2000
- Château Mouton Rothschild from 1945 to 2000
- Château Margaux from 1900 to 2000
- Château Cheval Blanc from 1945 to 2000
- Château Pétrus from 1947 to 2000
- Château Lafleur from 1947 to 1995
- Le Pin from 1982 to 2000
- Château d'Yquem from 1921 to 1997

Burgundy

- Romanée Conti from 1929 to 1996
- Leroy from 1937 to 1999
- Henri Jayet from 1976 to 1996
- DRC, Montrachet from 1982 to 1995
- Ramonet, Montrachet from 1978 to 1999
- Plus de Vogüé, Méo-Camuzet, Coche-Dury and Lafon

Rhône

- Guigal, Côte Roties from 1966, 1969, 1978, 1985 and 1990
- Jaboulet, Hermitage, La Chapelle from 1961, 1978 and 1990
- Chave, Hermitage 1978 and 1990
- Henri Bonneau, Célestins 1989 and 1990

California

- Ridge Montebello from 1963 to 1997
- Dalle Valle Maya from 1990 to 1996
- Plus Harlan, Screaming Eagle, Pride, Shafer and Stag's Leap

AULDEN CELLARS · Sotheby's

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

AS IS

1. Goods auctioned are often of some age. The authenticity of the Authorship of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material.

INSPECTION

2. Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored

BUYER'S PREMIUM

3. A buyer's premium will be added to the successful bid price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 20% of the successful bid price up to and including \$200,000; and 12% on any amount in excess of \$200,000.

WITHDRAWAL

4. We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

PER LOT

5. Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

BIDDING

6. We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. In the event of any dispute between bidders, or in the event of doubt on our part as to the validity of any bid, the auctioneer will have the final discretion to determine the successful bidder, cancel the sale, or to reoffer and resell the article in dispute. If any dispute arises after the sale, our sale record is conclusive. Although in our discretion we will execute order or absentee bids or accept telephone bids as a convenience to clients who are not present at auctions, we are not responsible for any errors or omissions in connection therewith.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

BIDS BELOW RESERVE

7. If the auctioneer decides that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.

PURCHASER'S RESPONSIBILITY

8 Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's

hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer, and such bidder thereupon (a) assumes full risk and responsibility therefore (including, without limitation, liability for or damage to frames or glass covering prints, paintings or other works), and (b) will immediately pay the full purchase price or such part as we may require. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of 1% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. All property must be removed from our premises by the purchaser at his expense not later than 10 business days following its sale and, if it is not so removed, (i) a handling charge of 1% of the total purchase price per month from the tenth day after the sale until its removal will be payable to us by the purchaser, with a minimum of 5% of the total purchase price for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, at the risk and expense of the purchaser.

If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the

purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession or in the possession of any of our affiliated companies, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. Payment will not be deemed to have been made in full until we have collected good funds. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

RESERVE

9. All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

TAX

10. Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.375% in New York City and ranges from 7% to 9.5% elsewhere in New York.

GOVERNING LAW AND JURISDICTION

11. These Conditions of Sale and Terms of Guarantee, as well as the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone or other means, the purchaser shall be deemed to have consented to the jurisdiction of the state courts of, and the federal courts sitting in, the State of New York.

PACKING AND SHIPPING

12. We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser. If we obtain on behalf of the purchaser an export license for an item containing an endangered species, there will be a charge of \$200 for each license obtained.

LIMITATION OF LIABILITY

13. In no event will our liability to a purchaser exceed the purchase price actually paid.

DATA PROTECTION

14. Sotheby's will use information provided by its clients or which Sotheby's otherwise obtains relating to its clients for the provision of auction and other art-related services, real estate and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law.

Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences and provide a higher quality of ser-

vice to them, and Sotheby's may gather information about its clients through video images or through the use of monitoring devices used to record telephone conversations.

Sotheby's will generally seek clients' express consent before gathering any sensitive data, unless otherwise permitted by law. Clients agree that Sotheby's may use any sensitive information that they supply to Sotheby's.

By agreeing to these Conditions of Sale, clients agree to the processing of their personal information and also to the disclosure and transfer of such information to any Sotheby's Company and to third parties anywhere in the world for the above purposes, including to countries which may not offer equivalent protection of personal information to that offered in the US. Clients can prevent the use of their personal information for marketing purposes at any time by notifying Sotheby's.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee.

Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee does not apply if: (i) the catalogue description was in accordance with the opinion(s) of generally accepted

scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or (ii) the only method of establishing that the Authorship was not as described in the Bold or Capitalized heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in Sotheby's reasonable opinion) to have caused damage to the lot or likely to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description in the Bold or Capitalized type heading.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is



exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract between the successful bidder (purchaser), Sotheby's and the seller (consignor) of the lot.


SYMBOL KEY

 Reserves

Unless indicated by a box () , all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful.

 Property in which Sotheby's has an ownership interest.

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

INTERESTED PARTIES ANNOUNCEMENT

In situations where a person who is allowed to bid on a lot being sold has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot.

BEFORE THE AUCTION

THE CATALOGUE

A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call 888 752 0002 or 541 322 4151 or visit www.sothebys.com.

ESTIMATES

Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

PROVENANCE

In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity

of prior owners is unknown given the age of the work of art.

SPECIALIST ADVICE

Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

THE EXHIBITION

An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

SALESROOM NOTICES

Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

DURING THE AUCTION

THE AUCTION

Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale – known as “lots” – in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

BIDDING IN PERSON

If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a

passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

ABSENTEE BIDDING

If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

TELEPHONE BIDDING

In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

EMPLOYEE BIDDING

Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the

reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

HAMMER PRICE AND THE BUYER'S PREMIUM

For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

CURRENCY BOARD

As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

RESULTS

Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained by contacting the 24-hour Recorded Information Results Line, or online at www.sothebys.com.

INTERNATIONAL AUCTIONS

If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

AFTER THE AUCTION

PAYMENT

If your bid is successful, you can go directly to Client Accounting to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax where

applicable will be charged on the entire amount. Payment is due immediately after the sale. However, under certain circumstances and generally with the seller's agreement, Sotheby's may offer buyers it deems credit worthy the option of an extended payment plan. Credit terms should be arranged prior to the sale. Please contact Client Accounting or the specialist in charge of the sale for information on credit arrangements for a particular lot.

PAYMENT BY CASH

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

PAYMENT BY CREDIT CARDS

Sotheby's does not accept payment by credit cards.

PAYMENT BY CHECK

To pay for a purchase by check, please see our cashier and fill out a Check Acceptance Account form. Until approved, you will not be permitted to remove purchases before the check has cleared. Check acceptance privileges are reviewed from time to time by Sotheby's and may be granted or withdrawn at our sole discretion. Checks should be made payable to Sotheby's. Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

PAYMENT BY WIRE TRANSFER

Payment by wire transfer should be directed to LaSalle Bank, 135 South LaSalle Street, Chicago, Illinois 60603,

Sotheby's Account #5800914141, ABA routing 071000505, SWIFT Code LASLUS44. Please include your account number and sale and lot numbers.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

PICKUP AND DELIVERY

Once your payment has been cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases should be removed by the 10th day following a sale. After 30 days, property (except jewelry, coins, stamps or as announced by the auctioneer) is transferred to a third-party warehouse at the purchaser's risk and subject to storage charges at the purchaser's expense. As transferred property will no longer be in Sotheby's custody or care, Sotheby's Art Transport Department will not be able to assist you with pick-up or shipping arrangements. To avoid storage charges, please arrange for the removal of your purchases as soon as possible.

CLIENT PICKUP OF PROPERTY

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase. Sotheby's will not be responsible or liable for damage to glass covering paintings, drawings or other works, or damage to frames, regardless of the cause.

SHIPPING OF PROPERTY

As a courtesy to purchasers, Sotheby's is pleased to assist you in making arrangements for the shipping and in-transit insurance of your purchases.

With your invoice you will receive a Sotheby's Shipping Instruction Form. Please return the completed form, along with payment, to

Sotheby's Client Accounting Department within 30 days of the date of sale. Upon receipt of payment and Part II of the completed Shipping Instruction Form, Sotheby's will instruct fine art packers and carriers pursuant to your instructions. Please note that the shipper reserves the right to amend shipping instructions in order to comply with carrier or insurance requirements. If instructions are amended, the shipper will notify you. All shipments will be pre-paid. Please allow 4-6 weeks for delivery. As shipping costs can be expensive, we suggest that you request a quotation from our Art Transport Department.

If you are using your own shipper to collect property from Sotheby's, please complete Part I of Sotheby's Shipping Instruction Form and return it to the Client Accounting Department within 30 days of the date of sale. Kindly instruct your shipper that they must fax their Bill of Lading (BOL or invoice) to the Art Transport Department, Attention: Shipping Coordinator, Fax: 212 606 7013, no later than 10am the day before the requested pickup date. Complete information includes the name of client, address of final destination, sale number and lot number. Once the BOL is received a representative of the Art Transport department will contact the company to confirm the pickup date. Your shipper must collect your purchases within 30 days of the date of sale. Property will not be released if this procedure is not followed. Property pickup on the 1st floor of 1334 York Avenue has normal operating hours of 9am to 5pm, Monday through Friday. Dock operations maintain normal business hours of 9am to 11:45am and 1pm to 4pm, Monday through Friday. Please see the Conditions of Sale for further details.

To receive an estimate of shipping costs, a Shipping Instruction Form, or for further information, please call the Art Transport Department, or the regional office in your area. To find out if your purchase has been relocated to a public warehouse, please call Sotheby's Property Pick-up Department.

ENDANGERED SPECIES

Certain property sold at auction, for example, items made of or incorporating plant or animal

materials such as coral, crocodile, ivory, whalebone, tortoise shell, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Sotheby's will charge a minimum fee of \$200 per item if it is able to obtain an export license or certificate. Please check with the specialist department or the Art Transport Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

THE ART LOSS REGISTER

As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1 500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be

directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not effect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

PROPERTY EVALUATION

There are three general ways evaluation of property can be conducted:

- 1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.
- 2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.
- 3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional.

These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walk-through."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. For further information on any of the services described below, please see the following Client Services contact page.

TRUSTS, ESTATES AND APPRAISALS

Sotheby's Trusts, Estates and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

FINANCIAL SERVICES

Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

SOTHEBY'S VENTURES

Sotheby's Private Treaty Sales team can conduct discreet sales of property in cases where the consignor requests a confidential forum, or when we believe that private sale offers greater benefits than selling at auction.

MUSEUM SERVICES

Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

CORPORATE ART SERVICES

Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

WHY SOTHEBY'S COLLECTS SALESTAX

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

WHERE SOTHEBY'S COLLECTS SALESTAX

Sotheby's is currently registered to collect sales tax in the following states:

California, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, New Jersey, New York, Pennsylvania, and Texas.

For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.375%.

If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Property collected from Sotheby's New York premises by common carriers on behalf of the purchaser for delivery to the purchaser at his address outside of New York is not subject to New York Sales Tax. If it is delivered by the common carrier to any of the states where Sotheby's is required to collect sales tax, applicable tax will be added to the purchase price.

WHERE SOTHEBY'S IS NOT REQUIRED TO COLLECT SALESTAX

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

RESTORATION AND OTHER SERVICES

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.375% New York sales tax.

CERTAIN EXEMPTIONS

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

If a not-for-profit or charitable organization is selling property through Sotheby's, it may be sold as a tax exempted purchase. The not-for-profit seller must be registered with the New York Department of Taxation and Finance as an exempt organization and the property must be picked up or delivered in New York. Lots that are so exempt are indicated in the catalogue with a ▼

LOCAL TAX ADVISORS

As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

TAX EXEMPT NOTICE

▼ *Special Notice to Purchasers in Sale 8215, lots 78, 82, 83, 84 and 125.* Notwithstanding paragraph 10 of the Conditions of Sale, and in accordance with Section 1116(a) of the New York State Tax Law, we are not obligated to collect New York State or local sales tax on the total purchase price of lots 78, 82, 83, 84 and 125 sold by us at this sale and delivered to purchasers in New York State. Deliveries outside New York State may be subject to the sale or compensating use tax of another state. Where a duty of collection of such taxes is imposed on us by law, we will require payment thereof by the purchaser.

NOTICE REGARDING AUCTION HOUSE SETTLEMENT CERTIFICATES

GENERAL

Pursuant to the settlement agreement in *In re Auction Houses Antitrust Litigation*, Christie's and Sotheby's have issued Certificates that permit the Holder to be reimbursed for certain consignment fees that are paid when property is auctioned at Christie's or Sotheby's. The reimbursable fees are: 1) vendor's commissions, 2) risk of loss or insurance fees, and 3) illustration charges. Any Certificate Holder may use the Certificates for reimbursement if the Holder paid these charges in connection with property offered for sale in a non-internet auction conducted by Sotheby's or Christie's in the United States or United Kingdom on or after May 15, 2003. As described below, the Certificates are freely transferable to anyone and from May 15, 2007 through May 14, 2008, Certificates may be redeemed for cash at their face value. Certificates can be redeemed only through the Certificate Administrator, EquiServe, Inc.

CERTIFICATE EXPIRATION

All outstanding Certificates and Certificate Change that have not been redeemed will expire on May 14, 2008. The Certificate Administrator will honor only Certificates and Certificate Change that it receives on or before 5:00 pm. New York time on May 14, 2008.

MARKET MAKERS AND ADDITIONAL INFORMATION

The Certificate Administrator maintains contact information for parties, including secondary market makers, who are interested in buying or selling Certificates or Certificate Change. The Certificate Administrator will disseminate the names of Certificate Holders interested in exchange transactions. If you wish to be identified as interested in buying or selling Certificates or Certificate Change, please notify the Certificate Administrator in writing, including your address and telephone number, at the address below. Neither Christie's nor Sotheby's is associated with or responsible for the actions of any market makers or other third-party buyers or sellers of Certificates.

CONTACT INFORMATION

Information regarding the Certificates may be found at the website www.auctionsettlement.com. For additional information on how to use, redeem, purchase, or sell Certificates, contact the Certificate Administrator at **1-877-498-8863 (which can be dialed by international callers after dialing their country's access number) or www.auctionsettlement.com. Please mail, or deliver by courier all requests for reimbursement or redemption to: Certificate Administrator for the Auction Houses Litigation P.O. Box 8907, Edison, NJ 08837, overnight mail address: 156 Fernwood Avenue, Edison, NJ 08837.**

REDEMPTION PROCEDURE

To receive reimbursement, Certificate Holders must provide 1) a valid Certificate(s) that has the Holder's Proper Signature, as defined below; and 2) a valid remittance statement(s) from Christie's and/or Sotheby's (each statement must show a valid consignment, the auction date, and payment of reimbursable charges). A "Proper Signature" is a signature before a notary public or a consular official at a U.S. Embassy or Consulate, with the official stamp or seal of the notary public or consular official. To redeem a Certificate that has been transferred from its original Holder, the Certificate must also contain the Proper Signature of that Holder. The Certificate Administrator will not redeem Certificates without a Proper Signature.

Upon receiving the documentation listed above, the Certificate Administrator will mail the Holder a check in U.S. dollars for the reimbursement amount within 10 days. If the full face value of the Certificate(s) is not used in a redemption transaction, the Certificate Administrator will issue a new Certificate for the remaining balance ("Certificate Change"). The Certificate Change may be used just as any other Certificate.

If you are planning to consign property at Sotheby's or Christie's for non-internet auctions, you do not need to inform Sotheby's or Christie's that you intend to use Certificates in connection with the transaction.

CASH REDEMPTION

Subject to certain conditions, from May 15, 2007 until May 14, 2008, the Certificates and Certificate Change may be redeemed — without making a consignment — for the face amount of the Certificate in U.S. dollars. For a cash redemption, the Holder must follow the normal redemption procedures set forth above, but need not include any remittance statement.

CERTIFICATE EXCHANGE PROCEDURE

The Certificates and Certificate Change are freely transferable to anyone. The Holder may request that any Certificate or Certificate Change be re-issued in different denominations, including smaller denominations. Anyone interested in buying or selling Certificates or Certificate Change must follow the procedures stated above. Each seller must execute the transferred Certificate with a Proper Signature as defined above. The Certificate Administrator will not redeem Certificates that do not contain a Proper Signature. For your protection, the Certificate Administrator recommends that you send the completed Certificate or Certificate Change to the Certificate Administrator in connection with each transfer. The Certificate Administrator will then issue a new Certificate in the name of the transferee/purchaser. This step is not necessary to complete the transfer, but if you do not follow this step, the Certificate Administrator will not replace a lost or stolen Certificate in the name of the new Holder.

IMPORTANT NOTICE REGARDING CONDITION

Statements in the catalogue regarding the condition of objects in the sale are open to misinterpretation. Therefore, condition descriptions rarely appear in the catalogue. Prospective bidders who are unable to view the sale and wish information concerning condition are welcome to contact Richard M. Keresey, Florent Heintz, or Elizabeth Hull at 212 606 7266.

CLIENT SERVICES

GENERAL INQUIRIES
Auction & Exhibition
Information 212 606 7010
Switchboard 212 606 7000

24 HOUR RECORDED
INFORMATION
Spoken auction results
212 606 7901

CATALOGUE SUBSCRIPTIONS
To order catalogues & price lists
888 752 0002
or 541 322 4151

CLIENT ACCOUNTING
Alisa Sporn 212 894 2345

CLIENT SERVICES DIVISION
Private Client Services
Assistance for the private collector
in all aspects of buying and selling
at auction
Roberta Loucks 212 606 7415
Geraldine Nager Griffin
212 606 7568
Lisa Heller 212 606 7468
Brad Bentoff 212 606 7252
Alexandra Rossetti 212 606 7164
Hattie Veneziano 212 606 7293

NEW COLLECTORS
Assistance for the new collector
in all aspects of buying and selling
at auction
Eliza Osborne 212 606 7256
Courtney Smith 212 894 1589

BID DEPARTMENT
Assistance in placing absentee bids
for North American auctions
Anthea Roberts 212 606 7414

CORPORATE ART SERVICES
Naomi Baigel 212 894 1135

EVENTS & SPONSORSHIP
MARKETING
Christina Lehmejian-Karaszewski
212 606 7375

INTERNATIONAL CLIENT
SERVICES
Assistance in placing absentee bids
for International auctions
Kevin Doyle 212 606 7525

INVESTOR RELATIONS
Jennifer Park 212 606 7551

MUSEUM SERVICES
Nina Del Rio 212 894 1138

PRESS OFFICE / CORPORATE
AFFAIRS
Diana Phillips 212 606 7176
Matthew Weigman

SHIPPING & CUSTOMS
INQUIRIES
Richard McCormick 212 606 7511

SOTHEBY'S FINANCIAL
SERVICES, INC.
Shelley Fischer 212 894 1144

SOTHEBY'S INSTITUTE OF ART
Daryl Haessig 212 517 3929
Sara Moore
Warren Winegar

SOTHEBY'S INTERNATIONAL
REALTY
Beth Heard Lattey 212 606 7500

SOTHEBY'S VENTURES
Ian Irving 212 606 7368
Shelley Fischer 212 894 1144

TRUST, ESTATE,
& APPRAISAL SERVICES
Marya Oja 212 894 1115
Deborah Schmidt Robinson
Bonnie Brennan
Susanne Rhow
Jonathan Justice

SPECIALIST
DEPARTMENTS

AFRICAN & OCEANIC ART
New York
Jean G. Fritts 212 894 1312
Heinrich Schweizer

Liaison in London
Catherine Elliott 020 7293 5116

AMERICAN DECORATIVE
ARTS & FURNITURE
William W. Stahl, Jr. 212 606 7110
Leslie Keno 212 606 7130
Wendell Garrett† 212 606 7137
Erik Gronning 212 606 7130

AMERICAN FOLK ART
Nancy Druckman 212 606 7225

AMERICAN INDIAN ART
David Roche† 212 606 7250

AMERICAN PAINTINGS,
DRAWINGS & SCULPTURE
Peter B. Rathbone 212 606 7280
Dara Mitchell

ANIMATION & COMIC ART
Leila Dunbar 212 606 7910
Jerry Weist†

ANTIQUITIES
New York
Richard M. Keresey 212 606 7266
Florent Heintz

Liaison in London
Catherine Elliott 020 7293 5109

ARMS & ARMOUR
Liaison in London
Thomas Del Mar†
44 (0)20 7602 4805

BOOKS & MANUSCRIPTS
David N. Redden 212 606 7385
Selby Kiffer
Maisha Malinowski
Justin E. Caldwell
Elizabeth R. Muller
Joshua Lipton

CARPETS
Mary Jo Otsea 212 606 7996
Judith Glass

CHINESE CONTEMPORARY ART
Xiaoming Zhang 212 894 1926

CHINESE PAINTINGS
Edie Hu 212 606 7334

CHINESE WORKS OF ART
Joe-Hynn Yang 212 606 7332
Mee-Seen Loong

COINS AND MEDALS
212 606 7856

COLLECTIBLES
Leila Dunbar 212 606 7910

CONTEMPORARY ART
Tobias Meyer 212 606 7254
Anthony Grant
Leslie Prouty
Alexander Rotter
Robert L. Looker
Miety Heiden
Gabriela Palmieri

ENGLISH FURNITURE
Alistair Clarke 212 606 7577
Peter Lang
Simon Redburn

EUROPEAN FURNITURE
Alistair Clarke 212 606 7213
Gillian M. Arthur

EUROPEAN WORKS OF ART,
TAPESTRIES & CONTINENTAL
FURNITURE
Margaret H. Schwartz
212 606 7406

IMPRESSIONIST & MODERN
PAINTINGS, DRAWINGS &
SCULPTURE
David C. Norman 212 606 7360
Stephane Cosman Connery
Emmanuel Di-Donna
John L. Tancock
August O. Uribe
David Georgiades
Robyn Dunn
Elizabeth Gorayeb

INDIAN, HIMALAYAN,
SOUTHEAST ASIAN WORKS
OF ART & CONTEMPORARY
INDIAN PAINTINGS
Zara Porter-Hill 44 207 293 6603
Anu Ghosh-Mazumdar 212 606 7304
David Weldon†

ISLAMIC WORKS OF ART
Richard M. Keresey 212 606 7266

JAPANESE ART
Sachiko Hori 212 606 7338

JEWELRY
Gary Schuler 212 606 7392
Carol Elkins
Victoria Major

Dennis Scioli†
Sotheby's Diamonds
Christina Floyd 212 894 1400
Naval Bhandari

Arcade
Robin Wright 212 606 7392
Catharine Becket

West Coast
Lisa Hubbard 310 274 0340

Mid West
Eve Reppen Rogers 312 475 7904

Cataloguing and Research
Valerie Vlasaty

JUDAICA
Silver
Kevin L. Tierney 212 606 7160

Tel Aviv Liaison
Jennifer Roth 212 894 1592

LATIN AMERICAN ART
Carmen Melian 212 606 7513
Maria Bonta de la Pezuela

MUSICAL INSTRUMENTS
212 606 7938

19TH CENTURY EUROPEAN
PAINTINGS, DRAWINGS &
SCULPTURE
Benjamin Doller 212 606 7140
Polly Sartori
Molly Ott Ambler
Seth Armitage

19TH CENTURY FURNITURE,
SCULPTURE & DECORATIVE
WORKS OF ART
Elaine Whitmire 212 606 7285
Xavier Jover 212 894 1434

OLD MASTER PAINTINGS
& DRAWINGS
George Wachter 212 606 7230
Christopher Apostle
Ben Hall
Andrea Kust
Stephanie Harovas
Clarissa Post
Beatrice Stern

Drawings
Dr. Nancy Bialler 212 606 7230

PHOTOGRAPHS
Denise Bethel 212 894 1149
Christopher Mahoney

PORCELAIN:
EUROPEAN &
CHINESE EXPORT
Christina Prescott-Walker
212 894 1442

* Associate of Sotheby's
† International Representative
‡ Consultant

POSTAGE STAMPS
212 606 7915

PRE-COLUMBIAN ART
Stacy Goodman 212 894 1310

PRINTS (CONTEMPORARY)
Christopher Gaillard 212 606 7353
Molly Longnecker

PRINTS
(OLD MASTER AND MODERN)
Mary Bartow 212 606 7117
Dr. Nancy Bialler

RUSSIAN ART
Gerard Hill 212 606 7150
Sonya Bekkerman 212 894 1672

SILVER & VERTU
Kevin L. Tierney 212 606 7160
Ian Irving

SINGLE-OWNER COLLECTIONS
Elaine Whitmire 212 606 7285
Tanya Hayes 212 606 7965

SPORTING &
MARINE PAINTINGS
Benjamin F. Doller 212 606 7141
John A. Robbins 212 606 7120

SPORTS MEMORABILIA
212 606 7910

20TH CENTURY DESIGN
James Zemaitis 212 606 7170
Jodi Pollack
Victoria Rodriguez Thiessen
Christina Japp

VINTAGE CARS
212 606 7920

WATCHES, CLOCKS &
SCIENTIFIC INSTRUMENTS
Daryn Schnipper 212 606 7184
Aaron Rich
Kevin L. Tierney 212 606 7160

WINE
Robert Sleigh 212 606 7050

ARCADE FURNITURE &
DECORATIVE WORKS OF ART
Tim Hamilton 212 894 1506
Jason Preston
Patrick Sheehan

ARCADE FINE ARTS & FINE ARTS
REPRESENTATIVES
Jennifer V. Roth 212 606 7916
Thomas Denzler
Helen E. Papoulas
Jonathan Greenberg
Madalina Lazen
John A. Robbins
Ben Farina

* Associate of Sotheby's
† International Representative
‡ Consultant

INTERNATIONAL
OFFICES

UNITED KINGDOM
AND IRELAND

SALE ROOMS

LONDON BOND STREET
34-35 New Bond Street
London W1A 2AA
Telephone: 44 (0)20 7293 5000
Fax: 44 (0)20 7293 5989
Henry Wyndham
Chairman
Robin Woodhead
Chief Executive
George Bailey
Managing Director

LONDON OLYMPIA
Olympia, Hammersmith Road
London W14 8UX
Telephone: 44 (0)20 7293 5555
Fax: 44 (0)20 7293 6939
Harry Dalmeny
Chairman
Michael Bing
Managing Director

REGIONAL
REPRESENTATIVES

KENT, EAST & WEST SUSSEX
& SURREY
William Lucy
Summers Place
Billingshurst
Sussex RH14 9AD
Telephone: 44 (0)1403 833500
Fax: 44 (0)1403 833699

GLOUCESTERSHIRE,
WORCESTERSHIRE,
WARWICKSHIRE, OXFORDSHIRE
& SOUTH WALES
John Harvey
Ullenwood Court,
Ullenwood nr. Cheltenham
Gloucestershire GL53 9OS
Telephone: 44 (0)1242 510500
Fax: 44 (0)1242 250252

Thomas Lloyd‡
Kilgetty, Pembrokeshire
Telephone/Fax 44 (0)1646 651493

Mary Miller‡
Towcester, Northamptonshire
Telephone: 44 (0)1327 860020
Fax: 44 (0)1327 860612

DEVON, CORNWALL, DORSET,
SOMERSET & WILSHIRE
Elizabeth d'Erlanger
Angus Milner-Brown
Hensleigh Cottage
Hensleigh, Tiverton
Devon EX16 5NH
Telephone: 44 (0)1884 243663
Fax: 44 (0)1884 258692

Elizabeth Fortescue‡
Lostwithiel, Cornwall
Telephone/Fax: 44 (0)1208 871133

Charles Hignett‡
Bath, Somerset
Telephone: 44 (0)1225 840101
Fax: 44 (0)1225 840696

EAST ANGLIA
Charlotte Philipps
Newmarket, Suffolk
Telephone: 44 (0)1638 561426
Fax: 44 (0)1638 560094

The Lord Cranworth†
Woodbridge, Suffolk
Telephone: 44 (0)1473 735581
Fax: 44 (0)1473 738278

Sara Foster†
Fakenham, Norfolk
Telephone: 44 (0)1328 700032
Fax: 44 (0)1328 700155

THE MIDLANDS &
NORTH WALES
Mark Newstead
Andrew Parker
Knypersley Hall
Marchington Woodlands
Nr Uttoxeter ST14 8RF
Telephone: 44 (0)1889 560074
Fax: 44 (0)1889 563828

Lord Ralph Kerr†
Melbourne, Derbyshire
Telephone/Fax: 44 (0)1889 560074

The Marchioness of Linlithgow†
Powys, Wales
Telephone: 44 (0)1691 648646
Fax: 44 (0)1691 648664

YORKSHIRE, LANCASHIRE,
DURHAM, NORTH UMBERLAND
& CUMBRIA
John Phillips, ARICS
8-12 Montpellier Parade
Harrogate
North Yorkshire HG1 2TJ
Telephone: 44 (0)1423 501466
Fax: 44 (0)1423 520501

Matthew Festing, OBE
Hexham, Northumberland
Telephone: 44 (0)1670 775123
Fax: 44 (0)1670 775246

Henry Bowring†
Kirkby Lonsdale, Cumbria
Telephone/Fax: 44 (0)1524 276464

Judith Heelis†
Appleby-in-Westmoreland, Cumbria
Telephone/Fax: 44 (0)1768 352806

CHANNEL ISLANDS
Clare d'Abo
Jersey
Telephone: 44 (0)20 7293 5363
Anthony Matheson†
Gurnsey
Telephone: 44 (0)1481 233065
Fax: 44 (0)1481 233048

SCOTLAND & BORDERS
John Robertson
Anthony Weld Forester
Georgiana Bruce
7 Howe Street
Edinburgh EH3 6TE
Telephone: 44 (0)131 226 7201
Fax: 44 (0)131 226 6866

Anthony Weld Forester
Glasgow
Telephone: 44 (0)141 221 4817

IRELAND & NORTHERN
IRELAND
Arabella Bishop
Anne Dillon
16 Molesworth Street
Dublin 2, Ireland
Telephone: 353 1 671 1786
Fax: 353 1 679 7844

William Montgomery†
Newtownards, Co. Down
Telephone: 44 (0)28 4278 8668
Fax: 44 (0)28 4278 8652

EUROPE AND
MIDDLE EAST

AUSTRIA
Andrea Jungmann
Palais Wilczek
Herrengasse 5, A-1010 Vienna
Telephone: 43 1 512 4772/3
& 513 3774
Fax: 43 1 513 4867

BELGIUM
Count Hubert d'Ursel
Monique Brehier
32 rue Jacques Jordaens
1000 Brussels
Telephone: 32 2 648 0080
Fax: 32 2 648 0757

CZECH REPUBLIC
Filip Marco
Rytírska 8
110 00 Praha 1
Telephone: 42 02 24 23 72 98

DENMARK
Nina Wedell-Wedellsborg
Tina Hansen
Vognmagergade 9
1120 Copenhagen K
Telephone: 45 33 13 55 56
Fax: 45 33 93 01 19

FINLAND
Bernhardinkatu 5
00130 Helsinki
Telephone: 358 9 622 1558
Fax: 358 9 680 1208

FRANCE
PARIS
Dr. Philipp Herzog von Württemberg
PD G., France
Princesse de Beauvau Craon
Presidente d'honneur, France
Deputy Chairman, Europe
Jeremy Durack
Managing Director
76 rue du Faubourg St. Honore
75008 Paris
Telephone: 33 1 53 05 53 05
Fax: 33 1 47 42 22 32

BORDEAUX
Alain de Baritault
Telephone/Fax: 33 5 56 58 72 04

LYON
Albert de Francieu
Telephone/Fax: 33 4 76 07 15 52

MONTPELLIER

Béatrice Viennet
Telephone: 33 4 67 24 95 72
Fax: 33 4 67 24 93 52

STRASBOURG

Marie-France Ludmann
Telephone/Fax: 33 3 88 60 00 61

GERMANY
FRANKFURT

Dr. Philipp Herzog von Württemberg
Managing Director-Germany
Nina Buhne
Mendelssohnstrasse 66
D-60325 Frankfurt-am-Main
Telephone 49 69 74 07 87
Fax: 49 69 74 69 01

MUNICH

Heinrich Graf von Sprei
President-Germany
Odeonsplatz 16
D-80539 München
Telephone: 49 89 291 31 51
Fax: 49 89 299 271

COLOGNE

Ursula Niggemann
Vice President-Germany
St. Apern - Strasse 17-21
D-50667 Köln
Telephone: 49 221 20 7170
Fax: 49 221 257 4359

HAMBURG

Dr. Katharina Prinzessin zu
Sayn-Wittgenstein
Tesdaorfstrasse 22
D-20148 Hamburg
Telephone 49 40 44 40 80
Fax: 49 40 410 70 82

HANNOVER

Susanne von Lüneburg
Telephone 49 53 01 13 66
Fax: 49 53 01 12 27

BERLIN

Joelle Romba
Telephone: 49 30 49 85 43 85
Fax: 49 30 49 85 43 84

GREECE

Please refer all inquiries to
Constantine Frangos in the
London Office
Telephone 44 (0)20 7293 5704
Fax 44 (0)20 7293 5923
Mobile 030 69 4792 8503 (Athens)

HUNGARY

Countess Dr. Soraya Stubenberg
Telephone 43 676 566 90 92

ISRAEL

Rivka Saker
46 Rothschild Boulevard
Tel Aviv 66883
Telephone 972 3 560 1666
Fax 972 3 560 8111

ITALY

Filippo Lotti
Managing Director

MILAN

Filippo Lotti
Managing Director
Claudia Dwek
Deputy Chairman
Maarten ten Holder
Deputy Managing Director
Palazzo Broggi
Via Broggi 19, 20129 Milan
Telephone: 39 02 29 5001
Fax: 39 02 29 518595

BOLOGNA

Daniela Amati Jovi
Telephone: 39 0 51 331 382

FLORENCE

Clementina Bartolini Salimbeni
Telephone: 39 0 55 247 9021
Fax: 39 0 55 247 9563

ROME

Luisa Lepri
Director
Palazzo Colonna
Piazza SS, Apostoli, 61
00187 Rome
Telephone: 39 0 6 699 41791
Fax: 39 0 6 679 6167

TURIN

Laura Russo
Director
Corso Galileo, Ferraris 18B
10121 Turin
Telephone: 39 0 11 544898
Fax: 39 0 11 547675

LUXEMBOURG

Please refer all enquiries to
Count Hubert d’Ursel
in the Brussels Office
Telephone 32 2 648 0080
Fax: 32 2 648 0757

MONACO

Mark Armstrong
Est-Ouest
24, boulevard Princesse Charlotte
B P 45
MC 98001 Monaco Cedex
Telephone: 377 93 30 88 80
Fax: 377 93 25 24 98

NETHERLANDS

AMSTERDAM
Patrick van Maris
Managing Director
De Boelelaan 30
1083 HJ Amsterdam
Telephone 31 20 550 22 00
Fax 31 20 550 22 22

NORWAY

Ingeborg Astrup
Bjornveien 42, 0774 Oslo
Telephone 47 22 1472 82
Fax 47 22 49 38 36

PORTUGAL
LISBON

Maria do Rosario Horta e Costa
Rua das Amoreiras 103
1250 022 Lisboa Portugal
Telephone 35 1 213 713 310
Fax 35 1 213 713 319

RUSSIA

MOSCOW
Dr. Tina Jennings†
Telephone: 07 095 784 4102

SPAIN

Hélène Marie Montgomery
Managing Director
Alfonso XI, 7 bajo dcha
28014 Madrid
Telephone: 34 91 576 5714
Fax: 34 91 781 2490

SWEDEN

STOCKHOLM
Peder Isacson
Managing Director
Sofia Ström
Arsenalsgatan 2,
111 47 Stockholm
Telephone: 46 8 679 5478
Fax: 46 8 611 4826

GOTHENBURG

Viviann Kempe
Villa Thalatta
James Keillers Väg 12
S - 429 43 SÄRÖ
Telephone: 46 31 937 150
Fax: 46 31 937 550

SOUTH SWEDEN

Baroness Catharina von
Blixen-Finecke
Näsbyholm Säteri
S - 274 94 SKURUP
Telephone: 46 411 43981
Fax: 46 411 43982

SWITZERLAND

Caroline Lang
Managing Director, Geneva
Dr. Claudia Steinfels
Managing Director, Zurich
Finn Dombernowsky
General Manager &
Business Director

GENEVA

Caroline Lang
13 Quai du Mont Blanc
CH-1201 Geneva
Telephone 41 22 908 4800
Fax 41 22 908 4801

ZURICH

Dr. Claudia Steinfels
Managing Director
Dr. Brigit Bernegger
Director
Gessnerallee 1
CH - 8021 Zurich
Telephone 41 1 226 2200
Fax 41 1 226 2201

LUGANO

Iris Fabbri†
Riva Caccia 4a
CH - 6900 Lugano
Telephone 41 91 993 3061
Fax 41 91 993 3061

AFRICA

SOUTH AFRICA
JOHANNESBURG

Stephan Welz
Managing Director
13 Biermann Avenue
Rosebank
Johannesburg 2196
Telephone 27 11 880 3125/9
Fax: 27 11 880 2656

CAPE TOWN

PO Box 818
Constantia 7848
Cape Town, South Africa
Telephone 27 21 794 6461
Fax 27 21 24 794 6621

ASIA

CHINA

Wang Jie
Room 510
Dynasty Business Centre
457 Wu Lu Mu Qi Road (N)
Shanghai 200040, PRC
Telephone 86 21 6249 7450
Fax 86 21 6249 7451

HONG KONG

Henry Howard-Sneyd
Managing Director, Asia and Australasia
Suites 3101-3106
One Pacific Place
88 Queensway
Hong Kong
Telephone 852 2524 8121
Fax: 852 2810 6238

INDONESIA

Vivi Yip†
Telephone: 62 21 571 7016
Fax 62 21 570 2014

JAPAN

John Tancock
Fuerte Kojimachi Bldg 3F
1-7 Kojimachi
Chiyoda-ku, Tokyo 102
Telephone 81 3 3230 2755
Fax 81 3 3230 2754

KOREA

c/o Hong Kong Office
Telephone 852 2524 8121
Fax 852 2810 6238

MALAYSIA

Walter Cheah
Managing Director
25 Jalan Pudu Lama
50200 Kuala Lumpur
Telephone 60 3 2070 1319
Fax 60 3 2070 6833

PHILIPPINES

Via Hong Kong Office
Telephone 852 2524 8121
Fax 852 2810 6238

* Associated with the
† International Representative
‡ Consultant

SINGAPORE

SINGAPORE
Esther Seet
Managing Director
1 Cuscaden Road
01-01 The Regent Singapore
Singapore 249715
Telephone 65 6732 8239
Fax 65 6737 0295

TAIWAN R.O.C.

Winnie Chang
Managing Director
Suite 1812
18F No. 333 Keelung
Road Sec 1
Taipei, Taiwan, 110
Telephone: 886 02 2757 6689
Fax: 886 02 2757 6679

THAILAND

Wannida Saetieo
Country Manager
Sukhothai Hotel
13/3 South Sathorn Rd
Bangkok 10120
Thailand
Telephone: 662 286 0788
& 662 286 0789
Fax: 662 286 0787

AUSTRALIA

Justin Miller
Chairman
Mark Fraser
Managing Director

MELBOURNE

926 High Street, Armadale
Melbourne, Victoria 3143
Telephone: 61 3 9509 2900
Fax: 61 3 9563 5067

SYDNEY

Queen's Court, Level 1
118-122 Queen Street
Woollahra
New South Wales 2025
Telephone: 61 2 9362 1000
Fax: 61 2 9362 1100

LATIN AMERICA

ARGENTINA

Edificio Kavanagh
San Martin 1068 PB
C1004AAV – Capital Federal
Argentina
Telephone: 5411 5032 8600
Fax: 5411 5032 3330
Adela Mackinlay de Casal

BRAZIL

RIO DE JANEIRO
Katia Mindlin Leite Barbosa*
Caixa Postal 62619
Rio de Janeiro,
RJ CEP 22250-970
Telephone: 5521 2553 1946
Fax: 5521 2553 4594

Heloise Guinle*
Estrada da Gavea 611
Bloco 1, Apt 2503,
Sao Conrado
22610-000 Gavea
Rio de Janeiro
Telephone: 5521 3322 4500
Fax: 5521 3322 6397

SÃO PAULO

Pedro Corrêa do Lago*
Rua Dinamarca 92
São Paulo, SP 04119-040
Telephone: 55 11 3063 5455
Fax: 55 11 3082 6987

CHILE

Cecilia Miquel*
Av. Presidente Riesco, 3641
Dpto. 401, Las Condes
Santiago, Chile
Telephone: 562 231 8936
Fax: 562 335 6459

MEXICO

MEXICO CITY
Campos Eliseos 325-5 Polanco
Mexico 11560 D.F.
Telephone: 5255 5281 2100
5255 5281 2200
Fax: 5255 5280 7136
Ana Yturbe de Sepulveda

MONTERREY

Barbara Perusquia de Lobeira*
Via Triumphalis 127 PTE.
Fuentes Del Valle
Monterrey 66220, Nuevo Leon
Telephone: 52 81 8675 7573
52 81 8675 7574
Fax: 52 81 129 5081

VENEZUELA

Diana Boccardo*
Edif. Torresamán
Piso 9, Ofc. 91
Avenida Romulo Gallegos
con calle El Carmen
Los Dos Caminos, Caracas 1062
Telephone: 58 212 285 5794
58 416 522 4091
Fax: 58 212 237 3920

U.S.A

HEADQUARTERS

1334 York Avenue
New York, New York 10021
Telephone: 212 606 7000
Fax: 212 606 7107
212 606 7016 (Bids only)

OFFICES AND ASSOCIATES

BALTIMORE

Aurelia Bolton*
Elizabeth Schroeder*
660 Kenilworth Drive
Suite 204
Towson, MD 21204
Telephone: 410 296 1100
Fax: 410 296 0100

CHICAGO

188 East Walton Place
Chicago, Illinois 60611
Telephone: 312 475 7900
Fax: 312 664 5295
Helyn D. Goldenberg
Chairman, Midwest
Cathy Busch
Director
Cassie Spencer
Trusts & Estates
Eve Reppen Rogers
Jewelry
Gary F. Metzner
Fine Arts
Marjorie S. Susmant

DALLAS

The Quadrangle
2800 Routh Street, Suite 140
Dallas, Texas 75201
Telephone: 214 871 1056
Fax: 214 871 1057
Suzann Farren
Director
Eve Reid*

HOUSTON

2001 Kirby Drive, Suite 805
Houston, Texas 77019
Telephone: 713 524 0044
Fax: 713 520 1602
Geraldine Ordway

LOS ANGELES

9665 Wilshire Blvd.
Beverly Hills, California 90212
Telephone: 310 274 0340
Fax: 310 274 0899
Richard S. Wolf
Managing Director, West Coast
Blake Koh
Director, Fine Arts, West Coast
Lisa Hubbard
International Jewelry
Katherine Watkins
Director, Decorative Arts

MIAMI

Douglas Entrance
800 Douglas Road,
Suite 125
Coral Gables, Florida 33134
Telephone: 305 448 7882
Fax: 305 448 7168
Axel Stein
Director

MINNEAPOLIS/ ST. PAUL

Laura MacLennan*
5108 Newton Avenue South
Minneapolis, Minnesota 55419
Telephone: 612 308 2550

MONTANA

Kathryn Wilmerding Heminway
Bar 20 Ranch
West Boulder Reserve
McLeod, Montana 59052
Telephone: 406 222 9399
Fax: 406 222 0051

NEW ENGLAND

67 1/2 Chestnut St
Boston, Massachusetts 02108
Telephone: 617 367 6323
Fax: 617 367 4888
William S. Cottingham
Director
Patricia Ward*
Rodney Armstrong*

NEW YORK CITY

Barbara Cates*
Lee Copley Thaw†
Telephone: 212 606 7000

PALM BEACH

317 Peruvian Avenue
Palm Beach, Florida 33480
Telephone: 561 833 2582
Fax: 561 655 4583
David G. Ober
Chairman, Southeast
Hope P. Kent*
Louis J. Gartner*
Virginia Guest Valentine†

PHILADELPHIA

18 Haverford Station Road
Haverford, Pennsylvania 19041
Telephone: 610 649 2600
Fax: 610 649 7995
Angela Hudson
Director
Wendy Foulke*

SAN FRANCISCO

214 Grant Avenue, Suite 350
San Francisco, California 94108
Telephone: 415 772 9028
Fax: 415 772 9031
Jennifer Foley Biederbeck
Mrs. Prentis Cobb Hale*
Mrs. John N. Rosekrans†

SANTA BARBARA

Carolyn Amory*
P.O. Box 5736
Montecito, California 93159
Telephone: 805 695 8344
Fax: 805 969 6811

CANADA

9 Hazelton Avenue
Toronto, Ontario M5R 2E1
Telephone: 416 926 1774
Fax: 416 926 9179
David P. Silcox
President

Canadian Art Sales
in Association with
Ritchie's Auctioneers
288 King Street East
Toronto, Ontario M5A 1K4
Telephone: 416 364 1864
Fax: 416 364 0704
Ira R. Hopmeyer
Chairman & CEO

PHOTOGRAPHY CREDITS:

Lynn De Marco
Barbara Lowen

* Associate of Sotheby's

† International Representative

‡ Consultant

Sotheby's

EST 1744

1334 YORK AVENUE AT 72ND ST NEW YORK New York
10021
(212) 606-7000 F (212) 606-7107 WWW.SOTHEBYS.COM

New York

ANTIQUITIES

June 06, 2006

Sale Number N08215

Sale Total (Including Buyer's Premium)
4,584,172 USD

1.00 USD = 0.53 GBP
= 1.21 CHF
= 107.41 JPY
= 7.76 HKD
= 0.78 EUR
= 1.11 CAD

AUCTION RESULTS

The following lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold as of the publication of this list. **Prices include the Buyer's Premium.** They do not reflect any Value Added Tax (VAT) or (Australian) Goods and Services Tax (GST). Paris sales: Vente dirigée par Alain Renner. Agrément n°2001-002 du 25 octobre 2001.

PUBLICATION DATE: June 06, 2006

LOT	USD	LOT	USD	LOT	USD	LOT	USD	LOT	USD
1	12,000	25	4,800	53	6,000	82	22,800	112	4,500
2	8,400	27	7,200	54	156,000	83	38,400	113	7,200
3	4,500	28	19,200	55	60,000	84	464,000	115	4,500
5	14,400	30	24,000	57	90,000	85	78,000	116	8,400
6	36,000	32	60,000	59	1,800	86	54,000	117	3,600
7	39,000	33	14,400	60	12,000	87	108,000	118	4,500
8	18,000	34	10,800	62	42,000	88	84,000	119	1,800
9	9,600	35	10,800	64	114,000	89	12,000	120	7,200
10	10,800	36	6,600	66	4,200	91	6,600	121	4,500
11	30,000	37	11,400	67	960	95	12,000	122	8,400
12	27,000	38	132,000	69	13,200	96	4,800	123	3,300
13	144,000	39	9,000	70	13,200	97	2,700	123A	2,400
14	27,000	40	15,600	71	27,000	98	6,600	124	6,000
15	21,600	41	24,000	72	60,000	99	12,000	125	9,600
16	18,000	42	96,000	73	6,600	100	15,600	126	4,200
17	45,000	44	19,200	74	19,200	102	57,000	127	6,600
18	30,000	45	36,000	75	30,000	103	6,600	128	5,700
19	14,400	46	21,600	76	14,400	104	9,000	129	3,300
20	14,400	48	19,200	77	18,000	105	3,600	130	1,200
22	84,000	49	9,000	78	307,200	106	6,600	131	2,040
23	968,000	50	19,200	79	20,400	108	1,680	132	6,600
24	15,600	51	168,000	80	42,000	109	12,000	133	3,000

Sotheby's

EST 1744

1334 YORK AVENUE AT 72ND ST NEW YORK New York
10021
(212) 606-7000 F (212) 606-7107 WWW.SOTHEBYS.COM

New York

ANTIQUITIES

AUCTION RESULTS (continued)

June 06, 2006

Sale Number N08215

LOT	USD	LOT	USD	LOT	USD	LOT	USD	LOT	USD
134	6,600								
135	3,300								
136	9,600								
137	6,000								
138	3,000								
139	5,400								
140	7,800								
141	11,400								
142	2,880								
143	840								
144	1,440								
146	600								
147	1,920								
149	3,000								
150	420								
151	270								
152	1,440								
153	660								
154	2,400								
155	72								
156	240								
157	510								

SALE DATE
JUNE 6, 2006

- Bids will be executed for the lowest price as is permitted by other bids or reserves
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the Catalogue.
- Alternative bids can be placed by adding the word "or better" after bid.
- We have a separate page rather than a column devoted to the "lowest priced item" associated with each category of goods for sale.

INVOICE INQUIRIES 212 606 7444
SHIPPING INQUIRIES 212 606 7511

SOTHEBY'S NORTH AND SOUTH AMERICA

BOARD OF DIRECTORS

Warren P. Weitman, Jr.
Chairman

Richard E. Oldenburg
Honorary Chairman

John L. Marion
Honorary Chairman

James G. Niven
David N. Redden
William W. Stahl, Jr.
George Wachter
Benjamin F. Doller
Vice Chairmen

Richard C. Buckley
Managing Director,
North and South America

SENIOR VICE PRESIDENTS

Christopher Apostle
Gillian Arthur
Naomi Baigell
Mary Bartow
Denise Bethel
Nancy Bialer
Jennifer Biederbeck
Roberto Caballero
Chapin Carson
Stacey Chervin
Alistair Clarke
Stephane Cosman Connery
Nina Del Rio
Emmanuel Di-Donna
Leila Dunbar
Carol Elkins
Scott Evans
Jean Fritts
Stacy Goodman

William S. Cottingham
C. Hugh Hildesley
Tobias Meyer
Dara Mitchell
Charles S. Moffett
David Norman
Executive Vice
Presidents

Daryl S. Wickstrom
Managing Director,
Global Auction Division

Anthony Grant
Benjamin Hall
Miety Heiden
Lisa Hubbard
Angela V. B. Hudson
Philip Jelley
Selby Kiffer
Blake Koh
Peter Lang
Mee-Seen Loong
Christopher Mahoney
Marsha Malinowski
Gary Metzner
Amy Todd Middleton
Geraldine Nager Griffin
Marya Oja
Jon Olsoff
Mary Jo Otsea

Nancy Druckman
Helyn D. Goldenberg
Ian Irving
Leslie Keno
Richard M. Keresey
Roberta Louckx
David G. Ober
Peter Rathbone
Kevin Tierney
Richard S. Wolf
Senior Vice Presidents

Elaine Whitmire
Head of Specialists,
Decorative Arts

Christina Prescott-Walker
Leslie Prouty
Simon Redburn
Jamie Ritchie
Jennifer Roth
Polly Sartori
Deborah Schmidt Robinson
Daryn Schnipper
Gary Schuler
Margaret H. Schwartz
John Tancock
Maarten ten Holder
Alean Timm
Miori Tsubota
August O. Uribe
Beth Wasserman
Matthew Weigman
James Zemaitis

SOTHEBY'S HOLDINGS, INC.

BOARD OF DIRECTORS

Michael I. Sovern
Chairman

The Duke of Devonshire
Deputy Chairman

William F. Ruprecht
President and Chief
Executive Officer

Robin Woodhead
Executive Vice President and
Chief Executive, Europe and Asia

The Viscount Blakenham

Steven B. Dodge

Jeffrey H. Miro

Allen Questrom

Donald M. Stewart

Robert S. Taubman

ADVISORY BOARD

Ambassador
Walter J. P. Curley
Chairman

Alexis Gregory
Deputy Chairman

Dr. Alice Y.T. Cheng

Henry Comell

Michel A. David-Weill

Ulla Dreyfus-Best

Charles de Gunzburg

Lodewijk J. R. de Vink

Tom Ford

Ann Getty

Pansy Ho

Prince Aynun Aga Khan

Alexander M. Laughlin

John L. Marion

Carlo Perrone

Carroll Petrie

Carol Price

Donna Patrizia Memmo
dei Principi Ruspoli

Rolf Sachs

The Hon. Hilary Weston,
C.M., O. Ont.

Sotheby's EST. 1744

1334 YORK AVENUE NEW YORK NY 10021 212 606 7000 WWW.SOTHEBYS.COM