

ANTIQUITIES

*King Street 6 July 2016*



CHRISTIE'S





# ANTIQUITIES

Wednesday 6 July 2016

## AUCTION

Wednesday 6 July 2016

Lots 1-133 at 10.00 am

8 King Street, St. James's

London SW1Y 6QT

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Sunday	3 July	10.00am – 5.00 pm
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William Robinson

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**PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
LOTS 1-31**



1

**1**

**AN EGYPTIAN ALABASTER JAR**

EARLY DYNASTIC PERIOD-OLD KINGDOM, 1ST-3RD DYNASTY, CIRCA 3000-2613 B.C.

The cylindrical vessel with thick rounded rim, with incised decoration depicting three animals, possibly two giraffes and a gazelle  
12¼ in. (31 cm.) high

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe, Hamburg, Mainz, 1977, cat. no. 1.*

**2**

**AN EGYPTIAN ALABASTER JAR INSCRIBED FOR KING DEN**

EARLY DYNASTIC PERIOD, 1ST DYNASTY, CIRCA 3000-2750 B.C.

The short cylindrical body with rounded rim, a collar just below, incised with a hieroglyphic inscription reading 'the One of the Two Deserts', the throne name of the King Den  
4¾ in. (12 cm.) high

£2,000-3,000

\$3,000-4,400  
€2,700-3,900

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

P. Kaplony, 'Bemerkungen zu einigen Steingefäßen mit archaischen Königsnamen', *MDAI*, vol. 20, 1965, p. 13, no. 21.

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe, Hamburg, Mainz, 1977, cat. no. 2.*

Historical records regarding King Den are stronger than for any other monarchs of this period. Many labels and inscriptions citing events from his reign have been found, including on stone vases like the present lot. He is credited with a reign of 20 years, having begun as co-regent with his mother, the Queen Merithneith. He established many traditions of court rituals and imagery which later defined pharaonic rulers; for example, he was the first to use the Double crown and to be called King of Lower and Upper Egypt, and to be represented smiting the enemies of Egypt.



2



3

### AN EGYPTIAN LIMESTONE FALSE DOOR FOR KHUENPTAH AND MERETITES

OLD KINGDOM, 6TH DYNASTY, CIRCA 2283-2184 B.C.

Composed of two door jambs, a long rectangular central door recess and a smaller rectangular recess above, probably once containing an imitation rolled-up reed-mat, decorated with sunken relief inscriptions and images of the deceased Khuenptah on the top left corner and on the left jamb, and his mother Meretites on the right jamb, the offering formula on the lintel reading: 'an offering which the king gives with Anubis, the first of the god's hall, an invocation of all things good for the Festival of Eternity, for the servant Khuenptah', the middle section below: 'the revered Khuenptah, the revered Meretites', the left jamb reading: 'the Butcher of the royal slaughterhouse, the Prophet of the funerary chapel, the Overseer of the secrets, her son, Khuenptah', and the right jamb: the servant of the cult statue of King Kheops, the royal Acquaintance, the Priestess of Hathor, Meretites  
28½ in. (72.5 cm.) high

£15,000-25,000

\$22,000-37,000  
€20,000-33,000

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 4.



3

4

### AN EGYPTIAN LIMESTONE CANOPIC JAR

LATE PERIOD, CIRCA 664-332 B.C.

With a cylindrical body swelling at the shoulder and tapering to a flat base, a single column of black-painted hieroglyphs reading 'Qebehsenuf', one of the Four Sons of Horus, the lid sculpted in the form of a falcon-head, with finely-modelled facial markings  
11½ in. (29.2 cm.) high

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 10.



4



5

**5**  
**AN EGYPTIAN LIMESTONE RELIEF FOR THE HIGH STEWARD AND VIZIER KHNUMHOTEP**

MIDDLE KINGDOM, MID-12TH DYNASTY, CIRCA 1880-1850 B.C.

Inscribed with the end of an offering formula to 'the Overseer of the Pyramid estate, the Vizier Khnumhotep'  
 33½ in. (85 cm.) long

£15,000-25,000

\$22,000-37,000  
 €20,000-33,000

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

J. de Morgan, *Fouilles a Dahchour: mars-juin 1894*, Vienna, 1895, p. 18 ff (a drawing).

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 8.

The tomb of the Vizier Khnumhotep was discovered by de Morgan in 1894 in Dahshur. It is part of the necropolis attached to the pyramid of Senusret III (cf. Porter and Moss, *Topographical Bibliography...Memphis*, vol. 3, Oxford, 1931, p. 229). Khnumhotep (meaning 'Khnum is content') came from a family of local nomarchs who served the kings of the 12th Dynasty. Under Senusret II, he was sent on several missions, including to the Red Sea and Byblos, before becoming Vizier under Senusret III. Another fragment inscribed for Khnumhotep is located in the Hermitage Museum (inv. no. 18230).



6

**6**  
**AN EGYPTIAN SANDSTONE STELE FOR HORUS AND SOBEK**

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

Sculpted in sunken relief, with the Pharaoh wearing the white crown of Upper Egypt, presenting two *nw*-vases as wine offerings to the falcon-headed Horus wearing the Double crown, and the crocodile-headed Sobek, both holding was-sceptres and *ankh*-crosses, a winged sun-disc with uraei above  
 18 in. (45.7 cm.) high

£3,000-5,000

\$4,400-7,300  
 €4,000-6,600

**PROVENANCE:**

Probably from Kom Ombo.

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 22.



7

**AN EGYPTIAN PAINTED POTTERY JAR**

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, CIRCA 1352-1336 B.C.

Ovoid in form, with a cream ground, decorated with a register of light blue painted stylized petals and three plain bands, with red and black bands and outlines

11½ in. (29 cm.) high

£8,000-12,000

\$12,000-18,000  
€11,000-16,000

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 163.



7

8

**AN EGYPTIAN POLYCHROME PAINTED WOOD COFFIN PANEL**

THIRD INTERMEDIATE PERIOD, 22ND DYNASTY, CIRCA 945-718 B.C.

Depicting a funerary scene showing, from left to right, Thoth ('the lord of Truth'), Osiris ('the lord of Justification') and Waset ('the lady of the West'), the god of the underworld represented with green skin, standing mummiform, wearing an *atef*-crown and a beard, and holding a crook and flail, Waset standing behind with her hand on his shoulder, an *ankh*-cross in her right hand, wearing a modius, a broad collar and a close-fitting dress, Thoth wearing a tripartite wig, a false beard, a broad collar and a kilt with a strap across his chest, holding a writing palette in his hand, two water offerings on a pedestal surmounted by lotus flowers between, and an *Imiut* fetish, two vertical inscriptions framing the scene, reading '(right column) Recitation by Thoth, Lord of the Divine Word, the Scribe of Maat (Truth) for the Ennead, (left column) the Osiris Akhupuy who is in his [tomb?..]'; the arches of the mountains of the West above

20 in. (51 cm.) wide

£5,000-7,000

\$7,400-10,000  
€6,600-9,200

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 443.



8

The *Imiut* fetish is a symbol documented since the First Dynasty. It is composed of a stuffed, headless animal skin, either a feline or a cow, tied by the tail to a pole, and terminating in a lotus bud. Although its origin or purpose is unknown, it is present in ancient Egyptian funerary rites and is associated to Anubis in later periods.



9



9

**TWO CYPRIOT WHITE SLIP WARE VESSELS**

LATE BRONZE AGE, CIRCA 1450-1200 B.C.

Comprising a milk bowl with wish bone handle and a trefoil-lipped oinochoe, both decorated with brown vertical cross-hatched lines  
7 in. (17.8 cm.) diam. and 8¼ in. (21 cm.) high respectively

(2)

£2,000-3,000

\$3,000-4,400

€2,700-3,900

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. nos 185 & 186.

10

**A GREEK POTTERY SKYPHOS**

POSSIBLY EUBOEA, GEOMETRIC PERIOD, CIRCA 8TH CENTURY B.C.

Decorated in dark brown with vertical lines and concentric circles  
6¼ in. (16 cm.) diam. excl. handles

£1,500-2,000

\$2,200-2,900

€2,000-2,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 200.



10



11

11

**A MYCENAEAN POTTERY STIRRUP-SPOUT JAR**

LATE HELLADIC III, CIRCA 1425-1100 B.C.

With twin strap handles flanking the false neck, spout emerging from the shoulder, decorated with red painted concentric bands and chevrons on the shoulder

5½ in. (14 cm.) high

£1,500-2,500

\$2,200-3,700

€2,000-3,300

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

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Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 182.



12

**A MYCENAEAN POTTERY KYLIX**

CIRCA 14TH CENTURY B.C.

The conical bowl with twin handles, on flared foot, decorated in dark brown with stylized vegetation, concentric bands on stem and foot  
6 $\frac{5}{8}$  in. (16.8 cm.) high

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 181.



12

13

**AN ATTIC POTTERY AMPHORA**

GEOMETRIC PERIOD, CIRCA MID-8TH CENTURY B.C.

Decorated in dark brown with horizontal bands around the shoulder and base of the neck, the neck with two confronting birds with long beaks and legs, crosses on the handles  
17 in. (43.2 cm.) high

£1,000-2,000

\$1,500-2,900  
€1,400-2,600

**PROVENANCE:**

with H. Cahn, Basel, 1965 (*Early art in Greece: the Cycladic, Minoan, Mycenaean, and Geometric periods, 3000-700 B.C.*, New York, no. 136).

with André Emmerich, New York, 1965 (*Early art in Greece: the Cycladic, Minoan, Mycenaean, and Geometric periods, 3000-700 B.C.: an exhibition organized in cooperation with Herbert A. Cahn*, 7 May - 11 June 1965).

Anonymous sale; Sotheby's, London, 13 July 1970, lot 119.

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 225.



13



14

14

**AN ATTIC POTTERY LIDDED PYXIS**

GEOMETRIC PERIOD, CIRCA MID-8TH CENTURY B.C.

The circular body with gently rounded sides, decorated in dark brown glaze with geometric patterns including swastikas, chevrons, zigzags, dotted circles with rays, the underside of the base with concentric circles between wavy dotted bands, the interior lip with concentric circles and four attachment holes, the slightly raised lid with three horses standing foursquare in the middle, each with dotted lines running along their ridged manes, down their backs and tails, the lid decorated with bands of concentric circles, dots, zigzags and swastikas, a large circular hole at the centre, four attachment holes at the edge conforming to those on the body

9 5/8 in. (24.4 cm.) diam.; 7 in. (17.7 cm.) high incl. lid

\$11,000-15,000  
€9,200-13,000

**PROVENANCE:**

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**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 227.*



15

15

**A BOEOTIAN TERRACOTTA HORSE AND RIDER**

ARCHAIC PERIOD, CIRCA 575-550 B.C.

Hand-modelled, with black-painted decorative stripes along the horse's body, legs and tail, the rider with black hair, beard and belt

4 3/4 in. (12 cm.) high

\$2,200-2,900  
€2,000-2,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 90.*



16

**A FALISCAN BUCCHERO CHALICE**

CIRCA EARLY 7TH CENTURY B.C.

The shallow bowl with horizontal ribbing and notched rib around the base, four attachment rings on the underside each threaded with two linked circular rings, the vessel rim decorated with a nude male figure grasping a horse in each hand, the horses' hind legs and tails emerging from the notched rib below, the other side with two smaller horses, their front legs resting on a shallow circular dish, the tall stand with flaring stepped foot, with triangular fenestrations beneath two bulbous notched bands 18 in. (45.8 cm.) high

£2,000-4,000

\$3,000-5,900  
€2,700-5,300

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg*, Mainz, 1977, cat. no. 354.

An almost identical vase with a "master of horses" figure and shallow dish is currently in the National Etruscan Museum, and a similar footed bowl is in the University of Pennsylvania Museum of Archaeology and Anthropology (MS763). It too has a human figure standing between two horses on the rim. Both are from Narce, and it appears that 'the Faliscan workshop of these bowls seems never to have made two alike' (J. MacIntosh Turfa, *Catalogue of the Etruscan Gallery of the University of Pennsylvania Museum of Archaeology and Anthropology*, Philadelphia, 2005, p. 123).



16

17

**A VILLANOVAN IMPASTO ASKOS, A VILLANOVAN IMPASTO AMPHORA AND AN ETRUSCAN BUCCHERO KANTHAROS**

CIRCA 8TH-6TH CENTURY B.C.

The askos in the form of a bull, the nose pierced to form the pouring nozzle, the filler spout emerging from his rump, the handle in the form of two addorsed ducks on the back, decorated with stippled triangles, chevrons and circles, 9 in. (23 cm.) long; the amphora with incised spirals and a stylized leaf on one side, 4¾ in. (12 cm.) high; and the kantharos with looped strap handles, two incised bands under the rim, a notched ridge encircling the lower body, on low flaring foot, 5½ in. (14 cm.) high

(3)

£1,500-2,500

\$2,200-3,700  
€2,000-3,300

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg*, Mainz, 1977, cat. nos 359, 365 & 378.



17



18

18

**AN ATTIC BLACK-FIGURED TYRRHENIAN AMPHORA**  
 ATTRIBUTED TO THE OLL GROUP, CIRCA 575-525 B.C.

One side with the battle scene between Achilles and Memnon, Memnon wearing a high-crested helmet and greaves, a shield over his left arm, his right arm upraised, on the left the standing figures of bearded Hector carrying a staff, and Eos, wearing a chiton and striped himation pulled over her head, on the right the standing figures of Thetis and Diomedes, wearing greaves and high-crested helmet, carrying a large shield with tripod device and spear, Phokos falling beneath the two central warriors, wearing a high crested helmet and tunic, his arm outstretched, all the figures named, with some missing or indistinct, a double lotus palmette on the neck; the other side with confronting boar and lion, rosettes in the field, a profile bearded head facing left on the neck; a continuous band of animals below the scenes with three sirens and four felines, rays above the foot, details in added red  
 14½ in. (37 cm.) high

€6,000-8,000

\$8,800-12,000  
 €7,900-11,000

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 233.  
 A. Kossatz-Deissmann, 'Achilleus', *LIMC I*, Zurich and Munich, 1981, p. 176,



18

no. 822, pl. 137 (part of obverse).

S. Muth, *Gewalt im Bild, Das Phänomen der medailen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.*, Berlin, 2008, p. 100, fig. 52.

Beazley Archive no: 7568.

The scene on this vase includes some fascinating anachronisms. According to the Iliad, Hector was killed by Achilles before the arrival of Memnon, yet here he is an onlooker. Furthermore, Phokos, a half brother of Peleus and a maternal cousin of Achilles, is not recorded as having been at Troy. It would seem that the iconography on the present vase is both highly unusual in its combination of protagonists, and unique amongst the known corpus.

Memnon was an Ethiopian king who fought at Troy against the Greeks. Memnon killed Nestor's son Antilochos in battle; Nestor, after Memnon refused to fight the elderly man, beseeched Achilles to seek vengeance for his fallen son, who, after Patroclus, was his closest companion. The ensuing clash was quintessentially epic, echoing that of Achilles and Hector: both heroes were protected by divine armour made by Hephaestus, and Zeus granted each heroic strength and unyielding energy. Thetis and Eos watched Zeus weigh the destinies of their sons, when Memnon's was found to be heavier. Achilles was eventually victorious, stabbing Memnon through the heart.



19

**AN EAST GREEK POTTERY TREFOIL-LIPPED OINOCHOE**

PROBABLY RHODES, ARCHAIC PERIOD, CIRCA LATE 7TH CENTURY B.C.

The shoulder with a central panel with a bird standing in profile to the right, foliate motifs in top left and lower right corners, meander pattern in top right corner, swastika and dotted rosette in the field, vertical ladder bands either side with red and black squares, red and black rays on the shoulder behind, guilloche pattern around the neck  
11¼ in. (28.5 cm.) high

£5,000-7,000

\$7,400-10,000  
€6,600-9,200



19

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 193.

20

**A HADRA WARE POTTERY HYDRIA**

CRETE, CIRCA 3RD CENTURY B.C.

The central panel with three running male figures, hatched panels either side, laurel wreath around the neck, rays around the shoulder, dotted diamond pattern and foliate scrolls under the pouring handle  
16½ in. (42 cm.) high

£3,000-5,000

\$4,400-7,300  
€4,000-6,600



20

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 164.

Hadra ware hydriae were made in central Crete, with many being exported to Egypt, where they were used as cinerary urns. A significant number of these vessels have been found in the cemeteries of Hellenistic Alexandria.

21

**A CORINTHIAN ALABASTRON, A CORINTHIAN ARYBALLOS AND AN ATTIC BLACK-FIGURED LEKANIS**

CIRCA 6TH CENTURY B.C.

The black-figured alabastron with a standing figure of a cockerel with outstretched wings, rosettes in the field, tongues around the rim and neck, concentric circles around the base, details in added purple, 8¾ in. (22.2 cm.) high; the black-figured aryballos with quatrefoil design, details in added red, 2½ in. (6.3 cm.) high; and the lekanis, Manner of the Polos Painter, with a frieze of sirens and felines, rosettes in the field, 8¾ in. (21 cm.) diam.

£3,000-5,000

(3)  
\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

Lekanis: Beazley Archive no: 1093.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. nos 214, 222 & 229.



21



22 (obverse)



22 (reverse)

## 22

### AN ATTIC RED-FIGURED COLUMN-KRATER

CIRCA EARLY 5TH CENTURY B.C.

The obverse with a symposium scene, a bearded draped male reclining on his *kline* and playing the game of *kottabos*, a foot stool tucked underneath, holding a cup in his left hand, a kylix in his right, a bowl suspended in front; the reverse with a nude satyr running to the left, his head turned back, carrying a staff in his right hand

14¾ in. (37.5 cm.) high

£6,000-8,000

\$8,800-12,000

€7,900-11,000

#### PROVENANCE:

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

Beazley Archive no: 1552.

#### EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

#### PUBLISHED:

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 267.*

The symposiast shown here is playing *kottabos*, a popular after-dinner game. To play, a participant would recline on his left elbow, and try to flick the last drops of wine from the bottom of his kylix held in his right hand across the room to hit a target - often something perched on a stand, or another reveller's cup. Here, the hanging bowl to the left of the scene is probably the target.



23

## 23

### AN ATTIC BLACK-FIGURED BAND CUP AND AN ATTIC BLACK-FIGURED LEKYTHOS

CIRCA 6TH-5TH CENTURY B.C.

Each side of the band cup with a central siren flanked by two swans, palmettes either side of the handles, details in added white and red, circa 550-500 B.C.; the lekythos with Herakles fighting a Triton, a Nereid running away on either side, tongues and rays on the shoulder, details in added white, circa early 5th Century B.C.

Cup: 8½ in. (21.6 cm.) diam. excl. handles; lekythos: 7½ in. (19 cm.) high

£3,000-5,000

\$4,400-7,300

€4,000-6,600

#### PROVENANCE:

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

Beazley Archive nos: 2518 and 2561 respectively.

#### EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

#### PUBLISHED:

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. nos 241 & 255.*



24

**A GREEK TERRACOTTA FEMALE PROTOME**

BOEOTIA, CIRCA 5TH CENTURY B.C.

Her himation pulled up over the top of her head, holding her drapery in her left hand, her right hand lifted to her chest, with remains of white slip and red painted details  
6¾ in. (17.2 cm.) high

£1,500-2,000

\$2,200-2,900  
€2,000-2,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 109.



24

25

**A CAMPANIAN RED-FIGURED BAIL-AMPHORA**

ATTRIBUTED TO THE CAPUA PAINTER, CIRCA LATE 4TH CENTURY B.C.

The obverse with a warrior standing in profile to the left, wearing belted tunic and carrying a shield and spear; the reverse with a youth tightly clad in a himation, holding a small branch in his hand, the scenes flanked by palmettes, wave on the shoulder, palmettes on the neck, details in added white and yellow  
14½ in. (36.8 cm.) high

£2,000-3,000

\$3,000-4,400  
€2,700-3,900

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 339.

A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Suppl. 3, London, 1983, p. 176, no. 31b.



25

26

**A MESSAPIAN KALATHOS AND GNATHIA WARE SKYPHOS**

APULIA, CIRCA 4TH CENTURY B.C.

The kalathos with large flaring rim, decorated with painted buff bands of foliate decoration, an ivy trail on the rim interior; the skyphos with grape vine, tongues, and dotted and wavy bands, details in added red, white and yellow  
Kalathos: 6½ in. (16.5 cm.) high; skyphos: 3¾ in. (9.5 cm.) high

£1,000-1,500

\$1,500-2,200  
€1,400-2,000

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. nos 317 & 325.



26



27

**27**

**AN ANATOLIAN BLACK-WARE POTTERY JAR AND AN IRANIAN SPOUTED VESSEL**

CIRCA 3RD-1ST MILLENNIUM B.C.

The jar with four suspension loops at the shoulder, the lower body decorated with waves of incised ribs, circa late 3rd Millennium B.C.; the spouted vessel with burnished grey globular body and beak spout, circa early 1st Millennium B.C.

6¾ in. (17.2 cm.) and 7¾ in. (19.7 cm.) high respectively

(2)

£2,000-3,000

\$3,000-4,400

€2,700-3,900

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. nos 166 & 167.*



28

**28**

**A LURISTAN BRONZE FINIAL**

CIRCA 9TH-7TH CENTURY B.C.

Janiform, the central tube terminating with human head, flanking felines either side, with curving haunches and tails below

5⅞ in. (15 cm.) high

£800-1,200

\$1,200-1,800

€1,100-1,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 38.*



29

**29**

**AN IRANIAN POTTERY JAR**

CIRCA LATE 3RD MILLENNIUM B.C.

The globular body with red slip, the sloping shoulder decorated in black with horizontal lines either side of a thick striated wavy band

12¼ in. (31 cm.) high

£1,500-2,000

\$2,200-2,900

€2,000-2,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 165.*





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**30**  
**A PARTHIAN POTTERY STAG VESSEL**  
 CIRCA 3RD-1ST CENTURY B.C.

The globular body on tapering legs, small ears beneath the long notched antlers, an everted vessel mouth emerging from the back, a circular nozzle on the breast  
 9¼ in. (23.5 cm.) long

£3,000-5,000

\$4,400-7,300  
 €4,000-6,600

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. no. 177.

**31**  
**SIX IRANIAN POTTERY VESSELS**  
 CIRCA 2ND-1ST MILLENNIUM B.C.

Comprising a bowl with carinated shoulder and rounded rim, decorated with red slip on the interior and white on the exterior, with black painted crossed-hatched diamond and zigzag decoration, 7½ in. (19 cm.) diam.; two small bowls decorated in black with zigzags and ibex, 6 in. (15.2 cm.) diam. max.; a tripod vessel with black and red painted cross-hatched triangles and diamonds, 5 in. (12.7 cm.) high; and two globular jars with cream slip, both decorated in red slip with kite-like forms with diagonal hatching and elongated triangles, 5½ in. (14 cm.) high max.

(6)

£1,500-2,500

\$2,200-3,700  
 €2,000-3,300

**PROVENANCE:**

Private collection, Hamburg, acquired prior to 1977; and thence by descent to the present owner.

**EXHIBITED:**

Hamburg, Museum für Kunst und Gewerbe, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*, 21 January-6 March 1977.

**PUBLISHED:**

W. Hornbostel, *Kunst der Antike - Schätze aus norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe Hamburg, Mainz, 1977, cat. nos 168, 169, 175, 174, 170 & 171.



31



33



32

VARIOUS PROPERTIES

### 32

#### AN IRANIAN BRONZE DAGGER WITH CUNEIFORM INSCRIPTION REIGN OF MARDUK-NADIN-AHHE, CIRCA 1099-1082 B.C.

The blade with a cuneiform inscription on each side beneath the hilt, the continuous text reading 'Belonging to Marduk-Nadin-Ahhe, King of Babylon, King of the Universe, King of Sumer and Akkad', the flanged crescent hilt recessed for now-missing inlay  
16 1/8 in. (40.9 cm.) long

£5,000-7,000

\$7,400-10,000  
€6,600-9,200



32 (detail)

**PROVENANCE:**

Mohsen Foroughi (1907-1983) collection, Tehran and Paris.  
Anonymous sale; Etude Francois de Ricqlès, Drouot, Paris, 22 April 2001, lot 644.  
Private collection, France.

**PUBLISHED:**

D. Arnaud, 'Légendes cunéiformes sur pierre et sur bronze', *Aula Orientalis*, vol. 20, 2002, p. 28.

There are only four other bronze daggers with inscriptions to Marduk-nadin-ahhe known: one at the British Museum (acc. no. 123061), one in the Louvre, one formerly in the Holmes collection, and a fourth that was also in the Foroughi collection (J. A. Brinkman, *A Political History of Post-Kassite Babylonia, 1158-722 B.C.*, Rome, 1968, p. 330-1; for the other Foroughi example, see 'Bronzes Inscrits du Luristan de la Collection Foroughi', *Iranica Antiqua*, vol. II, Leiden, 1962). Despite having cuneiform dedications to the Babylonian king, these daggers have all been found in Iran. E. Herzfeld has suggested that they were from the graves of Assyrian soldiers garrisoned in Luristan (*The Persian Empire. Studies in geography and ethnography of the ancient Near East*, Wiesbaden, 1968, p. 29-31); the British Museum example was found in Luristan alongside a bowl with a cuneiform inscription stating that it was the property of Shamash-killani, an officer of the king. Mohsen Foroughi was a pioneering Persian architect and professor at the University of Tehran, and an important collector of Persian art.

### 33

#### A BACTRIAN GREY STONE RITUAL OBJECT CIRCA LATE 3RD-2ND MILLENNIUM B.C.

Of long, cylindrical form, tapering at each end  
66 7/8 in. (170 cm.) high

£7,000-10,000

\$11,000-15,000  
€9,200-13,000

**PROVENANCE:**

Acquired on the U.A.E art market in 1985.

### 34

#### A NORTH CAUCASIAN BRONZE FIGURE OF A ZEBU CIRCA 9TH-7TH CENTURY B.C.

With short curved horns and curly forelock, pronounced eyes and nostrils, a heavy dewlap and a hump at the base of the neck, a long tail and exaggerated genitalia, standing foursquare on an integral base plate  
3 1/8 in. (8 cm.) long

£2,000-3,000

\$3,000-4,400  
€2,700-3,900

**PROVENANCE:**

Leo Mildenberg (1913-2001) collection, Switzerland.  
*A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals*; Christie's, London, 26-27 October 2004, lot 368.  
Private collection, UK.

**PUBLISHED:**

A. P. Kozloff, *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, no. 39.



34

35

**A SASANIAN PARCEL-GILT SILVER LOBED  
DISH**

CIRCA 6TH-7TH CENTURY A.D.

Each side with a hunting scene of a hound chasing a caprid between scrolling vine tendrils, the smaller lobes with a pair of birds seated on a vine, each end lobe with seven roundels decorated with partridge and boar heads, on a high oval ring foot, remains of gilding 11½ in. (29.2 cm.) long

£60,000-80,000

\$88,000-120,000

€79,000-110,000

**PROVENANCE:**

with Gallery Mikazuki, Tokyo, Japan, from whom acquired by the present owner in 1984.

These lavishly gilded and highly decorative objects were no doubt considered a luxury good in antiquity. It would seem that such vessels of high quality often 'reached distant lands as a form of propaganda or official gifts and as objects of barter or trade', a reflection of their recognition as 'substantial and prestigious works', which were most likely the product of a royal workshop (P. O. Harper, 'Boat-Shaped Bowls of the Sasanian Period', *Iranica Antiqua*, vol. XXIII, 1988, p. 331). Numerous lobed dishes have been found from Sogdian cities in Central Asia to treasuries in Japan.







PROPERTY FROM A NOBLE EUROPEAN COLLECTION

**36**

**A LARGE CYCLADIC MARBLE FEMALE FIGURE**

LATE SPEDOS VARIETY, CIRCA 2500-2400 B.C.

The reclining figure with lyre-shaped head, with a slender triangular nose and rounded chin, on a slightly flaring neck, the body sculpted with gently sloping shoulders, arms folded right below left beneath the rounded breasts, her elegant fingers delineated, contoured grooves along the upper thighs leading into the deep cleft dividing the legs at the front, a shallow cleft at the rear at the base of the delineated spine, ghosts of pigment of the proper left eye preserved, red pigment on underside of head preserved  
15<sup>7</sup>/<sub>8</sub> in. (40.2 cm.) high

£300,000-500,000

\$440,000-730,000  
€400,000-660,000

**PROVENANCE:**

Private collection, Belgium, acquired 1970s.

The Cycladic sculptors of the 3rd Millennium B.C. are recognised as masters of their craft. Their schematic approach to the human form resulted in an iconic style, in which the female body is represented by its barest essentials. These enigmatic figures undoubtedly held huge significance to their original owners, and were probably only commissioned by individuals of high status. Often discovered in graves, their original use remains speculative, though religious and fertility functions have been repeatedly suggested.

As is characteristic of the Spedos type, the proportions of the present lot are harmonious, with each section of the figure perfectly balanced. It follows a quadripartite design, which demands that the head and neck account for a quarter of the size, the upper torso another quarter, the midsection to the knees a third quarter, and the lower legs the fourth. The preserved ghosts of pigment offer a tantalising view of the original aesthetic of the sculpture. According to P. Getz-Preziosi (*Sculptors of the Cyclades, Individual and Tradition in the Third Millennium B.C.*, Ann Arbor, 1987, p. 53ff), it would have been common practice in this period for the sculptor to embellish figures with red and blue pigment, especially for the eyes, brows and hair, which would have imbued a 'powerful magical meaning'. The use of red was thought to 'symbolize blood and hence the restoration of life beyond the grave'. Lastly, the size of this sculpture is remarkable; when complete, it would have stood at around 52 cm. high.





PROPERTY FROM A UK PRIVATE COLLECTION

**37**

**A CYCLADIC MARBLE FEMALE FIGURE**

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

With lyre-shaped head, tapering neck, and sloping shoulders, the arms crossed right below left beneath the breasts, with deep leg-cleft 7 in. (17.7 cm.) high

£50,000-70,000

\$74,000-100,000  
€66,000-92,000

**PROVENANCE:**

with K. J. Hewett, London.

Private collection, UK, acquired from the above in the 1960s.

It has been suggested that the grooves at the neck and upper right thigh of the present lot may be the result of deliberate damage in antiquity. Some Cycladic figures have been discovered in graves purposefully broken, at the neck and at the knees, with the three parts of the figure then carefully arranged. This sort of damage most likely had a ritual context, though its precise meaning is still unknown. Thimme has suggested that Cycladic female figures 'were conceived as images of divine beings and specifically intended for the grave: the female figures represent a divine mistress of life and death, who will secure for the deceased rebirth in another world' - it is not apparent what benefits would be reaped by deliberately damaging a figure imbued with such potent power (O. Höckmann, 'Cycladic Religion', in J. Thimme (ed.), *Art and Culture of the Cyclades*, Chicago, 1977, p. 42).



PROPERTY FROM THE AGATHA SADLER (1924-2015) COLLECTION  
LOTS 38-45

**38**  
**A ROMAN BRONZE VENUS PUDICA**  
CIRCA 2ND CENTURY A.D.

The nude goddess standing with her weight on her left leg, the right bent, her right hand held below her left breast, her left covering her genitalia, wearing silver bracelets and gilded armbands, her face turned to the left, with eyes inset with glass or obsidian, her centrally-parted hair surmounted by a diadem and bound at the nape of the neck with long tresses falling onto her shoulders and back, mounted on a separately-made circular dais  
9 in. (22 cm.) high

£12,000-18,000

\$18,000-26,000  
€16,000-24,000

**PROVENANCE:**

with K. J. Hewett (1919-1994), London.  
Agatha Sadler (1924-2015) collection, London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 69).



38



Lots 37 and 38 in situ in Agatha Sadler's flat in the 1960s



39

**39**

**AN ETRUSCAN BRONZE HERKLE**

CIRCA 3RD CENTURY B.C.

The nude hero standing with left leg slightly advanced and holding his separately-cast club aloft in his right hand, his lionskin draped over his left arm, his face with large eyes with recessed pupils set beneath striated brows, his hair surmounted by a diadem  
7½ in. (8.1 cm.) high (to tip of diadem)

£20,000-30,000

\$30,000-44,000  
€27,000-39,000

**PROVENANCE:**

with K. J. Hewett (1919-1994), London.  
Agatha Sadler collection (1924-2015), London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 41).

**40**

**AN ETRUSCAN BRONZE YOUTH**

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

The nude ithyphallic figure standing with arms held to his sides, with long shoulder-length straight hair, details incised  
2¾ in. (7.2 cm.) high

£800-1,200

\$1,200-1,800  
€1,100-1,600

**PROVENANCE:**

with K. J. Hewett (1919-1994), London.  
Agatha Sadler (1924-2015) collection, London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 22).



40

41

**A ROMAN BRONZE MERCURY**  
CIRCA 1ST-2ND CENTURY A.D.

The nude god standing contrapposto with his weight on his right leg, his left bent, holding a money bag in his right hand, his head turned to the right, the mouth slightly parted, his short curly hair surmounted by wings and a diadem with a fragmentary central ibis plume  
8¼ in. (20.5 cm.) high

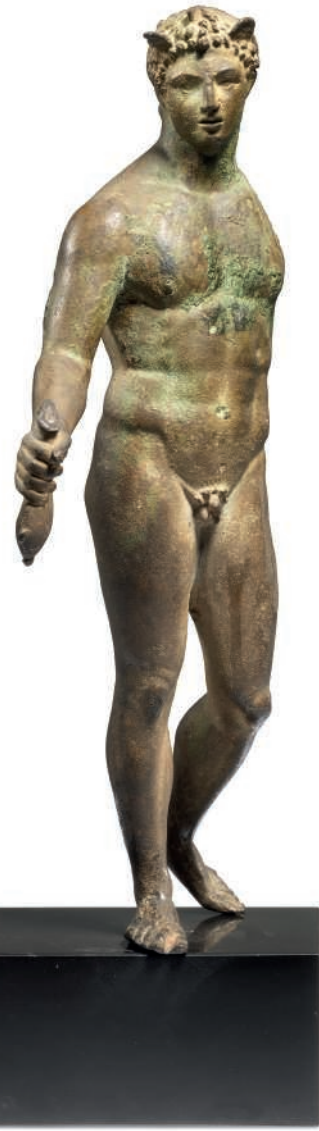
£15,000-25,000

\$22,000-37,000  
€20,000-33,000

**PROVENANCE:**

with K. J. Hewett (1919-1994), London.  
Agatha Sadler collection (1924-2015), London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 71).

The ibis plume atop the present lot's diadem may reference Mercury's association with the Egyptian god Thoth. The ibis-headed Egyptian god acted as Scribe to the Underworld, while the youthful Roman deity guided the souls of the deceased on their journey.



41



42

42

**A LURISTAN BRONZE FINIAL**  
CIRCA 8TH-7TH CENTURY B.C.

In the form of a four-faced divinity grasping two stylized rampant felines  
4½ in. (10.8 cm.) high

£800-1,200

\$1,200-1,800  
€1,100-1,600

**PROVENANCE:**

with K. J. Hewett (1919-1994), London.  
Agatha Sadler (1924-2015) collection, London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 11).





43

**43**

**A VIKING GOLD BRACELET**  
CIRCA 9TH-10TH CENTURY A.D.

Pennanular in form, composed of twisted wires flattened at the terminals  
3 in. (7.5 cm.) wide

£6,000-8,000

\$8,800-12,000  
€7,900-11,000

**PROVENANCE:**

with K. J. Hewett (1919-1994), London.  
Agatha Sadler (1924-2015) collection, London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 91).

**44**

**AN ETRUSCAN BRONZE OINOCHOE**  
CIRCA LATE 6TH CENTURY B.C.

With separately-made flaring ring foot, ovoid body and trefoil mouth with  
everted rim, the handle terminating in a palmette and snakes at the base, a  
lion's head with outstretched braceleted forelegs at the rim  
9¾ in. (24.8 cm.) high

£2,000-4,000

\$3,000-5,900  
€2,700-5,300

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 6 December 1971, lot 125.  
Agatha Sadler (1924-2015) collection, London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 40).



44



45

**A ROMAN MARBLE HEAD OF A GOD**

AUGUSTAN, CIRCA 27 B.C.-14 A.D.

Probably Apollo, the oval face with idealized features, with large, almond-shaped eyes set beneath heavy upper lids, and full, parted lips, the god's hair set in rows of corkscrew curls above his forehead and bound with a diadem, long, spiral tresses falling onto his neck  
8¼ in. (20.8 cm.) high

£40,000-60,000

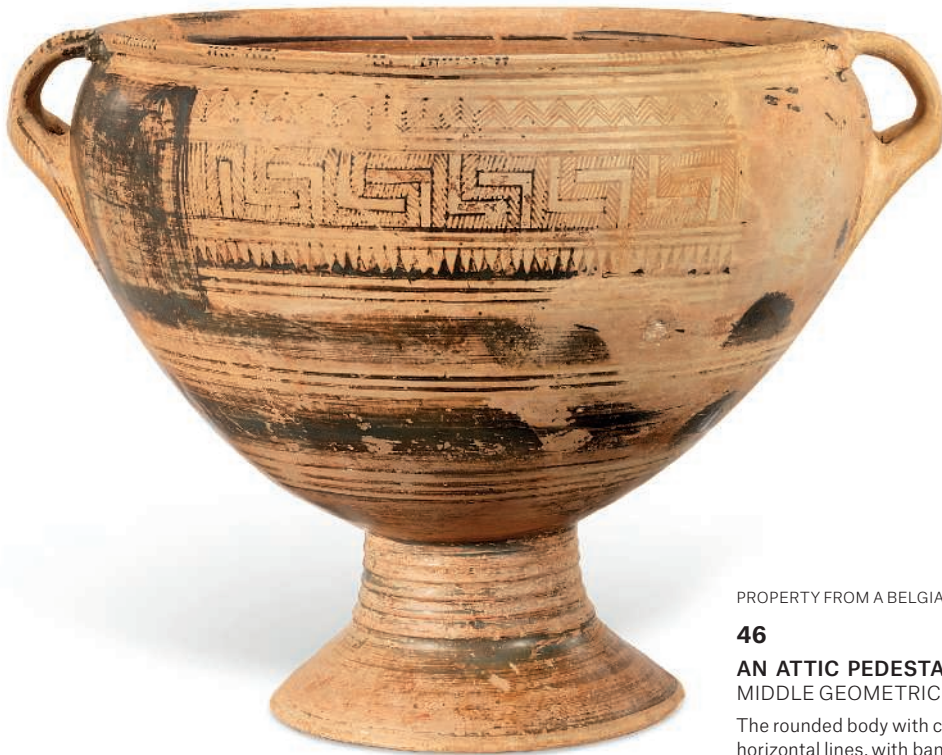
\$59,000-88,000  
€53,000-79,000

**PROVENANCE:**

with K. J. Hewett (1919-1994), London.  
Agatha Sadler (1924-2015) collection, London (*The Sadler Collection*;  
Sotheby's, London, 31 October 2003, lot 55).

The present lot combines an archaic coiffure with facial features carved in an early Classical style, demonstrating a singularly Augustan fashion for fusing two distinct stylistic phases of Greek art. The use of the Archaic Greek style in the Augustan sculptural programme was a potent public relations tool, used to signify the new regime's focus on returning Rome to the idealised past, where civic piety was believed to have been at the centre of public life. This commandeering of the Greek artistic tradition also demonstrated Rome's unrivalled hegemony in the Mediterranean. According to Zanker, 'The Archaic style thus reflects not only an aesthetic fashion, but the element of *pietas* in the Augustan cultural agenda. But...The Classical style retained pride of place and was acknowledged as the supreme expression of the human form. The competition between these two standards...led to the invention of novel mixtures of form and hybrid styles' (P. Zanker, *The Power of Images in the Age of Augustus*, Michigan, 1988, p. 244-5). See E. Simon, 'Apollon/Apollo, *LIMC* II, vol. 2, Zurich and Munich, 1984, p. 298 for more examples of Augustan archaising/classicising gods.

45



46

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

**46**

**AN ATTIC PEDESTALLED KRATER**

MIDDLE GEOMETRIC PERIOD, CIRCA 800-770 B.C.

The rounded body with central panel of hatched meander, framed by triple horizontal lines, with band of rays below and zigzag above, tongues on rim, encircling bands of varying widths on the lower body, ribbed stem and splayed foot, with horizontal lug handles, decorated with diagonal lines, joined to the rim by a vertical strap handle, decorated with horizontal lines, flanked, on the rim, by two knobs, the interior with concentric bands

16 $\frac{3}{8}$  in. (41.5 cm.) high; 21 $\frac{1}{8}$  in. (55.5 cm.) diam. inc. handles.

£10,000-15,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

with Herbert A. Cahn, Basel, from whom acquired by the present owner in 1987.

Monumental kraters, such as this, rarely survive. Originally produced in Athens, they served as markers for male graves, whilst belly-handled amphorae were used for female graves. The type was widely copied and exported. The decoration on this piece is typical of the Middle Geometric period, with stripes and bands of decorative elements. For similar and discussion, see J. Boardman, *Early Greek Vase Painting*, London, 1998, pp. 24-28 and p. 32, no. 34; see also British Museum, inv. no. 1861, 0425.51.

VARIOUS PROPERTIES

**47**

**A MYCENAEAN POTTERY PITHOS**

LATE HELLADIC III, CIRCA 1400-1300 B.C.

The piriform vessel with three loop handles, the body decorated in brownish-red with horizontal bands, wavy lines between the handles and vertical lines beneath, a double chevron beneath the wavy lines between one pair of handles and dots between another

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

£3,000-4,000

\$4,400-5,900

€4,000-5,300

**PROVENANCE:**

with Byron Zoumboulakis, Geneva, from whom acquired by the present owner in 1997.



47





48

**48**  
**AN ATTIC BLACK-FIGURED EYE-CUP**

ATTRIBUTED TO THE NIKOSTHENIC WORKSHOP, CIRCA 530-520 B.C.

Each side with two large eyes with added white, eyebrows and nose, flanked by nude running youths, rays and concentric bands on lower body, foot and handles black-glazed, interior black-glazed, the reserved tondo with black circle and dot  
 8¾ in. (22.2 cm.) diam. excl. handles

£6,000-8,000

\$8,800-12,000  
 €7,900-11,000

**PROVENANCE:**

with Pino Donati Gallery, 1965.  
 Cavadini collection, Switzerland.  
 with Donati Arte Classica, Lugano, from whom acquired by the present owner in 1996.

**49**  
**A CORINTHIAN BLACK-FIGURED RING ARYBALLOS**  
 CIRCA 575-550 B.C.

The outer circumference with two facing sirens, their wings outstretched, infill motifs between, the outer edges with concentric circles and a broad band, tongues around the neck and handle, concentric circles and radiating strokes on the rim, dots around the edge, details incised  
 3½ in. (8.8 cm.) high

£2,500-3,500

\$3,700-5,100  
 €3,300-4,600

**PROVENANCE:**

with Galerie Francois Antonovich, Paris, from whom acquired by the present owner in 1997.



49



50

**\*50**

**AN EAST GREEK POTTERY VASE IN THE FORM OF A PHALLUS**  
CIRCA 550-500 B.C.

Naturalistically modelled, the tip of the phallus forming the mouth of the vessel, the upper portion with a peaked centre and curving duck head terminals, with two horizontal perforations for suspension  
4¾ in. (12 cm.) long

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

Private collection, Switzerland, acquired prior to 1966.

*Cf.* Metropolitan Museum of Art, New York, acc. no. 1999.78. Sculptural vases of this period were made in a wide variety of shapes, including human body parts, and were primarily the product of Rhodian and other East Greek workshops. Their diminutive size suggests they stored perfumed oils, perhaps for ritual, medicinal, or erotic purposes - it is tempting to presume the latter for the present lot.



51

**51**

**AN ATTIC BLACK-FIGURED AMPHORA**  
CIRCA 550 B.C.

The obverse with a standing bearded Dionysos wearing tightly wrapped himation, holding out a rhyton in his left hand to a satyr, palmette chain on neck; the reverse with a dancing satyr and a maenad with her head turned back, walking to the right, double palmettes around the neck, rays above the foot

7½ in. (18 cm.) high

£2,500-3,500

\$3,700-5,100  
€3,300-4,600

**PROVENANCE:**

with Classian Art Ltd, Zurich, from whom acquired by the present owner in 1999.



(obverse)



(reverse)

## 52

### AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE BUCCI PAINTER, CIRCA 540-530 B.C.

The obverse with a bearded warrior wearing a short tunic and greaves, holding a fillet in his right hand, an attendant standing before him, wearing a tunic and greaves, and a tall pointed hat with curling ear flaps, carrying a large round shield, quiver and bow over his left shoulder and holding out an oinochoe and phiale; the reverse with a horseman riding to the right, wearing a short tunic and carrying a spear in his left hand, bands of lined lotus bud chain and meander below the scenes, rays around the foot, linked palmettes under the handles, tongues around the shoulder and double palmette chain around the neck, details in added white and red

13¾ in. (35 cm.) high

£15,000-25,000

\$22,000-37,000

€20,000-33,000

#### PROVENANCE:

Los Angeles art market, prior to 1996.

Private collection, UK.





53

**53**

**TWO ETRUSCAN BUCCHERO VESSELS**

CIRCA 6TH CENTURY B.C.

Including a ring aryballos with tall conical neck, trefoil lip and high arching handle composed of separate bands split at join with body, the neck decorated with horizontal bands; and a kyathos on high flaring foot, the handle with bull head protome

6 in. (15.3 cm.) and 7 in. (17.7 cm.) high respectively

(2)

£3,000-4,000

\$4,400-5,900

€4,000-5,300

**PROVENANCE:**

with Classian Art Ltd., Zurich, from whom acquired by the present owner in 1997.

**54**

**TWO ETRUSCAN BUCCHERO OINOCHOAI**

CIRCA 6TH CENTURY B.C.

One with bands of rouletted half open fans and a band of open fans around the upper body, rows of half-open fans on the handle, incised rays above the foot; and one trefoil-lipped with horizontal incised lines around the body

9 in. (22.8 cm.) and 9 1/2 in. (23.2 cm.) high respectively

(2)

£3,000-4,000

\$4,400-5,900

€4,000-5,300

**PROVENANCE:**

Item one:

Private collection, Germany, 1971-1991.  
with Frank Sternberg AG, Zurich, 1991.

Item two:

with Freddie Küng Antiquitäten, Luzern.  
Stalder collection, Luzern, acquired from the above in 1974.



54



55

**\*55**

**AN ETRUSCAN BLACK-FIGURED PONTIC CHALICE**

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

With an animal frieze consisting of hares, panthers, lions, griffins and sirens, rays on the base of the bowl, on a stemmed flaring foot bisected by two torus mouldings, details in added red and white

5 in. (12.7 cm.) high

£3,000-5,000

\$4,400-7,300

€4,000-6,600

**PROVENANCE:**

with Charles Ede Ltd, London, from whom acquired by Allen A. Davis, London, in 1973.

Larry D. Reams, Los Angeles, acquired by February 1974.

Private collection, Guerneville, California.

Anonymous sale; Clars Auction Gallery, Oakland, California, October 2014, lot 2064.

**PUBLISHED:**

L. Hannestad, *The Followers of the Paris Painter*, Copenhagen, 1976, p. 78, no. 154.



56

**56**  
**AN ATTIC BLACK-FIGURED WHITE-GROUND LEKYTHOS**  
 ATTRIBUTED TO THE GELA PAINTER, CIRCA 525-475 B.C.

With Dionysos mounting a quadriga, holding a rhyton in his left hand, a winged goddess standing behind, grape vines in the field, dotted zigzag band above the scene, palmettes on the shoulder, tongues around the lower neck, details incised

10 in. (25.3 cm.) high

£7,000-10,000

\$11,000-15,000  
 €9,200-13,000

**PROVENANCE:**

with Münzen und Medaillen AG, Basel, 1971.  
 P. R. collection, USA.  
 Private collection, Germany.  
 Anonymous sale; Gorny & Mosch, Munich, 17 December 2014, lot 373.  
 Beazley Archive no: 340805.

**PUBLISHED:**

J. D. Beazley, *Paralipomena*, Oxford, 1971, no. 215.



57

**57**  
**AN ATTIC RED-FIGURED COLUMN-KRATER**  
 ATTRIBUTED TO THE PIG PAINTER, CIRCA 480 B.C.

The obverse with courting scene with standing, bearded, draped male figure, leaning on a staff, offering with his right hand a tortoise-shell lyre to a youth standing to the right, tightly wrapped in a himation, both males wearing wreaths, a writing tablet in the field between, a band of lotus bud chain on the neck; the reverse with standing draped youth, his head turned back, staff in right hand; rays above the foot, details in added red

16½ in. (42 cm.) high

£15,000-20,000

\$22,000-29,000  
 €20,000-26,000

**PROVENANCE:**

with V. Rosenbaum, Galleria Serodine, Ascona, 1970s.  
 with J. Stirt, Vevey, from whom acquired by the present owner in 1998.

Courting scenes were a favourite topic of Classical vase painters, who often depicted the older *erastes* presenting the younger *eromenos* with a love gift - this gift could take a number of different forms, including a lyre, hare, cockerel, leg of mutton or bag of walnuts. In Athens, the relationship between *erastes* and *eromenos* was complex, and included the older male acting as a role model for the younger, introducing him to the political scene, and elevating his social status.

For a closely-related column krater by the Pig Painter with a strikingly similar scene, cf. Metropolitan Museum of Art, New York, acc. no.41.162.86. The Pig Painter was an early Mannerist. Beazley first used the term Mannerist to denote a group of painters who, at the time of radical change in artistic expression during the emergence of a new Classical style, chose to adhere to the Archaic tradition. For the Pig Painter and the Mannerist workshop see J. Boardman, *Athenian Red figure Vases: The Archaic Period*, London, 1975, p. 180, pls 319-21, and M. Robertson, *The Art of Vase-Painting in Classical Athens*, Cambridge, 1992, pp. 143-150.



**\*58**

**AN ATTIC RED-FIGURED MUG**

CIRCA 5TH CENTURY B.C.

With Herakles supporting the heavens on his back, the bearded hero nude, a fillet in his hair, a scabbard and sword hanging behind him, to his left a pair of spears leaning on a stele over which a mantle is draped, plain ground line below, the starry sky forming the upper border to the scene, with ring handle  
 3 $\frac{3}{8}$  in. (9.2 cm.) high

£20,000-30,000

\$30,000-44,000

€27,000-39,000

**PROVENANCE:**

Private collection, Switzerland, acquired prior to 1962.

The encounter between Herakles and Atlas forms part of the former's Eleventh Labour, the retrieval of the golden apples from the Garden of the Hesperides. The Titan Atlas was condemned by Zeus to forever hold up the sky as punishment for his participation in the Titanomachy; his daughters were the nymphs who guarded the Garden. Herakles decided to enlist Atlas's help, and made him an offer: he would take on the burden of holding up the heavens if the Titan would obtain the apples from his daughters. Atlas, keen to be free from his loathed task, eagerly agreed, and Herakles took over his place, setting his mantle and weapons to one side, as on the present lot. Atlas succeeded in retrieving the apples, but upon his return tried to trick Herakles; wanting to be finally free from his eternal punishment, he offered to personally deliver the apples to Eurystheus, Herakles's tormentor, with the hope of abandoning the hero. Herakles however, realising that Atlas did not plan to return, agreed to the plan, asking only that Atlas relieve him temporarily in order for him to adjust his position. Once Atlas was re-established, Herakles snatched up the apples, and fled.





59

**AN ATTIC RED-FIGURED KYLIX**

ATTRIBUTED TO THE COLMAR PAINTER, CIRCA 500-450 B.C.

The tondo with a crouching nude warrior facing to the left, wearing a high crested Attic helmet, carrying a shield with four dotted devices in his left hand and a spear held low in his right hand, a Kalos inscription in added red above, enclosed within a meander border  
9½ in. (24 cm.) diam. excl. handles

£15,000-20,000

\$22,000-29,000  
€20,000-26,000

**PROVENANCE:**

with *Ars Antiqua*, Lucerne, prior to 1963.

Private collection.

Anonymous sale; Christie's, London, 3 May 1966, lot 142.

Private collection, Santa Barbara, California.

Anonymous sale; Christie's, New York, 14 June 1996, lot 79.

**EXHIBITED:**

San Antonio Museum of Art, Texas, 1998-2015 (on loan).

**PUBLISHED:**

J. D. Beazley, *Attic Red-Figure Vase-Painters*, vol. I, Oxford, 1963, p. 357, no. 1.



**60**

**AN ETRUSCAN BRONZE WARRIOR**

UMBRIA, CIRCA 450-400 B.C.

Solid cast, striding forwards with weight on his left leg, left arm held in front of the body, right arm raised, with clenched fist pierced to hold a now-missing spear, wearing a high-crested helmet, short tunic with nipples and navel indicated with punched circles, the edges decorated with double rows of incised dots, genitalia visible below, and long greaves covering his shins and knees, his angular face with large lidded eyes

6 in. (15.2 cm.) high

£20,000-30,000

\$30,000-44,000

€27,000-39,000

**PROVENANCE:**

Lucien Mellerio collection, Paris.

with Gudea Gallery, Paris, from whom acquired by the present owner in 1995.



61

**AN ATTIC RED-FIGURED COLUMN-KRATER**

ATTRIBUTED TO THE NAPLES PAINTER, CIRCA 460-450 B.C.

The obverse with Orpheus seated atop a rocky outcrop and playing his lyre, a plectrum in his right hand, his lower body and legs swathed in a himation, a wreath in his hair, with a Thracian standing either side listening to him, each youth wearing a striped mantle over his knee-length patterned chiton and a soft fox-tail cap atop his curly hair, and holding two spears in his left hand; the reverse with a female figure between two males, all swathed in himations, both sides framed by a vertical band of double dots and a band of tongues above, the obverse with a lotus bud chain on the neck, a band of double dots on the rim with a band of lotus bud chain above, palmettes on the handle-plates 13¾ in. (34.8 cm.) high

£20,000-30,000

\$30,000-44,000  
€27,000-39,000

**PROVENANCE:**

with Maxburg Galerie Antiken, Munich, from whom acquired by the present owner in 1988.

The story of Orpheus, the most celebrated musician in Greek myth, and the mythological history of Thrace, their neighbours to the north, were intimately entwined. According to some traditions, including Pindar, Orpheus was the son of the Thracian king Oeagrus and the muse, Calliope. His violent death was also said to have come at the hands of the Ciconian women, a tribe originating on the southern coast of Thrace, who tore the musician to pieces with their bare hands in a Dionysiac frenzy when he rejected their pleas for him to join them. The wrath of the Thracian maenads was given a different explanation in the later Roman tradition; Ovid states that he 'abstained from the love of women, either because things ended badly for him, or because he had sworn to do so. Yet, many felt a desire to be joined with the poet, and many grieved at rejection' (*Metamorphoses*, Book X).

See Antikensammlung, Staatliche Museen, Berlin, inv. no. V.I.3172 for another column krater with Orpheus and Thracian youths.





(detail)

PROPERTY FROM A FRENCH PRIVATE COLLECTION

62

**AN ATTIC RED-FIGURED BELL-KRATER**

ATTRIBUTED TO THE NIKIAS PAINTER, CIRCA 410-400 B.C.

The obverse with Herakles arriving in the Garden of the Hesperides, the youthful hero in his distinctive lionskin approaching from the left, rowing to the shore in the Bowl of the Sun, identified by 'ΗΡΑΚΛΗΣ' above, to his left helmeted Athena striding towards the Garden, holding a spear in her right hand, her scaled aegis over her left, wearing a floor-length belted patterned peplos, a necklace and bracelet, 'ΑΘΗΝΑΙΑ' above her, on the shore to the right stands Atlas, holding the curved vault of the heavens, with stars and curved crescent moon, in his upraised hands, a berried wreath in his hair and wearing a patterned calf-length chiton, a bordered himation draped over his shoulders, 'ΑΤΛΑΣ' to his left, a tree bearing the Golden Apples to his proper right side, another on his left with Ladon the snake coiled within it, and a Hesperid sitting beneath, leaning back on her right hand, wearing a patterned bordered peplos and a diadem, her hair bound in a sakkos, bracelets on each arm, 'ΕΣΠΕΡΙΣ' above her head, to the far right of the scene stands Hermes, with one foot resting atop a rock, nude save for a bordered chlamys, carrying a petasos on his back, wearing sandals and carrying his caduceus in his left hand, 'ΕΡΜΗΣ' above his head, the gaze of all those in the Garden fixed towards Herakles; the reverse with three draped male figures, the central figure holding a staff, the figure to the left with a strigil and an aryballos, a pair of jumping weights hung between them; groundline of meander and checkered squares, laurel beneath the rim, scrolling palmettes beneath and dotted ovolo around the handles, details and inscriptions in added white and yellow  
13 3/8 in. (34 cm.) high

\$50,000-70,000

\$74,000-100,000  
€66,000-92,000

**PROVENANCE:**

with Elie Borowski, Basel.  
Private collection, France, acquired from the above 15 March 1968; and thence by descent to the present owner.

This extraordinary vase is a unique depiction of the arrival of Herakles in the Garden of the Hesperides. As his Eleventh Labour, Herakles was tasked with retrieving the golden apples that grew on the trees in the Garden. These coveted fruit were guarded by Ladon, a monstrous serpent, and the Hesperides, beautiful nymphs who were the daughters Atlas. The Garden was imagined by the Greeks to be at the very edge of the world, beyond the Straights of Gibraltar, named the Straights of Herakles in honour of this Labour. Here, we see the hero make his approach in the Bowl of the Sun, a loan from Helios the sun god and the only conveyance capable of making the treacherous journey. Notably, Herakles is shown beardless. This is a growing convention in this period, when even traditionally mature heroes are reimagined as ideally youthful. A panoply of characters are included in the scene; for the avoidance of doubt, their names are included in large white letters. Athena, goddess of war and wisdom and traditional champion of Herakles, seems to be assisting his advance. Atlas, the Titan who perhaps sired the Hesperides, is seen at his perpetual task of holding up the vault of the sky; this faraway place beyond the Straights was believed to be where he stood. Next we see a Hesperid, here given the generic name Hesperis, lounging at the foot of a tree heavy with golden fruits. Lastly, to the far right, is Hermes. The messenger god looks on in amazement, eager to witness the incredible feat to come.



Depictions of Herakles and his Eleventh Labour begin in the early 6th Century, but are more frequently found at the end of the 5th Century. Only a few vases show Herakles in the Bowl of the Sun - for example, a cup in the Vatican Museums, and these do not show his eventual destination. Such images of Herakles in his cauldron-like boat have previously been interpreted as Herakles en route to Erytheia to steal the cattle of Geryon, his Tenth Labour. However, this krater, which is the first to combine the arrival of the hero at the Garden and the motif of the Bowl, demonstrates that in at least one version of the myth, Herakles used this transport for his Eleventh Labour.

The busy scene, bristling with energy and anticipation, is packed with detail and executed with verve. The Nikias Painter was a contemporary of the Pronomos Painter and the Kadmos Painter, and worked at the end of the

5th Century B.C. (see J. D. Beazley, *Attic Red-figure Vase-Painters*, vol. II, Oxford, 1963, p. 1333ff). He is known for his fluid, sketchy style, which echoes the 'Rich' style of the late 5th Century, as well as executing figures with elaborate hairstyles, clingy drapery and patterned garments, all in evidence on the present lot. Cf. a calyx-krater by the Nikias Painter in the Virginia Museum (acc. no. 81.70) for a comparably excessively rich narrative tableau, here of the birth of Erichthonios. Here also, white slip is used to name the protagonists.

The reverse shows three beardless youths with accessories of the *palaestra*: strigil, aryballos and jumping weights (*halteres*). The simplicity of this side is to be expected on bell-kraters of this period, despite the masterful rendering on the obverse.

VARIOUS PROPERTIES

**\*63**

**AN ATTIC RED-FIGURED BELL-KRATER**

ATTRIBUTED TO THE GROUP OF POLYGNOTOS, CIRCA 450-400 B.C.

The obverse with the captured Silenos being presented to the court of king Midas, the bearded nude satyr with long tail, standing with his hands bound behind his back, a Phrygian guard standing behind, leaning on his distinctive hooked spear, wearing a floppy, patterned Persian cap, a patterned long-sleeved coat over a tunic, belted at the waist, and patterned tight-fitting trousers, before Silenos another Phrygian, wearing tightly-fitting patterned trousers and long-sleeved tunic, sitting on a low stool, behind him a standing female attendant, wearing a belted chiton and holding a fan in her left hand, her curly hair bound in a chignon, to the far left of the scene Midas, with pricked ass's ears, sitting on a throne with a striped covering on a low dais, the back in the form of a griffin head, a column behind, holding a spear in his right hand, wearing a patterned long-sleeved coat over a tunic and tightly-fitting patterned trousers, his curly hair bound in a sakkos; the reverse with a central standing draped bearded male figure, holding a staff in his right hand, a female figure either side striding towards him, the figure to the right with her hair bound in a sakkos and holding a phiale; groundline of meander and checkered squares, bands of ovolo and laurel below the rim, scrolling palmettes beneath and ovolo around the handles

15½ in. (39.4 cm.) high

£40,000-60,000

\$59,000-88,000

€53,000-79,000

**PROVENANCE:**

Private collection, Switzerland, acquired prior to 1966.

Midas, the mythical king of Phrygia with legendary wealth, captured Silenos in order to elicit advice from the wise satyr. He tainted the spring from which Silenos drank with wine and, once inebriated, had him bound and brought before him. Silenos then proffered the gloomy insight that it was best for mortals never to have been born, and next best to die as soon as possible.

Literary references to this encounter are relatively limited; correspondingly, vases depicting this scene are especially rare. M. C. Millar identified four 6th Century representations (see 'Midas as the Great King in Attic Fifth-Century Vase-Painting', *Antike Kunst*, 1988, vol. 31, p. 79-89), and the Beazley Archive lists just five Classical red-figure examples, including a bell-krater in the Lentini Museum (no. 9131), and the eponymous stamnos of the Midas Painter in the British Museum (acc. no. 1851.4-16.9). Additionally, scenes of the presentation of Silenos to Midas seem to have been less popular than scenes of the former's ambush. Attic vase-painters took care to evoke the Eastern character of the Phrygian king's court; guards are shown in typically Oriental garb, the king sits upon an elaborate throne, and a single column is used as a synecdoche for an elaborate palace. Yet the humour of the encounter is unmistakably Greek. The self-indulgent Eastern king binds and kidnaps Silenos, an attempt to control a character who is the embodiment of the wild and ungovernable natural world. The wisdom he elicits by doing so is a reminder of the fundamentally wretched situation of mortal man, which even the most wealthy of tyrants cannot escape. Silenos, it seems, has the last laugh.









64



65

**64**  
**AN ATTIC BLACK-GLAZED EPICHYSIS**  
 CIRCA 4TH CENTURY B.C.

With a high-arching handle, a plain moulded disc at the base of each side of the beaked spout  
 7<sup>7</sup>/<sub>8</sub> in. (20 cm.) high

£3,000-5,000

\$4,400-7,300  
 €4,000-6,600

**PROVENANCE:**

A. Leonhardt collection, Copenhagen.  
 with Classic Art, Jørgen Ruben, Skodsborg, from whom acquired by the present owner in 1996.

**65**  
**A GREEK BLACK-GLAZED KANTHAROS**  
 BOEOTIA, CIRCA 450-400 B.C.

With high strap-handles with knobs below, small disc foot  
 4<sup>7</sup>/<sub>8</sub> in. (12.4 cm.) high

£2,500-3,500

\$3,700-5,100  
 €3,300-4,600

**PROVENANCE:**

Private collection, Switzerland, 1980s.  
 with Frank Sternberg AG, Zurich, from whom acquired by the present owner in 1991.



**66**

**AN ATTIC RED-FIGURED BELL-KRATER**

ATTRIBUTED TO THE PAINTER OF LOUVRE G 521, CIRCA 390-370 B.C.

The obverse with a Dionysiac scene, the youthful Dionysos nude but for a chlamys draped over his shoulders, holding a flaming torch in his right hand, his head thrown back, his left hand reaching up, a maenad playing the *auloi* standing in front, with satyrs wearing wreaths and playing the *auloi* on either side; the reverse with three standing draped youths, two holding strigils, the central figure holding strigil and aryballos; groundline of meander and chequered square, band of laurel below the rim, scrolling palmettes under handles, details in added white and yellow  
13 $\frac{3}{8}$  in. (34.5 cm.) high

£6,000-8,000

\$8,800-12,000  
€7,900-11,000

**PROVENANCE:**

Dr. Ulrich Hahn, Cologne.  
with Stolper Galleries, Munich, from whom acquired by the present owner in 1984.

**LITERATURE:**

For the painter see J. D. Beazley, *Attic Red-Figure Vase Painters*, Oxford, 1963, p. 1441.





67

**67**  
**TWO CANOSAN TERRACOTTA**  
**EROTES**

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

One with right hand upraised and left leg advanced, with wavy hair pulled back and held at the nape of the neck, wearing a diadem, crossed body chains, bracelets and anklets, the other with left arm upraised, also with left leg advance, wavy hair in melon coiffure, both with slip and pigment remaining and wing and suspension holes on upper backs  
 11½ in. (29.2 cm.) high max.

£8,000-12,000

\$12,000-18,000

€11,000-16,000

**PROVENANCE:**

O'Hara collection, Bedfordshire, UK, until 1978.  
 London art market.

**68**  
**AN ETRUSCAN KYLIX IN**  
**SUPERPOSED RED**

CIRCA MID-4TH CENTURY B.C.

The tondo with a nude athlete carrying a wreath in his right hand, chlamys draped over his left arm, on each side of the exterior two himation clad youths, one holding a wreath, scrolling palmettes under the handles

9½ in. (24 cm.) diam. excl. handles

£3,000-5,000

\$4,400-7,300

€4,000-6,600

**PROVENANCE:**

with Heide Vollmoeller, Zurich.  
 Private collection, Switzerland, acquired from the above in 1976.  
 Anonymous sale; Christie's, London, 25 October 2012, lot 236.  
 Private collection, Germany.



68

69

**A GREEK TERRACOTTA APHRODITE ANADYOMENE**

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

The nude goddess standing with weight on her left leg, right leg bent at the knee, her arms raised and holding long tresses of her wet hair in both hands, her wavy hair tied in a chignon at the nape of her neck and with shorter tresses falling down the back of her neck, with remains of white slip  
11 in. (28 cm.) high

£8,000-12,000

\$12,000-18,000  
€11,000-16,000

**PROVENANCE:**

with Georges N. Krimitsas, Paris, from whom acquired by the present owner in 1996.



69



70

70

**A CAMPANIAN RED-FIGURED FISH PLATE**

ATTRIBUTED TO THE HELIGOLAND PAINTER, CIRCA 4TH CENTURY B.C.

With a two-banded bream, a striped bream and a red mullet, a band of wave around the central depression, wave around the rim, details in added white  
9½ in. (24 cm.) diam.

£3,000-4,000

\$4,400-5,900  
€4,000-5,300

**PROVENANCE:**

with Eduard Burkhard Antiken, Basel, from whom acquired by the present owner in 1980.



71

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

**\*71**

**A GREEK MARBLE HEAD OF A GODDESS**

LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

Her head turned slightly to the left, with idealised features, her hair centrally-parted, pulled up into a top knot, tied at the back in a chignon, and bound with a narrow fillet

3¾ in. (8.9 cm.) high

£2,000-3,000

\$3,000-4,400

€2,700-3,900

**PROVENANCE:**

with Spink & Son, London.

Private collection, Europe, acquired from the above 1960s/1970s.

VARIOUS PROPERTIES

**72**

**A PAIR OF GREEK GOLD DOUBLE LION-HEAD EARRINGS**

CIRCA EARLY 3RD CENTURY B.C.

The hoop composed of twisted wires, the lion-heads naturalistically modelled with chased detailing, each terminal with bands of darts and double beaded wire collars, the upper heads with a band of ivy with granulated berries and a central Herakles knot between the beaded wire collars, mounted onto modern ear studs

1 in. (2.6 cm.) diam.; weight 9.2g and 8.9g

(2)

£6,000-8,000

\$8,800-12,000

€7,900-11,000

**PROVENANCE:**

with H. A. Cahn, Basel.

Private collection, UK, acquired from the above March 1998.

For the type see D. Williams and J. Ogden, *Greek Gold: Jewellery of the Classical World*, London, 1994, no. 148.



72

**73**

**A GREEK GOLD BULL'S HEAD**

CIRCA 4TH CENTURY B.C.

Formed of sheet gold, naturalistically modelled, with applied short curly forelocks between his horns and applied granulated wreath across his forehead

7/8 in. (2.2 cm.) long

£2,000-3,000

\$3,000-4,400

€2,700-3,900

**PROVENANCE:**

Leo Mildenberg (1913-2001) collection, Switzerland.

*A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals;*

Christie's, London, 26-27 October 2004, lot 102.

Private collection, UK.

**PUBLISHED:**

A. S. Walker (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection, Part III*, Mainz am Rhein, 1996, no. 281.



73





74

**A GREEK SARDONYX CAMEO OF A NEW COMEDY MASK**

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

The banded stone cut in three layers of brown, white and orange, with a New Comedy character mask, with expansive mouth, bulging articulated eyes and snub nose, heavy wrinkled brows set in a deep frown above, tufts of curling hair either side of his face and a long curling beard and moustache, drilled laterally in antiquity for mounting, mounted in a late 18th Century gold two-part collectors mount

Cameo: .6/8 in. (2.3 cm.) long; with mount 1¼ in. (3.2 cm.) long max.

£15,000-25,000

\$22,000-37,000  
€20,000-33,000

**PROVENANCE:**

Catherine II of Russia (1729-1796) collection, held at the Hermitage Museum, St. Petersburg.

Private collection, Salzburg, presumed to be acquired 19th century; and thence by descent until 2015.

Private collection, Denmark.

‘All the collections of Europe, compared to ours, are mere childish amusements’

Catherine II on her gem collection, private correspondence, 1795 (O. Neverov, *Antichnye Kamei v sovranii Ermitazha*, Leningrad, 1988, p. 56)

The Hermitage housed the private collection of Catherine the Great, and included 40,000 paintings and 10,000 gems. In 1764 she had acquired the collection of L. Natter and in the 1780s and 90s continued to acquire entire collections including Lord Beverley, Louis-Philippe, Duke of Orleans, the Duke of Saint Morys and J.-B. Casanova. ‘Catherine herself more than once declared that she understood nothing in the fields of either painting or music. Despite her hunt for paintings, she was in truth only interested in engraved gems, which were her true passion and which she would arrange and admire

for hours on end... She humorously characterized her passionate collecting of engraved gems as sometimes ‘a mania’, sometimes ‘a disease of stones’, or as ‘gluttony’ (J. Kagan & O. Neverov, *Splendeurs des collections de Catherine de Russie: le cabinet de pierres gravées du duc d’Orléans*, Paris, 2000, p. 15, citing V. F. Levinson-Lessing, *Istoriya kartinnoy galerei Ermitazha (1764-1917)*, Leningrad, 1988).

The un-mounted gems that entered the Hermitage would be fitted with the exact same mounts as the gem above - collectors mounts, not be worn but to be displayed, picked up, easily handled and admired. For examples of these specific mounts see J. Kagan and O. Neverov (eds.), *Le Destin d’une Collection, 500 pierres Gravees du Cabinet du Duc d’Orleans* (exhibition cat.), St. Petersburg, 2001. For similar mask cameos in the Hermitage see Neverov, *ibid.*, 1988, nos. 222-238; for a similar cameo formerly in the Marlborough collection, see M. H. Story-Maskelyne, *The Marlborough Gems*, London, 1870, no. 519.

It was known that Catherine made gifts of gems to her favourites and allies before or after they had been published in the official ‘Description of the Cabinet of Engraved Gems’. There are cases whereby gems given as gifts made their way back into the Hermitage collection, though it is presumed that a fair number were scattered to other collections throughout Europe. The present lot is the first such gem from Catherine’s collection to come to market.

The mask is probably that of the comic cook, a stock character of New Comedy. The mask of this character was sometimes referred to as a *Maison* mask, by tradition the name of a Sicilian actor who had first worn the type. The cook character was probably a slave, granted some autonomy by his master, or a freedman (see D. Wiles, *The Mask of Menander: Sign and Meaning in Greek and Roman Performance*, Cambridge, 1991, p. 168).



(detail)



75



76

**75**

**A ROMAN BRONZE ARYBALLOS AND STRIGIL**  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

The aryballos with raised foot, concentric circles on the underside, the hinged lid with ribbed decoration and a circular opening with a shell-shaped cover, a separately made shallow dish sitting within the mouth, and a shallow circular scoop sitting in the aryballos with hooked attachment, the arched handle with duck head terminals, the looped handle attachments in the shape of comic masks with silver inlaid eyes and finely incised details; the strigil with a wide deeply angled blade and openwork rectangular handle 3¾ in. (9.5 cm.) high and 13¼ in. (33.5 cm.) long respectively

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

**PROVENANCE:**

with Safani Gallery, New York, from whom acquired by the present owner in 1996.

**76**

**A ROMAN GIALLO ANTICO HERM HEAD OF HERAKLES**  
CIRCA 1ST-2ND CENTURY A.D.

The hero with thick curly beard, wearing a thick twisted fillet in his tightly curled hair, with deep-set eyes and small mouth 6¾ in. (17.2 cm.) high

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

Private collection, UK, acquired prior to October 1966.



**77**

**A ROMAN POLYCHROME WALL-PAINTING FRAGMENT**

CIRCA EARLY 1ST CENTURY A.D.

Preserving a dancing maenad facing right, her drapery billowing around her lower body and draped over both arms, her torso and breasts bare, her hair bound in a foliate wreath, holding a beribboned cymbal in each hand, on a red ground

18<sup>7</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>8</sub> in. (48 x 36 cm.) excl. frame

£12,000-18,000

\$18,000-26,000

€16,000-24,000

**PROVENANCE:**

Private collection, Switzerland, 1980s.

with Nina Borowski, Geneva, from whom acquired by the present owner in 1994.



PROPERTY OF A GENTLEMAN

**78**

**A ROMAN MARBLE HEAD OF MINERVA**

CIRCA 2ND CENTURY A.D.

Of the Giustiniani type, the goddess of war depicted lifesized, wearing a Corinthian helmet with rams-heads in relief on the cheek plates atop her thick, wavy, centrally-parted hair, pulled back and bound at the nape of her neck, her oval face with articulated almond-shaped eyes and petite ears, her small mouth with slightly-parted lips

16¾ in. (42.5 cm.) high

£75,000-100,000

\$110,000-150,000

€99,000-130,000

**PROVENANCE:**

with Charles Ede, London.

Private collection, UK, acquired from the above in June 1993.

For another head of Minerva wearing a Corinthian helmet with rams' heads on the cheekpieces, see Ny Carlsberg Glyptotek, Copenhagen, acc. no. I.N. 1554. Both the present lot and the Glyptotek example are of the Athena Giustiniani type, so-called after a monumental statue currently in the Vatican collection (no. 2223). Roman marble versions of this type are thought to ultimately derive from a Greek bronze original; it has been hypothesised that this Greek original may have been the cult statue of Athena Sunias from her temple at Cape Sounion, a promontory at the southernmost tip of the Attic peninsula. In full-length copies of the type, the goddess of war stands proudly, holding a spear in her right hand.





79

VARIOUS PROPERTIES

**79**

**A GALLO-ROMAN BRONZE VENUS**

CIRCA 2ND CENTURY A.D.

The goddess standing with weight on her right leg, her left leg bent at the knee, her garment draped around her lower body and held with her left hand, her right arm held out in front holding a phiale between thumb and forefingers, a high crescentic diadem atop her centrally-parted bound wavy hair, tendrils falling onto her shoulders  
11 in. (28 cm.) high

£15,000-25,000

\$22,000-37,000  
€20,000-33,000

**PROVENANCE:**

Private collection, France, acquired prior to 1977.

**80**

**A ROMAN MARBLE DIANA**

CIRCA 1ST CENTURY A.D.

The goddess of the hunt standing with weight on her right leg, her left leg bent at the knee and pulled back, wearing soft hide boots tied at the front, a knee-length tunic with buttoned sleeves below a shorter tunic fastened over the left shoulder, a belt high on the waist tied in a Herakles knot, the fabric of the garments hanging over the belt along her sides, a baldric worn diagonally over her right shoulder, the neck recessed for separately made head, on an integral oval plinth with a dog and tree trunk as the support  
38½ in. (97.7 cm.) high

£45,000-65,000

\$66,000-95,000  
€60,000-85,000

**PROVENANCE:**

with Henri Kamer & Cie, Paris, 1960s.

Private collection, Geneva.

with James Stirt, Vevey, from whom acquired by the present owner in 1995.

The treatment of the garments on the present figure is unusual in that the goddess wears a short tunic below a second slightly shorter tunic, the ensemble tied in a high belt. According to M. Bieber, the arrangement of the tunics in this manner is a decidedly Roman development (*Ancient Copies, Contributions to the History of Greek and Roman Art*, New York, 1977, p. 72). For another depiction of Diana with the same unusual treatment of the two garments see a statue in the Capitoline Museum, pl. 45, fig. 263 in Bieber, *op. cit.*





## 81

### A ROMAN MARBLE ARCHAISTIC HEAD OF A KORE

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

The head slightly turned to the right, with heart-shaped face, delicate lidded eyes and small smiling mouth, her hair arranged in three rows of tight snail curls around her forehead, a high crescentic diadem above, her hair pulled back into a loose bun at the nape of her neck, with remains of tendrils falling onto her shoulders, wearing large rosette earrings

12¾ in. (32.4 cm.) high

£160,000-180,000

\$230,000-270,000

€210,000-240,000

#### PROVENANCE:

Roger Vivier collection, Paris.

Anonymous sale; Drouot-Richelieu, Paris, 16 April 1978, lot 15.

Chieko Takowaki collection, until 2012.

See 'Archaistic statue of a maiden', the Lever collection, G. B. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, no. 4, pl. 5 and 'Statue of Peplophoros with Archaising Head', Hope collection, *ibid.*, no. 18, pl. 51 for two other heads in the archaising style dating to 1st Century B.C.-1st Century A.D. The archaistic style became popular in the Augustan period, with archaistic statuary appearing on coins of Augustus and becoming, to a certain degree, synonymous with Imperial rule. At the dawn of the Roman imperial period, a new artistic programme was sought, and 'all Greek styles, archaic, classical, and Hellenistic were combined to create a new Roman art' (M. Bieber, *Sculpture of the Hellenistic Age*, New York, 1981, p. 182). The emergent style reflected Roman admiration of Greek artistic achievements, yet this cultural appropriation also demonstrated Rome's supplanting of Greece as the dominant political and cultural force in the Mediterranean.





PROPERTY FROM A UK PRIVATE COLLECTION

**82**

**AN OVER-LIFESIZED ROMAN MARBLE HEAD OF A GOD**

CIRCA EARLY 2ND CENTURY A.D.

Probably Asclepius or Jupiter, with long wavy hair falling in thick layers around his face, the two strands above the centre of his forehead curling up and over, wearing a simple fillet, his beard and moustache indicated with sweeping curls, his unarticulated eyes with drilled inner canthi and raised caruncles, with heavy upper lids and low brow above indicating his years, his mouth slightly open with slightly down-turned lips

13 in. (33 cm.) high

£400,000-600,000

\$590,000-880,000

€530,000-790,000

**PROVENANCE:**

Arthur Sambon (1867-1947) collection, Paris.

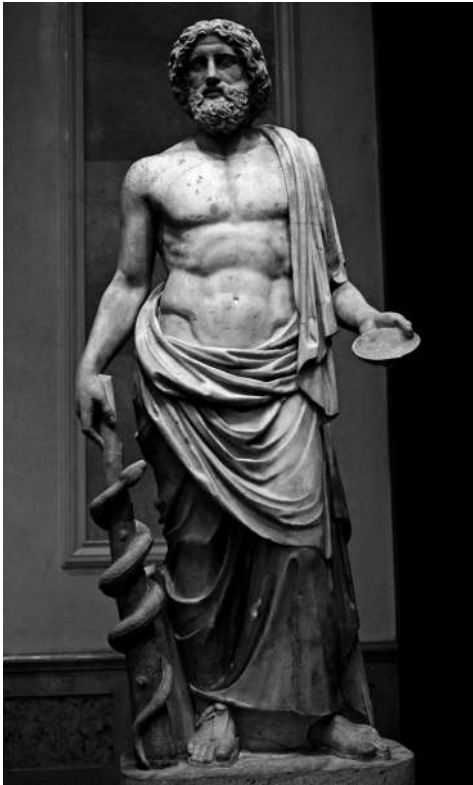
*Objets d'art et de haute curiosité de l'antiquité, du Moyen âge, de la Renaissance et autres ... formant la collection de M. Arthur Sambon*; Galerie Georges Petit, Paris, 25-28 May 1914, lot 32.

Ernest Brummer (1891-1964) collection, Paris.

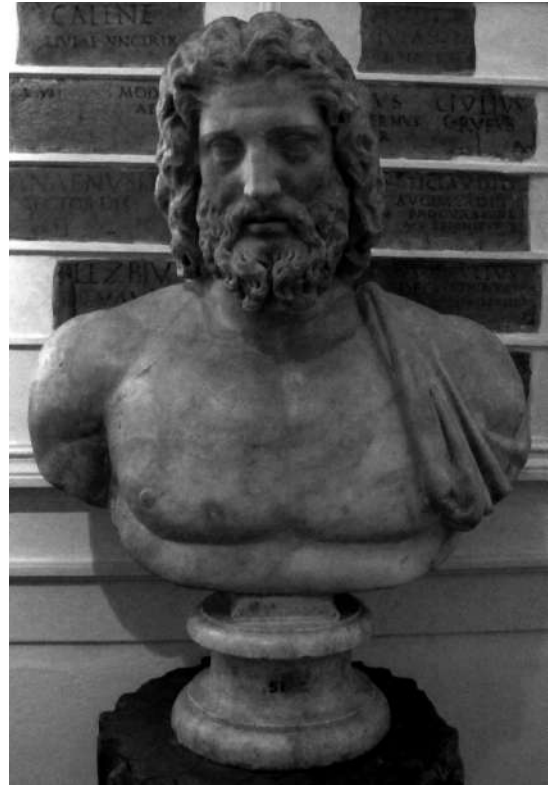
*The Ernest Brummer Collection, Vol. II*; Spink & Son and Galerie Koller, Zurich, 16-19 October, 1979, lot 635.

Private collection, UK.





Asclepius, god of healing. Marble. Roman work, 2nd century AD. The State Hermitage Museum. Saint Petersburg, Russia.  
Credit: PRISMA ARCHIVO / Alamy



Bust of 'Zeus detto Giove della valle'. Capitoline Museums, Rome.

Though catalogued as an original Greek marble in the 1914 Sambon sale, the present lot is now understood to be a Roman copy of a Hellenistic Greek bronze original. C. C. Vermeule writes that 'while the bold use of drilling and undercutting might at first glance suggest an Antonine date, the proportions of the features, with the very large and sharp-lidded eyes but not bulging eyes, the strongly emphasized division of lips, have their best parallels in major works of late Flavian to Hadrianic times' (The Ernest Brummer Collection, p. 245). As only the head of the statue survives, it is impossible to be more specific about which deity is being represented; the god's pose, attributes and dress may have enabled a more precise identification. However, the thick locks, beard and strikingly serene demeanour relates him to typical representations of Asclepius or Jupiter, divinities associated with paternal compassion.

For a colossal head with a similarly relatively short beard, cf. a colossal statue of Asclepius in the Hermitage (B. Holtzmann, 'Asklepios', LIMC II, Zurich and Munich, 1981, no. 261). It is likely that the ultimate prototype for the style is a late 4th century B.C. cult statue of Serapis by Bryaxis, from which the present sculpture inherits its cascading hair.

This impressive head attracted the attention of two of the most noted dealers of the past two centuries. Arthur Sambon (1867-1947) was the son of well-known art dealer and numismatist Jules

Sambon, and followed in his footsteps, to worldwide acclaim. He served as President of the *Chambre des experts d'art* in Paris. In 1903 he published *The Ancient coins Italy ... Etruria, Umbria, Picenum, Samnium, Campania (Cuma and Naples)*. One of his most famous clients included Pierpont Morgan (1865-1913), and it was he who purchased the renowned glass "Morgan cup" (now at the Corning Museum of Glass in Corning, New York) at a Paris auction in 1914 for "unlimited commission" on behalf of the American financier.

Ernest Brummer (1891-1964), along with his brothers Joseph (1883-1947) and Imre (1895-1928), were notable dealers of ancient, Medieval, contemporary French, Pre-Columbian and Tribal art. The brothers operated a gallery in Paris and later New York. Curators and scholars of note were devoted patrons, including Gisela Richter, curator of Greek and Roman art at the Metropolitan Museum, and James Rorimer, head of the Medieval department, director of the Cloisters, and later the Museum. Many of the most important acquisitions of the 1920s, 1930s and 1950s at the Metropolitan, the Cloisters and the Louvre originated with the Brummer brothers, and owe their accession into hallowed collections to the Brummers' extraordinarily discerning taste. Ernest himself was an art historian of distinction, having studied at the Sorbonne and the *École du Louvre*; at the latter he worked alongside Salomon Reinach, director of the *Musée des Antiquités Nationales*.







VARIOUS PROPERTIES

**\*83**

**A ROMAN MARBLE ARTEMIS OF EPHEBUS**  
CIRCA 2ND CENTURY A.D.

The goddess wearing a polos crown atop her wavy hair, with corkscrew locks falling to her shoulders, a large collar composed of drilled rings and bound in a ribbon, a smaller plain necklace above, two winged Nikes holding feathers and a wreath between, her tunic with three rows of egg-like shapes suspended along her upper torso, with three registers of animals below, the upper register with horned animals, the middle with bulls(?), the lower with winged griffins(?), each side of the tunic with three panels, the upper with winged siren, the middle with a bee, the lower with a floral motif, on each shoulder a semi-circular panel with three winged creatures, her arms bent at the elbow

21¼ in. (54 cm.) high

£25,000-35,000

\$37,000-51,000  
€33,000-46,000

**PROVENANCE:**

Private collection, Switzerland, acquired prior to 1966.

The temple of Artemis at Ephesus (in Ionia in Turkey) was one of the Seven Ancient Wonders of the World. Ephesian Artemis, though linked to her Graeco-Roman counterpart, was distinctive from the traditional goddess and endowed with particular powers. Primarily, she was venerated as a great mother-goddess, most akin to the eastern goddess Cybele. Worshipped from at least the archaic period, her cult images were originally carved in wood and adorned with jewellery.

Ephesian Artemis is characteristically depicted much as she is in the present example. Much scholarly debate has sought to decipher the meaning of the egg-shaped nodes; it has been variously suggested that they represent female breasts or bull testes, or are the iconographical descendants of the amber gourd-shaped drops discovered in excavations of the temple in the late 1980s, which may have adorned a wooden cult figure. Regardless of the source of this extraordinary iconography, it should be presumed that the goddess's dress evoked her powerful fertility, and echoed the rituals her cult demanded.

Artemis of Ephesus is depicted in all media well into the Roman era. The most famous example is 'the Great Artemis statue', 9 ½ ft. tall, which was found inside the Prytaneion in Ephesus, and is now in the Ephesus Museum (R. Fleischer, 'Artemis Ephesia', *LIMC II*, Zurich and Munich, 1984, no. 74). It is fascinating to note that in the surviving images, Ephesian Artemis always retained her primitive iconography, resisting the classicizing that befell other archaic Eastern icons.





**84**

**A ROMAN MARBLE ARCHAISTIC HEAD OF HERMES**

CIRCA 1ST CENTURY B.C.

His striated wavy hair looped around a fillet and forming a tapering mass at the back of his head, with corkscrew ringlets falling in front of his ears, with prominent elongated arched eyebrows, delicate lidded eyes, and a long curving moustache

5¼ in. (13.5 cm.) high

£15,000-20,000

\$22,000-29,000

€20,000-26,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 2 June 1995, lot 77.

Anonymous sale; Sotheby's, New York, 31 May 1997, lot 105.





**85**

**A ROMAN MARBLE HEAD OF APOLLO**

CIRCA 1ST-2ND CENTURY A.D.

Depicted over-lifesized, turned slightly to the left, with a smooth forehead and gently-arching brows that merge with the bridge of his nose, his eyes with heavy upper lids that extend slightly beyond the lower at their outer canthi, his small mouth with the lips slightly parted, his luscious wavy corkscrew locks pulled up into a high mass above the centre of his forehead, centrally-parted behind and tied into a loose knot with tendrils falling down onto the back of his neck  
16¾ in. (42.5 cm.) high

£50,000-70,000

\$74,000-100,000

€66,000-92,000

**PROVENANCE:**

with Frank Sternberg, Zurich.

Dr. F. Frauenberger collection, Munich, acquired from the above 12 November 1966, until 2014.

The extraordinary coiffure of the present lot recalls that of the Apollo Lyceus type, which shares the peaked shape (see E. Simon, 'Apollon/Apollo', *LIMC II*, Zurich and Munich, 1984, nos 39f-v). The abundant corkscrew curls suggests that this head comes from the east of the Roman empire; for example, Greece or Asia Minor.



**\*86**

**A ROMAN MARBLE PORTRAIT BUST OF A YOUNG LADY**  
FLAVIAN PERIOD, CIRCA LATE 1ST CENTURY A.D.

Her youthful face turned slightly to the right, with large, lidded, almond-shaped eyes, her hair arranged in an elaborate arching haloed coiffure composed of rows of deeply-drilled tiny curls, combed forwards from a parting running across the crown of the head, behind which the hair is combed back, set in multiple plaits and twisted into a large bun at the back of the head, wearing a V-neck stola with a palla draped over her shoulders, set on an integral socle 23½ in. (59.7 cm.) high

£30,000-50,000

\$44,000-73,000  
€40,000-66,000

The dramatic emergence of the Flavian dynasty after the chaos of 69 A.D. was echoed in the extraordinary shift in women's hairstyles. Simply put, 'women strove to pile their hair higher and higher upon their heads' (D. E. E. Kleiner & S. B. Matheson, *I Claudia, Woman in Ancient Rome*, Yale, 1996, p. 169). 'Manifestly self-conscious and flamboyant' (ibid.), these coiffures were costly, time-consuming and difficult to maintain - an ideal way, therefore, to instantly impart to the viewer the wealth and life of leisure enjoyed by the subject.

**PROVENANCE:**

Private collection, Switzerland, acquired prior to 1966.

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**\*87**

**A MONUMENTAL ROMAN MARBLE HEAD OF THE EMPEROR HADRIAN**

LATE HADRIANIC- EARLY ANTONINE PERIOD, CIRCA 120-193 A.D.

Depicted over-lifesized, sculpted with his characteristic thick wavy locks undulating from a star-shaped crown and combed forward, with a closely cropped beard and moustache parted at his philtrum, his oval face with full mouth and large, heavy-lidded articulated eyes, set beneath slightly frowning brows merging into a straight, strong nose, his ears with a distinctive crease through the lobe  
13 in. (33 cm.) high

£300,000-500,000

\$440,000-730,000

€400,000-660,000

**PROVENANCE:**

M.G. collection, Monte-Carlo, circa 1930-1965; and thence by descent to G. H. collection, Auvier, Switzerland.

European art market, 1994.





Publius Aelius Hadrianus, known as Hadrian, served as Emperor for twenty-one years, from 117-138 A.D. At his succession, the Empire was in turmoil. Trajan's last Parthian campaign ended poorly, so Hadrian had no choice but to reverse course on Rome's expansion, renouncing recently acquired territories in order to solidify the Empire's borders. He travelled extensively to achieve this goal, and for political and dynastic reasons, Hadrian initiated an unparalleled building program throughout the Empire. His legions built impressive walls in Britain and Algeria, and vanquished the Jewish revolt led by Simon Bar Kokhba. He created a Panhellenic League and completed the Temple of Zeus in Athens in order to secure the loyalty of the Greek aristocracy. During a trip to Egypt in 130 A.D., his companion Antinous drowned in the Nile. His death inspired Hadrian to encourage the local population to venerate his friend as the god Osiris, and the Emperor founded the city of Antinoopolis in his honor. In Rome he built the celebrated Pantheon in the Campus Martius, the Temple of Venus and Rome in the Forum, another to the deified Trajan, and his own Mausoleum (now Castel Sant'Angelo).

Due to the length of his reign, combined with his enduring popularity throughout the Empire, a great quantity of his portraits survive, more than for any other emperor save Augustus. As Hadrian was forty-one years old

when he came to power, his portraits show him as a middle-aged man. He was the first emperor to wear a beard, a trend that would persist for several centuries. His beard was once thought to illustrate his philhellenic outlook, but is now recognized as a demonstration of his connection to the Roman legions, since beards were sported by young men on campaign in this period. The present lot once belonged to a monumental over-lifesized statue of the emperor, most likely set up in a civic centre such as a marketplace. The style suggests it was executed in the Eastern empire, probably after the emperor's death. Hadrian's immediate successors, the Antonine dynasty, strove to associate themselves with him, both to harness his popularity and to solidify and justify their own rule. Antoninus Pius, who succeeded upon Hadrian's death, fought to have his adoptive father deified and, upon deification in 139 A.D., held a spectacular consecration ceremony where he 'recounted his great deeds on the forum...built a splendid temple to his deified adoptive father in the Campus Martius and instigated a cult with dedicated priests, as well as a five-yearly festival, to keep alive his memory' (T. Opper, *Hadrian: Empire and Conflict*, London, 2008, p. 221). From an unpromising beginning Hadrian had succeeded in passing on 'a strengthened and revitalized empire', and thus quickly came to symbolise prosperity and stability, an important message in the age of the adoptive emperors (*ibid.*, p. 21).









88

VARIOUS PROPERTIES

**88**

**A ROMAN MARBLE RELIEF HEAD OF MELEAGER**  
CIRCA 2ND CENTURY A.D.

Probably from a sarcophagus panel depicting the Calydonian boar hunt in high relief, the head twisted, gazing to his left, articulated eyes beneath a low brow, his lips parted, his curling hair tied with a narrow fillet  
6¼ in. (16 cm.) high

£6,000-8,000

\$8,800-12,000  
€7,900-11,000

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 6 December 1997, lot 22.  
with Charles Ede, London.  
Private collection, UK.

Regarded as second only to Herakles in his abilities, Meleager was the youngest of the Argonauts. He returned safe from his travels but his life was still to be short. In revenge for his father forgetting his sacrifices to her, Artemis unleashed a fearsome boar in his homeland, and Meleager took a leading role in the hunt which became known as the Calydonian boar hunt and which ultimately led to his own death. For similar, see S. Woodford, 'Meleagros', *LIMC VI*, Zurich and Munich, 1992, no. 121-4.



89

**89**

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

Of Venus Genetrix type, standing with weight on her left leg, right leg bent at the knee, her body enveloped in diaphanous drapery, her left breast exposed, folds of drapery held in the crook of her left arm, a tress of hair falling onto her left shoulder  
7 in. (17.5 cm.) high

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

**PROVENANCE:**

with Korban Gallery Ltd., London, from whom acquired by the present owner in 1987.

90

**A ROMAN ALABASTER TRAPEZOPHORUS**

CIRCA 2ND CENTURY A.D.

In the form of a lion's head, with a single ruff of comma-like curls around the sides of his face, the mouth open with large teeth and lolling tongue, his broad chest emerging below, the support behind with a volute at the lower edge  
8 in. (20.3 cm.) high

£12,000-18,000

\$18,000-26,000

€16,000-24,000

**PROVENANCE:**

Anonymous sale; Drouot-Richelieu, Paris, 8 December 1995, lot 29.

J.-P. Mariaud de Serres collection, France.

*Collection Jean-Philippe Mariaud de Serres*; Christie's, Paris, 16-17 February 2011, lot 336.



90

91

**A ROMAN MARBLE HEAD OF CYBELE**

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

The goddess wearing a short polos with thick rim, her wavy, centrally-parted hair drawn back and bound at the nape of her neck, with two locks falling onto her shoulders, her oval face turning slightly to the right, with almond-shaped heavy-lidded unarticulated eyes, and a full-lipped slightly open mouth  
5½ in. (13 cm.) high

£2,500-3,500

\$3,700-5,100

€3,300-4,600

**PROVENANCE:**

Madame Gaston de Tinan (1892-1985) collection, France; and thence by descent to private collection, UK.

*Cf.* Metropolitan Museum of Art, New York, acc. no. 22.139.24.

Madame Gaston de Tinan, formerly Hélène 'Dolly' Bardac, was the daughter of the Parisian banker and noted collector Sigismond Bardac (1856-1919) and his wife Emma Bardac (1862-1934). Emma also had a relationship with the composer Gabriel Fauré, who wrote his *Dolly Suite* in the 1890s for his lover's daughter.



91

92

**A ROMAN BRONZE SUPPORT IN THE FORM OF A DOLPHIN**  
CIRCA 3RD CENTURY A.D.

Depicted diving downwards, with a long tail extending upwards, tapering toward its forked tailfin, the curving head with a raised dorsal fin, a smaller one behind, with projecting pectoral fins, details incised  
10 7/8 in. (25.8 cm.) long

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

Acquired on the New York art market in 1996.



92

93

**A ROMAN BRONZE OLPE**  
CIRCA 1ST-2ND CENTURY A.D.

The ovoid body tapering to an everted flat rim with concentric circles, on a rounded base with concentric rings underneath, the separately-cast handle with raised thumb rest and crane heads where it joins the vessel's rim, terminating below in an acanthus leaf  
16 7/8 in. (41.5 cm.) high

£3,500-4,500

\$5,200-6,600  
€4,600-5,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 December 1985, lot 110, when acquired by the present owner.



93

\*94

**A GALLO-ROMAN BRONZE GROTESQUE DWARF**  
CIRCA 1ST-2ND CENTURY A.D.

Wearing a chlamys around his shoulders, his head and neck thrown back, his right arm stretched up, his left hand clutching his left buttock, his legs bent at the knees, with oversized phallus  
2 3/4 in. (7 cm.) high

£1,000-1,500

\$1,500-2,200  
€1,400-2,000

**PROVENANCE:**

Reputedly found in Narbonne, France.

Lt. Gen. A. H. L. Pitt-Rivers (1827-1900), purchased from Geo F. Lawrence on 28 June 1898. Illustrated in A. H. L. Pitt-Rivers, *Catalogue*, 1882-1899, p. 1854. Likely then displayed at Pitt-Rivers' private museum in Farnham, Dorset, until its closure in the 1960s.

Anonymous sale; Bonhams, London, 30 April 1996, lot 127, when acquired by the present owner.



94





**95**

**A ROMAN MARBLE GODDESS**

CIRCA 2ND-3RD CENTURY A.D.

The draped figure standing with the weight on her left leg, right leg bent at the knee, wearing a long pleated chiton and a himation draped over her left shoulder and falling down the front of her body and left side, her attribute most likely held in her left hand, now missing  
22 in. (56 cm.) high

£12,000-18,000

\$18,000-26,000

€16,000-24,000

**PROVENANCE:**

with Jean-Philippe Marraud de Serres, Paris, 1980s.

Private collection, Los Angeles, acquired from the above prior to 1989.

**PUBLISHED:**

'Grange Style', House and Garden, July 1989, p. 104.



96

**96**

**A ROMAN MARBLE MALE HEAD**

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

Likely from a sarcophagus, turned to the right, wearing a narrow fillet in his thick curling hair, with long beard and moustache, eyes articulated  
7½ in. (19 cm.) high

£8,000-12,000

\$12,000-18,000

€11,000-16,000

**PROVENANCE:**

with Freddie Küng Antiquitäten, Lucerne.  
Dr Hollander collection, Colmar, acquired from the above 14 May 1975, until 2012.



97

**97**

**A ROMAN MARBLE HEAD OF A SATYR**

CIRCA 2ND CENTURY A.D.

Turned sharply to the left, with chubby face and open mouth, large pointed ears emerging from his wavy hair which is tied in a foliate wreath, a small hand with part of forearm resting on the crown of his head  
5¾ in. (14.6 cm.) high

£6,000-8,000

\$8,800-12,000

€7,900-11,000

**PROVENANCE:**

with Acanthus Gallery, New York.  
Private collection, France, acquired prior to 1996.  
Private collection, USA, until 2015.



98

**98**  
**A BYZANTINE BRONZE STEELYARD BALANCE AND LEAD WEIGHT**

CIRCA 5TH-7TH CENTURY A.D.

The fulcrum square in section with pyramidal terminals, with incised calibrations on three faces and a Greek inscription reading 'EYCEBIOY' ((Property) of Eusebius) between two crosses, the fulcrum suspended from a hook with pyramidal terminal, an attachment plate at one end, the object to be weighed suspended by hooks attached to two lengths of chain, two further hooks suspended along the fulcrum; the weight spherical in form with incised horizontal lines, surmounted by a suspension loop, hanging from the fulcrum by an S-hook

Bar: 19½ in. (49.5 cm.) long

£3,000-5,000

(3)  
 \$4,400-7,300  
 €4,000-6,600

**PROVENANCE:**

Acquired on the Zurich art market in 1997.

**EXHIBITED:**

Prähistorische Staatssammlung München, *Rom und Byzanz*, Archäologische Kostbarkeiten aus Bayern, 1998-1999.

**PUBLISHED:**

L. Wamser & G. Zahlhaas (eds), *Rom und Byzanz*, Archäologische Kostbarkeiten aus Bayern, München, 1998, p. 169-170, no. 223.



99

**99**  
**A ROMAN BRONZE BULL'S TAIL**

CIRCA 2ND-3RD CENTURY A.D.

The well-modelled switch with curving locks individually delineated 23 in. (58.7 cm.) long

£6,000-8,000

\$8,800-12,000  
 €7,900-11,000

**PROVENANCE:**

Anonymous sale; Münzen und Medaillen, Auktion 203, 24-26 February 1999, lot 1083.

Private collection, Munich.

Anonymous sale; Christie's, London, 2 April 2014, lot 149.

Private collection, UK.

This tail would have belonged to a monumental bronze bull, which is likely to have once formed part of a group sculpture in a civic space.





100

**100**

**A LATE ROMAN MARBLE TABLETOP FRAGMENT**  
THEODOSIAN, CIRCA 379-457 A.D.

Of curving form, with the heads of Priam and Hecuba facing each other to the left, the bearded king and his wife both wearing Phrygian caps, another female figure to the right, her hair bound in a fillet and low chignon

12½ in. (32 cm.) wide

£8,000-12,000

\$12,000-18,000

€11,000-16,000

**PROVENANCE:**

Dupré-Töpfer collection.  
with Antiken-Kabinett, Frankfurt, from whom acquired by the present owner in 1992.

This fragment attests to the extent to which the Trojan cycle continued to grip the imagination of the ancients up to the very end of the Classical period. The decoration no doubt sought to stimulate learned conversation amongst the diners, as well as flaunting the host's cultured sensibilities. It has been suggested that other couples from the Trojan myth may have formed the rest of the tabletop's decoration, with the young female to the left being half of one such other pairing (private correspondence, J. Dresken-Weiland). For further, see *ibid.*, *Reliefierte Tischplatten aus Theodosianischer Zeit*, Rome, 1991.

**101**

**A ROMAN BRONZE IMAGO CLIPEATA**  
CIRCA 3RD CENTURY A.D.

The shield portrait with the bust of a man in high relief, wearing a short-sleeved tunic with v-shaped folds around his neck, an oval object held in his raised left hand, his head turned slightly to the right, wearing a conical cap, the short hair, beard and moustache finely incised, with creased forehead and prominent lidded eyes, the circular shield behind pierced for attachment

8½ in. (21.5 cm.) high

£25,000-35,000

\$37,000-51,000

€33,000-46,000

**PROVENANCE:**

J. J. Klejman, New York, 1963.  
with Gallery Six, New York, from whom acquired by the present owner in 1991.



101



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**102**

**A ROMAN MARBLE CORINTHIAN COLUMN CAPITAL**

CIRCA 2ND-3RD CENTURY A.D.

With three tiers of acanthus leaves, the upper leaves forming the volutes, scrolling foliate motifs between, the abacus with central foliate decorations

21½ in. (54.2 cm.) high; 72 in. (183 cm.) high on stand

£20,000-30,000

\$30,000-44,000

€27,000-39,000

**PROVENANCE:**

with Davidson Gallery, Jermyn St, London, 1970s.  
Private collection, Germany.





VARIOUS PROPERTIES

103

**103**

**A PAIR OF LATE ROMAN-EARLY BYZANTINE SILVER SPOONS**  
CIRCA 5TH CENTURY A.D.

With large, shallow, oval bowls with a short rib and decorated on the exterior with chased leafed branch design, merging into a handle in the form of two opened-mouthed dolphins, gripping the bowl within their mouths, a semi-circular extension at their tails and a third open-mouthed dolphin at the terminal, details incised

5¾ in. (14.7 cm.) long each; weight 52.1g and 52.8g

(2)

£12,000-18,000

\$18,000-26,000  
€16,000-24,000

**PROVENANCE:**

Acquired on the London art market in 1997.



104

**104**

**TWO ROMAN SILVER BRACELETS**  
CIRCA 2ND CENTURY A.D.

Each with square-section hoop, solid, tapering to a flat strip, the overlapping ends further narrowing to plain wires forming a tight spiral then coiling back on the hoop on either side, the exterior of the hoop of the larger with incised crescent and stippling, the exterior of the hoop of the smaller with incised crescent and dotted triangular decoration

Larger: 3⅞ in. (9.8 cm.) diam.; smaller: 3¼ in. (9.5 cm.) diam.

(2)

£1,500-2,000

\$2,200-2,900  
€2,000-2,600

**PROVENANCE:**

Cotton collection, Hampshire, England, until 1979.  
London art market.





105

105

**A BYZANTINE GOLD OPENWORK PLAQUE**

CIRCA 8TH-12TH CENTURY A.D.

Formed of hammered sheet gold, depicting two peacocks amid grape vines flanking a central double-handled cantharus, a cross above, within a domed border, pierced around the perimeter for attachment  
4 in. (10 cm.) wide; weight 11.9g

£12,000-15,000

\$18,000-22,000

€16,000-20,000

**PROVENANCE:**

Lord McAlpine collection, West Green, London, until 1998.

*Cf.* Sarcophagus of Archbishop Theodore, Basilica of St Apollinaris in Classe in Ravenna for a similar scene of birds either side of a cross atop a cantharus and dating to the late 7th Century.

The peacock was an important symbol in the early Christian period. It was believed that the flesh of a peacock did not decay after death, thereby rendering it somewhat immortal, and akin to Christ. In addition, the bird was also associated with the Resurrection as it annually sheds its feathers and grows newer, brighter. Lastly, eye-like markings upon its tail-fan, as seen here, were associated with the all-seeing eye of God. The cantharus, a Dionysiac drinking vessel in the Graeco-Roman period, later became the receptacle for the "water of life". The grape vine, again once with strong Dionysiac associations, could be related to the wine of the Eucharist, and thus once again everlasting life; 'I am the vine; you are the branches' (Christ, *John* 15:5).



106



106

**TWO BYZANTINE GOLD AND PEARL PINS**

CIRCA 10TH CENTURY A.D.

The iron shaft wrapped in sheet gold, the trumpet-shaped pinhead mounted with a large central pearl, with applied beaded wire on the exterior, and eight pearls of various sizes attached below, the larger pierced with a loop securing device at the base of the pinhead

2 3/8 in. (6.9 cm) and 1 3/8 in. (3.5 cm.) long

(2)

£6,000-9,000

\$8,800-13,000

€7,900-12,000

**PROVENANCE:**

Acquired on the New York art market in 1999.



**107**

**AN EGYPTIAN ALABASTER OFFERING TABLE**

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

The flat table on high pedestal foot, hollowed out on the underside  
13 in. (33 cm.) diam.

£7,000-10,000

\$11,000-15,000

€9,200-13,000

**PROVENANCE:**

with J.-P. Marraud de Serres, Paris, from whom acquired by the present owner in May 1981.



PROPERTY FROM A UK PRIVATE COLLECTION

**108**

**AN EGYPTIAN ALABASTER PILGRIM FLASK**

NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1186 B.C.

The lentoid flask with small neck and flat disc rim, and twin duck-head handles  
3 $\frac{3}{8}$  in. (9.8 cm.) high

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**PROVENANCE:**

Herbert Bier (1905-1981) collection, England; and thence by descent to the present owner.

**109**

**AN EGYPTIAN WOOD WRITING TABLET**

ROMAN PERIOD, CIRCA 2ND-5TH CENTURY A.D.

with traces of wax and script remaining, pierced with three pairs of holes along one edge for attachment  
5 $\frac{1}{4}$  in. x 4 $\frac{1}{4}$  in. (13.3 cm. x 10.9 cm.)

£2,000-4,000

\$3,000-5,900  
€2,700-5,300

**PROVENANCE:**

Thought to have been collected in Egypt 1851-1861.

Rev. William Frankland Hood (d. 186 $\frac{3}{4}$ ) collection.

Anonymous sale; Sotheby & Co., London, 11 November 1924, lot 154.

Ernest Brummer (1891-1964) collection, Paris.

*The Ernest Brummer Collection of Egyptian & Near Eastern Antiquities*; Sotheby & Co., London, 16-17 November 1964, lot 119.

Herbert Bier (1905-1981) collection, England; and thence by descent to the present owner.



**109**

**108**





110

PROPERTY FROM A FRENCH PRIVATE COLLECTION

**110**  
**AN EGYPTIAN BLUE FAIENCE OVERSEER SHABTI FOR THE**  
**PROPHET OF AMUN HOR**

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1070-946 B.C.

Bright blue in colour, with details in black, wearing a double wig with echeloned and curled hair, dressed in the costume of the living, holding a whip in each hand, a single column of hieroglyphs on the front, reading: "Illuminate the Osiris, the Prophet of Amun Hor, Justified"

5¾ in. (14.6 cm.) high

£5,000-7,000

\$7,400-10,000  
 €6,600-9,200

**PROVENANCE:**

Discovered in 1891 in the Second Cachette at Deir El Bahari.  
 with Charles Bouché, Paris.  
 Private collection, France, acquired from the above on 24 April 1981.

Hor was the son of the High Priest Menkheperre, and the brother of Pinedjem II, who ruled over Thebes at the end of the 2nd Millennium B.C. According to N. de Haan (*The Shabtis of the Prophet of Amun Hor*, Voorhout, 2008, p. 4) overseer shabtis of Hor are rarely found in private collections, with the majority currently housed in institutions. All his shabtis were discovered when the Second Cachette of Deir el Bahari was excavated in 1891.



111

**111**  
**AN EGYPTIAN BASALT LION-HEADED STATUETTE**  
 LATE PERIOD, CIRCA 664-332 B.C.

Probably Wadjet, the lion-headed goddess, depicted in a stylised squatting position, wearing a tripartite wig crowned by a modius, incised facial features for the ears, the eyes, the mouth and the mane

5¾ in. (14.6 cm.) high

£3,000-5,000

\$4,400-7,300  
 €4,000-6,600

**PROVENANCE:**

with Charles Bouché, Paris.  
 Private collection, France, acquired from the above on 24 April 1981.

112

**AN EGYPTIAN PAINTED LIMESTONE SHABTI FOR THE  
ROYAL SCRIBE AND OVERSEER OF THE CATTLE OF AMUN  
DJEHUTYMOSE**

NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

Depicted mummiform, wearing a double wig of echeloned and zigzag curls bound in a headband and fronted by a lotus flower, a short false beard, his arms crossing the chest, the fisted hands emerging from within the vestment, holding an *ankh*-cross and a *was*-sceptre, the oval face with large eyes, cosmetic lines painted in black and full lips, an *ankh* cross amulet suspended beneath a broad collar, with a single column of hieroglyphs reading: "Illuminate the Osiris, the Royal Scribe, the Overseer of the cattle of Amun, Djehutymose, Justified", preserving black, red and blue pigment  
9 $\frac{7}{8}$  in. (25 cm.) high

£20,000-30,000

\$30,000-44,000

€27,000-39,000

**PROVENANCE:**

Possibly from Tuna el-Gebel.

with Charles Bouché, Paris.

Private collection, France, acquired from the above on 15 January 1981.

Djehutymose is known from his large granite anthropomorphic sarcophagus, now in the Cairo Museum, that was found together with several shabtis at Tūna el-Gebel in the early 20th century (see Porter and Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings*, pp. 174-175 ). This shabti presents some rare features, including the headband, the *was* and *ankh*-scepters instead of agricultural implements in his hands, and the necklace with an *ankh* pendant. Other shabtis for Djehutymose are known for their original aspect: a baboon-headed example was sold in our New York rooms in June 2012 (lot 12), another one with a jackal head is in the Toledo Museum. It is thought that they were part of a set representing the Sons of Horus (J. H. Taylor, *Death and the Afterlife in Ancient Egypt*, Chicago, 2001, p. 132-133), in which the present lot could represent the human-headed Imsety.





113

VARIOUS PROPERTIES

**113**

**AN EGYPTIAN PALE GREEN FAIENCE SHABTI FOR PA-DI-OSIRIS**  
LATE PERIOD, CIRCA 4TH CENTURY B.C.

Standing mummiform with arms crossed, holding a crook and a flail, a seed sack over his left shoulder, wearing a striated tripartite wig and a plaited beard, inscribed with thirteen rows of hieroglyphs, reading: "Instructions of the Osiris, the Prophet of the Two Supports of Heaven (i.e. Shu and Tefnut), Pa-di-Osiris, (called) Ptah-en-khenu-hery-ib-Henen-nesu (?) (or Ny-Ptah-khenu-hery-ib-Henen-nesu?), born of Sed-iret-binet, Justified, He says" and continuing with a form of the standard shabti text from Chapter 6 of *The Book of the Dead*

7¾ in. (19.5 cm.) high

£5,000-7,000

\$7,400-10,000  
€6,600-9,200

**PROVENANCE:**

Acquired on the Geneva art market in 1980.



114

**114**

**AN EGYPTIAN GREEN FAIENCE SHABTI FOR THE PRIEST AND TEMPLE CONTROLLER, KHOU-PSAMTEK, BORN OF TADEBHENET**

LATE PERIOD, 26TH DYNASTY, CIRCA 6TH CENTURY B.C.

Standing mummiform, wearing striated tripartite wig and false beard, holding pick and hoe in his crossed arms, and seed basket over his left shoulder, with ten lines of hieroglyphs from Chapter 6 of the Book of the Dead

7½ in. (18.5 cm.) high

£2,500-3,500

\$3,700-5,100  
€3,300-4,600

**PROVENANCE:**

Private collection, Sweden.  
Anonymous sale; Christie's, London, 23 February 1981, lot 79.  
Private collection, UK.  
Anonymous sale; Christie's, London, 25 April 2007, lot 43.

Cf. J-F. and L. Aubert, *Statuettes Égyptiennes*, Paris, 1974, p. 263 for reference to another of the same type.





**115**

**AN EGYPTIAN BRONZE ISIS AND HORUS**

LATE PERIOD, CIRCA 664-332 B.C.

The goddess seated with the child Horus on her lap, wearing a striated tripartite wig with vulture headdress, crowned with a diadem of uraei, and a close-fitting long dress, and adorned with armlets, anklets and broad collar, offering her left breast to Horus, her left hand supporting his head, Horus wearing a double-crown and plaited sidelock of youth, details finely incised, traces of gilding  
6 in. (15.2 cm.) high

£7,000-10,000

\$11,000-15,000

€9,200-13,000

**PROVENANCE:**

Tapeley Park, Devon, UK, acquired early 20th Century; and thence by descent.  
Anonymous sale; Christie's, London, 25 April 2007, lot 99.



116

**116**

**AN EGYPTIAN LIMESTONE STELE**

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

With a scene carved in raised relief of Anubis, wearing the red crown of Lower Egypt, leading the deceased towards Osiris, a Greek inscription below reading '+ENAMOYNIC IIAXAOIIOC XENCAA'

14¾ in. (37.5 cm.) high

£5,000-7,000

\$7,400-10,000

€6,600-9,200

**PROVENANCE:**

with Galeria Arqueologia F. Cervera, Barcelona.

Private collection, Spain, acquired from the above in October 1981.

Private collection, France.



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**117**

**AN EGYPTIAN LIMESTONE CANOPIC JAR LID**

LATE PERIOD, CIRCA 664-332 B.C.

Sculpted in the form of a human head, with prominent ears and delicate facial features, probably representing Imsety, one of the Four Sons of Horus

2¾ in. (7 cm.) high

£3,000-4,000

\$4,400-5,900

€4,000-5,300

**PROVENANCE:**

with Galerie Pytheas, Paris, from whom acquired by the present owner in 1981.



118



119

**\*118**

**AN EGYPTIAN BLUE FAIENCE WINGED SCARAB**

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

The separately-made body and two wings perforated for attachment, the details of the beetle and feathered wings naturalistically modelled  
7 $\frac{1}{2}$  in. (19.5 cm.) wide

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

Private collection, New York.  
New York art market, 1977.

**\*119**

**SIX EGYPTIAN GLAZED STEATITE SCARABS AND A PLAQUE**

NEW KINGDOM-PTOLEMAIC PERIOD, CIRCA 2ND-1ST MILLENNIUM B.C.

With various mottos and decorative motifs on their flat undersides, the plaque with the cartouche of Neb-Maat-Ra (Amenhotep III), a scarab with the cartouche of Thutmosis III, another inscribed for Ramesses II, all mounted in a 20th Century silver metal Egyptianizing bracelet with seven articulated panels  
Plaque:  $\frac{7}{8}$  in. (2.3 cm.) long max.; bracelet: 6 $\frac{1}{2}$  in. (16.5 cm.) long

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**PROVENANCE:**

with Hagi Houssein Abdelsallam, Cairo.  
Lt. Robert Winthrop collection, USA, acquired from the above 24 June 1942;  
and thence by descent.



**120**

**A BACTRIAN CALCITE MALE HEAD**  
CIRCA 3RD MILLENNIUM B.C.

With small projecting ears, large almond-shaped eyes set beneath arching brows, a slightly-hooked nose, short, straight mouth and a rounded chin, his neck rolls indicated, the upper torso gradually sloping and rounded on the underside for insertion into recess of a separately-made chlorite body 1½ in. (2.6 cm.) high

£2,000-3,000

\$3,000-4,400  
€2,700-3,900

**PROVENANCE:**

Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.

**121**

**AN ACHAEMENID CARNELIAN CYLINDER SEAL, THREE SASANIAN SEALS AND AN ANCIENT SCARABOID**  
CIRCA 5TH CENTURY B.C.-5TH CENTURY A.D.

The Achaemenid cylinder seal with two Persian kings fighting a rampant lion, the terminal in the form of a stylised date palm, a striding ibex either side, a bird flying above, with two-line Aramaic inscription above; a Sasanian white chalcedony domed stamp seal with an investiture scene, the mounted king accepting the royal diadem from Ahura Mazda, also mounted, an enemy trampled underfoot; a Sasanian carnelian intaglio, one side with a male portrait facing left, wearing pendant earring, a Pahlavi inscription above, the reverse with a recumbent zebu and two winged griffins; a Sasanian haematite intaglio with a winged griffin; and an ancient green steatite scaraboid, the underside with geometric design  
Cylinder seal: 1¼ in. (3.2 cm.) long; domed stamp seal 1¼ in. (3.2 cm.) diam.

(5)

£2,000-3,000

\$3,000-4,400  
€2,700-3,900

**PROVENANCE:**

Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.

*Cf.* the rock relief at Naqsh-e Rostam for the investiture scene of King Ardashir I (224-242 A.D.).

**122**

**AN EGYPTIAN FLINT KNIFE**  
PRE-DYNASTIC PERIOD, NAQADA III, CIRCA 3200-3000 B.C.

The curved blade ripple-flaked on both sides, with a serrated cutting edge 8¼ in. (21 cm.) long

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**PROVENANCE:**

Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.

**123**

**AN EGYPTIAN FLINT ARROWHEAD AND AN EGYPTIAN FLINT BANGLE**

PRE-DYNASTIC PERIOD-1ST DYNASTY, CIRCA 4TH - EARLY 3RD MILLENNIUM B.C.

The ripple-flaked arrowhead with long neck; the bangle rounded on the exterior, flat on the interior

Arrowhead: 5¾ in. (13.7 cm.) long; bangle 2¾ in. (6.2 cm.) diam.

(2)

£2,500-3,500

\$3,700-5,100  
€3,300-4,600

**PROVENANCE:**

Bangle: from Abydos.

Both: Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.

**124**

**THREE NEOLITHIC SCANDINAVIAN FLAKED FLINT SPEARHEADS**

CIRCA 4TH-3RD MILLENNIUM B.C.

Ripple-flaked with long necks, the largest with a flattened body 11¾ in. (30.2 cm.) long max.

(3)

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**PROVENANCE:**

Largest: *Catalogue of the Celebrated Rosehill Collection of Prehistoric and Ethnological Objects the Property of the Rt Hon David John Carnegie 10th Earl of Northesk*; Christie's, London, 14-17 July 1924, lot 276.

All: Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.



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121



122



123



124





125

**125**

**A CYPRIOT INCISED RED POLISHED WARE JAR**  
EARLY BRONZE AGE, CIRCA 2000-1900 B.C.

With round body, wide cylindrical neck, twin angular handles and narrow everted rim, incised decoration including dotted zigzags and hatched lines on the neck, diagonal bands of net and dotted patterns on the shoulder, vertical lines and zigzag on the body  
12 in. (30.5 cm.) high

£800-1,200

\$1,200-1,800  
€1,100-1,600

**PROVENANCE:**

Lord Rea collection, UK.  
Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.



126

**126**

**A BYZANTINE GOLD STRAP END**  
CIRCA 10TH-11TH CENTURY A.D.

Each side with a tiger in the upper register, a lion and a mule beneath, the edges decorated with beading and woven design, with four attachment loops, dots between  
2½ in. (5.4 cm.) long

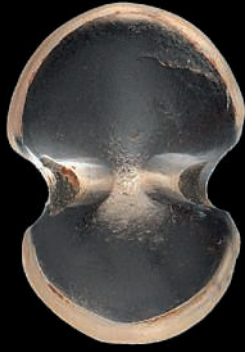
£6,000-9,000

\$8,800-13,000  
€7,900-12,000

**PROVENANCE:**

Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.





127



(impression)



(impression)

128



## 127

### A MINOAN ROCK CRYSTAL SHIELD AMULET AND A MINOAN CARNELIAN AMYGDALIOD

MMI-LMI, CIRCA 2200-1450 B.C.

The amulet in the form of a figure-of-eight shield, flattened on one side; the amygdaliod engraved on one side with a talismanic pattern of circles and rays, both drilled for suspension

Shield amulet:  $\frac{3}{4}$  in. (2 cm.) long; amygdaliod:  $\frac{1}{2}$  in. (1.2 cm) long

(2)

£800-1,200

\$1,200-1,800

€1,100-1,600

#### PROVENANCE:

Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.

*Cf.* a rock crystal bead in the form of a figure-of-eight shield at the Metropolitan Museum of Art, New York, acc. no. 26.31.404, and see J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pl. 80 for a similarly engraved amygdaliod.

## 128

### A MINOAN ROCK CRYSTAL LOOP SIGNET

MM I-II, CIRCA 2000-1700 B.C.

Bell-shaped with a circular base, the loop handle with three grooves over the top, the body with five horizontal grooves, the base engraved with a snarling feline head with long curling tongue set within a circular border, a swirl design in the field

$\frac{1}{2}$  in. (1.3 cm.) diam.

£5,000-8,000

\$7,400-12,000

€6,600-11,000

#### PROVENANCE:

Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent to the present owner.

See J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pl. 29, nos. 6-8 for the form, and no. 10 for a carnelian seal with similarly engraved animal's head with lolling tongue and swirl decoration.



129



130

**129**

**A ROMAN GREEN GLASS UNGUENTIUM**  
CIRCA EARLY 3RD CENTURY A.D.

The piriform body with a cylindrical neck and everted rim  
7¼ in. (18.2 cm.) high

£2,000-4,000

\$3,000-5,900  
€2,700-5,300

**PROVENANCE:**

Cora, Countess of Stafford (d. 1932) collection, London.  
T. W. Barrett collection.  
with Spink & Son, London, 1947.  
Colonel Norman Colville, M.C. (1893-1974) collection; and thence by descent  
to the present owner.

For similar, see E. M. Stern, *Roman, Byzantine, and Early Medieval Glass*,  
Ostfildern-Ruit, 2001, p. 241.

Cora, Countess of Stafford was one of the American heiresses who famously  
crossed the Atlantic in the late 19th century to marry English nobility;  
her brief marriage to the 4th Earl of Stafford in 1898 followed her earlier  
marriage to Samuel J. Colgate, whose soap-making company she inherited  
upon his death. A lively society figure until her death in 1931, John Singer  
Sargent painted her portrait in 1908.

ANOTHER PROPERTY

**130**

**A ROMAN PALE GREEN GLASS JAR**  
CIRCA 4TH CENTURY A.D.

The globular body with short neck and wide folded mouth, with three  
turquoise handles applied at shoulder and rim, the body decorated with a  
turquoise spiral trail and band of zigzags  
3¾ in. (8.5 cm.) high

£2,500-3,500

\$3,700-5,100  
€3,300-4,600

**PROVENANCE:**

Gerhard Dölker collection, Gomaringen, from whom acquired by the present  
owner in 1987.



131



132



133

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

**\*131**

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS ALABASTRON**  
CIRCA MID-4TH-LATE 3RD CENTURY B.C.

Cobalt blue, with disk rim, the body wound spirally with marvered opaque white and yellow threads, tooled into a zigzag pattern in the middle of the body, an applied white thread on the rim, applied twin handles at the shoulder  
5 in. (12.7 cm.) high

£1,500-2,000

\$2,200-2,900  
€2,000-2,600

**PROVENANCE:**  
with Spink & Son, London.  
Private collection, Europe, acquired from the above 1960s/1970s.

VARIOUS PROPERTIES

**132**

**A ROMAN PALE GREEN GLASS AMPHORISKOS**  
CIRCA 1ST CENTURY A.D.

Mould-blown in the form of a pine cone, with short cylindrical neck and everted rim, with twin applied aubergine handles  
3 1/8 in. (8 cm.) high

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

**PROVENANCE:**  
Gerhard Dölker collection, Gomaringen, from whom acquired by the present owner in 1986.

**133**

**A ROMAN OPAQUE WHITE GLASS ALABASTRON**  
CIRCA 1ST CENTURY A.D.

The slender body with a pointed base, cylindrical neck and everted rim  
5 3/4 in. (14.6 cm.) high

£3,000-4,000

\$4,400-5,900  
€4,000-5,300

**PROVENANCE:**  
with Peter Adler, London, from whom acquired by the present owner in 1987.

END OF SALE



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

## 3 CONDITION

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

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

## 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

## 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RE SALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6070).

### 3 ARTIST'S RE SALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol  $\lambda$  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.  
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - This additional **warranty** does not apply to:
      - the absence of blanks, half titles, tissue guards

- or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer  
You must make payments to:  
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.  
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash  
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft  
You must make these payable to Christie's and there may be conditions.

(v) Cheque  
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

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

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

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



a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).
- (b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**  
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
- (d) **Lots containing material that originates from Burma (Myanmar)**

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

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

- (g) **Jewellery over 50 years old**  
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

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

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

## I OUR LIABILITY TO YOU

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

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

- (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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



## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	<b>No symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	<b>* and Ω</b>	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	<b>No Symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	<b>* and Ω</b>	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	<b>No Symbol</b>	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ ( <b>wine only</b> )	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	<b>* and Ω</b>	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, \*, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

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

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

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"5th Century B.C."

In our opinion this object dates from the 5th Century B.C.

"Probably 5th Century B.C."

In our opinion this object most probably dates from the 5th Century B.C., but there remains the possibility that it may be dated differently.

"Possibly 5th Century B.C."

In our opinion this object could be dated to the 5th Century B.C. but there is a strong element of doubt.

A lot left undated

In our opinion this object may not be of ancient date. "After the Antique"

In our opinion this object was made relatively recently (approximately in the past two hundred years) as a decorative copy in an ancient style, but not a deliberate forgery made with the intention to deceive.

With respect to Vases:

"Attributed to ..."

This vase has been attributed by a recognised authority in the field to the hand of a particular painter or workshop.

"Signed by ..."

This vase bears the signature of the named painter (or maker).

Labels

Wording on labels may be specified as part of the catalogue description.

### CONDITION

Please note that descriptions of Lots in this catalogue do not include references to condition. Condition reports are available on request. Please contact the Antiquities department administrator.

### EXPORT LICENCE REGULATIONS

Buyers are reminded that antiquities purchased in our sales are liable to either UK or EU export licence regulations. However, the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit may exercise its discretion to exempt lots from these requirements.

The Antiquities Department will be able to give you guidance in this respect and a list of lots requiring export licences will be on display during the public viewing.

In the event that a licence is required, buyers are advised to apply for export licences immediately after the sale to avoid delay.

### U.S. TRADE RESTRICTIONS

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.

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29/04/16



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