

Antiquities

King Street

6 December 2016



CHRISTIE'S



ANTIQUITIES

TUESDAY 6 DECEMBER 2016

AUCTION

Tuesday 6 December 2016
at 10.30 am Lots 1-63
8 King Street, St. James's
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Friday	2 December	9.00 am – 4.30 pm
Saturday	3 December	12.00 pm – 5.00 pm
Sunday	4 December	12.00 pm – 5.00 pm
Monday	5 December	9.00 am – 4.30 pm

AUCTIONEER

William Robinson

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[30]

Front cover: Lot 23
Opposite: Lot 48
Back cover: Lot 25



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6 DECEMBER
ANTIQUITIES
LONDON, KING STREET

29 NOVEMBER-
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ONLINE

18 DECEMBER
THE INDIA SALE
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1

PROPERTY FROM A PRINCELY COLLECTION

1
A WESTERN ASIATIC SILVER AND ELECTRUM ANTELOPE PENDANT
 CIRCA 8TH-6TH CENTURY B.C.

1½ in. (3.5 cm.) high

£10,000-15,000	\$13,000-18,000
	€12,000-17,000

PROVENANCE:

Leo Mildenberg (1913-2001) collection, Zurich.
A Peaceful Kingdom, The Leo Mildenberg Collection of Ancient Animals; Christie's, London, 26-27 October 2004, lot 169.

PUBLISHED:

E. Paszthory, 'Stromerzeugung oder Magie', *Antike Welt*, XVI, 1985, heft 1, pp. 3-12, fig. 6.
 A. P. Kozloff, D. G. Mitten and M. Sguaitamatti, *More Animals in Ancient Art from the Leo Mildenberg Collection*, Part II, Mainz am Rhein, 1986, no. 4.
 P. E. Mottahedeh (ed.), *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 131.



2

VARIOUS PROPERTIES

2
A SCYTHIAN GOLD STAG
 CIRCA 4TH CENTURY B.C.

1¼ in. (3.2 cm.) long

£7,000-10,000	\$8,600-12,000
	€7,800-11,000

PROVENANCE:

German private collection.
 Acquired by the present owner from the above, 1985.



3

3
AN EGYPTIAN SERPENTINE JAR
PREDYNASTIC, CIRCA 3200 B.C.

3¼ in. (8.3 cm.) high

£3,000-4,000

\$3,700-4,900

€3,400-4,500

PROVENANCE:

Reputedly found at Abydos, 1869.

André Birchers collection.

Wilhelm Horn (1870-1959) collection, acquired in 1932
from Dr Hartmann, Cairo; and thence by descent.

The collection of the late Wilhelm Horn (1870-1959);

Christie's, London, 18 October 2005, lot 58.



4

4
AN EGYPTIAN ALABASTER JAR

LATE OLD KINGDOM-MIDDLE KINGDOM, 5TH-
11TH DYNASTY, CIRCA 2465-1991 B.C.

4 in. (10.2 cm.) high

£3,000-4,000

\$3,700-4,900

€3,400-4,500

PROVENANCE:

with Madame Nicolas Landau, Paris, 1980.

For similar shaped jars cf. L. M. Berman, *Catalogue of
Egyptian Art*, The Cleveland Museum of Art, 1999, nos
83 and 85.



5

5
AN EGYPTIAN LIMESTONE
HEAD OF A WOMAN

OLD KINGDOM, LATE 4TH-
 EARLY 5TH DYNASTY, CIRCA
 2500-2400 B.C.

7 in. (18 cm.) high

£7,000-10,000 \$8,600-12,000

€7,800-11,000

PROVENANCE:

with J.-L. Despras, Paris.
 French private collection,
 acquired from the above, 1974.

PROPERTY FROM A GERMAN PRIVATE COLLECTION

6
AN EGYPTIAN LIMESTONE FALSE DOOR FOR
KHUEPHTAH AND MERETITES

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

With inscriptions reading: 'an offering which the king gives with Anubis, the first of the god's hall, an invocation of all things good for the Festival of Eternity, for the servant Khuenptah', 'the revered Khuenptah, the revered Meretites', 'the Butcher of the royal slaughterhouse, the Prophet of the funerary chapel, the Overseer of the secrets, her son, Khuenptah' and 'the servant of the cult statue of King Kheops, the royal Acquaintance, the Priestess of Hathor, Meretites'.

28½ in. (72.5 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with H. Herzer, Munich.
 Private collection, Hamburg, acquired from the above, 1967; and
 thence by descent to the present owner.

EXHIBITED:

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

PUBLISHED:

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



VARIOUS PROPERTIES

7

AN EGYPTIAN DIORITE JAR

EARLY DYNASTIC PERIOD, CIRCA 3000-2686 B.C.

14 ¼ in. (36.2 cm.) wide

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Mr. and Mrs. Smith, Cambridge, acquired in London, 1949; thence by descent.

Private collection, London.

Acquired by the current owner, London, 1980.





8



9



PROPERTY FROM A SWISS PRIVATE COLLECTION

8

AN EGYPTIAN FLINT KNIFE

PREDYNASTIC-EARLY DYNASTIC PERIOD,
NAQADA II-2ND DYNASTY, CIRCA 3500-2686 B.C.

8½ in (20.7 cm.) long

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Alton Edward Mills (1882-1970), Switzerland; and
thence by descent to the present owner.

9

TWO EGYPTIAN BRONZE BLADES

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1985-
1773 B.C.

Together with a small bronze arrow head, Middle
Kingdom, circa 2nd Millennium B.C., and a bronze
razor, New Kingdom, circa 1550-1069 B.C.

15¾ in. (40 cm.) long max.

(4)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Alton Edward Mills (1882-1970), Switzerland; and
thence by descent to the present owner.



PROPERTY FROM A PRINCELY COLLECTION

10

AN EGYPTIAN GREEN FAIENCE SHABTI FOR PAKHAAS

LATE PERIOD, 30TH DYNASTY, CIRCA 380-342 B.C.

With a T-shaped inscription reading: 'Overseer of the Royal Cargo Ships, born to Hathor-em-achet'

6 $\frac{7}{8}$ in. (17.3 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Peter Urban, Phoenix, Arizona, by inheritance in the 1970s.

Anonymous sale; Sotheby's, New York, 5 June 2008, lot 64.

Cf. J.-F. Aubert, Statuettes égyptiennes, Paris, 1974, pl. 64, fig. 152. The above example is inscribed with a slightly different text than most other shabtis of Pakhaas.



(front)



(back)

PROPERTY FROM AN AUSTRALIAN PRIVATE COLLECTION
LOTS 11-13, 34, 38, 42, 44, 45, 49-53

***11**

**AN EGYPTIAN TURQUOISE FAIENCE SHABTI FOR THE
OVERSEER OF THE ROYAL SHIPS HEKAEMSAF**
LATE PERIOD, 26TH DYNASTY, CIRCA 6TH CENTURY B.C.

With inscribed back pillar reading: 'Shabti of the Osirid,
Overseer of Royal Ships, Hekaemsaf, behold you shall answer
at any time'

7 in. (17.8 cm.) high

£2,500-3,500

\$3,100-4,300

€2,800-3,900

The tomb of Hekaemsaf was discovered by Alexandre Barsanti in the necropolis of Saqqara to the East of the pyramid of Unas in 1903. In total 401 shabtis were found. His other titles include 'Prince', 'Seal-bearer of the King of Upper and Lower Egypt', 'Sole Friend', 'Controller of the Palace', 'Overseer of the Storehouse of Refreshments' and 'Overseer of the Double Treasury of the Residence', all offices held under King Amasis (570-526 B.C.).

PROVENANCE:

Anonymous sale; Sotheby's, London, 14-15 December 1981, lot 76 (part lot).
Private collection, Australia.



***12**

AN EGYPTIAN BRONZE ISIS AND HORUS

LATE PERIOD, 26TH-30TH DYNASTY, CIRCA
664-332 B.C.

7 $\frac{7}{8}$ in. (20 cm.) high

£6,000-8,000

\$7,400-9,700

€6,700-8,900

PROVENANCE:

Dr. H. A. Fawcett (1891-1982) collection, UK.

The Property of Dr. H. A. Fawcett; Sotheby's, London,
13-14 July 1981, lot 153.

Private collection, Australia (Lots 11-13, 34, 38, 42, 44,
45, 49-53).



***13**

AN EGYPTIAN BRONZE OSIRIS

LATE PERIOD, 26TH-30TH DYNASTY, CIRCA
664-332 B.C.

6½ in. (16.5 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Dr. H. A. Fawcett (1891-1982) collection, UK.

The Property of Dr. H. A. Fawcett; Sotheby's, London,
13-14 July 1981, lot 144.

Private collection, Australia (Lots 11-13, 34, 38, 42, 44,
45, 49-53).



PROPERTY FROM A FRENCH PRIVATE COLLECTION

14

AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL OF A PHARAOH

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

7½ in. (19 cm.) high

£7,000-9,000

\$8,600-11,000

€7,800-10,000

PROVENANCE:

with Galerie du Sycamore, Paris, 1979.



PROPERTY FROM A PRINCELY COLLECTION

15

**AN EGYPTIAN GREEN GABBRO BUST OF A PRIEST OF
KHONSU-PA-IR-SEKHER**

LATE PERIOD, CIRCA 4TH CENTURY B.C.

The back pillar inscribed in two columns with an invocation to Amun and Mut reading 'A boon which the king gives to Amun-Re and to the goddess Mut, the great one, the Mistress of Isheru... the Priest of Khonsu-pa-ir-sekher (he who provides) in Thebes, the overseer of the Divine Craftsmen...'

5½ in. (14 cm.) high

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Anonymous sale; Christie's London, 14 June 1978, lot 389.

Anonymous sale; Christie's London, 29 October 2003, lot 213.

Acquired by the present owner from the above.

The Bentresh stela from Karnak, now in the Louvre, was compiled in the 4th Century B.C. when the cult of the healing god Khonsu-pa-ir-sekher was strong, but attributed by the priests to a miracle which took place in the time of Ramesses II, some eight hundred years earlier. The document records how Ramesses fell in love with Bentresh, the daughter of the Prince of Bakhtan (Bactria?), who was possessed by an evil spirit. On his return to Egypt the pharaoh consulted Khonsu in Thebes Nefer-hotep. A manifestation of Khonsu, specialising in healing and driving out demons, namely a statue of Khonsu-pa-ir-sekher, was sent to Bakhtan, a journey which took seventeen months and which resulted in the cure of Bentresh. The Prince of Bakhtan kept the statue for three years and nine months until Khonsu as a golden falcon appeared in a dream persuading him to return the statue to Khonsu in Thebes Nefer-hotep, laden with treasure.



THE PROPERTY OF A LADY

16

AN EGYPTIAN GILT CARTONNAGE MUMMY MASK

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

18 in. (46 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Private collection, UK, acquired 1950s; thence by descent to the present owner.





17

**AN EGYPTIAN POLYCHROME PAINTED WOOD
FALCON-HEADED COFFIN**

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

18 $\frac{7}{8}$ in. (48 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Private collection, UK, acquired 1950s; thence by
descent to the present owner.

Osiris, the god associated with re-birth and regeneration, was in particular linked with the life-giving forces of the Nile and the associated germination of the seed from the ground; for the ancient Egyptians, this was a metaphor for the rebirth of the human from the physical body of the deceased. The Osiris 'Vegetans' figures, or corn-mummies, were produced every year, during the Festival of Osiris, which took place in Khoiak, the fourth month of the Inundation. Priests would take silt from the Nile, seeds and sacred water to make a 50 cm long figure of Osiris. After a process lasting several days that involved covering the mummy in germinating seeds, drying, wrapping in papyrus bandages and a procession in a barque, the figure was then placed in a miniature wood coffin with the face of a falcon, most probably alluding to the god Sokar. They were then buried for a year in special cemeteries dedicated to these figures. This elaborate ritual was a celebration of Osiris to ensure the god's resurrection and, by extension, the continuation of life in Egypt. For a similar figure in the Cairo Museum (inv. no. JE 36539) cf. *Sunken Cities Egypt's Lost Worlds*, (exhibition catalogue), British Museum, London, 2016, pp.168-169.

VARIOUS PROPERTIES

18

AN EGYPTIAN POLYCHROME PAINTED WOOD

HORUS FALCON

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

10 in. (26 cm.) high

£5,000-8,000

\$6,100-9,700

€5,600-8,900

PROVENANCE:

with L'Art Ancien, Montreal, 1976.





19

A CORINTHIAN BLACK-FIGURED LIDDED EXALEIPTRON
CIRCA EARLY 6TH CENTURY B.C.

The shoulder panels with three groups of two animals; bull and panther, sphinx and ibex, and panther and lion
4 $\frac{7}{8}$ in. (12.5 cm.) wide

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Pino Donati, Lugano, 1970s.
Ferruccio Bolla (1911-1984) collection, Lugano.
with Donati Arte Classica, Lugano, 1995.



20

A CARTHAGINIAN GLASS BEARDED HEAD PENDANT
CIRCA 5TH-4TH CENTURY B.C.

1½ in. (3.8 cm.) high

£5,000-8,000

\$6,100-9,700

€5,600-8,900

PROVENANCE:

Gerhard Dölker collection, Gomaringen, from whom acquired by the present owner in 1985.



20

21

A CORINTHIAN BLACK-FIGURED ALABASTRON
CIRCA 6TH CENTURY B.C.

3¼ in. (8.2 cm.) high

£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROVENANCE:

with Galerie François Antonovich, Paris, 1994.



21

22

A CORINTHIAN BLACK-FIGURED PYXIS
CIRCA 575-550 B.C.

The shoulder with a panther, an ibex and another quadruped

2¾ in. (7 cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Dr. Cornelius Vermeule (1925-2008) collection, Cambridge, MA.
with Hurst Gallery, Cambridge, MA, 1996.



22



PROPERTY FROM THE ANN BRUNSKILL COLLECTION

23

A CYPRIOT LIMESTONE MALE VOTARY

CIRCA 6TH CENTURY B.C.

22 in. (56 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 May 1968, lot 149.

Ann Brunskill collection, UK, acquired from the above sale.

Foliate wreaths, tight-fitting garments and armlets, as seen on this present lot, are common attributes of Cypriot votive statues, which were dedicated in sanctuaries and temples. The smiling mouth, long locks and striding pose of this statue are shared with contemporaneous Archaic Greek kouroi. For similar, see V. Karageorghis, *Ancient Art from Cyprus: The Cesnola Collection in the Metropolitan Museum of Art*, New York, 2000, no. 187.



VARIOUS PROPERTIES

24

AN EAST GREEK SILVER GILT OINOCHOE
HELLENISTIC PERIOD, CIRCA 4TH-3RD
CENTURY B.C.

6¼ in. (15.9 cm.) high

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

with Ken-ichi Kanazawa, Tokyo.

Acquired by the present owner from the above, 1990.

This excellent example of Hellenistic metalworking would have probably been part of a larger silver gilt set, highly valued by the elite of the time. The fine bead and ovolo pattern decorating the rim and the separately-cast handle with lion terminals are typical of the period and can be found in more common examples in bronze, cf. M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Boston Museum of Fine Arts*, Boston, 1971, no. 444. For an example of a homogeneous Hellenistic set of silver gilt vessels from Morgantina, Sicily, cf. C. A. Picón and S. Hemingway, *Pergamon and the Hellenistic Kingdoms of the Ancient World*, New York, 2016, no. 178.



(reverse)

PROPERTY FROM A PRINCELY COLLECTION

25

AN ATTIC BLACK-FIGURED BAND CUP

CIRCA 540-530 B.C.

7½ in. (19 cm.) diam. excl. handles

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Bruce McAlpine, London.

with Charles Ede Ltd., London.

Leo Mildenberg (1913-2001) collection, Zurich.

A Peaceable Kingdom, The Leo Mildenberg Collection of Ancient Animals; Christie's, London, 26-27 October 2004, lot 32.

PUBLISHED:

A. S. Walker (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection*, Part III, Mainz am Rhein, 1996, no. 4.

P. E. Mottahedeh (ed.), *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 2.





(reverse)

VARIOUS PROPERTIES

26

AN ATTIC BLACK-FIGURED BAND CUP

CIRCA 540 B.C.

8¼ in. (21 cm.) wide excl. handles

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Charles Gillot (1853-1903) collection, Paris; and thence by descent.

Ancienne Collection Charles Gillot (1853-1903); Christie's, Paris, 4-5 March 2008, lot 138.





(reverse)

***27**

AN ATTIC RED-FIGURED BELL KRATER

CLOSE TO THE PAINTER OF RODIN 966, CIRCA 350-325 B.C.

The obverse with Herakles and Dionysos, the reverse with three himation clad youths
16% in (42.3 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Swiss private collection, acquired 1992.





28

AN ATTIC RED-FIGURED BELL KRATER

ATTRIBUTED TO THE CIRCLE OF THE CLIO PAINTER, CIRCA 450-430 B.C.

The reverse with draped standing youth flanked by two draped standing females
12 $\frac{1}{2}$ in. (32.7 cm.) high

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

with Freddie Kung, Lucerne.

Stalder collection, Lucerne, acquired 1973; thence by descent.





29

A GREEK BRONZE SITULA

HELLENISTIC PERIOD, CIRCA LATE 4TH CENTURY B.C.

5¼ in. (13.3 cm.) high excl. handles

£10,000-15,000

\$13,000-18,000

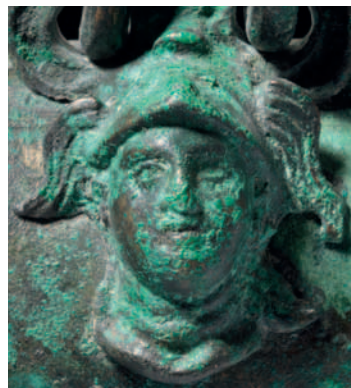
€12,000-17,000

PROVENANCE:

with Ken-ichi Kanazawa, Tokyo.

Acquired by the present owner from the above, 1990.

For similar, cf. S. Boucher, *Bronzes grecs, hellénistiques et étrusques*, Lyon, 1970, pp. 132-134, no. 140.





30
AN ETRUSCAN BRONZE OINOCHOE

CIRCA 550-500 B.C.

8¾ in. (22.3 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Private collection, France, 1970s.
with J.-P. Mariaud de Serres, Paris, 1996.

31

A GREEK BRONZE CHALCIDIAN HELMET

CIRCA 550-500 B.C.

10½ in. (26.5 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

C. F. collection, Switzerland, 1967-1994.





32

32
A GREEK MARBLE HEAD OF A GODDESS
CIRCA 3RD-2ND CENTURY B.C.

4½ in. (10.5 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

with Sakae Art Gallery, Japan, 1981.



33

33
AN ETRUSCAN BRONZE MIRROR
CIRCA 4TH-3RD CENTURY B.C.

10½ in. (26.6 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Private collection, France, 1970s.
with J.-P. Mariaud de Serres, Paris, 1996.

PROPERTY FROM AN AUSTRALIAN PRIVATE COLLECTION
LOTS 11-13, 34, 38, 42, 44, 45, 49-53.

***34**

**AN ATTIC RED-FIGURED COLUMN
KRATER**

ATTRIBUTED TO THE BOREAS PAINTER,
CIRCA 470-460 B.C.

Reverse with Nike flanked by himation clad
figures

18¼ in. (46.4 cm.) high

£7,000-9,000

\$8,600-11,000

€7,800-10,000

PROVENANCE:

with Helmut Liebert, Krefeld.

Axel Guttman (1944-2001) collection,
Berlin, acquired from the above, between
1988 and 1998.

*The Axel Guttman Collection of Ancient
Arms and Armour, Part 2*; Christie's, London,
28 April 2004, lot 84.

Graham Geddes collection, Australia.

The Geddes Collection; Bonhams, London, 15
October 2008, lot 7.

Private collection, Australia.

Beazley Archive no. 9029239.



34

VARIOUS PROPERTIES

35

**A CAMPANIAN RED-FIGURED FISH
PLATE**

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

7⅞ in. (20 cm.) diam.

£5,000-8,000

\$6,100-9,700

€5,600-8,900

PROVENANCE:

with Eduard Burkhard Antiken, Basel, 1981.



35

39



Δ*36

A GREEK TERRACOTTA FEMALE FIGURE

TANAGRA, HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

12 $\frac{1}{2}$ in. (32 cm.) high

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Louis-Gabriel Bellon (1819-1899) collection, France; and thence by descent.

Les Antiques de Louis-Gabriel Bellon; Jack-Philippe Ruellan, Vannes, 4 April 2009, lot 318.

Innumerable terracotta figurines have been excavated from the ancient city of Tanagra in central Greece. Female figures such as this are the most common and iconic subject of Tanagra coroplasts, with the women usually depicted in quiet contemplation with classical gazes. Unlike Tanagra figures of the earlier Classical period, these females do not represent goddesses; rather, they are ordinary, mortal, women. They seem to have been used as votive figures, placed in graves, or simply kept as decorative possessions. The *Dame en bleu* at the Musée du Louvre (inv. no. MNB 907), arguably the most famous Tanagra statuette, is a close parallel for the present lot in pose, size and attitude. Louis-Gabriel Bellon was a notable collector of Greek terracottas, being among the first to develop a passion for Tanagra figures; his vast collection is thought to have been the largest in France.



37

AN ETRUSCAN BRONZE PATERA

LATE 4TH CENTURY B.C.

11½ in. (29.2 cm.) diam. excl. handle

£15,000-25,000

\$19,000-30,000

€17,000-28,000

PROVENANCE:

with Ken-ichi Kanazawa, Tokyo.

Acquired by the present owner from the above, 1990.

For similar paterae see acc. nos 03.24.9 and 03.24.4 in the Metropolitan Museum of Art, New York. The retrograde incised inscription on the present example, reading 'Suthina', translates as 'for the tomb' and signified the item was not meant to be used again by the living.





38



38

PROPERTY FROM AN AUSTRALIAN PRIVATE COLLECTION
LOTS 11-13, 34, 38, 42, 44, 45, 49-53.

***38**

**AN ETRUSCAN POLYCHROME TERRACOTTA
VOTIVE HEAD OF A YOUTH**
CIRCA 4TH CENTURY B.C.

Together with an Etruscan bucchero kantharos,
circa 7th century B.C.

Head: 11 in. (28 cm.) high;

kantharos; 6¾ in. (17 cm.) high

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Head: Anonymous sale; Sotheby's, London, 14-15
December 1981, lot 309.

Kantharos: Anonymous sale; Sotheby's, London, 13
May 1980, lot 208 (part lot).

Both: Private collection, Australia.



39

VARIOUS PROPERTIES

***39**

AN ETRUSCAN KYLIX IN SUPERPOSED RED

CIRCA MID-4TH CENTURY B.C.

The exterior with two himation-clad youths
9½ in. (24 cm.) diam. excl. handles

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

with Heidi Vollmoeller, Zurich.

Private collection, Switzerland, acquired from the above
in 1976.

Anonymous sale; Christie's, London, 25 October 2012,
lot 236.

Private collection, Germany, acquired from the above.

This kylix is an example of the Etruscan superposed red decoration, similar to the Greek 'Six's technique'. First introduced by Attic vase painters in circa 525 B.C., it was developed at Vulci in about 480 B.C. The figures were painted in red over a black background with details incised so that the black showed through.

***40**

A GREEK TERRACOTTA HERM

SOUTH ITALY, CIRCA 4TH-3RD CENTURY B.C.

The back of the base inscribed with the workshop
signature in Greek letters 'ΔΤ'
24½ in. (62.3 cm.) high

£5,000-7,000

\$6,100-8,500

€5,600-7,800

PROVENANCE:

Private collection, Switzerland, acquired in the 1970s;
and thence by descent to the present owner.

In the ancient world herms were monuments with an apotropaic function, typically placed at crossroads, boundaries and gates. They are connected with the god Hermes, protector of travellers and merchants, whose bust they often depict.





***41**

**A ROMAN MARBLE TRAGIC THEATRE MASK OF
A YOUNG WOMAN**

CIRCA EARLY 1ST CENTURY A.D.

12 $\frac{1}{8}$ in. (30.8 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Private collection, Switzerland, acquired in the 1970s;
and thence by descent to the present owner.

PROPERTY FROM AN AUSTRALIAN PRIVATE COLLECTION
LOTS 11-13, 34, 38, 42, 44, 45, 49-53.

***42**

A ROMAN BRONZE LIDDED OINOCHOE
CIRCA 1ST CENTURY B.C.-1ST CENTURY
A.D.

12¼ in. (31 cm.) high

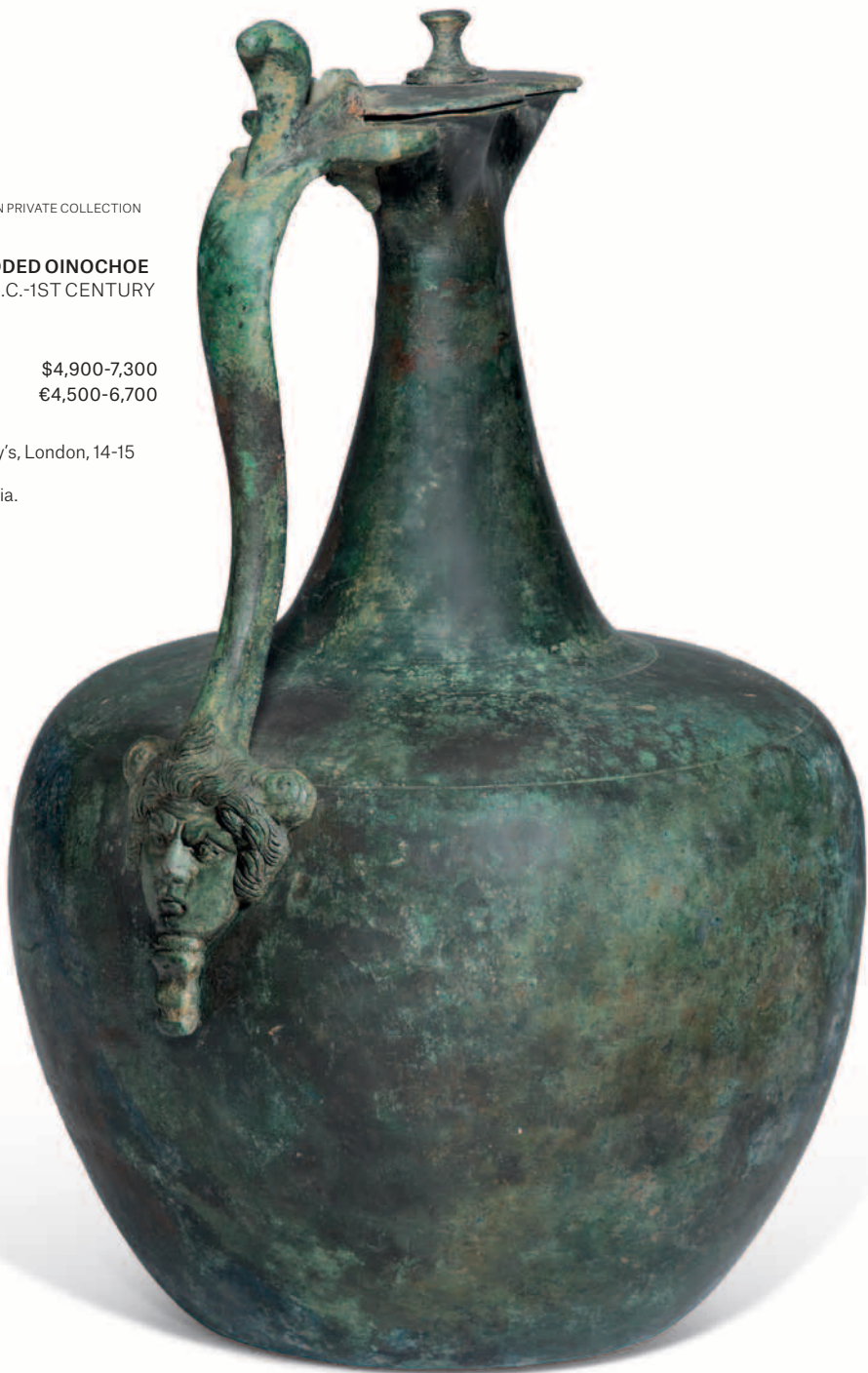
£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 14-15
December 1981, lot 282.
Private collection, Australia.





ANOTHER PROPERTY

43

A ROMAN MARBLE CORINTHIAN PILASTER CAPITAL

CIRCA 2ND-3RD CENTURY A.D.

12 x 7½ in. (30.5 x 19 cm.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Private collection, Germany, 1970s.

with Artemis Münzen und Antiquitäten GmbH, Munich, 1995.

PROPERTY FROM AN AUSTRALIAN PRIVATE COLLECTION
LOTS 11-13, 34, 38, 42, 44, 45, 49-53.

***44**

A ROMAN MARBLE TRAPEZOPHORUS

CIRCA 2ND CENTURY A.D.

29½ in. (75 cm.) high

£12,000-18,000

\$15,000-22,000

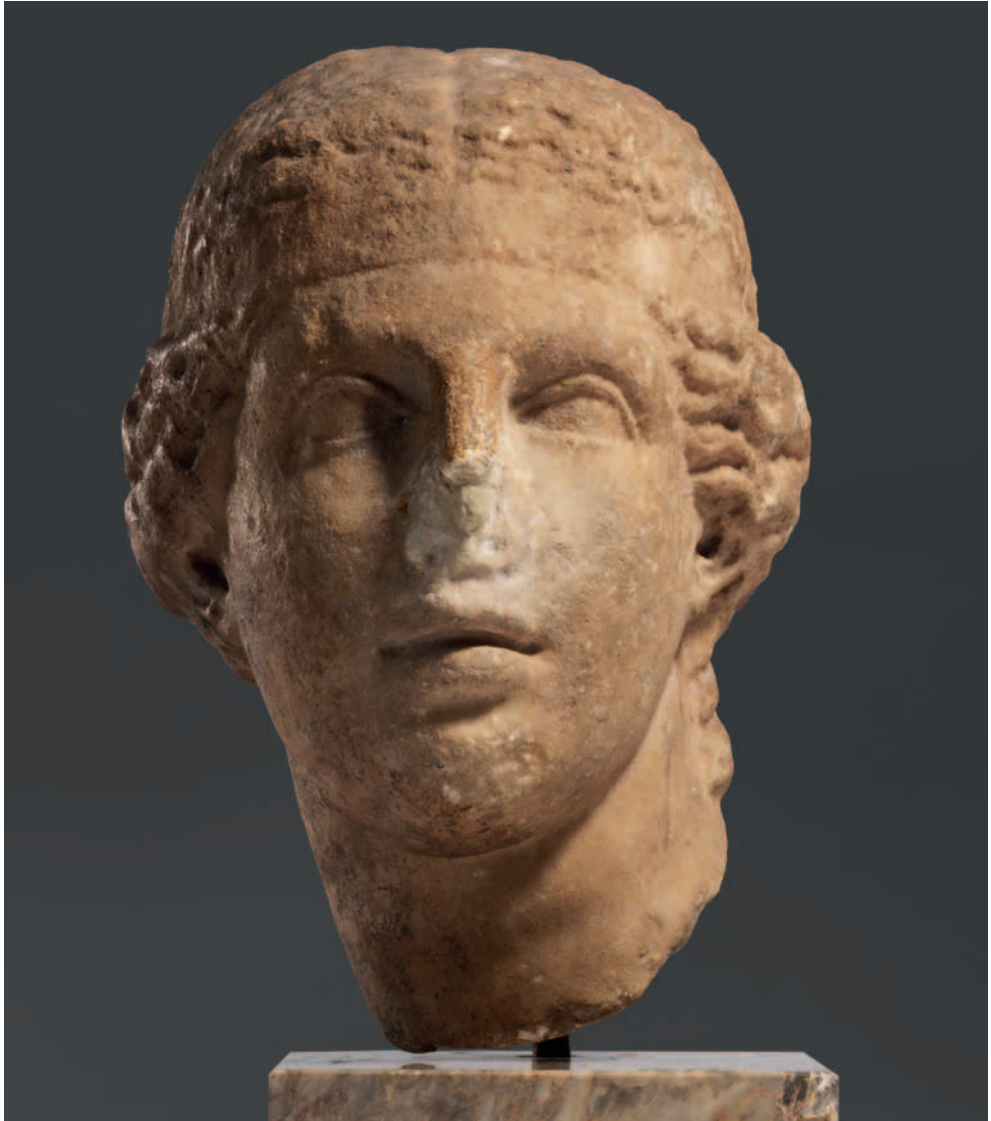
€14,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13-14 July
1981, lot 288.

Private collection, Australia.





***45**

A ROMAN MARBLE HEAD OF BACCHUS

CIRCA 1ST CENTURY A.D.

9¾ in. (23.8 cm.) high

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Private collection, UK.

Anonymous sale; Christie's, London, 10 December 1981, lot 220.

Private collection, Australia (Lots 11-13, 34, 38, 42, 44, 45, 49-53).

Cf. L. Budde and R. Nicholls, A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum, Cambridge, 1967, no. 106, p. 67, pl. 35, and 'Marble head of a deity wearing a Dionysiac fillet', Metropolitan Museum of Art, New York, acc. no. 1992.11.66, a Roman copy after a Greek original found on the south slope of the Athenian Acropolis in 1886. The Metropolitan Museum of Art example preserves much of the original sculpture's polychromy, demonstrating that red paint was used to colour the fillet, embellish the hair (which was gilded), and define the lips, eyes, eyebrows and eyelashes. The traces of original red pigment in the hair and on the fillet of the present lot is an intriguing similarity.



VARIOUS PROPERTIES

***46**

A ROMAN MARBLE SYLVANUS

CIRCA 2ND CENTURY A.D.

18¼ in. (46.4 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Quatrain, Los Angeles, mid 1990s.

Los Angeles art market.

Anonymous sale; Christie's, New York, 9 December 2005, lot 325.

Anonymous sale; Christie's, New York, 4 June 2015, lot 88.

UAE private collection, acquired from the above sale.



***47**

A ROMAN MARBLE SILENUS

CIRCA 1ST CENTURY A.D.

22 in. (56 cm.) high

£35,000-45,000

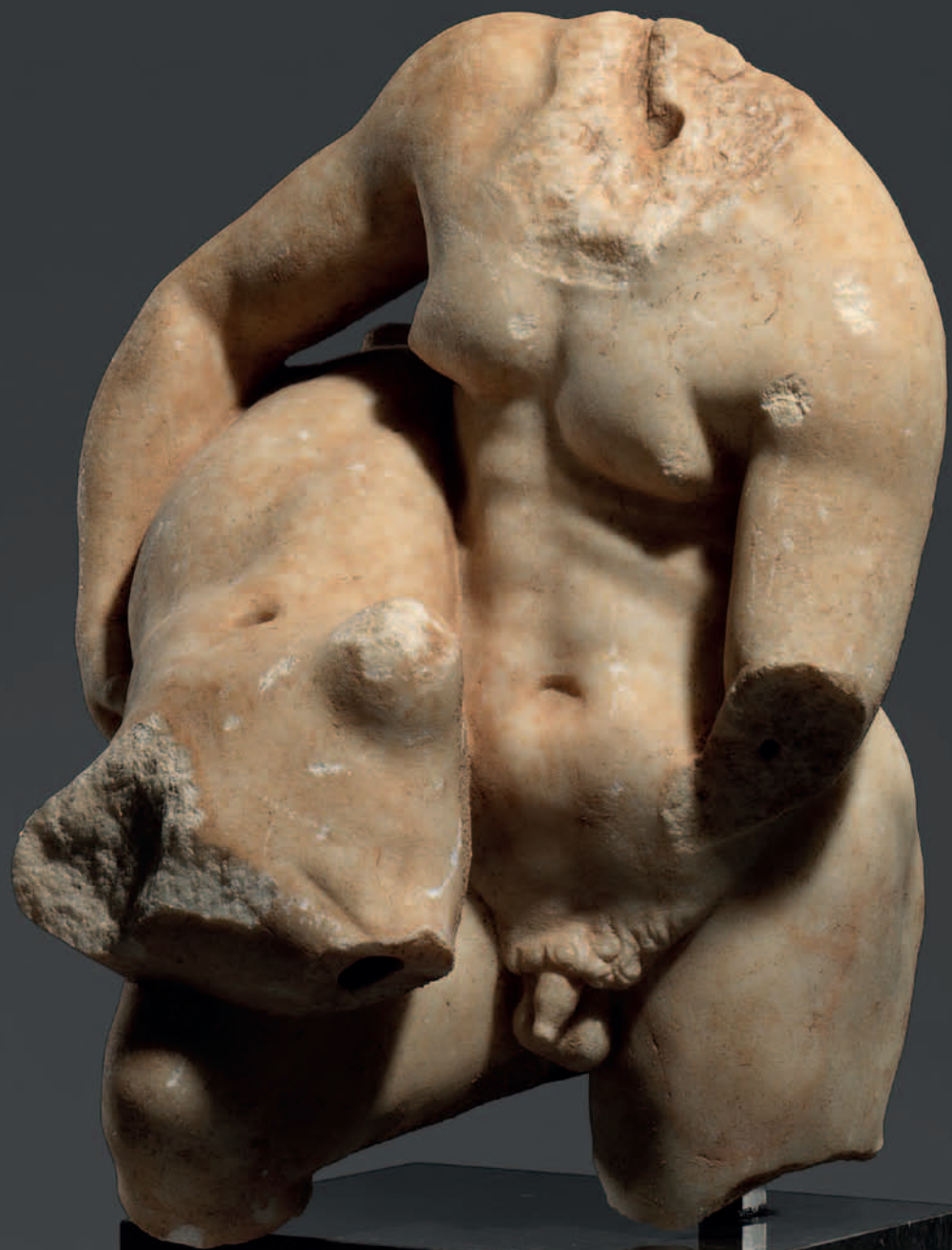
\$43,000-55,000

€39,000-50,000

PROVENANCE:

Swiss private collection, acquired prior to 1991.

The Roman love of decorative sculpture with Bacchic themes, often with humorous overtones, is well documented from Pompeii and elsewhere. As here, where Silenus pours wine from a wineskin, the mature satyr was usually shown engaging in Dionysiac activities, including making music and holding the infant Bacchus (*cf.* nos. 214-215 in E. Simon, 'Silenoi', *LIMC VIII*, Zurich and Düsseldorf, 1997). For a younger satyr pouring from a wineskin, which he carries on his shoulders, see no. 191 in B. Conticello *et al.*, *Rediscovering Pompeii*, Rome, 1990.





48
A ROMAN LIMESTONE HEAD OF MARS
CIRCA EARLY 2ND CENTURY A.D.

11¾ in. (30 cm.) high

£50,000-80,000

\$61,000-97,000

€56,000-89,000

PROVENANCE:

Pierre Lèvy (1927-2002) collection, acquired prior to 1975.

Succession Pierre Lèvy; Boisseau Pomez, Troyes, 3 February 2007, lot 365.

with Galerie Cybèle, Paris.

Private collection, France.

For similar heads of Mars wearing unadorned Attic helmets, dating to the Antonine period, see E. Simon and G. Bauchhens, 'Ares/Mars', *LIMC II*, Zurich and Munich, 1981, nos 22b and 22c.

As the god of war, Mars was one of the most prominent deities of the Roman pantheon, symbolising the empire and the emperor's power. Thanks to this association to the imperial cult, he was often depicted on triumphal arches or other public buildings throughout the empire. Both the style and the medium (limestone) of this example point to a more provincial origin, possibly from a public statue produced to represent the emperor's power throughout the empire.





THE PROPERTY OF AN AUSTRALIAN PRIVATE COLLECTION
 LOTS 11-13, 34, 38, 42, 44, 45, 49-53.

***49**

A ROMAN BRONZE APIS BULL
 CIRCA 2ND CENTURY A.D.

6½ in. (15.6 cm.) long

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Captain E.G. Spencer-Churchill (1876-1964), Northwick Park, Blockley, Gloucestershire, acquired in Rome 1913.
Antiquities from the Northwick Park Collection, the property of the late Captain E.G. Spencer-Churchill; Christie's, London, 21-23 June 1965, lot 533.
 Henri Smeets collection, Weert, the Netherlands.
The Smeets Collection of Antiquities; Sotheby's, London, 7 November 1977, lot 158.
 Anonymous sale; Sotheby's, London, 14 December 1981, lot 387.
 Private collection, Australia.

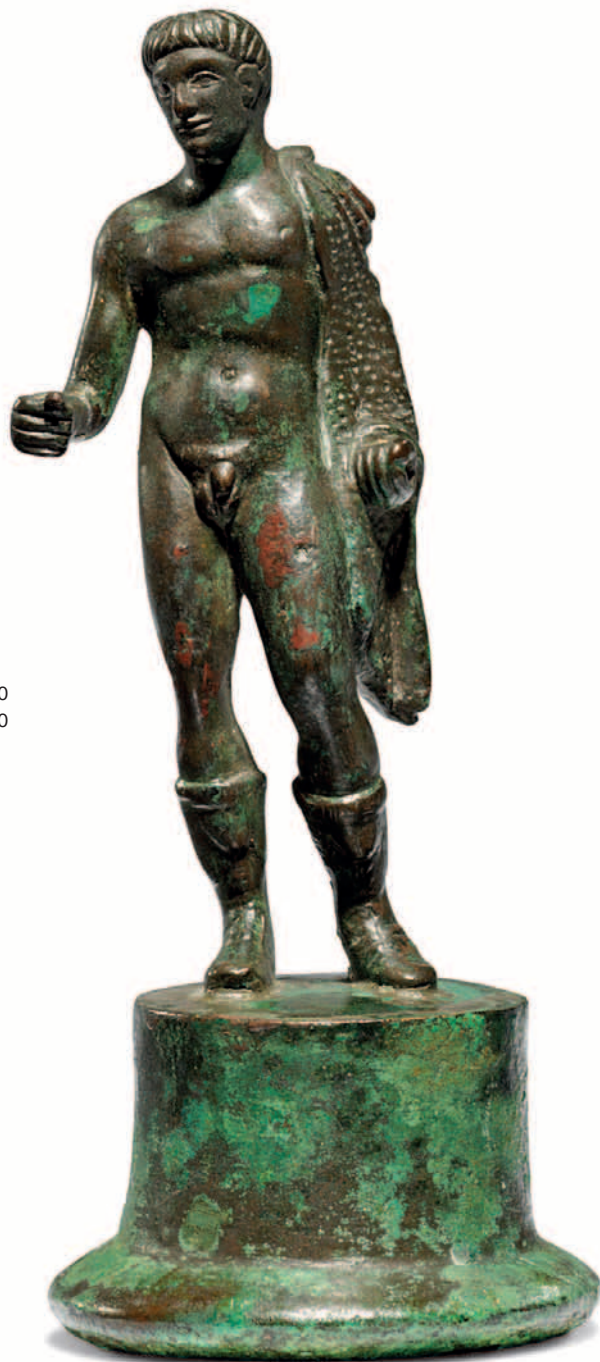
EXHIBITED:

Leiden, Rijksmuseum van Oudheden, *Klassieke Kunst uit Particulier Bezit*, 15 May-13 July 1975.

PUBLISHED:

E. Godet (*et al.*), *A Private Collection. A Catalogue of The Henri Smeets Collection*, Weert, 1975, no. 239a.
 H. Brunsting (ed.), *Klassieke Kunst uit Particulier Bezit* (exhibition cat.), Leiden, 1975, p. 93, no. 135.

Cf. a Roman marble altar dating to the 2nd century A.D. dedicated to the Egyptian gods, currently in the British Museum (acc. no. 1805,0703.212). As with the present lot, the Apis bull is shown without the sun-disc crown, which is almost omnipresent when the sacred beast is depicted in Egyptian art, but with the crescent moon on his flank, an attribute which sufficed to identify him to the Roman viewer. Indeed, Townley described the British Museum altar as 'ornamented on the four sides with Egyptian figures, composed in the Roman style of art' (TY 12/3).



***50**

A ROMAN BRONZE MERCURY

CIRCA 1ST CENTURY A.D.

5½ in. (13 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 299.

Private collection, Australia (Lots 11-13, 34, 38, 42, 44, 45, 49-53).

***51**

A ROMAN MARBLE ACROTERION FRAGMENT

CIRCA 2ND-3RD CENTURY A.D.

9⁷/₈ in. (25 cm.) high

£5,000-7,000

\$6,100-8,500

€5,600-7,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 14-15 December 1981, lot 353.

Private collection, Australia (Lots 11-13, 34, 38, 42, 44, 45, 49-53).

For a similar acroteria see the Portonaccio Sarcophagus, ca. 180-190 A.D., currently in the Museo Nazionale delle Terme in Rome.



***52**

A ROMAN MARBLE PORTRAIT OF JULIA MAMAEA

CIRCA 222-235 A.D.

9½ in. (24 cm.) high

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

with Brummer Gallery, Paris and New York, acquired in Paris around 1924 (item no. P208 in *The Brummer Gallery Records*, The Metropolitan Museum, New York).

The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October, 1979, lot 651.

Private collection, Europe.

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 338.

Private collection, Australia (lots 11-13, 34, 38, 42, 44, 45, 49-53).

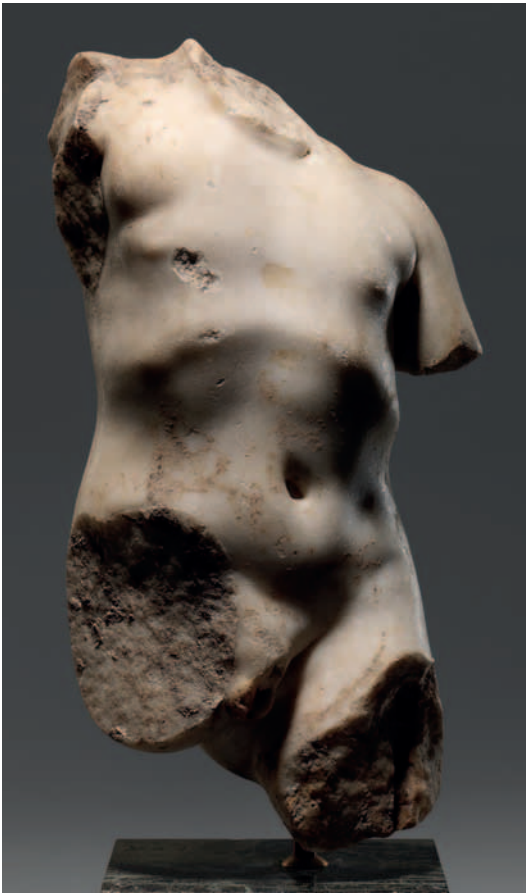
Julia Mamaea (180-235 A.D.) was one of the most powerful women of the Severan dynasty. Mother to the emperor Severus Alexander, she was an effective and admired regent during her son's minority, and continued to exert considerable influence during his reign. Sources regarding Julia's life and her son's rule are scarce, the result of both the *damnatio memoriae* enacted upon them by their successor, Maximinus Thrax, and the political chaos that followed their deaths, known as the Crisis of the Third Century, when successive competing military leaders claimed the imperial throne. Despite the paucity of sources, Julia is acknowledged as providing a welcome change from her sister, Julia Soaemias, and nephew, Elagabalus, whose purported decadence was hugely unpopular. She appointed the highly-regarded lawyer Ulpian to the Head

of the Praetorian Guard, and invited the advice of the most distinguished senators, thereby strengthening the imperial throne by surrounding it with the leading men of the day. She showed respect to the traditional gods of the Roman pantheon, moving away from the unpopular Eastern tendencies of the preceding reign, and ensured the loyalty of Rome's armies through largesse. Through her political acumen, the relative stability of Alexander's reign was ensured, and stands in stark contrast to the turmoil of the following years.

Julia's manifest capabilities could not protect her from the sort of grisly end which had long plagued the imperial household. Following a lacklustre expedition against the Persians in 232 A.D., mother and son travelled north to repel a German attack. Severus Alexander's failure to win over the Rhine legions led to grave dissent, with the troops proclaiming Maximinus emperor in 235. Soldiers were dispatched to assassinate the deposed emperor, and sources claim he was found clinging to his mother Julia in a tent; both were butchered, marking the end of the Severan dynasty, and the beginning of the collapse of the Roman empire.

The present lot is an extremely rare survival, considering the aforementioned *damnatio memoriae*, when portraits and inscriptions commemorating Julia Mamaea were destroyed at the emperor's behest. Her likeness is veristically rendered, with her characteristic coiffure and averted gaze ensuring her ready identification. For other portraits, see British Museum, acc. no. 1873,0820.733, and the Hall of the Emperors in the Palazzo Nuovo, Capitoline Museums, inv. no. MC457.





53

***53**
A ROMAN MARBLE TORSO OF CUPID
CIRCA 2ND CENTURY A.D.

16¼ in. (41.3 cm.) high

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14-15 December 1981, lot 350.
Private collection, Australia (Lots 11-13, 34, 38, 42, 44, 45, 49-53).



54

ANOTHER PROPERTY

54
A GALLO-ROMAN LIMESTONE HEAD OF A BOY
CIRCA 2ND CENTURY A.D.

5¼ in. (13.3 cm.) high

£6,000-8,000

\$7,400-9,700

€6,700-8,900

PROVENANCE:

with Gudea Gallery, Paris, 1986.



THE PROPERTY OF A GENTLEMAN

55

A ROMAN BRONZE VENUS

CIRCA 2ND-3RD CENTURY A.D.

12¾ in. (32.3 cm.) high

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Roger Peyrefitte (1907-2000) collection, Paris, France, acquired 1950s.

Private collection, France.

PUBLISHED:

R. Peyrefitte, *Un Musée de l'Amour*, Paris, 1972, p. 176.



VARIOUS PROPERTIES

56

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

16½ in. (43 cm.) high

£5,000-8,000

\$6,100-9,700

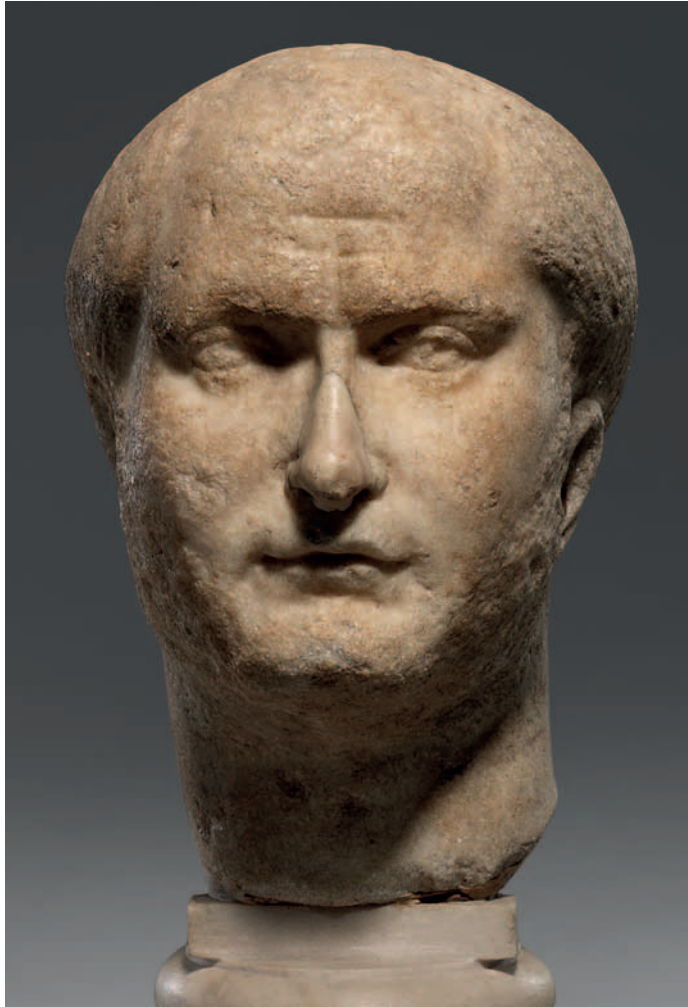
€5,600-8,900

PROVENANCE:

with Charles D. Kelekian, New York, 1970s.

Private collection, USA.

with Sumer Gallery, New York, 1984.



***57**

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

CIRCA 3RD CENTURY A.D.

13 in. (33 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

EXHIBITED:

Copenhagen, Ny Carlsberg Glyptotek, *Antike kunst i dansk privateje*, 16 May-31 August 1974.

PUBLISHED:

J. Christiansen, *Antike kunst i dansk privateje* (exhibition cat.), Copenhagen, 1974, p. 51, pl. 320.

PROVENANCE:

Professor Jens Adolf Jerichau (1816-1883), Copenhagen.
The Jerichau Collection; C. de Bretteville, Copenhagen, 5 May 1884, lot 39.
Private collection, Germany.
Antiquities, Christie's, London, 12 April 2000, lot 160.
Private collection, California.
Anonymous sale; Christie's, New York, 4 June 2015, lot 87.
UAE private collection, acquired from the above sale.

58

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

CIRCA 2ND CENTURY A.D.

11¾ in. (30 cm.) high

£10,000-15,000

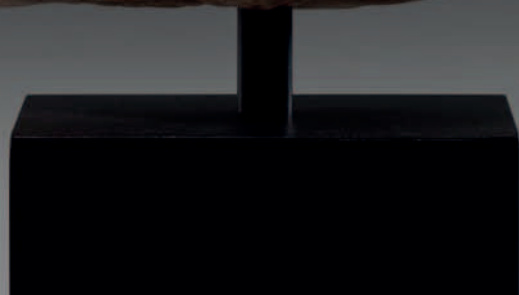
\$13,000-18,000

€12,000-17,000

PROVENANCE:

Dr. Hans B. Jessen collection, Berlin.
with Heidi Vollmoeller, Zurich, 1997.

Dr Jessen (1909-2007) was a German archaeologist with the Deutsche
Archaeologisches Institut in Berlin until 1974.





***59**

A ROMAN MARBLE SARCOPHAGUS PANEL

CIRCA 3RD CENTURY A.D.

30¼ in. x 12 in. (77 x 30.5 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Swiss private collection, acquired prior to 1991.

The scene depicts men carrying large transport amphorae over their shoulders, possibly unloading the cargo of a ship inside a warehouse. Scenes from daily life are often depicted on sarcophagi of the period, such as a very similar example from Portus showing the unloading of a ship, cf. C. Pavolini, *La Vita Quotidiana a Ostia*, Bari, 1986, pl. 26.





THE PROPERTY OF A GENTLEMAN

60

A PAIR OF ROMAN BRONZE DOOR HANDLES

CIRCA 2ND-3RD CENTURY A.D.

7½ in. (18 cm.) diam. each

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Roger Peyrefitte (1907-2000) collection, Paris, France.
Private collection, Paris, France.



VARIOUS PROPERTIES

***61**

A ROMAN MARBLE CUIRASSED BUST

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

16 ½ in. (42 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Emmanuel Segredakis, Paris.

Private collection, Europe, 1930s.

Paris art market.

Anonymous sale; Christie's, London, 25 October 2006, lot 139.

Private collection, Katonah.

Anonymous sale; Christie's, New York, 4 June 2015, lot 98.

UAE private collection, acquired from the above sale.



62

62
TWO BYZANTINE BRONZE LAMPS AND STANDS
 CIRCA 5TH-6TH CENTURY A.D.

9½ in. (24 cm.) high max.

£5,000-7,000

(2)

\$6,100-8,500

€5,600-7,800

PROVENANCE:

London art market, 1997.

EXHIBITED:

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

PUBLISHED:

L. Wamser & G. Zahlhaas, *Rom und Byzanz: Archäologische Kostbarkeiten aus Bayern* (exhibition catalogue), Munich, 1998, pp. 87-88, no. 82.

The fish was an important symbol in early Christian art; Augustine of Hippo explained that this was because the Greek word for fish, *ichthys*, was an acrostic for 'Iêsous Christos, Theou Yïos, Sôtêr', which translates as 'Jesus Christ, Son of God, Saviour'.



63
A BYZANTINE GOLD PENDANT CROSS WITH GARNET INLAY
 CIRCA 6TH CENTURY A.D.

1 in. (2.5 cm.) long

£6,000-9,000

\$7,400-11,000

€6,700-10,000

PROVENANCE:

with Lennox Gallery, 1997.



63

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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(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 a **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. Reports from our laboratories, such as 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 international 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, and 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(g).

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 identification 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 bid 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 of our offices 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 to or reject any bid.

2 RESERVE

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;
- 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 Christie's 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 as written, 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

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 6076).

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:

(a) 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**, with the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) 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 F3 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 (**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 **Salerown 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.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 180 days from the date of the sale that if on collateral the **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- the absence of blanks, half titles, titles, spottings or advertisements, damage in respect of bindings, stains, girding, marginal tears or other defects not affecting 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
- (v) 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the auction.

(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 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(i)(ii) above and the **lot** must be returned to us in accordance with E2(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 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: 30-00-03 Swift code: LOYDGB33. For our 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 7389 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 7389 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.

- Cash

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

- Banker's draft

You must make these payable to Christie's and there may be conditions.

- 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 7389 9060 or fax on +44 (0)20 7389 2863.

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 30th 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;
- 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;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- we can 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
- 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 30 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 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 cashier 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 by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- we will charge you storage costs from that date.
 - we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - 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 fees for doing so. However, we cannot guarantee that we 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 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 testing 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 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.

(e) Gold

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

(f) 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.

(g) 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 the law and we do not have any liability to you in relation to those warranties.

(b) If 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:

- we 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, meaning, 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, you 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 catalogue unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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 the 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 any dispute will be referred to be 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.CHISTIES.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

authenticity warranty: 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 Heading** 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 reinvoicing 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'.

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

Δ
Owned by Christie's or another **Christie's Group** company in whole or 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.

?, *, Ω, α, #, †
See VAT Symbols and Explanation.

■
See Storage and Collection Pages.

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

Δ 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 **Δ** next to its **lot** number.

o Minimum Price Guaranteees
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 **o** 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 guaranteees 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

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

Lots may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

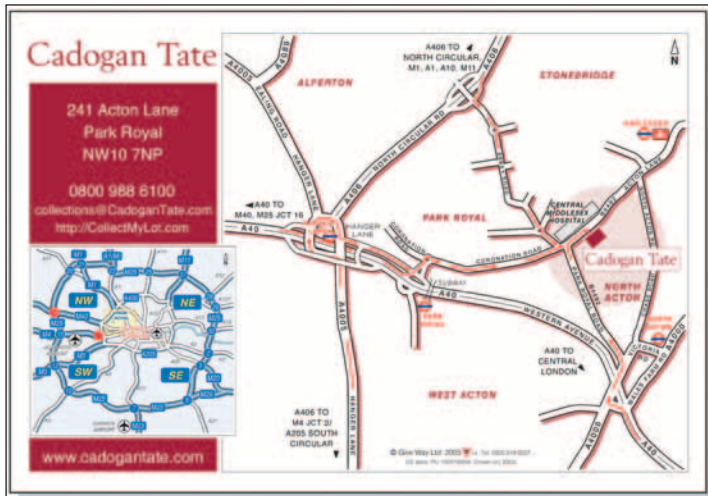
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP

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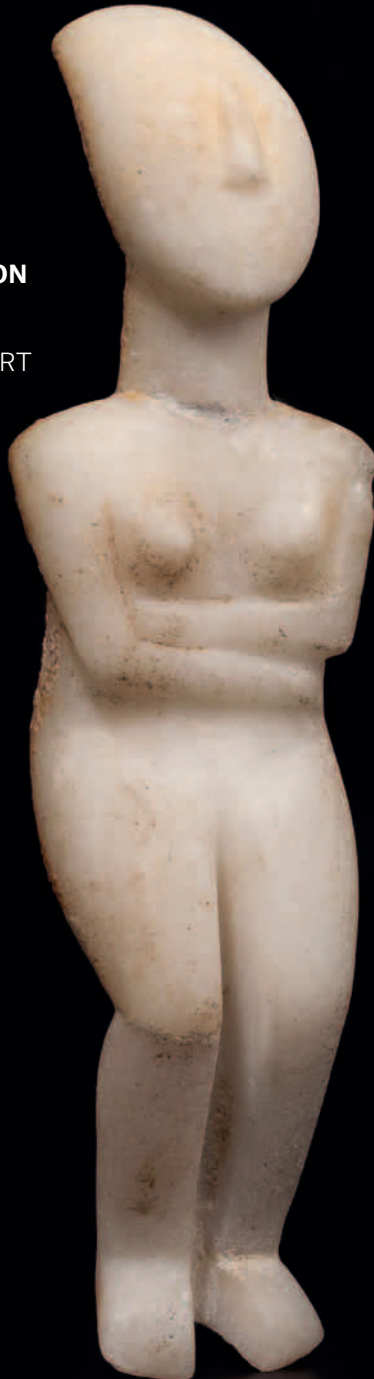
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