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TUESDAY 3 JULY 2018

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Tuesday 3 July 2018
at 10.30 am Lots 1-118
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THE RESANDRO COLLECTION

LOTS 1-18



1

1

AN EGYPTIAN FOSSILIFEROUS LIMESTONE JAR

EARLY DYNASTIC PERIOD, 1ST-2ND DYNASTY, 3000-2650 B.C.

4¼ in. (10.8 cm.) high

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:

Professor John Garstang (1876-1956), Blackburn.

Lord Rea, Liverpool.

The Hon. Robert Erskine, England.

with Mathias Komor (1909-1984), New York.

Antiquities and Islamic Art; Sotheby's, New York, 29 May 1987, lot 7.

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. 13, no. R-021.



2

2

AN EGYPTIAN ANORTHOSITE GNEISS BOWL

EARLY DYNASTIC PERIOD, 1ST-2ND DYNASTY, 3000-2650 B.C.

8 $\frac{1}{8}$ in. (20.6 cm.) diam.

£5,000–8,000

\$6,800–11,000

€5,800–9,200

PROVENANCE:

Dr. Rudolf Schmidt (1900-1972) collection, Solothurn; thence by descent.
Resandro collection, acquired from the above prior to 1987.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefäße der Sammlung Rudolph Schmidt*, Solothurn,
Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich, 1988, p. 18, pl. 3, 27, no. 23.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro
Collection*, Munich, 2012, p. 16, no. R-033.



3

3

AN ANHYDRITE KOHL JAR WITH MONKEY

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

1¾ in. (4.3 cm.) high

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1972) collection, Solothurn, thence by descent.
Resandro collection, acquired from the above prior to 1987.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefäße der Sammlung Rudolph Schmidt, Solothurn*, Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich, 1988, p. 49, pl. 36, no. 108.
Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 25, no. R-071.

For an anhydrite bowl decorated with two monkeys in relief, see acc. no. 30.8.139 in the Metropolitan Museum of Art, New York, and a kohl jar in the British Museum, acc. no. EA20759. Anhydrite was a highly prized material, often used for luxury vessels in the Middle Kingdom. The monkey was also often used as a decorative motif on cosmetic containers. As J. Bourriau explains in *Pharaohs and Mortals, Egyptian Art in the Middle Kingdom*, Cambridge, 1988, p. 142, "In the Middle Kingdom, monkeys are found almost exclusively as decoration on anhydrite bowls and kohl pots. They appear frequently in domestic scenes in tomb reliefs, showing that they were kept as pets, but they were also erotic symbols, which might explain their association with eye paint and other cosmetics". The application of cosmetics had a sensual and erotic connotation for the Egyptians.



4

4

AN EGYPTIAN ANHYDRITE COSMETIC JAR AND LID

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

2 in. (5.3 cm) high

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Antiquities; Sotheby's, London, 13 July 1981, lot 108.

Property of Sir Sidney Nolan, O.M., A.C., C.B.E. (1917-1992), Christie's; London, 7 July 1993, lot 122.

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. 25, no. R-070.



5

5

AN EGYPTIAN WOOD MASK

THIRD INTERMEDIATE PERIOD, 1069-664 B.C.

5½ in. (14.3 cm.) high

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE:

Antiquities; Christie's, London, 12 July 1972, lot 114.
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. 222, no. R-721.

6

AN EGYPTIAN ALABASTER COSMETIC VESSEL

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

5½ in. (13.5 cm.) diam.

£3,000-4,000

\$4,100-5,400
€3,500-4,600

PROVENANCE:

with Heinz Herzer, prior to 1964.
Resandro collection, acquired from the above.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 45, no. R-152.



6



7

7

AN 'EGYPTIAN BLUE' KOHL JAR

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

1½ in. (4 cm.) high

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Antiquities; Sotheby's, London, 13 July 1981, lot 68.

Antiquities; Bonhams, London, 12 December 1995, lot 5.

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. 52, no. R-177.

8

AN EGYPTIAN TERRACOTTA FEMALE FIGURE

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1976-1793 B.C.

6½ in. (17 cm.) high

£6,000–8,000

\$8,200–11,000

€6,900–9,200

PROVENANCE:

Ernest Brummer (1891-1964) collection, Paris.

The Ernest Brummer Collection of Egyptian & Near Eastern Antiquities;

Sotheby's, London, 16-17 November 1964, lot 77.

The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich,

16-19 October 1979, lot 505.

Resandro collection, acquired at the above sale.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 32, no. R-099.

Similar figures of wood, ivory, faience and clay, are typically found in burials dating to the Middle Kingdom. They were traditionally identified as representing companions of the dead or 'concubines,' but are now understood to represent a more general idea of female fertility, potent powers which could charge the deceased with new life. For an example of the same type, cf. S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Mainz am Rhein, 1985, p. 42, no. 28.



8



~9

AN EGYPTIAN WOOD DUCK-SHAPED COSMETIC VESSEL

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

5½ in. (14.1 cm) long

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Ernest Brummer (1891-1964) collection, Paris and New York.

The Ernest Brummer Collection of Egyptian & Near Eastern Antiquities and Works of Art; Sotheby's, London, 16-17 November 1964, lot 105.

Resandro collection.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 50, no. R-169.

This vessel, which resembles a wild duck, would have served the purpose of a cosmetic vessel. The base is carved with an *ankh* symbol in low relief and the movable lid is fastened by a bone pin, its edges inlaid with a band of bone plaques. The ivory rings on the neck and the head are probably from a different cosmetic container of the same time period. For a similar vessel, *cf.* no. 118 in J. Vandier d'Abbadie, *Les Objets de toilette égyptiens au Musée du Louvre*, Paris, 1972.



10

AN EGYPTIAN BLACK STEATITE COSMETIC PALETTE
NEW KINGDOM, 1550-1069 B.C.

5¼ in. (13.8 cm.) high

£5,000-7,000

\$6,800-9,500
€5,800-8,000

PROVENANCE:

Nasli and Alice Heerameck collection, New York, prior to 1978.
Resandro collection.

EXHIBITED:

Brooklyn Museum, New York, 1978-1987.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 47, no. R-160.





11

AN EGYPTIAN LIMESTONE RELIEF

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

20 $\frac{3}{8}$ in. (53 cm.) long

£15,000-25,000

\$21,000-34,000
€18,000-29,000

PROVENANCE:

with Heinz Herzer, Munich.
Resandro collection, acquired from the above in April 1983.

EXHIBITED:

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

PUBLISHED:

G. Roeder, *Amarna-Reliefs aus Hermopolis*, Hildesheim, 1969, pl. 190, no. PC123.

A. Grimm et al., *Das Geheimnis des goldenen Sarges: Echnaton und das Ende der Amarnazeit*, Munich, 2001, no. 52.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 40, no. R-131.

Between 1929 and 1939, the German excavations, led by the Roemer- und Pelizaeus-Museum in Hildesheim, found numerous relief blocks in Hermopolis, in the foundations of a temple built in the time of Ramesses II. Originally from the temples of El-Amarna, twenty kilometres south of Hermopolis, these blocks had been dismantled and reused as fill within the new structure.

This example depicts a scene from the service area of the palace. On the lower register, two servants are shown, one carrying a sack and the other holding a stick. On the upper register there is a kitchen where men are represented baking bread. For a similar domestic relief, cf. J. D. Cooney, *Amarna Reliefs from Hermopolis in American Collections*, The Brooklyn Museum, New York, 1965, p. 73, no. 46.



12

AN EGYPTIAN BLUE FAIENCE SHABTI FOR THE ROYAL SCRIBE HORKHEBI

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

6 in. (15.4 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

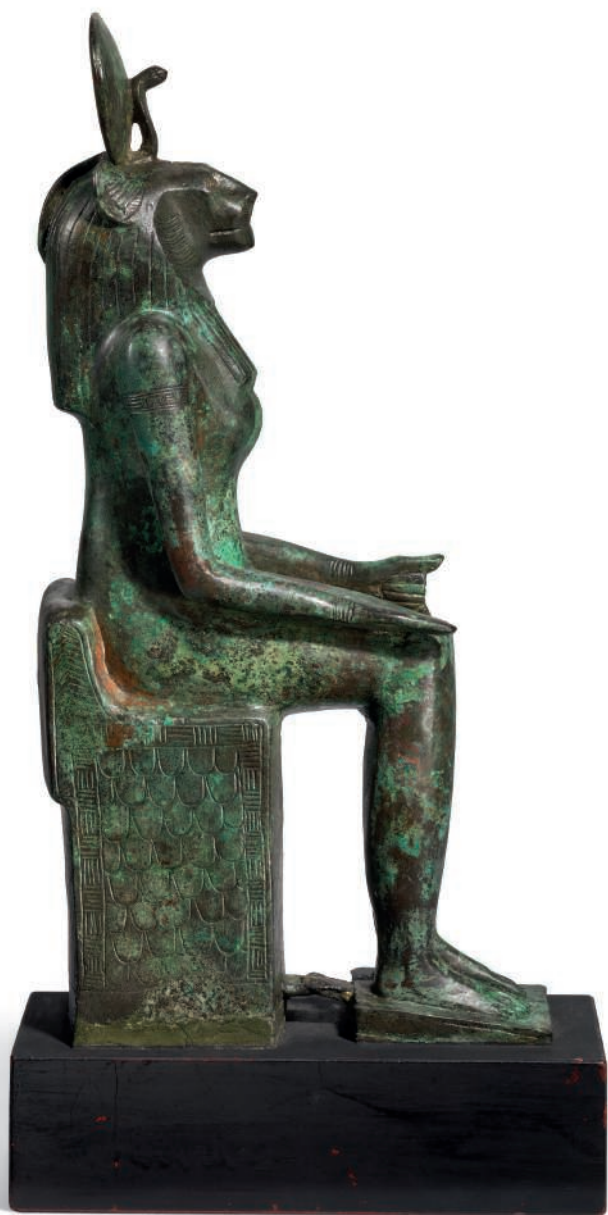
Captain E.G. Spencer-Churchill (1876-1964), Northwick Park, Blockley, Gloucestershire.
Antiquities from the Northwick Park Collection, the property of the late Captain E.G. Spencer-Churchill; Christie's, London, 21-23 June 1965, lot 191.
 Resandro collection.

PUBLISHED:

J.-F. and L. Aubert, *Statuettes Égyptiennes: Chaouabtis, Ouchebtis*, Paris, 1974, p. 215.
 I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 213, no. R-685.

The shabtis for Horkhebi share characteristics from both the 25th and the 26th dynasty. In *Statuettes Égyptiennes: Chaouabtis, Ouchebtis*, 1974, Aubert mentions the present example (p. 215) and translates the first column of hieroglyphs: 'Blessed with Osiris, Lord of Busiris, the royal scribe Horkhebi, born of Khaemkhons, born of Neferneith'. On the second frontal column, we find the traditional formula from Chapter 6 of the Book of the Dead, still in its second version instead of the third, which continues on the three columns on the back. Because of their finely modelled face and their wide body, Cooney believed that they dated to the 25th Dynasty, with similar looking figures in serpentine. J. Yoyotte later suggested that they should rather be dated to the 26th dynasty because of the name of his mother. Neferneith ('Neith is Good') contains the name of the main deity of Sais, Neith, whose influence only grew after the reign of Psamtek I.

It is not known where these statuettes were found. They are all blue, green or weathered to a brown patina, as with this example. Other shabtis for Horkhebi are known in some of the most prestigious institutions: four in Paris, but also Berlin, London and the Corning Museum, New York.



13

AN EGYPTIAN BRONZE WADJET-BAST

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

12 in. (30.5 cm.) high

£50,000-70,000

\$68,000-95,000
€58,000-80,000

PROVENANCE:

French private collection, Burgundy, prior to 1983.
with Guy Ladrière, Paris.
Antiquities; Christie's, London, 11 December 1987, lot 128.
Resandro collection, acquired from the above sale.

EXHIBITED:

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

PUBLISHED:

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, pp. 62-64, no. 41.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 148, no. R-428.

In this example, the deity presents the characteristics of two powerful goddesses of Lower Egypt. The lion aspect represents Bast, or Bastet, the protector of Lower Egypt, whereas the rearing cobra fronting the sun-disc is associated with Wadjet, the deity originally from the Nile Delta region. Like many of the other gods, the ancient Egyptians brought together multiple aspects into one entity.

The low-backed throne on which she sits on is engraved with a Horus falcon and scale motives which continue around both sides. The motive refers to the raising of the child Horus in the papyrus thicket in the Delta site of Khemnis; as Wadjet was also referred to as the nurse of the young god.





14

AN EGYPTIAN PERIDOTITE FIGURE OF HEDEDET AND HORUS

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

4 $\frac{7}{8}$ in. (12.6 cm.) high

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

The Natacha Rambova (1897-1966) collection, USA.

Antiquities belonging to the late Mrs Natacha Rambova, second wife of Rudolf Valentino; Christie's, London, 8 June 1988, lot 168.

Resandro collection, acquired from the above sale.

EXHIBITED:

Brooklyn Museum, New York, 1967-1984.

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:

R. A. Fazzini, *Egypt-Dynasty XXII-XXV, Iconography of Religions*, Vol. 16,

Leiden, 1988, p. 12,33, pl. 23.

S. Schoske and D. Wildung, *Gott und Götter im alten Ägypten*, Mainz, 1993, pp.58-59, no. 38.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 145, no. R-415.

Natacha Rambova, born Winifred Kimball Shaughnessy Hudnet in Salt Lake City, Utah, is most famously known as the second wife of Rudolf Valentino, the silent film idol. However she herself was a renowned dancer, costume designer, director and actress, as well as a keen amateur Egyptologist, who built up a collection of art which encompassed both the modern and ancient world.

Here, the seated goddess is remarkable in many ways. Most unusual is that she is represented cupping her right breast, rather than her left. The only other known example of this pose is in the Cairo museum, *cf.* acc. no. CG39368. Iconographically, her hairstyle is also different. She wears a tripartite 'Hathor-style' wig with curled lappets, crowned by double scorpions. These suggest her association with a number of representations, beginning as early as the 18th Dynasty in Egyptian temples, of Isis with a scorpion on or near her head and, later in the 25th Dynasty, with two scorpions. Scorpions are commonly associated with both the goddess Selket and Isis because of their similar protective roles as guardians of the deceased. However, as J.-C. Goyon argues in *Hededyt: Isis-Scorpion et Isis au Scorpion*, Cairo, 1978, they are most likely not Isis-Selket but Isis-Scorpion, otherwise known as Hededet, a protective deity of Horus, who emerged in the Late Period.



(detail)



15

AN EGYPTIAN STEATITE THEOPHOROUS

LATE PERIOD, 27TH DYNASTY, CIRCA 525-404 B.C.

3¾ in. (9.5 cm.) high

£30,000-50,000

\$41,000-68,000
€35,000-57,000

PROVENANCE:

The Ernest Brummer Collection of Egyptian & Near Eastern Antiquities and works of art; Sotheby's, London, 16-17 November 1964, lot 93.
The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 522.
Resandro collection, acquired from the above sale.

EXHIBITED:

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

PUBLISHED:

D. Wildung, *Imhotep und Amenhotep, Gottwerdung im alten Ägypten, Münchner Ägyptologische Studien (MÄS) 36*, Berlin, Munich, 1977, p. 40, no. 18, pl. 4,3.
S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 125, 128, no. 107.
S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, pp. 188-189, no. 122.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 145, no. R-414.

This theophorous figure of a man carries a small, seated statuette of Imhotep (head now missing), which can be identified by the inscription in hieroglyphs on the papyrus scroll that he holds unfolded in his lap. The orientation of the hieroglyphic inscription is frontal, facing the spectator. Imhotep was a high official during the Third Dynasty of the Old Kingdom. Literature tells us that Imhotep was a scholar, a priest to the god Ptah, and overseer to King Djoser, who commissioned the Step Pyramid Complex at Saqqara. From the Late Period onwards, Imhotep is deified, often depicted enthroned and awarded the full attributes of divinity. This example would most likely have served as a votive offering at the sanctuary of the god.



16

AN EGYPTIAN BRONZE HARPOCRATES

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

7⁷/₈ in. (20 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Antiquities; Sotheby's, New York, 4 May 1974, lot 187.
Resandro collection, acquired at the above sale.

EXHIBITED:

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

PUBLISHED:

S. Schoske and D. Wildung, *Gott und Götter im alten Ägypten*, Mainz, 1993, pp.50-51, no. 31.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 151, no. R-440.



17

17

AN EGYPTIAN BRONZE 'BLUE CROWN' WITH LOCK OF YOUTH

PTOLEMAIC PERIOD, 323-30 B.C.

2⁷/₈ in. (7.2 cm.) high

£3,000-5,000

\$4,100-6,800

€3,500-5,700

PROVENANCE:

Hewett Collection, London, 1958.
Benjamin Sonnenberg collection, New York.
The Benjamin Sonnenberg Collection; Sotheby's, New York, 5-9 June 1979, lot 1064.
Antiquities; Sotheby's, New York, 30 May 1986, lot 236.
Resandro collection, acquired from the above sale.

EXHIBITED:

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

PUBLISHED:

S. Schoske and D. Wildung, *Gott und Götter im alten Ägypten*, Mainz, 1993, p.52, no. 33.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 216, no. R-699.

Elaborate statues of deities were often decorated with separately-made parts, including crowns, which may have possibly been removed or swapped at different religious ceremonies and rituals. This 'Blue Crown', or *kheprsh*, most likely comes from a large representation of the child Horus, on the basis of the side-lock of youth, an attribute of the god.



18

AN EGYPTIAN BRONZE FIGURE OF OSIRIS

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

11 $\frac{5}{8}$ in. (29.5 cm.) high

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Horst and Luise Foehr collection, Cairo and Bonn.

Resandro collection, acquired from the above prior to 1973.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Munich, 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. 164, no. 111.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 149, no. R-431.



VARIOUS PROPERTIES

19

AN EGYPTIAN LIMESTONE RELIEF FOR SESHEMNEFER
 OLD KINGDOM, 5TH DYNASTY, CIRCA 2300 B.C.

23¾ in. (60 cm.) wide

£30,000–50,000

\$41,000–68,000
 €35,000–57,000

PROVENANCE:

with Galerie Orient-Occident, Paris.
 French private collection, acquired from the above in 1969.

PUBLISHED:

J.-F. Aubert, "Le mastaba de Seshemnéfer VI dit Héba," *Orientalia, Nova Series*, vol. 44, no. 1, 1975, pp. 1-11, pl. 3.
 L. Delvaux and E. Warmenbol, 'Trois Seshemnéfer et trente-six domaines', *The Journal of Egyptian Archaeology*, Vol. 84, The Egyptian Exploration Society, 1998, pp. 57-69.

The tomb of Seshemnefer (also called Heba), Royal Chamberlain and Prophet of the Pyramids of Menkauhor and Djedkare (respectively the 7th and 8th rulers of the 5th Dynasty) at Sakkara, was excavated in 1860 by Mariette (see A. Mariette, *Les mastabas de l'ancien empire*, Paris, 1889, repr. Hildesheim and New York, 1976, pp. 398-400, no. E8). Carved in low relief with a procession of 3 female offering bearers wearing long, striated wigs and close fitting garments, each carries a basket on her head (probably filled with loaves of bread) supported by the left hand, with further offerings held in their other hands.

J.-F. Aubert notes (*op.cit.*, p. 3) that the panel actually belongs to an earlier mastaba, re-used by Seshemnefer. This can be explained by the fact that the name of Seshemnefer and the nickname Heba, are both carved in relief in a slight depression roughly hollowed out. The traces that remain of the previous name are not enough to read the identify of the first owner of the vault.

Each offering bearer represents an estate owned by Seshemnefer, from which the offerings are brought, and from which the reserves would be used for the upkeep of the tomb. They are named by the hieroglyphs directly in front. Of the name of the first estate, only the tail of an *aleph*-bird is recognisable. The middle figure is preceded as, 'The one who brings the water of Seshemnefer'. Similar estate names are known in other mastabas of the 5th and 6th Dynasty. The third figure is described by the name, 'The stake of Heba', written in a unique way.

In an exceptional state of preservation, this relief is part of a group published by J.-F. Aubert in 1975. He notes, "the elegance of the figures, their unshakeable procession, has a captivating effect, and their facial expression is the work of a great artist." The advanced left leg gives them a feeling of movement, and the artist was able to vary positions for each woman. The composition is cleverly balanced, with the void filled with carefully carved hieroglyphic inscriptions. The fine details of the parallel locks of hair, the subtle modelling of the cheeks and cheek bones, the broad collars, together with bracelets and ankle-lets, are signs of great artistic qualities.



20



21

20

AN EGYPTIAN BRIGHT BLUE FAIENCE KOHL JAR
MIDDLE KINGDOM, 11TH-12TH DYNASTY, 2046-1793 B.C.

1¾ in. (4.5 cm.) high

£2,000–3,000

\$2,800–4,100
€2,300–3,400

PROVENANCE:

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

21

AN EGYPTIAN BLUE FAIENCE BOWL
NEW KINGDOM, 18TH-19TH DYNASTY, 1550-1186 B.C.

5⅞ in. (15 cm.) diam.

£15,000–20,000

\$21,000–27,000
€18,000–23,000

PROVENANCE:

Léon Rodrigues-Ely (1924-1973), Marseille, France.
Archéologie - Art Islamique; Christie's, Paris, 6 May 2015, lot 69.

For similar bowls, see F. D. Friedman (ed.), *Gifts of the Nile: Ancient Egyptian Faience*, London, 1998, nos 76 and 77.



22

22

AN EGYPTIAN WOOD MUMMY MASK
NEW KINGDOM, 19TH-20TH DYNASTY, 1292-1069 B.C.

11½ in. (29.3 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

with Bud Holland, Chicago, 24 April 1980.
Eugene Chesrow, Chicago, acquired from the above.

23

FOUR EGYPTIAN WOOD SHABTIS AND TWO WOOD FIGURES

MIDDLE KINGDOM TO NEW KINGDOM, 2046-1069 B.C.

8½ in. (21.5 cm.) high max.

(6)

£3,000-5,000

\$4,100-6,800

€3,500-5,700

PROVENANCE:

English private collection, purchased in Newcastle in the 1930s.

The crudely worked shabti covered in black bitumen is inscribed in yellow paint for 'The Osiris Amen-mose, Justified'. This is likely to date from the Ramesside period (circa 1292-1069 B.C.). The name Amen-mose is very common, especially in the New Kingdom (cf. H. Ranke, *Die ägyptischen Personennamen*, vol. 1, Glückstadt, 1935, p.29.). The larger polychrome shabti, also dating to the New Kingdom, is inscribed for a woman named Ta-wah-Amun. This name is not listed in Ranke, but multiple individuals named Ta-wah-Amun (or the variant Ta-wahet-Amun) are attested on shabtis of the Late Period.



23



24

AN EGYPTIAN LIMESTONE SHABTI FOR THE SQUIRE, PASER

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

9 in. (23 cm.) high

£20,000–30,000

\$28,000–41,000

€23,000–34,000

PROVENANCE:

Hôtel Drouot, Paris, 7 March 1977, lot 122.

Charles Bouché collection (1928–2010), inv. no. 8, acquired at the above auction.

Collection Charles Bouché, Thierry de Maigret; Hôtel Drouot, Paris, 24 October 2001, lot 22.

with Galerie Cybèle, Paris, 2015, from whom acquired by the present owner.



25

*** 25**

AN EGYPTIAN BRIGHT BLUE FAIENCE SHABTI FOR NESPANEFERHER

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, 1070-945 B.C.

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

£7,000–9,000

\$9,500–12,000

€8,100–10,000

PROVENANCE:

Goddard and Josephine Du Bois, USA, acquired in Egypt circa 1901-1907.

EXHIBITED:

Museum of Man, San Diego, 1967-1968, inv. no. M215.

Inscribed at the front with a column of hieroglyphs for 'The Osiris, the priest of Amun-Re, King of the Gods, Nespaneferher, True of Voice'.

Goddard Du Bois (1869–1925) and Josephine Cook Du Bois (1864–1961), New York, were an adventurous American couple who, at the beginning of the 20th century, travelled extensively through Egypt. During their travels they created one of the largest collections of Egyptian art in private hands. The main focus of the collection was beads and necklaces, which were loaned to the Metropolitan Museum of Art in 1920 for the opening of their Jewel Room. The Du Bois necklaces were exhibited at the Boston Museum of Fine Arts between 1945-1960 and finally in 1967-8 the entire collection, including this Nespaneferher shabti, became an exhibition at the San Diego Museum of Man.

For other examples of shabti for Nespaneferher, cf. H. D. Schneider, *Shabtis*, Netherlands, 1977, nos. 4.3.1.50-51. Another example at the British Museum, inv. no. EA36257, is also broken in two.

26

SIX EGYPTIAN FAIENCE SHABTIS AND A BRONZE OSIRIS

THIRD INTERMEDIATE PERIOD TO LATE PERIOD, 1070-332 B.C.

5 $\frac{1}{2}$ in. (14 cm.) high max.

(7)

£1,500–2,500

\$2,100–3,400

€1,800–2,900

PROVENANCE:

English private collection, purchased in Newcastle in the 1930's.



26



27

AN EGYPTIAN PAINTED WOOD MUMMY MASK

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

14½ in. (37 cm.) high

£15,000-20,000

\$21,000-27,000
€18,000-23,000

PROVENANCE:

Antiquities, Sotheby's London, 6-7 May 1982, lot 128.



28



29

28

AN EGYPTIAN CARNELIAN SQUATTING CHILD AMULET

NEW KINGDOM, 18TH-19TH DYNASTY, 1550-1069 B.C.

1 in. (2.5 cm.) high

£1,500-2,500

\$2,100-3,400
€1,800-2,900

PROVENANCE:

Ghislaine Wittmann collection, Brussels, acquired in 1982; thence by descent to current owner.

29

AN EGYPTIAN RED GLASS FACE INLAY
PTOLEMAIC PERIOD, CIRCA 332-32 B.C.

27 mm. long

£3,000-5,000

\$4,100-6,800
€3,500-5,700

PROVENANCE:

Joseph Altounian (1889-1954), Paris and Mâcon, thence by descent.

Joseph Altounian opened his shop in 1906 in Paris and then relocated to Mâcon in 1924 when he was joined by his wife Henriette Lorbet. They specialised in Egyptian and Greek art, medieval sculpture and decorative arts, selling to major museums both in Europe and in the United States. At his death in 1954 the business was taken over by his daughter, Jacqueline Altounian-Lorbet, and her husband, Bernard Rousset who then specialised in antique furniture.

30

TEN EGYPTIAN GLASS AMULETS
PTOLEMAIC PERIOD, 332-30 B.C.

Largest: 2 in. (5 cm.) high

(10)

£5,000-8,000

\$6,800-11,000
€5,800-9,200

PROVENANCE:

Ernst and Marthe Kofler-Truniger collection, Lucerne.

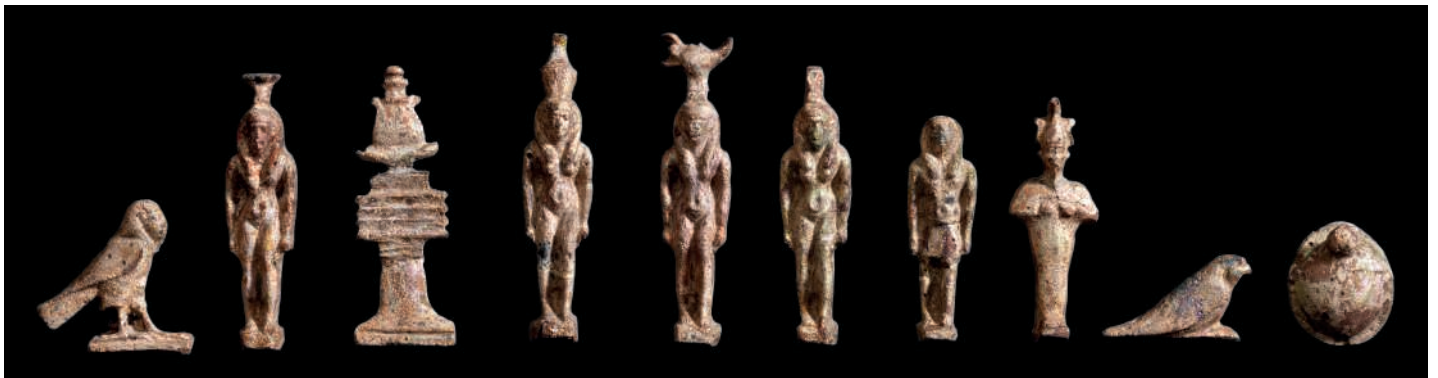
Ancient Glass Formerly in the Kofler-Truniger Collection; Christie's, London, 5-6 March 1985, lot 270.

EXHIBITED:

Lucerne, Kunstmuseum Luzern, 3000 Jahre Glaskunst, 19 July - 13 September 1981, no. 18.

PUBLISHED:

P. Clemenz & T. Steinemann (eds), *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, exhibition cat., Kunstmuseum Luzern, Lucerne, 1981, p. 38, no. 18 (A, B, D, E, G-L).



30



31

AN EGYPTIAN PAINTED WOOD MUMMY MASK

PTOLEMAIC PERIOD, 664-323 B.C.

21¼ in. (54 cm.) high

£12,000-15,000

\$17,000-20,000

€14,000-17,000

PROVENANCE:

Antiquities; Sotheby's, London, 6-7 May 1982, lot 166.



32

32

AN EGYPTIAN BRONZE URAEUS

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

4½ in. (10.5 cm.) high

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

M. A. Mansoor (1881-1968) collection, Cairo.

The Magnificent Collection of Ancient Egyptian Art Formed by M. A. Mansoor; Parke-Bernet Galleries Inc.,
New York, 30-31 January 1952, lot 49.

John Woodman Higgins Armory collection, Massachusetts.



33

*** 33**

AN EGYPTIAN BRONZE BASTET

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

4 $\frac{7}{8}$ in. (12.4 cm.) high

£5,000–7,000

\$6,800–9,500

€5,800–8,000

PROVENANCE:

Walter Stein (1924-1981, American Artist), New York.

The Estate of Walter Stein, New York, Important Antiquities; Sotheby's, New York, 9 December 1981, lot 118.

With a hieroglyphic inscription around the base, reading: "P(a)-di-Osiris (or Petosiris) (?) son of Shepen(?) -Bastet...breath every day(?)"

*** 34**

AN EGYPTIAN BRONZE KNEELING PHARAOH

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

5½ in. (14 cm.) high

£35,000–55,000

\$48,000–74,000

€41,000–63,000

PROVENANCE:

Antiquities; Sotheby's, London, 12-13 December 1983, lot 186.

PUBLISHED:

M. Hill, *Royal Bronze Statuary From Ancient Egypt, With Special Attention to the Kneeling Pose*, Leiden, 2004, p. 207, no. 174.

This is a classic image of a pharaoh offering to a god. He sits gracefully on his knees, wearing a kilt, broad collar and the white crown of Upper Egypt fronted by a uraeus, holding two nw pots in his outstretched hands. For a similar bronze kneeling figure of the 22nd Dynasty Pharaoh Pimay, see British Museum inv. no. EA32747 (*Eternal Egypt, Masterworks of Ancient Art from the British Museum*, London, 2001, p. 215-218, no. 114). M. Hill, *Eternal Egypt*, writes "Although the kneeling pose for small royal figures in bronze can be traced from the late Middle kingdom onward...a significantly greater number of such bronzes appear to have been produced in the later Third Intermediate Period, suggesting a new, more focused interest in the king's subordinate relationship to the gods, perhaps expressive of a new religious tenor and surely a prelude to developments in the Kushite Period".

The hieroglyph in the form of an outstretched arm holding a nw pot translates as "to offer." What these pots actually held is not known but the nw pot is used as a hieroglyph in words signifying both water and ointment. For related examples see figs 12 and 55 in M. Hill, *Gift for the Gods, Images from Egyptian Temples*, New York, 2007.



35

AN EGYPTIAN BRONZE IHY

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

£30,000–40,000

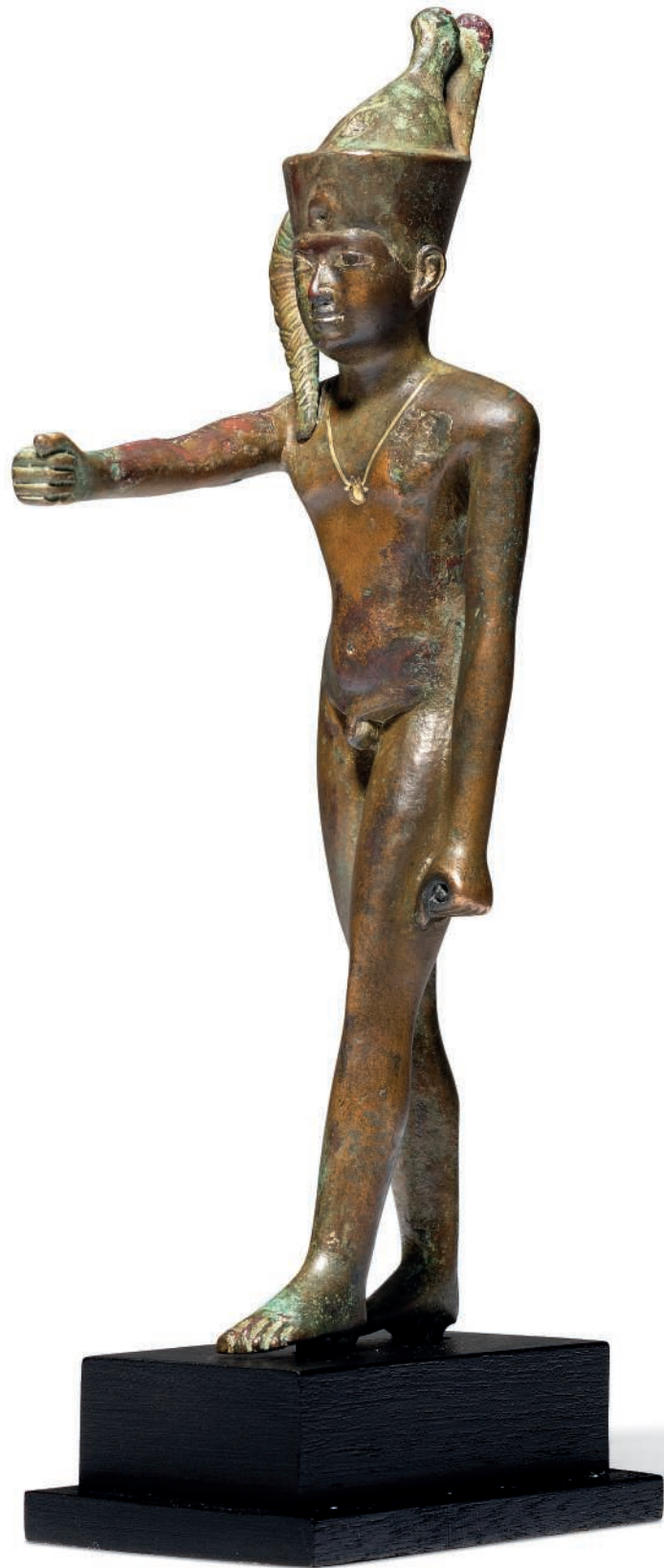
\$41,000–54,000

€35,000–46,000

PROVENANCE:

Singer Family, Germany, acquired circa 1962.
with A.A.L., Geneva, 1980.

Ihy, whose name means 'sistrum player', was the son of Horus and the cow-eared goddess Hathor, in whose honour he holds a sistrum. He is associated with Dendera, Hathor's cult centre. The temple complex includes a *mammisi* or birth-house, the reliefs of which depict Ihy's conception and birth, and also show the youth holding a sistrum and *ankh*-sign.



*** 36**

AN EGYPTIAN GRANITE HEAD OF A WOMAN

LATE PERIOD, 29TH-30TH DYNASTY, 399-343 B.C.

3 $\frac{5}{8}$ in. (9.2 cm.) high

£30,000–50,000

\$41,000–68,000

€35,000–57,000

PROVENANCE:

with Dikran Kelekian, New York, 1952.

Hillman Collection, New York, acquired from the above.

Antiquities; Christie's, New York, 8 June 2012, lot 23.

The back pillar is inscribed on two faces, partially defaced. Preserved on the right side: "...Chief of the Hall, the Wes[tern] side...." The lacuna above indicates that the subject of this sculpture might be the daughter or wife of the official identified in the inscription. It is likely that this fragment was part of a pair or group statue showing the parents and daughter. Such statues are well-known from both funerary and temple contexts and functioned as the locus for receipt of the spirit of the deceased. They appear to be relatively common throughout the Middle and New Kingdom, and then diminish in popularity in the Late Period. In particular female representations in sculpture become rarer during this period, mainly as the practice of placing sculpture in tombs declines, and are mostly limited to bronze figurines of goddesses. According to E. R. Russman this very short wig found on female figures of the Late Period, 26th Dynasty in particular, 'might have had some religious or ritual significance' as it was used by the Divine Consort of Amun, such as the Statue of Ankhnesneferibre, now in the Nubian Museum, Aswan, inv. no. CG 42205, cf. E. R. Russmann, *Eternal Egypt: Masterworks of Ancient Art from the British Museum*, London, 2001, pp. 248-9, no. 137.

For another examples of the short wig also see the female figures in a procession of offering-bearers on the Dynasty XXX relief of Horhotep from Buto, pp. 370-371 in Tiradritti, ed., *Egyptian Treasures from the Egyptian Museum in Cairo*, and a group statue representing three female relatives illustrated in *Description de l'Égypte*, Paris, 1809-1822, vol. 5, pl. 70, (reprinted, Köln, 1994, p. 539, pl. 70) and sold in these rooms on the 25 April 2001, lot 130.





37

37

AN EGYPTIAN MARBLE HEAD OF A QUEEN
PTOLEMAIC PERIOD, CIRCA 1ST CENTURY B.C.

4 in. (10 cm.) high

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:

with Mariaud de Serres, Paris, acquired before 1983.
Collection Jean-Philippe Mariaud de Serres; Christie's, Paris, 16-17 February 2011, lot 219.

The drilled holes at the top of the head and on the forehead would be for a separately made uraeus and Isis crown, suggesting a royal attribution.

38

AN EGYPTIAN LIMESTONE STELE FOR PASHERISET

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

16¼ in. (41.2 cm.) high

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

From the ancient necropolis of Nag el Hassaia, Edfu, Egypt.
French private collection, acquired in Egypt prior to 1940, and thence by descent.

PUBLISHED:

S. Cauville, 'Une stèle de Nag El-Hassaia' in *Journal of Egyptology*, Cairo/Paris, 1982-83, pp. 22-27.

This stele is engraved at the top with the typical winged sun disc with two uraei, surmounting Isis and her sister Nephthys, standing behind an enthroned Osiris and the falcon-headed god Ra-Horakhty. The deities are in front of an offering table laden with food and an over-sized lotus flower. The deceased would have been depicted on the other side and is now missing. Below the scene is a five lines hieroglyphic inscription, also incomplete, reading '[Grave formula to Osiris] which governs the West, the Great God, Lord of Abydos, that he may give an invocation offering of bread, beer, meat, poultry, all things good and [pure], soft and pleasant, and that he may give a great burial in the beautiful Western Desert of Behedet (Edfu), the servant of Horus, servant of the Golden One, prophet of Osiris who presides over the Divine Chapel, the prophet of Isis-Scorpion [who resides in Behedet, the scribe] of the nome, third phyle, scribe of the temple of Horus Behedety, fourth phyle, the prophet of Isis [of Menset], prophet of Horus-Shu, Pasheriset, son of the holder of the same titles Nakhthor, born of the Lady Taperet'.

Two other stelai are known from family members of Pasheriset: one in Moscow for his son, who has the same name as his grandfather, Nakhthor, and another for his sister, Taher. Considering the quality of the hieroglyphs, together with the oversized lotus flower, Cauville suggests this stele should be dated to the 6th Century B.C.



*** 39**

AN EGYPTIAN POLYCHROME SANDSTONE RELIEF

PTOLEMAIC PERIOD, 332-30 B.C.

33½ in. (85 cm.) high

£40,000–60,000

\$55,000–81,000

€46,000–69,000

PROVENANCE:

Antiquities; Christie's, London, 7 July 1970, lot 131.

Argentinian art market.

Argentinian private collection, acquired from the above in 1971.

This relief panel depicts two enthroned falcon-headed gods facing each other, each holding was-sceptres and *ankh*-crosses, facing each other with an offering table between them. The god to the left wears a headdress made of two feathers and the sun disc; a column of text above his head reads 'I am Montu the Victorious'. The other god wears a similar headdress with the addition of ram horns and uraei and is flanked by the recitation 'Come! Horus, who drives back the enemies, the Great One.'

For the "Recitation" formula, cf. H. Stierlin, *The World of the Pharaohs*, New York, 1978, p. 93, bottom photo, column just to the right of Osiris' crown (temple of Philae).

The present relief represents an offering scene to Montu and Horus and it would have likely adorned a temple or chapel. The falcon-headed war god Montu was primarily worshipped in Thebes and surrounding areas. The use of sandstone also seems to point to that region as the most famous quarry was at Gebel el-Silsila, south of Thebes, cf. J. Baines & J. Malek, *The Cultural Atlas of Ancient Egypt*, 2000., p. 71.





40

40

A BACTRIAN STONE IDOL
CIRCA 3RD-2ND MILLENNIUM B.C.

54½ in. (138 cm.) high

£8,000–12,000

\$11,000–16,000
€9,200–14,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv, 1969.

41

AN ELAMITE COPPER ZEBU
CIRCA 3RD MILLENNIUM B.C.

6 in. (15.2 cm.) long

£8,000–12,000

\$11,000–16,000
€9,200–14,000

PROVENANCE:

with Gallery Sakae, Japan, prior to 1999.
Antiquities; Christie's, London, 24 October 2013, lot 12.



41



42

A LARGE PERSIAN POTTERY JAR

CIRCA 3RD MILLENNIUM B.C.

24.2/8 in. (62 cm.) high

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

London art market, acquired prior to 1971.



43

**A LATE PARTHIAN OR EARLY SASANIAN TURQUOISE GLAZED
POTTERY RHYTON**

CIRCA 3RD CENTURY A.D.

14 in. (35.5 cm.) high

£20,000–30,000

\$28,000–41,000

€23,000–34,000

PROVENANCE:

with Gallery Rosen, Tel Aviv, acquired prior to 1977.

Anonymous sale; Boisgirard, Hôtel Drouot, Paris, 23 April 2001, lot 84.

For a discussion on a related rhyton in the Metropolitan Museum of Art, New York, cf. J. Aruz, 'Recent Acquisitions: A Selection, 2000-2001', in *The Metropolitan Museum of Art Bulletin*, where it is suggested that the diadem of the female head may identify the deity as Nana based on the presence of wheat stalks.



44

44

A PARTHIAN BRONZE IBEX

CIRCA 2ND CENTURY B.C.

4½ in. (11.5 cm.) high

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

with Balakh Carpets & Nov., U.A.E., 1998, from whom acquired by the present owner.

45

A PARTHIAN PARCEL GILT SILVER PHALERA

CIRCA 2ND CENTURY B.C.

6¼ in. (16 cm.) diam.

£30,000–50,000

\$41,000–68,000

€35,000–57,000

PROVENANCE:

with Mahboubian Gallery, London, prior to 1989 (Apollo Magazine advert, June 1989 issue, p. 75).

Anonymous sale; Boisgirard, Hôtel Drouot, Paris, 26 February 2003, lot 218.

Antiquities; Christie's, London, 14 April 2011, lot 341.

Cf. M. Pfrommer, *Metalwork from the Hellenized East, Catalogue of the Collections*, The J. Paul Getty Museum, California, 1993, pp. 155-157, nos 30-31 for almost identical phalerae.

The central repoussé depicts a lion attacking a stag, with the feline leaping onto the stag's back who falls beneath. There are three pairs of triple attachment bosses around the edge, which once held three shallow loops on the reverse to thread the phalera onto the straps of the horse harness.



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.



46

46

A MYCENAEAN TERRACOTTA PSI FIGURE

CIRCA 1300-1200 B.C.

5¼ in. (13.3 cm.) high

£2,000-3,000

\$2,800-4,100
€2,300-3,400

PROVENANCE:

Ghislaine Wittmann collection, Brussels, acquired in 1964; thence by descent to current owner.



47

47

A BOEOTIAN TERRACOTTA HORSE AND RIDER

ARCHAIC PERIOD, CIRCA 575-550 B.C.

4¼ in. (10.5 cm.) high

£3,000-5,000

\$4,100-6,800
€3,500-5,700

PROVENANCE:

Sir Clifford Norton (British Ambassador to Greece 1946-1951) and thence by descent.

Philips, London, 3 July 1991, lot 83.

with Rupert Wace Ancient Art, 1991.

UK private collection, acquired in 1999.



48

48

A MYCENAEAN POTTERY PITHOS

LATE HELLADIC III, CIRCA 1400-1100 B.C.

7 in. (17.8 cm.) high

£3,500-4,500

\$4,800-6,100
€4,100-5,200

PROVENANCE:

with Byron Zomboulakis, Geneva, 1995, from whom acquired by the present owner.



49

A CYCLADIC MARBLE HEAD

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

2 in. (5 cm.) high

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Ghislaine Wittmann collection, Brussels, acquired in 1964; thence by descent to current owner.

Cycladic figures with their ears carved in relief are comparatively rare. The earliest occurrences can be found on some Plastiras figures and some precanonical figures from circa 3000-2700 B.C., see P. Getz-Preziosi, *Early Cycladic Art in North American Collections*, Richmond, 1987, pp. 130-131, no. 4 and pp. 150-151, no. 19. Some Early Spedos figures also feature ears, although more commonly on the larger-scale figures, see three figures by the Karlsruhe/Woodner Sculptor in P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*, London, 2001, pl. 64.



50

*** 50**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE
CIRCA EARLY 6TH CENTURY B.C.

18¾ in. (47.7 cm.) high

£4,000–6,000

\$5,500–8,100
€4,600–6,900

PROVENANCE:

Private collection, Switzerland, acquired in 1968.



51

*** 51**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE
CIRCA EARLY 6TH CENTURY B.C.

17 in. (43.2 cm.) high

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

Private collection, Switzerland, acquired in 1968.



(obverse)



(reverse)

*** 52**

A CORINTHIAN BLACK-FIGURED SKYPHOS

MIDDLE CORINTHIAN, CIRCA 600-550 B.C.

4 $\frac{5}{8}$ in. (11.8 cm.) diam. excl. handles

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

Art market, Munich.

Art market, Switzerland, 1980.

Antiquities; Christie's, New York, 6 June 2013, lot 532.

The motif of the *komast*, sometimes referred to as 'padded dancer', was very popular in black-figure vase-painting. It first appears on Corinthian vases and is then readily adopted by Attic artists to the extent that a specific shape of drinking cup was then named after this decoration. The *komos* was a male ritualistic procession connected to the symposium. The *komasts* are depicted in the act of dance, often nude or wearing short padded dresses and holding drinking vessels.



53

53

A CORINTHIAN BLACK-FIGURED SKYPHOS

MIDDLE CORINTHIAN, CIRCA 600-575 B.C.

5½ in. (13 cm.) diam. excl. handles

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:

with Artemis Münzen und Antiquitäten, Munich, 1994, from whom acquired by the present owner.

54

A CORINTHIAN BLACK-FIGURED AMPHORISKOS

MIDDLE CORINTHIAN, CIRCA 600-575 B.C.

6½ in. (16.8 cm.) high

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:

with Donati Arte Classica, Lugano, 1998, from whom acquired by the present owner.



54



55

55

A ETRUSCO-CORINTHIAN BLACK-FIGURED COLUMN-KRATER

CIRCA 6TH CENTURY B.C.

12 in. (30.5 cm.) diam. incl. handles

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:

with Donati Arte Classica, Lugano, 1998, from whom acquired by the present owner.



*** 56**

A CYPRIOT LIMESTONE MALE HEAD

CIRCA EARLY 5TH CENTURY B.C.

4¾ in. (12 cm.) high

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Louis de Clercq collection (1836-1901), Oignies, France.
Private collection, Switzerland, acquired 1960s.

PUBLISHED:

A. de Ridder, *Collection De Clercq, Catalogue Tome V, Les Antiquités Chypriotes*, Paris, 1908, no. 66.



57

AN ETRUSCAN BUCCHERO AMPHORA

CIRCA 675-650 B.C.

9 $\frac{7}{8}$ in. (25 cm.) high

£4,000-6,000

\$5,500-8,100
€4,600-6,900

PROVENANCE:

with Christoph Leon, Basel, 1998, from whom acquired by the present owner.



58

AN ETRUSCAN BRONZE OINOCHOE

CIRCA 550-500 B.C.

12 in. (30.5 cm.) high

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

French private collection, acquired in the 1970's, stated on 1997 invoice.
with J.-P. Mariaud de Serres, Paris, 1997, from whom acquired by the present owner.



59

AN ATTIC BLACK-FIGURED WHITE-GROUND LEKYTHOS

CIRCA 500 B.C.

9¾ in. (24.8 cm.) high

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Ghislaine Wittmann collection, Brussels, acquired in 1962; thence by descent to current owner.



60

60
A GREEK TERRACOTTA ANTEFIX
 CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

8¼ in. (21 cm.) high

£3,000–5,000

\$4,100–6,800
 €3,500–5,700

PROVENANCE:
 with Galerie Günter Puhze, Freiburg.
 German private collection, acquired from the above in 1991.



61

61
A GREEK TERRACOTTA FIGURE OF ARTEMIS
 HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

10¼ in. (26 cm.) high

£5,000–8,000

\$6,800–11,000

€5,700–9,100

PROVENANCE:
 with Artemis Münzen und Antiquitäten, Munich, 1994.
 Gorny & Mosch, Munich, 16 June 2004, lot 383.
 with Safani Gallery, New York, 2005.
 Property from the collection of Mr. & Mrs. Charles W. Newhall, III: *Antiquities*,
 Christie's, New York, 11 December 2009, lot 119, where acquired by the present
 owner.

During the Hellenistic period, the quality and style of terracotta develops, making way for larger and more varied figures with different poses, using separately attached limbs. The smooth surfaces of the stumps of arms and neck of this example, however, indicate that limbs were never attached to the torso. Therefore, it must be a prototype that served as a positive for the making of a mould. By the end of the Hellenistic period, the Greek coroplastic tradition seems to have begun declining, most probably due to the rising availability of cheap bronze.



(reverse)

62

AN ATTIC BLACK-FIGURED NECK-AMPHORA

NEAR THE PRIAM PAINTER, CIRCA LATE 6TH CENTURY B.C.

17¼ in. (45 cm.) high

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

with Gudea Gallery, Paris, 1992.



(obverse)

63

A GREEK TERRACOTTA FEMALE FIGURE

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

9½ in. (24 cm.) high

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

with Galerie Günter Puhze, Freiburg, 1991 (*Katalog* 9, no. 136).
German private collection, acquired from the above.



63

*** 64**

A GREEK TERRACOTTA FEMALE FIGURE

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

12.3/5 in. (32 cm.) high

£4,000–6,000

\$5,500–8,100
€4,600–6,900

PROVENANCE:

Formerly in the Larrain Collection, Santiago, Chile.
Private collection, Buenos Aires, acquired in the 1970s; thence by descent to present owner.

Sergio Larrain García-Moreno (1905-1999) was a Chilean architect and collector of antiquities. In the 1970's he sought to find a place where he could display the collection that he had acquired over the course of his lifetime. Together with the foundation of the Familia Larrain Echenique, he played a huge part in founding the Museo Chileno de Arte Precolombino, Chile, in 1981. The museum still holds a large number of pieces donated from the Larrain Collection.

65

A GREEK TERRACOTTA FEMALE FIGURE

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

8¾ in. (22.2 cm.) high

£2,000–3,000

\$2,800–4,100
€2,300–3,400

PROVENANCE:

with Münzen und Medaillen, Basel, 1978.
Swiss private collection, acquired from the above.
Antiquities; Bonhams, London, 30 September 2014, lot 404.



64



65



(reverse)

*** 66**

AN ATTIC RED-FIGURED COLUMN KRATER

ATTRIBUTED TO THE OINANTHE PAINTER, CIRCA 450 B.C.

14¾ in. (37.5 cm.) high

£30,000–50,000

\$41,000–68,000

€35,000–57,000

PROVENANCE:

Thomas Hope (1769-1831), London and Deepdene; and thence by descent to Lord Henry Francis Hope Pelham-Clinton-Hope (1866-1941), Deepdene, Surrey, UK.
The Celebrated Collection of Greek, Roman and Egyptian Sculpture and Ancient Vases being a portion of The Hope Heirlooms; Christie's, London, 23-24 July 1917, lot 115A.
with Frères Feuardent, Paris.
with Jean Mikas Gallery, Paris.
with Ugo Donati, Switzerland, acquired circa 1940s.
Sergio Columbi, Lugano, 1950s, and thence by descent.
London art market, 2012.

PUBLISHED:

E. M. W. Tillyard, *The Hope Vases*, Cambridge, 1923, pl. 21(A).
J. D. Beazley, *Attische Vasenmaler des rotfigurigen Stils*, Tübingen, 1925, p. 252. no. 5.
J. D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd edition, Oxford, 1963, p. 580.
Beazley Archive Pottery database number 206698.

Attributed by Beazley to the Early Mannerist, Oinante Painter so named for a hydra in the British Museum (E 182) with the birth of Erichthonios.



(obverse)



67



67

AN ATTIC RED-FIGURED ASKOS

CIRCA LATE 5TH CENTURY B.C.

4 $\frac{1}{8}$ in. (11.7 cm.) long

£3,500–4,500

\$4,800–6,100

€4,100–5,200

PROVENANCE:

with Eduard Burkhard Antiken, Basel, 1983, from whom acquired by the present owner.

68

AN ATTIC BLACK-GLAZED PYXIS

CIRCA LATE 5TH CENTURY B.C.

3 $\frac{7}{8}$ in. (10.1 cm.) wide

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:

Ernst Langlotz (1895-1978), Germany.
with Daniel Weller, Munich, 1998.
Gorny & Mosch, Munich, 30 June 2017, lot 72.



68



69

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE AMPHITRITE PAINTER, CIRCA 475-425 B.C.

7 $\frac{7}{8}$ in. (20 cm.) diam. excl. handles

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with George Allen, Hesperia Art, Philadelphia, 1960's.

PUBLISHED:

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Vol. II, Second edition, Oxford, 1963, p. 1702, no. 24BIS.

Beazley Archive Pottery Database no. 275663.

The tondo of this kylix, which served as a drinking cup in antiquity, is aptly decorated with a scene from the symposium, showing a bearded draped male and a youth reclining on a *kline*. For a kylix with a similar scene, cf. D. Buitron-Oliver, *Douris, A Master-Painter of Athenian Red-Figure Vases*, Mainz, 1995, pl.111, no. 237 (I).



(reverse)

PROPERTY FROM A FRENCH PRIVATE COLLECTION

70

A FALISCAN RED-FIGURED CALYX-KRATER

ATTRIBUTED TO THE NAZZANO PAINTER, CIRCA 380-360 B.C.

14½ in. (37 cm.) high

£70,000-100,000

\$95,000-140,000

€81,000-110,000

PROVENANCE:

with Elie Borowski, Basel, 1967.

French private collection, acquired from the above.

The Nazzano Painter is considered one of the best and most well-known painters of the Faliscan school. From the town of Falerii in Southern Etruria, he is named the Nazzano Painter after his finest work, a calyx-krater with Dionysos and Ariadne, from Nazzano. Faliscan vase painting began about 400 B.C. and is in general regarded as the closest in style to the Attic school, especially when compared to other centres for vase production in Etruria. The Nazzano painter is known for large vases depicting complicated mythological and epic scenes, with figures of varying sizes on different levels. There is only a small handful of other known calyx-kraters including: his name vase already mentioned; one in the British Museum (F479) with the infant Herakles strangling the snakes; one in Villa Giulia, Rome (1197) with a scene from the Sack of Troy; another in the Louvre (CA7426) with Athena's contest with Poseidon; another in The Museum of Fine Arts, Boston (1970.487) with a scene from Euripides' *Telephos*; another in the Museum of Fine Arts, Richmond, Virginia (inv. 82.137) with a battle of Satyrs and Amazons; and another in a private collection in Pavia with Zeus and Ganymede.

The main scene is characteristic of his work with an elaborate array of figures, and seems to be unfolding in the Underworld. Sitting at the centre of the upper level is Hades, holding a trifoliate sceptre and a cornucopia. In front of him stands Adonis, holding flaming torches and dressed in oriental costume. On the right of Adonis sits Persephone, wife of Hades and mistress of Adonis and behind her sits a youth with an oinochoe at his feet. On the far right is Hermes wearing his traveller's hat and holding his caduceus, with Eros offering him wine. For a similar seated Hades holding a cornucopia from a Faliscan red-figured kylix, see Heidelberg University E49, in R. Lindner, "Hades/Aita, Calu," *LIMC, IV*, p. 397, no. 16, pl. 16.

On the lower left, Heracles is sitting on the lion skin, holding his club. On the right, bearded Odysseus wearing his pilos helmet, is addressing a seated youth holding a torch and a bakkhoi (branches of myrtle tied with lengths of white wool). A panther is running in the foreground. The seated youth may be Eubouleus, in his role as torchbearer, leading Odysseus back from the Underworld. The inclusion of the flaming torches, the bakkoi and Euboulous would suggest a link with the Eleusinian Mysteries.

As with all the Nazzano Painter kraters, the reverse shows a Dionysian scene with satyr and maenads and a seated youth playing the lyre.





71

VARIOUS PROPERTIES

71

AN APULIAN RED-FIGURED HYDRIA

ATTRIBUTED TO THE PATERA PAINTER, CIRCA 330 B.C.

13¾ in. (35 cm.) high

£6,000–8,000

\$8,200–11,000

€6,900–9,200

PROVENANCE:

with Angelo de Robertis, Frankfurt.

with James Stirt, Switzerland, acquired from the above in 1975.



72

AN APULIAN RED-FIGURED HYDRIA

ATTRIBUTED TO THE SAMARCANDE GROUP, CIRCA 320-310 B.C.

17½ in. (44.5 cm.) high

£5,000–8,000

\$6,800–11,000

€5,800–9,200

PROVENANCE:

with Andre Emmerich Gallery, New York, GR 308 (*Classical Antiquities*, 6 December 1988 - 7 January 1989, no. XII).
Antiquities and Islamic Art; Sotheby's, New York, 14 December 1994, lot 115.
Antiquities; Bonhams, London, 1 May 2013, lot 33.
UK private collection, acquired at the above.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *Second Supplement to the Red-Figure Vases of Apulia, Part II*, London, 1992, p. 320, no. 579.

The Samarcande group was a sub-division of the vases associated with the Painter of the Macinagrossa Stand. Trendall and Cambitoglou, *op. cit.*, p. 319, mention that "The vases in this sub-division are the work of a single painter, who has a neat and uniform style. [...] The shape is so far unparalleled: the body is that of a hydria, with the normal handle at either side; the neck and mouth are more like those of a lekythos".



73

A ROMAN MARBLE RELIEF FRAGMENT

CIRCA 1ST CENTURY A.D.

43¾ in. x 18½ in. (111 cm. x 47 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

English private collection, purchased on the London art market circa 1961-1962.



Given its dimensions and the depiction of architectural elements this large relief fragment might have adorned a monumental altar or a public building. The presence of the remains of a female figure might suggest the representation of a procession. For another example of a relief representing the exterior of a temple dating to the Claudian period and possibly from the Triumphal Arch of Claudius and now in the collection of the Centrale Montemartini, cf. M. Bertolletti et al., *Sculture di Roma Antica*, Roma, 2003, p. 86, fig. II.70a.



74



75

74
A ROMAN MARBLE FRAGMENTARY TORSO OF CUPID
CIRCA 2ND CENTURY A.D.

9 in. (22.8 cm.) high

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:
with Hurst Gallery, Cambridge, Massachusetts, 1997.



76

75
A ROMAN MARBLE SARCOPHAGUS FRAGMENT
CIRCA 1ST-2ND CENTURY A.D.

8½ in. (21.5 cm.) long

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:
with Christoph F. Leon, Basel, 1998.

76
A ROMAN MARBLE HEAD OF A YOUTH
CIRCA 2ND CENTURY A.D.

6 in. (15 cm.) high

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:
English private collection, purchased on the London art market circa 1961-62.



77

AN APULIAN RED-FIGURED AMPHORA

ATTRIBUTED TO THE BALTIMORE PAINTER, CIRCA 320-310 B.C.

45¼ in. (115 cm.) high

£25,000-35,000

\$34,000-47,000

€29,000-40,000

PROVENANCE:

German private collection, acquired in the 1980's, stated on 1991 invoice.
with Frank Sternberg, Zurich, 1991.

The Baltimore Painter is one of the most well-known and important painters of the later 4th Century B.C., thanks to the numerous vases that can be attributed to his hand. Several are considered monumental - over a metre high, like the present lot. The Naiskos scene is typical of his work - a larger scale group with three figures, two youthful warriors and an older seated man, either side two seated figures above and two standing below, all with offerings in their hands. The elaborate shoulder scene shows a complicated flower with an added white three-quarter female head. On the reverse a flowering plant appears in a naiskos.

78

A ROMAN MARBLE PORTRAIT HEAD OF THE YOUNG COMMODUS

CIRCA 175-177 A.D.

Head, bust and socle: 21 $\frac{7}{8}$ in. (55.5 cm.) high

Head: 11 $\frac{1}{4}$ in. (29 cm.) high

£50,000–80,000

\$68,000–110,000

€58,000–92,000

PROVENANCE:

Canal collection, Paris and Jussac, France, prior to 1967, and thence by descent.

Aurelius Commodus Antoninus Augustus - more commonly known simply as Commodus, was the son of Marcus Aurelius and Faustina the Younger and the last member of the Antonine dynasty of Roman emperors. He assumed the Imperial throne at the age of eighteen following the death of his father in 180 A.D. and quickly developed a reputation for megalomania and sexual depravity. Towards the end of his reign he re-founded Rome and called it 'Colonia Commodiana', and had the months re-named after his various titles. After several attempts on his life, Commodus was finally strangled during a coup which was organised in 192 A.D. by members of the Praetorian Guard, the Imperial household, and his favourite concubine Marcia.

Despite receiving the *damnatio memoriae*, Commodus was celebrated post-mortem and received divine honours from his successor Septimius Severus. Thus, many statues of Commodus were made during Severus' rule (193-211), based on those created in Rome during the last five years of Commodus' life. Official portraits of Commodus have been divided into five types. This portrait belongs to the first type and depicts him as Crown Prince and successor to his father Marcus Aurelius, at the age of fourteen to sixteen years old. The finest example of this type comes from the Villa of Antoninus Pius in Lanuvium and was made between 175-177 A.D., cf. D. E. E. Kleiner, *Roman Sculpture*, New Haven, 1992, pp. 273-275, fig. 241. According to Kleiner 'the depiction of Commodus' hair is a tour de force, as is the rest of the portrait, because the artist also succeeds in capturing the boy's youthful arrogance in his expression'.





*** 79**

AN APULIAN RED-FIGURED VOLUTE-KRATER
CIRCA LATE 4TH CENTURY B.C.

31¼ in. (79.5 cm.) high

£15,000–20,000

\$21,000–27,000
€18,000–23,000

PROVENANCE:

Swiss private collection, acquired prior to 1978.

Late Apulian in style, this vase and lots 80 and 84 are by the same hand, and can be connected with both the White Cross Group and the Moonen Painter.



*** 80**

AN APULIAN RED-FIGURED VOLUTE-KRATER
CIRCA LATE 4TH CENTURY B.C.

30¾ in. (78 cm.) high

£12,000-15,000

\$17,000-20,000

€14,000-17,000

PROVENANCE:

Swiss private collection, acquired prior to 1978.

Late Apulian in style, this vase and lots 79 and 84 are by the same hand, and can be connected with both the White Cross Group and the Moonen Painter.

81

A ROMAN MARBLE TORSO OF NARCISSUS

CIRCA 1ST CENTURY A.D.

28¼ in. (72 cm. high)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

PROVENANCE:

French private collection, Paris, acquired prior to 1983.

Narcissus, the son of the river-god Kephisos and the nymph Leiriope, was prophesied a long life by the seer Teiresias, provided that he did not see himself. The youth was famed for his beauty, and many tried in vain to win his love. One rejected lover asked the gods for revenge, and this was fulfilled by Nemesis. While out hunting, Narcissus came to a spring for a drink, and when he saw his reflection in the water, he instantly fell in love with his own image. Unable to pull himself away, he died, either from exhaustion, unrequited love, or drowning. A narcissus flower grew at the spot where he met his death. See Rafn, "Narkissos" in *LIMC*.

The sculptural type, thought to be based on a Greek original of the late 5th century B.C. by a follower of Polykleitos, is known from numerous late Hellenistic and Roman copies, including an example at Holkham Hall, Norfolk, no. 171 in Beck, Bol, and Bückling, *Polyklet, Der Bildhauer der griechischen Klassik* and another in the Metropolitan Museum of Art, New York, in reverse, no. 169 in the same publication. For another small-scale replica of this type, cf. A. Anguissola and C. Capaldi, *Amori Divini*, Museo Archeologico Nazionale di Napoli, 2017, p. 59, pl. 1.

The identification of the type as Narcissus has been questioned by some, but can be confirmed by a carnelian ring stone in Copenhagen (no. 54 in Rafn, *op. cit.*), which shows the youth standing at ease before a flowing spring, the name-sake flower already sprouting from the ground behind him.



82

A ROMAN BRONZE SERAPIS

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

13¾ in. (34.9 cm.) high

£70,000–90,000

\$95,000–120,000

€81,000–100,000

PROVENANCE:

with N. Koutoulakis (1910-1995), Paris and Geneva, prior to 1985.

Antiquities; Sotheby's, London, 17-18 July 1985, lot 248.

with Royal-Athena Galleries, New York.

Louis Beck (1923-1987), New York, acquired from the above, 1985.

with Royal-Athena Galleries, New York, 1987.

Jose de Albuquerque, Almadora, Portugal, 2006.

with Royal-Athena Galleries, 2010-2014 (*Art of the Ancient World*, Vol. XXII, 2011, no. 168.)

Acquired by the current owner from the above, 2014.

The cult of Serapis was introduced into Egypt in the early Ptolemaic Period. The god embodied aspects of many different deities, including the Egyptian gods Osiris and Apis and the Greek gods Zeus, Dionysos, Asklepios and Hades. It was hoped that this new god, whose main temples were at Alexandria and Memphis, would appeal to all the citizens of increasingly cosmopolitan Egypt. According to R.H. Wilkinson (*The Complete Gods and Goddesses of Ancient Egypt*, p. 127), "Serapis emerged as a thoroughly Egypto-Hellenistic deity who personified the aspects of divine majesty, the sun, fertility, the underworld and afterlife, as well as healing." Given Serapis' syncretistic nature, he was also often depicted with the horns of Ammon.





83

A ROMAN MARBLE MALE TORSO

CIRCA 1ST CENTURY A.D.

23 $\frac{3}{8}$ in. (60 cm.) high

£70,000-100,000

\$95,000-140,000

€81,000-110,000

PROVENANCE:

Antiquities; Christie's, New York, 15 December 1992, lot 29.

Antiquities; Sotheby's, New York, 14 December 1994, lot 134.

Spanish private collection, Barcelona, acquired at the above sale.





*** 84**

AN APULIAN RED-FIGURED AMPHORA

CIRCA LATE 4TH CENTURY B.C.

30¾ in. (78 cm.) high

£12,000–15,000

\$17,000–20,000

€14,000–17,000

PROVENANCE:

Swiss private collection, acquired prior to 1978.

Late Apulian in style, this vase and lots 79 and 80 are by the same hand, and can be connected with both the White Cross Group and the Moonen Painter.



85

85

A ROMAN MARBLE SEATED FORTUNA

CIRCA 1ST-2ND CENTURY A.D.

11¼ in. (28.5 cm.) high

£6,000–8,000

\$8,200–11,000

€6,900–9,200

PROVENANCE:

Léon Rodrigues-Ely (1924-1973), Marseille, France.

Archéologie - Art Islamique; Christie's, Paris, 6 May 2015, lot 58.



Lockwood de Forest

PROPERTY FROM THE DESCENDANTS OF LOCKWOOD DE FOREST (1850-1932)

*** 86**

A ROMAN MARBLE MALE TORSO

CIRCA 2ND CENTURY A.D.

10½ in. (26.7 cm.) high

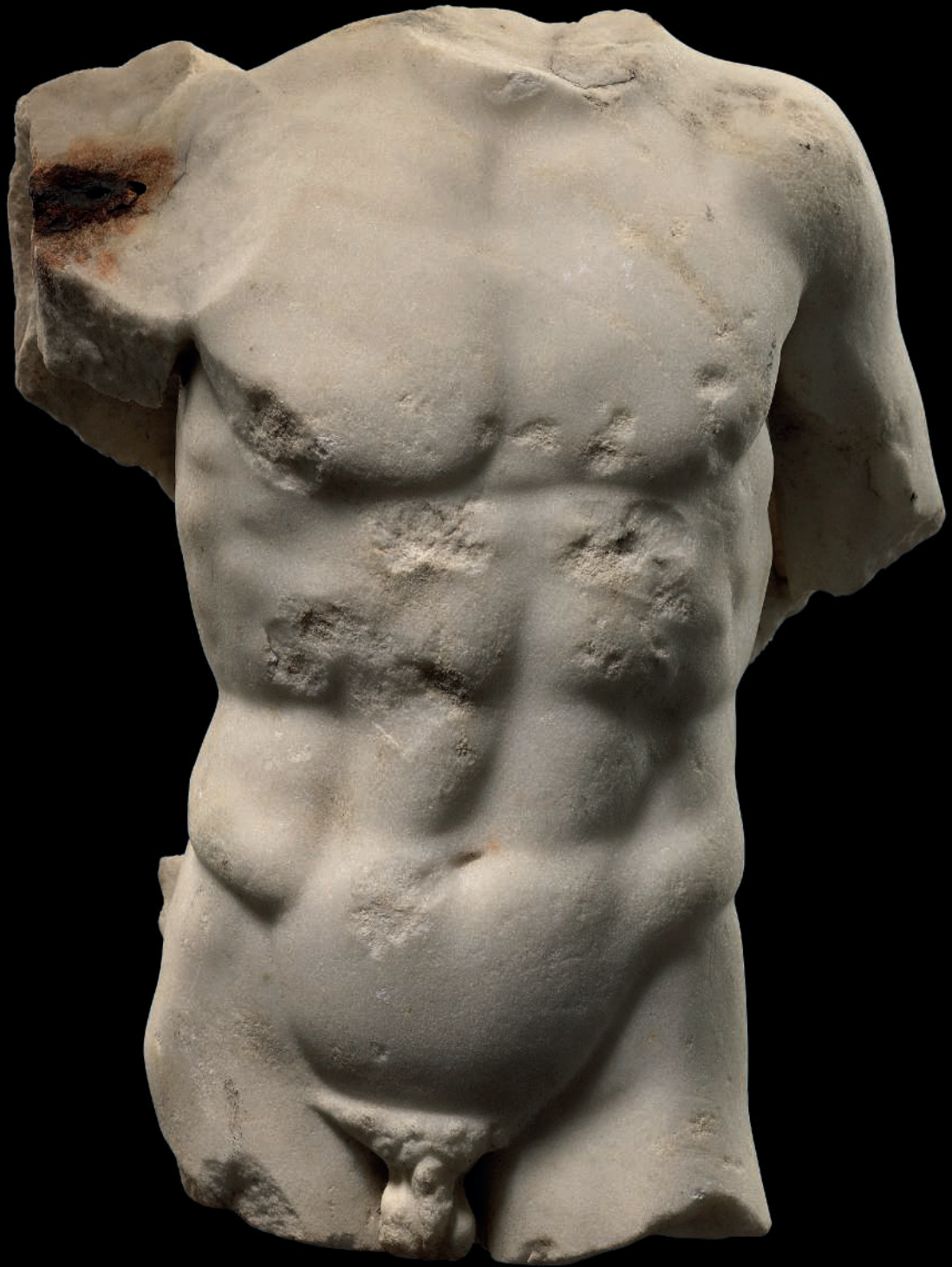
£8,000-12,000

\$11,000-16,000
€9,200-14,000

PROVENANCE:

Lockwood de Forest (1850-1932) and thence by descent to the present owner.

The American artist and interior designer Lockwood de Forest, trained as a painter in Rome where he studied in 1868. There he became a close friend with the American landscape painter Frederick Church who was returning from a tour in Egypt and Lebanon. De Forest noted in his diary from the 18th December that year, "This afternoon went to some antiquity stores with Mr. Church, where there were a great many curious things, but almost all expensive". They were to meet again in Athens in 1869, where they spent time painting the Parthenon and the ruins on the Acropolis together.





87

87
A ROMAN MARBLE JANIFORM HERM
CIRCA 2ND CENTURY A.D.

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

£7,000–10,000

\$9,500–14,000
€8,100–11,000

PROVENANCE:

English private collection, purchased on the London art market circa 1961–62.



88

△ 88
A ROMAN MARBLE HEKATEION
CIRCA 2ND CENTURY A.D.

14 1/2 in. (37 cm.) high

£2,000–4,000

\$2,800–5,400
€2,300–4,600

PROVENANCE:

with Donati Arte Classica, Lugano.
Mrs. H. S. collection, Switzerland, acquired from the above in 1962.
Antiquities; Sotheby's, London, 9 December 1974, lot 189.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.



*** 89**

A ROMAN MARBLE SILENUS

CIRCA 1ST CENTURY A.D.

21¼ in. (54 cm.) high

£35,000–45,000

\$48,000–61,000

€41,000–52,000

PROVENANCE:

Swiss private collection, acquired prior to 1966.

The Roman love of decorative sculpture with Bacchic themes, often with humorous overtones, is well documented from Pompeii and elsewhere. As here, where Silenus pours wine from a wineskin, the mature satyr was usually shown engaging in Dionysiac activities, including making music and holding the infant Bacchus (cf. nos. 214-215 in E. Simon, 'Silenoi', *LIMC VIII*, Zürich and Düsseldorf, 1997). For a very similar ageing satyr with fleshy pectorals and abdomen pouring wine from a skin balanced on his thigh cf. D. Boschung and H. von Hesberg, *Die antiken Skulpturen in Newby Hall, sowie in anderen Sammlungen in Yorkshire*, Wiesbaden, 2007, pp. 54-56, pls 24-25, no. 16.



90

90
A ROMAN MARBLE TORSO OF APOLLO LYCEUS
 CIRCA 2ND CENTURY A.D.

7⅞ in. (20 cm.) high

£8,000–12,000

\$11,000–16,000
 €9,200–14,000

PROVENANCE:

English private collection, purchased on the London art market circa 1961–62.

According to literary sources the type of Apollo Lyceus was originally created by Praxiteles, renowned Athenian sculptor of the 4th Century B.C. This statue showed the god resting his right hand over his head and was placed in the Lyceum, the gymnasium in Athens. For a complete example of this type from the Ficoroni Collection and now at Holkam Hall, cf. E. Angelicooussis, *The Holkham Collection of Classical Sculptures*, 2001, p. 86, no. 5, pl. 10, fig. 14,1.



91

91
A ROMAN MARBLE CINERARY URN
 CIRCA 1ST-2ND CENTURY A.D.

7½ in. (19 cm.) high excluding lid

£7,000–9,000

\$9,500–12,000
 €8,100–10,000

PROVENANCE:

English private collection, purchased on the London art market circa 1961–1962.

With a funerary inscription reading D[is] M[anibus] VALERIAE VALERIANAE VIX[it] A[nni] VIII M[enses] V D[iebus] X (To the spirits of the departed. To Valeria Valeriana. She lived eight years, five months and ten days).



92



93

92

A ROMAN ONYX CAMEO, CARNELIAN AND GOLD FINGER RING
CIRCA 1ST CENTURY A.D.

Bezel: 13mm. diam.; ring size M (US size 6)

£5,000–7,000

\$6,800–9,500
€5,800–8,000

PROVENANCE:

K. McKenna collection, London, stated on 1997 invoice.
with Simon Collins, Hendon, England, 1997.

This attractive ring is decorated with the uncommon combination of a wreath rendered in cameo surrounding an intaglio in the shape of a satyr's mask, inlaid directly into the gold bezel.

For a similar example of an intaglio outlining a boat, inlaid in a gold ring, cf. S. de Ricci, *Catalogue of a Collection of Ancient Rings formed by the late E. Guilhou*, Paris, 1912, no. 236.

93

AN ITALIC CARNELIAN RING STONE WITH A SATYR
CIRCA 2ND-1ST CENTURY B.C.

22 mm. long

£2,000–3,000

\$2,800–4,100
€2,300–3,400

PROVENANCE:

Louis de Clercq collection (1836-1901), Oignies, France.
The Thétis Collection, Geneva; acquired in 1970.

PUBLISHED:

A. de Ridder, *Collection de Clercq*, vol. VII, Paris, 1911, p. 587, no. 2834, pl. XX.
J.-L. Zimmermann, *Collection de la Fondation Thétis*, Geneva, 1987, p. 84, no. 154.

The convex oval stone is set in a gold box bezel, engraved with a standing satyr, his hair bound with a fillet, two auloi in his hands, a column behind.



94

94

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

Larger: 3 $\frac{7}{8}$ in. (9.8 cm.) diam.; smaller: 3 $\frac{1}{4}$ in. (9.5 cm.) diam.

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

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

The exterior of the hoop of the larger bracelet is incised with a crescent and stippling, the exterior of the hoop of the smaller with crescent and dotted triangular decoration.



95



96



97

GLASS FROM THE COLLECTION OF MONSIEUR ET MADAME NOBILI

95
**A ROMAN GREEN GLASS PILLAR-
MOULDED BOWL**

CIRCA 1ST CENTURY A.D.

6¼ in. (16 cm.) diam.

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROVENANCE:

Maîtres Laurin-Guilloux-Buffetaud-Tailleur, Drouot, Paris, 17-18 May 1979, lot 63. Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 63.

96
**A GALLO-ROMAN PALE GREEN GLASS
BOTTLE**

CIRCA 2ND CENTURY A.D.

7¼ in. (18.5 cm.) high

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1987.

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 137.

The base is decorated with two concentric circles.

97
A ROMAN GREEN GLASS FEEDER FLASK

CIRCA 1ST CENTURY A.D.

4 in. (10 cm.) high

£800–1,200

\$1,100–1,600

€920–1,400

PROVENANCE:

Claude Boisgirard, Drouot, Paris, 6 June 1980, lot 72. Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 124.



98



99



100

98

A ROMAN GREEN GLASS HEAD FLASK
CIRCA 3RD CENTURY A.D.

3¾ in. (9.5 cm.) high

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

The Constable-Maxwell Collection; Sotheby's, London, 4-5 June 1979, lot 11. Collection of M. & Mme Nobili, Paris, purchased from the above.

99

A ROMAN GREEN GLASS JUG
CIRCA 4TH CENTURY A.D.

6¼ in. (16 cm.) high

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Maîtres S.C.P Albinet et Neret-Minet, Drouot, Paris, 20 February 1978, lot 23. Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 87.

100

A ROMAN BLUE GLASS SPRINKLER FLASK
CIRCA 3RD-4TH CENTURY A.D.

4 in. (10 cm.) high

£1,500–2,500

\$2,100–3,400

€1,800–2,900

PROVENANCE:

Maîtres Albinet et Neret-Minet, Drouot, Paris, 20 February 1978, lot 17. Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p.125.



101

101

A ROMAN BLUE AND WHITE MOSAIC GLASS BOWL

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

4 in. (10 cm.) diam.

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1985.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 51.

Mosaic glass containers were hugely popular amongst the Romans, in particular during the late 1st Century B.C. when the technique was first introduced by craftsmen from the Hellenistic world. The labour-intensive manufacturing process involved the creation of multi-coloured glass canes which were then sliced and moulded together to create dazzling floral and abstract patterns. For a mosaic glass shallow dish composed of white swirls in a blue matrix, cf. P. L. W. Arts, *A Collection of Ancient Glass 500 BC - 500 AD*, Lochem, 2000, p. 41, no. 14.



102

102

A ROMAN MOSAIC GLASS PATELLA

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

4¼ in. (10.8 cm.) diam.

£7,000-10,000

\$9,500-14,000

€8,100-11,000

PROVENANCE:

Maîtres Chochon-Barré et Allardi, Drouot, Paris, 29 October 1999, lot 18. (the illustration in the catalogue is numbered incorrectly as 19).

Collection of M. & Mme Nobili, Paris, purchased from the above.

The Latin name patella is a diminutive for patera and literally means 'small dish'. It describes a small drinking cup with double convex section on a ring foot and no handles. It would have been part of the dinner service of wealthy Romans and according to Varro it was employed at home during mealtime to make a food offering to the gods, cf. K. D. Matthews, *Scutella, Patella, Patera, Patina*, in *The Penn Museum, Expedition Magazine*, Vol. 11, Summer 1969, p. 33-34.

For similar examples in different colours, cf. Schlick-Nolte in Bianchi, ed., *Reflections on Ancient Glass from the Borowski Collection*, Mainz, 2002, nos. V-38 and V-39, pp. 82-84.



103

103

A ROMAN PALE GREEN GLASS TWO-HANDLED BEAKER

CIRCA 2ND CENTURY A.D.

4¼ in. (10.8 cm.) high

£2,000–3,000

\$2,800–4,100
€2,300–3,400

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1985.

PUBLISHED:

F. Slitine, *Histoire du Verre L'Antiquité*, Paris 2005, p. 151.

This beaker is double-walled, with the interior wall shorter in length and not reaching the base, thus allowing a small amount of liquid to remain when tipped up. F. Slitine (*Histoire*, op. cit.) suggests it was made like this as a visual trick.

104

A ROMAN GREEN GLASS AMPHORISKOS

CIRCA 3RD-4TH CENTURY A.D.

8¼ in. (21 cm.) high

£2,000–3,000

\$2,800–4,100
€2,300–3,400

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1986.

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 82.



104



105

105

A GALLO-ROMAN PALE GREEN GLASS DROPPER 'KUTTROLF' FLASK

CIRCA 4TH CENTURY A.D.

4 $\frac{7}{8}$ in. (12.5 cm.) high

£1,500–2,500

\$2,100–3,400
€1,800–2,900

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1985.

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 150.

The flask would have been blown, as with conventionally shaped bottles, and then the neck pinched to form the columnar tubes. When liquid was poured out of the bottle, an amusing play of bubbles resulted. Some parallels are known; for a similar example, cf. S. H. Auth, *Ancient Glass at the Newark Museum*, Newark, 1976, p. 122, no. 151; Corning Museum of glass inv. no. 59.1.155, once Winfield Smith collection; also Hotel Drouot, Paris, *Verres Antiques et de l'Islam: Ancienne collection de Monsieur D*, 3 June 1985, lot 504, which is Gallo-Roman and found in France.



106

106

A ROMAN AUBERGINE GLASS FLASK

CIRCA 1ST CENTURY A.D.

3 7/8 in. (8 cm.) high

£2,500–3,500

\$3,400–4,700
€2,900–4,000

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1985.

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 70.



107

107

A ROMAN AMBER GLASS DATE FLASK

CIRCA 1ST CENTURY A.D.

3 7/8 in. (8 cm.) high

£2,000–3,000

\$2,800–4,100
€2,300–3,400

PROVENANCE:

Antiquities; Sotheby's, London, 14 July 1986, lot 48.
Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 95.



108

108

A ROMAN GREEN GLASS JUG

CIRCA 1ST CENTURY A.D.

3¼ in. (8.2 cm.) high

£800–1,200

\$1,100–1,600
€920–1,400

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1985.

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 92.



109

109

A ROMAN GREEN GLASS HEAD FLASK

CIRCA 3RD CENTURY A.D.

3 in. (7.5 cm.) high

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

The Constable-Maxwell Collection of Ancient Glass; Sotheby's, London, 4-5 June 1979, lot 117.

Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 97.



110

110

A LARGE ROMAN CLEAR GLASS VESSEL

CIRCA 3RD-4TH CENTURY A.D.

11 in. (28 cm.) high

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

Maître Christian Grandin, Drouot, Paris, 30 June 1980, lot 42.
Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, 2005, p. 144.



111

111

A ROMAN GREEN GLASS JAR WITH WOVEN WOOD AND LEATHER CONTAINER

CIRCA 3RD-4TH CENTURY A.D.

Container: 5¾ in. (14.5 cm.) high

Jar: 3¾ in. (9.2 cm.) high

£4,000–6,000

\$5,500–8,100
€4,600–6,900

PROVENANCE:

Collection of M. & Mme Nobili, Paris, purchased prior to 1985.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 89.



112

112

AN EARLY CHRISTIAN AMBER GLASS HEXAGONAL JAR

CIRCA 6TH-7TH CENTURY A.D.

4 1/8 in. (10.5 cm.) high

£1,500-2,000

\$2,100-2,700
€1,800-2,300

PROVENANCE:

Antiquities; Sotheby's, London, 9-10 July 1984, lot 53.
Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, 2005, p. 117.

Each arched panel contains the following: stylized flowers, cross framed in an arch, dotted lozenge, dotted oblong, robed figure(?), scrolling vine tendrils. Bottles, jars and flasks with either Christian or Jewish symbols were produced in Jerusalem, probably as containers for either holy water or oil for returning pilgrims. For examples of these types cf. M. Stern, *Roman Mould-blown Glass*, Toledo, 1995, pp. 253-269, nos 169-193.



113

VARIOUS PROPERTIES

113

A ROMAN AMBER GLASS FLASK

CIRCA 1ST-2ND CENTURY B.C.

6 7/8 in. (16.8 cm.) high

£4,000-6,000

\$5,500-8,100
€4,600-6,900

PROVENANCE:

with Galerie Francois Antonovich, Paris, 1998.



114

114

AN ANGLO-SAXON GLASS PALM CUP

CIRCA 6TH-7TH CENTURY A.D.

4½ in. (11.4 cm.) diam.

£4,000–6,000

\$5,500–8,100

€4,600–6,900

PROVENANCE:

Found in the Cabourne area, Lincolnshire, in the summer of 2005.
Registered with the Portable Antiquities Scheme, ref. no. LIN-E8F0C7.
Antiquities; Bonhams, London, 27 April 2006, lot 286 (part).

This fine glass palm cup was found in Lincolnshire as part of a burial group comprising of a Coptic bronze bowl and other iron implements, thought to be the possessions of a wealthy Anglo-Saxon woman.

For a similar glass palm cup excavated in the King's Field cemetery in Faversham, Kent, and now in the British Museum, *cf.* inv. no. 1922,0512.5.



115

115

A NEOLITHIC STONE BATTLE AXE HEAD

CIRCA 3000 B.C.

5¾ in. (14.5 cm.) long

£2,000–3,000

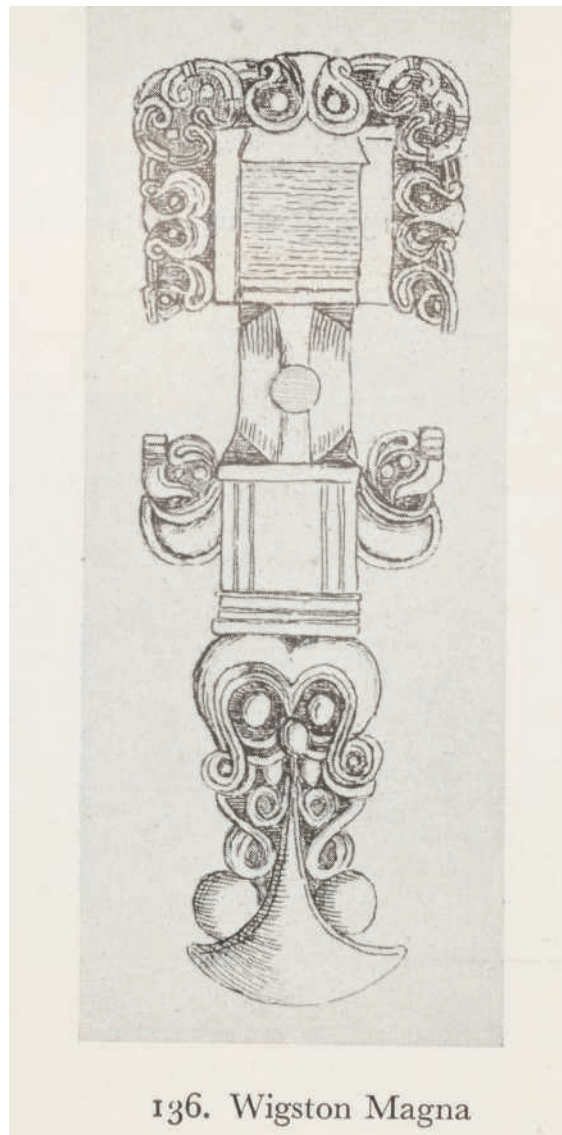
\$2,800–4,100

€2,300–3,400

PROVENANCE:

The Grand Tour; Christie's, London, 19 May 1992, lot 6.

For a comparable example, cf. *Antiquities from Europe and the Near East in the Collection of the Lord McAlpine of West Green*, Ashmolean Museum Catalogue, Oxford, 1987, p.75, no.4.182.



136. Wigston Magna

Drawing from 1949 publication.

THE PROPERTY OF A GENTLEMAN

116

AN ANGLO-SAXON BRONZE SQUARE-HEADED BROOCH

CIRCA 6TH CENTURY A.D.

4¼ in. (12.1 cm.) long

£5,000–8,000

(14)

\$6,800–11,000

€5,800–9,200

PROVENANCE:

Found in Wigston Magna, Leicestershire, in 1795 while digging gravel for the road leading from Leicester to Welford, together with a group of bronze fibulae and fittings, also included in the lot.

Antiquities and Souvenirs of the Grand Tour; Christie's, London, 27 October 1993, lot 94.

PUBLISHED:

C. Roach-Smith, *Collectanea Antiqua*, vol. III, London, 1854, pt. 6, pp. 167-168, pl. XLII.

E. Thurlow Leeds, *A Corpus of Early Anglo-Saxon Great Square-headed Brooches*, Oxford, 1949, pp. 79 (n.3), 81, 86 (n.2), pl. 136, where he notes that the whereabouts of the Wigston Magna brooch were unknown.

The production of square-headed brooches in England was heavily influenced by continental models probably imported from the Rhineland towards the end of the 5th Century. Anglo-Saxon jewellers adopted this design and added distinctive local traits, such as larger flat surfaces which could be decorated with masks and animal motifs.

For a concise study of Anglo-Saxon brooches, cf. R. Jessup, *Anglo-Saxon Jewellery*, Aylesbury, 1974, pp. 38-39.

END OF SALE

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



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(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.

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(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

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(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:

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(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.

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **books** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's 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. 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 any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots 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  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 give 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 notice at www.christies.com/about-us/contact/privacy.

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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'.

○

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

△

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

△ Property Owned in part or in full by Christie's

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

○ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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

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.

28/04/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



ANTIQUITIES

New York, 31 October 2018

PROPERTY OF VIRGINIA THEOLOGICAL SEMINARY,
SOLD TO UNDERWRITE THE VOCATIONS SCHOLARSHIP FUND
AND OTHER BICENTENNIAL OBJECTIVES

AN ASSYRIAN GYPSUM RELIEF OF A WINGED GENIUS
REIGN OF ASHURNASIRPAL II, CIRCA 883-859 B.C.

7 ft., 4 in. x 6 ft., 5 in. (223.5 cm. x 195.5 cm.)

Estimate on Request

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
+1 212 636 2256

CHRISTIE'S





THE BROCKET HALL TORCHERES

A pair of George III giltwood torchères by Thomas Chippendale, supplied to Sir Peniston Lamb, 1st Viscount Melbourne, circa 1773 for the Saloon at Brocket Hall, Hertfordshire. Originally a set of four, the design is unique to this commission.

60 ½ in. (154 cm.) high; 22 in. (56 cm.) wide; 20 in. (51 cm.) deep
£350,000 – 500,000

THOMAS CHIPPENDALE: 300 YEARS

London, 5 July 2018

VIEWING

30 June - 5 July 2018
8 King Street
London SW1Y 6QT

CONTACT

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