

ANTIQUITIES

London 6 December 2017



CHRISTIE'S



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WEDNESDAY 6 DECEMBER 2017

AUCTION

Wednesday 6 December 2017
at 10.30 am Lots 1-131
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **USIL-14231**

VIEWING

Friday	1 December 2017	9.00 am - 4.30 pm
Saturday	2 December 2017	12.00 pm - 5.00 pm
Sunday	3 December 2017	12.00 pm - 5.00 pm
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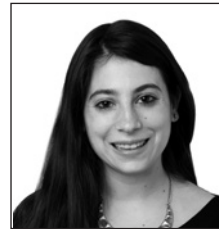
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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR
(LOTS 1-20)

G iorgio Sangiorgi (1886-1965) was a principle of the most renowned art-dealing family in Rome. The firm was located at 117 via Ripetta at Palazzo Borghese and was famous for many important auctions, with catalogues written in collaboration with leading scholars. The galleria specialized in ancient art, furniture, ceramics and textiles.

As a private collector, Sangiorgi assembled an important ancient glass collection, which he published in 1914 (*Collezione de Vetri Antichi dalle Origini al V Sec. D.C., ordinati e descritti da*

Giorgio Sangiorgi con prefazione di W. Froehner). Masterpieces from it were sold in the 1960s and are now the pride of numerous institutions such as the Toledo Museum of Art and the Corning Museum of Glass; the bulk of the collection was sold at Christie's New York in June 1999, "Ancient Glass formerly in the G. Sangiorgi Collection." As with the glass collection, many of the objects in his personal collection, such as the gems presented here, were acquired throughout Europe and never imported into Italy.

*** 1**

TWO ETRUSCAN CARNELIAN SCARABS

CIRCA 4TH-3RD CENTURY B.C.

16 mm. long max.

(2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent to the present owner.

*** 2**

TWO ITALIC BANDED AGATE RING STONES

CIRCA 2ND-1ST CENTURY B.C.

20 mm. long max.

(2)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

The larger ring stone shows the god Dionysos carrying a thyrsos, a cup and a branch, similar to another banded agate example in The Metropolitan Museum of Art, New York, acc. no. 81.6.9. The smaller ring stone shows a female figure leaning on a column playing the lyre, likely a muse.



1



2

*** 3**

TWO ITALIC BANDED AGATE RING STONES

CIRCA 2ND-1ST CENTURY B.C.

21 mm. long max.

(2)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

G. Sangiorgi collection (1886–1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

The elegant elongated proportions of Venus holding Mars' sword, standing by a column, engraved on the larger sardonyx ring stone are typical of the gem production of the Hellenistic period. For similar examples cf. A. Furtwängler, *Die Antiken Gemmen, Geschichte der Steinschneidekunst*, Leipzig and Berlin, 1900, p. 186 ff., pl. XXXIX.

The other ring stone depicts a dancing maenad with flowing drapery.



3



*** 4**

TWO ITALIC BANDED AGATE RING STONES

CIRCA 2ND-1ST CENTURY B.C.

together with a 19th century ring stone with Eros
20 mm. long max.

(3)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.



4



*** 5****A ROMAN SARDOYX RING STONE WITH EROS ON A LOTUS FLOWER**

CIRCA 1ST CENTURY B.C.

20 mm. long max.

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Pavel Nikolaievich Demidoff (1798-1840), St. Petersburg and San Donato.
G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

PUBLISHED:

Bullettino Dell'istituto Di Corrispondenza Archeologica, 1831, p. 110, no. 44.
E. Gerhard, *Gesammelte akademische Abhandlungen und Kleine Schriften*, Band II, Berlin, 1866, p. 557, pl. LII, no. 15.
C.O. Müller and F. Wieseler, *Denkmäler der alten Kunst*, II, Gottingen, 1877, Heft 4, p. 24, pl. LV, no. 705.
C. W. King, *Handbook of Engraved Gems*, London, 1885, p. 231, pl. LVI, no. 4.
A. Furtwängler, *Die Antiken Gemmen, Geschichte der Steinschneidekunst*, Leipzig and Berlin, Band III, 1900, p. 290, p.122, pl. XXIV, no. 50.
G. Lippold, *Gemmen und Kameen des Altertums und der Neuzeit*, Stuttgart, 1922, pl. XXIX, no. 3.

Described by C. W. King in 1885 as the birth of Cupid springing from an open pomegranate flower, this charming gem shows Eros, holding budding and flowering branches in each hand, emerging from a opening flower.

Count Nikolai Demidoff (1773-1828), was born near St Petersburg in 1773, son of Nikita Akinfiyevich Demidoff (1724-1786) and his third wife Alexandra Safonova. His father died when he was only fifteen at which time he inherited the family's industrial empire, consisting of some eight metallurgical factories as well as mines in the Urals and Siberia. In September 1795 he married Baroness Elisabeta Alexandrovna Stroganoff (1779-1818). The couple had two sons, Pavel Nikolaievich (1798-1840) and Anatoly (1812-1869).

Nikolai entered the diplomatic service and in 1819 he was made Russian Ambassador to the court of Tuscany. He lived his last years between France and Italy among scholars, financing the creation of schools, hospitals and other charitable institutions in Tuscany. He bought 42 acres of marshland north of Florence from the Catholic Church and there built the Villa San Donato from 1827 to 1831 where he set up richly-decorated private rooms to house his enormous art collection, which was divided between his residences in San Donato, St Petersburg, Paris and Moscow. By decree of Leopold II of Tuscany, on 23 February 1827 Demidoff was made Count of San Donato for the services he had rendered to Tuscany. The Demidoff art collection was dispersed at sales in Paris in 1863, on 21 February and 3 March 1870 and at the Villa San Donato in March 1880.

*** 6****A ROMAN AQUAMARINE RING STONE WITH SATYR AND MAENAD**

CIRCA 1ST CENTURY B.C.

19 mm. wide

£3,000–4,000

\$4,000–5,200

€3,400–4,500

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

The theme of a satyr surprising a sleeping Maenad was a popular one in Roman jewellery. For a similar carnelian ring stone cf. D. Willers, *Im Glanz der Götter und Heroen: Meisterwerke antiker Glyptik aus der Stiftung Leo Merz*, Mainz am Rhein, 2003, p. 92, no. 56. For a similar composition used in a cameo from the Guilhou collection, cf. S. De Ricci, *Catalogue of a Collection of Ancient Rings Formed by the late E. Guilhou*, Paris, 1912, p. 28, no. 154, pl. III; for a similar scene on a sardonyx cameo with Eros taking part in the mischief now in the collection of the Hermitage Museum, cf. inv. no. GP-12701.

*** 7****A ROMAN CARNELIAN RING STONE WITH AFRICA WEARING ELEPHANT SKIN**

CIRCA 1ST CENTURY B.C.

17 mm. long max

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

This deeply-carved gem depicts the personification of Africa wearing the distinctive elephant skin headdress. *Dea Africa* was associated with fertility and abundance which for the Romans were embodied by the wealthy African provinces, often described as the 'granary of Rome'. For a depiction of the subject on a nicolo intaglio, cf. M. Henig, *Classical Gems, Ancient and Modern Intaglios and Cameos in the Fitzwilliam Museum, Cambridge*, 1994, no. 332.

For another gem showing a female head wearing the elephant headdress, this time depicting the African province of Libya characterised by the typical Libyan hairstyle, cf. A. Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium*, Leipzig & Berlin, p. 240, pl. 46, no. 6533.

The iconography of the elephant headdress has older roots and can be found in Hellenistic representations of Alexander the Great celebrating the conquest of India. The Ptolemaic rulers in Egypt were the first to adopt this symbol which was often reproduced on coin or in glyptic. For such a representation of an Hellenistic ruler in the manner of Alexander on a black jasper gem now in the British Museum, inv. no. 1866,0804.1, cf. D. Plantzos, *Hellenistic Engraved Gems*, Oxford, 1999, p. 58, pl. 18, no. 99.



5



6



7



*** 8****TWO ROMAN SARDONYX CAMEOS**

CIRCA 1ST CENTURY A.D.

26 mm. wide max.

(2)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

For another example of a sardonyx cameo showing Apollo's lyre composed of a tortoise shell as body and goat horns as arms cf. Beazley gem database no. 4.I.E.85; or D. Scarisbrick et al., *The art of gem engraving : from Alexander the Great to Napoleon III*, p. 358, no. 282. The lyre was often used to symbolise Apollo or the muse Terspichore.

For a similar cameo in yellow sard engraved with a sow walking on groundline, cf. J. Boardman, D. Scarisbrick, C. Wagner, E. Zwierlein-Diehl, *The Marlborough Gems*, 2009, no. 726.

*** 9****A ROMAN CARNELIAN RING STONE WITH CRAB**

CIRCA 1ST CENTURY B.C.

17 mm. wide

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

For the subject matter of the crab cf. M. Henig, *Classical Gems*, Cambridge, 1994, p. 175, no. 380, and A. Furtwängler, *Die Antiken Gemmen, Geschichte der Steinschneidekunst*, Leipzig and Berlin, 1900, pl. XXVIII, no. 77.

*** 10****FOUR ROMAN CARNELIAN RING STONES**

CIRCA 1ST CENTURY B.C.-3RD CENTURY A.D.

22 mm. wide max.

(4)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

The Republican carnelian ring stone, circa 1st Century B.C., with a stork and a stylized tree, has a Latin inscription reading 'T.VEETIVS.T.F' – 'Titus Veetius, son of Titus.'



8



9



10



*** 11****FIVE ROMAN RING STONES**

CIRCA 1ST CENTURY B.C. - 2ND CENTURY A.D.

13 mm. long max.

(5)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

The largest example in carnelian shows a fantastical scene with a cricket or cicada holding a wreath tied to a tall column topped by a sundial. For a similar scene with a cicada playing a double flute, cf. A. Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium*, Berlin, 1896, p. 239, no. 6525. Such whimsical scenes involving anthropomorphic insects are rare; for three examples engraved with cicadas holding branches over altars, cf. Furtwängler, *op.cit.*, p. 217, no. 5852-5854; for another example depicting a cricket dancing with a lion, cf. Beazley gems database no. 651.

*** 13****FOUR ROMAN RING STONES**

CIRCA 1ST-5TH CENTURY A.D.

Together with a Sasanian dome seal and two 19th century hardstone ring stones

16 mm. long max.

(7)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

The green plasma intaglio depicts Leda, the Queen of Sparta and mother of Helen of Troy, whom Zeus seduced in the form of a swan. For the type see Getty Museum inv. no: 83.AN.437.22 (J. Spier, *Ancient Gems and Finger Rings: Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1992, p. 112, no. 283). The Sasanian intaglio shows a profile male bearded bust between wings, a Pahlavi inscription above.

*** 12****SIX ROMAN RING STONES**

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

16 mm. long max.

(6)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

For a similar example of a round ring stone in glass engraved with a seated lion holding a broken spear in its mouth in the British Museum, see inv. no. 1814,0704.2098. The red jasper example engraved with a hunter carrying two birds on a pole and a hare, similar to M. H. Story-Maskelyne, *The Marlborough Gems*, 1870, p. 105, no. 631. The largest ring stone shows four war-galleys each carrying two winged erotes. For a clear example of a war-galley represented on a Republican ring stone, cf. M. Henig et al, *Classical Gems*, Cambridge, 1994, p. 90, no. 164; for other examples of Erotes on boats, cf. J. Spier, *Ancient Gems and Finger Rings*, Malibu, 1992, p. 103, no. 251. Another ring stone is inscribed with the legend 'M. CLODI M.' next to the child Hercules wrapped in his lion skin.



11



12



13



*** 14**

FIVE ROMAN RING STONES

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

Together with two possibly 19th century hardstone ring stones
20 mm. long max. (7)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

For the subject matter of the Spartan warrior Othryades lying amongst shields, see G. M. A. Richter, *Engraved Gems of the Romans*, London, 1971, pp.13-14, no. 5-7. A very popular subject on Roman Republican gems, Othryades was the young Spartan who became general of the three hundred strong Spartan army when the Argives and Spartans were contending Thyrea. When the battlefield was deserted, Othryades revived and, supporting himself on spear-shafts broken in two, despoiled and stripped the Argive corpses of their shields; when he had erected a trophy, he wrote with his own blood upon it "VICI" (I conquered). After the Spartans were declared the victors it is said that Othryades, being ashamed to return to Sparta when all his comrades had been killed, slew himself there in Thyrea.

The parrot is the bird associated with Dionysos, god of wine, see M. Maaskant-Kleibrink, *Royal Coin Cabinet*, pp. 228-229, nos. 564-565.

*** 15**

FIVE ROMAN RING STONES

CIRCA 1ST CENTURY B.C.-4TH CENTURY A.D.

Together with a 19th century hardstone cameo
16 mm. long max. (6)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

For a discussion on ring stones dating to the early Christian period, depicting the good shepherd carrying a sheep across his shoulders, cf J. Spier, *Late Antique and Early Christian Gems*, Wiesbaden, 2007, pp. 53-62.



14



15



*** 16**

THREE ROMAN RING STONES

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

Together with two possibly 19th century ring stones
20 mm. wide max.

(5)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

The fine After the Antique fragmentary profile portrait head is close to the portrait of a satrap wearing the Persian cap, possibly Tiribazos of Armenia, on a silver stater dated to mid-4th Century B.C., see SNG Levante 153 var. Another very close parallel, this time wearing the Phrygian cap and described as Priam, is a Neo-Classical gem in the Stanislas Poniatowski collection, see Beazley gem database inv. no. 1839-887.

Another gem shows the god Pan, holding the flute and a goat by its front legs, facing Diana stringing the bow, the legend KAN between them.

*** 17**

SEVEN ROMAN RING STONES

CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

14 mm. wide max.

(7)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

For a similar Roman Republican pellet-style ring stone showing a dog, cf, M. Henig, *Classical Gems*, Cambridge, 1994, p. 85, no. 150. For a similar ring stone with Venus Victrix and Eros see Getty Museum inv. no: 82.AN.162.34 (J. Spier, *Ancient Gems and Finger Rings: Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1992, p. 101, no. 244). the device is said to have been on Caesar's seal. For nude Zeus about to throw a thunderbolt see. M. Maaskant-Kleibrink, *Catalogue of the engraved Gems in the Royal Coin Cabinet*, the Hague, 1978, p. 135, no. 193.

*** 18**

SEVEN ANCIENT NEAR EASTERN, EGYPTIAN AND SASANIAN SEALS

CIRCA 1ST MILLENNIUM B.C. - 6TH CENTURY A.D.

30 mm. long max

(7)

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.



16



17



18



19

* 19

FOUR ROMAN GLASS RING STONES AND CAMEOS

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

Together with one After the Antique glass ring stone
21 mm. long max.

£3,000–5,000

\$4,000–6,600
€3,400–5,600

(5)

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

For a similar sardonyx cameo showing Nike driving a biga, cf. A. Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium*, Berlin, 1896, p. 344, no. 11076, pl. 66.

According to Spier (J. Spier, *Ancient Gems and Finger Rings*, Malibu, 1992, pp. 148-151), 'examples of banded green, white and blue intaglios are usually cast from fine Italic stones', such as this example showing a draped lady leaning on a column.

* 20

FIFTEEN ROMAN GLASS RING STONES

CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

Together with two 19th century glass ring stones
18 mm. wide max

£4,000–6,000

\$5,300–7,900
€4,500–6,700

(17)

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.



20



THE PROPERTY OF A LADY

*** 21**

A GREEK GOLD FINGER RING

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

Bezel: 1 in. (2.5 cm.) diam.; ring size H (US size 4)

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

E. Guilhou collection, Paris.

The Guilhou collection; Sotheby's, London, 9–12 November 1937, lot 133.

R. Harari (1892–1969) collection, Cairo and London.

Antiquities, Sotheby's, London, 8 July 1991, lot 60.

Swiss private collection, acquired at the above sale; thence by descent to the present owner.

PUBLISHED:

S. de Ricci, *Catalogue of a Collection of Ancient Rings formed by the late E. Guilhou*, Paris, 1912, no. 290.

J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 424, no. 824.

J. Boardman and D. Scarisbrook, *The Ralph Harari Collection of Finger Rings*, London, 1977, p. 17, no. 12.

For a discussion on depictions of Eros found on late Hellenistic gold rings see. J. Boardman, *Greek Gems and Finger Rings, Early Bronze Age to Late Classical*, London, 1970, p. 229. According to Boardman finger rings with large round bezels cut with comparatively small devices were a western Greek specialty. "A few show divinities...most popular of all is Eros. He is shown at that transition between adolescence and babyhood which marks the reversal of his growing up in Greek art, and can be placed around the end of the fourth century. He is variously occupied on the rings - with his bows and arrows, often with torches and thyrsos, for he is now admitted to the Dionysiac circle, reading and on an altar. These rings were intended as a display of bullion, not for use as seals or as fields for high artistry". There is an almost identical ring in Naples Museum, inv. no. 25082, found in Capua Vetere, Campania.



23

*** 23**

A BYZANTINE TINNED BRONZE OPENWORK HANGING LAMP

CIRCA 10TH-11TH CENTURY A.D.

5½ in. (14 cm.) diam.

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

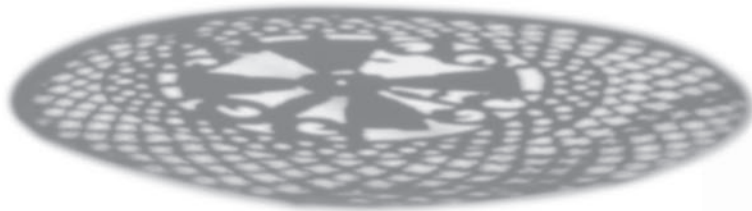
Reputedly French private collection, acquired in 1975. *Kunst der Antike*, Gorny & Mosch, Munich, auction 214, 19 June 2013, lot 610.

PUBLISHED:

M. Mundell Mango, 'The Significance of Byzantine Copper Objects', *Thymiama ste mneme tes Laskarina Mpoura*, Athens, 1994, pp. 221-227, pls 1176-7.

S. Daussy, *L'église, lieu de performances : in locis competentibus*, Paris, 2016, front cover.

Related openwork tinned bronze lamps would have been used in Byzantine churches as common utilitarian objects, however, it is very unusual for them to be embellished with a decorative inscription, such as this one. Incised in double-stroke lettering, typical of this period, the inscription reads 'CΩΤΗΡ ΠΑΡΑΧΘΟΥ ΛΥΣΥΝ ΤΩΝ ΩΦΕΛΗΜΑΤΩΝ', 'Saviour, grant release from sins', cf. M. Mundell Mango, *op. cit.*, p. 224. The elaborate cruciform openwork decoration would have allowed light from the burning wick to stream out in all directions, creating a dazzling effect.



VARIOUS PROPERTIES

22

A BYZANTINE GOLD AND GARNET PENDANT CROSS

CIRCA 6TH CENTURY A.D.

1 in. (2.5 cm.) long

£6,000–9,000

\$7,900–12,000

€6,700–10,000

PROVENANCE:

with Lennox Gallery, London, 1997.



22



24

A CORINTHIAN BLACK-FIGURED OLPE

CIRCA 640-625 B.C.

13¾ in. (35 cm.) high

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

with Pino Donati, Lugano, 1970s.

Dr. Athos Moretti (1907-1993) collection, Bellinzona, Switzerland.

with Donati Arte Classica, Lugano, 1996.



25

PROPERTY FROM THE COLLECTION OF MR AND MRS F. R.

25

A CYCLADIC MARBLE BOWL

EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

5¾ in. (14.7 cm.) diam.

£6,000-8,000

\$7,900-10,000
€6,700-8,900

PROVENANCE:

Antiquities; Sotheby's, London, 23 October 1967, lot 152.
with Gimpel Fils, London, when acquired by the current owner in December 1967.

26

A CYCLADIC MARBLE FEMALE FIGURE

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

7¾ in. (19.3 cm.) high

£80,000-120,000

\$110,000-160,000
€90,000-130,000

PROVENANCE:

with Gimpel Fils, London, when acquired by the present owner in December 1967.

For a similar example of a female figure of Early Spedos variety, cf. J. Thimme (ed.), *Art and Culture of the Cyclades*, Chicago, 1977, pp. 461-462, no. 138 and 141.

This example appears close to other figures that have been attributed to the Karo Sculptor. According to P. Getz-Gentle pieces from this artist are characterised by a 'soft, rounded quality', in particular if compared with works by the Bent Sculptor, another artist of this period also probably from Naxos, cf. P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*, London, 2001, pp. 70-71, pls. 60-61.





27



28

VARIOUS PROPERTIES

*** 27**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE

CIRCA EARLY 6TH CENTURY B.C.

18¾ in. (47.7 cm.) high

£7,000–9,000

\$9,200–12,000
€7,800–10,000

PROVENANCE:

Private collection, Switzerland, acquired in 1968.

*** 28**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE

CIRCA EARLY 6TH CENTURY B.C.

17 in. (43.2 cm.) high

£5,000–7,000

\$6,600–9,200
€5,600–7,800

PROVENANCE:

Private collection, Switzerland, acquired in 1968.

29

A PROTO-CORINTHIAN POTTERY OINOCHOE

CIRCA MID-7TH CENTURY B.C.

8¾ in. (22.5 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

PROVENANCE:

Albert Manz, Basel, 1970s, stated on 1990 invoice. with Frank Sternberg AG, Zurich, 1990, from whom acquired by the present owner.



29

30

A DAUNIAN TERRACOTTA VOTIVE FIGURE

CIRCA 6TH-5TH CENTURY B.C.

9 in. (23 cm.) high

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

Dr. and Mrs. Kurokawa collection, Japan, 1960s, acquired by the present owner in 2000.

PUBLISHED:

Y. Kurokawa, *The Remains of Happiness, Dr. and Mrs. Kurokawa Collection*, Japan, 1986, no. 45-1.

The Daunians were an Iapygian tribe who inhabited ancient Apulia between the eighth to fourth centuries B.C. Influenced by residual Bronze Age styles and possibly by Minoan culture from Crete, their art is the product of a wealth of different cultures. Our figure, hand-modelled, wearing a full, peplos-style layered dress and with a stylised *polos* headdress (now fragmentary), would have functioned as a bowl. Although their exact purpose remains uncertain, they were most likely used within a religious context as votive figures, possibly linked to funerary or fertility rites. Cf. E.M. de Julius, *La rappresentazione figurata in Daunia*, Bari, Edipuglia, 2009, p. 41, C1.

31

AN EARLY CORINTHIAN BLACK-FIGURED ALABASTRON

CIRCA 625-600 B.C.

3¼ in. (8.4 cm) high

£2,500–3,500

\$3,300–4,600

€2,800–3,900

PROVENANCE:

Dr. Cornelius Vermeule (1925-2008), Cambridge, MA, stated on 1997 invoice. with Hurst Gallery, Cambridge, MA, 1997, from whom acquired by present owner.



30



31



* 32

A CYCLADIC MARBLE FEMALE FIGURE
EARLY SPEDOS VARIETY, EARLY CYCLADIC
II, CIRCA 2600-2500 B.C.

8¼ in. (20.9 cm.) high

£100,000–200,000

\$140,000–260,000

€120,000–220,000

PROVENANCE:

Ernst and Hildy Beyeler, Basel, Switzerland,
acquired in the 1960s.

Antiquities; Christie's, New York, 8 June 2012,
lot 52.

Swiss private collection, acquired at the above.

The sculpture presented here shares some traits with the works of the Bent Sculptor and the Karo Sculptor. According to Getz-Gentle (*Personal Styles in Early Cycladic Sculpture*, pp. 70-71) "both craftsmen favoured a broad, robust image, and their work shows some very similar characteristics." All of the known examples by the Bent Sculptor and most by the Karo Sculptor are modest in scale, as with the present lot. Closest in style is the name-piece for the Bent Sculptor, now in the British Museum, acquired from J.T. Bent, who excavated it on Antiparos (pl. 58b in Getz-Gentle, *op. cit.*).

Ernst Beyeler (16 July 1921 – 25 February 2010) and his wife Hilda Kunz (1922 – 18 July 2008), known as Hildy, were considered the pre-eminent art dealers in post-WWII Europe. In 1982 they founded the Beyeler Foundation near Basel, housing their collection of 20th Century art including works by Monet, Picasso and Bacon, alongside tribal artefacts from Africa, Oceania and Alaska.





33

AN ATTIC BLACK-FIGURED COLUMN-KRATER

CIRCA 530-510 B.C.

12.2/5 in. (30.6 cm) high

£20,000-30,000

\$27,000-39,000

€23,000-33,000

PROVENANCE:

with Jean Mikas Gallery, Paris, 1960s, stated on 1998 invoice.

with George Krimitsas, Paris, 1998, from whom acquired by the present owner.



Both sides of this column-krater are decorated with so-called "departure scenes," i.e. a group of images commonly depicting a warrior arming themselves or preparing to set forth for battle. Throughout the Archaic and Classical period, variations of this motif were very popular amongst vase painters and can be found on numerous surviving Attic vases.

On the obverse, we see a warrior armed with a quiver and a bow getting ready to depart with a horse and chariot, beside which stands an armed warrior. The other side depicts an armed warrior waiting for his groom to bring him his horse, which indicates that he is part of the elite cavalry soldiers and not a foot soldier. The superior status of the warrior on the obverse is denoted by his armour and quadriga, which dominates the central part of the scene. However, the inclusion of other ranks, such as the foot soldier and the cavalry soldier on the reverse convey ideals of civic duty for men of different hierarchies.



*** 34**

A LARGE ATTIC WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE TRIGLYPH PAINTER, CIRCA 410 B.C.

21 in. (53.3 cm.) high

£70,000–100,000

\$92,000–130,000

€78,000–110,000

PROVENANCE:

with Jean Mikas, Paris, acquired in the 1950s.

Jean-David Cahn, Basel, Auction 2, 26 June 2000, lot 76.

German private collection, Munich, acquired from the above.

At the centre of the scene is a funerary stele mounted on two high steps and crowned with an acanthus ornament. The deceased, a young man, is shown sitting in front, leaning on two spears. But for his boots and chlamys draped around his neck and over his lap, he is nude. Behind him is a woman wearing a necklace and bracelets, walking away but turning her head to look back at the deceased. Over her chiton she wears a himation, which she is pulling over her shoulder with her left hand. In front of the deceased stands a older bearded man, perhaps his father, in cloak and chiton, leaning on a gnarled staff with his hand outstretched.

The Triglyph Painter was a leading painter of the last phase of Attic white-ground lekythoi, most of which were large-format vessels. For his work see J.D. Beazley, *Attic Red-Figure Vase-Painters*, 2, vol. 1-3, Oxford, 1963, pp. 1384-1387.









*** 35**

AN ATTIC BLACK-FIGURED WHITE-GROUND LEKYTHOS
ATTRIBUTED TO THE ATHENA PAINTER, CIRCA 490-480 B.C.

9 $\frac{7}{8}$ in. (23.8 cm) high

£9,000-12,000

\$12,000-16,000

€11,000-13,000

PROVENANCE:

Spencer Joshua Alwyne Compton, Second Marquess of Northampton (1790-1851), Castle Ashby, and thence by descent.

The Castle Ashby Vases; Christie's, London, 2 July 1980, lot 75.

Fine Antiquities, Christie's London, 6 June 1989, lot 490.

Fine Antiquities, Christie's London, 11 July 1990, lot 161.

Private collection, Geneva.

PUBLISHED:

J. Boardman and C.M. Robertson, *CVA (Great Britain 15)*, Castle Ashby, Northampton (Oxford, 1979) 14, no. 26, pl. 23, 3-4.

Beazley Pottery Database no: 2353.

This vase depicts a scene from a centauromachy, showing a hoplite soldier on one knee, thrusting the point of his spear into his opponent's mid-section. The centaur, rearing up on hind legs and armed with a large fir tree branch, takes hold of the hoplite by his helmet's high crest. Five nonsense letters are scattered in upper field. For a similar lekythos by the Athena Painter, with the same subject, see the white-ground example in the Museo Nacional de Belles Artes, Havana, inv. no 141 (J. D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 523, no. 7, Beazley Pottery Database no: 330755).



36

36
AN ATTIC BLACK-FIGURED WHITE-GROUND LEKYTHOS
CIRCA EARLY 5TH CENTURY B.C.

4½ in. (11.5 cm.) high

£2,500–3,500

\$3,300–4,600
€2,800–3,900

PROVENANCE:
with Classian Art Ltd., Zurich, 1998, from whom acquired by the present owner in 1998.



37

37
AN ATTIC BLACK-FIGURED LEKYTHOS
ATTRIBUTED TO THE HOUND AND HARE GROUP, CIRCA 500–480 B.C.

5½ in. (14 cm.) high

£3,000–4,000

\$4,000–5,200
€3,400–4,500

PROVENANCE:
with Classian Art Ltd., Zurich, 1998, from whom acquired by the present owner in 1998.

*** 38**

AN ATTIC BLACK-FIGURED KYLIX

CIRCA 550-525 B.C.

6 $\frac{7}{8}$ in. (17.5 cm.) diam. excl. handles

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

with Pierre-Eric Becker, Cannes.

French private collection, purchased from the above in 1999.

This cup is comparable in shape and in its handling of the theme, though with minor deviations in the number and pose of the figures, to an example by the Painter of New York 06.1021.159, in the Metropolitan Museum of Art, see J. D. Beazley, *Attic Black-Figured Vases*, New York, 1978, p. 199, no. 1.







39

39

A GREEK TERRACOTTA ALTAR FRAGMENT

SICILY, ARCHAIC PERIOD, CIRCA 550-500 B.C.

13 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in. (34.5 x 17.2 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

with Galerie Archeologie Borowski, Paris.
James Stirt, Switzerland, acquired from the above in 1985.

This altar depicts a well-known scene from Homer's *Odyssey*, where the hero Odysseus cunningly escapes the cave of the uncivilised, man-eating Cyclop, Polyphemus, by tying himself to the belly of a large ram. Odysseus defeating the lawless and godless monster, was not only a gripping tale but symbolised the importance of religion and order in the Greek *polis*. Similar surviving examples on both vases and sculpture, demonstrate the story's popularity in antiquity, cf. J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, 535.17, 528.42.

40

AN ETRUSCAN IMPASTO WARE LIDDED STAMNOS

CIRCA 7TH CENTURY B.C.

7 $\frac{1}{2}$ in. (19.3 cm.) high

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

Felix May collection, Zurich, 1970s, stated on 1990 invoice.
with Frank Sternberg AG, Zurich, 1990, from whom acquired by the present owner.

For a similar shape, cf. J. Chamay, *The Art of the Italic Peoples: from 3000 to 300 B.C.*, Geneva, 1993, pp. 212-213, nos 110-111.



40



41

* 41

A GREEK BRONZE SILENUS HEAD HANDLE ATTACHMENT

CIRCA EARLY 5TH CENTURY B.C.

4 7/8 in. (11 cm.) high

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Norbert Schimmel (1905-1990) collection, New York, acquired prior to 1964.
Important Antiquities from the Norbert Schimmel collection, Sotheby's, New York, 16 December 1992, lot 48.
 with H.A.C., Kunst der Antike, Basel.
 Donald Vollen collection, Basel, acquired from the above in 1993.

PUBLISHED:

H. Hoffman, ed., *The Beauty of Ancient Art: the Norbert Schimmel Collection*, Mainz, 1964, no. 16.
 O. Muscarella, ed., *Ancient Art: The Norbert Schimmel Collection*, Mainz, 1974, no. 31.
 J. Settgast, *Von Troja bis Amarna: The Norbert Schimmel Collection*, Mainz, 1978, no. 35.

42

AN ATTIC BLACK-FIGURED 'SUB-DEIANEIRA TYPE' LEKYTHOS FRAGMENT

CIRCA 550 B.C.

6 5/8 in. (17 cm.) high

£2,000–3,000

\$2,700–3,900

€2,300–3,300



42

PROVENANCE:

with Christoph F. Leon, Basel, 1997, from whom acquired by the present owner.

THE PROPERTY OF A LADY

43

AN ETRUSCAN BRONZE APPLIQUÉ OF THE SUN GOD USIL

CIRCA 500-475 B.C.

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

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

Acquired by Mme Bonneau-Arfa, prior to 1968.

The property of Mme Sylvie Bonneau-Arfa: *Antiquities*, Sotheby's, London, 13 July 1970, lot 166 (unsold).

Thence by descent to the present owner.

The rayed nimbus surrounding the head of this imposing winged youth indicates that this figure represents the Etruscan sun god Usil. As with his Greek counterpart Helios, he was responsible for moving the sun across the sky on his flying chariot, day after day. The un-worked flat back of the figure, the projecting hollow section at the centre and the presence of attachment pins would suggest its use as a decoration on a wooden object, most likely a chariot.

There are four other known comparable pieces, all thought to date to the very beginning of the 5th century B.C. and possibly produced in the wealthy city of Vulci in southern Etruria. Two are part of the Castellani collection now in the Museum of Villa Giulia in Rome, cf. M. Pallottino, *Studi Etruschi*, no. 13, 1939, p. 434, pl. 33 and M. Moretti et al., *Kunst und Land der Etrusker*, Zurich, 1969, fig. 104 (top). Another example is now in the Museo Gregoriano Etrusco in the Vatican Museums and another in the Hermitage, cf. S. Hynes, *Etruscan Bronzes*, New York, 1985, p. 173, nos 81 and 82.

Of the five pieces surviving from this group, this is the only one in private hands and the best preserved.

A bronze cista foot in the shape of a winged youth emerging from the sea, also thought to be representing the god Usil, was sold at Christie's, New York on the 16 June 2006, lot 218.





VARIOUS PROPERTIES

44

AN ATTIC RED-FIGURED BELL KRATER

WORKSHOP OF THE ERBACH PAINTER, CIRCA 400-390 B.C.

12½ in. (32 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Paul Munro-Walker, Bournemouth, England.

Acquired by the present owner from the above in 1978.

The obverse shows a torch race with one of the winning team about to light the sacred fire on the altar. Nike is standing in front crowning him with a wreath, his two other teammates standing behind, one holding a ribbon, another a wreath, all three wearing distinctive headdresses. In ancient Greece torch races (*lampadedromia*) were run to celebrate various deities at religious festivals. In Athens, torch races took place on five special occasions including at the Prometheia, in honour of Prometheus, which started at his altar in the Academy, and at the Panatheniac festival, in honour of Athena, which started at the altar of Eros.

For bell-kraters with similar scenes, see inv. no. 1960.344 in the Harvard University Art Museum and inv. no.1897.7-16.6 in the British Museum. For the Erbach painter and his workshop, cf. J. D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1970, pp. 1418-1419.



45

A GREEK MARBLE FEMALE HEAD

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

10¼ in. (26 cm.) high

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Fillmore Finance Ltd, Fine Art Consultants, Geneva, 1994, from whom acquired by the present owner.





46

46

AN ATTIC RED-FIGURED LEKYTHOS

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

10 $\frac{1}{8}$ in. (27 cm) high

£6,000-8,000

\$7,900-10,000
€6,700-8,900

PROVENANCE:

Swiss private collection, stated on 1997 invoice.
with Christoph F. Leon, Basel, 1997, from whom acquired by the present owner.



47

47

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE BRYGOS PAINTER, CIRCA 480 B.C.

12 $\frac{7}{8}$ in. (32.7 cm) high

£5,000-8,000

\$6,600-10,000
€5,600-8,900

PROVENANCE:

with V. Rosenbaum, Galleria Serodine, Ascona, Switzerland, 1970's, stated in
1999 invoice.
James Stirt, Switzerland, 1999, from whom acquired by the present owner.

Together with Douris, Onesimos and Makron, the Brygos Painter was one of the leading painters of the first generation after the Pioneers. Of all the artists active at this time, the Brygos Painter demonstrates some of the most innovative and highly expressive poses based on observations of nature. He is especially adept at portraying situations from everyday life. This lekythos shows a young Athenian singing while playing his kithara. Based on current scholarship, he painted a broad range of subjects and seems to have been trained in the workshop of Onesimos. Cf. M. Robertson, *The Art of Vase Painting in Classical Athens*, Cambridge, 1992, pp. 93-100.



48

48
AN ATTIC RED-FIGURED LEKYTHOS
 CIRCA LATE 5TH CENTURY B.C.

9⁷/₈ in. (25 cm.) high

£5,000–7,000

PROVENANCE:

with Pierre-Eric Becker, Cannes.
 French private collection, acquired from the above in 1997.



49

49
AN ATTIC RED-FIGURED SQUAT LEKYTHOS
 ATTRIBUTED TO THE BOWDOIN PAINTER, CIRCA 470-460 B.C.

4³/₄ in. (12 cm.) high

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

with Herbert Cahn, Münzen und Medaillen AG, Basel 1965.

PUBLISHED:

J.D. Beazley, *Paralipomena: Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters (second addition)*, Oxford, 1971, no. 407.229BIS.

Beazley Archive Pottery Database no. 275825.



50

50
AN ATTIC BLACK-GLAZED EPICHYSIS
CIRCA 4TH CENTURY B.C.

7½ in. (19 cm.) high

£4,000–6,000

\$5,300–7,900
€4,500–6,700

PROVENANCE:

A. Leonhardt collection, Copenhagen, stated on 1996 invoice.
with Classic Art - Jorgen Ruben, Denmark, 1996, from whom acquired by the
previous owner.



51

51
AN ATTIC BLACK-GLAZED MUG
CIRCA 5TH CENTURY B.C.

2⅞ in. (7.5 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

PROVENANCE:

English private collection, stated on 1998 invoice.
with Ostrakon Gallery, Thalwil, Switzerland, 1998, from whom acquired by the
previous owner.



52

52

A CAMPANIAN RED-FIGURED FISH PLATE

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

7¼ in. (18.5 cm.) diam.

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

with Eduard Burkhard Antiken, Basel, 1982, from whom acquired by the present owner.

53

AN APULIAN RED-FIGURED OINOCHOE

WORKSHOP OF THE BALTIMORE PAINTER, CIRCA 320 B.C.

10½ in. (26.6 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Antiquities, Christie's, London, 28 April 1993, lot 106.

English private collection, acquired from the above and thence by descent to present owner.

For a vase of the same shape in a sub-group within the T.C Group, a follower of the Baltimore Painter, cf. A.D. Trendall, *The Red-Figured Vases of Apulia*, Supp. II, Oxford, 1992, p. 312, no. 496-13a.



53



*** 54**

A PAIR OF APULIAN RED-FIGURED COLUMN-KRATERS
 ATTRIBUTED TO THE PATERA PAINTER, CIRCA 340-330 B.C.

19¼ in. (48.7 cm.) high max.

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Antiquities; Sotheby's, London, 9 December 1985, lot 174,
 with Guinevere Antiques Ltd., London.
 Private collection, Switzerland, acquired from the above in 2000.

For a similar column-krater by the Patera Painter, cf. A.D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, Supp. II, Oxford, 1992, p. 234, no. 130a, pl. LX, 3.





*** 55**

AN APULIAN RED-FIGURED HYDRIA

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

26 in. (66 cm.) high

£30,000–40,000

\$40,000–52,000

€34,000–45,000

PROVENANCE:

with Donati Arte Classica, Lugano.

Collection of V. L., Nyon, Switzerland, acquired from the above in April 1990.

The decoration is divided into two zones by a central band of meander. On the shoulder is a nuptial gathering. The bride, sitting on an elaborate chair, shelters from the sun under a fringed parasol. She is shown unveiling herself to the prospective groom, a lightly draped youth who is leaning on the edge of a sizeable laver. Attending them are three draped women. In the lower register is a central naiskos containing acanthus-lily complexes, with four draped women bearing gifts on either side. Details are in added yellow, white and red.

For the bridal scene on the shoulder, compare the similar grouping of Paris and Helen on a hydria by the Baltimore Painter in *Mattinata*, Sansone Coll. 685: A.D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, Vol. II, Oxford, 1982, p. 871, no. 27/55, pls. 333, 3 and 333, 1.





PROPERTY OF BRENDA, LADY COOK

*** 56**

A ROMAN MARBLE VENUS
CIRCA 1ST CENTURY A.D.

13¾ in. (35 cm.) high

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Sir Francis Cook, 1st Bt. (1817-1901), Doughty House, Richmond, Surrey, and thence by descent to;
Sir Frederick Lucas Cook, 2nd Bt. (1844-1920), Doughty House, Richmond.
Sir Herbert Frederick Cook 3rd Bt. (1868-1939), Doughty House, Richmond.
Sir Francis Ferdinand Maurice Cook, 4th Bt. (1907-1978), Doughty House, Richmond.

EXHIBITED:

Exhibition of Greek Art, Burlington Fine Arts Club, London, 1903.

PUBLISHED:

Burlington Fine Arts Club, *Exhibition of Greek Art*, 1904, pp. 15-16, pl. XIII, no. 17 and Addenda.

E. Strong, "Antiques in the Collection of Sir Frederick Cook, Bart", *Journal of Hellenic Studies* 28, 1908, pp. 15-16, pl. X, no. 17.

There are two theories for this type. Firstly, that the goddess of love is removing her sandals in preparation for bathing. Although this particular Aphrodite's feet are bare, there are numerous examples depicting the action despite the absence of sandals, cf. The British Museum nos 1865,0711.1 and Badisches Landesmuseum, Karlsruhe, p. 44, no. 464 in A. Gelivorrias, et al., "Aphrodite," in *LIMC*, vol. II. The second assumption is that she is standing next to water, washing her feet. Regardless, statues of this pose were often used as votive objects around the Mediterranean and this is a later copy of a Greek original.



*** 57**

A ROMAN MARBLE SATYR CARRYING A WINESKIN

CIRCA 1ST CENTURY A.D.

8½ in. (20.6 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Sir Francis Ferdinand Maurice Cook, 4th Bt. (1907-1978), Doughty House Richmond, thence by descent to present owner.

For another more complete example in bronze depicting a satyr kneeling with a weight on his shoulders, showing the same torsion of the muscular torso, now in the Turin Antiquities Museum, cf. C. Carducci, *Il museo di antichità di Torino*, Rome, 1959, p. 45.

THE PROPERTY OF A GENTLEMAN

*** 58**

A ROMAN MARBLE HERCULES

CIRCA 2ND CENTURY A.D.

34 in. (86.4 cm.) high

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

with Mitsukoshi Department Store, Japan, 1983.

Antiquities, Christie's, New York, 5–6 December 2001, lot 642.

Antiquities, Christie's, New York, 4 June 2015, lot 93.

UAE private collection, acquired from the above sale.

Depictions of Hercules holding the strangled lion by a hind-leg are comparatively rare. The type is known from Roman sarcophagi that illustrate the Hercules cycle, and there is a free-standing version in the Vatican. For the sarcophagi, see nos 1716–1718, 1721, 1724 and 1736, and for the Vatican sculpture, see no. 1977 in A. Hermary, "Herakles," in *LIMC*, vol. V.



*** 59**

A ROMAN MARBLE TORSO OF DIONYSUS

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

23⁷/₈ in. (60.7 cm.) high

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Sir Francis Sacheverell Darwin (1786-1859), Syndope Hall, Two Dales, Matlock, Derbyshire; thence by descent.

U.K. art market, acquired from the above.

with Jean-David Cahn, Basel, 2003.

Antiquities; Christie's, New York, 4 June 2015, lot 83.

UAE private collection, acquired from the above sale.

This example of the youthful Dionysus is of the "Richelieu type," which derives its name from a statue of the god formerly in collection of the French cardinal, now in the Louvre (see nos 122e-f and 123a-c in C. Gasparri, "Dionysos," in *LIMC*, vol. III). In antiquity, the god of wine would most likely have been depicted with a full wreath of vines and berries in his luxurious curls, supported by a rod entwined with grapes and vines, and holding a characteristic attribute such as a thyrsus or oinochoe.





THE PROPERTY OF A LADY

*** 60**

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

8¾ in. (21.7 cm.) high

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

with Piero Tozzi Galleries, New York.

Antiquities, Sotheby's, New York, 18 June 1991, lot 102.

Swiss private collection, acquired from the above sale; thence by descent.



VARIOUS PROPERTIES

61

A ROMAN MARBLE ARCHAISTIC HEAD OF A GOD
CIRCA 1ST CENTURY B.C.

11¼ in. (28.6 cm) high

£40,000–60,000

\$53,000–79,000
€45,000–67,000

PROVENANCE:

Private collection, Switzerland.

Antiquities, Christie's, New York, 7 December 2000, lot 572.

Private European collection, acquired by the present owner at the above sale.

Beginning in the Hellenistic period, sculptors began to glamorise the much earlier Archaic period by producing stylistically nostalgic works now called 'archaistic'. By the first century B.C., these archaistic types became widespread throughout the Roman Empire, reflecting Roman admiration of Greek artistic achievements, as well as demonstrating Rome's overtaking of Greece as the dominant political and cultural force in the Mediterranean.

In this work, the sculptor alludes to the Archaic style of the *kouros* with the symmetrical rendering of the curls and the sharp grooves of the almond shaped eyes. *Kouroi* were considered representations of Apollo and this could suggest that our head is a depiction of the god. For similar, cf. M.D. Fullerton, *Archaistic Style in Roman Statuary*, Mnemoysyne, 1990, p. 156, no. 60.

THE PROPERTY OF A GENTLEMAN

62

A ROMAN MARBLE HEAD OF ATHENA OF ALBANI TYPE

CIRCA LATE 2ND CENTURY A.D., AFTER A GREEK ORIGINAL OF THE LATE 5TH CENTURY B.C.

On 19th Century cuirassed bust

Head, bust and socle: 34½ in. (87.5 cm.) high

Head: 12¼ in. (31 cm.) high

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Eyre Coote (1830-1864), West Park, Fordingbridge, Hampshire, and thence by descent to the present owner.

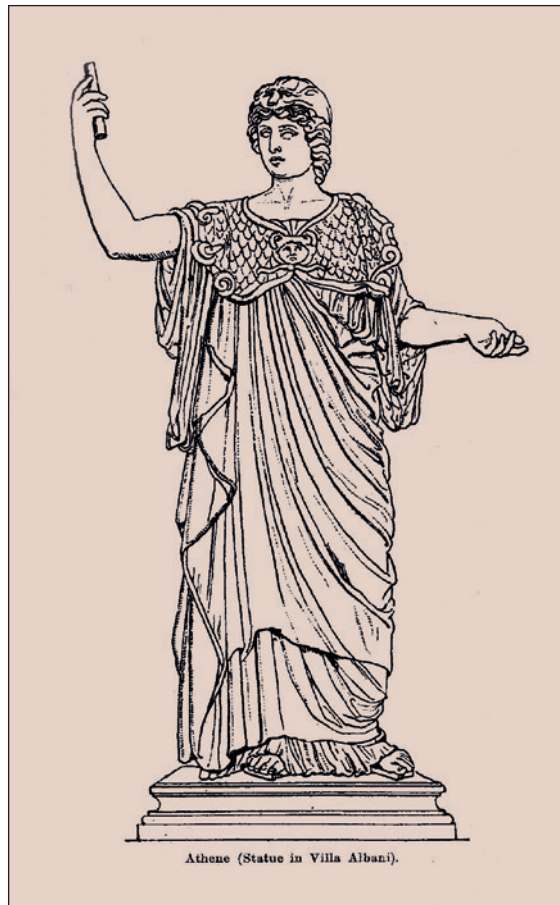
PUBLISHED:

F. Haverfield, 'A Later Inscription from Nicopolis', *Journal of Philology*, vol. XII, Cambridge, 1883, p. 296.

A. Michaelis, 'Ancient Marbles in Great Britain, Supplement 11, continued', *Journal of Hellenic Studies*, vol. 6, 1885, pp. 44-45.

Recorded in an 1894 inventory of the contents of West Park – *Sculptured marble bust "of a Roman" brought from Alexandria (head and nose have been broken and repaired).*





Athene (Statue in Villa Albani).

W. H. Roscher, *Ausführliches Lexikon der Griechischen und Römischen Mythologie*, Leipzig, 1884-1890, p. 695.

In March 1801, a marble inscribed slab was found by Lord Hutchinson in Nicopolis, Alexandria during the French campaign in Egypt and given by him to Major-General Sir Eyre Coote (1862-1923) who brought it back to England. It was later bequeathed to the British Museum (acc. no. 1946.0206.1). Family tradition had it that this marble bust was also acquired in Egypt at the same time although no mention of the bust is given in Thomas Walsh's *Journal of the late Campaign in Egypt* (London, 1803), where the inscribed slab is published (pl. 28) together with other antiquities found at the same time. It now seems much more likely, on account of the restoration, that it was in fact acquired in Italy where Sir Eyre Coote's great-nephew, Eyre Coote (IV) lived from 1859-1861. During his two years in Italy he acquired a number of Renaissance and Baroque paintings as well as some eighteenth century sculpture.

The androgynous features of this impressive head divided the opinion of two 19th Century scholars. When Professor Francis Haverfield, the Oxford-based scholar of Romano-British archaeology, saw it at West Park in 1883, he noticed the similarity to the Roman marble statue of Athena in the Villa Albani. Adolf Michaelis, when writing about it in the *Journal of Hellenic Studies* in 1888, dismissed Haverfield's theory, and thought it more likely to be male, at the time however, he only had the benefit of "two photographs, unfortunately executed on a very small scale".



Both the Athena Albani and the above head wear a wolf or hound-head cap, the 'Cap of Hades'. This has been suggested as being related to a bronze statue of Athena Itonia produced by the Classical Greek sculptor Agorakritos which sat beside Hades or Zeus in the temple of Athena Itonia in Coronea (F. Canciani, "Athena/Minerva", LIMC, 1984, p. 1085, no. 147 and p. 980, no. 248). The cult of Athena Itonia associated the goddess in some mystical manner with Hades, god of the underworld. (*H)aidos kuneēn*, the 'dog-skin of Hades', was the helmet or cap, made for Hades, that could turn the wearer invisible. Homer recounts in the Iliad how Athena wears the Cap of Hades so she cannot be seen by Ares when she helps the hero Diomedes (Iliad 5.844-845).

For the Albani Athena (inv. no. 1012), cf. F. Clarac, *Musée de Sculpture antique et moderne III*, Paris, 1850, cat. no. 898b, pl. 472. The head and body were found separately at Hadrian's Villa, Tivoli, but both are copies of Greek originals of about 430-420 B.C. Attached in the 18th Century, the head has always been known as Athena due to its association with such an obvious Athena body with the typical characteristics of stance and costume. However the unusual headdress has caused some debate over attribution amongst scholars. In 1960 Prof. Ernst Langlotz suggested that the Albani head was in fact Perseus, from a statue of the triumphant hero holding aloft the head of Medusa (E. Langlotz, 'Der triumphierende Perseus', *Arbeitsgemeinschaft für forschung des landes nordrhein-westfalen*, Köln, 1960). He cites examples in vase painting and terracotta, of Perseus wearing this type of cap (E. Langlotz, *op.cit.*). Surviving heads of Perseus in marble typically show him wearing a plain cap with characteristic wings at the sides.





63

VARIOUS PROPERTIES

*** 63**

A ROMAN WALL PAINTING FRAGMENT
CIRCA 1ST-2ND CENTURY A.D.

6¼ in. (16 cm.) wide

£7,000–9,000

\$9,200–12,000

€7,800–10,000

PROVENANCE:

with Galerie Serodine, Ascona.
Christian von Faber-Castell collection, Kusnacht
ZH, Switzerland, acquired from the above in
January 1998.

This fragment shows a scene from a
Geranomachy, the eternal fight between pygmies
and cranes. The subject is mentioned by Homer
in the Iliad 3, 3-7, which fired the imagination
of many Greek artists, cf. *LIMC VII*, 1994, pp.
595-597, nos 1-34, esp. no. 23 (V. Dasen). For
pygmies in Roman wall-paintings, see H. Mielsch,
Römische Wandmalerei, Darmstadt, 2001,
pp. 185 ff.



64

*** 64**

A ROMAN WALL PAINTING FRAGMENT
CIRCA 1ST CENTURY A.D.

6¾ in. (17 cm.) high

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

with Herbert A. Cahn, Basel.
Hans J. Morgenthau (d. 1980), Chicago, acquired
from the above in March 1970.
Antiquities, Bonhams, London, 23 October 2013,
lot 190.



PROPERTY OF A GENTLEMAN

65

A ROMAN BRONZE TINTINNABULUM

CIRCA 1ST CENTURY A.D.

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

£10,000–20,000

\$14,000–26,000

€12,000–22,000

PROVENANCE:

Henry de Montherlant (1895–1972), Paris.
Roger Peyrefitte (1907–2000), Paris, from whom acquired by the present owner in 1992.

French novelist and playwright Henry de Montherlant, author of *Les Célibataires* (1934) and the series of *Les Jeunes Filles* (1936–1939), was very close to fellow writer Roger Peyrefitte. Amongst other themes, the passion for the classical world was very close to both friends and in their private correspondence they often refer to each other as 'the Last Roman' (de Montherlant) and 'the last Greek' (Peyrefitte).

In ancient Rome, tintinnabula were apotropaic objects used to ward off evil spirits. These objects were ordinarily suspended from doorways, or elsewhere around houses, shops, bathhouses, city gates and gardens, and typically had bells hanging off of them. This specific tintinnabulum would have had bells hanging from its wings, as indicated by the loop at the end of each tip. A Roman tintinnabulum was often polyphallic, in order to symbolise abundance and power while also drawing the evil eye from whatever it had previously been targeting.



VARIOUS PROPERTIES

66

A ROMAN BRONZE MINERVA

CIRCA 1ST-2ND CENTURY A.D.

7¼ in. (18.5 cm.) high

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

with Galerie Archaïque, Japan, prior to 1997.



* 67

A ROMAN MARBLE SYLVANUS
CIRCA 2ND CENTURY A.D.

18¼ in. (46.4 cm.) high

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

with Quatrain, Los Angeles, mid 1990s.
Los Angeles art market.

Antiquities, Christie's, New York, 9 December 2005, lot 325.

Antiquities, Christie's, New York, 4 June 2015, lot 88.

UAE private collection, acquired from the above sale.

* 68

A ROMAN MARBLE ASCLEPIUS

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

14¾ in. (37.5 cm.) high

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Private collection, Geneva, acquired prior to 1993.

For a similar type, cf. B. Holtzman, 'Asklepios', *LIMC II*,
Zurich, 1984, p. 647, no.148.





*** 69**

A ROMAN MARBLE HEAD OF BACCHUS

CIRCA 1ST CENTURY A.D.

9 $\frac{3}{8}$ in. (23.8 cm.) high

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Private collection, UK.

Antiquities, Christie's, London, 10 December 1981, lot 220.

Private collection, Australia, acquired from the above.

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



*** 70**

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

CIRCA 2ND CENTURY A.D.

13 in. (33 cm.) high

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Private collection, imported into South America in the 1960s.

Antiquities, Christie's, New York, 3 June 2009, lot 175.



The thick wavy hair combed forward and the full curly beard and moustache are typical of the fashion of the time, obviously inspired by the styling choices of the emperors of this period. Private individuals were keen to readily adopt the hairstyles of the Imperial family and they are an accurate tool for dating purposes. For an example of a private portrait dated to the Hadrianic period depicting an individual with similar high cheek-bones and typical frown, now in the collection of marbles at Holkham Hall, cf. E. Angelicoussis, *The Holkham Collection of Classical Sculptures*, 2001, p. 123, no. 26, pl 52.54,1-4; 58,2.

This portrait is particularly close to representations of the Emperor Hadrian, both in marble and on coins. For an example of a marble bust of Hadrian showing the same hairdo now in the Museo Civico of Grosseto, cf. E. Cécile, *Les Portraits D'Hadrien: Typologie Et Ateliers*, Brussels, 1994, p. 114, no. 45. However, the thicker beard and longer moustache are closer to the one styled by Hadrian's successor, the Emperor Antoninus Pius, cf. F. Johansen, *Catalogue. Roman Portraits II*, Copenhagen, 1995, p. 186, no. 76.



71

A ROMAN MARBLE ARCHAISTIC HEAD OF HERMES

CIRCA 1ST CENTURY B.C.

5¼ in. (13.5 cm.) high

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

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

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

This head of the messenger god Hermes is carved in the archaic manner that incorporates characteristics of Archaic Greek art of the sixth century B.C. The hair in particular, with the corkscrew ringlets, are rendered in the style of the late archaic period. cf. J. Charbonneau, R. Martin and F. Villard, *Archaic Greek Art*, 1971, p. 279, illustrating a late Archaic Greek bronze head that was found at Olympia.



*** 72**

A ROMAN MARBLE 'CLASSICISTIC' HERM OF BACCHUS

CIRCA 1ST-2ND CENTURY A.D.

9 in. (23 cm.) high

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

with J.J. Klejman, New York.

US private collection, New York, acquired from the above in 1972.



73

73

A ROMAN MARBLE CORINTHIAN PILASTER CAPITAL

CIRCA 2ND-3RD CENTURY A.D.

12 x 7½ in. (30.5 x 19 cm.)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

Private collection, Germany, 1970s, stated on 1995 invoice, with Artemis Münzen und Antiquitäten GmbH, Munich, 1995, from whom acquired by the present owner.



74

74

A ROMAN BRONZE PROTOME BUST OF A MAENAD

CIRCA 2ND-3RD CENTURY A.D.

5½ in. (13 cm.) high

£5,000–7,000

\$6,600–9,200

€5,600–7,800

PROVENANCE:

With Fred Forte, Chicago.
J. W. Alsdorf collection, New York, acquired from the above in 1984.
Property from the Alsdorf Collection, *Antiquities*, Sotheby's, New York, 9 June 2004, lot 44.
Antiquities, Christie's, London, 1 October 2014, lot 116.



75

75
A ROMAN GIALLO ANTICO HERM OF PAN
 CIRCA 1ST-2ND CENTURY A.D.

6½ in. (16.5 cm.) high

£8,000-12,000

\$11,000-16,000
 €9,000-13,000

PROVENANCE:

with B.C. Holland Inc, Chicago, 1997.
 Private collection, New York, 1997-2017.

*** 76**
A ROMAN BANDED ALABASTER TRAPEZOPHORUS
 CIRCA 1ST-2ND CENTURY A.D.

25 in. (63.5 cm) high

£10,000-15,000

\$14,000-20,000
 €12,000-17,000

PROVENANCE:

Fine European Furniture, Tapestries & Carpets, Christie's, London, May 11, 2000, lot 57.
 with Alain Chenel Antiquités, France.
 Swiss private collection, acquired from the above on 11th June 2000.



76

*** 77**

A ROMAN MARBLE CINERARIUM

CIRCA LAST QUARTER OF THE 1ST CENTURY A.D.

11½ in. (29 cm.) high

£12,000–15,000

\$16,000–20,000

€14,000–17,000

PROVENANCE:

Collection Mariaud de Serres, France, acquired before 2000.

Collection Jean-Philippe Mariaud de Serres, Christie's, Paris, 16-17 February 2011, lot 418.

The roof-shaped lid has palmette acroteria at the corners and a female head in a shell-shaped medallion in the centre of the pediment. A panel on the front of the container has an engraved inscription reading: D(is) M(anibus) L(ucio) Sarioleno Achillaeo C(aius) Octavius Mnestus Amico B(ene) M(erenti) Fecit. Vix(it) An(nis) XXV. The inscription informs that C. Octavius Mnestus commissioned the cinerarium for his friend L. Sariolenus Achillaeus who died aged 25. Mnestus and Achillaeus are Greek names, so they were probably freedmen.



DMESARIOLENO
ACHILLAEQ
C OCTAVIVS
M HESTVS
AMICOR MFECIT
VI AN XV



78

78

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

1¾ in. (4.5 cm.) long

£2,000–3,000

\$2,700–3,900
€2,300–3,300

PROVENANCE:

with Robert Huber Fine Arts, Dixon, Illinois, 1995.

79

A ROMAN BRONZE APPLIQUÉ MASK OF BACCHUS
CIRCA 1ST-2ND CENTURY A.D.

2¾ in. (6 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

PROVENANCE:

German private collection from the 1970s, as stated on the 1997 invoice.
with Daniel Weller, Munich, 1997, from whom acquired by the present owner.



79

80

A ROMAN BRONZE FORTUNA

CIRCA 2ND CENTURY A.D.

8½ in. (21.8 cm) high

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

with Ancient Art Ltd, Geneva, prior to 1980.



80

81

A BACTRIAN BRONZE STAND

CIRCA LATE 3RD MILLENNIUM B.C.

9 in. (23 cm.) high

£70,000–90,000

\$92,000–120,000

€78,000–100,000

PROVENANCE:

with Gallery Mikazuki, Japan, 1984.

This unusual stand is hollow-cast using the lost-wax process. The form and lines are simple and elegant with the charming addition of the two kids suckling their mother on either side. The only added decoration would have been the coloured shell or hardstone inlays once held by the deep recesses of the mother's eyes. The circular support emerging from the shaft at the animal's back would have probably held a basin for incense, another offering or a torch holder.

For a similar stand with just one animal cf. The Walters Art Museum, Baltimore, acc. no. 54.2328. A stand in the Metropolitan Museum of Art, New York, still retains the shell and lapis eye inlays, inv. no. 1974.190 (O. W. Muscarella, *Bronze and Iron Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*, New York, 1988, pp. 333-336, no. 467). Another stand with human figure holding a circular framework can be found in the Ortiz collection (*In Pursuit of the Absolute Art of the Ancient World from the George Ortiz Collection*, London, 1994, no. 16). The base of this figure is also reminiscent to the one above, with rectangular protrusions for the figure's feet, similar to the ones for the forelegs of the kids. An even more elaborate and much larger stand (perhaps for a table) can be found in the al-Sabah collection (D. Freeman et. al, *Splendors of the Ancient East Antiquities from The al-Sabah Collection*, London, 2013, pp. 22-24 and p. 38-39, no. 4).





82

82

A LURISTAN BRONZE HALBERD
CIRCA 9TH-7TH CENTURY B.C.

8½ in. (21.5 cm.) long

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

London art market, acquired in 1986.

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

83

A CAUCASIAN BRONZE OPENWORK PLAQUE

CIRCA 1ST-2ND CENTURY A.D.

4¼ in. (10.9 cm) high

£7,000-10,000

\$9,200-13,000

€7,800-11,000

PROVENANCE:

Antiquities, Sotheby's, London, 21 April 1975, lot 242.

The Caucasus region had a long tradition of bronzes ornamented with dynamic animals beginning in the late 2nd millennium B.C. Similar cast-bronze belt buckles have been found in the Republic of Georgia, dating to the 1st-2nd centuries A.D., with a close parallel at the Metropolitan Museum of Art (acc. no. 21.166.5). The style is categorized by the highly-stylized curvilinear body of the animal, spiral s-shaped horns, and the herringbone pattern border with knobs at each corner.



83

84

A URARTIAN BRONZE TRIPOD STAND

CIRCA 8TH-7TH CENTURY B.C.

10¼ in. (26 cm. high)

£30,000-50,000

\$40,000-66,000

€34,000-56,000

PROVENANCE:

with Ancient Art Limited, Geneva, Switzerland, prior to 1990.

The majority of Urartian bronzes are either attachments from thrones or cauldrons and arms and armour - including helmets and sheet bronze belts, quivers and plaques. Surviving Urartian objects and small-scale bronze figures are rare: this stand is a rare example of a solid cast object.

The draped female figure stands with an object clasped tight in both hands, on a curving tripod structure, on top of a triangular base with three turned legs. The details are very finely incised, with the wavy fringes reminiscent of the bronze figure standing on bulls in The Metropolitan Museum of Art, New York, inv. no. 50.163, O. W. Muscarella, *Bronze and Iron Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*, New York, 1988, pp. 429-433, no. 577), whilst the narrow borders with circular decoration around the v-neck and the edges of the robe are similar to the dress of the ivory winged demon in the British Museum, inv. no. 118953. Her rigid stance and angularity can all be found in a standing bronze male figure now in the British Museum, inv. no. 91147. Her horizontally striated hair can be seen in various Urartian bronze cauldron attachments with female busts, and on a few sheet bronze votive plaques that include standing female offrants, cf. H.-J. Kellner, *Urartu, ein wiederentdeckter Rivale Assyriens*, Munich, 1976, p. 57, no. 54.

The curved legs beneath the figure find a parallel in a larger candelabrum in the Hamburg Museum, cf. B. B. Piotrovskii, *Urartu, The Kingdom of Van and its Art*, London, 1967, p. 35, no. 20.





Johannes Rådecker and his grand-daughter Andrée Le Coultre-Banting, circa 1954.

85

A LARGE EGYPTIAN WOOD FEMALE FIGURE

LATE OLD KINGDOM TO FIRST INTERMEDIATE PERIOD, CIRCA 2500-2055 B.C.

28 in. (71 cm.) high

£250,000–350,000

\$330,000–460,000

€280,000–390,000

PROVENANCE:

Johannes Anton 'John' Rådecker (1885-1956), Netherlands.

Thence by descent to his grand-daughter Andrée Le Coultre-Banting (1938-2014), Netherlands.

Johannes Anton Rådecker, also simply known as John, was a Dutch artist active during the first half of the 20th century. Skilled craftsman and painter, Rådecker gained international fame with his expressionist sculpture. He was part of the New Circle (*De Nieuwe Kring* or Bergense School), a community of artists based in Bergen where he lived since 1916.

During his career he was commissioned to produce several public monuments, of which the most famous is undoubtedly the National Monument (*Nationaal Monument op de Dam*) in Amsterdam. This memorial, located in the heart of the city's historical centre in Dam Square, honours the casualties of World War II and was designed by Rådecker in 1946. Unfortunately the artist never saw his masterpiece completed as the monument was revealed only in May 1956, a few months after his death. With her sinuous silhouette, high slender waist and extremely elongated fingers, this large female figure would have represented the canons of idealised beauty during the Old Kingdom.





Given the size and quality of this figure, it is likely that it represented the wife of the deceased, a high-ranking woman, despite the obvious lack of clothing. According to Edna Russmann 'while it is rather surprising that some male tomb owners of the late Old Kingdom and First Intermediate Period chose to have tomb statues that represented them naked and thus deprived of the status indicators of their clothing, it seems astonishing that women of high social rank, during this period, sometimes did the same', cf. E. R. Russmann (ed.), *Eternal Egypt. Masterworks of Ancient Art from the British Museum*, London, 2001, pp. 79-80, no. 11. This practice seems specific to the late Old Kingdom but in some measure survives until the Middle Kingdom.

Whilst often described as fertility figures, the function of nude female figures could vary from servant girl or offering bearer, to dancer and indeed concubine. For another smaller nude female figure in wood (40.5 cm high) with similar characteristics and uncertain purpose, cf. R. Fazzini, *Images for Eternity. Egyptian Art from Berkeley and Brooklyn*, The Brooklyn Museum, 1975, p. 37, cat. 28.

By the New Kingdom, however, the latter seems to become the most common, cf. A. K. Capel & G. E. Markoe (ed.), *Mistress of the House. Mistress of Heaven*, New York, 1997, p. 66, no. 15.





86

86

AN EGYPTIAN BRIGHT BLUE FAIENCE KOHL JAR
MIDDLE KINGDOM, CIRCA 2046-1793 B.C.

1¼ in. (4.5 cm.) high

£4,000–6,000

\$5,300–7,900
€4,500–6,700

PROVENANCE:

with Charles Ratton (1897-1986), Paris.
Madeleine Meunier (1921-2009) collection, Paris, acquired between 1950-1970.

87

AN EGYPTIAN BRIGHT BLUE FAIENCE TRIAD AMULET
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

2 in. (5 cm.) high

£2,000–3,000

\$2,700–3,900
€2,300–3,300

PROVENANCE:

Antiquities, Sotheby's, London, 12 December 1983, lot 184.



87

*** 88**

AN EGYPTIAN FAIENCE AMPHORA
ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

8⅞ in. (22.6 cm.) high

£5,000–8,000

\$6,600–10,000
€5,600–8,900

PROVENANCE:

with Re Entombed, Melbourne.
Joseph Liciardino, Melbourne, acquired from the above in 1981.
with BC Gallery, Melbourne.
Acquired by the current owner from the above in 2013.
Antiquities, Christie's, New York, 25 October 2016, lot 47.

Many of these types of brightly colored faience vessels were ritually damaged before burial, hence the hole in the bottom of the present example. A large number of these vases were found during excavations for the foundation for a hospital in Alexandria in the mid-20th century (A. Caubet and G. Pierrat-Bonnefois, *Faiences de l'antiquité. De l'Égypte*, p. 185).



88



89

AN EGYPTIAN ALABASTER CANOPIC JAR

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

14 in. (35.6 cm.) high

£50,000-80,000

\$66,000-100,000

€56,000-89,000

PROVENANCE:

with Kojiro Ishiguro (1916-1992), Tokyo, prior to
1966, stated on 1981 invoice.

with Sakae Art Gallery, Japan, prior to 1981, from
whom acquired by the present owner.



90

AN EGYPTIAN BLACK SERPENTINE SHABTI FOR KENI NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

7 in. (17.8 cm) high

£50,000–80,000

\$66,000–100,000

€56,000–89,000

PROVENANCE:

Felix J. May collection, Zurich, Switzerland, acquired in the 2nd half of the 1970s.

Antiquities, Sotheby's, New York, 8 December 2015, lot 20.

PUBLISHED:

H. A. Schlögl and A. Brodbeck, *Ägyptische Totenfiguren aus Öffentlichen und Privaten Sammlungen der Schweiz*, Freiburg and Göttingen, 1990, p. 90, no. 33.

Inscribed with five rows of script over his sides and one column on the over-fold of the ankle-length robe of the living tied at the waist, reciting the deceased's name and the standard New Kingdom formula from Chapter Six of the Book of the Dead.

For a period in the late 18th-19th Dynasties, shabti figures wearing the dress of daily life were introduced. They showed the owner dressed in the fashion of the day with heavily pleated garments, shawls, skirts, duplex wigs and sandals. Some examples of this type show a further departure from tradition depicting the deceased holding divine attributes, such as the *djed* pillar and the knot of Isis, instead of the customary agricultural implements. This example, however, adheres to the norm of holding two hoes. From the end of the New Kingdom this type of shabti in everyday dress became the usual format for the overseer shabti. For similar shabtis wearing the costume of the living cf. H. D. Schneider, *Shabtis*, II, Netherlands, 1977, pp. 80-85, nos 3.2.5.1 – 3.2.5.16, pls 30-32.

The name Keni with the same spelling is listed in H. Ranke, *Ägyptischen Personennamen*, Bd. I, p.335, no. 6.

Curator H.A. Schlögl once considered this shabti for inclusion in the 1978 Basel exhibition *Geschenk des Nils*. However, the shabti for Kasa from the same collection was selected instead, cf. H. Schlögl, *Geschenk des Nils. Ägyptische Kunstwerke aus Schweizer Besitz*, Basel, 1978, p. 61, no. 192.









91

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, REIGN OF AKHENATEN, CIRCA 1353-1335 B.C.

6 $\frac{5}{8}$ in. (16.8 cm.) wide

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

with Royal-Athena Galleries, New York, 1965 (*Art of the Ancient World*, vol. I, p. 34, no. 65).

Antiquities; Sotheby's, London, 5 July 1982, lot 195.

Antiquities; Christie's, New York, 11 December 2009, lot 9.



92

92

AN EGYPTIAN BRONZE IBIS

LATE PERIOD, CIRCA 664-332 B.C.

4½ in. (11.5 cm.) long

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

Succession du Colonel W., *Ancienne Collection Mutiaux*, Hôtel Drouot, Paris, 9 May 1952, lot 32.

93

AN EGYPTIAN BRONZE CAT HEAD

LATE PERIOD, CIRCA 664-332 B.C.

3¼ in. (8.4 cm) high

£7,000-9,000

\$9,200-12,000

€7,800-10,000

PROVENANCE:

Die Sammlung Dr Hans Wendland, Lugano; Hermann Ball and Paul Graupe, Berlin, 1931, lot 254.
German private collection, acquired from the above and thence by descent to the present owner.



93



94

94

AN EGYPTIAN BRONZE CAT HEAD

LATE PERIOD, CIRCA 664-332 CENTURY B.C.

4½ in. (10.5 cm) high

£7,000-9,000

\$9,200-12,000

€7,800-10,000

PROVENANCE:

Albert Davis, New York, stated on 1982 invoice.
with Sumer Gallery of Ancient Art, New York, 1982, from whom acquired by
the previous owner.

95

AN EGYPTIAN LIMESTONE PEDIMENT FRAGMENT

ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.

16½ in. (42 cm.) wide

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

Private collection of a Belgian diplomat, Brussels, acquired 1967-1972.



95



96

*** 96**

AN EGYPTIAN TERRACOTTA ITHYPHALLIC SLAVE
ALEXANDRIA, PTOLEMAIC PERIOD, CIRCA 2ND-1ST
CENTURY B.C.

5¾ in. (14.5 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Achille Groppi, Egypt and Switzerland, acquired 1920s-1940s.
The Per-neb Collection of Important Egyptian Antiquities,
Christie's, London, 9 December 1992, lot 1.
Christian von Faber-Castell collection, Kusunacht ZH,
Switzerland, acquired from the above.

For a similar grotesque slave shouldering a pointed amphora,
cf. J. Fischer, *Griechisch-römische Terrakotten aus Ägypten*,
Tübingen, 1994, p. 211, no. 389, pl. 37.

97

AN EGYPTIAN POTTERY AMPHORA
ROMAN PERIOD, CIRCA LATE 3RD-4TH CENTURY A.D.

15¼ in. (38.7 cm.) high

£5,000–7,000

\$6,600–9,200

€5,600–7,800

PROVENANCE:

with Anavian Gallery, New York, 1982.
Antiquities, Christie's, New York, 3 June 2009, lot 30.



97



PROPERTY FROM THE RESANDRO COLLECTION

98

AN EGYPTIAN BRONZE ATUM

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

7 in. (17.8 cm.) high

£20,000–30,000

\$27,000–39,000

€23,000–33,000

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:

S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 92, no. 75.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, 1993, Mainz am Rhein, 1993, p. 84, no. 57.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 69, no. R-248.

According to Wilkinson 'Atum was the monad, the one from which all originally came.' (R. H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London, 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).



99

AN EGYPTIAN OBSIDIAN HEAD OF TUTHMOSIS III OR AMENHOTEP II

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

1¾ in. (4.5 cm.) high

£50,000-70,000

\$66,000-92,000
€56,000-78,000

PROVENANCE:

Hans Wolfgang Müller (1907-1991), 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 Pharao: von Amenophis I. bis Tutanchamun*, 4 May-27 October 2002.

PUBLISHED:

S. Schoske & D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 50, no. 36.
S. Schoske & D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, p. 194, no. 124.
A.-C. Thiem (ed.), *Am Hofe des Pharao. Von Amenophis I. bis Tutanchamun*. Exhibition catalogue Palais del Arte, Bussolengo, 2002, fig. 14.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 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 (P.T. Nicholson and I. Shaw (eds.), *Ancient Egyptian Materials and Technology*, Cambridge, 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.



100

100

AN EGYPTIAN BRONZE OSIRIS

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

11¼ in. (28.7 cm.) high

£10,000-15,000

\$14,000-20,000
€12,000-17,000

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:

S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 136, no. 118.
S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, p. 93, no. 64.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 101, no. R-376.



101

101

AN EGYPTIAN BRONZE AMUN

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

5½ in. (13 cm.) high

£8,000-12,000

\$11,000-16,000
€9,000-13,000

PROVENANCE:

Horst and Luise Föehr 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:

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, p. 140, no. 98.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 102, no. R-377.

The sun-disc has remains of red glass and the chin-strap, eyes and brows are inlaid with electrum.

102

AN EGYPTIAN BLUE FAIENCE SHABTI FOR MAATKARE

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1050-994 B.C.

4¼ in. (12 cm.) high

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

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

Private collection, the Netherlands.

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

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 99, no. R-367.

With a single column of hieroglyphs reading 'Illuminate the Osiris, the gods wife, Maatkare'.



102

103

103

AN EGYPTIAN BLUE FAIENCE SHABTI FOR NESTANEBISHERU

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1045-994 B.C.

5½ in. (14.2 cm.) high

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

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

Private collection, the Netherlands.

Antiquities, Christie's, New York, 25 January 1979, lot 173.

Resandro collection, acquired from the above sale.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 99, no. R-368.

• 104

AN EGYPTIAN POLYCHROME PAINTED WOOD FALCON

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

6½ in. (16.5 cm.) long

£2,000-3,000

\$2,700-3,900

€2,300-3,300

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:

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, 1993, Mainz am Rhein, 1993, p. 45, no. 27.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 222, no. R-722.



104



105

105

AN EGYPTIAN BRONZE AMUN-MIN

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

8¾ in. (22.3 cm.) high

£12,000–18,000

\$16,000–24,000
€14,000–20,000

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:

S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 129, no. 112.
S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, p. 28, no. 13.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 153, no. R-445.



106

(underside)

106

AN EGYPTIAN SILVER NEFERTUM

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

3½ in. (8 cm.) high

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

Horst and Luise Föehr 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:

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, p. 130, no. 90.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 164, no. R-489.

The rectangular base is inscribed on the underside with two columns of text mentioning the goddess Isis and the dedicant Psamtek, son of Padihor.

107

AN EGYPTIAN BRONZE SITULA

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

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

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

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

EXHIBITED:

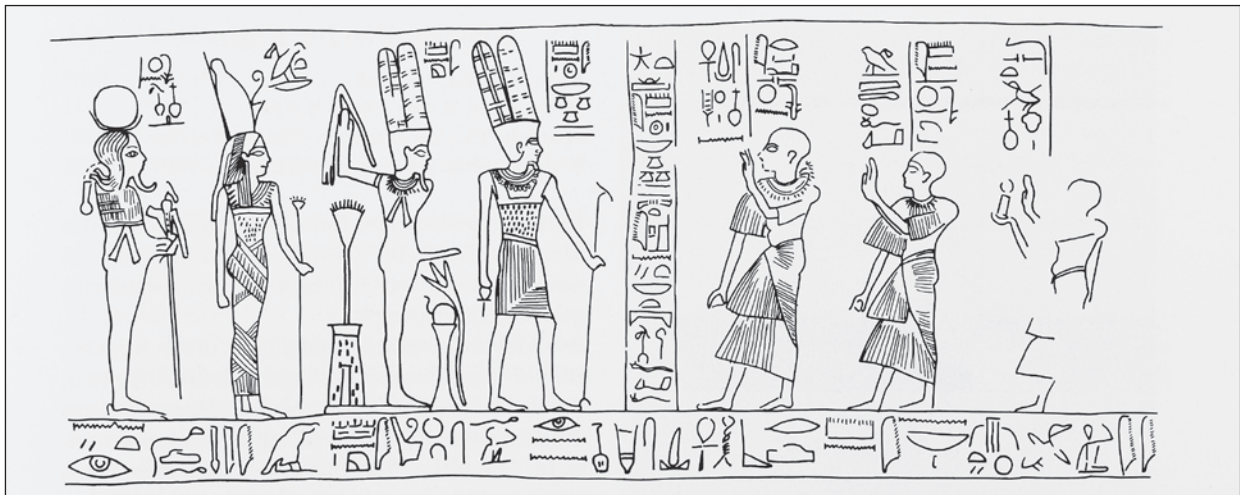
Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

PUBLISHED:

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, pp. 26-27, no. 12.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 103, no. R-382.

The tapering vessel engraved with a scene and accompanying hieroglyphic text, depicting three male figures, in front of a procession of four deities, each captioned: 'Amun-Re, Lord of the Thrones of the Two Lands'; 'Amun-Opet'; 'Mut'; 'Khonsu in Thebes, Nefer-hotep'; 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: [...]'.





108

• 108

AN EGYPTIAN PERIDOTITE JAR

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

3½ in. (8.9 cm.) wide

£1,000-2,000

\$1,400-2,600
€1,200-2,200

PROVENANCE:

Antiquities, Sotheby's, New York, 10-11 June 1983, lot 10.

Antiquities, Bonhams, London, 12 December 1995, lot 69.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 25, no. R-072.



109

• 109

AN EASTERN MEDITERRANEAN CORE-FORMED GLASS OINOCHOE

CIRCA 6TH-5TH CENTURY B.C.

4 in. (10.2 cm.) high

£2,000-3,000

\$2,700-3,900
€2,300-3,300

PROVENANCE:

The Breitbart Collection of Antiquities and Ancient Glass, Sotheby's, New York, 20 June 1990, lot 36.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 217, no. R-704.

• 110

NINE EGYPTIAN MILLEFIORI GLASS BEADS

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

1¼ in. (2.8 cm.) long max.

(9)

£2,000-3,000

\$2,700-3,900
€2,300-3,300

PROVENANCE:

The Alfred Wolkenberg Collection of Ancient Glass, Christie's, London, 9 July 1991, lot 130. Resandro collection, acquired from the above sale.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 239, no. R-789.



110



PROPERTY FROM THE COLLECTION OF
DR R. H. (1922-2007)

*** 111**

**A MYCENAEAN POTTERY PITHOS AND A
PROTO-GEOMETRIC POTTERY OINOCHOE**
CIRCA 14TH CENTURY B.C. AND 8TH
CENTURY B.C.

pithos: 13 in. (33 cm.) high; oinochoe: 9¼ in. (23.5
cm.) high (2)

£2,000-3,000

\$2,700-3,900
€2,300-3,300

111

PROVENANCE:

Pithos: with Galerie Günter Puhze, Freiburg, 1996.
Oinochoe: Münzen und Medaillen A.G., Basel, 4 April
1987, lot 15.
Swiss private collection, Dr R. H. (1922-2007),
acquired from the above.

*** 112**

TWO ETRUSCAN IMPASTO WARE AMPHORAE
CIRCA EARLY 7TH CENTURY B.C.

12¾ in. (32.5 cm.) and 9 in. (23 cm.) high respectively (2)

£2,000-3,000

\$2,700-3,900
€2,300-3,300

PROVENANCE:

both with Galleria Serodine, Ascona.
Swiss private collection, Dr R. H. (1922-2007), acquired from the above in 1985
and 1992 respectively.

For an almost identical jar with bird and double spiral decoration cf. inv. no.
C551 in the Louvre, Paris.



112





113

*** 114**

AN EAST GREEK POTTERY ARYBALLOS

RHODIAN, ARCHAIC PERIOD, CIRCA EARLY 6TH CENTURY B.C.

2 $\frac{3}{8}$ in. (6 cm.) high

£5,000–7,000

\$6,600–9,200

€5,600–7,800

PROVENANCE:

Münzen und Medaillen, Basel, auction 11, 23-24 January 1953, lot 314.
with André Emmerich Gallery, New York, 1977.
Münzen und Medaillen, Basel, auction 56, 19 February 1980, lot 51.
Swiss private collection, Dr R. H. (1922-2007), acquired at the above.

PUBLISHED:

André Emmerich Gallery, *Classical Art From a New York Collection*. An exhibition of ancient bronzes, figurative plastic vases and other ancient works of art September 27-November 16, 1977, no. 17.

*** 113**

AN EAST GREEK POTTERY FIGURAL ARYBALLOS

RHODIAN, ARCHAIC PERIOD, CIRCA EARLY 6TH CENTURY B.C.

8 $\frac{3}{4}$ in. (22.5 cm.) high

£5,000–7,000

\$6,600–9,200

€5,600–7,800

PROVENANCE:

with Münzen und Medaillen, Basel.
Swiss private collection, Dr R. H. (1922-2007), acquired from the above in February 1983.

For a similar example see pl. XX, 1-3 in Ducat, *Les Vases Plastiques Rhodiens, Archaiques en Terre Cuite*.



114



115

*** 115**

AN ETRUSCO-CORINTHIAN POTTERY RAM ARYBALLOS

CIRCA EARLY 6TH CENTURY B.C.

4 $\frac{1}{8}$ in. (10.5 cm.) long

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Münzen und Medaillen, Basel, 20 March 1981, lot 50.
Swiss private collection, Dr R. H. (1922-2007), acquired from the above.

*** 116**

**A CORINTHIAN POTTERY BLACK-FIGURED CONICAL
OINOCHOE**

CIRCA 7TH CENTURY B.C.

6 $\frac{7}{8}$ in. (17.5 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

H.A.C. Kunst der Antike, Basel, 28 April 1992, lot 25.

Swiss private collection, Dr R. H. (1922-2007), acquired from the above.



117

*** 118**

A CORINTHIAN PIRIFORM ARYBALLOS

CIRCA EARLY 6TH CENTURY B.C.

4 $\frac{1}{8}$ in. (10.5 cm) high

£3,000–4,000

\$4,000–5,200

€3,400–4,500

PROVENANCE:

with Münzen und Medaillen, Basel.

Swiss private collection, Dr R. H. (1922-2007), acquired from the above in 1989.



116

*** 117**

A CORINTHIAN BLACK-FIGURED ARYBALLOS

ATTRIBUTED TO THE LIEBIGHAUS GROUP, EARLY 6TH CENTURY
B.C.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

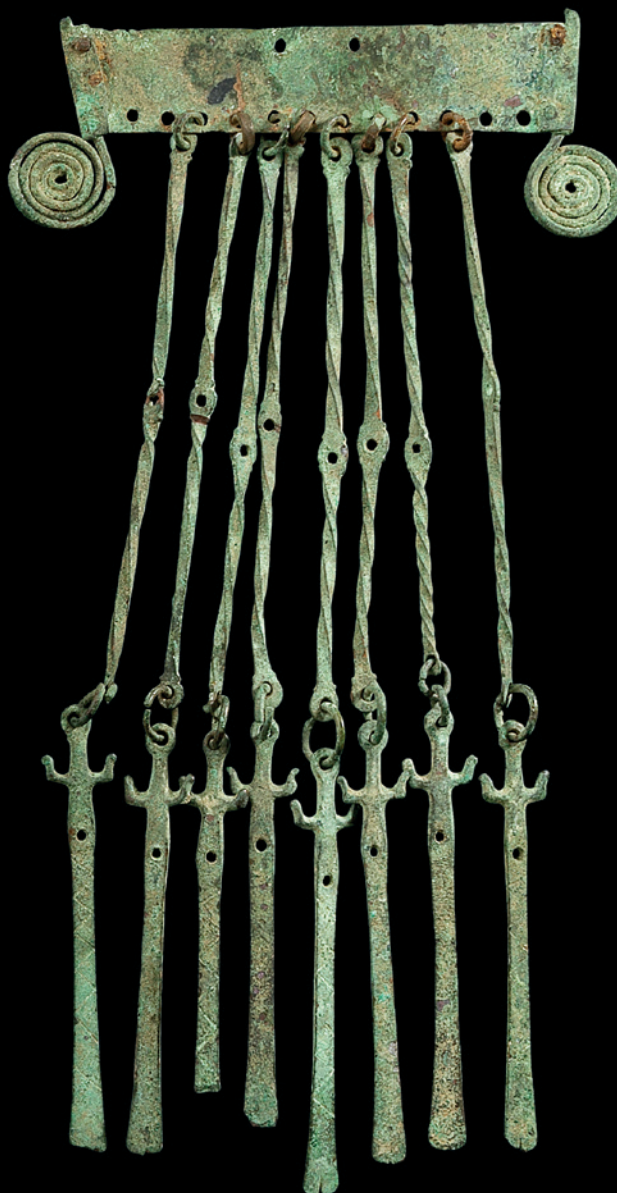
with H.A.C. Kunst der Antike, Basel.

Swiss private collection, Dr R. H. (1922-2007), acquired from the above in 1992.

For the Liebieghaus Group and a similar example see p. 164ff. and pl. 63 in D. A. Amyx, *Corinthian Vase-Painting of the Archaic Period*, Berkeley, 1989.



118



119

*** 119**

TWO ITALIC SPIRAL ARMLETS AND A PECTORAL

CIRCA 8TH-7TH CENTURY B.C.

4½ in. (11.5 cm) diam. max. and 11 in. (28 cm.) high respectively (3)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

PROVENANCE:

Armllets: with Münzen und Medaillen AG., 1986.
Pectoral: with Dontai Arte Classica, Lugano, prior to 1996.
Swiss private collection, Dr R. H. (1922-2007), acquired from the above.

*** 120**

NINE ITALIC BRONZE SPECTACLE FIBULAE AND A PENDANT

CIRCA 8TH CENTURY B.C.

9 in. (23 cm.) long max. (10)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired on the European art market in the 1980s-90s.

*** 121**

ELEVEN ITALIC BRONZE FIBULAE

CIRCA 9TH-6TH CENTURY B.C.

16¼ in. (41.5 cm.) long max. (11)

£2,000-3,000

\$2,700-3,900
€2,300-3,300

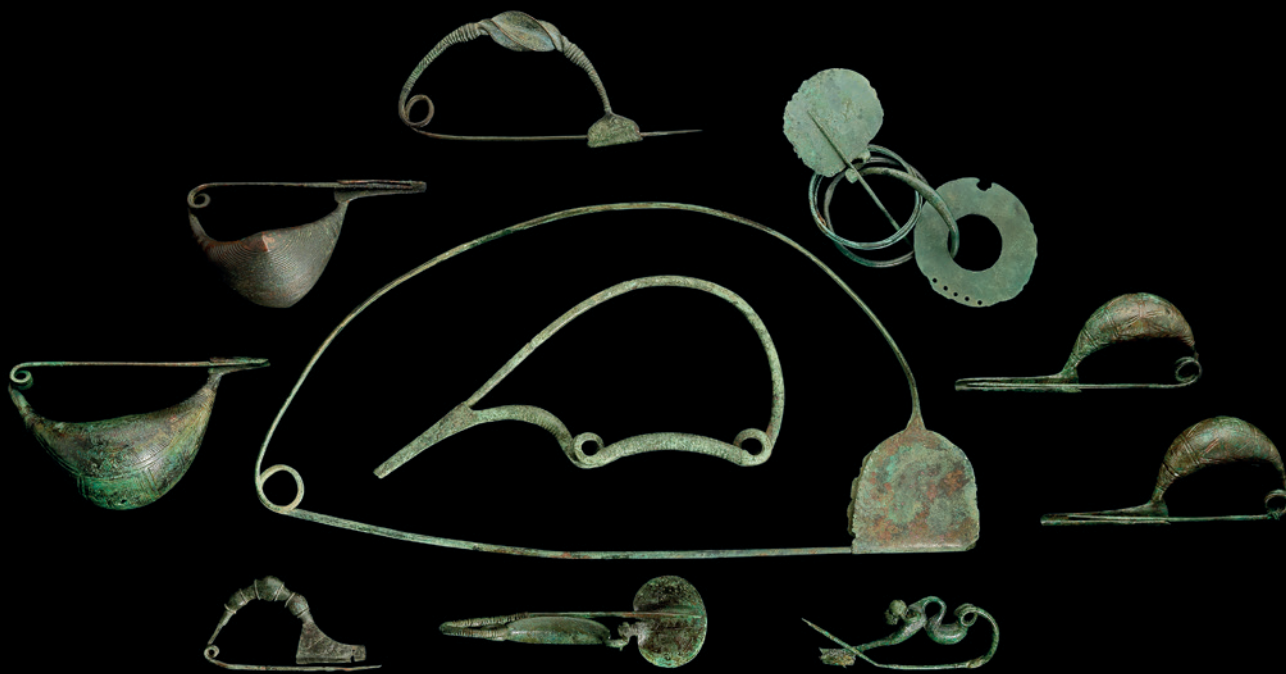
PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired on the European art market in the 1980s-90s.

For another example of a late Villanovan or Early Etruscan 'dragon-type' fibula now in the Metropolitan Art Museum, New York, cf. acc. no. 96.9.356.



120



121



122

*** 122**

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

4 1/8 in. (10.5 cm) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Münzen und Medaillen, Basel, April 1985.
Swiss private collection, Dr H. R. (1922-2007), acquired from the above.

*** 123**

THREE CORINTHIAN POTTERY
ARYBALLOI
CIRCA 6TH CENTURY B.C.

3 in. (7.5 cm.) high max.

(3)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired prior to 1996.



123



124

*** 124**

THREE CORINTHIAN BLACK-FIGURED
ALABASTRA

CIRCA LATE 7TH - EARLY 6TH CENTURY B.C.

3 1/2 in. (9 cm.) high max

(3)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007),
acquired prior to 1996.

*** 125**

AN ATTIC BLACK-FIGURED WHITE-GROUND MASTOID CUP
CIRCA EARLY 5TH CENTURY B.C.

4 in. (10.2 cm.) wide excl. handles

£2,000–4,000

\$2,700–5,200
€2,300–4,500

PROVENANCE:

with Galleria Serodine, Ascona.
Swiss private collection, Dr R. H. (1922-2007), acquired from the above in 1989.

The myth of the mortal hero Peleus abducting and holding Thetis is shown on each side, with the centaur Chiron looking on. On one side she holds what looks like a serpent - one of her shape-shifting forms used to try and escape the hold of her captor. Their marriage was celebrated on Mount Pelion, outside the cave of Chiron, hence his inclusion in the scenes here.



125

*** 126**

AN ATTIC BLACK-FIGURED LEKYTHOS
CIRCA EARLY 5TH CENTURY B.C.

9 in. (23 cm.) high

£4,000–6,000

\$5,300–7,900
€4,500–6,700

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired prior to 1996.

The decoration shows Ajax and Achilles playing a board game under the watch of the goddess Athena standing between them. This scene was often used to decorate vases during the late 6th century and early 5th century B.C., and the interpretations of the meaning of the scene vary. For a comprehensive review of this iconography, cf. L. Romero Mariscal, 'Ajax and Achilles Playing a Board Game: Revisited from the Literary Tradition', in *The Classical Quarterly*, Vol. 61, No. 2, December 2011, pp. 394-401.



126

*** 127**

TWO ATTIC BLACK-FIGURED LEKYTHOI
CIRCA EARLY 5TH CENTURY B.C.

7 7/8 in. (20 cm.) high max.

£1,000–2,000

(2)
\$1,400–2,600
€1,200–2,200

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired prior to 1996.



127



128

*** 128**

FOUR GREEK GOLD FUNERARY DIADEMS

HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

11 in. (28 cm.) long max.

£3,000–5,000

(4)

\$4,000–6,600
€3,400–5,600

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired prior to 1996.

PUBLISHED

B. Deppert-Lippitz, *Griechischer Goldschmuck*, Mainz, 1985, p. 195, pl. 143.

For similar examples, see D. Williams and J. Ogden, *Greek Gold Jewellery of the Classical World*, London, 1994, pp. 234-235, nos 168-169.

*** 129**

SEVEN GREEK BONE DOLPHIN FIBULA ELEMENTS

TARENTINE, CIRCA 4TH CENTURY B.C.

1½ in. (4 cm.) each

£1,000–1,500

(7)

\$1,400–2,000
€1,200–1,700

PROVENANCE:

H.A.C. Kunst der Antike, Basel, 28 April 1992, lot 216.
Swiss private collection, Dr R. H. (1922-2007), acquired from the above.

For similar examples with iron pin now in the Museo Archeologico of Taranto, cf. E. M. De Juliis, *Gli Ori di Taranto in Età Ellenistica*, Milan, 1984, pp. 343-354, nos. 298-311.



129



130

* 130

AN EARLY EUROPEAN, AN ETRUSCAN AND A HELLENISTIC GOLD DIADEM

CIRCA 14TH CENTURY - 3RD CENTURY B.C.

15 in. (38.1 cm.) long max.

(3)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired on the European art market between 1991 and 2000.

On each stamped end of the Etruscan diadem, there are remains sections of a mythological scene, possibly an Amazonomachy. For a similar diadem with several layers of grooved, overlapping leaves facing laterally towards a central medallion, cf. M. Cristofani and M. Martelli, *L'Oro degli Etruschi*, p. 219, no. 235.



* 131

TWELVE BRONZE AGE, IRON AGE, ETRUSCAN AND HELLENISTIC GOLD ELEMENTS

CIRCA 13TH CENTURY - 3RD CENTURY B.C.

8 7/8 in. (22.5 cm.) long max

(10)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

Swiss private collection, Dr R. H. (1922-2007), acquired prior to 1996.

For similar Etruscan gold sheet discs with solar motif from Bisenzio, cf. M. Cristofani and M. Martelli (ed.), *L'Oro degli Etruschi*, Novara, 1983, p.76, no. 7. For other examples of Etruscan hair ornaments, cf. *op. cit.*, p. 126, nos. 80-82.



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CHRISTIE'S
EDUCATION

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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 by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots 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 £39,219 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

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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

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.

o◆ **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 o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

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

"5th Century B.C."

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

"Probably 5th Century B.C."

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

"Possibly 5th Century B.C."

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

A lot left undated

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

"After the Antique"

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

With respect to Vases:

"Attributed to ..."

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

"Signed by ..."

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

Labels

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

CONDITION

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

EXPORT LICENCE REGULATIONS

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

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

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

U.S. TRADE RESTRICTIONS

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

Similar restrictions may apply in other countries.



AN ETRUSCAN REVIVAL CORNELIAN AND GOLD NECKLACE, BY WIESE, 19TH CENTURY
Intaglios from late 4th-3rd century B.C.
€40,000-60,000

**PARIS
FINE JEWELS**

Paris, 5 December 2017

VIEWING

2-5 December 2017
9, Avenue Matignon
75008 Paris

CONTACT

Marie-Laurence Tixier
mltixier@christies.com
+33 (0)1 40 76 85 81

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A QUANTUM OF HISTORY
THE PRIGOGINE COLLECTION

Paris, 9 April 2018

VIEWING

5-9 April 2018
9, avenue Matignon
Paris 8^e

CONTACT

Fatma Turkkan-Wille
fturkkan-wille@christies.com
+33 (0) 1 40 76 84 48

MEZCALA STONE FIGURE

Ca. 300-100 B. C.
€50,000-70,000

Other fees apply in addition to the hammer price.
See Section D of our Conditions of Sale
at the back of the Auction Catalogue

CHRISTIE'S



LOWLANDS OR GERMANY, SECOND HALF 14TH CENTURY
Bust Aquamanile of a Tonsured Man
Length: 10 in. (25.3 cm.) high
£120,000–180,000

EUROPEAN SCULPTURE & WORKS OF ART

London, 6 December 2017

VIEWING

2-5 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Alasdair Young
alyoung@christies.com
+44 (0)20 7389 2837

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

ANTIQUITIES

WEDNESDAY 6 DECEMBER 2017 AT 10.30 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: USIL

SALE NUMBER: 14231

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14231

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
François Curiel, Chairman, Europe & Asia
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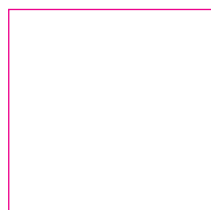
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