

ANTIQUITIES

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CHRISTIE'S



3

AN EGYPTIAN LIMESTONE OFFERING TABLE FOR DJEFAI-HAPY

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1976-1793 B.C.

18 in. (45.6 cm.) long

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

PROVENANCE:

From the tomb of Djefai-Hapy at Deir Dronka, Asyut, Egypt, excavated in 1913-1914 by Ahmed bey Kamal on behalf of Sayed bey Khashaba.

Private collection, Germany, acquired in the early 1970s.

with Antike-Kunst Eberwein, Göttingen, prior to March 1997 (advertised in *Minerva Magazine*).

Pierre Bergé & Associés, Drouot, Paris, 25 May 2016, lot 13.

PUBLISHED:

A. bey Kamal, 'Fouilles à Deir Dronka et à Assiout (1913-1914),' in *Annales du Services des Antiquités de l'Égypte* 16, Cairo, 1916, p. 86.

This libation table incorporates the sign 'hetep' in the middle, and is composed of a mat on which a loaf is shown in profile. This part which projects above the surface is incised with a channel which allows the liquids used for libations to flow away.

The inscription comprises two "Hetep-di-nesu" offering formulae, starting at the upper right corner, one reading vertically down the right border, the other reading horizontally across the upper border from right to left and then down the left-hand border in a vertical column, and reads: "An offering which the King gives (to) Osiris, Lord of Djedu (Busiris), the Great God, Lord of Abydos, in all of his places. Invocation Offerings of bread and beer, oxen and fowl, food offerings in the Opening of the Ways, in the Wag Festival, in the Mesyt Festival, in the Thoth Festival, and in the Festivals of the Epagomenal Days, in every beautiful festival of public appearance (opening the shrine), for the Ka of the Venerated One Djefai-Hapy. Every necropolis workman, every storehouse place bread and beer into his chapel for the Venerated One Djefai-Hapy the excellent. An offering which the King gives (to) Anubis Who is On His Hill, Lord of Knowledge, He Who is In the Embalming-Place, Lord of the Sacred Land (Cemetery), Foremost in the God's Booth, Lord of Sepa, in all of his places, that he may give the presentation of offerings therewith, presented to the Venerated One before Osiris, Djefai-Hapy the excellent."



THE PROPERTY OF A GENTLEMAN

4

**AN EGYPTIAN POLYCHROME PAINTED WOOD SARCOPHAGUS
PANEL**

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

71 in. (180.5 cm.) long

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

PROVENANCE:

Cecil Schwartz (1875-1903), Essex, thence by descent to the present owner.
*Tribal Art from Africa, the Americas, Melanesia and Polynesia, The von Dehn
Collection of Ancient Glass, Classical, Egyptian, Western Asiatic and British
Antiquities, Ancient Jewellery*, Christie's, London, 11 December 1974, lot 247
(unsold).



The scene shows the sun god Ra, the principal god of creation, taking his nocturnal form of a ram-headed man, a large solar disc behind, riding in his solar barque with Thoth seated in front and two horus headed figures standing at prow and stern. The pantheon of Egyptian gods pull him through the waters of the Underworld - the nocturnal journal where his crew fight against the god's enemies, chief among them the serpent Apophis, who sought to obstruct his journey. At each sunrise Apophis is defeated and the sun rises in triumph in the East.

5

AN EGYPTIAN GESSO-PAINTED WOOD FUNERARY MODEL OF A BOAT

MIDDLE KINGDOM, 11TH-12TH DYNASTY, CIRCA 2046-1794 B.C.

35 in. (88.9 cm.) long

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

PROVENANCE:

Cecil Schwartz (1875-1903), Essex, thence by descent to the present owner. *Tribal Art from Africa, the Americas, Melanesia and Polynesia, The von Dehn Collection of Ancient Glass, Classical, Egyptian, Western Asiatic and British Antiquities, Ancient Jewellery*, Christie's, London, 11 December 1974, lot 248 (unsold).

The bow and stern curve up and terminate in papyrus umbels. The deceased, who is shown with a shaven head and carved from a darker wood than the other figures, is seated under an elaborate awning decorated with a frieze of uraei carved in relief. He is being fanned by an attendant.

Boats were an essential part of life in ancient Egypt, whether for carrying supplies, or transporting troops, pilgrims or mourners up and down the Nile. They varied in design according to function; reed boats being used for light use such as hunting in the marshes and lakes, papyrus boats being connected with the gods and royalty and used for entertainment or religious events (such as carrying statues of gods in religious ceremonies and pilgrimages), and sturdier wooden boats for heavier use such as trading voyages across the Mediterranean, Red Sea and beyond. Essential and exotic commodities and livestock were all imported by river and sea traffic.

Egyptian tombs often contained representations of activities and daily life, the images and models fulfilling a magic and religious function and assuring the continuation of such activities for the benefit of the deceased in the afterlife. The Pilgrimage to Abydos, the resting place and cult centre of Osiris, which every Egyptian hoped to perform during his life or in the afterlife, was made by boat; to arrive in Abydos was to share in the death and resurrection of the god, a belief particularly important in the Middle Kingdom. Just as the life of an ancient Egyptian was spent mainly on the Nile ("a man without a boat" being listed as one of the ills of life), so in death his spirit might travel in a boat upon the waters of the 'Godly West' or make the voyage to Abydos. To this end, model boats were placed in tombs during the Middle Kingdom (circa 2041-1750 B.C.), usually in pairs - one rigged with a sail as well as oars for sailing upriver (southward) with the prevailing wind from the Mediterranean, the other with oars alone for the journey downstream against the prevailing north wind.

The ancient Egyptians saw the blue sky as a celestial river and believed the gods, particularly the Sun god Re, travelled by special barques across the river of the sky by day (me'andjet-barque), and the waterways of the Underworld by night (mesektet barque). The model boats placed in tombs provided the souls of the deceased with a magical means of accompanying the Sun on its cyclical journey around the world.

Other examples of funerary wooden boats from Middle Kingdom tombs are to be found in the British Museum, Berlin, and Cairo, one of the finest being in the Metropolitan Museum of Art, New York, cf. W. C. Hayes, *The Scepter of Egypt*, I, The Metropolitan Museum of Art, New York, 1990, pp. 267-275, figs 175-179.







VARIOUS PROPERTIES

6

AN EGYPTIAN WOOD SHABTI FOR TAY-SEN-NOFRET
 NEW KINGDOM, LATE 18TH-19TH DYNASTY, CIRCA 1391-1196 B.C.
 8½ in. (20.6 cm.) high

£15,000-25,000

US\$19,000-32,000
 €17,000-28,000

PROVENANCE:

Robert Liecthi (1934-2010), Geneva, 1980.
Antiquities, Christie's, New York, 11 December 2014, lot 28.

Depicted mummiform with seven rows of hieroglyphs on the body, reading: "Instructions of the Osiris, Justified, Tay-sen-nofret, He [sic] says;" and continuing with a form of the standard shabti text from Chapter 6 of *The Book of the Dead*.

PROPERTY FROM THE RESANDRO COLLECTION

7

AN EGYPTIAN WOOD SHABTI FOR SETY I
 NEW KINGDOM, 19TH DYNASTY, REIGN OF SETY I, 1290-1279 B.C.
 8 in. (20.3 cm.) high

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Private collection, the Netherlands.
Antiquities, Christie's, New York, 25 January 1979, lot 167.
 Resandro collection, acquired from the above sale.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 96, no. R-353.

The tomb of Sety I was excavated by Giovanni Battista Belzoni in the early 19th century. Many shabtis from the tomb are now in museum collections including the Metropolitan Museum of Art, New York, and The British Museum, London. The shabti is inscribed with five rows of hieroglyphs, infilled with black bitumen, with Chapter 6 from the *Book of the Dead*, invoking the shabti to serve as a surrogate for the Pharaoh if he was called upon to labour in the afterlife. For similar examples cf. pp. 79-81, pls 12-13. in J.-F. and L. Aubert, *Statuettes Égyptiennes: Chaouabtis, Ouchebtis*, Paris, 1974.



PROPERTY FROM A PRINCELY COLLECTION

8

AN EGYPTIAN LIMESTONE BUST OF THE PRINCESS HENUT-TANEB

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1388-1350 B.C.

5½ in. (14 cm.) high

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Formerly in the collection of Dominique Mallet, acquired before 1930. *Antiquities*, Christie's, London, 30 April 2008, lot 236.

Henut-taneb wears the vulture headdress over a bi-partite wig with two pigtails down her back, with traces of a crown of uraei. In her left hand she carries a flail. The composite back pillar is in the form of a double lotus bouquet.

For Princess Henut-taneb, cf. D. Arnold, *The Royal Women of Amarna*, The Metropolitan Museum of Art, New York, 1996, p. 9, fig. 4, "This second daughter of Amenhotep III and Tiye bore a name that was actually a title

of Egyptian queens; Henut-taneb means 'Mistress of All Lands'. The name was particularly appropriate because she seems to have been elevated to a position equivalent to that of her mother and older sister. Although she is not identified with the title Royal Wife, the colossal statue group of Amenhotep III and Tiye from Medinet Habu, in the central hall of the Cairo Museum, portrays her at the side of her parents, in a smaller scale, wearing the vulture cap of a queen, and she is described as 'the companion of Horus, who is in his heart'. This is the only time a King's daughter was given this queenly title. Since on other monuments her name is often enclosed within a cartouche - a prerogative of royal wives - we may have to include her among the many wives of her father."

Also, cf. detail of Princess Henut-taneb in Cairo Museum (JE33906) in A. Kozloff and B. M. Bryan, *Egypt's Dazzling Sun*, Cleveland, 1992, p. 207, fig. 24a,b.

Dominique Mallet was an epigraphist, Hellenist and Egyptologist, working particularly on the Ptolemaic period; she was the author of various works including: *Le Culte de Neit à Sais*, 1888, and *Les premiers établissements des Grecs en Egypte*, 1893.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

***17**

AN EGYPTIAN WOOD FIGURE OF AN OFFICIAL ON A SEPARATE WOOD BASE FOR SENWOSRETY

THE BASE: MIDDLE KINGDOM, 12TH-13TH DYNASTY, CIRCA 1985-1773 B.C.

THE FIGURE: LATE PERIOD, 26TH-30TH DYNASTY, CIRCA 663-332 B.C.

16 in. (40.6 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Joseph Lindon Smith (1863-1950), American painter, New Hampshire, acquired 1915 or prior.

Antiquities, Sotheby's, New York, 24 November 1986, lot 194 (part).

EXHIBITED:

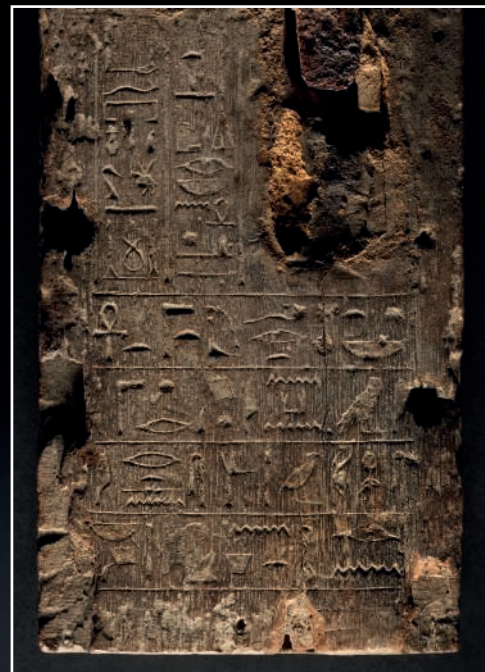
Boston, Museum of Fine Arts, 3 March 1915-13 November 1919 (Loan no. 881.51); 22 December 1986-24 April 2001 (Loan number T.704.1.1986).

PUBLISHED:

Museum of Fine Arts Bulletin, Vol. XIII, no. 77, Boston, June 1915, p. 48.

H.L. Story, *Museum of Fine Arts, Boston, Fortieth Annual Report For the Year 1915*, Boston, 1916, p. 111.

The wood base has six horizontal lines of hieroglyphs reading: "A Royal Offering Formula (to) Osiris, Lord of Ankh-tawy, that he may give invocation-offerings of bread and beer, oxen and fowl, food-offerings, alabaster vessels and garments, every beautiful, pure thing which a god lives thereon, for the Ka of the Venerated One before the Great God, the Inspector of Followers/ Retainers Senwosrety, born of Henut, Justified; Possessor of Veneration."



Detail of inscribed base.

*18

**AN EGYPTIAN WOOD FEMALE FIGURE ON A SEPARATE BASE
FOR THE LADY OF THE HOUSE SATIPY**

THE BASE: MIDDLE KINGDOM, CIRCA 1985-1773 B.C.

THE FIGURE: LATE PERIOD, CIRCA 4TH CENTURY B.C.

17¼ in. (43.8 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Joseph Lindon Smith (1863-1950), American painter, acquired circa 1915.
Antiquities, Sotheby's, New York, 24 November 1986, lot 194 (part).

EXHIBITED:

Boston, Museum of Fine Arts, 3 March 1915-13 November 1919 (Loan no. 881.15); 22 December 1986-24 April 2001 (Loan no. T 704.1.1986).

LITERATURE:

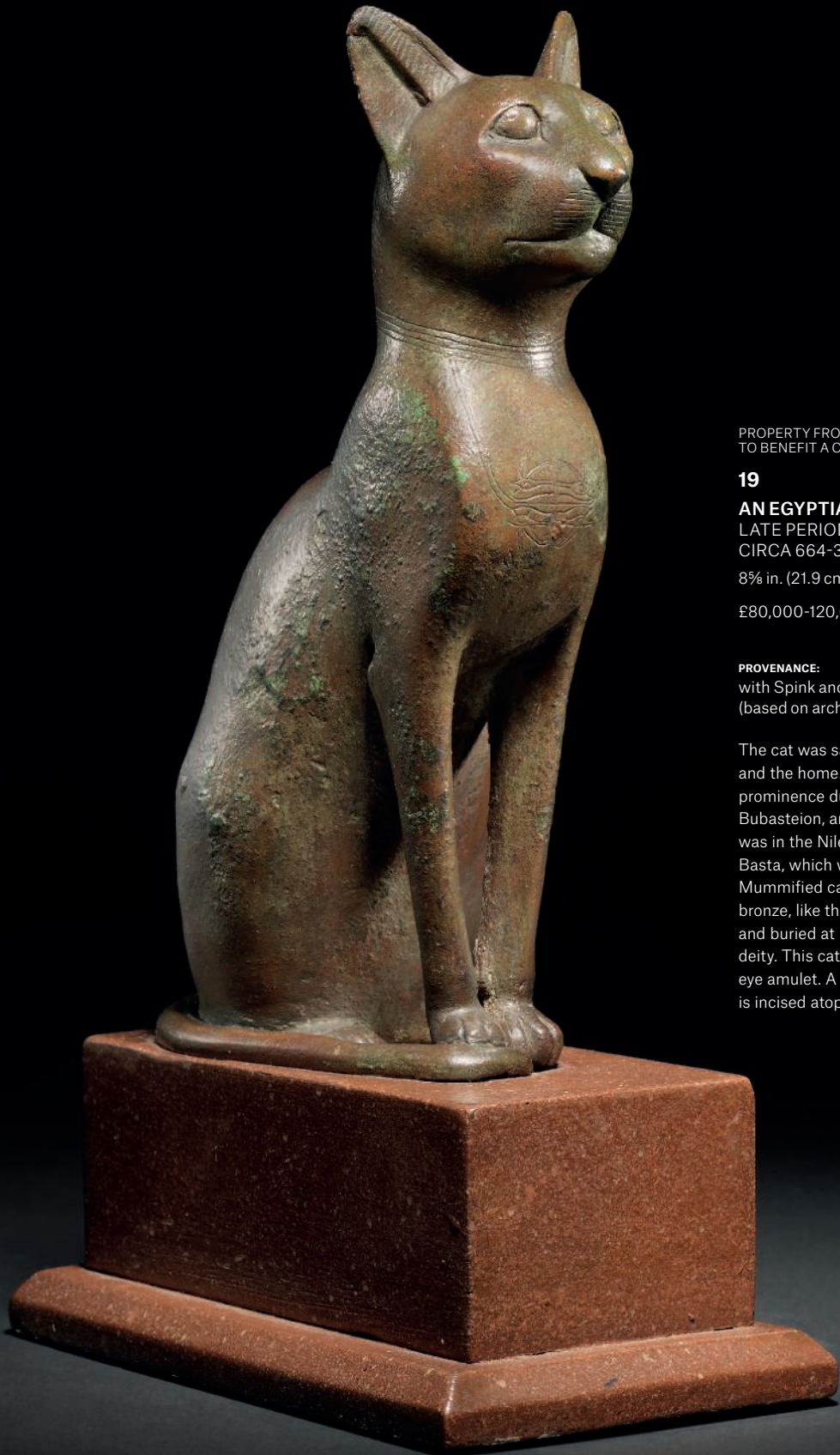
Museum of Fine Arts Bulletin, Vol. XIII, no. 77, Boston, June 1915, p. 48.
H.L. Story, *Museum of Fine Arts, Boston, Fortieth Annual Report For the Year 1915*, Boston, 1916, p. 111.

The figure is depicted wearing a long sheaf dress with a beaded broad collar, broad armlets and bracelets. She stands with her legs parallel and her arms at her sides. Her long, heavy wig, which envelops her shoulders, is composed of elaborate plates fronted by a smooth band across the forehead that curves down at the sides, overlapping the braids and terminating in oval tassels. A central band rises up over the crown of her head. The ensemble is further bound in a broad horizontal band punctuated by a dotted pattern.

The upper surface of the wood base has six horizontal lines of hieroglyphs in shallow sunk relief reading: "A Royal Offering Formula (to) Ptah-Sokar-Osiris, Lord of Busiris, the Great God, Lord of Abydos, that he may give invocation-offerings of bread and beer, oxen and fowl, alabaster vessels and garments, incense and oil, and every beautiful, pure thing, that which heaven gives, that which the earth creates, and that which the Inundation brings, on which a god lives, for the Ka of the Lady of the House Satipy, born of Henut, Justified, beloved of Hathor Lady of Atfih."



Detail of inscribed base.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION SOLD TO BENEFIT A CHARITABLE FOUNDATION

19

AN EGYPTIAN BRONZE CAT
LATE PERIOD-PTOLEMAIC PERIOD,
CIRCA 664-30 B.C.

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

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

PROVENANCE:

with Spink and Son Ltd., London, circa 1940s-1950s
(based on archival photograph).

The cat was sacred to Bastet, goddess of motherhood and the home. Her cult centres, which rose to prominence during the 22nd Dynasty, were called Bubasteion, and were numerous in Egypt. The main one was in the Nile delta region, in the modern city of Tell Basta, which was called Per-Bastet in ancient Egypt. Mummified cats, as well as statues made of wood or bronze, like the present example, were dedicated to her and buried at her temples, functioning as votives for the deity. This cat wears a collar with a quadruple wadjet-eye amulet. A scarab beetle, the symbol of regeneration, is incised atop its head.



24

AN EGYPTIAN BRONZE HARPOCRATES

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

9 in. (22.8 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Dannett collection, Melbourne, Australia.

Leonard Joel Pty Ltd, Melbourne, 29 July 1949, lot 74.

Private collection, Malvern, Australia, thence by descent.

Antiquities, Christie's, London, 27 October 2009, lot 93.

It has been suggested that the ancient Egyptians used different metal alloys for separate attachments, in order to provide a contrasting colour effect, as visible in the double plumes of the present figure.

■ 26

AN EGYPTIAN POLYCHROME WOOD COFFIN FOR KHAMHOR

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

76 in. (193 cm.) high

£180,000-220,000

US\$230,000-280,000
€210,000-250,000

PROVENANCE:

with Galerie Philippe Dodier, Avranches, France.

French private collection, Rennes, acquired from the above in May 1968.

Inscribed around the feet with the standard offering formula 'An offering given by the king to Osiris, the lord of Busiris, *Khentyamentet* the great god, the Lord of Abydos, that he may give an invocation offering of bread, beer, oxen, birds, alabaster, clothing, and every good and pure thing upon which a god lives, for the ka of the revered Khamhor, True of Voice'.

Khamnhor wears a wig, false beard, and an elaborate broad collar, typical of coffins from this period. Rare however is the representation of the body wrapped in pleated white linen. A few other examples, without the raised details of the pleats, have been found in the area of Heracleopolis Magna. For another similar example now in the collection of the Gemer-Malohont Museum in Rimavská Sobota, Slovakia, cf. inv. no. 623/63.



Detail of inscriptions around base.





PROPERTY FROM A PRINCELY COLLECTION

27

AN EGYPTIAN BOOK OF THE DEAD PAPYRUS FRAGMENT FOR TA-PER-USIR

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

The papyrus 16% x 12% (42.5 x 32.3 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

with Hachette et Cie, Paris.
with Maggs Bros Ltd, London.
Erik von Scherling collection, Netherlands, acquired from the above in 1956.
with Charles Ede Ltd., London.

The present papyrus is dedicated in hieratic to 'Ta-per-Usir, Justified, born of Ta-nehemes, Justified'. The word 'Usir' is the Egyptian cursive spelling of Osiris, god of the underworld.

The section preserved is a form of the solar hymn of Chapter 15 of the Book of the Dead. The vignettes show a solar barque with the sun gods, below a sun rises between two standards symbolizing east and west, being received by two goddesses, probably Isis and Nephthys. Underneath, the setting sun is being adored by two Ba-birds and eight baboons. On the lower register a priest stands before an offering table and two seated figures. Cf., T. G. Allen, *The Egyptian Book of the Dead Documents in the Oriental Institute Museum at the University of Chicago*, Chicago, 1960, p. 82, and the vignettes on pl. LV and S. H. d'Auria et al., *Mummies and Magic, the Funerary Arts of Ancient Egypt*, Museum of Fine Arts, Boston, 1988, pp. 187-189, no. 134.



PROPERTY OF A EUROPEAN LADY

28

AN EGYPTIAN GILT CARTONNAGE MUMMY MASK

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

18½ in. (47.1 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with Jean-Loup Despras, Paris, 16 June 1981.



35

A BACTRIAN COPPER ALLOY FIGURAL COSMETIC VESSEL

CIRCA LATE 3RD - EARLY 2ND MILLENNIUM B.C.

8 $\frac{3}{8}$ in. (21.1 cm.) high.

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent with Hans Fritz Roth, Collection 'B' Ltd, and later his son Frederick Roth, Zurich and Geneva, since 1974. Private collection, Geneva, acquired in 1996.

Cosmetic containers have been found in large quantities across Middle Bronze Age sites in western Central Asia. Mainly made of copper alloy, they were often cast in the shape of wild animals, sheep or bovinds, rendered in quite schematic manner, cf. H. Pittman, *Art of the Bronze Age*, New York, 1984, pp. 43-47. Much rarer are depictions of the human figure, such as this exceptionally fine female carrying a jar over her head. For a male figure with the opening also at the top of his head, cf. G. Ligabue and S. Salvatori, *Bactria: An Ancient Oasis Civilization from the Sands of Afghanistan*, Venice, 1988, no. 83. p. 217.



PROPERTY FROM A SWISS COLLECTION

38

A SASANIAN SILVER DISH ENGRAVED WITH A ROYAL HUNTING SCENE

CIRCA 4TH-5TH CENTURY A.D.

7¾ in. (18.8 cm.) diam.

£70,000-90,000

US\$89,000-110,000
€80,000-100,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent to his daughter Mahnaz Khamenei, with Hans Fritz Roth and later Frederick Roth, Zurich and Geneva, since 1974. Private collection, Geneva, acquired in 1996.

The interior is engraved with a royal figure on horseback charging right. With bow drawn he hunts a trio of gazelle, each left wounded and bleeding by an arrow embedded in their shoulder. In comparative royal hunting dishes of Sasanian type, their composition remains particularly consistent, but the actual animals being hunted also comprised ibex, wild boars, and lions,

cf. A.C. Gunter & P. Jett, Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art, Mainz, 1992, pp. 106-120, no. 13-15.

The hunter's costume is rich in Sasanian royal imagery: steamers from the king's diadem billow to his left as he charges, and he also wears a tunic and trousers in an undulating drapery style. His belt is tied across the stomach, and a decorated quiver is secured to the king's right hip.

The royal figure also wears a mural crown and a central crescent, surmounted by a gently perforated and flared globe. This combination of attributes does not precisely match a specific royal crown on Sasanian coinage; rather it is an amalgamation of instantly recognizable royal iconography from the 4th and 5th centuries A.D. Close comparisons for the hunter's headgear among Sasanian coin representations include the crowns of the King Bahram V (r. 420-438 A.D.), and his successor Yazdgerd II (r. 438-457 A.D.).

Please note that Lots of Iranian origin are subject to U.S. trade restrictions which currently prohibit their import into the United States. Similar restrictions may apply in other countries

PROPERTY OF A GENTLEMAN

39

A CYCLADIC MARBLE FEMALE FIGURE

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

11 $\frac{3}{8}$ in. (29.1 cm.) high

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

PROVENANCE:

Norbert Schimmel (1905-1990) collection, New York, acquired prior to 1964.

Property from the Norbert Schimmel Collection; Sotheby's, New York, 8 December 1995, lot 39.

Gifted to the Morris Museum, New Jersey.

Antiquities, Sotheby's, New York, 13 June 2002, lot 58.

EXHIBITED:

Queens College, New York, *Man in the Ancient World*, 10 February - 7 March 1958.

The Fogg Museum of Harvard University, *The Beauty of Ancient Art, Norbert Schimmel Collection*, 15 November 1964 - 14 February 1965.

The Cleveland Museum of Art, the Dallas Museum of Art, the Metropolitan Museum of Art, *Ancient Art, The Norbert Schimmel Collection*, 1974-1976.

Ägyptisches Museum Berlin, the Museum für Kunst und Gewerbe, Hamburg, Prähistorischen Staatssammlung, Munich, *Von Troja bis Amarna: The Norbert Schimmel Collection, New York*, 1978.

PUBLISHED:

Man in the Ancient World, Queens College, New York, 1958, no. 110.

H. Hoffmann, ed., *The Beauty of Ancient Art, Norbert Schimmel Collection*, The Fogg Museum of Harvard University, Mainz, 1964, no. 4.

O.W. Muscarella, ed., *Ancient Art: The Norbert Schimmel Collection*, Mainz, 1974, no. 7.

J. Settgast, et al., *Von Troja bis Amarna: The Norbert Schimmel Collection, New York*, Mainz, 1978, no. 7.

For a similar female figure with wide slightly sloping shoulders and a pubic triangle bisected by the leg cleft, see J. Thimme (ed.), *Art and Culture of the Cyclades*, Chicago, 1977, p. 275, no. 187.





40



41

PROPERTY OF A EUROPEAN COLLECTOR

***40**

A CYCLADIC MARBLE BEAKER

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

6½ in. (16.5 cm.) high

€15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 44, fig. 21i and p. 255, C32, pl. 28e.

This beaker presents a very slight everted rim and downward sloping pierced lugs. On the interior the manufacturing ridges can still be felt as it was difficult for the sculptor to access the narrowing base of the vessel to smooth them away. The boss right at the bottom of the cavity is also still visible.

***41**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

6½ in. (16.4 cm.) high

€10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



***42**

A CYCLADIC MARBLE LIDDED SPHERICAL PYXIS

EARLY CYCLADIC I-II, CIRCA 3200-2300 B.C.

3 in. (7.6 cm.) high, 4¾ in. (12 cm.) wide max.

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

J. Thimme, *Art and Culture of Cyclades*, Chicago and London, 1977, p. 517, no. 345.

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*,

Pennsylvania, 1996, p. 283, no. 126 (not ill.).



***43**

TEN SMALL CYCLADIC MARBLE SCHEMATIC IDOLS

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

3¾ in. (9.5 cm.) high max.

(10)

£5,000-7,000

US\$6,400-8,800

€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

According to Thimme, the so-called abstract-schematic idols were produced concurrently to the larger anthropomorphic idols, and would have had different functions. Both the violin-shaped idols and the hybrid examples, incorporating anthropomorphic elements such as the V-shaped neckline or the suggestion of the head, were produced during the Early Cycladic I period in the Grotta-Pelos phase, cf. J. Thimme, *Art and Culture of the Cyclades*, Chicago and London, 1977, p. 427-428, nos 26-64.



***44**

FOUR CYCLADIC STONE AND SHELL GRINDERS

EARLY CYCLADIC, CIRCA 3RD MILLENNIUM B.C.

2 in. (5 cm.) long max.

(4)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For similar grinders in coloured stones, cf. J. Thimme, *Art and Culture of the Cyclades*, Chicago and London, 1977, p. 548, no. 469.

The function of these objects is still debated. While they are usually described as tools, possibly involved in the production of metals, Thimme has suggested that they might have been used as headrests for the idols.



***45**

A CYCLADIC MARBLE ABSTRACT SCHEMATIC IDOL

APEIRANTHOS TYPE, EARLY CYCLADIC II-III, CIRCA 2700-2000 B.C.

5¼ in. (13.5 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

J. Thimme, *Art and Culture of Cyclades*, Chicago and London, 1977, p. 435, no. 61.

This idol belongs to the Apeiranthos type, named after a village in Naxos, Greece. It is a development of the 'spade-shaped' type of the Early Cycladic I period (3200-2800 BC), but differs in that the head and body are not completely flat, but carved in outline. Cf. C. Zervos, *L'art de la Crète Néolithique et Minoenne*, Paris, 1956, p. 128, no. 95 for a similar shaped idol, but found in a tomb in Porti, Crete.



***46**

A CYCLADIC MARBLE FOOTED CUP

EARLY CYCLADIC I, CIRCA 3200-2800 B.C.

5¾ in. (13.8 cm.) diam.

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Mauthner collection, as stated in 1996 publication.
Marion Schuster collection, Lausanne, acquired before 1968, as stated in 1996 publication.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 289, pl. 96b, K25.



***47**

A CYCLADIC MARBLE BOWL

EARLY CYCLADIC II, CIRCA 2700-2300 B.C.

8¼ in. (21 cm.) diam.

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

with Gimpel Fils, acquired in the 1960s-1970s.
Antiquities, Christie's, London, 25 October 2007, lot 84.
Acquired by the present owner from the above sale.



***48**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

9½ in. (23.1 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 243, no. A56, pl. 13e.

A. Caubet, P. Getz-Gentle, *Zervos et L'Art des Cyclades*, Zervos, 2011, p. 43, no. 1.



***49**

A LARGE CYCLADIC MARBLE FRAGMENT

EARLY SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2600-2500 B.C.

8 $\frac{3}{8}$ in. (21.4 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



***50**

A CYCLADIC GREY MARBLE TORSO

DOKATHISMATA VARIETY, EARLY CYCLADIC II, CIRCA 2400-2300 B.C.

2 $\frac{7}{8}$ in. (6.5 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*, Wisconsin, 2001, p. 53, fig. 26, pl. 48a.

The representation of the male in Cycladic sculpture is much less common than the depiction of the female. Two iconographic types are known to have been produced; one was the folded-arm figure, similar to the standard image of the female, and the other was a more distinctive hunter/warrior type, characterised by the presence of a baldric or a loin cloth.

This sculpture represents the hunter/warrior type, indicated by the belt and the beginning of a loin cloth, rendered in relief. The grey stone it is sculpted from was not normally used for figurative depictions, rather it was used for bowls and other receptacles in the late Early Cycladic II phase. Cf. D50, pl. IIIA, 32c, in P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, for a grey marble vessel. The figure is also unusual in that the forearms do not extend all the way across the body, but are rendered with unusual care and symmetry for the period.



***51**

A CYCLADIC MARBLE HEAD

EARLY SPEDOS VARIETY, EARLY CYCLADIC II,
CIRCA 2600-2500 B.C.

4 $\frac{5}{8}$ in. (11.6 cm) high

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The distinctive elongated pyriform head, the flat straight nose and the substantial size of this head resemble other figures which have been attributed to the hand of the 'Copenhagen Sculptor' by Getz-Gentle, *cf.* P. Getz-Preziosi, *Sculptors of the Cyclades*, Michigan, 1987, pp. 88-90, pls 24-25; and *Personal Styles in Early Cycladic Sculpture*, London, 2001, pp. 71-74, pls 62-63.



52



•*52

TWO CYCLADIC MARBLE PALETTES
EARLY CYCLADIC I, CIRCA 3200-2800 B.C.

5¾ in. (14.5 cm.) long max.

(2)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

The smaller palette: Erlenmeyer Collection, as stated in the 1996 publication.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 267,
no. E26, pl. 43a.



53



•*53

TWO CYCLADIC MARBLE PALETTES
EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

5½ (13.1 cm.) long max.

(2)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 265,
pl. 40e, E6. (larger palette).



***54**

A CYCLADIC POTTERY LIDDED PYXIS
EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

5½ in. (14 cm.) diam.

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For similar cylindrical pyxides with incised decoration see J. Thimme ed., *Art and Culture of the Cyclades in the Third Millennium B.C.*, Chicago and London, 1977, pp. 109-110 and 347-348, nos 388-391.

According to Thimme "Vessels of clay are among the most attractive and distinctive products of the Early Cycladic culture".

Incised patterns on a burnished coarse clay was the most common form of decoration in Early Cycladic or Grotta-Pelos culture, sometimes enhanced by a white chalk-like filling. On the above pyxis the central band of decoration shows opposing triangles filled with parallel lines of alternate direction - a common type of decoration for this early pottery. Pyxides were essentially lidded boxes, used for storing precious objects or cosmetics. As Thimme points out in the construction of these vessels, the lid and the body must have been made at the same time for the lid to fit so perfectly and the pierced holes to match up thus enabling the lid to be tied securely and the whole possibly suspended.



56



55

***55**

A CYCLADIC MARBLE HEAD

EARLY SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2600-2500 B.C.

2½ in. (6.4 cm.) high

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

***56**

A SARDINIAN MARBLE HEAD

AENEOLITHIC, OZIERI CULTURE, CIRCA 2500-2000 B.C.

1¾ in. (4.5 cm.) high

£7,000-9,000

US\$8,900-11,000

€8,000-10,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For an example of a complete Sardinian marble abstract female idol with similar oval head and long straight nose, cf. J. Thimme, *Art and Culture of the Cyclades*, Chicago and London, 1977, p. 577, no. 580. According to the author one must assume that such Sardinian idols would have been based on Cycladic models, given the closeness in style and shape.



***57**

A CYCLADIC MARBLE HEADLESS FEMALE FIGURE

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

5 $\frac{7}{8}$ in. (15 cm.) high

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

With the wide sloping shoulder, delineated fingers and pubic area just below the folded arms with absence of a stomach area, this figure bears some of the characteristics of the Naxos Museum Master. Cf. pl. 31-33 in. P. Getz-Preziosi, *Sculptors of the Cyclades, Individual and Tradition in the Third Millennium B.C.*, Michigan, 1987.



58

***58**

FOUR CYCLADIC MARBLE BOWLS

EARLY CYCLADIC I-II, CIRCA 3200-2300 B.C.

5 $\frac{3}{8}$ in. (13.6 cm.) diam. max.

(4)

£6,000-8,000

US\$7,600-10,000

€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



59

***59**

TWO CYCLADIC MARBLE CUPS

EARLY CYCLADIC II, CIRCA 2700-2300 B.C.

2 $\frac{3}{8}$ in. (6 cm.) high and 1 $\frac{3}{4}$ in. (4.5 cm.) high

(2)

£5,000-7,000

US\$6,400-8,800

€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For a list of similar cups with flared rim, cf. P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 278, pl. 70.

***60**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

4½ in. (11.5 cm.) high

£5,000-7,000

US\$6,400-8,800

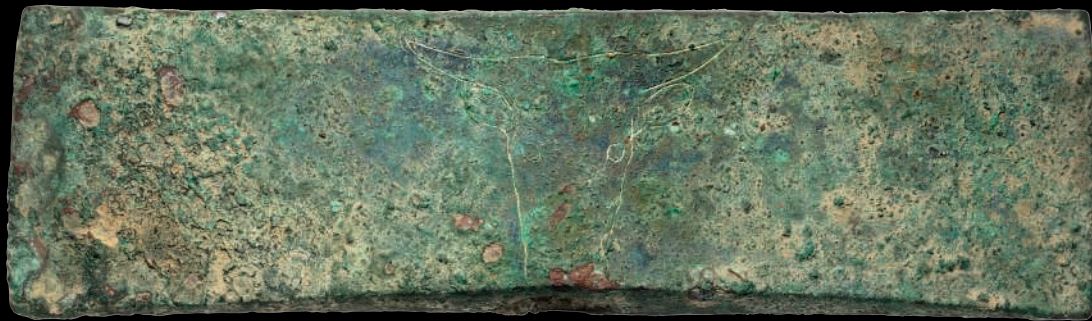
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



60



61

***61**

A MINOAN BRONZE DOUBLE AXE

MIDDLE MINOAN II, CIRCA 2ND MILLENIUM B.C.

8½ in. (20.5 cm.) long

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

This double axe belongs to a common type that appeared in Early Minoan II in many regions of Crete. Although it served a functional purpose, it also represented one of the most important symbols of Minoan religion and ritual, linked with the sacrificing of bulls at religious ceremonies. The shape of the double axe can also be seen throughout Minoan art, carved on buildings and in small votive models found in shrines. The importance of the symbol of the bull to the Minoans is highlighted here by the incision of a bull's head on the central part of each side of this axe. For a Minoan axe of the same type, cf. p. 84, no. 57 in, *From the Land of the Labyrinth, Minoan Crete, 3000-1100 B.C.*, New York, 2008.



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62



63

***62**

TWELVE MYCENAEAN MINIATURE POTTERY VESSELS

LATE HELLADIC III, CIRCA 1400-1100 B.C.

5¼ in. (14.7 cm.) high max. (12)

£6,000-8,000

US\$7,600-10,000

€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

•*63

A MYCENAEAN POTTERY KYLIX

LATE HELLADIC III, CIRCA 1400-1100 B.C.

5½ in. (13.6 cm.) high

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



64



65



66



67

***64**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE
LATE HELLADIC III, CIRCA 1400-1100 B.C.

2½ in. (6.5 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique," in *Philia Epe eis Georgion E. Mylonan*, Athens, 1986-1990, p. 174, no. 79 (not ill.)

***66**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE
LATE HELLADIC III, CIRCA 1400-1100 B.C.

3½ in. (8.8 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique", in *Philia Epe eis Georgion E. Mylonan*, Athens, 1986-1990, p. 174, no. 70, pl. 10a.

***65**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE
LATE HELLADIC III, CIRCA 1400-1100 B.C.

3 in. (7.7 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique," in *Philia Epe eis Georgion E. Mylonan*, Athens 1986-1990, p. 174, no. 69, pl. 10b.

***67**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE
LATE HELLADIC III, CIRCA 1400-1100 B.C.

3.5 in. (9 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique", in *Philia Epe eis Georgion E. Mylonan*, Athens, 1986-1990, p. 173, no. 57, pl. 8B.

These seated figures of women likely represented enthroned goddesses and have been found at many Mycenaean sites. Often the figure and the throne were made as one piece; as here, and in other instances, the figure and the throne were made as two separate pieces.

The thrones take two forms: one with a solid back, decorated with a vertical pattern, and the other with a lattice-work back, cf. lot 64. All these thrones have three legs, which some scholars assume has religious significance.



68



69

***68**

TWO BOEOTIAN TERRACOTTA HORSEMEN
CIRCA MID-6TH CENTURY B.C.

5½ in. (14 cm.) high and 5¾ in. (13.5 cm.) high

£7,000-9,000

(2)

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Charles Rattou, Paris, France (#2176 and #2166).
Madeleine Meunier collection (1921-2009).
Acquired in Paris in the 1950s-1970s.
Aristide Courtois et Charles Rattou. Au Coeur de la succession Medeleine Meunier; Christie's & Millon, Hotel Drouot, Paris, 15 December 2016, lots 92 and 93.

***69**

A BOEOTIAN TERRACOTTA FEMALE 'PAPPADES' FIGURE
CIRCA MID-6TH CENTURY B.C.

6¾ in. (17 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Charles Rattou, Paris, France (#2181).
Madeleine Meunier collection (1921-2009).
Acquired in Paris in the 1950s-1970s.
Aristide Courtois et Charles Rattou. Au Coeur de la succession Medeleine Meunier; Christie's & Millon, Hotel Drouot, Paris, 15 December 2016, lot 91.



70

***70**

A GREEK TERRACOTTA FIGURE
CIRCA LATE 6TH CENTURY B.C.

2¾ in. (7 cm.) long

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Hand-made terracotta figurines depicting man and women engaged in their daily activities were widely produced in Boeotia, mainly for the local market and were often left in tombs, cf. R. A. Higgins, *Greek Terracottas*, London, 1967, p. 77. Another similar example depicting a woman bathing in a schematic style was found in Rhodes and dated to the mid-5th Century B.C., cf. R. A. Higgins, *Terracottas in the British Museum*, London, 1969, p. 88, no. 236.



71

***71**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE
ATTRIBUTED TO THE HERCLE PAINTER, CIRCA 580 B.C.

16¼ in. (41 cm.) high

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

J. Gy. Szilágyi, *Ceramica etrusco-corinzia figurata II*, Florence, 1998, p. 296, 312, no. 94, pl. 120d.



72

***72**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE
ATTRIBUTED TO THE HERCLE PAINTER, CIRCA 580 B.C.

16¼ in. (42.5 cm.) high

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



(obverse)



(reverse)

***76**

AN ATTIC BLACK-FIGURED NECK-AMPHORA

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

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

£7,000-9,000

US\$8,900-11,000

€8,000-10,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



77



78

***77**

A VILLANOVAN BRONZE SPEAR HEAD

CIRCA 8TH-7TH CENTURY B.C.

12¾ in. (32.4 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Bronze spear-heads, together with other types of weaponry and armour, formed the most prized possessions of Villanovan and Etruscan aristocratic warriors. In death, these were included as part of the votive offerings placed in the tomb as a reflection of a warrior's rank and importance. This spear-head has a tubular socket with two opposite holes for fastening to a wooden shaft. It is decorated with hatched triangles incised along the edges of the blade and shaft, with an off-set collar of incised rope pattern at the end. Cf. p. 88, no. 105, in I. Jucker, *Italy of the Etruscans*, Mainz, 1991., for the same type.

***78**

A GREEK MARBLE FEMALE HEAD

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

3½ in. (9.1 cm.) high

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

***79**

A ROMAN MARBLE LEFT HAND

CIRCA 1ST-2ND CENTURY A.D.

5½ in. (14.2 cm.) long

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



79



80

***80**

A ROMAN MARBLE FEMALE HEAD

CIRCA 3RD CENTURY A.D.

8¼ in. (21 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The remains of a strut to the bun and the less worked surface to one side suggests that this head may have formed part of a large sarcophagus carved in high relief. Cf. Object. no. 72.AA.90.1 in The Getty Villa, Los Angeles.

***81**

A ROMAN MARBLE TRAPEZOPHORUS FRAGMENT

CIRCA 2ND CENTURY A.D.

18 in. (46 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



81



PROPERTY FROM A FRENCH PRIVATE COLLECTION

82

AN ATTIC BLACK-FIGURED AMPHORA

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

15¾ in. (40 cm.) high

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

PROVENANCE:

with Gudea Gallery, Paris.

French private collection, acquired from the above in 1995.

One side of this amphora depicts a popular scene from Homer's *Iliad*, where Aeneas flees Troy with his son Ascanius, whilst carrying his aged father, Anchises, on his back. Ahead of them stands a woman, who may be identified as Aeneas' wife, Creusa, because of the baby on her shoulder. The depiction of Ascanius varies amongst black-figure workshops of the last third of the 6th century B.C. Sometimes he is shown as a baby, carried by Creusa, but usually he is depicted older, able to walk on his own. On a few vases there are two children shown, one on each side of Aeneas. The particular combination of baby on shoulder and Ascanius as a young boy, as seen on this vase, does not feature on any other known vase paintings. The tight composition of the central group, which emphasises the family bond, is framed by an archer and a hoplite.

For a similar black-figured amphora depicting Aeneas escaping from Troy, *cf.* accession no. 41.162.171 at the Metropolitan Museum of Art, New York.





83

PROPERTY FROM A PRINCELY COLLECTION

***83**

A GREEK BRONZE FIGURE OF A STRIDING RAM

LATE 6TH-EARLY 5TH CENTURY B.C.

2¾ in. (7 cm.) long

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

PROVENANCE:

The Leo Mildenberg Collection, Zurich, acquired prior to 1981.
A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals,
Christie's, London, 26-27 October 2004, lot 56.

EXHIBITED:

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

PUBLISHED:

A. P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*,
Cleveland, 1981, no. 107.

The iconography of the ram in ancient Greek sculpture and vase painting is frequently associated with sacrifice. Rams were often shown on the shoulders of dedicants or during the moment of sacrifice. As this statuette is free-standing, it may have represented a small votive offering.

VARIOUS PROPERTIES

84

A SAMNITE BRONZE HELMET DECORATED WITH INCISED PALMETTES

SOUTH ITALIAN, CIRCA 4TH CENTURY B.C.

7½ in. (19.5 cm.) high

£7,000-9,000

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin. (Inventory no. AG 156, H 19).
R.G.C. collection, Madrid.
Cahn Auktionen AG, 19 November 2014, lot 188.

PUBLISHED:

H. Pflug, 'Italische Helme mit Stirnkehle', in A. Botini (et al.), *Antike Helme. Sammlung Lipperheide und andere Bestände des Antikemuseums Berlin*, Mainz, 1988, p. 277; 282 ff.



84



85

A GREEK MARBLE HEAD OF A MUSE

CIRCA FIRST HALF OF THE 2ND CENTURY B.C.

7½ in. (18.2 cm.) high

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

Said to have been with the Aldrovandi-Marescotti family, Rome and Bologna; thence by descent.

Italian private collection, acquired in February 1973 from the above.

This fine female portrait head is sculpted in a translucent marble of warm white colour which is likely to have been quarried from the Greek island of Paros in the Aegean Sea.

The arches for the brows and the nose on the same plane of the forehead, the heavy eye-lids, plump lips and the absence of the use of the drill are all stylistic features which help to ascribe this head to the artistic production of the late Hellenistic period in Greece. In particular it appears to be close to a group of female heads, which according to Pliny (*cf. Nat. Hist. 36, 34 ff.*) had been created on the island of Rhodes by the sculptor called Philiskos and then shipped to Rome to adorn the temple of *Apollo Sosanio*.

The miraculous survival and discovery in 1937 of one of these heads at the site of the temple has allowed archaeologists to understand the extent of the influence of Rhodian art throughout the Hellenic world, particularly in Republican Rome. For a study of the head, now part of the collection of the Musei Capitolini at the Centrale Montemartini and a study of other similar heads of Muses, *cf. E. La Rocca, 'Philiskos a Roma, Una testa di Musa dal tempio di Apollo Sosiano', in Alessandria e il mondo ellenistico. Studi in onore di Achille Adriani, vol. III, Rome, 1984, pp. 629-643, in particular see pl. XCIV, nos 1-4 for similar soft treatment of the cheeks.*



PROPERTY FROM A PRINCELY COLLECTION

86

AN ETRUSCAN BRONZE KORE
CIRCA LATE 6TH CENTURY B.C.

6¼ in. (16 cm.) high

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Prof. Dr. Ernst Homann-Wedeking (1908-2002).
Georg Ernst Graf Platen Hallermund, London, 1950s.
Private collection, Rhineland.
with Gordian Weber Kunsthandel, Cologne, 2009.

PUBLISHED:

E. Homann-Wedeking, 'Bronzenstatuetten Etruskischen Stils', in
Römische Mitteilungen des Deutschen Archäologischen Instituts 58,
1943, pl. 5.11.12,5.

This fine figure depicts a female offrant, who holds her right hand a diminutive egg delicately held between her thumb and first finger, and in her slightly lowered left hand Homann-Wedeking suggests she would have held a libation bowl. Her chiton is elegant and understated with rows of dotted folds front and back. The very slight front-back position of her feet produces an almost imperceptible twist to her body and a subsequent flare to the hem. The short-sleeves are tightly fitted with minute buttons. Her hair is centrally parted, bound in a thick ribbon and falls in thick strands past her shoulders on her back. She stands on an integral convex circular base and would have possibly once been part of a larger vessel, such as a bronze dinos or cista, as decoration to the lid. For an example of a Campanian funerary urn with a draped female figure decorating the lid, now in the British Museum, cf. S. Haynes, *Etruscan Bronzes*, London, 1985, p. 268, no. 63.

Another kore of similar quality and style, in the more common pose of grasping a fold of her skirt, is now in the collection of the Metropolitan Museum of Art (inv. no. 17.190.2066), cf. A. Kozloff and D. Mitten, *The Gods Delight*, Cleveland, 1988, pp. 195-199, no. 33.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

87

AN ATTIC BLACK-FIGURED COLUMN-KRATER
 ATTRIBUTED TO THE GROUP OF WÜRZBURG 199,
 CIRCA 520-500 B.C.

13½ in. (33.4 cm.) high

£50,000-70,000

US\$64,000-88,000
 €57,000-79,000

PROVENANCE:

with Galerie Archéologie Borowski, Paris.
 French private collection, acquired from the above in 1994.

The obverse depicts the capture of the Cretan bull for King Minos; the seventh labour of Herakles. The hero is shown forcing the bull to the ground, flanked by an elaborately decorated Athena Promachos, and his nephew Iolaos, a companion for a number of his heroic tasks. The present vase depicts the bull restrained by ropes around a hind leg and - unusually for depictions of this scene - around the bull's mouth and nose. In the background, the heroes' bow and quiver rest in the branches of a tree.

The reverse shows a group of five bearded revellers, each nude except for a chlamys. The figure furthest to the right gesticulates to the others, a kantharos balanced in his left hand. Three of the five figures are ambitiously yet awkwardly composed, simultaneously displaying a frontal and profile stance. Such a technique became increasingly popular in the late 6th century B.C., another notable example being the contemporaneous 'reveller's vase' by Euthymides. The rim is decorated with two lions interspersed with four boars, evocative of Herakles' earlier encounters with the Nemean Lion and the Erymanthian Boar.

For a similar black-figured amphora depicting Herakles subduing the Cretan bull, *cf.* inv. no. 389 at the Museo Gregoriano Etrusco, Vatican City (Beazley Archive Pottery Database no. 320311).





89



90

VARIOUS PROPERTIES

89

AN ETRUSCAN BLACK-FIGURED OINOCHOE

ATTRIBUTED TO THE MICALI PAINTER, CIRCA 530-520 B.C.

10 in. (25.4 cm.) high

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

with Galerie Démons et Merveilles, Paris.
Belgian private collection, acquired from the above, 11 May 1989.

90

A ROMAN LEAD-GLAZED AMPHORISKOS

CIRCA 1ST CENTURY A.D.

6¾ in. (17.1 cm.) high

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

PROVENANCE:

Japanese art market.
Antiquities, Christie's, New York, 9 December 1999, lot 359.

PUBLISHED:

G. McKinley, *Ancient Glass and Glazed Wares*, 1972, London, p. 4.



91

A GREEK MARBLE HEAD OF APHRODITE

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

5½ in. (14.4 cm.) high

£7,000-10,000

US\$8,900-13,000
€8,000-11,000

PROVENANCE:

Property of a New York Private Collector, Antiquities, Sotheby's Parke Bernet Inc., New York, 11th December 1976, lot 130.



92

A ROMAN MARBLE FEMALE PORTRAIT HEAD

CIRCA 2ND CENTURY A.D.

5 in. (12 cm.) high

£7,000-9,000

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Giovanna Bentivoglio, Bologna, Italy, thence by descent. Italian private collection, Bologna, Italy, acquired from the above.



93

**A ROMAN MARBLE TORSO OF THE 'POURING SATYR' TYPE
CIRCA 1ST CENTURY A.D.**

25 in. (63.5 cm.) high

£60,000-90,000

US\$76,000-110,000

€68,000-100,000

PROVENANCE:

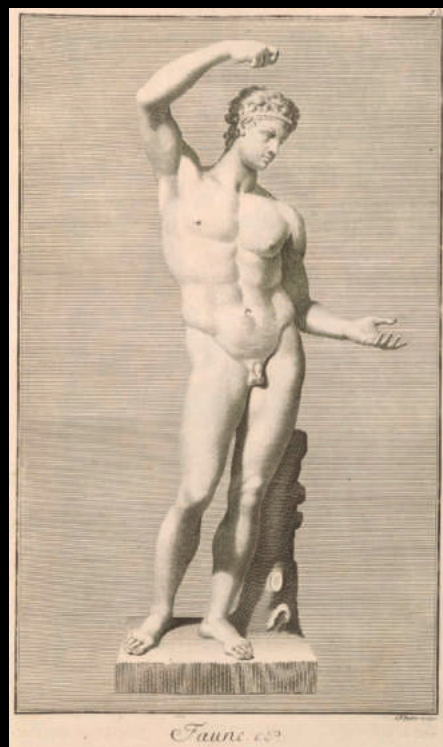
Christian Duc, acquired in France in the mid 1980s.
French private collection, acquired from the above in 1994.

Facing frontally, this fine torso depicts a youthful body with subtle musculature in the *contrapposto* posture. The weight resting on the figure's left hip, combined with the highly raised shoulder, strongly suggests that the present sculpture is a Roman copy of the Pouring Satyr type attributed to the late classical master sculptor, Praxiteles.

Consistent with other surviving Roman copies of this type, the attributes of the Satyr are either lost, or minimised (namely the absence of a tail). Despite this, the dramatic pose is unmistakable: the Satyr raises his right arm aloft, and would have poured wine into his kylix or drinking horn from an audacious height.

Praxitelean Satyr types have been the subject of intense debate as a result of their inclusion in an anecdote in Pausanias' *Description of Greece* i.20.1. Fearing that his workshop was on fire, Praxiteles confessed that he considered his Satyr and Eros statues to be his true masterpieces. The present torso is a Roman copy of one candidate for this accolade, but the sculptural type of a 'Resting Satyr' has also been attributed to Praxiteles (O. Palagia & J.J. Pollitt (Eds.), *Personal Styles in Greek Sculpture*, Cambridge, 1999, pp. 110-111).

Comparative marble figures to various degrees of completeness can be viewed at the J. Paul Getty Museum (Inv. No. 2002.34, originally found at Castel Gandolfo), and the Walters Art Museum in Baltimore (Inv. No. 23.22z).



R. LePlat, *Recueil des marbres antiques qui se trouvent dans la galerie du roy de Pologne a Dresden*, Dresden, 1733, pl. 16.





94

A ROMAN BRONZE HEAD OF A WARRIOR
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

4¼ in. (10.8 cm.) high

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Antiquities, Sotheby's, New York, 28 November 1990, lot 78.
with Royal-Athena Galleries, New York, 1991 (*Art of the Ancient World, vol. VI, Part II*, no. 37).
Frank H. Pearl collection, Washington, DC, acquired from the above in 1991.
Antiquities, Christie's, New York, 5th December 2012, lot 165.
with Royal-Athena Galleries, New York, acquired from the above.
Acquired by the current owner from the above, March 2013.



Δ95

A ROMAN BRONZE INFANT HERCULES
CIRCA 2ND CENTURY A.D.

8½ in. (21.5 cm.) high

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Collection Mariaud de Serres, France, acquired before 2000.
Collection Jean-Philippe Mariaud de Serres, Christie's, Paris, 16-17 February 2011, lot 376.

This piece depicts an episode from the life of the infant Hercules. Enraged by Zeus's adultery with the mortal woman Alcmene, Hera had tried to kill baby Hercules, the offspring of Zeus's infidelity, by sending two snakes to his cradle. The story inspired many ancient artists and can be seen repeated in various media such as mosaics, coinage and marble sculpture of the Greek and Roman periods, see S. Woodford, 'Herakles', *LIMC, IV*, 1988, pp. 827-832, pls 552-556, nos 1598-1664.

96

A ROMAN BRONZE JUPITER TONANS

CIRCA 1ST-2ND CENTURY A.D.

10% in. (26.9 cm.) high

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

European art market, 25 May 2000.

with Mansour Gallery, London.

Pierre Bergé & Associés, Drouot, Paris, 5 December 2010,
lot 231 (unsold).

Acquired by the present owner from Mansour Gallery,
London, 2013.

The statuary type of Jupiter Tonans (Thunderer) was popularised significantly in Rome during the early reign of the emperor Augustus. In 26 B.C., Augustus vowed the construction of a temple to Jupiter Tonans, and it was consecrated just four years later. This major public work was dedicated due to a near-death experience of Augustus' on his Cantabrian expedition. During a march at night, a lightning bolt narrowly missed the imperial litter and instantly killed an accompanying torch-bearer (Suetonius, *Augustus*, 29). Upon completion, the site was considered so popular that Augustus once dreamed of Jupiter complaining how worshippers favoured the new shrine over the great temple of Jupiter Capitolinus (Suetonius, *Augustus*, 91).

A well-preserved colossal marble version of the same type, with sceptre in hand, is displayed at Madrid's Prado Museum (Inv. E0005).



PROPERTY FROM A PRINCELY COLLECTION

97

A ROMAN MARBLE HEAD OF A RAM

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

10 in. (25.4 cm.) long

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Norbert Schimmel (1905-1990) collection, New York, acquired prior to 1964.
Norbert Schimmel Collection, Sotheby's, New York, 16 December 1992, lot 62.
Antiquities, Sotheby's, New York, 31 May 1997, lot 108.
Antiquities, Christie's, New York, 8 June 2005, lot 74.
with Safani Gallery, New York, 2010.

EXHIBITED:

The Cleveland Museum of Art, the Dallas Museum of Art, the Metropolitan Museum of Art, *Ancient Art, The Norbert Schimmel Collection*, 1974-1976.
Ägyptisches Museum Berlin, Museum für Kunst und Gewerbe Hamburg, Prähistorischen Staatsammlung Munich, *Von Troja bis Amarna, The Norbert Schimmel Collection, New York*, 1978.

PUBLISHED:

O.W. Muscarella, ed., *Ancient Art: The Norbert Schimmel Collection*, Mainz, 1974, no. 43 (exhibition catalogue).

J. Settgast, et al., *Von Troja bis Amarna: The Norbert Schimmel Collection, New York, Mainz*, 1978, no. 108 (exhibition catalogue).

The original function of this ram head is difficult to ascertain. As Hoffman informs (Muscarella, op. cit., no. 43) there are traces of projections preserved along the edge of the surviving horn. This suggests that the piece was either architectural, or, if from a free-standing sculpture, that the head was turned sharply to its left. Ram heads and other animals are commonly employed as architectural embellishments. They are particularly common on the upper corners of Roman funerary altars, but the absence of the ties from a hanging garland, in combination with the degree of completeness of the underside of the head, argue against such an attribution. For a related ram head in Boston, thought to be Greek, circa 4th century B.C., see no. 39 in Comstock and Vermeule, *Sculpture in Stone*, which "must have been a dedication in a temple-precinct, a work of art akin to Myron's famous cow." The Schimmel ram may also have been part of a larger mythological group, perhaps depicting the escape of Odysseus' men from the cave of Polyphemos. See for example the figure of a ram carrying Odysseus in the Palazzo Doria Pamphilj, Rome, fig. 402 in Bieber, *The Sculpture of the Hellenistic Age*. The Schimmel ram has traditionally been attributed to the Roman Period, and has been catalogued as such here. However, we acknowledge the strong possibility that this is, like the Boston ram, a Greek original of the 4th century B.C.



98*A ROMAN MARBLE PORTRAIT HEAD OF A MAN**
ANTONINE PERIOD, CIRCA 2ND CENTURY A.D.

11⅞ in. (30 cm.) high

£400,000-600,000

US\$510,000-760,000

€460,000-680,000

PROVENANCE:

Giovanni Grimani (1506-1593), Palazzo Grimani di Santa Maria Formosa, Venice, Italy acquired prior to 1587; thence by continuous descent within the family, most likely to Michele Grimani (1806-1885), Venice.

Private collection, France, likely acquired following the sales of the 'second Grimani collection' in the 19th century.

Baron, Ribeyre & Associés, Drouot, Paris, 28-30 November 2007, lot 88 (Succession Madame Jean Reboul, née Marguerite Müller, 1934-2007).

with Galerie Chenel, Paris, 2010 (*Marbre de la Rome antique*).

with Cahn International A.G, Basel.

His Excellency Sheikh Saud bin Mohammed al Thani (1966-2014), acquired from the above, 2011.

Acquired by the current owner from the above, 2014.

This portrait of a man with luscious curls and articulated eyes, while unidentifiable, is clearly of fine quality and must depict a high-status individual from the early Antonine Period.

The marble features a conspicuous lead stamp, or *bollo*, punched into the back of the head. The *bollo* reads *IO. GRIM. PAT. AQ. MUNUS* identifying it as part of a donation of antique marbles made by Giovanni Grimani, (1506-1593) to the Venetian state in 1586. Decades earlier, the Grimani collection was begun when Giovanni's uncle Cardinal Domenico Grimani (1461-1523) ordered the building of a new palazzo on the Quirinal hill in Rome, and as one contemporary recorded in his diary, "a great number of marble figures, and many other ancient things" were unearthed. To these Giovanni added many others, some purchased on the art market, others excavated on the Venetian *terraferma*, with many of the finest pieces coming from the city of Aquileia, where Giovanni held the title of Patriarch between 1545 and 1550. With Giovanni's donation, a gesture of good will with an aim to secure a favorable legacy, some two hundred Greek and Roman marbles were transferred to the antechamber of the Marciana Library, redesigned specifically to house the Grimani antiquities. Put on display for the enjoyment of travelers and members of the government, the marbles would remain in the newly christened *Statuario Pubblico* (Public Museum of Statues) until 1812, when they were moved out of the library and into National Archeological Museum of Venice, where most of the collection can be seen today.

When studying the Grimani collection and the 16th century donation, scholars have long made use of a range of inventories. The most comprehensive of them dates to 1736, when the library's custodian Anton Maria d'Alessandro Zanetti (1706-1778) catalogued, with accompanying illustrations, all of the marbles of the *Statuario Pubblico*. This "Head of a Man" does not appear in the Zanetti catalogue, nor does it feature in any of the subsequent inventories, meaning that, if it had in fact been part of the Grimani donation, it must have been removed before 1736. The earlier inventories, the first of which ordered in 1593, are less detailed and do not include drawings, making identification of such a nonspecific piece that much more difficult. For an extensive study of the history of the *Statuario Pubblico*, cf. M. Perry, 'The Statuario Pubblico of the Venetian Republic', in *Saggi e Memorie di storia dell'arte*, vol. 8, Venice, 1972, pp. 75-150 and 221-253.

If the marble head did at one time belong to the museum, it may have been removed and presented as a ceremonial gift to an accomplished citizen of the *Serenissima* or to an honored guest, as happened on a very limited number of occasions. Alternatively, this marble head may never have left the Grimani residence with the rest of the donation. Given the tall order of

cataloguing, stamping, and transferring the marbles, a process that took some three years to complete, it is possible that the head was given its distinctive *bollo* and then mistakenly laid aside and left at Palazzo Grimani of Santa Maria Formosa.

Giovanni's donation was always strongly contested by the family, who did not want to see their home emptied of all its treasures. As a compromise it was agreed that all the statues and reliefs which were fixed to the walls should stay at Santa Maria Formosa and the head might have been one of those pieces.

That the head should have ended up in a French private collection is in many ways keeping with the trends in the art market of the 18th and 19th centuries, which saw many classical antiques purchased at reduced rates as renowned Venetian families struggled under financial pressure. Such was the case for the Grimani of the 19th century, whose *paterfamilias* Michele (d. 1865) needed for funds and lacked the antiquarian interests of his ancestors. From 1815 until the end of the century, what remained of the Grimani collection was sold to dealers in Venice such as Antonio Sanquirico and Consiglio Ricchetti, and then purchased by merchants and purveyors from all over Europe who in turn, in some cases, left their pieces to the great European museums. For a partial list of Grimani pieces sold by Sanquirico, cf. A. Sanquirico, *Monumenti del Museo Grimani: pubblicati nell'anno 1831*, Venice, 1831.

Examples of Grimani pieces conserved in museums throughout the world are many: sixteen sculptures formerly of the Grimani collection entered the Antikensammlung of the Berlin state museums, among them a statue of Antinous carved in *nero antico*, a gift from Anton Steinbüchel in 1854 (Sk 362); a pair of fountain reliefs, admired for their tender scenes of wildlife by 19th century travelers passing through Venice, ended up in the Kunsthistorisches Museum in Vienna (Antikensammlung, I 604 and 605) after they were purchased by the prince of Lichtenstein; a marble stela of Phila, which once was displayed in the courtyard of Palazzo Grimani, made its way to Budapest and then to the collection of Francis Cook, before being bought by the British Museum (1947,0714.2), where two Grimani busts can also be seen (1847,0414.1 and 1850,0116.1); the J. Paul Getty Museum owns two Grimani heads, one a *Portrait of a Veiled Female Head, Perhaps Sabina* in marble (70.AA.117), the other a Renaissance bronze *Bust of a Young Man* (86.SB.688), both of which passed through the workshop of Venetian art merchant Antonio Sanquirico; and although the St. Mark's horses were returned in 1815 after the defeat of Napoleon, the *suovetaurilia* relief, once in the *Statuario Pubblico*, is still at the Louvre in Paris (MA 1096 – INV. MR 852). While many of the Grimani pieces are accounted for in museum collections in Europe and abroad, there are still a number of objects which remain lost or unidentified, a challenge for scholars, who over the past half century and in increasing numbers have turned their attention to one of the most iconic and influential collections ever assembled.

For a detailed account of the donation and a reconstruction of the courtyard, cf. I. Favaretto, 'Un "Cortile delle Statue" Veneziano. Per un percorso della memoria nel Palazzo dei Grimani di Santa Maria Formosa', in *Studi di Archeologia in Onore di Gustavo Traversari*, Vol. I, Rome, 2004, pp.341-361. For a similar reconstruction of the *Tribuna* in the palace, cf. I. Favaretto, M. De Paoli, 'La tribuna ritorvata, uno schizzo inedito di Federico Zuccari con l'antiquario dell'ill. Patriarca Grimani', in *Eidola* 7, Rome, 2012, pp. 97-135.



Detail of lead stamp



99

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPRESS**FAUSTINA MINOR**

CIRCA 161-176 A.D.

14½ in. (35.9 cm.) high

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

with Chaucer Fine Arts Inc., London, Autumn 1981 (*Collecting in the 18th Century, Paintings and Drawings of Art*, exhibition cat., no. 66). Spanish private collection, acquired from the above.

Faustina Minor (the Younger), Annia Galeria Faustina, born circa 125-130 A.D., was the daughter of the Emperor Antoninus Pius and Faustina Major (the Elder). Her great uncle, the Emperor Hadrian, betrothed her to Lucius Verus. However, her father Antoninus favored his wife's nephew, Marcus Aurelius, to whom she was eventually married. Antoninus succeeded Hadrian as Emperor, and eventually Marcus Aurelius inherited the Antonine throne as co-Emperor with Lucius Verus, thereupon Faustina became Augusta or Empress.

Faustina bore at least twelve children for the Emperor, only six of whom survived past youth. Five were girls, with the future Emperor Commodus the only male heir. Their daughter Lucilla was later betrothed to Lucius Verus.

Faustina was beloved by the Roman soldiers, as she accompanied her husband on several military campaigns, and they bestowed her with the title *Mater Castrorum* or Mother of the Camp. She died in 175 A.D. while abroad at a military camp in Halala in Cappadocia, which was renamed *Faustinopolis* in her honor. Faustina was buried in the Mausoleum of Hadrian in Rome and was deified by her devoted husband. Contemporary literature was less kind to Faustina. She was recorded as a murderer, schemer and adulterer. However, Marcus Aurelius defended her vigorously against these claims.

Faustina Minor boasts an extraordinarily high number of known portrait types— as many as nine distinct versions. The concept of multiple portrait types for members of the Imperial household is a familiar one, yet Faustina Minor is an exceptionally well represented member of the Antonine Imperial household. Only Septimius Severus has more than Faustina Minor, with ten recognized types. As mirrored in contemporary numismatic evidence, a change in her official portrait corresponded with one of her many births, or another major life event, cf. B.M. Levick, *Faustina I and II Imperial Women of the Golden Age*, Oxford, 2014, p. 277.

The present example depicts Faustina Minor in her eighth and penultimate portrait type. This type was commissioned to commemorate the accession of Marcus Aurelius in 161 A.D., and the birth of Marcus Annius Verus in 162 A.D (cf. W. Ameling, 'Die Kinder des Marc Aurel und die Bildnistypen der Faustina Minor', in *Zeitschrift für Papyrologie und Epigraphik* 90, 1992, p. 161). Portraits of this type share an undulating centre parting, coiled into an elaborate braided bun. The hairstyle covers the top of each ear, and a coil of hair rests on either side of the otherwise bare neck. Although later Faustina Minor portraits are stylistically frozen at around thirty years old, Kleiner notes that later portraits are noticeably "imbued with an air of maturity," cf. D. Kleiner, *Roman Sculpture*, Yale, 1992, p. 280.

Close surviving examples of this portrait type can be found at the Archaeological Museum of Istanbul (Inv. no. 5130; cf. K. Fittschen, *Die Bildnistypen der Faustina Minor und die Fecunditas Augustae*, Göttingen, 1982, pl. 41); and Rome's Capitoline Museum (Inv. no. 632; *op cit.* pl. 43).





THE GLOUCESTERSHIRE LICKING DOG HOARD

104

A ROMANO-BRITISH BRONZE DOG CIRCA 4TH CENTURY A.D.

5¼ in. (13.4 cm.) high; 8½ in. (21.4 cm.) long

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

PROVENANCE:

Found in Gloucestershire, August 2017.

Registered with the Portable Antiquities Scheme, ref. no. GLO-BE1187.

Discovered within a sizeable hoard of Roman bronze artefacts, this expressive standing hound is a rare example of a healing statue in the form of a dog. Its short legs join the elongated body with distinctively engraved haunches, each styled with chevrons or feathered patterning. Engraved fur similarly details the hind haunches, genitals, and each clawed paw. Throughout antiquity, dogs were considered to possess healing properties. As a result, the dog was often depicted as a companion of Asclepius, Greek god of medicine; in the Roman pantheon they were linked to the healing aspect of Mars; and in some Celtic rituals, 'licking dog' figures were dedicated to the local healing god Nodens.

Seven dogs of comparable subject and function were excavated from an Iron Age temple of Nodens at Lydney Park, Gloucestershire, cf. R.E.M. Wheeler and T.V. Wheeler, *Report on the Excavation of the Prehistoric, Roman, and Post-Roman Site in Lydney Park, Gloucestershire*, London, 1932, pp. 88-89, pl. 25. Since the present dog's find spot is in the same region as the Lydney temple, it may have once been a dedication at this site, or left at another site yet to be discovered by archaeologists. Although the species and style of the present piece bear similarities to figures found at Lydney and Llys Awel respectively, the present dog has no known parallel in Roman Britain, either by size or richness of decoration.

Among the remainder of the hoard (the entirety of which is included in the present lot) is a bronze face fragment from a statuette. The size of the fragment indicates that the original complete figure may have been connected to the bronze dog in some way. Bronze fragments of drapery hint at a much larger bronze statue over three feet high, which had been broken prior to the deposition of the hoard. The presence of a *foliis* of Crispus, minted at Trier with a globe-on-altar reverse, proves that the hoard could not have been buried before 321 A.D. - the earliest this type of coin had been minted. The eclectic variety of artefacts in the hoard suggests that it may have been deposited with the intention of later recovering and melting the contents.





PROPERTY FROM THE RESANDRO COLLECTION
AN EGYPTIAN BROWN QUARTZITE HEAD OF THE GOD AMEN WITH THE FEATURES OF THE PHARAOH TUTANKHAMEN
NEW KINGDOM, 18TH DYNASTY, REIGN OF TUTANKHAMEN, CIRCA 1333-1323 B.C.
11¼ IN. (28.5 CM.) HIGH
Estimate on Request

THE EXCEPTIONAL SALE

London, 4 July 2019

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CHRISTIE'S



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New York, October 2019

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CONTACT

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hsolomon@christies.com
+(212) 636-2245

THE COBHAM HALL HADRIAN
A ROMAN MARBLE STATUE OF
THE EMPEROR HADRIAN
REIGN 117-138 A.D.

Height: 82 in. (208.2 cm.)

Estimate on Request

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CHRISTIE'S



AN "EGYPTIAN BLUE" BUST OF BES
LATE PERIOD TO PTOLEMAIC PERIOD, CIRCA 664-30 B.C.
\$120,000-180,000

ANTIQUITIES

New York, Fall 2019

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