

ANCIENT GLASS
FROM THE SHLOMO MOUSSAIEFF COLLECTION
King Street 6 July 2016



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ANCIENT GLASS FROM THE SHLOMO MOUSSAIEFF COLLECTION

Wednesday 6 July 2016

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Wednesday 6 July 2016

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ANCIENT GLASS
FROM THE
SHLOMO MOUSSAIEFF
COLLECTION



Photo: Anken Bar-Hama, London 2003

My father, Shlomo Moussaieff, was unique in every sense. Connoisseur, collector and aesthete, he was renowned for his deep, almost primeval, desire to share with others his passionate appreciation of his treasures. Shlomo loved to make his collection available to scholars and laymen alike, and his treasures were always readily available to all those who wished to study them. His generosity was driven by a desire to share and learn alongside other connoisseurs.

My father was particularly drawn to ancient glass because the colour, shine and iridescence reminded him of jewels. Shlomo's collection is rightly recognised for the incredible Ennion pieces he acquired. His focus on the works of Ennion largely predated the current widespread admiration for these masterpieces. Shlomo had the eye, the understanding and the vision to appreciate these extraordinary works; his achievement of having the most Ennion glass in a private collection is testament to his exquisite taste.

He had an uncanny ability to elucidate the merit of his treasures, as well as putting them into their historic and artistic context. It was this which transcended his encounters with both laymen and academics, as he was able to impart to them his own deep understanding of his collection. I can recall countless occasions on which visitors would leave our home after spending time with my father with a richer and deeper understanding of the world of Roman glass. I know of at least five gentlemen, noted collectors in their own right, whose enthusiasm for ancient glass was developed and greatly enhanced by their relationship with my father.

Shlomo had another uncanny ability: to choose a highly complex, often esoteric, subject and imbue it with tangible meanings through his choice of object. Thus a symbol which might be obscure would become clear through his explanation.

My father's childhood was unconventional to say the least. We feel that, in a sense, his collection was a response to an extreme aesthetic deprivation, to seeking spirituality and not finding it in the orthodox environment around him. He sought to compensate this loss by collecting meaningful objects which, for him, were replete with spirituality.

To us, my father will most of all be remembered for his sense of humour, which was all pervasive and indiscriminate. He was not afraid to poke fun at the rich and important people he came across, and would not hesitate to criticise where he thought criticism was due. His honesty and strength of character will not be forgotten.

He will be sorely missed by all who knew him.

Tamara Moussaieff
May 2016.



201



202



201

AN EASTERN MEDITERRANEAN CORE-FORMED GLASS ALABASTRON

CIRCA 6TH-5TH CENTURY B.C.

Cobalt blue, with rounded base, short neck and broad horizontal disk rim, the body wound spirally with opaque yellow and turquoise threads, tooled into zigzags on the upper body, an applied yellow trail on the rim, twin dummy handles applied at the shoulder
4 in. (10 cm.) high

£5,000-7,000

\$7,400-10,000

€6,600-9,200

PROVENANCE:

Mr and Mrs A. Constable-Maxwell collection, UK.

The Constable-Maxwell Collection of Ancient Glass; Sotheby Parke Bernet, London, 4-5 July 1979, lot 15.

British Rail Pension Fund collection, UK.

Important Ancient Glass from the Collection formed by the British Rail Pension Fund; Sotheby's, London, 24 November 1997, lot 1.

EXHIBITED:

The Archer M. Huntington Art Gallery, Austin, Texas, 1981-1988 (on loan).

The San Antonio Museum of Art, San Antonio, Texas, 1988-1990 (on loan).

202

AN EASTERN MEDITERRANEAN CORE-FORMED AMPHORISKOS AND AN ALABASTRON

CIRCA 2ND-1ST CENTURY B.C.

The cobalt blue amphoriskos with broad ovoid body and a spherical base-knob, a cylindrical neck, inward-sloping disc rim, twin handles applied at shoulder and beneath rim, with opaque white thread wound spirally on the body and neck, tooled into a festoon pattern on the body; the dark blue alabastron with piriform body with cylindrical neck and horizontal disc rim, an opaque white thread attached at the top of the mouth and wound spirally around the body, tooled into a festoon pattern, with twin dark blue lug handles on the shoulder

Amphoriskos: 5 in. (12.7 cm.) high; alabastron: 3½ in. (9 cm.) high

(2)

£4,000-6,000

\$5,900-8,800

€5,300-7,900

PROVENANCE:

Private collection, Japan, acquired between 1968-1972.

Anonymous sale; Christie's, New York, 5-6 December 2001, lot 559.



203



204

203

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS
TREFOIL-LIPPED OINOCHOE**

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

Cobalt blue, the ovoid body with rounded shoulder, slightly tapering cylindrical neck and a trefoil mouth, the body with opaque yellow and white marvered threads wound spirally around the lower body and shoulder and tooled into a zigzag pattern, yellow spiral trailing around the neck, a yellow trail on the mouth and exterior of the foot, strap handle applied at shoulder and rim
4¾ in. (12.1 cm.) high

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

Acquired prior to 1998.

The above lot belongs to Grose Class II.A: Oinochoe Forms II; cf. Grose, 1989, p. 162, no. 149.

***204**

A ROMAN BLUE-GREEN GLASS RIBBED BOWL

CIRCA EARLY 1ST CENTURY A.D.

The hemispherical bowl cast with 26 vertical ribs, the interior with two shallow wheel-cut grooves on the lower wall, with a short vertical rim and a flat base
5¾ in. (14.6 cm.) diam.

£10,000-15,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

Acquired prior to 2000.



205

***205**

A ROMAN BLUE GLASS RIBBED BOWL

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

The hemispherical bowl cast with 13 vertical ribs, the interior with two shallow wheel-cut grooves on the lower wall, on a flat base 5 in. (12.6 cm.) diam.

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:

Acquired prior to 1998.

Although of a more common form the colour of this bowl is more unusual than the previous lot.

206

A GREEK AMBER GLASS BOWL

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

Cast in conical form, tapering to a rounded bottom, the interior with three wheel-cut grooves beneath the rim 5 7/8 in. (14.8 cm.) diam.

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Acquired prior to 1987.

For similar, cf. Grose, 1989, p. 204, nos 212-4 and von Saldern, 1974, p. 93, nos 244-5.



206



207

A GREEK GLASS SKYPHOS

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

Pale green in colour, the hemispherical bowl thickly cast, the ring handles with projecting horizontal thumb rest and curved finger rests, on ring base
3½ in. (8 cm.) high

£50,000-70,000

\$74,000-100,000

€66,000-92,000

PROVENANCE:

with Fortuna Fine Arts Ltd, New York, October 2000.

This simple yet elegant type imitates examples found in gold, silver and bronze. The choice of colourless glass was deliberate, and may have sought to imitate rock-crystal. For similar see Kunina, 1997, p. 259, no. 57, von Saldern, 1968, no. 10, and the Metropolitan Museum of Art, New York, acc. no. 81.10.94. Cast in a mould together with the handles and base, the opening for the handles and other details would have been chiselled out during the cooling process, then the whole cup ground and polished on a lathe. The shape of the handles dictates how it should have been held - with thumb forefinger and middle finger.



208

208

A ROMAN COBALT BLUE GLASS ONE-HANDLED JAR
CIRCA 1ST CENTURY A.D.

The squat spherical body with everted rim and flat, slightly concave base, the body decorated with a spirally-wound opaque white trail, with handle applied at shoulder and under rim
3 $\frac{3}{8}$ in. (8.6 cm.) high

£2,500-3,500

\$3,700-5,100
€3,300-4,600

PROVENANCE:

with Mathias Komor (d. 1994), New York.

For similar see Kunina, 1997, p. 317 nos 312-4.



209

209

A ROMAN BLUE GLASS BIRD-SHAPED BOTTLE
CIRCA 1ST CENTURY A.D.

With tall cylindrical neck, everted inward-folded rim and a beaked spout, the body tapering to a pointed tail with groove on the upper surface, the base flattened
3 $\frac{5}{8}$ in. (9.3 cm.) long

£2,500-3,500

\$3,700-5,100
€3,300-4,600

PROVENANCE:

Acquired prior to 1987.

Bottles of this form, with rounded or pinched pouring lips, have been identified as *gutti*, small vessels used to dispense minute quantities of wine or oil. They may have been used after bathing or as part of sacrifices. For similar, cf. Whitehouse, 1997, no. 188, p. 121ff, and Israeli, 2003, no. 110.



210

210

A ROMAN COBALT BLUE GLASS BOTTLE
CIRCA 1ST CENTURY A.D.

The spherical body with long tapering neck, with an everted rounded rim, and a slightly concave base, the body decorated with a spirally-wound opaque white trail
3 $\frac{7}{8}$ in. (9.8 cm.) high

£1,200-1,800

\$1,800-2,600
€1,600-2,400

PROVENANCE:

Acquired prior to 2000.

For similar trailed flasks see von Saldern, 1974, nos 642-648, Auth, 1976, no. 95, and a bottle formerly in the Constable-Maxwell collection, sold at Sotheby Parke Bernet, London, 4-5 July 1979, lot 58.



211

211

A ROMAN COBALT BLUE GLASS RIBBED BOWL

POSSIBLY NORTH ITALY, CIRCA 1ST HALF OF 1ST CENTURY A.D.

The hemispherical bowl with horizontal bands below the short vertical cut-off rim and 16 vertical pinched ribs, both rim and ribs with marvered white trailed and dotted decoration

Rim: 3¼ in. (8.2 cm.) diam.

£8,000-12,000

\$12,000-18,000

€11,000-16,000

PROVENANCE:

Mr and Mrs A. Constable-Maxwell collection, UK.

The Constable-Maxwell Collection of Ancient Glass; Sotheby Parke Bernet, London, 4-5 July 1979, lot 69.

British Rail Pension Fund collection, UK.

Important Ancient Glass from the Collection formed by the British Rail Pension Fund; Sotheby's, London, 24 November 1997, lot 22.

EXHIBITED:

The Archer M. Huntington Art Gallery, Austin, Texas, 1981-1988 (on loan).

The San Antonio Museum of Art, San Antonio, Texas, 1988-1990 (on loan).

The form as a whole was discussed in Haevernick, 1967, pp. 153-66. They were mostly made in intentionally coloured glass with opaque white trails. For four examples in amber, purple and blue glass from the necropolis at Zara, Croatia, see Ravagnan, 1994, pp. 190-1, nos 376-9, pl. XIII. For another example from Aquileia, Italy cf. Corning Museum of Glass, Corning, acc. no. 58.1.35.



212

212

A ROMAN DARK BLUE MARBLED GLASS FLASK

CIRCA 1ST CENTURY A.D.

With flattened base and squat, rounded body, the tall cylindrical neck with everted rim, with opaque white and cobalt blue marved trailing overall 4¾ in. (12.1 cm.) high

£10,000-15,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Mr and Mrs A. Constable-Maxwell collection, UK.

The Constable-Maxwell Collection of Ancient Glass; Sotheby Parke Bernet, London, 4th-5th July 1979, lot 51.

British Rail Pension Fund collection, UK.

Important Ancient Glass from the Collection formed by the British Rail Pension Fund; Sotheby's, London, 24 November 1997, lot 21.

EXHIBITED:

The Archer M. Huntington Art Gallery, Austin, Texas, 1981-1988 (on loan).

The San Antonio Museum of Art, San Antonio, Texas, 1988-1990.



213

213
A ROMAN OPAQUE WHITE GLASS AMPHORISKOS
 CIRCA 1ST CENTURY A.D.

With a globular body, cylindrical neck and flaring inward-folded rim, with slightly concave base, streaky aubergine translucent handles applied at shoulder and beneath rim
 3 in. (7.5 cm.) high

£2,500-3,500

\$3,700-5,100
 €3,300-4,600

PROVENANCE:

Acquired prior to 1987.

Opaque white with brown handles is a more usual colour combination. For a similar bottle with cobalt blue handles excavated in Zara, Croatia see Ravagnan, 1994, p. 44, no. 50.



214

214
A ROMAN MARBLED WHITE AND PALE GREEN GLASS AMPHORISKOS
 CIRCA 14-80 A.D.

The semi-opaque ovoid body with opaque white marbling, the cylindrical neck with inward-folded rim, with splayed foot and concave base, the elegantly looped opaque white twin-handles applied at shoulder and under rim
 4¼ in. (10.8 cm.) high

£10,000-15,000

\$15,000-22,000
 €14,000-20,000

PROVENANCE:

Acquired prior to 1987.

Vessels of this form seem to have originated in the Tiberian-Claudian period, and enjoyed a brief but widespread popularity until around 80 A.D. Whitehouse notes they are "usually found in relatively rich graves" in Italy and the surrounding Western provinces (1997, p. 167). See no. 293 in this publication for a very similar semi-opaque white bottle, but with deep blue twin handles.



215

A ROMAN "SPLASHED" GLASS ARYBALLOS

CIRCA 1ST CENTURY A.D.

Pale aubergine in colour, the exterior with blobbed splashes of opaque white and opaque blue, the nearly spherical body with a cylindrical neck and collared rim, with twin handles applied at shoulder and beneath collared rim, on a flattened base

3½ in. (9 cm.) high

\$30,000-50,000

\$44,000-73,000

€40,000-66,000

PROVENANCE:

Acquired prior to 1998.

The "splash" technique was achieved by attaching colored chips to the vessel, then reheating and marvering the surface. The vessel was then

further inflated (for further, see Whitehouse, 1997, p. 207). It has been suggested that such "splashed" vessels may have been intended to imitate the highly sought-after mosaic glass of the 1st Century B.C. (see Harden, 1987, p. 101). This technique was short-lived - according to Whitehouse, "a cautious interpretation of the available evidence suggests a starting date in the early first century, a peak of production around 50, and a terminal date around 70" (*op. cit.*). In addition to this limited period of production, very few of the known "splashed" vessels are aryballoi: another aubergine example, formerly in the Demeulenaere collection, is now in the Nico Bijnsdorp collection, and a third was sold at Christie's New York in June 2004. For further examples see Clemenz & Steinemann, 1981, nos 235-6; no. 235 was once Benzian collection (*Benzian Collection of Ancient and Islamic Glass*; Sotheby's, London, 7 July 1994, lot 134). The present lot is an extremely rare and incredibly exciting snapshot of the creativity and flair of the Julio-Claudian master glassmaker.



216

216

A ROMAN GREEN GLASS SKYPHOS

CIRCA LATE 1ST CENTURY A.D.

The spherical body on a flaring, slightly concave, round foot with a cut-off rim, the bowl with a ridged rim, the small twin handles with flat thumb rests applied at mid-section of body and rim 6 in. (15.2 cm.) diam.

£10,000-15,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Acquired prior to 2000.

Two similar examples have been found in Bologna, Italy (see Govi & Notarianni, 1998, p. 28, no. 170) and from the necropolis at Zara, Croatia (see Ravagnan, 1994, p. 203, no. 400). The type of handle is similar to those signed in both Latin or Greek by Artas from Sidon with a moulded pincer plate; *cf.* Lightfoot, 2014, p. 31, fig. 21.

217

A ROMAN GREEN GLASS FOOTED KANTHAROS

CIRCA MID-1ST CENTURY A.D.

The rounded body with loping shoulder and short everted rim, small rudimentary handles applied over the spiral trailing on the shoulder, on short bulbous stem with downturned foot with cut-off rim 5½ in. (14 cm.) high

£700-1,000

\$1,100-1,500

€920-1,300

PROVENANCE:

Acquired prior to 2000.



217



***218**

A ROMAN PALE BLUE GLASS ANIMAL-HEADED RHYTON
 CIRCA 1ST CENTURY A.D.

The horn-shaped vessel with ribbed body, tapering to terminate in an animal head, with short knobby horns and a pointed face, pierced at the tip 6¼ in. (15.6 cm.) high

£12,000-18,000

\$18,000-26,000

€16,000-24,000

PROVENANCE:

Acquired prior to 1998.

Glass animal-headed rhyta are rare, with un-footed examples such as the present lot being the most unusual within this group. It would seem their form imitates examples in pottery and metal. For a very similar vessel, see a rhyton discovered in a tomb in Mdina, Malta, and housed in the Domus Romana museum there. For another found in northern Italy, see Mandruzzato & Marcante, 2005, p. 51 and p. 113, no. 330. For footed examples, see Whitehouse, 1997, no. 184, and Auth, 1976, p. 94, no. 100: Auth comments that "the spout could have been deliberately broken to allow liquid to be poured from it. A banqueter on a fresco from Pompeii uses a rhyton in this way to pour wine into his mouth (*cf.* Herculaneum Museum inv. no. 9024 in M. Beretta and G. di Pasquale (ed), *Vitrum. Il vetro fra arte e scienza nel mondo romano*, Florence, 2004, p. 275), while Lares on Pompeiian household shrine paintings hold aloft rhyta for pouring libations".



Banquet scene, fresco, Herculaneum.

SIDONIAN VESSELS

The Moussaieff Collection includes an impressive selection of small hexagonal bottles, jugs, amphorae and pyxides decorated in high relief that, as a group, have often been called “Sidonian” as they were believed to have been made in the vicinity of the coastal town of Sidon in modern day Lebanon. Production probably first started in the second quarter of the 1st Century A.D., and continued for no more than a couple of generations. These vessels were blown into two or three part moulds, the mould seams being visible as raised lines especially on the underside of the base. They are all decorated with a variety of emblems, the significance of which are no longer fully understood. It is not always possible to identify the utensils, fruits or animals depicted as the mould themselves were not of the same high quality as those produced by Ennion. There are some similarities in decoration with the Ennion pieces, notably the tongues on the shoulders and lower bodies, which can also be found on lots 250 and 252, while stylised garlands also appear on Ennion’s single and double-handled cups. Marianne Stern studied this group extensively in her catalogue of the mould-blown glass in the Toledo Museum of Art (1995, pp. 74-184), but the theory that some individual mould parts were re-used to create new moulds is not widely accepted.

Four bottles (lots 219, 220, 243 and 246) have depictions of vessels similar in form to late Hellenistic and early imperial metalwares that have once been interpreted as representing the sacred vessels used in the Second Temple. Next are two bottles (lots 221-222) with three fruits (pomegranate, cedar cone and bunch of grapes) each repeated twice, which again may relate to the Second Temple (see below). There are also three bottles with depictions of birds (lots 224, 225, 226) which always show the same birds in the same order, though the reason for this remains elusive. The three examples with masks (lots 232, 233, 234) belong to a much rarer group, while there is also a bottle with mixed symbols (lot 244) for which it has not been possible to find published parallels. There is also a bottle (lot 245) with symbols that could either relate to the cult of Dionysus or to athletes depending on the identification of individual symbols like the shepherd’s crook or strigil. The date-flask (lot 264) belongs to a type that might have been produced over a longer period of time, while other naturalistic shapes include a shell (lot 282), pine-cone (lot 262 and 265), and some bunches of grapes (lots 266, 267 and 268). While these probably contained oils obtained from these fruits, there are also some flasks in the form of miniature containers like the barrel-shaped amphoriskos (lot 258) and the three bottles with imitation basketry from the “Workshop of the Floating Handles” (lots 235, 236, 237).

Shlomo Moussaieff was intrigued by these glasses as he was by other everyday items such as oil lamps and bread stamps that were decorated with cultural symbols, and we are fortunate that some of his unique thoughts were recorded by Sidney Goldstein in his introduction to Martine Newby, *Byzantine Mould-Blown Glass from the Holy Land with Jewish and Christian Symbols. Shlomo Moussaieff Collection*, London, 2008, pp. 8-9. Firstly, Moussaieff believed that although these vessels were not used for pilgrimage purposes, they still fulfilled a religious purpose: “With the shift to monotheism ... the symbols associated with coinage and glasses from this area with a concentrated Jewish population were ones which could be associated with both pagan and Jewish ritual. In this early period Jews travelled to Jerusalem three times a year to congregate at the Second Temple. They celebrated the harvest and ate from the first gathering of seven important crops: pomegranate, date, fig, wheat, olive, grapes and barley. It is the fruit of these crops that is often seen on the small ‘Sidonian’ vessels. The amount of first crop that was brought to the Temple was determined by Jewish law but interpreted by the rabbis. The appropriate amount was brought to be blessed and it was in these containers that this symbolic amount was transported to the Temple according to Moussaieff. In addition to the fruits of the harvest, the implements and musical instruments which were used in the celebrations at the Temple were also represented on these glasses. Levites played the harp and pipes according to traditions, these are adapted Hellenistic motifs, popular in the period ... Wine is not a first crop and so would not have been brought in these small containers [nor] were they used for perfumes or scented oils.” Furthermore, Moussaieff believed that the blue glass pyxis (lot 251) “was of the proper size to hold 25 shekels, the amount every Jew was expected to bring to the Temple.”



219



220

For a discussion of the above type of bottle see Stern, 1995, pp. 75-78 and 113-129 and Whitehouse, 2001, pp. 36-37, no. 506. Eisen (1927) classified these as the "Temple Series", due to the vessels represented on each panel being similar to vessels used in temples of the period - perhaps "that of Sidonian Astarte". He noticed various stylistic differences within the type and divided them into Series A-E. Lots 219 and 220 sit comfortably within Series A, the most popular type.

219

A ROMAN OPAQUE WHITE GLASS HEXAGONAL BOTTLE WITH VESSELS

CIRCA FIRST HALF OF 1ST CENTURY A.D.

The body blown into a three-part mould, the six panels divided by a tall column with stepped base and capital, each panel with a vessel including a tall jug with high handle on the right, a footed, wide-mouthed bowl with twin loop handles, filled with rounded objects (fruit?), a rounded jug on a tall stem, with handle on the right, a bulbous bowl on tall stemmed foot, a striated neck and wide mouth, filled with rounded objects (fruit?), a footed jug with high handle on the right, and another rounded jug on a tall stem with handle on the right, the shoulder with six pointed arches, each filled with a large domed boss, the lower body with a looped fillet, each arch filled with an alternating small and large knobbed fruit, triple mould seam meeting on underside of base, with short tapering neck and everted, inward-folded rim

£7,000-10,000

\$11,000-15,000

€9,200-13,000

PROVENANCE:

Acquired prior to 2000.

220

A ROMAN COBALT BLUE GLASS HEXAGONAL BOTTLE WITH VESSELS

CIRCA FIRST HALF OF 1ST CENTURY A.D.

The body blown into a three-part mould, the six panels divided by a tall column with stepped base and capital, each panel with a vessel including a tall jug with high handle on the right, a footed, wide-mouthed bowl with twin loop handles, filled with rounded objects (fruit?), a rounded jug on a tall stem, with handle on the right, a bulbous bowl on tall stemmed foot, a striated neck and wide mouth, filled with rounded objects (fruit?), a footed jug with high handle on the right, and another rounded jug on a tall stem with handle on the right, the shoulder with six pointed arches, each filled with a large domed boss, the lower body with a looped fillet, each arch filled with an alternating small and large knobbed fruit, concentric circle on underside of base, with tall tapering neck and everted, inward-folded rim, with opalescent iridescence

£8,000-12,000

\$12,000-18,000

€11,000-16,000

PROVENANCE:

Acquired prior to 2000.



Drawing of lot 219.



221



222

The Fruit Type is the smallest group of mould-blown hexagonal bottles. Out of the surviving examples of Series A (with various differences to the design, most notably the use of petals rather than tongues around the lower body, as in the present lot), the majority are translucent blue, a few opaque white and the least common colour of all opaque pale blue. For a discussion of these vessels see Stern, 1995, pp. 129-135, nos. 36-40.

Stern explains that the fruits depicted on these vessels have both pagan and Jewish associations. The grapes symbolized the source of the wine of Dionysos, the pine cone the terminal for a thrysos, and the pomegranate a symbol of fertility. In the Jewish religion, the grape vine and the pomegranate were two of the seven choice fruits of Israel, and the cedars of Lebanon, the most likely source of this rounded pine-cone shape, were often praised in the Bible as “the trees of the Lord” (*Psalms* 104:16). It seems that whoever these bottles were made for, their appeal was “equally attractive to all...because customers could interpret the fruits as they wished” (*op. cit.*).

221
A ROMAN OPAQUE STREAKY BLUE GLASS HEXAGONAL BOTTLE WITH FRUITS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, the six panels on the body divided by thin vertical ribs, each panel containing a fruit in relief, including two pomegranates, two cedar cones, and two bunches of grapes, on the shoulder an indistinct floral motif, a band of alternating pointed and rounded petals around the lower body beneath a ribbed band, triple mould line meeting on underside of base, tall slightly tapering neck with everted inward-folded rim 3¼ in. (8.3 cm.) high

£7,000-10,000

\$11,000-15,000
 €9,200-13,000

PROVENANCE:

Acquired prior to 2000.

Known examples of Series A in opaque pale blue include one once in the Constable-Maxwell collection (sold at Sotheby’s, London, 4-5 June 1979, lot 95) and one once in the Kofler-Truniger collection (sold at Christie’s, London, 5 March 1985, lot 108).

222
A ROMAN OPAQUE WHITE GLASS HEXAGONAL BOTTLE WITH FRUITS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, the six panels on the body divided by thin vertical ribs, each panel containing a fruit, including two pomegranates, two cedar cones, and two bunches of grapes, on the shoulder an indistinct floral motif, a band of alternating pointed and rounded petals around the lower body beneath a ribbed band, triple mould line meeting on underside of base, tall slightly tapering neck with everted rim 3¼ in. (8.2 cm.) high

£6,000-8,000

\$8,800-12,000
 €7,900-11,000

PROVENANCE:

Acquired prior to 2000.

Known examples of Series A in opaque white include Toledo Museum of Art, acc. nos 1923.433 and 1923.429 (Stern, *op.cit.* nos 36 and 38), Damascus National Museum, acc. nos 8521 and C5739 and one in the Louvre, Paris.



Drawing of lot 221.



223

A ROMAN OPAQUE LIGHT BLUE GLASS LIDDED PYXIS
CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with eight rectangular panels with four repeated designs, a spoked wheel below a triangular pediment, a stylized palmette below an arch, a circle with a central dot within a lozenge, and a lotus flower on a stem below a rounded arch, the base blown into a separate mould, with two rows of pointed leaves around concentric circles, the domed lid blown into a single mould with concentric rings encircled by eight inverted palmettes 3 1/8 in. (7.8 cm.) high incl. lid

£20,000-30,000

\$30,000-44,000
€27,000-39,000

PROVENANCE:

Acquired prior to 1991.

This rare pyxis belongs to a small group, some of which are recognised as sharing moulds. The majority of the surviving examples are in opaque white, a tradition perhaps arising from the use of white marble, ivory and bone for pyxides in the Greek world (Lightfoot, 2014, p. 130). Harden has noted that "some of the decorative elements match those on glasses signed by Ennion" (1987, p. 158).

For a similar pyxis in opaque white, and a listing of examples from the same or closely related moulds as the present lot, see Matheson, 1980, p. 46, no. 121 and Lightfoot, *op. cit.*. From these comprehensive lists, it would seem there are only three other known examples in opaque light blue - one at the British Museum (inv. no. 1892.0613.52), which is missing its lid, and another discovered at Krenides at Philippi and now in the Archaeological Museum of Thessaloniki (Adam-Veleni, 2010, p. 398, no. 480). For the third, see Clemenz & Steinemann, 1981, p. 80, no. 266.





For a discussion of bird bottles see Stern, 1995, pp. 142-146. Stern divides the type into 2 Series, A and B; Series A is decorated in relatively low relief with downward pointing leaves or petals on the shoulder, and Series B is in high relief with six arches and a horizontal band on the shoulder. Each Series also has a different placing of the mould seams between the panels. The moulds of the known examples have exactly the same motifs in the same order around the panels. For examples of Series A, see *op. cit.* nos 45 and 46. For an example of Series B in the Corning Museum of Glass see Whitehouse, 2001, pp. 41-32, no. 511. Lots 224, 225 and 226 have the decoration on the shoulder and therefore fit into Series A.

Known find spots of these bird vessels suggest an area of manufacture along the coast of the Eastern Mediterranean. Stern (*op. cit.* p. 143-144) suggests that technical and stylistic details suggest an origin in or near Sidon: "the subject may have been chosen in order to evoke the name Ornithopolis, "Bird City". Located between Sidon and Tyre on the Phoenician coast, this city is mentioned by various ancient authors (Strabo, *Geography* 16.2.24; Pliny, *Natural History* 5.17.76) and is said to have belonged to Sidon (Skylax, 104; *Geographi Graeci Minores* 1.78)".

224

A ROMAN COBALT BLUE GLASS HEXAGONAL BOTTLE WITH BIRDS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with six panels divided by thin columns, triangular pediments above, each panel with a different winged animal including a bird with long neck and beak facing right, perched on an object with three lobes; a butterfly facing right with wings outstretched, perched on a round object; a small bird, perhaps a falcon, facing left and perched on a large object; a small bird, perhaps an ibis, facing right and perched on a pot; a bird with wings outstretched flying to the left above an object; and a small bird flying to the left above a nest, the lower body with vertical ribbing below a thick ribbed band, with the lines of the triple mould meeting on the underside of the base, with tall cylindrical neck and short everted inward-folded rim

3¼ in. (8.3 cm.) high

£7,000-9,000

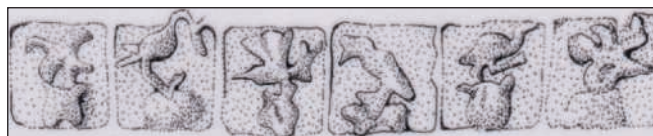
\$11,000-13,000

€9,200-12,000

PROVENANCE:

Acquired prior to 2000.

For similar examples in cobalt blue see Newark Museum no. 50.1454, Israel Museum no. MHG 6658, and Toledo Museum of Art no. 1923.462.



Drawing of lot 224.



225

225

A ROMAN OPAQUE PALE BLUE GLASS HEXAGONAL BOTTLE WITH BIRDS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with six panels divided by thin columns, triangular pediments above, each panel with a different winged animal including a bird with long neck and beak facing right, perched on an object with three lobes; a butterfly facing right with wings outstretched, perched on a round object; a small bird, perhaps a falcon, facing left and perched on a large object; a small bird, perhaps an ibis, facing right and perched on a pot; a bird with wings outstretched flying to the left above an object; and a small bird flying to the left above a nest, the lower body with vertical ribbing below a thick ribbed band, triple mould lines meeting on the underside of the base, with tall cylindrical neck and short everted inward-folded rim

3 in. (7.6 cm.) high

£6,000-8,000

\$8,800-12,000
€7,900-11,000

PROVENANCE:

Acquired prior to 2000.

Opaque light blue appears to have been the rarest colour of this type. For an example in opaque light blue see J. Paul Getty Museum no. 2003.301 (ex. E. Oppenlander collection).



226

226

A ROMAN OPAQUE WHITE GLASS HEXAGONAL BOTTLE WITH BIRDS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with six panels divided by thin columns, triangular pediments above, each panel with a different winged animal including a bird with long neck and beak facing right, perched on an object with three lobes; a butterfly facing right with wings outstretched, perched on a round object; a small bird, perhaps a falcon, facing left and perched on a large object; a small bird, perhaps an ibis, facing right and perched on a pot; a bird with wings outstretched flying to the left above an object; and a small bird flying to the left above a nest, the lower body with vertical ribbing below a thick ribbed band, with triple mould line meeting on the underside of the base, with tall cylindrical neck and short everted inward-folded rim

3 3/8 in. (8.6 cm.) high

£6,000-8,000

\$8,800-12,000
€7,900-11,000

PROVENANCE:

Acquired prior to 2000.

For examples in opaque white, which seems to be the most popular colour for this type of vessel, *cf.* Toledo Museum of Art no. 1923.437, and J. Paul Getty Museum no. 2003.300 (ex. E. Oppenlander collection, von Saldern, 1974, p. 144, no. 410).



227

A ROMAN GREEN GLASS VICTORY BEAKER
 CIRCA EARLY 1ST CENTURY A.D.

The body blown into a two-part mould with separate base plate, the cylindrical body with small everted cut-off rim, the vertical mould seams incorporated into the two palm leaves, the body with three registers divided by horizontal ribs, the upper and lower each with six stylized wreaths, the central register with a Greek inscription ΛΑΒΕ ΘΗΝ ΝΕΙΚΗΝ reading "Seize the Victory", the N formed backwards, underside of base with central depression and concentric circle
 2¾ in. (7 cm.) high

£40,000-60,000

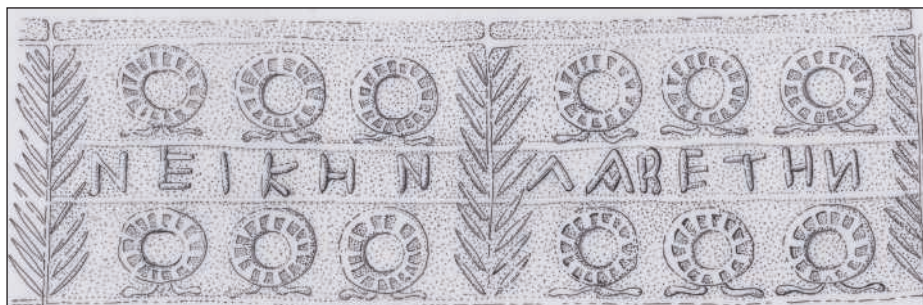
\$59,000-88,000
 €53,000-79,000

PROVENANCE:

Acquired prior to 1987.

The inscription "Seize the Victory" on this beaker might refer to a drinking contest or game, as indicated by the two friezes with stylised laurel wreaths. Harden identified four variants of this type, two of which have the N of THN inscribed in reverse (Group K.1.iii; Harden, 1935, p. 178-9). This reversed N is possibly the result of a mistake by the mould-maker while working in negative, rather than an intentional design, or even a maker's mark. The find-spots of the above type include Cyprus, Sardinia, the Black Sea region and Lebanon, suggesting an area of manufacture on the Phoenician coast.

For similar *cf.* Whitehouse, 2001, p. 26, no. 491, where he cites twenty known examples of Victory beakers with the inscription written on one line, a subgroup of which have the N formed backwards. See also Kunina, 1997, p. 275, no. 113, Israeli, 2003, no. 129, and J. Paul Getty Museum, no. 2003.319 (von Saldern, 1974, p. 162, no. 454).





228

A ROMAN GREEN GLASS BEAKER WITH INSCRIPTION

CIRCA MID-1ST CENTURY A.D.

The body blown into a two-part mould with a separate base plate, the bulbous body with an inscription running around the widest part, ΕΥΦΡΑΙΝΟΥ ΕΦΩ ΠΑΡΕΙ, reading "Rejoice wherever you are", three horizontal ribs on the shoulder above and two below, a band of tongues around the lower body, with slightly flaring lip and cut-off rim

3 in. (7.7 cm.) high

£35,000-45,000

\$52,000-66,000

€46,000-59,000

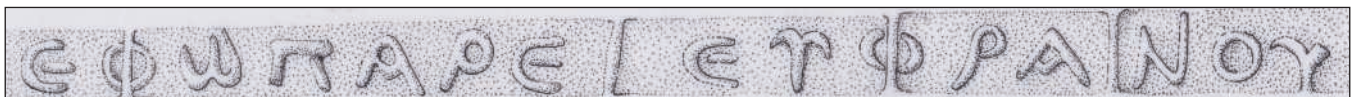
PROVENANCE:

Acquired prior to 1998.

This beaker has the same Greek inscription as lot 49, but belongs to Harden's Group G.1.ii, which have more bulbous bodies and constricted lips. According to Stern (1995, p. 97), the inscription is a contraction of the expression ΕΥΦΡΑΙΝΟΥ ΕΠΙ ΤΟΥΤΩΙ ΕΦ ΩΙ ΠΑΡΕΙ, meaning "Delight in that

at which you are present", which was then in common usage and is also recorded in the New Testament (*Matt.* 22.50).

Initially Harden listed four examples of this type, including an example from Olbia now in the British Museum (inv. no. 1906.5-22.4), one from near Cremona and then in the Sangiorgi collection, another from Cyprus formerly in the Tyszkiewicz collection, and lastly one in the Antiquarium Berlin (inv. no. 30219.212; Harden, 1935, p. 173). McClellan added a further four examples, including those now in the Toledo Museum (inv. no. 1967.6), the J. Paul Getty Museum (inv. no. 2003.317), and a blue glass beaker in the Corning Museum of Glass (inv. no. 72.1.3) (1983, pp. 76-8). To these another in the Israel Museum may be added (inv. no. 73.48.154; Israeli, 2003, p. 129, no. 129), while Whitehouse reassigned a beaker to this group previously listed as belonging to Group G.1.i (inv. no. 59.1.78; *ibid.*, pp. 23-4, no. 487). For a discussion on these vessels and their different types see Stern, 1995, pp. 97-98, no. 1.





229

230

A ROMAN GREEN GLASS BEAKER
CIRCA MID-LATE 1ST CENTURY A.D.

The gently flaring body blown into a four-part mould, the walls with five rows of eight pointed oval knobs, alternating with circular bosses with raised centres, with faint wheel-cut line below the cut-off rim, the base moulded with two concentric rings
5¼ in. (13.3 cm.) high

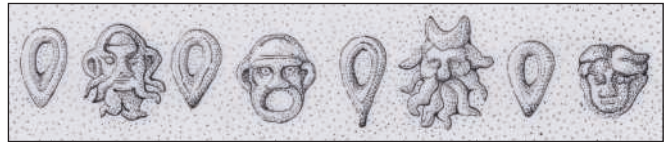
£3,500-4,500

\$5,200-6,600
€4,600-5,900

PROVENANCE:

Acquired prior to 2000.

Cf. Matheson, 1980. p. 49, no. 126 for similar small beaker with buds and bosses, which characterize the more complex moulds.



***229**

A ROMAN GREEN GLASS BEAKER WITH MASKS
CIRCA LATE 1ST CENTURY A.D.

Mould-blown, with gently flaring sides and faint wheel-cut line below the cut-off rim, the walls decorated with five rows of eight pointed and stepped oval knobs alternating with small circular bosses, the lower with four knobs alternating with four different Comedy theatre masks, the base with two concentric rings and a central dot
5¼ in. (13.4 cm.) high

£25,000-35,000

\$37,000-51,000
€33,000-46,000

PROVENANCE:

Acquired prior to 2000.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 76.

For examples of this type of beaker see Stern, 1995, pp. 103-108, no. 8 and Whitehouse, 2001, pp. 13-14 and pp. 27-29, nos 492-496. There are various types of these beakers with different complexities of mould. This type, with stepped knobs, bosses and masks is the most complex and rare. For a similar beaker in the Archaeological Museum, Split (no. G1551) see Rnjak, 1979, p. 236, no. 476. Fragments from the lower part of a beaker seemingly blown into the same mould with four masks were found in the Necropolis of Zara; see Ravagnan, 1994, p. 124, no. 233. Various interpretations of the knobs have been offered including lotus buds, almonds, knots in a tree trunk and the knots on the club of Herakles. They have been found all over the Roman empire from St Albans to Israel.



230



231

A ROMAN PALE GREEN GLASS BEAKER
CIRCA 1ST CENTURY A.D.

The body blown into a four-part mould with separate base plate, the circular walls decorated with two rows of pelta-shapes with rows of four comma-shaped bosses either side, with two stylized plants between, with concentric circle and dot on underside of base
4½ in. (11.4 cm.) high

£20,000-30,000

\$30,000-44,000
€27,000-39,000

PROVENANCE:

Acquired prior to 2000.

This beaker belongs to a rare series of tall mould-blown beakers, still to be studied comprehensively, that curve in above the tooled base, and are decorated variously with ovals, peltas, ivy tendrils, rosettes, angular meanders, shells, and laurel sprays. They have a distribution concentrated in the west (see Price, 1991, pp. 72-3, pl. 18b,c). This beaker is further distinguished by having a free-blown tooled base rather than a mould-blown one, as with a beaker found at Pompeii (cf. Beretta & di Pasquale, 2004, p. 218, no. 1.55).



For a discussion of mask bottles see Stern, 1995, pp. 135-138, nos 41 and 42, where she suggests a link between these bottles and the myth and theatre of Dionysos, with the masks representing the Pantomime actors of the early 1st Century A.D., which became hugely popular across both the eastern and western Roman world at the time of the Julio-Claudian Dynasty.

According to Whitehouse (pp. 38-39, no. 508), there are only nine known examples of this type: two from the Toledo Museum of Art (Stern, 1995, *op. cit.*), one in the Damascus National Museum (C5740), two in Tel Aviv (nos MH 6758 and MH 6858), one in the Oppenlander collection (no. 2404), one formerly in the Sangiorgi collection, one in the Athens National Museum (no. 2906) and another in the Corning Museum of Glass (no. 62.1.27). All of these are either opaque white or opaque light blue in colour.

232

A ROMAN OPAQUE PALE BLUE GLASS HEXAGONAL BOTTLE WITH MASKS CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with six panels divided by thin vertical ribs, each panel with a different theatrical mask including winged Medusa, a youthful face with short hair and half-open mouth, a man with a long pointed beard, a pan or paniskos with upward-curving goat horns and a split beard, a man or a woman with short hair, and a man with short curling beard, the shoulder with stylized everted leaves, a band of alternating striated rounded and pointed leaves, the triple mould lines meeting on the underside of the base, with cylindrical neck and everted, inward folded rim
3 $\frac{3}{8}$ in. (8.6 cm.) high

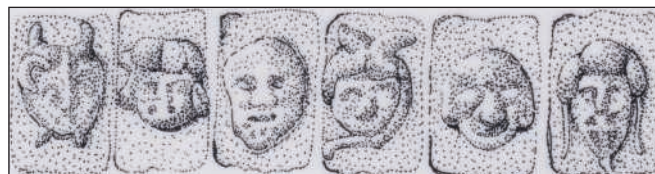
£8,000-12,000

\$12,000-18,000

€11,000-16,000

PROVENANCE:

Acquired prior to 2000.



Drawing of lot 234.



233

233

A ROMAN COBALT BLUE GLASS HEXAGONAL BOTTLE WITH MASKS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with six panels divided by thin vertical ribs, each panel with a different theatrical masks including winged Medusa, a youthful face with short hair and half-open mouth, a man with a long pointed beard, a pan or paniskos with upward-curving goat horns and a split beard, a man or a woman with short hair, and a man with short curling beard, the shoulder with indistinct bulbous pattern, a band of alternating rounded and pointed leaves around the base, the lines of the triple mould meeting on the underside of the base, with tall cylindrical neck and everted, inward folded rim 3½ in. (8.9 cm.) high

£10,000-15,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Acquired prior to 2000.

The transparent cobalt blue colour of the above lot makes it unique.



234

234

A ROMAN OPAQUE WHITE GLASS HEXAGONAL BOTTLE WITH MASKS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with six panels divided by thin vertical ribs, each panel with a different theatrical mask including winged Medusa with snakes tied under her chin, a youthful face with short hair and half-open mouth, a man with a long pointed beard, a pan or paniskos with upward-curving goat horns and a split beard, a man or a woman with short hair, and a man with short curling beard, the shoulder with stylized everted leaves, a band of alternating striated rounded and pointed leaves, the lines of the triple mould meeting on the underside of the base, with cylindrical neck and everted, inward folded rim, with thick cream coloured iridescence 3 in. (7.6 cm.) high

£8,000-12,000

\$12,000-18,000

€11,000-16,000

PROVENANCE:

Acquired prior to 2000.



235



236



237

The normal practice of applying handles was to first attach the glass to the body of the vessel and then draw the glass upwards and attach at the rim. The Workshop of the Floating Handles did the opposite - the handles were drawn down, but not attached to the body - hence they floated above the surface. The basket weave design is imitating the actual practice of encasing glass vessels to protect them during transportation. Numerous parallels with either one or two handles survive. For a recent study, see Stern, 1992.

***235**

A ROMAN COBALT BLUE GLASS AMPHORISKOS WITH BASKET WEAVE PATTERN

FROM THE WORKSHOP OF THE FLOATING HANDLES, CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould in the shape of an amphora encased within a wickerwork basket, with a rope around the shoulder and a wreath of laurel and berries around the middle of the basket, with mould seam on underside of base, tall neck and everted, inward-folded rim, two handles applied under the rim, pulled down to the shoulder but not attached
3¾ in. (9.5 cm.) high

£6,000-9,000

\$8,800-13,000
€7,900-12,000

PROVENANCE:

Acquired prior to 2000.

For similar, cf. Stern, 1995, p. 154, no. 59 and von Saldern 1974, no. 431 (now Getty Museum no: 2003.309).

***236**

A ROMAN LIGHT TURQUOISE GLASS JUGLET WITH BASKET WEAVE PATTERN

FROM THE WORKSHOP OF THE FLOATING HANDLES, CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould in the shape of an amphora encased within a wickerwork basket, with a rope around the shoulder and a wreath of laurel and berries around the middle of the basket, with mould seam on underside of base, tall neck and everted, inward-folded rim, handle applied under the rim, pulled down to the shoulder but not attached
3½ in. (8 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 2000.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 84.

See Matheson, 1980, pp. 50-51, no. 128 for a single-handled type.

***237**

A ROMAN GREEN GLASS AMPHORISKOS WITH BASKET WEAVE PATTERN

FROM THE WORKSHOP OF THE FLOATING HANDLES, CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould in the shape of an amphora encased within a wickerwork basket, with a rope around the shoulder and a wreath of laurel and berries around the middle of the basket, with mould seam on underside of base, tall neck and everted rim, two high handles applied under the rim, looped up, and pulled down to the shoulder but not attached
3½ in. (8.8 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 2000.

For similar, cf. Stern, 1995, p. 154, no. 59 and von Saldern, 1974, no. 431 (now Getty Museum no: 2003.309).



238

A ROMAN AMBER GLASS PYXIS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with eight rectangular panels with four repeated designs, a spoked wheel below a triangular pediment, a stylized palmette below an arch, a circle with a central dot within a lozenge, and a lotus flower on a stem below a rounded arch, the base blown into a separate mould with two rows of pointed leaves around concentric circles
2¾ in. (7 cm.) high

£20,000-30,000

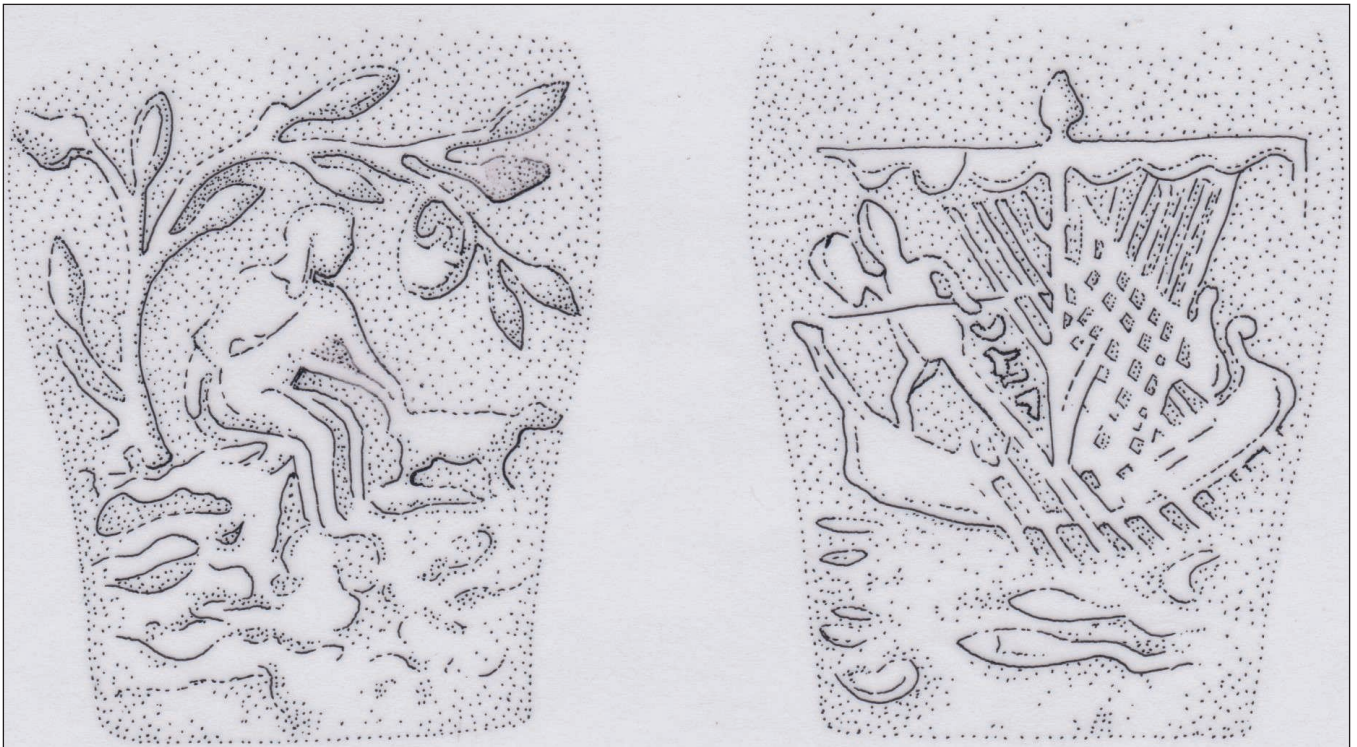
\$30,000-44,000

€27,000-39,000

PROVENANCE:

Acquired prior to 2000.

The above lot was blown in the same mould as Lot 223 in this sale; see this entry for further discussion and drawings. A similar amber pyxis without its lid was sold at Sotheby Parke Bernet, New York, 22 November 1974, lot 295, and came from a German private collection.



***239**

A ROMAN PALE PURPLE GLASS AJAX AMPHORISKOS

CIRCA 1ST CENTURY A.D.

Mould-blown, the oval body decorated with two scenes from the mythological cycle of Ajax, one scene showing the hero aboard a ship, holding a shield and sword, his name in Greek beside him (AIAC), the inscription vertical and retrograde, the ship with a high prow, single mast with rigging descending to the hull, and oars at rest, a helmsman at the stern, fish in the sea below; the other scene showing the hero seated on a rock beneath an olive tree, a wineskin or satchel suspended from the branches, the figure nude but for a chlamys, stabbing or withdrawing a weapon from an animal which stands before him, the vessel with a flat base and short cylindrical neck and everted rim, remains of the applied opaque white handle 3 $\frac{3}{8}$ in. (8.5 cm.) high

£60,000-80,000

\$88,000-120,000

€79,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 8 December 1995, lot 189.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, pp. 80-1.



Ajax, son of Telemon and king of Salamis, was renowned for his heroic bravery and courage, and commanded a fleet of ships on the side of the Greeks at Troy. After the death of Achilles, Ajax entered into a contest with Odysseus for Achilles's armour, which he ultimately lost. This perceived slight to his honour drove the hero to madness, and, after committing an outrageous slaughter of the Achaeans' captured livestock, he committed suicide, rather than live with the dishonour he had brought upon himself. He was a quintessential tragic Homeric hero.

The present lot is one of an exceedingly rare type, of which only seven other examples are known; five of these are opaque white, with the remainder being purple. For a full list of known examples, see Whitehouse, 2001, p. 49. The other two purple amphoriskoi are at the Museo Vetrario di Murano, Venice (IGVE 403) and the Museum of Underwater Archaeology in Bodrum (Ozet, 1993, p. 142-5).

Previously interpreted as showing scenes from the cycle of Jason and the Argonauts, the unmistakable inscription of AIAC confirms that the scenes on these amphoriskoi relate to the myth of Ajax. Whitehouse suggests that the first scene shows Ajax at the point of disembarkment, with the second showing him killing one of the Achaeans' animals in his fit of madness - the tree conveys how the massacre of the sheep and cattle took place in the open, before Ajax returned to the Greek camp (*op. cit.*, p. 51). Thus the great tragedy of Ajax is relayed within the diminutive scenes on this small flask: he arrived at Troy a giant, second only to Achilles in his valour, yet fell prey to pride and madness, and was driven to ignoble suicide.

GLASS BY ENNION

Mould-blown glasses bearing the tabula ansata with Ennion's name are among the most sought after pieces of ancient glass because of their high quality of design and execution. Indeed Ennion was recently the subject of a solo show in both the Israel Museum, Jerusalem (*Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011) and the Metropolitan Museum of Art, New York (*Ennion: Master of Roman Glass*, 9 December 2014-13 April 2015), in which the following three signed Ennion pieces, and a fourth Ennion-inspired piece, from the Moussaieff Collection were included.

It is believed that the origin of blowing glass occurred in the last half of the 1st Century B.C., and that of blowing into a multi-part mould with decoration on the interior came some 50 years later, probably originating somewhere along the Syro-Palestinian coast before spreading around the Mediterranean. Ennion was one of the earliest practitioners of the technique and, without question, the best. Examples of his fine mould-blown tablewares, including jugs, amphorae, hexagonal bottles, bowls and handled cups have been discovered around the Mediterranean in datable contexts from the late Tiberian to early Claudian period, when they were produced, but continued to be used right up in to the late Neronian and early Flavian periods.

The questions, however, still remain as to who Ennion was and what role he played in the workshop. The tabula ansata that appears on all his pieces is inscribed in Greek, but Ennion is not a common Greek name and is more likely to be a Hellenised Semitic name. Nor did he add a toponymical name to his title as his contemporary, Aristeas the Cypriote, did.

While it was common practice in antiquity for artisans to add discrete signatures to their work, the prominent position of the tabula ansata on the glass vessels signed by Ennion would suggest that he fulfilled a more prominent role, possibly as owner of, and mould-maker in, a small but highly successful and noted workshop





***240**

A ROMAN AMBER GLASS CUP SIGNED BY ENNION

CIRCA FIRST HALF OF THE 1ST CENTURY A.D.

Blown in a three-part mould, two vertical sections for the sides and one for the lower body and base, the sides decorated with an animal frieze consisting of four pairs of confronting animals either side of a vertical palmette with out-turned leaves, a bull and a lion, two cockerels, a hare and a dog and two birds, perhaps crows, between two of the palmettes, above the backs of the lion and a bird a *tabula ansata* with double-line Greek inscription reading ENNIWN/ΕΠΟΙHCEN, "Ennion made me", a band of raised dots under the rim, the lower body with vertical tongues, the base with three concentric circles and a central dot, the rim modern
 3½ in. (8 cm.) diam.; 2½ in. (6.4 cm.) high

£200,000-300,000

\$300,000-440,000
 €270,000-390,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 December 1931, lot 64.
 Abraham Shalom Yahuda (1877-1951) collection.
 Dr D. T. Hart collection, gifted from the above.
The Property of Dr D. T. Hart; Sotheby's, London, 8 December 1994, lot 31.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.
 Metropolitan Museum of Art, New York, *Ennion: Master of Roman Glass*, 9 December 2014-13 April 2015.

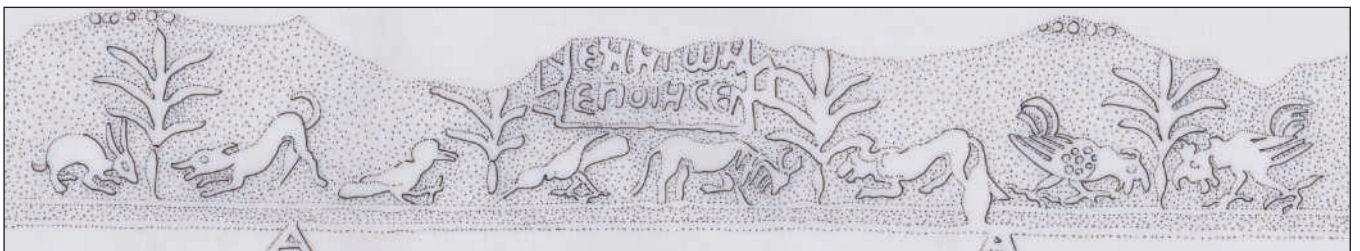
PUBLISHED:

D. P. Barag, 'Phoenicia and Mould-Blowing in the Early Roman Period', *Annales du 13e Congrès de l'Association Internationale pour l'Histoire de Verre, Pays Bas, 28 août-1 septembre 1995*, Lochem, 1996, pp. 81-82, figs 2-5.
 Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 35.
 C. S. Lightfoot, *Ennion: Master of Roman Glass*, exhibition cat. (Metropolitan Museum of Art), New York, 2014, p. 110.



This cup is unique, as it is the only signed piece by Ennion to feature animals and birds as its decoration. The present condition of the cup makes identification of these animals difficult. In Yael Israeli's 2011 publication the animals were described as an ox and a lion, two birds, a dog and a rabbit, and two cockerels, but in Christopher Lightfoot's 2014 publication they were identified as "a cock and a dog, a sheep and a bull, and a cat and a peafowl (a duck?)". Similar animals do occur on some bottles from the "Workshop of the Floating Handles", for example on two small jugs in the Metropolitan Museum of Art, New York (inv. no. 17.194.249 and 17.120.243; Lightfoot, 2014, pp. 132-5, nos. 38-9). This workshop is thought to be closely related to that of Ennion's as there are similarities in decorative motifs, lines of dots, and in the way that the handles of the cups are applied at the rim.

This bowl was probably originally a kantharos with two now-missing handles, the lower attachments for which are indicated by two A-shaped scars on opposing sides on the horizontal lines below the frieze.





***241**

A ROMAN AMBER GLASS HARVEST BEAKER

CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould, decorated with two bands of scrolling ivy leaves and grape clusters, two ribbed bands below, around the middle and above, the separate base plate decorated with a thick concentric circle on the underside

2 $\frac{5}{8}$ in. (6.7 cm.) high

£50,000-80,000

\$74,000-120,000
€66,000-110,000

PROVENANCE:

Acquired prior to 1998.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 70.

This type of beaker is similar to that of the waisted "Harvest Beaker".

Cylindrical glass beakers of non-waisted form with similar frieze decoration include two vessels from the Oppenländer collection now in the Getty Museum, nos. 2003.318 and 2003.316 (*cf.* von Saldern 1974, nos. 446 and 452); and another from the Cinzano collection, now in the Getty Museum (*cf.* Lazarus, 1974, no. 6). A similar beaker to the above lot with a pale blue-green tinge from the collection of David and Jemima Jeselsohn, Zurich, was also included in the 2011 *Made by Ennion* exhibition (*op. cit.*, pp. 72-3).





***242**

A ROMAN YELLOW-GREEN GLASS LEAF BEAKER

CIRCA LATE 1ST CENTURY A.D.

Mould-blown, the walls decorated with four stylized plants, each plant with three different types of lanceolate leaves including plain with a raised edge, plain with a border of short lines, and the smallest with veins branching from a central rib, with two horizontal ribs below the cut-off rim and above the base, a thick concentric circle on the underside of the base
3¼ in. (8.3 cm.) high

£50,000-80,000

\$74,000-120,000
€66,000-110,000

PROVENANCE:

Acquired prior to 1995.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 74.

For a discussion of these leaf beakers and their dating, with particular reference to an example in the J. Paul Getty Museum (85.AF.91), see Wight, 2000, pp. 61-79. Comparing their type of decoration and size, and use of natural coloured glass rather than the bright blues and greens popular in the Augustan and Julio-Claudian period, Wight suggests a date in the late Neronian-Flavian period for these beakers – the third quarter of the 1st Century A.D.

As well as the Getty leaf beaker Wight lists another five beakers known to her including one in the Metropolitan Museum of Art (acc. no. 81.10.222) one formerly in the Antiken Abteilung, Berlin, one in the Miho Museum (Akiyo, 2001, no. 142), one formerly in the Kofler-Truniger collection, sold at Christie's, London, 5-6 March, 1985, lot 117 (see Clemenz & Steinemann, 1981, p. 80, no. 271), and one formerly in the Motamed collection, Frankfurt (once Christie's London, 11 July 1990, lot 20). She also mentions a sixth beaker that she saw in the mid-1990s, which might correspond to the above lot.





243

243

A ROMAN COBALT BLUE GLASS HEXAGONAL BOTTLE WITH DRINKING VESSELS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould with separate base plate, the six panels divided by vertical ribs, each panel with a different motif including a kantharos with high arching handles, a patella cup in birds-eye view, a tall oinochoe, a krater, a ladle, and a skyphos, arches on the shoulder, each filled with an ivy leaf, tongues around the lower body, concentric circles on the underside of the base, with tall cylindrical neck and everted inward-folded rim 3 3/8 in. (8 cm.) high

£7,000-10,000

\$11,000-15,000

€9,200-13,000

PROVENANCE:

Mr and Mrs A. Constable-Maxwell collection, UK.
The Constable-Maxwell Collection of Ancient Glass; Sotheby Parke Bernet, London, 4-5 July 1979, lot 151.
 British Rail Pension Fund collection, UK.
Important Ancient Glass from the Collection formed by the British Rail Pension Fund; Sotheby's, London, 24 November 1997, lot 6.

EXHIBITED:

The Archer M. Huntington Art Gallery, Austin, Texas, 1981-1988 (on loan).
 The San Antonio Museum of Art, San Antonio, Texas, 1988-1990 (on loan).

PUBLISHED:

E. M. Stern, *The Toledo Museum of Art, Roman Mold-blown Glass, the First through Sixth Centuries*, Toledo, 1995, p.77-8, fig. 49.

For another known similar cobalt blue vessel with this combination of decoration see Whitehouse, 2001, pp. 37-38, no. 507, formerly in the Winfield Smith collection (no 55.1.74.). According to Buechner (1957, p. 61, no. 76), the occurrence of the ladle form (*simpulum*) on such bottles is rare.



244

244

A ROMAN OPAQUE WHITE GLASS HEXAGONAL BOTTLE WITH MIXED SYMBOLS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould, with six panels divided by vertical ribs, each panel with a symbol including a domed boss, perhaps a patera or tympanon, two kantharoi or bucrania, a tall amphora, a smaller jug with loop handle, and an amphora with globular body and high handles, six downturned rays on the shoulder, tongues around the lower body, below a ribbed band, with the lines of the triple mould meeting on the underside of the vase, tall slightly tapering neck and everted inward-folded rim 3 3/4 in. (8.3 cm.) high

£10,000-15,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Acquired prior to 2000.

This type of bottle, with a domed boss design, has been suggested by Stern to either represent a patera or tympanon (Stern, 1995, p. 162, no 71) and to have some kind of Dionysiac connection, although the usual associated motifs such as shepherds crooks, thrysoi or pan pipes are not found on the present lot. The indistinct moulding makes it unclear whether two of the panels have either bucrania or kantharoi with high handles. If they are indeed kantharoi, then it would naturally suggest that these vessels would all have been used for the mixing, drinking and pouring of wine for libations at Dionysiac rites. It would seem that the combination of motifs on the present lot is hitherto unparalleled.



Drawing of lot 244.



245

245

A ROMAN COBALT BLUE GLASS HEXAGONAL BOTTLE WITH MIXED SYMBOLS

CIRCA FIRST HALF OF 1ST CENTURY A.D.

The body blown into a two-part mould, divided into six panels each containing a different object including a wreath or crown of olive leaves, a footed amphora with high arching handles, a convex circular object with rim (perhaps a patera or tympanum), a shepherd's crook or strigil, a spouted footed jug with high arching handle, and a conical boss with radiate markings, the shoulder with six pointed rays, the lower body and base blown into a separate mould with 25 vertical tongues

3½ in. (8.9 cm.) high

£10,000-15,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Acquired prior to 2000.

For a discussion of these bottles with mixed symbols and their association with Dionysian rites and rituals see Stern, 1995, pp. 138-142, where no. 43 is almost identical to the present lot, and must surely come from a closely-related mould. However, in a similar example in the Israel Museum, Yael Israeli identifies the "shepherds crook" as possibly a "strigil" used for bathing; see Israeli, 2003, p. 131, no. 133.



Drawing of lot 245.



246

246

A ROMAN COBALT BLUE HEXAGONAL GLASS BOTTLE WITH DRINKING VESSELS

CIRCA 1ST CENTURY A.D.

The body blown into a three-part mould with separate base plate, the six panels divided by vertical ribs, each panel with a different motif including a kantharos with high arching handles, a patella cup in birds-eye view, a tall oinochoe, a krater, a ladle, and a skyphos, arches on the shoulder, each filled with an ivy leaf, tongues around the lower body, concentric circles on the underside of the base, with tall cylindrical neck and everted inward-folded rim

3¼ in. (8.2 cm.) high

£2,000-3,000

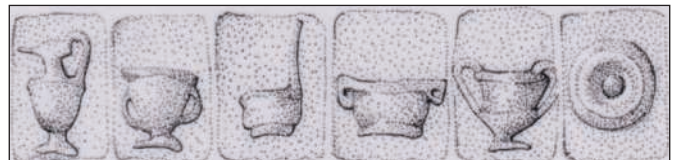
\$3,000-4,400

€2,700-3,900

PROVENANCE:

Acquired prior to 2000.

For another similar cobalt blue vessel with this combination of decoration see Whitehouse, 2001, pp. 37-38, no. 507, formerly in the Winfield Smith collection (no 55.1.74.). According to Buechner (1957, no. 76), the occurrence of the ladle form (*simpulum*) on such bottles is rare.



Drawing of lot 246.



247

247

A ROMAN YELLOW-GREEN GLASS JUG

CIRCA EARLY 1ST CENTURY A.D.

Mould-blown, the body with a Dionysiac symbol in relief on each of the six rectangular panels: crossed double-ended thyrsoi, a footed jug, a footed amphora with high handles, a suspended *syrinx* (pan pipes), a phiale, and a footed krater with high handles, a frieze of tongues on the shoulder, cylindrical neck and inward-folded circular rim, a frieze of tongues beneath the central decoration and a flat, circular foot with concentric circles, cobalt blue handle applied at shoulder and rim with projecting thumb rest
4¼ in. (10.7 cm.) high

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:

Acquired prior to 2000.

The array of drinking vessels on this jug expresses a strong Dionysiac connection.

The crossed double-ended thyrsoi is strongly associated with Dionysus's mythical campaign to India, when his band of followers disguised their spears as thyrsoi to avoid detection. Crossed thyrsoi, called *thyrsolongchos*, are relatively rare in ancient iconography, but Stern notes that they do, however, feature prominently "on two panels of a stone altar to Dionysos recently excavated at Beth Shean, Israel, where the pine cones at both ends are executed in detail...this altar carries an inscription in a rectangular frame saying it was dedicated to Dionysos, "the founder". The epithet refers to a local tradition that Dionysos had founded a city in Galilee known in antiquity as Nysa-Skythopolis...a polytheistic Greek city surrounded by Jewish and Christian communities. Perhaps crossed *thyrsolongchoi* were associated with a local cult of Dionysos at Nysa-Skythopolis" (1995, p. 163).

For further discussion of these vessels and the five variations of the decorative scheme, see Stern, *op. cit.*, p. 161ff. For a very similar pale olive jug with the same scheme as the present lot, and probably coming from a closely-related mould, see *op. cit.*, no. 71; unlike the present lot, the handle of the Toledo example is in the same glass as the body.



248

248

A ROMAN STREAKY AUBERGINE GLASS MULTI-SIDED BOTTLE

CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould, the octagonal sides decorated with two concentric rings, with cylindrical flaring neck and everted inward-flaring rim, the cobalt blue twin handles separately applied at shoulder and halfway up neck

3¼ in. (8.2 cm.) high

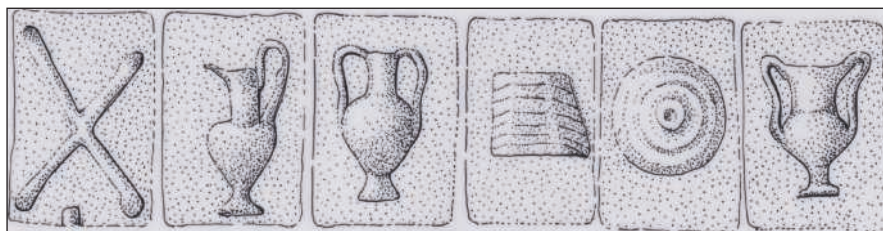
£6,000-8,000

\$8,800-12,000
€7,900-11,000

PROVENANCE:

Acquired prior to 1987.

For similar, cf. Stern, 1995, p. 150, no. 52 and Fadić, 1998, p. 130, no. 78 for another example with a similar colour combination.



Drawing of lot 247.



***249**

A ROMAN COLOURLESS GLASS BEAKER

CIRCA 1ST CENTURY A.D.

Mould-blown, the ovoid beaker with three friezes bordered by pairs of horizontal ribs; the upper frieze with a Greek inscription, ΕΥΦΡΑΙΝΟΥ ΕΦΟ ΠΑΡΕΙ, "Rejoice wherever you are", the central frieze with scrolling foliate design, the lower frieze with tongues, with a short cylindrical neck, the flat base with concentric circles

3½ in. (9. cm.) high

£45,000-65,000

\$66,000-95,000

€60,000-85,000

PROVENANCE:

Acquired prior to 1987.

EXHIBITED:

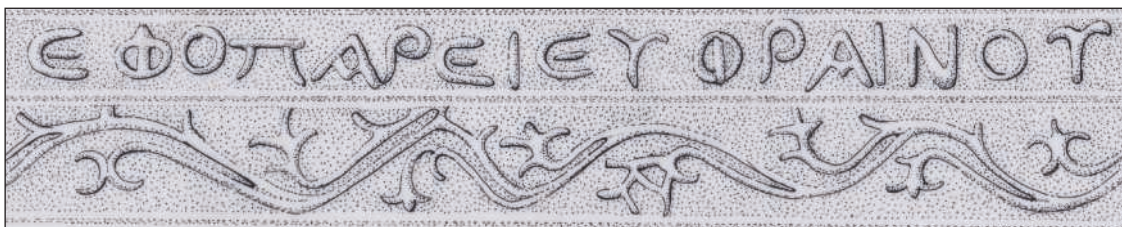
Jerusalem, The Israel Museum, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 96.

The inscription on this beaker, "Rejoice wherever you are", is more usually found on beakers with bulbous bodies (*cf.* lot 228), and thus this example with an ovoid body is exceedingly rare. It belongs to Harden's Group G.1.iii, with the only similar example he listed being a beaker in the Musée départemental d'Antiquités at Rouen (inv. no. 501, Foy & Nenna, 2001, p. 178, no. 261). No further examples were included in Harden's addendum of 1944 (p. 81-95), nor in McClellan's additions of 1983 (pp. 76-8), but a third example of this type is in the Corning Museum of Glass (inv. no. 65.1.25; Whitehouse, 2001, pp. 25, no. 49).

In his discussion Whitehouse notes that the form resembles mould-blown beakers signed by three other glassmakers: Jason, Meges and Neikais. It is, however, much closer to a beaker excavated in 1982 from a tomb in the Agenda necropolis, Cadiz where Ennion's signature replaces the Greek inscription in the upper band of this example (Lightfoot, 2014, pp. 108-9, no. 25).





***250**

**A ROMAN PALE BLUE-GREEN GLASS ONE-HANDLED JUG
SIGNED BY ENNION**

CIRCA FIRST HALF OF THE 1ST CENTURY A.D.

Blown in a four-part mould, three for the neck and upper body and a separate bowl-shaped mould for the lower body, the body with three registers, the first on shoulder and upper body with a continuous floral spray forming six circular frames filled with downturned palmettes with outward-curving leaves, alternating with six downturned palmettes with inward-curving leaves, around the middle of the body a frieze of net pattern, the *tabula ansata* on one side with two-lined Greek inscription reading ENNIWN/ΕΠΟΙΕΙ, "Ennion made it", the lower body with a frieze of vertical tongues, the cylindrical neck with vertical tongues, rounded at both ends, with curving inward-folded rim, the two-ribbed handle attached to the shoulder, drawn up and turned in forming an arch above the rim, applied on and under the rim with a trail extending down onto the neck, the foot modern

9½ in. (24 cm.) high

£450,000-550,000

\$660,000-810,000
€600,000-720,000

PROVENANCE:

British Rail Pension Fund collection.
Property from the Collection formed by the British Rail Pension Fund; Sotheby's, New York, 17 December 1998, lot 220.

EXHIBITED:

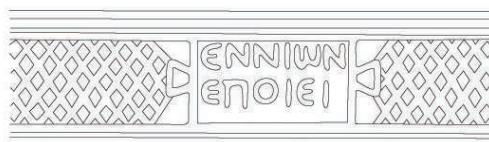
The Corning Museum of Glass, New York, 1985-1995.
The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.
Metropolitan Museum of Art, New York, *Ennion: Master of Roman Glass*, 9 December 2014-13 April 2015.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 20.
C. S. Lightfoot, *Ennion: Master of Roman Glass*, exhibition cat. (Metropolitan Museum of Art), New York, 2014, p. 80.

This is perhaps the most beautiful and elegant of Ennion's vessels, with pleasing proportions and refined decoration, following the form of contemporary silver pieces. Only three more or less intact footed jugs are known, the most stunning of which is one made in a deep cobalt-blue glass, reputedly from the vicinity of Jerusalem, now in the Haaretz Museum, Tel Aviv (inv. no. MHG 1200.58; Lightfoot, 2014, pp. 78-9, no. 5). A light green fragmentary example distorted by fire was found during excavations in the Upper City of Jerusalem in the destruction level of 70 A.D. (Israel Antiquities Authority, on permanent exhibition in the Israel Museum, inv. no. 1982-1105; Lightfoot, 2014, pp. 82-3, no. 7); a fragmentary foot, probably from an Ennion jug, was also found during these excavations. Lastly, a brown glass jug without a foot was reputedly acquired from a collection near Naples by Ray Winfield Smith, and is now in The Corning Museum of Glass (inv. no. 59.1.76; Harden, 1987, p. 166. no. 87; Lightfoot, 2014, pp. 76-7, no. 4). As is the case with the present lot, the Corning example has a restored foot based on the blue jug from Jerusalem.

The present lot is unique in that the *tabula ansata* bearing Ennion's signature is placed below the lower handle attachment; on the three other examples listed above, the *tabula ansata* is positioned on the front of the vessels.







251

A ROMAN COBALT BLUE GLASS PYXIS WITH CONICAL LID
 CIRCA SECOND HALF OF THE 1ST CENTURY A.D.

Mould-blown, the pointed convex lid decorated with band of tongues and a frieze of alternating upright and inverted palmettes, the cylindrical pyxis decorated with a frieze of the same, the flat base with four concentric circles around central boss

Pyxis: 2¼ in. (5.7 cm.) high excl. lid; 3⅝ in. (7.9 cm.) high incl. lid

£50,000-70,000

\$74,000-100,000

€66,000-92,000

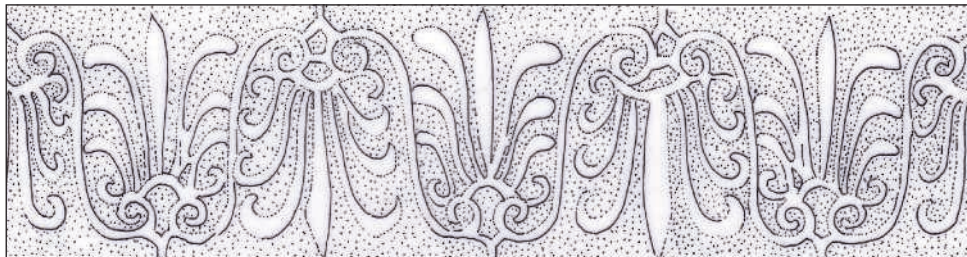
PROVENANCE:

Acquired prior to 1987.

Pyxides were luxury goods, used to hold the trinkets or cosmetics of upper-class Roman women. They were probably also used to contain medicines, perfumes and other precious toilette accessories. Though pyxides could be made in lesser materials, those of gold, silver, ivory and glass were the most coveted and thus the most expensive. The form of this pyxis, cylindrical with a conical lid, is known from silver pyxides of the 3rd Century B.C. (Stern, 1995, p. 170). The decoration of the present lot recalls Roman silver of the same period; interestingly, silver pyxides with an interior glass cup were used as inkwells in the Augustan period in North Italy (see Calvi, 1986, p. 494-513).

For a near identical lidded pyxis, see Corning Museum of Glass, acc. no. 55.1.68 (Whitehouse, 2001, p. 32, no. 500); the minor differences between the Corning example and the present lot include the number of concentric circles on the base, and the thickness of the tongues in the lid's decoration. The Corning also has a very similar example in translucent white (*op. cit.*, pp. 32-3, no. 501). The Toledo Museum of Art has three examples of this type: one in olive green, one in opaque light blue, and one in cobalt blue (the latter two with lids missing, Stern, *op. cit.*, cat. nos 79-81). There is a colourless example with a lid in the Jerusalem Museum (acc. no. 85.60.154). It is probable that these pyxides shared closely related moulds. When discussing a third Corning pyxis of similar form, but with different decoration on the pyxis body, Harden noted that "the quality of the workmanship supports the suggestion that this and similar vessels are related to the vessels made from moulds signed by Ennion" (1987, p. 159). The three Corning pyxides all come from the Ray Winfield Smith collection. For two examples with four rings on the base in greenish and light brown glass *cf.* Israeli, 2003, p. 127, nos 125-6.

Stern concludes that the varying findspots of pyxides of these and similar types, which include Pompeii (proving that this type was in use prior to 79 A.D.), the Rhineland, and Lebanon, suggest a wide geographical distribution, and perhaps even multiple workshops, in both the Eastern Mediterranean and Campania (*op. cit.*, p. 170).







***252**

**A ROMAN TWO-HANDLED BLUE-GREEN GLASS AMPHORA
SIGNED BY ENNION**

CIRCA FIRST HALF OF THE 1ST CENTURY A.D.

Blown in a four-part mould, three vertical sections for the neck and upper body and one for the lower body and base, the body with three registers, the first on shoulder and upper body with a continuous floral spray forming six circular frames filled with downturned palmettes with outward-curving leaves, alternating with six downturned palmettes with inward-curving leaves, around the middle of the body a frieze of net pattern, the *tabula ansata* with two-lined Greek inscription reading ENNIWN/ΕΠΟΙΕΙ, "Ennion made it", on one side, the lower body with a frieze of vertical tongues, the cylindrical neck with vertical tongues, rounded at both ends, a narrow flat inward-folded rim, and two rod handles attached to shoulder, drawn up and turned in and down and attached on the neck under rim, the underside of the base with central indented knob 6⅞ in. (17.5 cm.) high

£400,000-600,000

\$590,000-880,000
€530,000-790,000

PROVENANCE:

Acquired prior to 1996.

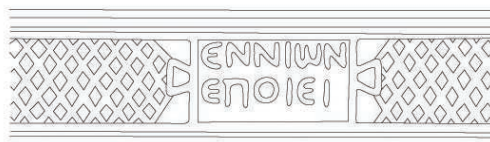
EXHIBITED:

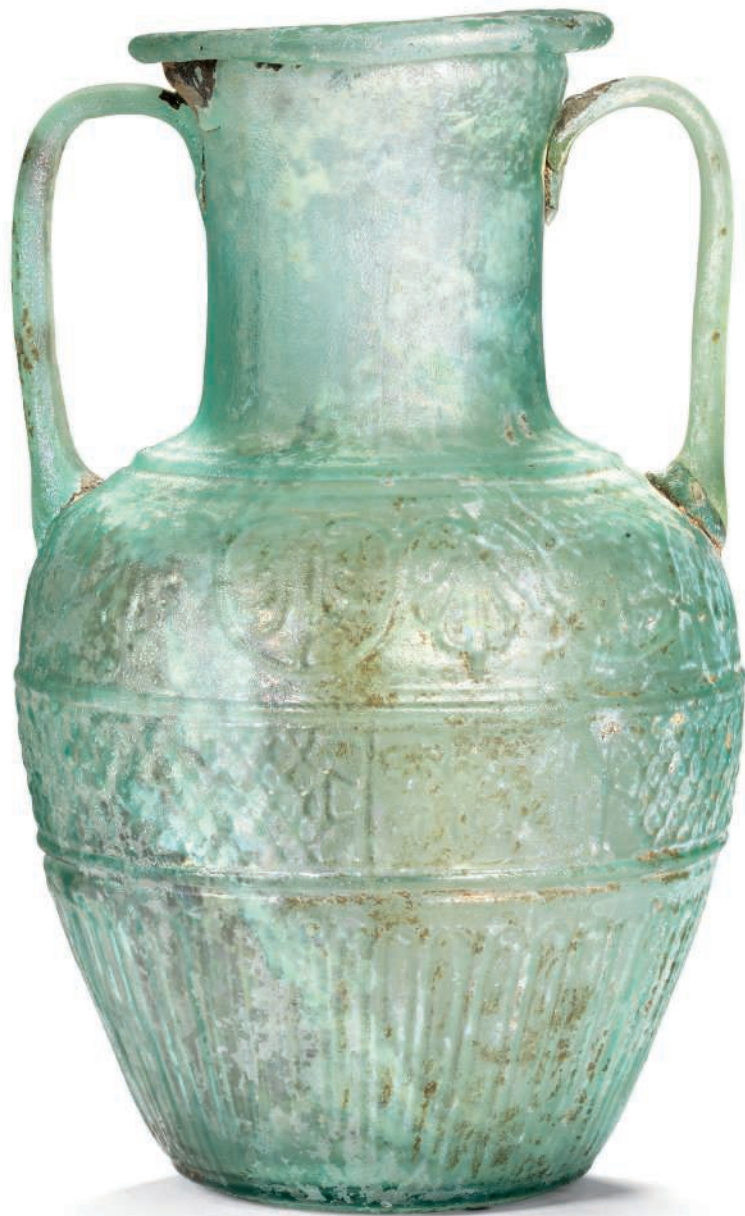
The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.
Metropolitan Museum of Art, New York, *Ennion: Master of Roman Glass*, 9 December 2014-13 April 2015.

PUBLISHED:

D. P. Barag, 'Phoenicia and Mould-Blowing in the Early Roman Period', *Annales du 13e Congrès de l'Association Internationale pour l'Histoire de Verre, Pays Bas, 28 août-1 septembre 1995*, p. 79, fig. 1.
Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 16.
C. S. Lightfoot, *Ennion: Master of Roman Glass*, exhibition cat. (Metropolitan Museum of Art), New York, 2014, p. 72.

Unusually, this amphora was blown into the same mould as the one-handled Ennion jug in this sale (lot 50). It has been suggested that this might be because something happened to the three-part foot mould which would have originally been used for this shape, so that for this amphora, a separate flat section with a central peg was used to hold all the other mould pieces together, which would explain the depression in the centre of the base (*pers. comm.* The Roman Glassmakers, Andover). This feature can also be seen on the only other flat bottomed vessel from the same mould, a brown glass jug with a single opaque white handle. This jug was acquired in Istanbul before 1895 and was formerly in the collections of Julien Greau and Pierpont Morgan before entering the Metropolitan Museum of Art, New York (inv. no. 1917.194.226; Lightfoot, 2014, pp. 70-1, no. 1). The only other two-handled amphora with a flat bottom signed by Ennion is a brown example from Kerch (ancient Panticapaeum), on the Black Sea, which is now in the Hermitage Museum, St Petersburg (inv. no. 1852.54; Kunina, 1997, p. 273, no. 109; Lightfoot, 2014, pp. 74-5, no. 3). This amphora, however, was blown into a different mould to the present lot. In addition to the tongues on the neck and the lower body found on the present lot, the Hermitage example is decorated with unconnected palmettes and stylised acanthus leaves below a row of 'beads' and honeycomb frieze made up of hexagons, into which the *tabula ansata* bearing Ennion's signature is inserted, while the underside of the base has three concentric circles, as typically found on the underside of many other mould-blown vessels.





***253**

A ROMAN GREEN GLASS DEEP BOWL

CIRCA FIRST HALF OF THE 1ST CENTURY A.D.

Blown in a three-part mould, with two vertical sections for the body and a cup-shaped section for the base, the shoulder with band of upturned ivy leaves alternating with thinner vertical buds, the body with a net pattern of interlocking lozenges above two horizontal ribs, the lower body with tongues rounded at both ends, the underside of the base with three concentric raised circles and a central depression, with a vertical knocked off and ground-down rim

3 $\frac{3}{8}$ in. (8.5 cm.) high

£50,000-70,000

\$74,000-100,000

€66,000-92,000

PROVENANCE:

David Giles collection, London, acquired in 1989.

Acquired from the above in 1990.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

Metropolitan Museum of Art, New York, *Ennion: Master of Roman Glass*, 9 December 2014-13 April 2015.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 43.

C. S. Lightfoot, *Ennion: Master of Roman Glass*, exhibition cat. (Metropolitan Museum of Art), New York, 2014, p. 138.

This beaker was clearly modelled on the vessels being produced by Ennion, though the quality of moulding suggests that it was not in fact a product of his workshop. It utilises the same motifs as Ennion glassware, including vertical flutes with rounded ends and net pattern of small lozenges. Another example, probably from the same mould, was reputedly found at Dali (ancient Idalium), Cyprus, and is now in the Fitzwilliam Museum, Cambridge (inv. no. GR.118a.1876; Bourriau, 1978, p. 32, no. 52b; Lightfoot, 2014, fig. 36 on p. 47).





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A ROMAN COBALT BLUE GLASS BOTTLE

CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould, with central band of tendrils, a band of tongues above, a band of dots below, mould seam on underside of base, with cylindrical neck and everted inward-folded rim
3 1/8 in. (8 cm.) high

£2,000-3,000

\$3,000-4,400
€2,700-3,900

PROVENANCE:

Acquired prior to 2000.

255

A ROMAN AUBERGINE GLASS LENTICULAR FLASK

CIRCA 1ST CENTURY A.D.

Mould-blown, each side with a central eight-petalled rosette bordered by two raised circles, on small square foot with mould-line, slightly tapering neck and everted rim, with twin loop handles applied at shoulder and neck
3 1/8 in. (8 cm.) high

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Acquired prior to 2000.

For similar bottles with foliate decoration around the central rosette, cf. Stern, 1995, pp. 154-155, nos 60-61 and Kunina, 1997, p. 277, no. 128. However, the preset lot is unusual with the central rosette as the only decoration, parallels for which have not been found in the publications of major museum collections.

256

A ROMAN PALE AUBERGINE GLASS BOTTLE

CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould, with a central pattern of tendril scrolls, with tongues above and below, with slightly concave base, short cylindrical neck and flat inward-folded rim, the bifurcated opaque grey-white handle applied at shoulder and rim, with looped thumb rest
3 1/4 in. (8.3 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Acquired prior to 2000.

This series of vessels with scrolls were more commonly produced with two handles. For examples of the rarer one handle type, see Stern, 1995, pp. 152-154, nos 55 and 58.



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***257**

A ROMAN EMERALD GREEN GLASS RIBBED BOWL

CIRCA EARLY 1ST CENTURY A.D.

Mould-blown, the hemispherical body with short vertical ribs bordered below by two concentric circles, a short vertical rim with faint horizontal bands emerging from the pronounced shoulder, the rounded base with central depression and concentric circles

4½ in. (11.5 cm.) diam.

£5,000-7,000

\$7,400-10,000

€6,600-9,200

PROVENANCE:

Acquired prior to 2000.

This is an exceptional vessel pure in form and of rare emerald green colour, achieved through the addition of copper to the molten glass. For the colour, see Jackson, 2012, pp. 109-117.

This type of mould-blown bowl, which was derived from the earlier cast vessels, are found throughout the Mediterranean with sporadic finds around the Black Sea and in the northwestern provinces, *cf.* Price, 1991, p. 72 (and pl. XVI,d for an example found at Usk, Gwent, South Wales); Whitehouse, 2001, pp. 30-1, no. 498 and Stern, 1995, p. 113, no. 14.



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A ROMAN COBALT BLUE GLASS TWIN-HANDLED BOTTLE
CIRCA LATE 1ST CENTURY A.D.

The body blown into a two-part mould, each side of the elongated ovoid body decorated with a scrolling tendril with heart-shaped leaves, either side of a vertical rib with arrow-shaped terminal, mould-line across underside of base, short cylindrical neck and everted inward-folded rim, twin handles applied at shoulder and under rim, mould seam under the base, with a brown glass streak in the neck

4 in. (10.2 cm.) high

£2,000-3,000

\$3,000-4,400
€2,700-3,900

PROVENANCE:

Ray Winfield Smith (1897-1982) collection, New Hampshire.
Glass from the Ray Winfield Smith Collection; Sotheby Parke Bernet, New York, 2 May 1975, lot 189.
Acquired prior to 1987.

EXHIBITED:

Museum of Fine Arts, Houston, *The Art of Glass: a Masterson Junior Gallery exhibition*, 19 September-15 November 1970.

PUBLISHED:

M. Hancock Buxton, *The Art of Glass: a Masterson Junior Gallery exhibition*, exhibition cat. (Museum of Fine Arts, Houston), Houston, 1970, no. 119.

Cf. von Saldern, 1968, p. 35 and Israeli, 2003, no. 143.



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A ROMAN COBALT BLUE GLASS TWIN-HANDLED BOTTLE
CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould, the spherical body with four horizontal ribs around the middle, a band of tongues above, and foliate scrolls around the lower body, with short tapering neck and everted inward-folded rim, with twin handles applied at shoulder and under rim, mould seam visible on the underside of the base

2¾ in. (7 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 2000.

The decoration on this bottle is more unusual - a departure from having the tendrils around the middle of the body between bands of tongues. *Cf.* Stern, 1995, pp. 152-3, nos 55-8.



260

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A ROMAN STREAKED AUBERGINE GLASS HEXAGONAL BOTTLE

CIRCA LATE 1ST CENTURY A.D.

The body blown into a two-part mould, each panel with a continuous upper band of crosshatching across the top, two panels with a flower with four heart-shaped petals, and chevron pattern below, another two panels with a four-petalled rosette and chevron pattern below, a single panel with larger chevron pattern with central diamond and a palmette below, and another single panel with elongated ovoid shape with dots and curving bands at the corners, a swirling disc below, the mould-seam visible on the underside of the base, short neck with everted inward-folded rim, twin blue glass handles applied at shoulder and under rim
3¼ in. (8.3 cm.) high

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Acquired prior to 2000.

This mould is not recorded in Stern, 1995, and at present this amphoriskos would appear unique, in a similar manner to a hexagonal jug in the Israel Museum, which has similar motifs of rosettes and palmettes as well as stylised buds and vegetal scrolls, *cf.* Israeli, 2003, p. 125, no. 122, col. pl. on p. 107.



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***261**

A ROMAN DARK AMBER GLASS HEXAGONAL BOTTLE

CIRCA LATE 1ST CENTURY A.D.

Mould-blown, the body with four panels of scrolling foliate pattern and the two panels under the handles with stylized palm frond, arches on the shoulder, with short neck and everted, inward-folded rim, with twin loop handles applied at the shoulder and neck
3¾ in. (8.5 cm.) high

£7,000-10,000

\$11,000-15,000
€9,200-13,000

PROVENANCE:

Acquired prior to 2000.

EXHIBITED:

The Israel Museum, Jerusalem, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, May-December 2011.

PUBLISHED:

Y. Israeli, *Made by Ennion: Ancient Glass Treasures from the Shlomo Moussaieff Collection*, exhibition cat. (Israel Museum), Jerusalem, 2011, p. 51.

For a similar flask, *cf.* Stern, 1995, pp. 156-157, no. 63. Stern notes that the shape and decoration on this bottle "belongs to one of an unknown number of Series derived from a Type created by Ennion"; see the original signed Ennion now in the Metropolitan Museum of Art (no. 81.10.224, Lightfoot, 2015, no. 9). Other similar flasks to the present lot include Corning Museum of Glass no. 59.1.81 (once R. Winfield-Smith collection) and Yale University Art Gallery no. 1855.6.80 (see Matheson, 1980, p. 57, no. 129).



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***262**

A ROMAN OPAQUE WHITE GLASS PINE CONE-SHAPED BOTTLE
CIRCA LATE 1ST CENTURY A.D.

The body blown into a two-part mould, in the shape of a hanging pine cone, with rows of alternating diamond-shaped scales, with short neck and everted inward-folded rim
2 $\frac{5}{8}$ in. (6.7 cm.) high

£2,000-3,000

\$3,000-4,400
€2,700-3,900

PROVENANCE:

Acquired prior to 2000.

For a similar cone-shaped bottle, see Stern, 1995, p. 181, no. 111. It has been suggested that this shape bottle would have held oil with a pine scent.



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263

A ROMAN BROWN GLASS SHELL-SHAPED BOTTLE
CIRCA 1ST-2ND CENTURY A.D.

Mould-blown, naturalistically modelled with the curving lines of the shell, with silver iridescence
2 $\frac{3}{4}$ in. (7 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Acquired prior to 2000.

For a similar flask *cf.* Stern, 1995, pp. 179-180, no. 108.



264

***264**

A ROMAN AMBER GLASS DATE FLASK

CIRCA LATE 1ST - EARLY 2ND CENTURY A.D.

The body blown into a two-part mould to simulate the wrinkled skin of the fruit, with everted inward-folded rim

2 $\frac{5}{8}$ in. (6.7 cm.) long

£1,000-1,500

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Acquired prior to 2000.

265

A ROMAN GREEN GLASS PINE CONE FLASK

CIRCA 2ND-3RD CENTURY A.D.

Mould-blown, the body decorated with the diamond-shaped scales of a pine cone, with funnel neck

7 in. (27.8 cm.) high

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Acquired prior to 1987.

For similar flasks with everted rims, *cf.* Stern, 1995, p. 182, no. 112, Clemenz & Steinemann, 1981, p. 86, no. 301, and Oliver, Jr., 1980, p. 72, no. 69. The funnel mouth of the above lot suggests a date of 2nd-3rd Century A.D.



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A ROMAN OPAQUE PALE BLUE GLASS GRAPE BUNCH-SHAPED BOTTLE

CIRCA LATE 1ST CENTURY A.D.

Blown into a two-part mould, the lenticular body in the form of a three-lobed bunch of grapes with a vine leaf hanging down from the shoulder on either side, with tall cylindrical neck and flat inward-folded rim
3 3/8 in. (8 cm.) high

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Acquired prior to 1987.

This bottle represents one of the earliest forms of the grape-bunch shape. They have been found in various parts of the Mediterranean including Greece and Italy, but an exact production centre is not known. For similar see Stern, 1995, p. 180, nos 109-110. For an example in opaque white in the Virginia Museum of Fine Arts, Richmond, see Buechner, 1957, pp. 133-4, no. 257.



267

***267**
A ROMAN PALE PURPLE GLASS GRAPE FLASK

CIRCA LATE 2ND CENTURY A.D.

The body blown into a two-part mould, in the form of a bunch of grapes, with cylindrical neck and flat inward-folded rim
4 in. (10.2 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 2000.

Grape-bunch flasks have been found all over the eastern and western Roman empire, with later 2nd-3rd Century examples tending to be a larger size than examples dating to the 1st Century.

There are 18 known published examples of the handle-less type like the above lot, including two in the Getty Museum, nos 2003.331 and 2003.330, both in purple glass (see von Saldern, 1974, p. 172, nos 472 and 473) and examples in blue in the Corning Museum of Glass, no. 64.1.8 (see Whitehouse, 2001, p. 125, no. 630), and the Toledo Museum of Art no. 1951.373 (see Stern, 1995, p. 190, no. 119).



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268
A ROMAN PALE GREEN GLASS SPRINKLER FLASK

CIRCA 3RD CENTURY A.D.

The body blown into a two-part mould, with stylized grape pattern, a short tapering neck constricted at the base, and wide everted inward-folded rim
3 1/2 in. (9 cm.) high

£1,200-1,800

\$1,800-2,600
€1,600-2,400

PROVENANCE:

Acquired prior to 1987.

For similar cf. Stern, 1995, pp. 190-195, nos 119-128.



269



270



271

269

A ROMAN COBALT BLUE GLASS MEDUSA HEAD FLASK CIRCA LATE 1ST - EARLY 2ND CENTURY A.D.

The body blown into a two-part mould with double Medusa heads, each with snake hair in long waves, prominent wings emerging from the hair above the forehead, with large rounded eyes and pointed chin, a thick roll under each chin representing the knotted snakes, mould seam on underside of base, with cylindrical neck and everted rim
2¾ in. (7 cm.) high

£7,000-10,000

\$11,000-15,000
€9,200-13,000

PROVENANCE:

Acquired prior to 2000.

For a discussion on the different type of head flasks, see Stern, 1995, pp. 201-215.

270

A ROMAN COBALT BLUE GLASS MEDUSA HEAD FLASK CIRCA 1ST CENTURY A.D.

The body blown into a two-part mould, in the form of double Medusa heads, each with snake hair in long waves, prominent wings emerging from the hair above the forehead, with large rounded eyes and pointed chin, a thick roll under each chin representing the knotted snakes, mould seam on underside of base, with short everted inward-folded rim
2¼ in. (5.6 cm.) high

£8,000-12,000

\$12,000-18,000
€11,000-16,000

PROVENANCE:

M. Demealenaere collection.
Verres Antiques et de l'Islam: ancienne collection de Monsieur D.; Hôtel Drouot, Paris, 3-4 June 1985, lot 235.
Saeed Motamed collection, UK.
Anonymous sale; Christie's, London, 8 April 1998, lot 66.

For a discussion on the different type of head flasks, see Stern, 1995, pp. 201-215, and for a similar Medusa head flask *cf. op. cit.*, p. 206-207, fig. 86, found at Vigorovea, Italy, and known as the earliest double head flask of the Roman period.

271

A ROMAN OPAQUE WHITE GLASS HEAD FLASK CIRCA LATE 1ST - EARLY 2ND CENTURY A.D.

The body blown into a two-part mould with double heads, one side with a smiling face, with curling hair and two distinct hook-like curving locks above the forehead, the other side with a serious face, wearing a fillet with curls falling over it at the temples, both faces with recessed pupils, concentric circle and mould seam on the underside of the base, with tall cylindrical neck and flat inward-folded rim
2½ in. (6.4 cm.) high

£7,000-10,000

\$11,000-15,000
€9,200-13,000

PROVENANCE:

Acquired prior to 2000.

For a discussion on the different types of head flasks, see Stern, 1995, pp. 201-215, and for an almost identical flask *cf. pp.* 221-222, no. 141. Stern notes that head flasks of this type are "one of the earliest double head-shaped vessels made in the eastern Mediterranean. About half the known examples are opaque white".



272

A ROMAN GREEN GLASS HEAD FLASK

CIRCA 3RD CENTURY A.D.

The body blown into a two-part mould, in the form of a bearded male head, with luxurious curling hair and short beard, the tapering neck with short everted, inward-folded rim, mould seam on underside of base
4¾ in. (12 cm.) high

£25,000-35,000

\$37,000-51,000
€33,000-46,000

For a discussion on the different type of head flasks see Stern, 1995, pp. 201-215, and p. 212 fig. 97 for a double head flask with clean-shaven and bearded male heads found in the Netherlands. For a similar flask with balding man *cf.* von Saldern, 1974, no. 468. Head flasks appear in great variety in the Eastern Mediterranean world, however flasks from the Rhineland tend to be more naturalistic with finer details. This present lot is rare, if not unique.

PROVENANCE:

Reputedly found at Worms, Germany.

Private collection, the Netherlands.

Anonymous sale; Sothebys, London, 20 November 1987, lot 45.

with Sheppard & Cooper Ltd, London, 1995 (*Glass of the Dark Ages*, no. 2).



273

A ROMAN OPAQUE WHITE GLASS BOTTLE IN THE FORM OF TYCHE

CIRCA 2ND CENTURY A.D.

The body blown into a two-part mould, the seated female figure seated cross-legged on an irregular shaped plinth, one foot resting on a projecting boss, her arms crossed under her tightly wrapped himation, her hair pulled back in thick melon-coiffure, the figure of Eros on the left side of the plinth, with arm upraised, wings emerging from his back, the tall cylindrical vessel neck emerging from the top of her head, with everted inward-folded rim, the mould seam running diagonally across the base
6¾ in. (17.2 cm.) high

£40,000-60,000

\$59,000-88,000
€53,000-79,000

PROVENANCE:

Acquired prior to 1998.

The Tyche bottle type is believed to have been based on the colossal bronze statue of the Tyche of Antioch made by Eutychides, a pupil of Lysippos, circa 296 B.C. For similar Tyche vessels cf. *Art of the Eastern World*, Hadji Baba Ancient Art, London, 1996, p. 74, no. 33, and Whitehouse, 2001, pp. 126-127, no. 632.

Whitehouse (*op. cit.*) mentioned another seven examples in addition to the two mentioned above. These include the Metropolitan Museum of Art, no. 44.11.6, Staatliche Museum, Berlin, no. 30219.238 (Platz-Horster, 1976, p. 43, no. 69), two in Yale University Art Gallery (Matheson, 1980, pp. 102-4, nos 276-7), one in the Museum Haaretz, Tel Aviv, another formerly in the Smith collection (Smith, 1970, p. 34, no. 25), and one on the New York market in 1992 (see *Myth and Majesty*, Antiquarium Ltd, 1992, no. 28).



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A ROMAN AUBERGINE GLASS HEAD FLASK

CIRCA 2ND CENTURY A.D.

The body blown into a two-part mould, in the form of a double female head, the hair arranged in four prominent knobs above the forehead, with irregular curls down the sides of the faces and wavy ridges running horizontally behind, the faces with ring eyes, small snub noses, and high cheek bones, mould seam on underside of base, with tall cylindrical neck and wide, everted inward-folded rim

4¼ in. (10.7 cm.) high

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:

Acquired prior to 2000.

For a discussion on the different type of head flasks see Stern, 1995, pp. 201-215, and for similar female head flasks, *cf. op. cit.*, nos 145 and 146.



275

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A ROMAN AUBERGINE GLASS HEAD FLASK

CIRCA EARLY 3RD CENTURY A.D.

The body blown into a two-part mould with separate base plate, in the form of a double head, the hair arranged in three rows of distinct curls framing the face, with small lips and chubby cheeks, a band beneath the chin, possibly representing the knotted snakes of Medusa, with cylindrical collared neck and flat everted inward-folded rim

3¼ in. (8.3 cm.) high

£1,500-2,000

\$2,200-2,900
€2,000-2,600

PROVENANCE:

Acquired prior to 1987.

For a discussion on the different types of head flasks see Stern, 1995, pp. 201-215, and for the Medusa type with the collar beneath the chin, *cf. op. cit.*, nos 152-3.



276

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A ROMAN AUBERGINE GLASS JUG

CIRCA 4TH CENTURY A.D.

The piriform body on a thick, circular, concave foot, with flaring neck and a circular mouth with rounded rim, an applied thread below the mouth, another around the neck, with strap handle applied at shoulder and rim
4 3/8 in. (11.1 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Acquired prior to 2000.



277

***277**

A ROMAN AUBERGINE GLASS SPRINKLER FLASK

CIRCA 3RD-4TH CENTURY A.D.

Mould-blown, the cylindrical body with vertical ribbing, with a flat base, short cylindrical neck constricted at the base, and wide everted mouth with folded rim

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

£1,200-1,800

\$1,800-2,600
€1,600-2,400

PROVENANCE:

J. Krug collection, Baden-Baden.

The Krug Collection of Glass, Part II; Sotheby's, London, 7 December 1981, lot 212.



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278

A ROMAN PALE GREEN GLASS BOTTLE

CIRCA 3RD-4TH CENTURY A.D.

Mould-blown, the spherical body decorated in relief on each side of the mould seam, one side with a rosette with six oval petals with fleur-de-lis between each pair, the other with a rosette with six heart-shaped petals, each with a central rib, both rosettes surrounded by continuous band of intersecting meander, the tall cylindrical neck with collared rim, on an oval flat base 6¾ in. (17 cm.) high

£12,000-18,000

\$18,000-26,000
€16,000-24,000

PROVENANCE:

Acquired prior to 1994.

For a very similar bottle, see Whitehouse, 2001, p. 132, no. 639. It is probable that both this lot and the bottle in the Corning Museum of Art have come from the same mould and each have had a little further inflation which expands and can slightly distort the decoration. For further examples of the type, though from different moulds, see the Hermitage Collection, acc. no. П.1887.9 and Museum of Fine Arts Boston, acc. no. 22.626 (von Saldern, 1968, no. 40) where both sides have the same 12-petal rosette; see Dusenbery, 1971, no. 12 for a full listing of comparables.

***279**

AN EARLY JEWISH AMBER GLASS PENDANT

CIRCA 4TH-5TH CENTURY A.D.

Stamped with a flaming seven-branched menorah on a tripod base, with a *shofar* (ram's horn) to the left, a *lulav* (palm branch) and *etrog* (citron) to the right, with a suspension loop above 1 in. (2.5 cm.) long

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:

Acquired prior to 1997.

See Bianchi, 2002, p. 309, nos LA-1 and LA-2 and D. Barag, 'Stamped Pendants' in Spaer, 2001, p. 181, no. 371 for the type. As Barag notes, "these Jewish symbols, particularly the menorah, express the messianic hopes for the rebuilding of the Temple in Jerusalem, the resumption of the three annual pilgrimage festivals, and the resurrection of the dead" (*op. cit.*, p. 174).



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***280**

AN EARLY JEWISH AMBER GLASS PENDANT
CIRCA 4TH-5TH CENTURY A.D.

Stamped with a flaming seven-branched menorah on a tripod base, with a *shofar* (ram's horn) to the left, a *lulav* (palm branch) and *etrog* (citron) to the right, with a suspension loop above
1 in. (2.5 cm.) long

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:
Acquired prior to 1997.

***281**

THREE EARLY JEWISH AMBER GLASS PENDANTS
CIRCA 4TH-5TH CENTURY A.D.

Each stamped with a flaming seven-branched menorah on a tripod base, with a *shofar* (ram's horn) to the left, a *lulav* (palm branch) and *etrog* (citron) to the right, one with suspension loop above
Each 1 in. (2.5 cm.) long

£6,000-8,000

(3)
\$8,800-12,000
€7,900-11,000

PROVENANCE:
Acquired prior to 1997.

282

FIVE ROMAN MINIATURE GLASS VESSELS
CIRCA 1ST-4TH CENTURY A.D.

Comprising a core-formed juglet pendant of opaque red, with applied blue rim, handle, foot and zig-zag cage; a core-formed juglet pendant of dark green with a single handle and opaque white zig-zag; an oinochoe of amber glass, with a green and opaque white handle; a bottle free-blown from a cane of opaque white with brown, forming a marbled pattern; and a cobalt blue bottle
1 in. (3.1 cm) high max.

£2,000-3,000

\$3,000-4,400
€2,700-3,900

PROVENANCE:
G. Sangiorgi collection, formed late 19th-early 20th century; and thence by descent.
Ancient Glass formerly in the G. Sangiorgi collection; Christie's, New York, 3 June 1999, lot 125.

Core-formed juglet pendants (items one and two) date to the 4th Century A.D. and are thought to have originated in the Holy Land. Their use is contested; it has been suggested they were tomb offerings, considered to have a magical-amuletic function, or simply used as miniature scent bottles that were worn on the body. See Spaer, 2001, p. 171ff.



282



283

A ROMAN GLASS FISH FLASK

CIRCA 3RD CENTURY A.D.

The olive body in the form of an open-mouthed fish, with applied mouth, eyes, dorsal and side fins, and end of tail, all opaque black with some red streaks 7¼ in. (18.4 cm.) long

£35,000-45,000

\$52,000-66,000

€46,000-59,000

PROVENANCE:

Ernst and Marthe Kofler-Truniger collection, Lucerne.
Ancient Glass Formerly in the Kofler-Truniger Collection; Christie's, London, 5-6 March 1985, lot 66.
 with Hadji Baba Ancient Art, London (*The Beauty of Ancient Glass*, London, 1995, no. 36).

EXHIBITED:

Kunstmuseum Luzern, Lucerne, *3,000 Jahre Glaskunst*, 19 July-13 September 1981.

PUBLISHED:

P. Clemenz & T. Steinemann (eds), *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, exhibition cat. (Kunstmuseum Luzern), Lucerne, 1981, no. 437.

For a similar fish-shaped vessel, see Matheson, 1980, p. 87ff, no. 239. Matheson notes that while blown vessels in the shape of fish are known to have been produced in Cologne, those with trailed details such as eyes and fins are thought to have originated in the Eastern Mediterranean. The Yale example retains a gold link chain, which is joined to the fins and hangs beneath the body of the fish, with a circular ornament attachment suspended below. Matheson draws a parallel to a bronze fish in the Metropolitan Museum of Art, New York, which has a similar chain, and also a separate stopper, suspended on a second chain, which closes the mouth of the fish (acc. no. 62.10.4). Some of these glass fish-shaped flasks may have been used to contain garum, the strong fish sauce made from fermented salted entrails.



284

A ROMAN COLOURLESS GLASS DISH IN THE FORM OF A SHELL CIRCA EARLY 4TH CENTURY A.D.

The naturalistically-modelled scalloped dish with 16 flutes and a rounded edge 5¼ in. (14.7 cm.) diam.

£40,000-60,000

\$59,000-88,000
€53,000-79,000

PROVENANCE:

Acquired prior to 1999.

Bowls and dishes in the form of scalloped seashells first became popular in the Hellenistic period, and were made in silver, bronze, and semi-precious stones. Bronze examples tended to be part of a women's toilette and used

during ablutions (cf. P. Roberts, *Life and Death in Pompeii and Herculaneum*, 2013, p. 129-130, fig. 137), whilst finer silver examples formed part of dining sets, and appear to have been used as finger bowls.

Examples of the form in glass were first produced in the early Imperial period, with an emphasis on naturalistic modelling. The present lot is an example of the later type, dating to the 4th century, which were made by blowing into an open one-part mould. These were more stylized than the earlier form, with a regular edge replacing an undulating rim. Dishes of this type have been primarily found on the Rhine or Danube frontier, with six being discovered in tombs in Cologne, and most are of colourless glass. For similar, see The Metropolitan Museum of Art, New York, acc. no. 2007.233; for an example in cobalt blue, see Stern, 1995, p. 199ff, no. 137.



285

285
A ROMAN COLOURLESS GLASS TREFOIL-LIPPED JUG
 CIRCA EARLY 3RD CENTURY A.D.

The body blown into a four-part mould, decorated with large intersecting circles with depressed central dots, two rows of dots above and below, with cylindrical neck and concentric circle on underside of base, light blue strap handle with looped thumb rest separately applied at rim and shoulder

4¾ in. (12 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,000

PROVENANCE:

Mr and Mrs A. Constable-Maxwell collection, UK.
The Constable-Maxwell Collection of Ancient Glass; Sotheby Parke Bernet, London, 4th-5th July 1979, lot 180.

The decoration of large overlapping circles may derive from the circular patterns found on cut glass of the late 2nd-early 3rd Century A.D. For similar, cf. Hayes, 1975, p. 33, no. 95, and the British Museum for an example excavated in Cyprus (acc. no. 1898,0721.1).



286

***286**
A ROMAN GREEN GLASS MULTI-HANDLED JAR
 CIRCA 3RD-4TH CENTURY A.D.

The globular body wound spirally with a single thin applied thread, with flaring everted mouth and folded rim, four handles applied at shoulder and rim, gently pushed-in base with trace of pontil ring, with pearly silver iridescence overall

3¾ in. (8.7 cm.) high

£1,200-1,800

\$1,800-2,600

€1,600-2,400

PROVENANCE:

Acquired prior to 1992.



287

287

A LATE ROMAN YELLOW-GREEN GLASS BOWL

CIRCA 4TH CENTURY A.D.

The oval body gently tapering to a flat, slightly concave, base, with short, rounded, slightly everted rim, decorated with two applied oval cobalt blue blobs and two groups of ten small oval blobs arranged in a triangular pattern, a band of light horizontal wheel-cut lines below rim and below decoration 5½ in. (13 cm.) diam.

£3,000-5,000

\$4,400-7,300

€4,000-6,600

PROVENANCE:

Acquired prior to 2000.

Glassware of this general form, yellow-green and with distinctive applied blue blobbed decoration, was found throughout the Roman empire in the 4th century. The more conical examples often functioned as lamps, whilst the shape of the present lot is more suited to use as a vessel. Bowls of this type are associated with the northwestern provinces of the Roman Empire, especially Germany. For similar *cf.* Whitehouse, 1997, p. 216, no. 371.

288

A ROMAN YELLOW FOOTED GLASS JAR

CIRCA 4TH-5TH CENTURY A.D.

The bulbous body with wide flaring mouth with folded rim, and flaring raised foot, half of the vessel with yellow zigzag trailing decoration applied at shoulder and rim 2¾ in. (7 cm.) high

£800-1,200

\$1,200-1,800

€1,100-1,600

PROVENANCE:

Acquired prior to 2000.

For similar jars, but without feet, *cf.* Matheson, 1980, p. 115-6, nos 304-6.



288



289

289

A LATE ROMAN GREEN GLASS WHEEL-ENGRAVED FLASK
CIRCA 5TH CENTURY A.D.

The piriform body with splayed foot and funnel neck, the body with wheel-abraded decoration including horizontal bands, a band of crosses on the upper body and an inscription below, *IIIE ZHCH[C]*, 'Drink and live long', with a pushed-in foot and hollow tubular base-ring
8¼ in. (21 cm.) high

£1,200-1,800

\$1,800-2,600
€1,600-2,400

PROVENANCE:

Acquired prior to 2000.

This vessel belongs to a group of Eastern Mediterranean footed flasks or goblets first discussed by Donald Harden when writing about a remarkable example with a more ambitious wheel-abraded design, with a hound chasing hares, that was found in an Anglo-Saxon grave in Sussex (1959, pp. 3-20). Gladys Davidson Weinberg expanded further on this group, believing too that they could have been the produce of a single workshop active at the end of the 4th to early 5th Century A.D. (1963, pp. 24-8). For a similar flask with inscription once in the Constable-Maxwell collection and now in the Newark Museum (inv. no. 87.114), see Auth, 1996, pp. 103-5, figs 1-2.

290

A ROMAN YELLOW GLASS JUGLET
CIRCA 3RD-4TH CENTURY A.D.

Two sides of the body with shallow indentations, decorated with an applied dark green trail forming horizontal bands and zigzag, the cylindrical neck with a single applied thread at the base and two applied threads on the underside of the trefoil mouth, a thin handle applied at shoulder and rim
4¾ in. (11 cm.) high

£700-1,000

\$1,100-1,500
€920-1,300

PROVENANCE:

Acquired prior to 2000.



290

***291**

A LATE ROMAN GREEN GLASS FLASK

CIRCA 6TH CENTURY A.D.

The ovoid body with tall cylindrical neck and collared rim, tapering to a folded flaring foot, the upper neck spirally wound with applied thread, with eight handles applied at the pronounced shoulder and midway up neck

10 $\frac{3}{8}$ in. (27 cm.) high

£4,000-6,000

\$5,900-8,800

€5,300-7,900

PROVENANCE:

Acquired prior to 1997.

Cf. Corning Museum of Glass, acc. no. 78.1.15, and Stern, 2001, p. 308, no. 171, where such flasks are described as belonging to a relatively small group. For a similar flask with applied Christian symbols also from the Moussaieff collection, see Israeli & Mevorah, 2000, p. 134.



291



292

292

A ROMAN PALE GREEN GLASS BEAKER

CIRCA 3RD CENTURY A.D.

The cylindrical body tapering to a folded ring foot, the underside indented, with wheel-abraded concentric circles beneath the rim

3 $\frac{3}{4}$ in. (9.5 cm.) high

£600-800

\$880-1,200

€790-1,100

PROVENANCE:

Acquired prior to 2000.



293

***293**

A ROMAN GREEN GLASS DOUBLE BALSARIUM
CIRCA 5TH CENTURY A.D.

The twin tubular phials wound with vertical and spiral trails, with two handles applied to each side, one top of which are four tiers of M-shaped looped handles and a final loop handle on top
13 in. (33 cm.) high

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:

Acquired prior to 1997.

For the type *cf.* Matheson, 1980, pp. 120-122, nos 326-329 and Page, 2006, p. 47-8, fig. 17.2.



294

***294**

A ROMAN GREEN GLASS DOUBLE BALSARIUM
CIRCA 5TH CENTURY A.D.

The twin tubular phials wound with a spiral trail, and four vertical looped zigzag trails on the front, back and sides, these trails extending into a three tiered looped and trailed handle
10½ in. (26.7 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 1997.

For the type *cf.* Matheson, 1980, pp. 121-123, nos 327-330, von Saldern, 1974, p. 232, no. 681b, and two once in the Constable-Maxwell collection, sold at Sotheby Parke Bernet, London, 4-5 June 1979, lots 243 and 245. The most elaborate version known is that in the Corning Museum of Glass from the collection of the Pierpoint Morgan Library, which has four compartments and a seven tiered handle with pinched decoration - see Whitehouse, 2001, pp. 198-9, no. 752.



295

***295**

**A ROMAN TURQUOISE BLUE GLASS DOUBLE BALSAMARIUM
CIRCA 4TH-5TH CENTURY A.D.**

The twin tubular phials wound with a spiral thread, with three tiered looped handle with looped ring at the apex
12 in. (30.5 cm.) high

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Acquired prior to 1997.

For the type cf. Matheson, 1980, pp. 120-122, nos 326-329.



296

***296**

**A ROMAN TURQUOISE BLUE GLASS DOUBLE BALSAMARIUM
CIRCA 4TH-5TH CENTURY A.D.**

The twin tubular phials wound with a spiral trail, and four vertical looped zigzag trails on the front, back and sides, these trails extending into a three tiered looped and trailed handle
11½ in. (29.2 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 1997.

For the type cf. Matheson, 1980, pp. 121-123, nos 327-330, von Saldern, 1974, p. 232, no. 681b, and two once in the Constable-Maxwell collection, sold at Sotheby Parke Bernet, London, 4-5 June 1979, lots 243 and 245.



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298



299



300

297

A BYZANTINE GREEN GLASS GOBLET
CIRCA 5TH CENTURY A.D.

The bell-shaped body on a short hollow stem with circular folded foot
4 in. (10 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Acquired prior to 1998.

298

AN EARLY BYZANTINE PALE GREEN GLASS GOBLET
CIRCA 6TH-7TH CENTURY A.D.

The bell-shaped bowl with two horizontal trails, on baluster stem and conical foot with ribbed edge
3¼ in. (8.2 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Acquired prior to 1987.

For similar goblets with stemmed feet *cf.* Stern, 2001, pp. 309-311, nos 172-174.

299

A BYZANTINE GREEN GLASS GOBLET
CIRCA 6TH-7TH CENTURY A.D.

The tulip-shaped cup with a cylindrical lower portion, with short vertical rim, cylindrical stem and flaring, concave, round foot
3⅞ in. (9.8 cm.) high

£700-1,000

\$1,100-1,500
€920-1,300

PROVENANCE:

Acquired prior to 1998.

300

AN EARLY BYZANTINE GREEN GLASS GOBLET
CIRCA 6TH-7TH CENTURY A.D.

The rounded bowl with flaring mouth, on thin-stemmed foot
4 in. (10.2 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Acquired prior to 1998.

For similar goblets with stemmed feet *cf.* Stern, 2001, pp. 309-311, nos 172-174.



301

301

AN ISLAMIC AUBERGINE GLASS FLASK

CIRCA 9TH-10TH CENTURY A.D.

The body blown into a two-part mould, hexagonal in shape and decorated with an oval boss on each side, the tapering neck with bulge and flaring mouth, concentric circle on underside of base
5 7/8 in. (15 cm.) high

£1,500-2,500

\$2,200-3,700
€2,000-3,300

PROVENANCE:

Acquired prior to 2000.

The large raised bosses on the sides were made in imitation of those found on relief cut bottles of the same period, see Carboni, 2001, p 93, nos 23a and 23b for similar bottles with identical cut decoration.



302

302

AN ISLAMIC GREEN GLASS BOTTLE

CIRCA 9TH-10TH CENTURY A.D.

The spherical body on indented base, short tapering neck with applied crimped trail around the rim
10 1/2 in. (26.7 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 1987.



303



304

Tubular containers for cosmetics mounted on zoomorphic figures were made in the East in the late Roman-early Islamic/early Byzantine period. The idea of mounting small containers onto quadrupeds may have derived from the production of glass toys and figurines. Cf. a double balsamarium supported by two horses formerly in the Ray Winfield Smith collection and now in the Corning Museum of Glass, acc. no. 55.1.109, Goldstein, 2005, no. 19, and Carboni, 2001, p. 25, no. 4b.

303

AN ISLAMIC GREEN GLASS DOUBLE BALSAMARIUM IN THE FORM OF A CAMEL

CIRCA 7TH-9TH CENTURY A.D.

The double cylindrical compartmented body decorated with an applied spiral trail, emerging from the back of a camel, with pointed muzzle, alert ears and drooping tail

3¾ in. (9.4 cm.) high

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

Acquired prior to 2000.

304

AN ISLAMIC OLIVE GREEN GLASS DOUBLE BALSAMARIUM IN THE FORM OF A CAMEL

CIRCA 6TH-8TH CENTURY A.D.

The double cylindrical compartmented body emerging from the back of the animal, with long muzzle, bulbous incised eyes and pointed ears, a ring handle applied at midsection

4½ in. (11.4 cm.) high

£2,500-3,500

\$3,700-5,100
€3,300-4,600

PROVENANCE:

Acquired prior to 1987.



305

305

AN ISLAMIC GREEN GLASS JAR

CIRCA 9TH-10TH CENTURY A.D.

Mould-blown, the rounded body with carinated shoulder and wide everted mouth, the body decorated with concentric semi-circles and teardrops between
2½ in. (5.4 cm.) high

£1,200-1,800

\$1,800-2,600
€1,600-2,400

PROVENANCE:
Acquired prior to 1987.



306

306

AN ISLAMIC PALE GREEN GLASS BOTTLE

CIRCA 9TH-10TH CENTURY A.D.

Mould-blown, the barrel-shaped body with mirrored scrolling arabesque design and Kufic text, *baraka li-sahibihi*, 'Blessings to its owner' repeated vertically twice, the broad shoulder with band of circles, the spreading cylindrical neck with a bulge just beneath the a wide flaring mouth, the base slightly concave and with a pontil scar
6⅞ in. (17.5 cm.) high

£2,500-3,500

\$3,700-5,100
€3,300-4,600

PROVENANCE:
Acquired prior to 2000.

For similar but without the inscription, cf. Carboni & Whitehouse, 2001, p. 91, no. 17.

END OF SALE

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Wight, 2000

K. Wight, 'Leaf Beakers and Roman Mold-Blown Glass Production in the First Century A.D.', *Journal of Glass Studies*, vol. 42, 2000

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 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 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.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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 RESALE 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 RESALE 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 λ 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):

- 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;
- 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 or contact us at 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 or contact us at 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 Ψ 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.

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. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: 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, 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 hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

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
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.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.

Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

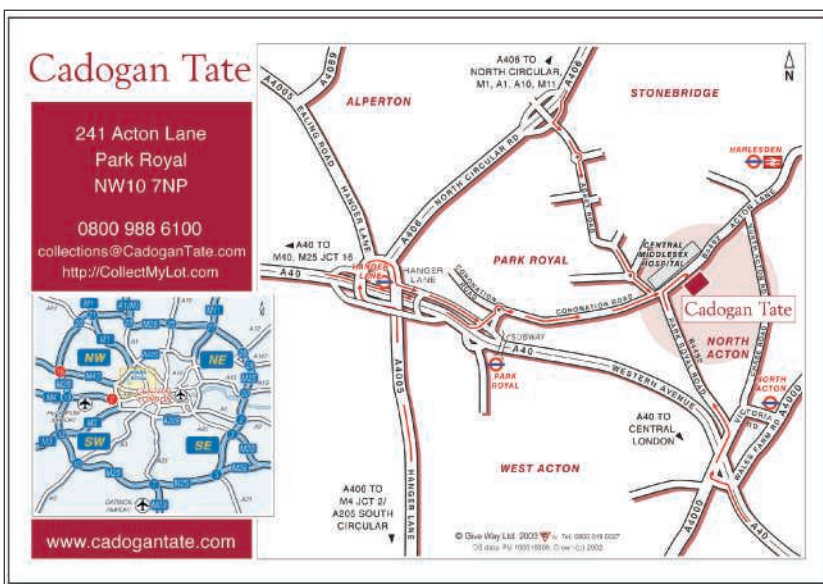
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE

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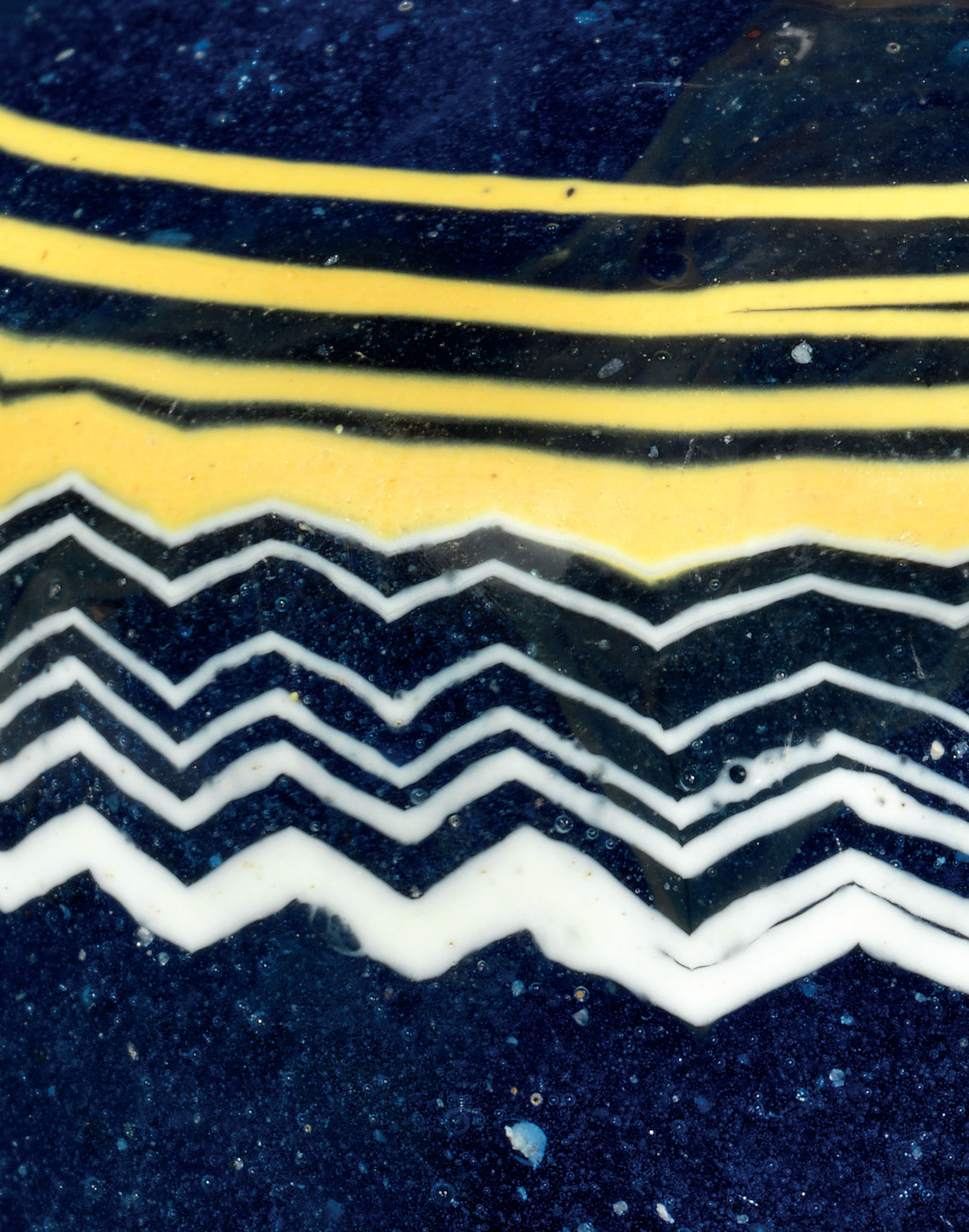
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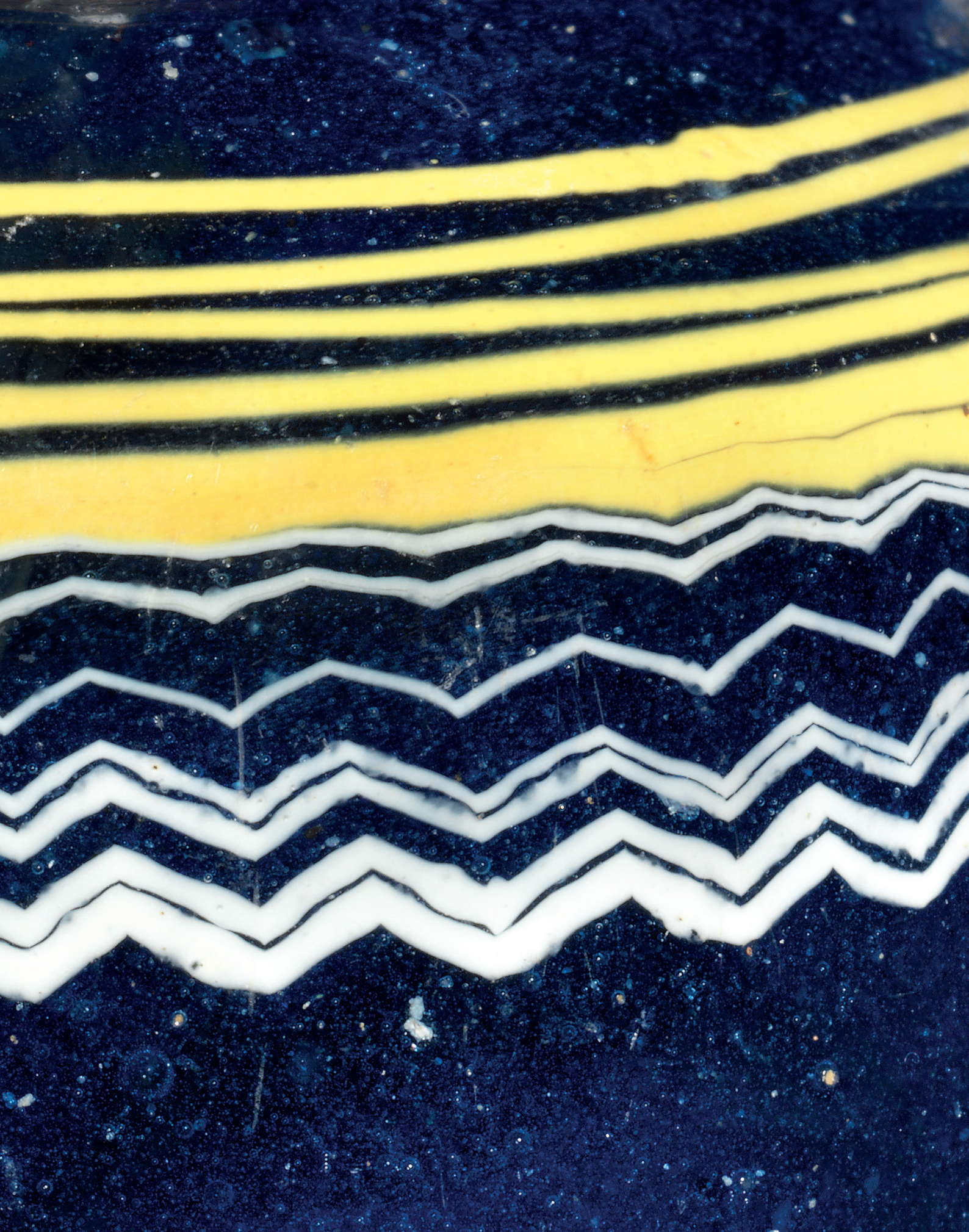
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