

The Resandro Collection

King Street

6 December 2016



CHRISTIE'S



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TUESDAY 6 DECEMBER 2016

AUCTION

Tuesday 6 December 2016
at 11.30 am Lots 101-161
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London SW1Y 6QT

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| | | |
|----------|------------|--------------------|
| Friday | 2 December | 9.00 am – 4.30 pm |
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1 DECEMBER

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THE EYE AND THE PASSION

An enchanting honeymoon on the River Nile in 1964 led to a lifetime passion for a newly-wed couple who went on to assemble one of the most notable collections of Egyptian art in Europe. From the first auction they attended in 1967, the new collectors went on to acquire unique objects from all the important collections offered in the 1970s and 1980s: Omar Pacha Sultan, Ernest Brummer and Leopold Hirsch (see respectively lots 136, 122 and 141). They learnt quickly and befriended scholars, collectors and art dealers from Europe and the USA.

Bronze statues of Egyptian deities were their first love; eschewing the mediocre their unerring eye led them into other areas - exquisite faience statuettes, amulets, small stone vases, statuary, the variety of stone and colour being as much an attraction as the beauty and rarity of the object. It was the spirit of this past age, which revealed the religious beliefs and skills of the craftsmen, which they were seeking.

Their close association with the Staatliche Sammlung Aegyptischer Kunst in Munich led to five major exhibitions and scholarly catalogues. Through these publications their collection became well-known and accessible to scholars and collectors worldwide.

An outstanding piece to be offered from this collection is the red quartzite head of Akhenaten showing the features of the late 18th dynasty pharaoh (lot 112). It was first published in 1964, joined the Resandro Collection in 1990 and was then exhibited in 1992 and 2002.

It is now hoped that the passion and purpose with which the Resandro collection was formed and evolved will pass on to a new generation of collectors, thus fulfilling the hopes of two extraordinary connoisseurs and art lovers.



101

101

AN EGYPTIAN PORPHYRITIC DIORITE BOWL

EARLY DYNASTIC PERIOD, 3RD DYNASTY,
CIRCA 2686-2613 B.C.

With gently curved sides, a short angled shoulder and a vertical rim

5½ in. (14 cm.) diam.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Rudolph Schmidt (1900-1970) collection, Solothurn.

PUBLISHED:

Günter & Wellauer, 1988, p. 21, pl. 4 and 28, no. 31.

Grimm-Stadelmann, 2012, p. 13, no. R-024.

102

AN EGYPTIAN ALABASTER HEADREST

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

Assembled from three separate pieces, the rectangular base supporting the gently flaring fluted shaft, topped with a 'pillow' supported by a square collar, the shaft with a single column of hieroglyphs reading 'Chief of the works, sole friend, royal guard, the honorable Ipi'

7⅞ in. (20 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Horst and Luise Foehr collection, Cairo and Bonn. Aussereuropäische Kunst und Ausgrabungen, Lempertz, Cologne, 21 November 1967, lot 43.

Resandro collection, acquired from the above sale.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 15, no. R-032.



102

103

AN EGYPTIAN PERIDOTITE JAR

MIDDLE KINGDOM, 12TH DYNASTY,
CIRCA 1976-1794 B.C.

The squat body with vestigial handles, with separately
carved disc rim

3½ in. (8.9 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Anonymous sale; Sotheby's New York, 10-11 June 1983,
lot 10.

Anonymous sale; Bonhams London, 12 December
1995, lot 69.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 25, no. R-072.



103



104

104
AN EGYPTIAN TURQUOISE FAIENCE COSMETIC JAR
 MIDDLE KINGDOM, CIRCA 2046-1794 B.C.

Cylindrical in form, with flaring rim and foot, a falcon head in black glaze on the side
 1¾ in. (4.6 cm.) high

| | |
|--------------|---------------|
| £6,000-8,000 | \$7,400-9,800 |
| | €6,700-8,800 |

PROVENANCE:
 Anonymous sale; Christie's, London, 11 July 1984, lot 139, with Peter Sharrer, New Jersey.
 Anonymous sale; Christie's, London, 8 July 1992, lot 245. Resandro collection, acquired from the above sale.

PUBLISHED:
 Grimm-Stadelmann, 2012, p. 26, no. R-076.



105

105
AN EGYPTIAN ALABASTER JAR
 OLD KINGDOM, 4TH-6TH DYNASTY, CIRCA 2600-2182 B.C.

With a tapering cylindrical body flaring at the base and to a flat disc rim
 4¾ in. (11 cm.) high

| | |
|--------------|---------------|
| £6,000-8,000 | \$7,400-9,800 |
| | €6,700-8,800 |

PROVENANCE:
 Dr. Rudolf Schmidt (1900-1970) collection, Solothurn, thence by descent.
 with Mele Gallery, Connecticut, USA.
 Resandro collection, acquired prior to 1993.

EXHIBITED:
 Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:
 Günther & Wellauer, 1988, p. 38, pl. 10, 34, no. 81.
 Schoske & Wildung, 1993, p. 216, no. 137.
 Grimm-Stadelmann, Munich, 2012, p. 42, no. R-137.



106

AN EGYPTIAN TURQUOISE FAIENCE FEMALE

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1776-1793 B.C.

Depicted nude standing with her arms held to her sides, with large, almond-shaped eyes and wide, full-lipped mouth, wearing a curled wig, her tattoos, pendant necklace, bracelets, body chain, facial features and wig defined in black
4 7/8 in. (12.4 cm.) high

£10,000-20,000

\$13,000-26,000

€12,000-24,000

PROVENANCE:

Private collection, Sussex, UK.

Anonymous sale; Christie's, London, 11 July 1984, lot 137.

Resandro collection, acquired from the above sale.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst,
Entdeckungen, Ägyptische Kunst in Süddeutschland, 30
August-6 October 1985.

PUBLISHED:

Schoske & Wildung, 1985, p. 42, no. 29.

Grimm-Stadelmann, 2012, p. 20, no. R-051.

Faience figures of nude, tattooed females, usually found in burials dating to the Middle Kingdom, were traditionally identified as 'concubines'. They are now understood to represent a more general idea of female fertility and sexuality, potent powers which could imbue the deceased with new life. As with the present lot, these figures lack lower legs; this had once been thought to prevent the concubines from escaping from their new masters in the afterlife. For another famous example of a faience concubine figure in the Louvre, Paris, cf. Ziegler Bovot, 2001, p. 138-139, fig. 51.



107

AN EGYPTIAN SERPENTINE JAR

NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1291 B.C.

With bulbous body, vertical neck and narrow flat rim, on splayed foot
3½ in. (9 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Wilhelm Horn (1870-1959) collection, Berlin, acquired in 1936 from Kurt Lange; and thence by descent.

The Collection of the late Wilhelm Horn; Christie's, London, 11 December 1987, lot 209. Resandro collection, acquired from the above sale.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 47, no. R-157.



108

AN EGYPTIAN ALABASTER JAR

NEW KINGDOM, CIRCA 1550-1069 B.C.

The bulbous body on a flaring foot, with a tall neck, and everted flat rim
4 $\frac{1}{2}$ in. (11.3 cm.) high

£5,000-8,000

\$6,200-9,800

€5,600-8,800

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970) collection, Solothurn.

PUBLISHED:

Günther & Wellauer, 1988, p. 26, pl. 5, no. 46.

Grimm-Stadelmann, 2012, p. 44, no. R-148.



109

AN EGYPTIAN LIMESTONE RELIEF

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, CIRCA 1351-1334 B.C.

With a standing figure on the right, with their hand held towards offerings of food and drink, as well as a lotus flower

9½ in. (24.2 cm.) high

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

Guenter Baumgaertl collection.
with Heinz Herzer, Munich.

EXHIBITED:

Munich, Staatliches Museum Ägyptischer Kunst, *Das Geheimnis des goldenen Sarges: Echnaton und das Ende der Amarnazeit*; 17 October 2001-6 January 2002.

PUBLISHED:

Roeder, 1969, pl. 209, no. PC215.

Grimm, 2001, no. 47.

Grimm-Stadelmann, 2012, p. 40, no. R-132.

A number of these blocks from dismantled temples of Akhenaten at al-Amarna were found within Ramesses III's pylon of the temple of Thoth at Hermopolis during the German excavations, led by the Roemer- und Pelizaeus-Museum in Hildesheim, between 1929 and 1939.



110
AN EGYPTIAN WOODEN CARTOUCHE-SHAPED COSMETIC BOWL

NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

Deeply recessed, the underside sloping to a narrow foot
5 in. (12.5 cm.) long

£6,000-8,000

\$7,400-9,800

€6,700-8,800

PROVENANCE:

Léon de Laborde (1807-1869) collection, Paris; and thence by descent.
Lord McAlpine of West Green (1942-2014) collection.
Anonymous sale; Christie's, London, 8 December 1993, lot 173.
Resandro collection, acquired from the above sale.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 50, no. R-170.

Léon de Laborde (1807-1869), identified as the former owner of this bowl by a collection label on the underside, was a French archaeologist and diplomat. After extensive travels in Egypt, Syria and Asia Minor, he returned home to Paris and was made conservator of the Musée de Louvre in 1847, and director-general of the archives of the French Empire in 1857.



111

AN EGYPTIAN OBSIDIAN HEAD OF TUTHMOSIS III OR AMENHOTEP II

NEW KINGDOM, 18TH DYNASTY, CIRCA 1479-1397 B.C.

The pharaoh wearing the double crown, his face with almond-shaped eyes, the cosmetic lines tapering and extending at the outer ends, with modelled brows, a small round nose and full lips, with remains of back pillar

1¾ in. (4.5 cm.) high

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Hans Wolfgang Mueller (1907-1991) collection, Germany.
Resandro collection, acquired from the above, 1976.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

Palma, Palacio del Arte, *Am Hofe des Pharaos: von Amenophis I. bis Tutanchamun*, 4 May-27 October 2002.

PUBLISHED:

Schoske & Wildung, 1985, p. 50, no. 36.

Schoske & Wildung, 1993, p. 194, no. 124.

Thiem, 2002, fig. 14.

Grimm-Stadelmann, 2012, p. 34, no. R-108.



Obsidian was not native to Egypt proper. Instead, it seemed to have been sourced in Abyssinia (modern Ethiopia), the Levant and later the Aegean. The history of obsidian usage in Egyptian art hearkens back to the Naqada I period, where it was used for blades, beads and pendants (Nicholson & Shaw, 2000, p. 47). It continued to be used on a small scale in later periods, often as detailing elements such as the pupils of inlaid eyes or in amulets, scarabs and cosmetic vessels. In the Middle Kingdom, obsidian began to be used as a larger, more substantial element in Egyptian artwork, such as the head of King Senusret III in the Calouste Gulbenkian Museum, Lisbon, inv. No. 138, and this exquisite portrait head. The rise of its usage is perhaps connected to the 18th dynasty's geographical expansion into regions where the stone was quarried, such as Tuthmosis III's expansion into the Levant.

112

**AN EGYPTIAN RED QUARTZITE HEAD OF KING
AKHENATEN**

NEW KINGDOM, 18TH DYNASTY, AMARNA
PERIOD, CIRCA 1351-1334 B.C.

Depicted wearing the remains of a Nemes headdress
flaring out behind the ears, with typical elongated
slanted eyes and pointed chin, the enlarged earlobes
with faint traces of drilling
2½in. (5.5cm.) high

£600,000-800,000

\$740,000-980,000

€670,000-880,000

PROVENANCE:

Reinhold Holtermann (1899-1960) collection, inv. no.
'H172', Sweden, acquired whilst working in Egypt in the
1920s-1930s.

The Property of a European Collector; Christie's London,
11 July 1990, lot 464.

Resandro collection, acquired from the above sale.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche
Sammlung Ägyptischer Kunst München; Hamburg,
Museum für Kunst und Gewerbe Hamburg, *Gott und
Götter im Alten Ägypten*, 1992-1993.

Palma, Palacio del Arte, *Am Hofe des Pharao. Von
Amenophis I. bis Tutanchamun*. 4 May -27 October
2002, Bussolengo.

PUBLISHED:

Peterson, 1964, pp. 26-29, figs 10-13.

Schoske & Wildung, 1993, p. 90, no. 61.

Grimm & Schoske, 2001, no. 68.

Thiem, 2002, fig. 83.

Grimm-Stadelmann, 2012, p. 39, no. R-127.





King Akhenaten (Amenophis IV) is undoubtedly one of the most notorious pharaohs, associated with a unique period of artistic production and religious beliefs in the history of ancient Egypt.

For the first five years of his reign he co-ruled with his father Amenophis III in Thebes, using the name of Amenophis IV. After the death of his father he moved the capital to the new city of Akhetaten, modern Tell el Amarna, and changed his name to Akhenaten. This change was linked to a much wider and radical programme of religious reform, aimed at abandoning the traditional polytheism in favour of a new monotheistic cult, centred on the worship of the living sun-disc Aten/Re. Akhenaten himself, together with his consort Nefertiti, were the only prophets of the sun god and its representatives on earth.

This new religion and the associated artistic production were indeed short-lived. After Akhenaten's death orthodoxy was quickly re-established by his son Tutankhamun and many representations of the heretic king were defaced.

This exceptionally fine and rare depiction of Akhenaten is an exquisite surviving example of sculpture from the Amarna period. Also notable is the use of a hard medium such as quartzite. The missing uraeus, a symbol of royalty, could have been erased deliberately from this head in ancient times as part of the *damnatio memoriae* after his death.

Whilst most scholars agree in identifying this head as a portrait of Akhenaton, it has been suggested that it might instead be a portrait of his wife Nefertiti, *cf.*, Loeben, 2012, pp. 70-71.



118

AN EGYPTIAN WOOD SHABTI FOR SETY I

NEW KINGDOM, 19TH DYNASTY,
REIGN OF SETY I, 1290-1279 B.C.

Depicted mummiform with idealized features, wearing an undecorated tripartite wig, the arms crossed at the wrists, inscribed below with five rows of hieroglyphs, infilled with black bitumen, with Chapter 6 from the *Book of the Dead*, invoking this shabti to serve as a surrogate for the Pharaoh if he was called upon to labour in the hereafter

8 in. (20.3 cm.) high

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Private collection, the Netherlands.

Anonymous sale; Christie's, New York, 25 January 1979, lot 167.

Resandro collection, acquired from the above sale.

PUBLISHED:

Grimm-Stadelmann, Munich, 2012, p. 96, no. R-353.

The tomb of Sety I was excavated by Giovanni Battista Belzoni in the early 19th century. Many shabtis from the tomb are now in museum collections including the Metropolitan Museum of Art, New York, and The British Museum, London. For similar examples cf. Aubert, 1974, pp. 79-81, pls 12-13.



119

AN EGYPTIAN BRONZE ATUM

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

The god enthroned with his feet on a rectangular plinth, his hands emerging from a long shroud which envelops his feet, holding a crook and flail to his chest, wearing a plaited false beard and a striated tripartite wig fronted by a uraeus and surmounted by the Double Crown
7 in. (17.8 cm.) high

£40,000-60,000

\$49,000-73,000

€45,000-66,000

PROVENANCE:

Franz Waldner collection, Munich.

Resandro collection, acquired prior to 1985.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 92, no. 75.

Schoske & Wildung, 1993, p. 84, no. 57.

Grimm-Stadelmann, 2012, p. 69, no. R-248.

According to Wilkinson 'Atum was the monad, the one from which all originally came.' (Wilkinson, 2003, p. 99). In mythology, Atum was the primeval god of Heliopolis. It was believed that the other gods were created through the dissemination of his semen, or alternatively, his saliva. He is most often represented seated, in anthropomorphic form, wearing the Double Crown of Upper and Lower Egypt, as exhibited in the present example (op. cit. p. 100).

120

AN EGYPTIAN RED GLASS ROYAL MALE HEAD

NEW KINGDOM, LATE 18TH-EARLY 19TH DYNASTY, CIRCA 1319-1213 B.C.

With eyes, brows and chin strap recessed for inlays, with large prominent ears, the lobes with shallow drill holes indicating earrings, delicate nose and straight, full lips, a drilled hole on the underside of the chin for the separately made beard

1¾ in. (4.5 cm.) high

£150,000-250,000

\$190,000-310,000

€170,000-280,000

PROVENANCE:

Property of F. Nichols, Esq.; Sotheby's London, 3 July 1978, lot 60.

Resandro collection, acquired from the above.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 74, no. 57.

Schoske & Wildung, 1993, p. 197, no. 126.

Grimm-Stadelmann, 2012, p. 38, no. R-124.

For a discussion on Egyptian glass heads and relating examples *cf.* Cooney, Vol. II, 1960, pp. 11-43.

According to Cooney, *op. cit.* 'the most typical product of Egyptian sculpture in glass was the human head, or face, made to be fitted into a composite or acrolithic statuette. These small and finely worked pieces form a group by themselves. They are not numerous and they are restricted to the New Kingdom, perhaps to Dynasties XVIII and XIX...With very few exceptions the surviving evidence indicates that the great bulk of these pieces were small scale, rarely exceeding about 10 inches in height and were produced only during the great period of extreme wealth and luxury resulting from the conquests of Dynasty XVIII'. The attempt at realistic wrinkles on the neck are also typical of the Amarna period, continuing into the 19th Dynasty. However, the absence of extended cosmetic eye lines on the above example suggests a narrower dating from Horemheb to Ramesses II at the latest.

The physiognomy of the above lot shows an idealised face, broad and short, and the evidence for the chin-strap, the size and quality of workmanship all indicate a Royal attribution. As usual with these composite statuettes, the scalp area was not part of the face, and this was fitted with a separate crown or headdress made in another material. It is notable that the above lot shows weathering on the sides of the neck, that would indicate that the headdress added to this piece would have been a Nemes.





121

AN EGYPTIAN FRAGMENTARY LIMESTONE PAIR STATUE

NEW KINGDOM, 19TH-20TH DYNASTY,
CIRCA 1250-1150 B.C.

Depicting the seated figures of King Amenhotep and Queen Ahmes-Nefertari, side by side, their left and right arms wrapped around one another, Amenhotep wearing an echeloned wig with uraeus, his mother wearing the tripartite echeloned wig overlaid with a vulture headdress and a broad collar, a rounded plinth behind

5¼ in. (13.3 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-55,000

PROVENANCE:

with Heidi Vollmoeller, Switzerland.
Resandro collection, acquired from the above in 1982.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche
Sammlung Ägyptischer Kunst München; Hamburg,
Museum für Kunst und Gewerbe Hamburg, *Gott und
Götter im Alten Ägypten*, 1992-1993.
Kaufbeuren, Kunsthaus, *Pharao Kunst und Herrschaft
im alten Ägypten*, 1997-1998.

PUBLISHED:

Wildung, 1983, p. 204. pls 5-6.
Schoske & Wildung, 1985, no. 30.
Schoske & Wildung, 1993, p. 190, no. 123.
Grimm, 1997, p. 162, no. 119.
Grimm & Schoske, 1999, no. 61.
Grimm-Stadelmann, 2012, p. 36, no. R-115.

Queen Ahmes-Nefetari was the first Queen of the 18th Dynasty, arguably Egypt's most illustrious ruling period. She was the wife of Ahmose I, and perhaps more significantly the mother of the great pharaoh Amenhotep I. It is believed that she served as queen regent during the early years of her son's 21 year reign. After their deaths, both mother and son were deified. Interestingly, the present example dates to the Ramesside period (the 19th-20th dynasties), at least 200 years after Amenhotep's death. It likely comes from the town of Deir-el Medina, the village that was home to the artisans who constructed the tombs in the Valley of the Kings during the 18th-20th dynasties. A temple to Ahmes-Nefertari and Amenhotep I exists in Deir el-Medina, where the two were worshipped as patrons to these hardworking craftsmen.

122

AN EGYPTIAN ALABASTER ROYAL HEAD

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

Wearing a Nemes and false beard, with traces of
Egyptian blue pigment
7 in. (17.7 cm.) high

£60,000-80,000

\$74,000-98,000

€67,000-88,000

PROVENANCE:

Countess Pes di Villamarina collection, England.
Egyptian, Greek and Roman antiquities; Sotheby's
London, 10 April 1943, lot 51.

William R. Hearst (1863-1951) collection, New York and
California.

Ernest Brummer (1891-1964) collection, Paris.
The Ernest Brummer Collection, Vol. II; Spink & Son and
Galerie Koller, Zurich, 16-19 October, 1979, lot 506.
Resandro collection, acquired from the above sale.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche
Sammlung Ägyptischer Kunst München; Hamburg,
Museum für Kunst und Gewerbe Hamburg, *Gott und
Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 196, no. 125.
Grimm-Stadelmann, 2012, p. 41, no. R-133.

The flaring breaks at the side of the neck, together
with the remains of Egyptian blue stripes, indicate
that the figure was wearing the royal Nemes. It has
been suggested that the groove at the centre was the
division between a frontal uraeus and vulture head.





123

123
AN EGYPTIAN BLUE FAIENCE SHABTI FOR MAATKARE
 THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,
 CIRCA 1050-994 B.C.

Depicted mummiform, with arms crossed at the chest, right over left, holding two hoes, a basket on her back, wearing a tripartite wig with a frontal uraeus, with a single column of hieroglyphs reading 'Illuminate the Osiris, the gods wife, Maatkare', details in black glaze
 4¼ in. (12 cm.) high

£6,000-8,000

\$7,400-9,800

€6,700-8,800

PROVENANCE:

Deir-el Bahri, Thebes, Southern Asasif, Royal Cache, Tomb TT320.

Private collection, the Netherlands.

Anonymous sale; Christie's, New York, 25 January 1979, lot 170 (wrongly illustrated in catalogue as lot 169).

PUBLISHED:

Grimm-Stadelmann, 2012, p. 99, no. R-367.

For another, very similar, shabti for Maatkare, see the Metropolitan Museum of Art, New York, acc. no. O.C.849.



124

124
AN EGYPTIAN BLUE FAIENCE SHABTI FOR NESTANEBISCHERU
 THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,
 CIRCA 1045-994 B.C.

Depicted mummiform, with arms crossed at the chest, right over left, holding a hoe and a flail, a basket on her back, wearing a tripartite wig with frontal uraeus, with seven columns of hieroglyphic inscriptions of the Chap. 6 of the Book of the Dead for 'the first great chief of the concubines of Amun and chief of the royal noble ladies', details in black glaze
 5¼ in. (14.2 cm.) high

£5,000-7,000

\$6,200-8,600

€5,600-7,700

PROVENANCE:

Deir-el Bahri, Thebes, Southern Asasif, Royal Cache, Tomb TT320.

Private collection, the Netherlands.

Anonymous Sale; Christie's, New York, 25 January 1979, lot 173. Resandro collection, acquired from the above sale.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 99, no. R-368.



125

AN EGYPTIAN BRONZE SITULA

THIRD INTERMEDIATE PERIOD, 21ST-22ND
DYNASTY, CIRCA 1070-712 B.C.

The tapering vessel engraved with a scene and accompanying hieroglyphic text, depicting three male figures, clad in pleated robes, their arms raised in adoration in front of a procession of four deities, each captioned: 'Amun-Re, Lord of the Thrones of the Two Lands' depicted holding a was-scepter and ankh; 'Amun-Opet', depicted mummiform and ithyphallic; 'Mut' wearing a tripartite wig with vulture headdress surmounted by a Double Crown, holding a wadjscepter; 'Khonsu in Thebes, Nefer-hotep' depicted mummiform, wearing a collar with a counter weight, with a crown composed of a crescent moon and a sun-disc; five columns of text above, reading 'Life, Prosperity, Health, and a Good Lifespan to Khonsu-iir-di-s(u), Justified; his son Di-Amen-en-Khonsu; [his son] Nes-pa-nefer-her', a long column between reading 'Praise of Amen-Re, Lord of the Thrones of the Two Lands, [Foremost in] Karnak, [Lord] of Heaven, Ruler of his [sic] Thebes, that he may give', separating them a horizontal band of hieroglyphs below [... praising or addressing?] the face of (my) Lord Amen[-Re?] in order to request Life, Prosperity, Health and a Good Lifespan; made [by] the Bearer of the Offering-loaves(?) of Amen-Opet, Hori, Justified. He says: [...]; the bottom decorated with a lotus motif, with a separately made rim, the handle, round in section, hooked into a ring on each side

5 in. (12.7 cm.) high excl. handle

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Horst and Luise Foehr collection, Cairo and Bonn.
Resandro collection, acquired from the above in 1972.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche
Sammlung Ägyptischer Kunst München; Hamburg,
Museum für Kunst und Gewerbe Hamburg, *Gott und
Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, pp. 26-27, no. 12.
Grimm-Stadelmann, 2012, p. 103, no. R-382.





126

AN EGYPTIAN GESSO-PAINTED WOOD PTAH-SOKAR-OSIRIS

NEW KINGDOM-THIRD INTERMEDIATE PERIOD, CIRCA 1200-900 B.C.

The standing mummiform figure wearing an elaborate broad collar with falcon-head terminals, and a striped tripartite wig, the falcon face with the characteristic eye details in black, the head surmounted by a crown of ram horns, sun-disc and plumes, a single column of hieroglyphs down the front reading 'the deceased, the royal scribe and writer of the lord of the two lands, the head of the grain chambers, the head of the treasure house of Amun (names) Ij, the justified' and on the back reading 'the Royal offering Osiris, the lord of Busiris, the great god, the lord of Abydos, Wenen-nefer, consisting of bread, beer, cattle, game and all things good and pure for the Ka of Ij, the justified'

31¼ in. (79.3 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Waldner-Gassner collection.

Resandro collection, acquired from the above in 1975.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, pp. 177-178, no. 117.

Grimm-Stadelmann, 2012, p. 97, no. R-358.

127

AN EGYPTIAN BRONZE AMUN

THIRD INTERMEDIATE PERIOD,
CIRCA 1069-664 B.C.

Striding with his left leg advanced, his right arm lowered at his side, his left bent and extended forward, both hands fistied around now-missing attributes, wearing a short pleated kilt, a broad beaded collar, a plaited false beard with straps, and a flat-topped headdress with remains of plumes and a red glass sun-disc, chin strap, eyes and brows inlaid with electrum
5½ in. (13 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Horst and Luise Foehr Collection, Cairo and Bonn.
Resandro collection, acquired from the above in 1968.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche
Sammlung Ägyptischer Kunst München; Hamburg,
Museum für Kunst und Gewerbe Hamburg, *Gott und
Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 140, no. 98.
Grimm-Stadelmann, 2012, p. 102, no. R-377.





128

AN EGYPTIAN BRONZE NEHEMETAUI

LATE PERIOD, 25TH-26TH DYNASTY,
CIRCA 747-525 B.C.

Seated on a throne, wearing a tight ankle-length dress with broad collar, armlets and bracelets, wearing a tripartite echeloned wig overlaid with vulture headdress fronted by a uraeus, with cobra-headed modius below a crown in the shape of a shrine-shaped sistrum sound-box, with one hand held to her left breast, the other raised supporting the child Harpocrates who sits on her lap

9¼ in. (23.5 cm.) high

£40,000-60,000

\$49,000-73,000

€45,000-66,000

PROVENANCE:

Horst and Luise Foehr collection, Cairo and Bonn.
Aussereuropäische Kunst und Ausgrabungen,
Lempertz, Cologne, 21 November 1967, lot 65.
Resandro collection, acquired from the above sale.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst,
Entdeckungen, Ägyptische Kunst in Süddeutschland, 30
August-6 October 1985.
Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche
Sammlung Ägyptischer Kunst München; Hamburg,
Museum für Kunst und Gewerbe Hamburg, *Gott und
Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 115, no. 95.
Schoske & Wildung, 1993, p. 160, no. 109.
Grimm-Stadelmann, 2012, p. 154, no. R-452.

For a seated figure of Nehemetaui or Nebethetepet see acc. no. 26.7.845 in the Metropolitan Museum, New York. The sistrum crown is identified with either Nehemetaui, the consort of Thoth, or Nebethetepet, the female counterpart to Atum and closely associated with the goddess Hathor.

129

AN EGYPTIAN BRONZE NEITH

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

Striding with her left leg advanced, her left arm projecting forward from the elbow, holding a was-sceptre, her right arm at her side, wearing the Red Crown of Lower Egypt and a tightly-fitted dress with a finely detailed broad collar, standing on a integral rectangular plinth, inscribed around the exterior, the hieroglyphs reading: 'May Neith give life to Pef-tjawy-Neith, son of Padi-Neith'

8¼ in. (21 cm.) high

£60,000-80,000

\$74,000-98,000

€67,000-88,000

PROVENANCE:

with Jock Francken, Munich.

Resandro collection, acquired from the above, 1980.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 136, no. 117.

Schoske & Wildung, 1993, 149, no. 103.

Grimm-Stadelmann, 2012, p. 154, no. R-451.



130

AN EGYPTIAN BRONZE WADJET-BAST

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

The seated lion-headed goddess wearing a close-fitting dress and broad collar, striated tripartite wig and sun-disc fronted by a uraeus, her fisted palms once holding now missing attributes, her well-modelled head with incised mane and whiskers, her eyes inlaid with silver, her feet on an integral trapezoidal foot rest with hieroglyphs on all four sides reading: 'May Wadjet give life to Djehuty-em-wia son of ...'

7 in. (17.8 cm.) high

£70,000-100,000

\$86,000-120,000

€78,000-110,000

PROVENANCE:

Anonymous sale, Sotheby's New York, 11-12 July 1983, lot 178.
Resandro collection, acquired from the above sale.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.
Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p 89, no. 70.
Schoske and & Wildung, 1993, p. 129, no. 89.
Grimm-Stadelmann, 2012, no. R-371.

For a discussion of bronze representations of the lion-headed goddess Wadjet-Bast see the footnote for lot 136.







131

AN EGYPTIAN BRONZE AMUN-MIN

LATE PERIOD, 25TH-26TH DYNASTY,
CIRCA 747-525 B.C.

The standing ithyphallic god holding his phallus in his left hand, his right hand raised holding a flail, wearing a broad collar with ribbons and an amulet below, a shroud, a false beard, and a crown surmounted by plumes fronted by a sun-disc, remains of gilding on the sun-disc, plumes and flail

8¾ in. (22.3 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with M. Todrous, Luxor.

German private collection, acquired from the above, 1973.

Resandro collection, acquired from the above, 1986.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 129, no. 112.

Schoske & Wildung, 1993, p. 28, no. 13.

Grimm-Stadelmann, 2012, p. 153, no. R-445.

Min was the Egyptian god of fertility. Fittingly, his most notable attribute is his erect phallus. In the New Kingdom, after the expansion and conquering of Kushite territories in Nubia, Min seems to have become syncretized with the Egyptian god Amun to become Amun-Min. The Kushites central deity was a ram-god, whom the Egyptians assimilated into Amun. Because of the connection between the ram and male virility, the compound deity Amun-Min seems to have emerged as an incarnation of the fertility god from this period on. During the Ptolemaic period, Min came to be associated with the Greek god, Pan, cf. Wilkinson, 2003, p. 115.

132

A LARGE EGYPTIAN BRONZE OSIRIS

LATE PERIOD, 25TH DYNASTY,
CIRCA 747-656 B.C.

His body wrapped in a shroud with only his hands emerging from beneath, holding a crook and flail, wearing the plumed atef-crown with ram's horns, fronted by a uraeus, long plaited false beard and a finely incised broad collar, his eyes inlaid with silver, standing on an integral plinth

21½ in. (54.6 cm.) high

£80,000-120,000

\$98,000-150,000

€89,000-130,000

PROVENANCE:

Anonymous sale; Münzen und Medaillen, Basel, 28 April 1972, lot 63.

Resandro collection, acquired from the above sale.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 110, no. 92.

Schoske & Wildung, 1993, pp. 123-4, no. 84.

Grimm-Stadelmann, 2012, p. 101, no. R-375.





133

AN EGYPTIAN GREYWACKE NAOPHOROS

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

The upper part preserved, depicted kneeling, wearing a smooth rounded wig, with slightly smiling mouth, extended eye line and long, straight brows, part of back pillar remaining
7¾ in. (19.8 cm.) high

£20,000-40,000

\$25,000-49,000

€23,000-44,000

PROVENANCE:

Collection of Walter Stein, New York.

Property from the Estate of Walter Stein, New York;

Sotheby's, New York, 9 December 1981.

Anonymous sale; Sotheby's, New York, 30 May 1986, lot 71.

Resandro collection, acquired from the above sale.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 214, no. 135.

Grimm-Stadelmann, 2012, p. 145, no. R-413.



134
AN EGYPTIAN RED QUARTZITE HEAD OF
A PRIEST

EARLY PTOLEMAIC PERIOD,
CIRCA 4TH CENTURY B.C.

With a creased forehead and shaven egg-shaped skull, his oval face with a slightly creased forehead, almond-shaped eyes, prominent cheek bones and thin smiling lips, with full jowls with two incised creases on the neck
8 $\frac{3}{8}$ in. (22.5 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-55,000

PROVENANCE:

with Heinz Herzer, Munich, 1978.

Resandro collection, acquired from the above in 1986.

EXHIBITED:

Schloss Morsbroich and Munich, Museum Morsbroich, Municipal Museum Leverkusen and Kunsthalle of the Hypo Cultural Foundation, *Ägyptische und moderne Skulptur, Aufbruch und Dauer*, 24 January-22 June 1986. Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Herzer, 1986, end paper, front and back.

Schoske & Wildung, 1993, p. 212, no. 134.

Grimm-Stadelmann, 2012, p. 144, no. R-411.



135

AN EGYPTIAN BRONZE WADJET-BAST

LATE PERIOD, CIRCA 664-332 B.C.

Standing with left leg forward in front of an obelisk, wearing a close-fitting dress, armlets, bracelets, broad collar and tripartite striated wig, crowned with cobra-headed modius fronted by a uraeus, a headdress of double plumes and a sun-disc between elongated cow horns above, a papyrus-sceptre in her left hand, her well modelled head with a finely incised mane and whiskers, her eyes inlaid with gold, the obelisk decorated with a band of uraei above a winged sun-disc
16½ in. (42 cm.) high excl. tangs

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Nahman collection, Cairo, 1938, reputedly from Bubastis. Wilhelm Horn (1870-1959) collection, Berlin; and thence by descent.

The Collection of the late Wilhelm Horn; Christie's, London, 11 December 1987, lot 262.

Resandro collection, acquired from the above sale.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993

PUBLISHED:

Schoske & Wildung, 1993, pp. 66-67, no. 42.

Grimm-Stadelmann, 2012, p. no. R-427.

There are numerous lion-headed deities populating the ancient Egyptian pantheon and, without an inscription, it can be difficult to determine which one is represented. In this example the elaborate headdress is characterised by a rearing cobra, representing the goddess Wadjet, traditionally the protective deity of Lower Egypt (Wilkinson, 2003, p. 226-228). In the Late Period she becomes associated with another powerful goddess of Lower Egypt, the feline-headed Bast or Bastet, becoming a lion-headed deity wearing a headdress with sun-disc and rearing cobra, called Wadjet-Bast.

For another example of bronze lion-headed goddess from the 26th Dynasty in the Arthur M. Sackler Museum, Cambridge MA, see acc. no. 1943.1121.B. According to the curator 'Inscriptions on Late Period lion-headed bronzes most commonly name the goddess Wadjet, associated with the Delta site of Buto'. See also the other bronze Wadjet-Bast in this sale, lot 130.

Representations of Egyptian deities standing in front of an obelisk are rare and limited to Solar deities such as Atum, Osiris and the lion-headed goddesses Sekhmet and Wadjet-Bast. In this remarkably fine and large example the goddess is depicted wearing the sun-disc headdress, reinforcing the connection with the solar cult. For another example of a bronze lion-headed goddess represented in front of an obelisk, cf. Chappaz, 2001, p. 37, no. 20; and Schneider & Raven, 1981, pp. 134-135, no. 137.





136

A LARGE EGYPTIAN BRONZE ISIS AND HORUS

THIRD INTERMEDIATE PERIOD, 25TH DYNASTY,
CIRCA 747-656 B.C.

The goddess seated with her feet resting on a low integral plinth, clad in a tightly-fitted sheath, her striated tripartite wig and vulture headdress crowned with a modius of uraei supporting cow horns framing a sun-disc, offering her left breast to her divine son Horus seated on her lap, his head cradled by her left hand, wearing a cap-crown fronted by a uraeus and the side lock of youth, Isis's eyes inlaid with electrum, remains of gilding on her wig, uraei, and sun-disc
17¼ in. (44 cm.) high

£220,000-280,000

\$270,000-350,000

€240,000-310,000

PROVENANCE:

Omar Pacha Sultan collection, Cairo.

Collection de Feu Omar Pacha Sultan Le Caire, Paris, 1929, no. 11, pl. II.

Hans Wolfgang Müller (1907-1991) collection, Germany.
Resandro collection, acquired from the above, 1976.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 115, no. 96.

Schoske & Wildung, 1993, p. 123, no. 83.

Grimm-Stadelmann, 2012, p. 101, no. R-374.



137

AN EGYPTIAN BRONZE PTAH

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

Depicted mummiform, the god enveloped in a shroud-like garment, his fistful hands emerging from within his vestment, right over left, clasping a was-scepter, wearing a cap-crown, striated false beard and a finely incised broad collar, the tasselled counterpoise hanging down below the back collar, standing on an integral trapezoidal plinth with steps incised at the front and hieroglyphs on three sides reading: 'May Ptah give life and health to Wah-ib-Re-Ankh, son of Khati-iri, born of the mistress of the house Tent-Sekhet-Netjer'

8 $\frac{5}{8}$ in. (22 cm.) high

£70,000-100,000

\$86,000-120,000

€78,000-110,000

PROVENANCE:

Waldner-Gassner collection.

Resandro collection, acquired from the above, 1974.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

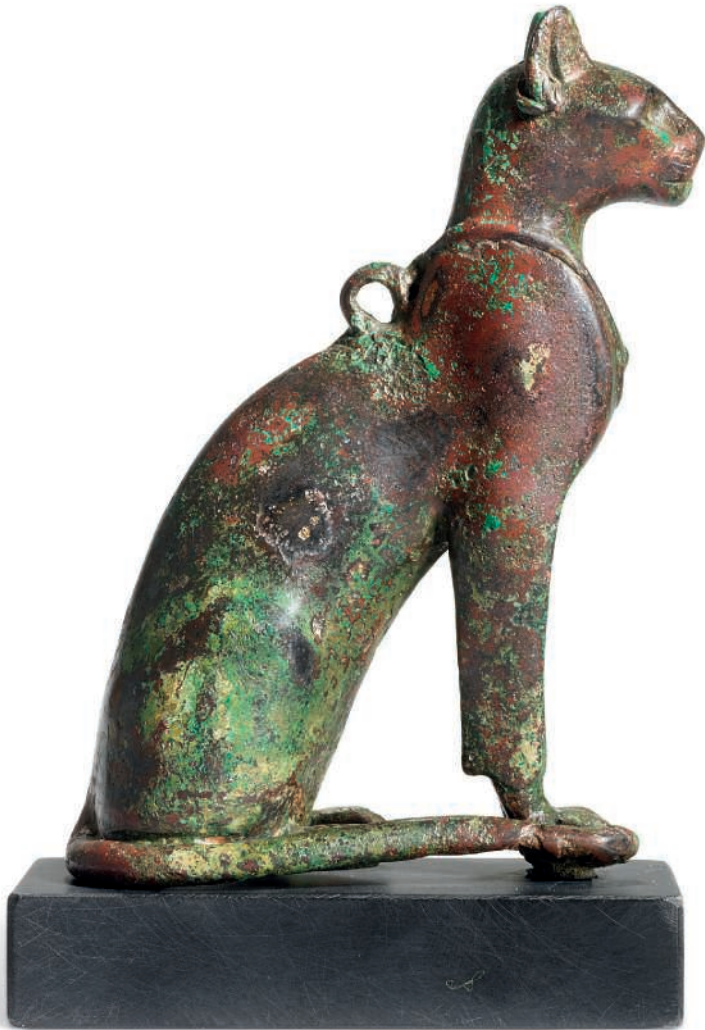
Schoske & Wildung, 1985, p. 141, no. 123.

Schoske & Wildung, 1993, pp. 128-129, no. 88.

Grimm-Stadelmann, 2012, p. 149, no. R-430.







138

AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 663-332 B.C.

Seated with tail curled around its right side, the alert ears with incised edges, the right ear pierced and threaded with a bronze earring, the eyes recessed, wearing an aegis necklace, the counterpoise joined with the suspension loop on its back
5¼ in. (13.4 cm.) high

£18,000-22,000

\$23,000-27,000

€20,000-24,000

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 10, no. 2.
Grimm-Stadelmann, 2012, p. 160, no. R-475.

PROVENANCE:

Franz Waldner collection.
Resandro collection, acquired from the above, 1978.



139

AN EGYPTIAN BRONZE APIS BULL

LATE PERIOD, CIRCA 664-332 B.C.

Striding forward, its eyes inlaid with electrum, wearing a sun-disc between its horns fronted by a uraeus, the body with incised characteristic decoration, including a triangle on the brow inlaid with silver, necklaces, a winged scarab on the back of its neck, a cross-hatched tasselled blanket with two central scarabs on the back, and a winged vulture on the hindquarters, the integral rectangular plinth, with hieroglyphic text running around the front and right side, reading: 'May the Osiris Apis give a long life and beautiful age to Amenu-anet, son of Djedhor, born of Neithirdis'

6½ in. (16.5 cm.) high

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Anonymous sale; Münzen und Medaillen AG, Basel, 28 April 1972, lot 68.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Winter, 1983, no. 14.

Schoske & Wildung, 1985, p. 128, no. 110.

Schoske & Wildung, 1993, p. 95, no. 65.

Grimm-Stadelmann, 2012, p. 159, no. R-472.



140
AN EGYPTIAN BRONZE HERYSHEF
 LATE PERIOD, 26TH DYNASTY,
 CIRCA 664-525 B.C.

The ram-headed god striding forward with his left leg advanced, his right arm at his side, his left arm bent at the elbow and held out in front, both hands once holding now-missing attributes, wearing a collar, a short belted kilt and a striated tripartite wig, his head with projecting ears and tapering under-slung horns, wearing a plumed atef-crown, fronted by a uraeus, the plumes with a uraeus either side and supported by ram's horns

6¾ in. (17.2 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

H. Phelps Clawson (1892-1975) collection, New York, with Ralph M. Chait, New York, 1950.

Greta S. Heckett collection, Pittsburgh.

Ancient Bronzes from the Estate of Greta S. Heckett; Sotheby's, New York, 21 May 1977, lot 324.

with Mele Gallery, Connecticut.

Resandro collection, acquired from the above in November 1991.

EXHIBITED:

Pittsburgh, Carnegie Institute Museum of Art, *Ancient Bronzes: a Selection from the Heckett Collection, Heckmeres Highlands, Valencia, Pennsylvania*, 5 November 1964-10 January 1965.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Carnegie Institute, 1964, no. 50.

Schoske & Wildung, 1993, p. 31, no. 16.

Grimm-Stadelmann, 2012, p. 158, no. R-467.

There are several ram-headed gods in the Egyptian pantheon, including Banebdjedet, Heryshef, Kherty, Khnum and Amun-Re. According to R.H. Wilkinson (Wilkinson, 2003, pp. 192-195) 'Due to the similarity of the onomatopoeic name of the ram *ba* and the *ba* spirit, a number of ram gods were worshipped as the *ba* of the great gods such as Re or Osiris.'

141

AN EGYPTIAN BRONZE ONURIS

THIRD INTERMEDIATE PERIOD,
CIRCA 1069-664 B.C.

Striding forward with his left leg advanced, wearing a long belted skirt, short wig with a base for a now-missing feather crown, and a false beard, his right arm raised, his left held in front, on a stepped integral plinth with hieroglyphs reading: 'Quote of Amun-Re, king of the gods of Upper and Lower Egypt, give health, long lifetime, a high, beautiful age to Nes-Ptah, son of Wenem-a-Amun, who was born of...'

9¾ in. (25 cm.) high

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Leopold Hirsch (1867-1932) collection, London.

The Property of Leopold Hirsch, Esq.; Christie's, London, 7 May 1934, lot 170.

William R. Hearst (1863-1951) collection, New York and California.

Ernest Brummer (1891-1964) collection, Paris.

The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October, 1979, lot 520.

Resandro collection, acquired from the above sale.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 128, no. 111.

Schoske & Wildung, 1993, p. 34, no. 18.

Grimm-Stadelmann, 2012, p. 102, no. R-378.

Onuris (The Greek name commonly used for the Egyptian Anhur) was the Egyptian god of war and patron of the armed forces. His cult was focused in Abydos in Upper Egypt, particularly in the city of Thinis. In figural depictions, Onuris is often shown wearing a kilt and four-feathered headdress, with his right arm raised in the act of slaying an animal or enemy, or alternatively, holding a rope presumably used to capture his prey. Unsurprisingly given the martial connection, Onuris was a popular god amongst the Romans. The Emperor Tiberius chose to depict himself on a column shaft in the temple of Kom Ombo wearing the god's characteristic plumed crown.





142

AN EGYPTIAN BRONZE OSIRIS

THIRD INTERMEDIATE PERIOD,
CIRCA 1075-664 B.C.

His body wrapped in a shroud with only his hands emerging from beneath, holding a crook and flail, wearing the plumed atef-crown with rams horns, fronted by a uraeus, long plaited false beard and incised broad collar with counterpoise hanging down his back, his eyes recessed for now-missing inlays, standing on an integral plinth

11¼ in. (28.7 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Resandro collection, acquired in 1980.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

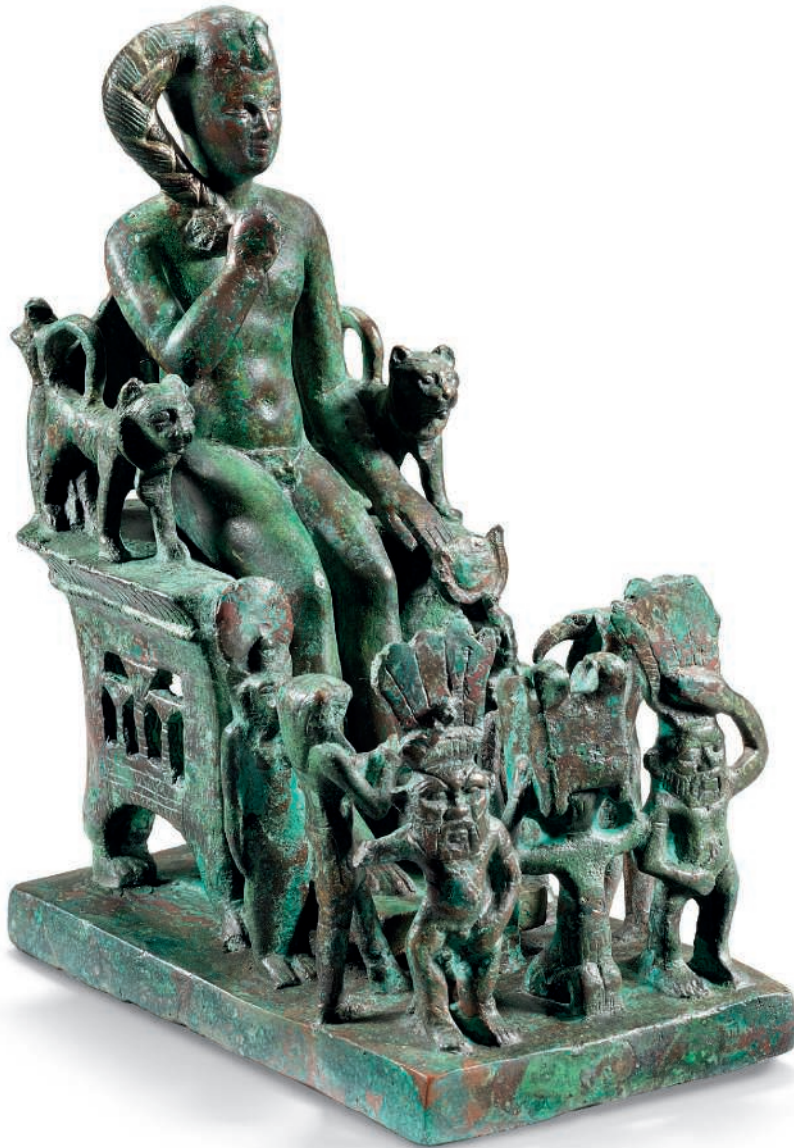
Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 136, no. 118.

Schoske & Wildung, 1993, p. 93, no. 64.

Grimm-Stadelmann, 2012, p. 101, no. R-376.



143

AN EGYPTIAN BRONZE ENTHRONED HARPORATES

LATE PERIOD, CIRCA 664-332 B.C.

With silver-inlaid eyes and right forefinger raised to his lips, wearing a plaited side-lock with remains of silver inlay, cap and uraeus, sitting on an elaborate throne decorated with open-work papyrus flowers and feet in the shape of lions, a winged Isis as back-rest and the two arm-rests in the shape of lions, at either side of his legs, in a smaller scale, the lion-headed goddess Sekhmet and another deity wearing a horned sun-disc headdress, possibly Isis or Hathor, the gods Horus and Thoth pouring libations at his feet, and two figures of Bes flanking a kneeling priest holding a shrine on his head

8¾ in. (22 cm.) high; 6¼ in. (17.2 cm.) long

£40,000-60,000

\$49,000-73,000

€45,000-66,000

PROVENANCE:

with Nabil Anawati, Montreal, early 1970s.
with Mele Gallery, Connecticut.
Anonymous sale; Sotheby's, New York, 11 December, 2002, lot 108.
Resandro collection, acquired from the above sale.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 152, no. R-442.

For another elaborate Late Period bronze group showing an enthroned Isis suckling Horus-the-child, standing figures of Mut and Nephthys and three uraei at front, see the British Museum, London, acc. no. 1889,1012.79. For a similar use of lions as part of a throne in a Late Period bronze now in the Los Angeles County Museum of Art see acc. no. AC1992.152.57.



144
AN EGYPTIAN BRONZE HARPOCRATES
 LATE PERIOD, CIRCA 664-332 B.C.

Depicted nude, striding forward, with right forefinger pointing to his lips, his left hand clenched by his side, wearing a plaited side lock and headdress with uraeus, crowned by a horned sun-disc incised with a figure of Harporcrates emerging from a lotus flower, surmounted by an atef-crown, his eyes inlaid with electrum, the base with traces of a dedicatory inscription

7 in. (17.8 cm.) high

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 December 1993, lot 158.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 151, no. R-437.





145

AN EGYPTIAN GREEN STONE CIPPUS

LATE PERIOD, CIRCA 664-332 B.C.

Sculpted in high relief, with the head of Bes emerging from the top protecting the nude Horus child standing below, holding an antelope in his right hand and a lion and snakes in his left, standing on a pair of crocodiles with their heads turned back, behind his head an incised processional scene, another on the reverse, with inscribed hieroglyphs on the reverse and both sides with spells for protection against noxious beasts and poisonous reptiles

4½ in. (11.5 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Nicholas G. Brimo, Paris, with Brummer Gallery, Paris and New York, acquired from the above in 1937 (item no. P14010 in The Brummer Gallery Records, The Metropolitan Museum, New York).

E. and R. Bloch collection.

with Axel G. Weber, Cologne, 1994.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 169, no. R-512.



Carol Andrews notes that of all apotropaic amulets, *cippi* were viewed as the 'most protective and prophylactic' against warding off noxious creatures (Andrews, 1984, p. 39). The common form, as evident in the present example, features a standing figure of Horus the child subduing various threatening beasts (quite often serpents), with the head of Bes above him. Protective magical spells are inscribed on the back. Functionally, *cippi* were set up in temple processions where a priest would pour water over them. The water was then meant to absorb the magical protection of the spells written on the amulet, and then drunk by those wishing to gain protection against the creatures in question, or those already suffering from life-threatening dangers such as a snake bite (op. cit. p. 40).



(front)



(back)

146

AN EGYPTIAN STEATITE OFFERING SPOON

LATE PERIOD, CIRCA 664-332 B.C.

The bowl carved as the body of a trussed gazelle with its legs tied across its stomach, carried on the head of a man wearing a short wig, his hands grasping the animal around the horns and the haunch

2¼ in. (5.7 cm.) long

£5,000-7,000

\$6,200-8,600

€5,600-7,700

PROVENANCE:

Collection of George Ortiz, Switzerland.
with Heinz Herzer, Munich.

Resandro collection, acquired from the above prior to 1985.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.
Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 121, no. 102.
Schoske & Wildung, 1993, p. 238, no. 130a.
Grimm-Stadelmann, 2012, p. 169, no. R-511.

147

AN EGYPTIAN PALE GREEN FAIENCE SISTRUM HANDLE

LATE PERIOD, 26TH DYNASTY, REIGN OF AHMOSE II, CIRCA 570-526 B.C.

In the form of the head of the cow-eared goddess Hathor wearing a wig and an elaborate broad collar and flanked by two uraei, surmounted by the lower section of the naos-shaped sound box, decorated with a uraeus above a row of smaller uraei, both sides identical, the grip inscribed with a column of text on each side, reading: 'Perfect god Lord of the Two Lands, Ahmose-sa-Neith/Khemibre, who gives life, stability and strength, as does Re, for eternity' 8⁷/₈ in. (22.5 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Horst and Luise Foehr collection, Cairo and Bonn. Resandro collection, acquired from the above prior to 1973.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 244, no. 149. Grimm-Stadelmann, 2012, p. 208, no. R-666.

The sistrum was a musical instrument commonly used by women during religious ceremonies and its sound was believed to please the gods. Sistra were commonly made of bronze and faience examples were strictly votive offerings found in temples and tombs. For a similar example with cartouche for king Ahmose II, cf. Chappaz, 2001, p. 75, no. 64.





148

AN EGYPTIAN GREEN PERIDOTITE HEAD OF A PRIEST
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Sculpted in idealizing style, with a high domed forehead and shaven egg-shaped skull, his face with narrow almond-shaped eyes, the modelled brows gently arching above, with prominent cheek bones, and rounded thick lips pursed into a slight smile
3 3/8 in. (8.4 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Arthur Sambon (1867-1947) collection, Paris.
with Ernest Brummer (1891-1964), Paris.
The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October, 1979, lot 526.

PUBLISHED:

Grimm-Stadelmann, 2012, p. 97, no. R360.

For the use of peridotite in Egyptian sculpture see Hardwick, 2009, pp. 183-188. He writes that the 'only known source of the stone is St. John's Island in the Red Sea, near the port of Berenike and on the same latitude as Aswan'.



149

AN EGYPTIAN BRONZE CAT HEAD

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

With alert expression, pierced upright ears, a scarab incised on the forehead between, the short whiskers and ears with detailed markings

4¾ in. (12 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Munzen und Medaillen, Basel, 1974.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

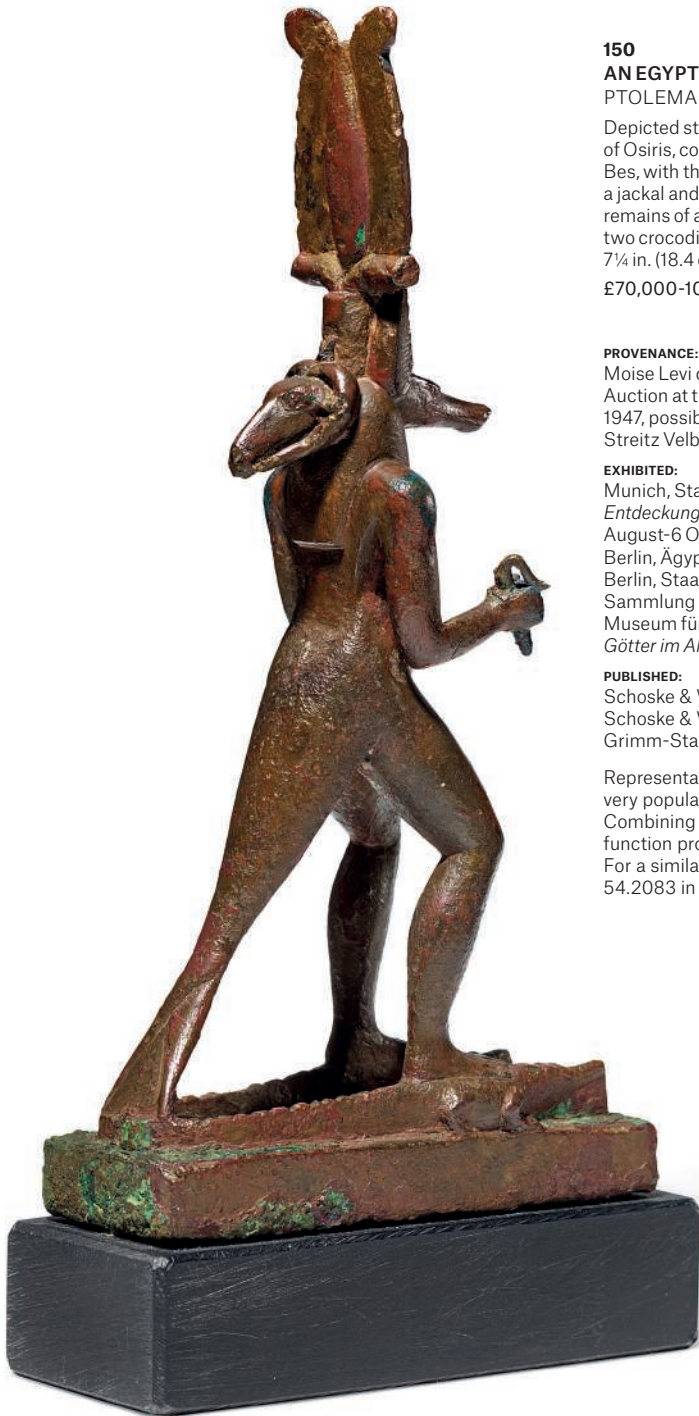
Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 114, no. 94.

Schoske & Wildung, 1993, p. 12, no. 3.

Grimm-Stadelmann, 2012, p. 160, no. R-476.



150

AN EGYPTIAN BRONZE PANTHEISTIC DEITY

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Depicted standing, wearing the double plumed crown of Osiris, combining the naked, pot-bellied body of Bes, with the frontally and backwards facing heads of a jackal and a ram, with a falcon tail behind, holding the remains of an attribute in his right hand, standing on two crocodiles, on integral rectangular base
7¼ in. (18.4 cm.) high

£70,000-100,000

\$86,000-120,000

€78,000-110,000

PROVENANCE:

Moise Levi de Benzion (1873–1943) collection.
Auction at the Villa Benzion, Zamalek, Cairo, 20 March 1947, possibly lot 450.
Streitz Velbonnet collection.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.
Berlin, Ägyptisches Museum und Papyrussammlung;
Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 144, no. 124.
Schoske & Wildung, 1993, p. 180, no. 119.
Grimm-Stadelmann, 2012, p. 154, no. R-450.

Representations of pantheistic deities became very popular starting from the Ptolemaic Period. Combining different divine aspects, their magical function provided protection and support to the owner. For a similar pantheistic deity of Amun-Re see acc. no. 54.2083 in the Walters Art Museum, Baltimore.





(underside)

151
AN EGYPTIAN SILVER NEFERTUM
 LATE PERIOD-PTOLEMAIC PERIOD,
 CIRCA 664-30 B.C.

Depicted standing, striding forth, wearing a short kilt, a striated tripartite wig with central uraeus and the typical menat-flanked lotus headdress, with suspension loop at the back, the integral rectangular base inscribed on the underside with two columns of text mentioning the goddess Isis and the owner Psametic, son of Padihor
 3 1/8 in. (8 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-55,000

PROVENANCE:

Horst and Luise Foehr collection, Cairo and Bonn.
 Resandro collection, acquired from the above prior to 1973.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung;
 Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 130, no. 90.
 Grimm-Stadelmann, 2012, p. 164, no. R-489.

Nefertum is the god of the lotus blossom which, according to Egyptian mythology, emerged from the primeval waters of creation. Because of his attribute he is often associated with perfumes (Wilkinson, 2003, pp. 133-135).

For a similar but larger silver figure of Nefertum, cf. Priese, 1991, p. 227, no. 136.



152

AN EGYPTIAN GREEN PERIDOTITE HEAD OF KHONSU

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

The moon god wearing a cap-crown with uraeus and characteristic side lock of youth, his finely modelled face with large, round eyes and defined eye-lines and brows, rounded nose and full lips, a fleshy neck and slightly exaggerated ears, with back pillar 1 $\frac{5}{8}$ in. (4.2 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-55,000

PROVENANCE:

Mrs Danforth Miller collection, Connecticut.

Property of Mrs. Danforth Miller; Sotheby's, New York, 22 November 1974, lot 71.

Anonymous sale; Sotheby's, New York, 14 December 1978, lot 370.

Resandro collection, acquired from the above sale.

EXHIBITED:

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1985, p. 115, no. 97.

Schoske & Wildung, 1993, p. 54, no. 33.

Grimm-Stadelmann, 2012, p. 98, no. R-361.

For the use of peridotite in Egyptian sculpture see Hardwick, 2009, pp. 183-188. He writes that the 'only known source of the stone is St. John's Island in the Red Sea, near the port of Berenike and on the same latitude as Aswan'.



153

AN EGYPTIAN BRONZE THOTH

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Depicted in his ibis form, reclining with legs folded under, with long curved bill and round eyes inlaid with obsidian, facing two seated baboons, also representing the god, wearing the lunar headdress with frontal uraeus, with finely incised details of the fur capes, a hole between the baboons for a now-missing element, three sides of the integral rectangular base inscribed for 'Thoth, twice great master of the city of Hermopolis'

3¾ in. (9.5 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

with Jock Franken, 1980.

Resandro collection, acquired from the above.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Wildung, 1983, pl. 208f.

Schoske & Wildung, 1993, p. 112, no. 79.

Grimm-Stadelmann, 2012, p. 215, no. R-694.

154

AN EGYPTIAN BRONZE CAT

PTOLEMAIC PERIOD-ROMAN PERIOD,
CIRCA 332 B.C.-300 A.D.

Seated with tail curled around right side of body, wearing an incised wedjat-eye pendant suspended from a collar tied at the nape of the neck
4 in. (10 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Lempertz, Cologne, 13-20 November 1978, lot 1528.

Resandro collection, acquired from the above sale.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 152, no. 105.

Grimm-Stadelmann, 2012, p. 222, no. R-724.



154

155

AN EGYPTIAN POLYCHROME PAINTED WOOD FALCON
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Wearing double plumes and sun-disc, with characteristic facial marks and feather details in red, blue and green
6½ in. (16.5 cm.) long

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Waldner-Gassner collection.

Resandro collection, acquired from the above in 1975.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 45, no. 27.

Grimm-Stadelmann, 2012, p. 222, no. R-722.



155



157



156

156
AN EGYPTIAN BRONZE BARBEL

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

Slender in form, the the elongated body, forked tail, triangular dorsal fin and smaller rectangular anal fin incised with gills, with circular eyes and a closed articulated mouth, a tenon below 4 in. (10 cm.) long

£4,000-6,000

\$4,900-7,300

€4,500-6,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 December 1978, lot 91. Resandro collection, acquired from the above sale.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 83, no. 56.
Grimm-Stadelmann, 2012, p. 161, no. R-479.

157
AN EGYPTIAN BRONZE HARPOCRATES

LATE PERIOD, CIRCA 664-332 B.C.

The nude god striding forwards, with right forefinger to his lips, his left hand clenched by his side, wearing a plaited sidelock and the Red Crown fronted by a uraeus, an atef-crown above, resting on twisting rams horns with double uraei wearing sun-discs 5¼ in. (14.6 cm.) high

£5,000-7,000

\$6,200-8,600

€5,600-7,700

PROVENANCE:

Hans Wolfgang Mueller (1907-1991) collection. Mueller was the former Director of the Aegyptische Museum, Munich. Resandro collection, acquired from the above in 1982.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Schoske & Wildung, 1993, p. 48, no. 29.
Grimm-Stadelmann, 2012, p. 152, no. R-441.

158

AN EGYPTIAN BRONZE SISTRUM HANDLE

PTOLEMAIC-ROMAN PERIOD,
CIRCA 100 B.C.-100 A.D.

The handle in the form of the god Bes, wearing an incised leopard skin cape hanging down his back, standing on a papyrus column supported by two recumbent lions with thick manes and their tails curling over their haunches, his feather headdress supporting a double-headed bust of the cow-eared goddess Hathor, a uraeus on each shoulder, one wearing the rush-atef crown with sun-disc and rams horns, the other wearing a plumed sun-disc with cows horns

8¼ in. (21 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Greta S. Heckett collection, Pittsburgh, acquired from Carlebach Gallery, 1958.

Sotheby's New York, 1 December 1972, lot 79.

Ancient Bronzes from the Estate of Greta S. Heckett;

Sotheby's, New York, 21 May 1977, lot 374.

with Mele Gallery, Connecticut.

Resandro collection, acquired from the above.

EXHIBITED:

Pittsburg, Carnegie Institute Museum of Art, *Ancient Bronzes: a selection from the Heckett Collection, Heckmeres Highlands, Valencia, Pennsylvania*, 5 November 1964-10 January 1965.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

Carnegie Institute, 1964, no. 62.

Schoske & Wildung, 1993, p. 184, no. 121.

Grimm-Stadelmann, 2012, p. 225, no. R-736.





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AN EGYPTIAN MOSAIC GLASS INLAY

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

With the head of a was-sceptre facing an ankh sign, in opaque red, yellow and white on a translucent blue glass matrix

$\frac{7}{8}$ in. (2.2 cm.) long

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Ernst and Marthe Kofler-Truniger collection, Lucerne.

Ancient Glass Formerly in the Kofler-Truniger Collection; Christie's, London, 5-6 March 1985, lot 240i.

Anonymous sale; Bonhams London, 6 July 1993, lot 112.

PUBLISHED:

Müller, 1964, no. A 202a.

Grimm-Stadelmann, 2012, p. 239, no. R-792.

END OF SALE

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give us a financial reference and/or a guarantor 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 B(1a) 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 **x** next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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 bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S

RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 an artist's resale right when an **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- 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**.
- 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**.

- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- 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.
- 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**.

- 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.
- 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.

- 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 be liable, in any circumstances, to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

- Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:

- the absence of bindings, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the content of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;

- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

- 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.
- 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 if art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(i)(ii) above and the **lot** must be returned to us in accordance with E2(ii) above. Paragraphs E2(i), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- 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**).

- 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.
- 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. 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:

- 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

You must 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.

- 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.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 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

- 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 you may 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.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you owe us to 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 us or another **Christie's Group** company for any transaction.
- 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 G(d) and (ii). In such circumstances paragraph G(dv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we see 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 fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In 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 only ones and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale or;

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, 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 this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to these proceedings, shall 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 try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to an arbitrator with exclusive jurisdiction 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 α **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 Guarantees
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol **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 guarantees and third party financing arrangements.

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

EXPLANATION OF CATALOGUING PRACTICE

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

"5th Century B.C."
In our opinion this object dates from the 5th Century B.C.
"Probably 5th Century B.C."
In our opinion this object most probably dates from the 5th Century B.C., but there remains the possibility that it may be dated differently.
"Possibly 5th Century B.C."
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A lot left undated

In our opinion this object may not be of ancient date.
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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 ..."
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Labels
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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.

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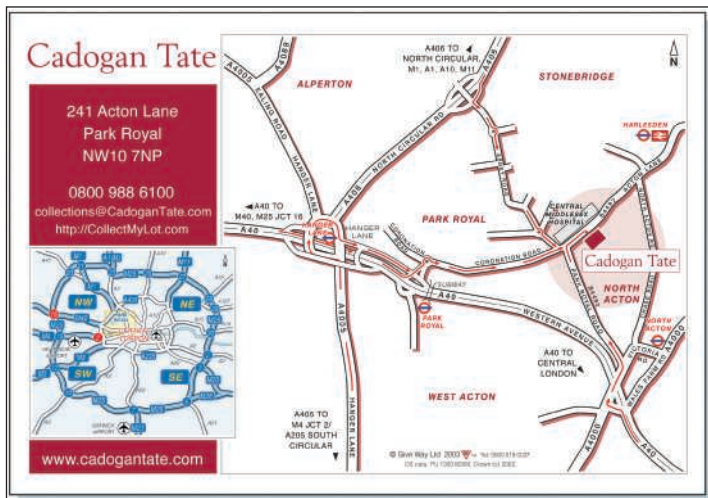
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