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London

5 December 2018



CHRISTIE'S



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WEDNESDAY 5 DECEMBER 2018

AUCTION

Wednesday 5 December 2018
at 10.30 am Lots 1-157
8 King Street, St. James's
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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **APOLLO-15502**

VIEWING

Friday	30 November 2018	9.00 am - 4.30 pm
Saturday	1 December 2018	12.00 pm - 5.00 pm
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PROPERTY FROM THE RUDOLF SCHMIDT (1900-1970) COLLECTION

*** 1**

AN EGYPTIAN DIORITE BOWL

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

7 $\frac{5}{8}$ in. (19.3 cm.) diam.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired prior to 1970; thence by descent.

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. 22.



*** 2**

AN EGYPTIAN BRECCIA VESSEL

PREDYNASTIC PERIOD, NAQADA I, CIRCA 4000-3600 B.C.

4 $\frac{5}{8}$ in. (11.7 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired prior to 1970; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt*, Solothurn, *Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich*, 1988, p. 55, pl. 15, 39, no. 127.



*** 3**

AN EGYPTIAN POTTERY JAR
PREDYNASTIC PERIOD, NAQADA II,
CIRCA 3400-3300 B.C.

12¼ in. (31 cm.) wide

£6,000–8,000

\$7,800–10,000
€6,800–9,000

PROVENANCE:

with Spink & Son.

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired from the above, 2 November 1954; thence by descent.

PUBLISHED:

M. Page-Gasser & A. B. Wiese, *Ägypten Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz*, Mainz, 1997, p. 38, no.17C.



*** 4**

AN EGYPTIAN WOOD HEADREST

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

6½ in. (16.5 cm.) high

£7,000-9,000

\$9,100-12,000

€8,000-10,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 1 June 1959; thence by descent.

EXHIBITED:

Antikenmuseum Basel und Sammlung Ludwig,
8 May 1998-16 August 2017



5



*** 5**

AN EGYPTIAN YELLOW FAIENCE PECTORAL

NEW KINGDOM, 20TH DYNASTY, CIRCA 1186-1069 B.C.

3¼ in. (8.3 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired from the above, 8 May 1953; thence by descent.

One side decorated with a winged scarab, the other with the deceased identified as Tjyneheh presenting a lotus flower on an altar to Osiris mummified. In daily life pectorals would have been made from metal such as gold, emulated in the present funerary example by the yellow faience: the colour alludes to the sun, symbol of rebirth.

*** 6**

AN EGYPTIAN MAGNESITE MARBLE LIDDED KOHL JAR

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

1½ in. (3.9 cm.) high

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired prior to 1970; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefäße der Sammlung Rudolph Schmidt, Solothurn*, *Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich*, 1988, pp. 27-28, pl. 6, 30, no. 49.



6



***7**

AN EGYPTIAN ALABASTER FOOTED JAR

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

4⅞ in. (10.3 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 20 October 1954; thence by descent.

EXHIBITED:

Antikenmuseum Basel und Sammlung Ludwig, *Ägypten, Orient und die Schweizer Moderne, Die Sammlung Rudolf Schmidt (1900-1970)*, 25 March- 31 July 2011.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt, Solothurn*, *Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich*, 1988, p. 48, pl. 13, 37, no. 107.

M. Page-Gasser and A. B. Wiese, *Ägypten Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz*, Mainz, 1997, pp. 120-121 no. 73A.



*** 8**

AN EGYPTIAN ALABASTER POINTED VESSEL

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

6 $\frac{3}{8}$ in. (16.2 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 3 October 1952; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt, Solothurn*, *Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich*, 1988, p. 64, pl. 20, 43, no. 152.



*** 9**

AN EGYPTIAN GABBRO ALABASTRON

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

3¾ in. (9.6 cm.) high

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 12 January 1954; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt, Solothurn*, *Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich*, 1988, p. 59, pl. 17, 40, no. 138.



***10**

AN EGYPTIAN WOOD FIGURE OF A YOUNG KING AS HARPOCRATES

PTOLEMAIC PERIOD, CIRCA 332-30 B.C

4 in. (10.2 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 19 July 1954; thence by descent.

EXHIBITED:

Antikenmuseum Basel und Sammlung Ludwig, *Ägypten, Orient und die Schweizer Moderne, Die Sammlung Rudolf Schmidt (1900-1970)*, 25 March- 31 July 2011.

PUBLISHED:

M. Page-Gasser, A. Wiese, *Ägypten Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz*, Mainz, 1997, pp. 292-293, no. 199.

A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz am Rhein, 2001, p. 198, no. 138.

This piece is remarkable for the quality of the carving given the size and the gilding. Wearing the Blue Crown, or *Khepresh*, the young boy's face is particularly fine, with wide eyes, full lips, and a marked double chin. The pectorals are separated from the fleshy stomach by a narrow waist, a typical characteristic of the 3rd century B.C. according to Wiese.



*** 11**

AN EGYPTIAN WOOD IBIS HEAD

LATE PERIOD, 26TH-30TH DYNASTY, CIRCA 664-323 B.C.

7½ in. (19 cm.) long

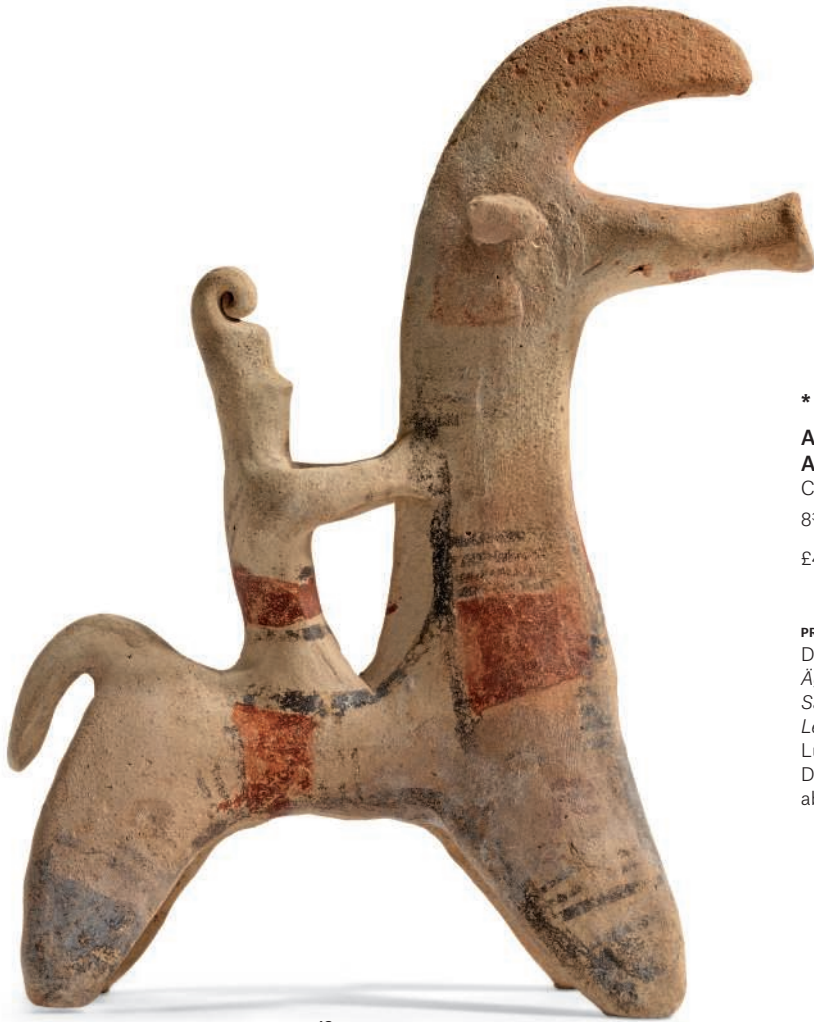
£3,000–5,000

\$3,900–6,500

€3,400–5,700

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired prior to 1970; thence by descent.



12

*** 12**

**A LARGE CYPRIOT BICHROME-WARE HORSE
AND RIDER**

CYPRO-ARCHAIC, CIRCA 750-600 B.C.

8¾ in. (22.3 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

Dr Philipp Lederer (1872-1944).

Ägyptische, Griechische, Etruskische, Römische Altertümer, Sammlung Prof. Dr. Ernst Pfuhl, Basel, Sammlung Dr. Philipp Lederer, Lugano und Anderer Besitz, Galerie Fischer Auktion, Luzern, 21 May 1941, lot 75.

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired from the above sale; thence by descent.



13

*** 13**

A MYCENAEAN POTTERY KYLIX

CIRCA 14TH CENTURY B.C.

6¼ in. (16 cm.) high

£7,000–9,000

\$9,100–12,000

€8,000–10,000

PROVENANCE:

with Pino Donati, Arte Classica, Lugano.

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 20 December 1950 from the above; thence by descent.



*** 14**

A LARGE DAUNIAN POTTERY ASKOS

APULIA, CIRCA 3RD CENTURY B.C.

13¾ in. (35 cm.) high

£6,000–8,000

\$7,800–10,000

€6,800–9,000

PROVENANCE:

Dr. Rudolf Schmidt (1900–1970), Solothurn, acquired prior to 1970; thence by descent.

EXHIBITED:

Kunst der Antike aus Privatbesitz Bern-Biel-Solothurn, Zentralbibliothek Solothurn, 21 October–3 December, 1967.

PUBLISHED:

Exhibition catalogue, H. Jucker, *Kunst der Antike aus Privatbesitz Bern-Biel-Solothurn*, 1967.



***15**

A GREEK POTTERY FIGURAL FEEDER FLASK
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

5¼ in. (13.3 cm.) long

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

Dr. Rudolf Schmidt (1900–1970), Solothurn, acquired prior to 1970; thence by descent.

PUBLISHED:

M. Sguaitamatti, D. Leibundgut Wieland, *Le sanglier et le satyre : vases plastiques hellénistiques de Grande Grèce et de Sicile. I, Vases plastiques en forme d'animaux*, Zurich, 2015, p. 114, pl. 52, no. A332



16

***16**

AN ATTIC RED-FIGURED KYLIX

CIRCA LATE 5TH CENTURY B.C.

8¾ in. (22.2 cm.) diam. excl. handles

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 2 January 1962; thence by descent.

***17**

A CAMPANIAN RED-FIGURED FISH-PLATE

ATTRIBUTED TO THE ROBINSON PAINTER,
CIRCA 350-325 B.C.

7¾ in. (19.5 cm.) diam.

£3,000–5,000

\$3,900–6,500

€3,400–5,700

PROVENANCE:

with Galerie Fortuna, Zurich.

Acquired by the present owner from the above, 21 April 1993.

For a similar dish by the Robinson Painter, cf. I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*, Basel, 1987, p. 83, no. 9.



17



VARIOUS PROPERTIES

*** 18**

AN EGYPTIAN ALABASTER BOWL

OLD KINGDOM, 3RD-6TH DYNASTY, CIRCA 2686-2160 B.C.

10⁷/₈ in. (26.5 cm.) diam.

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

Wilhelm Horn (1870–1959), Berlin.

The Collection of the late Wilhelm Horn; Christie's, London, 11th December 1987, lot 224.

with Royal-Athena Galleries, New York, acquired at the above sale.

B.O., Doylestown, Pennsylvania, acquired from the above in March 1989.



19

AN EGYPTIAN BLUE FAIENCE BOWL

NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1186 B.C.

5⁷/₈ in. (15 cm.) diam.

£10,000–15,000

\$13,000–19,000

€12,000–17,000

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.



PROPERTY FROM A PRINCELY COLLECTION

20

AN EGYPTIAN LIMESTONE GAZELLE HEAD PROTOME
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

2¾ in. (7 cm.) high

£5,000–7,000

\$6,500–9,100
€5,700–7,900

PROVENANCE:

Münzen und Medaillen, Basel, Auktion 59, 16 June 1981, no. 44, published as Late Period.

Dr. Leo Mildenberg (1913-2001), Zurich, acquired from the above.
A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals;
Christie's, London, 26-27 October 2004, lot 116.

The gazelle was a popular choice of animal in New Kingdom art, from pottery vessels, see R. E. Freed (ed.), *Pharaohs of the Sun*, Museum of Fine Arts, Boston, 1999, p. 236, to cosmetic implements and decorative wall reliefs. According to Lacovara (p. 236 in Freed, op. cit.) the young gazelle and the ankh "were associated with rebirth and rejuvenation, a theme that continued to be popular during the Amarna period.", an association that stems from the female gazelles survival skills for herself and her young in the Egyptian desert. The gazelle is also connected with Hathor in one of her roles as goddess of love, sexuality and maternal care.

For a similarly size bronze protome of a Dorcas gazelle see. P. Germond, *An Egyptian Bestiary*, London, 2001, p. 24, no. 20, from the George Ortiz collection. The diminutive size of this head may suggest that it was once an appliqué for a large vessel or furniture attachment.

21

AN EGYPTIAN PAINTED POTTERY JAR

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

19 in. (48.2 cm.) high

£15,000–25,000

\$20,000–32,000
€17,000–28,000

PROVENANCE:

Collected by Gustave Jéquier (1868-1946), Neuchâtel, thence by descent.
Antiquities, Christie's, New York, 4 June 2008, lot 7.

Gustave Jéquier was a celebrated Swiss archaeologist. He first studied in Paris with Gaston Maspero, and then moved to Berlin before joining the de Morgan expedition to Persia, which led to the discovery and decipherment of the code of Hammurabi.

His numerous contributions to the field of Egyptology include his research on the pyramids of the Old Kingdom with the French Institute in Cairo and the discovery of the 13th Dynasty pyramid of Khendjer. Together with Edouard Naville (1844-1926) he is considered Switzerland's most preeminent archaeologist, and at his death in 1947 most of his collection was acquired by the University of Basel.

For Egyptian blue-painted pottery, many from the Amarna Period, see nos. 71-83 in Brovarski, et al., *Egypt's Golden Age: The Art of Living in the New Kingdom*.



22

AN EGYPTIAN BRIGHT BLUE FAIENCE OVERSEER SHABTI FOR THE HIGH PRIEST OF AMUN, PINUDJEM II

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 990-976 B.C.

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

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

From the Royal Cachette at Deir el-Bahri, TT 320, excavated in 1881.

Acquired in London in 1975.

Antiquities; Property from a Japanese private collection, Sotheby's, New York, 5 June 2008, lot 62.

PUBLISHED:

Kokusai Bijutsu, Ltd., *3rd Exhibition Catalogue*, Tokyo, 1975, no. 4, illus.

Pinudjem II was the ruler of Upper Egypt and High Priest of Amun at Thebes between 990-969 B.C. He was the son of Menkheperre and succeeded his brother Smendes II. He first married his sister Istemkhebi, who gave him three children, and then his niece Nesikhonsu, by whom he had two sons and two daughters.

Following a period of destabilisation at the end of the New Kingdom, Upper and Lower Egypt became independent and Upper Egypt was ruled by the High Priests of Amun throughout the Third Intermediate Period. Several other examples of shabtis for Pinudjem II can be seen in museums and collections around the world. For an extensive list, cf. G. Janes, *Shabtis. A Private View*, Paris, 2002, pp. 78-81, no. 38. For a shabti of his sister and wife Istemkhebi see lot 42 in this sale.



23

AN EGYPTIAN LIMESTONE SNAKE

FIRST INTERMEDIATE PERIOD TO MIDDLE KINGDOM, CIRCA 2134-1640 B.C.

7½ in. (19 cm.) diameter

£100,000–150,000

\$130,000–190,000

€120,000–170,000

PROVENANCE:

Collected by Gustave Jéquier (1868-1946), Neuchâtel, thence by descent.
Antiquities, Christie's, New York, 4 June 2008, lot 2.

Gustave Jéquier was a celebrated Swiss archaeologist. He first studied in Paris with Gaston Maspero, and then moved to Berlin before joining the de Morgan expedition to Persia, which led to the discovery and decipherment of the code of Hammurabi.

His numerous contributions to the field of Egyptology include his research on the pyramids of the Old Kingdom with the French Institute in Cairo and the discovery of the 13th Dynasty pyramid of Khendjer. Together with Edouard Naville (1844-1926) he is considered Switzerland's most preeminent archaeologist, and at his death in 1947 most of his collection was acquired by the University of Basel.

The naturalistically rendered coiled snake resting on a circular plinth, inscribed on the edge with 'An offering which the King gives [to] Osiris, Lord of Busiris, the Great, Lord of Abydos: an invocation of bread and beer, oxen and fowl!'

There are around thirty snake gods part of the Egyptian pantheon, testimony to the fascination that this animal had on ancient Egyptians. Whilst some snakes were associated with evil and deadly powers, such as the infernal Apophis, some other species, particularly in the marshlands, were seen as benign gods linked with creation, cf. P. Germond, *An Egyptian Bestiary*, Paris, 2001, p. 177. The serpents lived in the *Nun* (the primeval waters), where Khepri allowed them to breathe magically, cf. R. Chaby, K. Gulden, *Mots et Noms de l'Égypte Ancienne*, Vol. 2, p. 215.

The connection of the snake with the underworld was particularly strong for the Egyptians: in the Book of the *Amdwat*, for instance, Osiris can transform into one of the five fire-spitting serpents armed with a knife, whose role was to destroy the enemies of Khepri, the rising Sun. Mehen was the Serpent god who protected the sacred bark used by Re to navigate in the underworld.





PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

24

AN EGYPTIAN WOOD MASK

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, CIRCA 1069-664 B.C.

5 $\frac{7}{8}$ in. (15.1 cm.) high

£15,000-20,000

\$20,000-26,000

€17,000-23,000

PROVENANCE:

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

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



PROPERTY FROM A PRINCELY COLLECTION

25

AN EGYPTIAN LIMESTONE OFFERING TABLE FOR SAT-WESERYT

MIDDLE KINGDOM, 11TH-14TH DYNASTY, 2040-1640 B.C.

15½ in. (39.3 cm.) long

£30,000-50,000

\$39,000-65,000
€34,000-57,000

PROVENANCE:

Collected by Gustave Jéquier (1868-1946), Neuchâtel; thence by descent. *Antiquities*, Christie's, New York, 4 June 2008, lot 3.

Gustave Jéquier was a celebrated Swiss archaeologist. He first studied in Paris with Gaston Maspero, and then moved to Berlin before joining the de Morgan expedition to Persia, which led to the discovery and decipherment of the code of Hammurabi.

His numerous contributions to the field of Egyptology include his research on the pyramids of the Old Kingdom with the French Institute in Cairo and the discovery of the 13th Dynasty pyramid of Khendjer. Together with Edouard Naville (1844-1926) he is considered Switzerland's most preeminent archaeologist, and at his death in 1947 most of his collection was acquired by the University of Basel.

This offering table is inscribed in hieroglyphs, which read, "...subsisting on bread, beer, oxen and fowl. ...everything good and pure [for the Ka of] the Venerated One, Sat-[weser]yt, [justified]," the borders also inscribed, reading, to the right, "An offering which the king gives (to) Osiris, Lord of Busiris, the Great God, Lord of Abydos, Invocation-offerings of bread and beer, oxen and fowl for the Venerated One with the Great God, Lord of Heaven(?), Sat-weseryt, justified," and to the left, "A offering which the king gives (to) Anubis, He Who is Upon his Hill, Who is in the Embalming-place, Lord of the Cemetery, in all of his places, Invocation-offerings of bread and beer, oxen and fowl, for the Venerated One with Re, Sat-weseryt, justified".

PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

26

AN EGYPTIAN INDURATED LIMESTONE HEAD OF A SHABTI FOR AKHENATEN

NEW KINGDOM, 18TH DYNASTY, REIGN OF AKHENATEN, CIRCA 1352-1336 B.C.

2.5 in. (6.5 cm.) high

£200,000–300,000

\$260,000–390,000

€230,000–340,000

PROVENANCE:

Robert Alistair McAlpine, Baron McAlpine of West Green (1942 - 2014), London.
Sir Sidney Nolan, O.M., A.C., C.B.E. (1917-1992), Sydney, acquired from the above in 1987.
English private collection, acquired on the UK art market in 2011.

PUBLISHED:

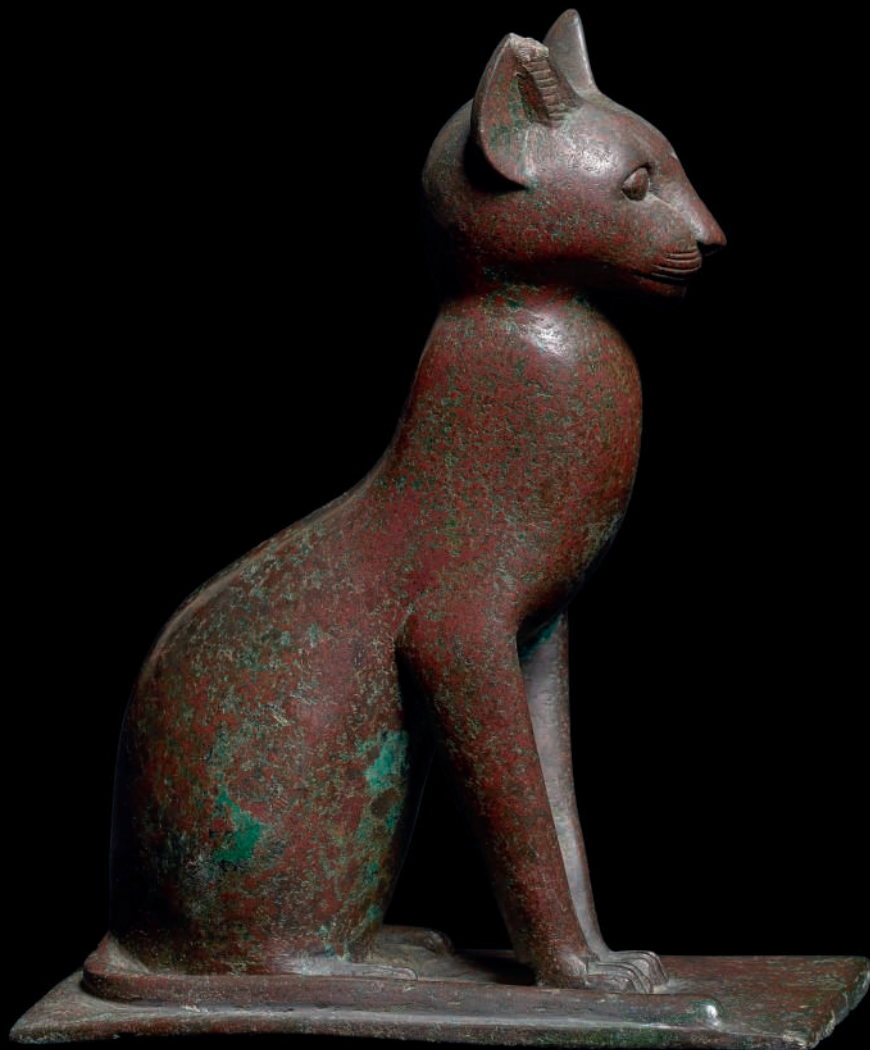
G.T. Martin, *The Royal Tomb at El-Amarna II: The Reliefs, Inscriptions and Architecture*, Egypt Exploration Society, London, 1989, pl. 89, no. 521a.

G. T. Martin published this shabti, amongst others, as a supplement at the end of his 1989 publication, as either coming from the Royal Tomb of Akhenaten or the Royal Wadi, excavated in the 1890s and 1930s.

Akhenaten (Amenophis IV), along with his son Tutankhamun, is undoubtedly one of the most famous Egyptian pharaohs. Associated with a unique period of artistic production and beliefs, his radical programme of religious reform, aimed at abandoning the traditional polytheism in favour of a new monotheistic cult, centred on the worship of the living sun-disc Aten. However, shortly after his death traditional beliefs were quickly re-established and many representations of the heretic king were defaced. Over 200 fragmentary shabtis for Akhenaten are known, suggesting that, together with the new religious beliefs, certain funerary practises were still maintained.

The events following the death of Akhenaten remain opaque. According to M. Gabolde (*Akhenaton et Nefertiti. Soleil et ombre des pharaons*, Geneve, 2008, p. 100ff), thanks to cuneiform tablets found in Boghaz Koi, the capital of the Hittites in Anatolia, we can suppose that Merytaton succeeded her mother Nefertiti as queen in the year 17 of Akhenaten's reign, although probably only for a few months. A letter was found, where the young widowed queen asked the Hittite king Suppiluliuma, father of Mursili II, to form an alliance through marriage with one of his sons. The name of the late pharaoh is vocalised Niphururia, which can be identified as Neferkheperre, Akhenaten's prenomen. The Hittite king accepted and sent his son Zannanza, quickly becoming Semenkhkare on the monument decoration made in prevision of his coronation. He died in mysterious conditions, on his way to Egypt, which prolonged the war between the Pharaohs and the Hittite Kings for the decades to come. It is also now thought that Merytaton was the one moving the capital from Amarna to Thebes during her short-lived reign, and before the accession of Tutankhamun.





PROPERTY FROM A EUROPEAN PRINCELY COLLECTION

27

AN EGYPTIAN BRONZE SEATED CAT

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

5¾ in. (14.5 cm.) high

£20,000–30,000

\$26,000–39,000

€23,000–34,000

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 15 January 1985.



PROPERTY OF A FRENCH PRIVATE COLLECTOR

28

AN EGYPTIAN BRONZE HORUS FALCON

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

6 in. (15.3 cm.) high

£15,000–20,000

\$20,000–26,000

€17,000–23,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Swiss private collection, acquired from the above, 1955.
Antiquities, Christie's, London, 23 September 1998, lot 106.
English private collection, acquired from the above.
Antiquities, Christie's, London, 25 October 2007, lot 26.
with Charles Ede Ltd, London.
French private collection, acquired from the above, 2008.

EXHIBITED:

Le don du Nil, Art égyptien dans les collections suisses, Genève, Basel, Bern, Zürich, Luzern, 1978.

PUBLISHED:

Exhibition catalogue, *Le don du Nil, Art égyptien dans les collections suisses*, Basel, 1978, p. 91, no. 331.



PROPERTY FROM A PRINCELY COLLECTION

29

AN EGYPTIAN STEATITE CROCODILE

PTOLEMAIC PERIOD, CIRCA 332-32 B.C.

5½ in. (14 cm.) long

£15,000–20,000

\$20,000–26,000

€17,000–23,000

PROVENANCE:

Dr. Leo Mildenberg (1913-2001), Zurich, acquired prior to 1986.

A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals; Christie's, London, 26-27 October 2004, lot 146.

PUBLISHED:

A. P. Kozloff, D. G. Mitten and M. Sguaitamatti, *More Animals in Ancient Art from the Leo Mildenberg Collection*, Part II, Mainz am Rhein, 1986, no. 39.

30

AN EGYPTIAN BRONZE SITULA

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

7¼ in. (18.3 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

with Kalebdjian Frères, Paris, 1924.

Saint Louis Art Museum, Missouri, accession no. 204:1924.

Antiquities, Christie's, New York, 8 June 2007, lot 28. Sold to Benefit the Acquisition Fund of the Saint Louis Art Museum.

The inscription below the rim reading, 'Osiris, the Great God of Abydos, giver of life, [to] Padibastet, son of Paiu, born of Dimut-hes'.





31

AN EGYPTIAN BRONZE CAT COFFIN

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

5 in. (12.7 cm.) high; 6 in. (15.2 cm.) long

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

with Spink & Son, 1955.

Property from the Estate of Greta S. Heckett, Pittsburgh; Sotheby Parke Bernet, New York, 21 May 1977, lot 377.

Acquired by the present owner from the above.

EXHIBITED:

Pittsburg, Carnegie Institute Museum of Art, *Ancient Bronzes: a selection from the Heckett Collection, Heckmeres Highlands, Valencia, Pennsylvania*, 5 November 1964–10 January 1965, cat no. 58.



32

AN EGYPTIAN GREYWACKE ISIS AND HORUS
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

8¾ in. (22.2 cm.) high

£5,000–8,000

\$6,500–10,000
€5,700–9,000

PROVENANCE:

Michel Abemayor (1912–1975), New York.

Property from the Estate of Michel Abemayor; Sotheby Parke Bernet, New York, 11 December 1976, lot 292.

Acquired by the present owner from the above sale.



PROPERTY FROM A PRINCELY COLLECTION

33

AN EGYPTIAN QUARTZITE RELIEF

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

25½ in. (63.8 cm.) wide

£100,000–150,000

\$130,000–190,000

€120,000–170,000

PROVENANCE:

Collected by Gustave Jéquier (1868-1946), Neuchâtel, thence by descent.

Antiquities; Christie's, New York, 4 June 2008, lot 12.

Gustave Jéquier was a celebrated Swiss archaeologist. He first studied in Paris with Gaston Maspero, and then moved to Berlin before joining the de Morgan expedition to Persia, which led to the discovery and decipherment of the code of Hammurabi.



His numerous contributions to the field of Egyptology include his research on the pyramids of the Old Kingdom with the French Institute in Cairo and the discovery of the 13th Dynasty pyramid of Khendjer. Together with Edouard Naville (1844-1926) he is considered Switzerland's most preeminent archaeologist, and at his death in 1947 most of his collection was acquired by the University of Basel.

For an earlier representation of a goddess suckling a king see the ostrakon of Ramesses II, now in the Cleveland Museum of Art, no. 50 in A. K. Capel and G. E. Markoe, *Mistress of the House, Mistress of Heaven, Women in Ancient Egypt*, Cincinnati, 1996. As Capel informs (p. 118), "the king was suckled by a goddess on three occasions: at birth into this world; at coronation, his 'birth' into kingship; and after his death, when he was reborn in the afterlife. [...] An inscription on a vessel from the tomb of King Aspelta, which was used for drinking 'divine' milk, reads: 'Hail to you, O beautiful liquid, O good produce which averts every evil. [...] May you drive away every evil and ward off every abomination...' This milk-drinking ritual evidently was believed to purify a person of sin as he or she underwent a crucial rite of passage." In the absence of an attribute or inscription, the identity of the goddess cannot be ascertained, but Mut or Anuket are possibilities.



34

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

34

AN EGYPTIAN BLUE FAIENCE WADJET-EYE AMULET

PTOLEMAIC PERIOD, CIRCA 323-30 B.C.

2½ in. (5.4 cm.) long

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

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

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

PROPERTY FROM A PRINCELY COLLECTION

35

AN EGYPTIAN FAIENCE CUP

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

2½ in. (6.7 cm.) high

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

with Spink & Son, London, 1924.

Saint Louis Art Museum, Missouri, accession no. 189:1924.

Antiquities, Christie's, New York, 8 June 2007, lot 41. Sold to Benefit the Acquisition Fund of the Saint Louis Art Museum.



35

VARIOUS PROPERTIES

36

AN EGYPTIAN ENCAUSTIC PAINTED WOOD MUMMY PORTRAIT OF A WOMAN

ROMAN PERIOD, CIRCA EARLY 2ND CENTURY A.D.

14½ x 7¼ in. (35.8 x 18.4 cm.)

£25,000–35,000

\$33,000–45,000

€29,000–40,000

PROVENANCE:

with Blanchard Antiquities, Cairo, 1906.

Antiquities, Sotheby's, New York, 25 June 1992, lot 44.

Antiquities, Christie's, London, 8 Oct 2000, lot 159.

Antiquities, Christie's, London, 6 Oct 2011, lot 54.

Acquired by the present owner at the above.

PUBLISHED:

Catalogue of a collection of Egyptian antiquities brought together and presented ... by Mr. Edward Drummond Libbey, Toledo Museum of Art, 1906, p. 32, no. 172.

H. Zaloscer, *Porträts aus dem Wüstensand: Die Mumienbildnisse aus der Oase Fayum*, Vienna, 1961, p. 66.

W. H. Peck, *Mummy Portraits from Roman Egypt*, Detroit, 1967, p. 36.

K. Parlasca, *Repertorio d'arte dell'egitto greco-romano*, Palermo, 1969, Serie B, vol. 1, pp. 57-58, no. 113, pl. 27, 3.

D. L. Thompson, "A Patchwork Fayum in Toledo", *American Journal of Archaeology*, vol. 77, no. 4, October 1973, pp. 438-439, pl. 88.

D. L. Thompson, "Four 'Fayum Portraits' in the Getty Museum", *The J. Paul Getty Museum Journal*, II, 1975, p. 92.

J.-E. Berger and R. Pinaudi, *El-Fayum*, Milan, 1985, p. 68, colour pl. on p. 69.

David L. Thompson (*op. cit.* *AJA*, 77) suggests that this portrait might come from the site of Hawara, and compares it to examples now in Baltimore (inv. 32.3), Brooklyn Museum (inv. 11.600 B), and the National Gallery, London (inv. 2913), all excavated there by Petrie.





PROPERTY FROM A EUROPEAN COLLECTION

37

**AN EGYPTIAN SCHIST BIRD PALETTE AND AN EGYPTIAN GREYWACKE
RECTANGULAR PALETTE**

NAQADA I, CIRCA 3400 B.C. AND EARLY DYNASTIC PERIOD,
1ST-3RD DYNASTY, CIRCA 3100-2600 B.C.

3½ in. (9.1 cm.) and 3⅞ in. (9.8 cm.) high respectively

£1,500-2,500

\$2,000-3,200

€1,700-2,800

PROVENANCE:

Bird palette: with Galerie Platt, Paris.

Acquired from the above, 24 May 1961.

Rectangular palette: with Galerie Pignatelli, Paris.

Acquired from the above, December 1965.

The stylised bird palette evokes the image of two chicks peering out of a nest. For a similar example, cf. J. Vandier, *Manuel d'archéologie égyptienne*, Tome I, 1952, p. 377.

38

**AN EGYPTIAN RED QUARTZITE
FRAGMENT WITH CARTOUCHES OF THE
ATEN**

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

4½ in. (11.3 cm.) high

£1,200-1,800

\$1,600-2,300
€1,400-2,000

PROVENANCE:

with E. Koutoulakis, prior to 1974.
Acquired from the above, April 1994.

The fragment most likely formed the forearm of a figure in relief, possibly representing armlets or bracelets. Two cartouches present the name of the Aten, the Sun disc, in an early version. It reads, 'Long live Re-Harakhty who rejoices in the Land of Light', 'in his name as the light that is in the sun', cf. The Metropolitan Museum of Art, acc. no. 21.9.4, for a limestone torso of Nefertiti with similar cartouches on the arms. When Akhenaten changed his name in his 9th regnal year, the way his god was addressed did too, keeping only Aten and Re.



38

39

TWO EGYPTIAN ALABASTER JARS

EARLY DYNASTIC PERIOD, 1ST-3RD
DYNASTY, CIRCA 3000-2600 B.C. AND
MIDDLE KINGDOM, CIRCA 2046-1793 B.C.

1½ in. (3.8 cm.) and 2½ in. (6.6 cm.) high
respectively

(2)

£800-1,200

\$1,100-1,600
€910-1,400

PROVENANCE:

Small jar: with Charles Bouché, Galerie Pyramides,
Paris.

Acquired from the above, 13 May 1981.

Larger jar: with Galerie Khawam, Paris.

Acquired from the above, 15 May 1981.

For the larger vessel, cf. *Un siècle de fouilles
françaises en Egypte 1880-1980*, Musée du
Louvre, Paris, 1981, p. 29, fig. 28.



39



40

AN EGYPTIAN BLUE FAIENCE SHABTI FOR GAUT-SESHENU

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

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

£3,000–5,000

\$3,900–6,500

€3,400–5,700

PROVENANCE:

with Galerie Duperrier, Paris.

Acquired from the above, 26 September 1975.

Gaut-Seshenu was the daughter of the High Priest Menkheperre and Istembkhebi, and probably the sister of Pinudjem II. For a shabti of Pinudjem II see lot 22 in this sale.



41

AN EGYPTIAN BLUE FAIENCE SHABTI FOR ISTEMKHEBI

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

4¾ in. (12 cm.) high

£3,000–5,000

\$3,900–6,500

€3,400–5,700

PROVENANCE:

From the Royal Cachette at Dier el-Bahari, TT 320, excavated in 1881.
with Galerie Duperrier, Paris.

Acquired from the above, 26 September 1975.

Istemkebi was the sister and first wife of Pinudjem II, High Priest of Amun at Thebes. For a shabti of Pinudjem II see lot 22 in this sale.

THE PROPERTY OF A SWISS COLLECTOR

*** 42**

TWO EGYPTIAN FRAGMENTARY MOSAIC GLASS INLAYS
ROMAN PERIOD, CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

16 mm. high each (2)
£6,000–8,000 \$7,800–10,000
€6,800–9,000

PROVENANCE:

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

PUBLISHED:

"Le Verre Antique: Dans l'intimité des collectionneurs," in *ArtPassions*, no. 9, Geneva, March 2007, p. 59.

*** 43**

AN EGYPTIAN MOSAIC GLASS INLAY
ROMAN PERIOD, CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

29 mm. high
£4,000–6,000 \$5,200–7,800
€4,600–6,800

PROVENANCE:

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

This inlay depicts a theatre mask of the Brothel Keeper (from the Greek *pornoboskos*), a standard New Comedy character. For the most recent discussion of the type, see p. 382 in Stern and B. Schlick-Nolte, *Early Glass of the Ancient World, 1600 B.C.-A.D. 50, Ernesto Wolf Collection*, New York, 1994.

*** 44**

SIX FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATRE MASK INLAYS
ROMAN PERIOD, CIRCA 1ST CENTURY B.C. / 1ST CENTURY A.D.

20 mm. wide max. (6)
£2,000–3,000 \$2,600–3,900
€2,300–3,400

PROVENANCE:

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

*** 45**

FOUR FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATRE MASKS INLAYS
ROMAN PERIOD, CIRCA 1ST CENTURY B.C. - 1ST CENTURY A.D.

23 mm. long max. (4)
£2,500–3,500 \$3,300–4,500
€2,900–4,000

PROVENANCE:

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

*** 46**

AN EGYPTIAN MOSAIC GLASS FACE INLAY OF A MONKEY
ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.

1¼ in. (3.2 cm.) high
£2,000–3,000 \$2,600–3,900
€2,300–3,400

PROVENANCE:

Antiquities, Christie's, London, 10 December 1985, lot 94.

PUBLISHED:

"Le Verre Antique: Dans l'intimité des collectionneurs," in *ArtPassions*, no. 9, Geneva, March 2007, p. 58.

*** 47**

AN EGYPTIAN MOSAIC GLASS INLAY WITH LILY-AND-PALMETTE MOTIF
ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

25 mm. long
£1,000–1,500 \$1,300–1,900
€1,200–1,700

PROVENANCE:

Acquired by the current owner, prior to 2000.

EXHIBITED:

Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 29.

*** 48**

EIGHT FRAGMENTARY EGYPTIAN MOSAIC GLASS INLAYS
ROMAN PERIOD, CIRCA 1ST CENTURY B.C. - 1ST CENTURY A.D.

35 mm. long max. (8)
£2,500–3,500 \$3,300–4,500
€2,900–4,000

PROVENANCE:

The masks: *Antiquities*, Sotheby's, London, 20 November 1929, lot 147 (part).
The duck: *Antiquities*, Christie's, London, 10 December 1985, lot 94 (part).

PUBLISHED:

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, March 2007, p. 59 (only the two inlays on the top of the illustration)



42



43



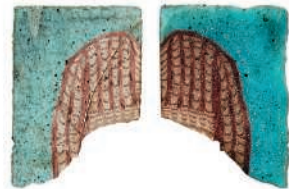
44



46



45



48



47

*** 49****TWO ROMAN GLASS FRAGMENTS**

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

72 mm. long. max. (2)

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:

Acquired by the present owner in the 1990s or prior.

*** 50****A ROMAN GILDED BLUE GLASS PLAQUE**

CIRCA 2ND-3RD CENTURY A.D.

25 mm. long

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:*Antiquities*, Christie's, London, 8 April 1998, lot 137.*** 51****AN EGYPTIAN GLASS CAMEO OF QUEEN BERENICE II**

PTOLEMAIC PERIOD, CIRCA SECOND HALF OF THE 3RD CENTURY B.C.

19 mm. high

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

Acquired by the present owner, 23 March 1980.

Berenice II was the wife of Ptolemy III Euergetes, the third ruler of the Ptolemaic Dynasty of Egypt. For a sardonyx gem depicting Berenice as Athena Parthenos in the Cabinet des Medailles, Paris, see M.-L. Vollenweider, *Camées et intailles, I, Les portraits grecs du Cabinet des Médailles*. Paris, Bibliothèque nationale de France, 1995, pp. 80–81, no. 63.

*** 52****A GREEK GLASS CAMEO OF A PHILOSOPHER**

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

12 mm high

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:

Acquired by the present owner, 23 March 1980.

This portrait exhibits some of the characteristic facial features of the Greek philosopher Socrates. According to later writers, including the work of his students Plato and Xenophon, he resembled a Silenus - his face had a broad nose with wide-open nostrils, a large mouth with thick lips, and he was bald, traits all accurately captured in the many surviving portraits. For a jasper intaglio with Socrates see J. Boardman, *The Marlborough Gems: Formerly at Blenheim Palace, Oxfordshire*, Oxford, 2009, no. 737.

*** 53****A ROMAN GLASS CAMEO OF HERCULES**

CIRCA 1ST CENTURY B.C.

25 mm. high

£1,500–2,000

\$2,000–2,600

€1,700–2,300

PROVENANCE:

Acquired by the present owner, 23 March 1980.

It has been suggested that this cameo represents the Ptolemaic minister Sosibius in the guise of Hercules. As advisor to both Ptolemy IV and V he held great power at court for over thirty years. For a similar intaglio see M.-L. Vollenweider, *Camées et intailles, I, Les portraits grecs du Cabinet des Médailles*. Paris, Bibliothèque Nationale de France, 1995, p. 91, nos 75 and 75a.

*** 54****A ROMAN CAMEO GLASS FRAGMENT WITH VENUS AND HELEN**

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

33 mm. high

£1,500–2,000

\$2,000–2,600

€1,700–2,300

PROVENANCE:

Acquired by the current owner prior to 2000.

PUBLISHED:

C. Weiss and U. Schüssler, 'Kameoglasfragmente im Martin von Wagner Museum der Universität Würzburg und im Allard Pierson Museum Amsterdam', in *Jahrbuch des Deutschen Archäologischen Instituts*, 115, 2000, pp. 199–251, pl. 28a-b.

The scene depicts Veus preparing Helen for her first and fateful meeting with Paris. For a complete example of a slightly different composition of the same scene see Beazley gem database no. 104 and W. Oberleitner, *Geschnittene Steine., Die Prunkkameen der Wiener Antikensammlung*, Berlin, 1985, p. 68, fig. 55.

*** 55****TWO ROMAN GLASS CAMEOS**

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

22 mm. high (2)

£1,500–2,000

\$2,000–2,600

€1,700–2,300

PROVENANCE:

Acquired by the present owner, 23 March 1980.

*** 56****THREE ROMAN GLASS CAMEO FRAGMENTS**

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

30 mm. high max. (3)

£1,300–1,900

\$1,700–2,500

€1,500–2,100

PROVENANCE:

Larger cameo fragment: Acquired by the present owner, 23 March 1980.
Two smaller cameo fragments: Acquired by the present owner in the 1990s or prior.

*** 57****THIRTEEN HELLENISTIC AND ROMAN GLASS CAMEO FRAGMENTS**

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

25 mm. high max. (13)

£1,200–1,800

\$1,600–2,300

€1,400–2,000

PROVENANCE:

Smaller group of eight glass cameo fragments: with V.C. Vecchi & Sons, London.
Acquired by the present owner from the above, 27 May 1974.
The other glass cameo fragments: Acquired by the current owner, Switzerland, 23 March 1980.
(part illustrated)



49



51



50



52



53



54



55



56



57

*** 58****A BYZANTINE GREEN GLASS WEIGHT**

CIRCA 5TH-7TH CENTURY A.D.

73 mm. high

£1,500-2,000

\$2,000-2,600
€1,700-2,300**PROVENANCE:**

Kofler-Truniger collection, Lucerne.

Ancient Glass, Formerly the Kofler-Truniger Collection, Christie's, London, 5-6 March 1985, lot 192.**EXHIBITED:**Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, 19 July-13 September 1981.**PUBLISHED:**M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 344.*** 59****A ROMAN BLUE GLASS HEAD**

CIRCA 1ST CENTURY A.D.

30 mm. high

£3,000-4,000

\$3,900-5,200
€3,400-4,500**PROVENANCE:***Antiquities*, Christie's, London, 5-6 March 1985, lot 196 (part).**PUBLISHED:**"Le Verre Antique: Dans l'intimité des collectionneurs," in *Artpassions*, no. 9, Geneva, March 2007, p. 62.*** 60****TWO ROMAN BLUE GLASS RELIEF MEDALLIONS**

CIRCA 1ST CENTURY A.D.

38 mm. high max.

(2)

£2,000-2,500

\$2,600-3,200
€2,300-2,800**PROVENANCE:**

Acquired by the current owner in the 1990s.

EXHIBITED:Medusa medallion: Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, 19 July-13 September 1981.**PUBLISHED:**Medusa medallion: M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 341.Medusa medallion: "Le Verre Antique: Dans l'intimité des collectionneurs," in *ArtPassions*, no. 9, Geneva, March 2007, p. 63.*** 61****A ROMAN AUBERGINE GLASS RINGSTONE WITH A CAPRICORN**

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

1½ in. (4.1 cm.) long

£2,000-3,000

\$2,600-3,900
€2,300-3,400**PROVENANCE:**

Acquired by the present owner in the 1990s.

*** 62****FIVE EGYPTIAN FAIENCE ROSETTE INLAYS**

NEW KINGDOM, 20TH DYNASTY, CIRCA 1186-1069 B.C.

55 mm. diam. max.

(5)

£1,500-2,000

\$2,000-2,600
€1,700-2,300**PROVENANCE:***Antiquities*, Sotheby's, London, 14th-15th December 1981, lot 636.



58



60



60



59



62



61



62



62



62



62

*** 63**

NINE ROMAN GLASS OBJECTS

CIRCA 1ST-4TH CENTURY A.D.

102 mm. high max.

(9)

£1,200–1,500

\$1,600–1,900

€1,400–1,700

PROVENANCE:

All acquired by the present owner in the 1990s or prior.

*** 64**

SIX ROMAN GLASS AND HARDSTONE FISH AND SHELL AMULETS

CIRCA 1ST-3RD CENTURY A.D.

40 mm. long max.

(6)

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

with V.C. Vecchi & Sons, London.

Acquired by the present owner from the above, 27 May 1974.

*** 65**

**TWENTY-SIX ITALIC AND ROMAN GLASS RINGSTONES AND A BRONZE
AND GLASS RING**

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

45 mm. long max; ring size 'J'

(26)

£3,000–4,000

\$3,900–5,200

€3,400–4,500

PROVENANCE:

Acquired by the present owner in the 1990s or prior.

(partillustrated)



63



64



65

*** 66****FIVE CARTHAGINIAN AND ROMAN GLASS PENDANTS**

CIRCA 5TH CENTURY B.C.-2ND CENTURY A.D.

28 mm. high max.

(5)

£1,500-2,000

\$2,000-2,600
€1,700-2,300**PROVENANCE:**

Two head pendants: acquired by the current owner, 1997 or prior.
Two African heads and Baubo: with V.C. Vecchi & Sons, London.
Acquired by the present owner from the above, 27 May 1974.

*** 67****A CARTHAGINIAN GLASS HEAD PENDANT**

CIRCA 5TH-4TH CENTURY B.C.

30 mm. high

£3,000-5,000

\$3,900-6,500
€3,400-5,700**PROVENANCE:**

Acquired by the present owner, 1997 or prior.

PUBLISHED:

"Le Verre Antique: Dans l'intimité des collectionneurs," in *ArtPassions*, no. 9,
March 2007, p. 61.

*** 68****A CARTHAGINIAN GLASS HEAD PENDANT**

CIRCA 5TH-4TH CENTURY B.C.

42 mm. high

£1,000-1,500

\$1,300-1,900
€1,200-1,700**PROVENANCE:**

Acquired by the present owner, 1997 or prior.

EXHIBITED:

Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum
Jugendstil*, 19 July-13 September 1981.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*,
Kunstmuseum Luzern, 1981, F6 (130).

*** 69****A CARTHAGINIAN GLASS HEAD PENDANT**

CIRCA 6TH-4TH CENTURY B.C.

40 mm. high

£700-900

\$910-1,200
€800-1,000**PROVENANCE:**

Acquired by the current owner, 1997 or prior.

*** 70****TWO CARTHAGINIAN GLASS HEAD PENDANTS**

CIRCA 5TH-3RD CENTURY B.C.

20 mm. high max.

(2)

£2,000-3,000

\$2,600-3,900
€2,300-3,400**PROVENANCE:**

Acquired by the present owner, 1997 or prior.

*** 71****A CARTHAGINIAN GLASS DOUBLE-FACE BEAD**

CIRCA LATE 5TH-2ND CENTURY B.C.

40 mm. high

£2,000-3,000

\$2,600-3,900
€2,300-3,400**PROVENANCE:**

Acquired by the present owner, 1997 or prior.

PUBLISHED:

"Le Verre Antique: Dans l'intimité des collectionneurs," in *ArtPassions*, no. 9,
March 2007, p. 60.

*** 72****A CARTHAGINIAN GLASS RAM HEAD PENDANT**

CIRCA 7TH-5TH CENTURY B.C.

30 mm. high

£1,500-2,000

\$2,000-2,600
€1,700-2,300**PROVENANCE:**

Acquired by the current owner, 1997 or prior.

EXHIBITED:

Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum
Jugendstil*, 19 July-13 September 1981.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*,
Kunstmuseum Luzern, 1981, F6 (130).

"Le Verre Antique: Dans l'intimité des collectionneurs," in *ArtPassions*, no. 9,
March 2007, p. 60.



66



71



67



68



70



69



70



72



PROPERTY FROM A SWISS COLLECTION

73

A LURISTAN BRONZE GODDESS

CIRCA 8TH-7TH CENTURY B.C.

8 $\frac{7}{8}$ in. (22.5 cm.) high

£60,000–80,000

\$78,000–100,000
€68,000–90,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent with Hans Fritz Roth, Collection 'B' Ltd, and later his son Frederick Roth, Zurich and Geneva, since 1974.
Private collection, Geneva, acquired in 1996.

It is very uncommon for Luristan sculptors to produce figures in the round, like in this case. The largest example of a bronze figurine modelled in the round, depicting a warrior deity with a sheathed sword attached to the belt, was found in the region of Pusht-i-Kuh at the western extremity of Luristan and is now in the collection of the Teheran Museum, cf. P. Amiet, *Art of the Ancient Near East*, New York, 1980, p. 456, no. 644.

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.



74

A LURISTAN BRONZE WARRIOR-GOD

CIRCA 8TH-7TH CENTURY B.C.

8 $\frac{3}{8}$ in. (21.3 cm.) high

£60,000–80,000

\$78,000–100,000

€68,000–90,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent with Hans Fritz Roth, Collection 'B' Ltd, and later his son Frederick Roth, Zurich and Geneva, since 1974.
Private collection, Geneva, acquired in 1996.

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.



75

A SASANIAN FACET-CUT GLASS DISH

CIRCA 4TH-6TH CENTURY A.D.

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

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent with Hans Fritz Roth, Collection 'B' Ltd, and later his son Frederick Roth, Zurich and Geneva, since 1974. Private collection, Geneva, acquired in 1996.

For a similar dish, cf. S. Fukai, *Persian Glass*, New York, 1977, no. 25.

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.



76

AN ACHAEMENID BRONZE DRINKING CUP
CIRCA 5TH CENTURY B.C.

7 in. (17.7 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent with Hans Fritz Roth, Collection 'B' Ltd, and later his son Frederick Roth, Zurich and Geneva, since 1974. Private collection, Geneva, acquired in 1996.

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.



PROPERTY FROM A PRINCELY COLLECTION

77

A EUROPEAN POLISHED BLACK BASALT AXE-HEAD
LATE NEOLITHIC PERIOD, CIRCA 3RD MILLENNIUM B.C.

7¾ in. (20.2 cm.) long

£7,000–9,000

\$9,100–12,000
€8,000–10,000

PROVENANCE:

Reputedly found near Lake Zurich.
Formerly in the collection of Otto Markés (1925-2001).
Antiquities, Christie's, London, 29 October 2003, lot 6.



78



78



79

PROPERTY FROM A EUROPEAN COLLECTION

78

TWO PREHISTORIC FLINT TOOLS

PALEOLITHIC TO NEOLITHIC PERIOD, CIRCA 5TH-2ND MILLENNIUM B.C.

Larger tool: 9 in. (23 cm.) long

Smaller tool: 7¼ in. (18.5 cm.) long

(2)

£2,500-3,500

\$3,300-4,500

€2,900-4,000

PROVENANCE:

Larger tool: Found in Saint-Meme-les-Carrieres, Charrente, France.

Acquired in August 1987.

Smaller tool: Found in Le Grand Pressigny, Indre et Loire, in 1971.

Acquired prior to 2000.

The larger of Acheulean type, cf. 'Note sur un Biface acheuléen de la région Mainxe-St-Même (Charente)', *Bulletin de la Société préhistorique de France*, 59, no. 9-10, 1962, p. 717-718.

79

A DANISH 'FISH TAIL' FLINT DAGGER

NEOLITHIC PERIOD, CIRCA 1800-1500 B.C.

5¼ in. (13.5 cm.) long

£1,500-2,000

\$2,000-2,600

€1,700-2,300

PROVENANCE:

with Galerie Pignatelli, Paris.

Acquired from the above, 20 August 1961.

During the Early Bronze Age in Europe, daggers were considered prestigious objects and important status symbols for men. This development also occurred in Denmark, where the daggers were made of flint, but modelled on European metal prototypes. The daggers were made using a pressure-flaking technique, which permitted them to make daggers with thin blades. Numerous similar daggers can be found in the St-Germain-en-Laye Museum, and in the National Museum in Copenhagen. Cf. exhibit cat, *Les Vikings et leurs Ancêtres*, Maison du Danemark, Paris, 1959, p. 7.



80

80

A FRENCH POLISHED JADEITITE AXE-HEAD

CHASSEEN CULTURE, LATE NEOLITHIC PERIOD, CIRCA 4500-3500 B.C.

56 in. (14.5 cm.) long

£3,000-4,000

\$3,900-5,200

€3,400-4,500

PROVENANCE:

Found in Dolmen de Menemeur, near Quiberon, Brittany, 1891.

with Charles Bouché, Galerie Pyramides, Paris.

Acquired from the above, 13 December 1989.



81

81

A FRENCH POLISHED DIORITE AXE-HEAD OF 'ARMORICAN'

TYPE

NEOLITHIC PERIOD, CIRCA 2000 B.C.

6¾ in. (17.3 cm.) long

£1,500-2,000

\$2,000-2,600

€1,700-2,300

PROVENANCE:

Found in Bracieux, Loir-et-Cher, France, in 1881.

Collection Ludovic Guignard, Blois, according to ink inscribed label.

with Charles Bouché, Galerie Pyramides, Paris.

Acquired from the above, 18 March 1981.



82



83

82

A CENTRAL EUROPEAN IRON BOW

HALLSTATT PERIOD, CIRCA 750-450 B.C.

78 in. (198 cm.) long

£7,000-9,000

\$9,100-12,000
€8,000-10,000

PROVENANCE:

Found at Boistray, St. Georges de Reneins, Rhone, France.
Bouchaille collection, France.
Acquired in July 1974.

The Hallstatt culture was the main Western and Central European culture of the Early Iron Age between the 8th to 6th centuries B.C., and is predominantly associated with Proto-Celtic and Celtic civilisations. At the beginning of the period, long distance trade was already well established in copper and tin, which formed the basic elements for the manufacture of bronze. From circa 700 B.C., trade in iron also became established, evidenced by the vast quantity of iron swords and weapons to appear in graves during this period.

This bow is extremely rare and due to its large size and metal construction rather than wood, it is most likely used for funerary or votive purposes. Four small bronze loops in the centre would hold a wood or leather handle.

83

A VINCA TERRACOTTA HEAD

NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.

2¼ in. (5.7 cm.) high

£1,500-2,500

\$2,000-3,200
€1,700-2,800

PROVENANCE:

with La Reine Margot, Paris.
Acquired from the above, December 1990.

EXHIBITED:

La Reine Margot, *Idoles*, Paris, 1990.



84
TWO GREEK BRONZE ANIMALS
 GEOMETRIC PERIOD, CIRCA 8TH CENTURY B.C.

2¼ in. (5.8 cm.) high max.

£4,500–5,500

\$5,900–7,100
 €5,100–6,200

PROVENANCE:

Horse: Bernard Poindessault (1935-2014) acquired before 27 October 1975, as stated on 2014 invoice.

with Oger & Blanchet, Drouot, Paris, 10 December 2014, lot 63.

Acquired from the above sale.

Bull: Henri Hoppenot (1891-1977), France.

Succession de Monsieur l'Ambassadeur et de Madame Henri Hoppenot:

Tableaux modernes et Art d'Extrême-Orient; Roudillon, Binoche et Godeau, Drouot-Montaigne, Paris, 9 April 1991, lot 54 (part lot).

with La Reine Margot, Paris.

Acquired from the above, 20 April 1991.

85
AN IBERIAN BRONZE HORSE
 CIRCA 4TH CENTURY B.C.

1¾ in. (4.5 cm.) high

£1,000–1,500

\$1,300–1,900
 €1,200–1,700

PROVENANCE:

with La Reine Margot, Paris.

Acquired from the above, May 1982.



86

THREE IBERIAN BRONZE ORANTS

CIRCA 5TH-4TH CENTURY B.C.

3¼ in. (8.3 cm.) high max.

£6,000–8,000

\$7,800–10,000

€6,800–9,000

PROVENANCE:

Orant wearing hooded cape: with Galerie Le Corneur Roudillon, Paris.

Acquired from the above, 3 April 1958.

Orant with high headdress: with Galerie Samarcande, Paris.

Acquired from the above, February 1980.

Orant: with Galerie Le Corneur Roudillon, Paris.

Acquired from the above, June 1956.



87

**TWO CELTIC DRESS ORNAMENTS AND
A ROMAN HARNESS DECORATION**

CIRCA 7TH-5TH CENTURY B.C. AND 1ST CENTURY A.D., RESPECTIVELY

2 $\frac{7}{8}$ in. (7.5 cm.) high max.

Celtic armband: 5 $\frac{1}{4}$ in. (13.5 cm.) wide

£2,500-3,500

(2)

\$3,300-4,500

€2,900-4,000

PROVENANCE:

Celtic duck and Roman harness decoration: Reputedly found in the region of L'Yonne, with Galerie Jean Vinchon, Paris.

Acquired from the above, 29 June 1962.

Celtic armband: with Galerie C.M.C., Paris.

Acquired from the above, February 1998.

An almost identical Celtic bronze armband dated to the 6th century B.C. can be found in the Musée des Antiquités nationales, St-Germain-en-Laye, Collection Forgeais, 1862.



88

88
A GREEK BRONZE WARRIOR

GEOMETRIC PERIOD, CIRCA LAST QUARTER OF THE 8TH CENTURY B.C.

1 $\frac{7}{8}$ in. (4.8 cm.) high

£5,000–7,000

\$6,500–9,100
 €5,700–7,900

PROVENANCE:
 with N. Koutoulakis, Paris.
 Acquired from the above, July 1956.

This miniature warrior carrying a sword in front of his body may be an early representation of the Greek hero Perseus. Images of him in Greek art slaying the gorgon Medusa depict him carrying his sword with elbows held outwards, as in this bronze figure. For an Archaic bronze example see J.-L. Zimmermann, *Collection de la Fondation Thétis, Développements de l'art grec de la préhistoire à Rome*, Geneva, 1987, pp. 39 and 148, no. 74.



89

89
A GREEK BRONZE MALE HEAD

GEOMETRIC PERIOD, CIRCA 8TH CENTURY B.C.

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

£600–900

\$780–1,200
 €680–1,000

PROVENANCE:
 with E. Koutoulakis, Paris.
 Acquired from the above, February 1986.

Cf. a terracotta head with similar features, in A. and N. Yalouris, *Olympie, Museum and sanctuary guide*, (Edotike Athenon S.A. eds), Athens, 1991, p. 56, fig. N2954.



90

A MYCENAEAN TERRACOTTA PHI FIGURE

CIRCA 1300-1200 B.C.

4 $\frac{5}{8}$ in. (11.8 cm.) high

£3,000-5,000

\$3,900-6,500

€3,400-5,700

PROVENANCE:

with N. Koutoulakis, Paris.

Acquired from the above, April 1975.



91

91
A MYCENAEAN TERRACOTTA PHI FIGURE

CIRCA 1300-1200 B.C.

5 in. (12.7 cm.) high

£1,500-2,500

\$2,000-3,200
€1,700-2,800

PROVENANCE:

with E. Koutoulakis, Geneva.
Acquired from the above, 26 March 1996.

This figure represents a rare depiction of a Kourotrophos with a child in her arms and wearing a polos.



92

92
A MYCENAEAN TERRACOTTA PHI FIGURE

CIRCA 1300-1200 B.C.

4¾ in. (12 cm.) high

£3,000-5,000

\$3,900-6,500
€3,400-5,700

PROVENANCE:

Pierre Cornette de St-Cyr, Hôtel Drouot, Paris,
18 May 1983, lot 28.



93

A MYCENAEAN POTTERY STIRRUP JAR

LATE HELLADIC III, CIRCA 1425-1100 B.C.

8¼ in. (21 cm.) high

£3,000–5,000

\$3,900–6,500

€3,400–5,700

PROVENANCE:

Piasa, Hôtel Drouot, Paris, 25 April 1997 lot 213.



94

94
THREE GEOMETRIC BRONZE SPIRAL ORNAMENTS
 ITALY AND GREECE, CIRCA 8TH CENTURY B.C.

6 7/8 in. (16.2 cm.) long, max.

£2,000–3,000

(3)
 \$2,600–3,900
 €2,300–3,400

PROVENANCE:

The two Italic ornaments: with E. Koutoulakis, Paris.
 Acquired from the above in February 1986.
 The Greek fibula: with Ascher, Paris.
 Acquired from the above in 1976.

The two Italic dress ornaments may have possibly come from Suessula, in the South of Italy due to large numbers of the type being found in surrounding areas. Cf. J. Chamay, ed., *L'art des Peuples Italiques*, Geneva, 1993, no. 85, for a related example.



95

95
AN ETRUSCAN BRONZE KOUROS
 ARCHAIC PERIOD, CIRCA LATE 6TH CENTURY B.C.

3 5/8 in. (9.1 cm.) high

£3,000–5,000

\$3,900–6,500
 €3,400–5,700

PROVENANCE:

with Galleria Bruschi, Florence.
 Acquired from the above in August 1956.

For a similar kouros with a rigid stance and globular features, both characteristics of the period, cf. M. Cristofani, *I Bronzi degli Etruschi*, Novara, 1985, no. 3.9, p. 91, 252.



96

A MYCENAEAN POTTERY STIRRUP JAR

LATE HELLADIC III, CIRCA 1425-1100 B.C.

4 in. (10 cm.) high

£1,500-2,000

\$2,000-2,600

€1,700-2,300

PROVENANCE:

with Galerie Samarcande, Paris.

Acquired from the above, 24 July 1982.



97

A GALLO-ROMAN GREEN GLASS BOTTLE

CIRCA 2ND CENTURY A.D.

6¼ in. (15.8 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

Found in Saintes, Charente-Inférieure, France.
with Galerie Lebeau, Paris.

Acquired from the above, March 1975.

A similar piece, also found in Saintes, can be found in the Musée des Antiquités Nationales de St-Germain-en-Laye. Cf. F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 99 for a similar green glass bottle.



98

98

AN EAST GREEK POTTERY ARYBALLOS

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

2¾ in. (7 cm.) high

£4,000–6,000

\$5,200–7,800
€4,600–6,800

PROVENANCE:

with E. Koutoulakis, Paris.
Acquired from the above, 22 December 1992.

This small vessel was made in the form of a helmeted head of a warrior. The shape of the helmet is Rhodian, with the typical neck and cheek-guards. These vessels were fabricated in specialised workshops as perfume flasks, and were very much appreciated for their eccentricity.



99

99

AN ATTIC RED-FIGURED HYDRIA

ATTRIBUTED TO THE PAINTER OF BONN 835,
CIRCA LATE 5TH CENTURY B.C.

6¾ in. (17.2 cm.) high

£2,000–4,000

\$2,600–5,200
€2,300–4,500

PROVENANCE:

Acquired in August 1954.

For a similar red-figured hydria by the Painter of Bonn 835, cf. Beazley Archive Pottery Database no. 340137.



100

A EARLY CORINTHIAN BLACK-FIGURED ALABASTRON

CIRCA 625-600 B.C.

8½ in. (21.6 cm.) high

£6,000-8,000

\$7,800-10,000

€6,800-9,000

PROVENANCE:

with Galerie Madame Reboul, Paris.

Acquired from the above, 2002.

The bearded and winged male figure running across the scene is a Boread, one of the sons of Boreas - who were as fast as the wind and according to certain myths could fly. For two alabastra with Boreads see J. Chamay and J-L. Maier, *Céramiques Corinthiennes*, Geneva, 1984, pp. 100-103.

VARIOUS PROPERTIES

101

A CYCLADIC MARBLE FEMALE FIGURE

ATTRIBUTED TO THE SUTTON PLACE SCULPTOR, LATE SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2600-2500 B.C.

7¼ in. (18.5 cm.) high

£120,000–150,000

\$160,000–190,000

€140,000–170,000

PROVENANCE:

Manuel Miranda Pinto, Madrid, acquired in the late 1960s.
with Federico Benthem Gross (1944-2017), Barcelona, acquired from the above, 2000.
Barcelona art market, acquired from the above, 2017.

The most common canon for marble female figures of the Spedos type involved dividing the body into four roughly equal parts: head, torso, thighs and calves with feet. This allowed the sculptor to achieve a more delicate and balanced composition, a marked advancement from the Archaic three-part canon. This figure, however, seems to part from the accepted four-part canon as the head, together with the neck, occupies a third of the figure's length, similarly to the torso and the thighs followed by unusually short calves. This is a distinctive trait of the Sutton Place Sculptor, to which three other larger figures have been attributed so far, all sharing unconventional proportions and a very distinctive style.

The Sutton Place Sculptor is named after the location of the collection of the late Stanley J. Seeger, which included a large female figure by his hand (47 cm. high), notably one of the very few examples still preserving traces of a cross-hatched pattern in red paint on the chest, cf. C. A. Picón, *Classical Antiquities from Private Collections in Great Britain. A Loan Exhibition in Aid of the Ashmole Archive*, London, 1986, p. 16, no. 1, pl. I and P. Getz-Preziosi, *Early Cycladic Art in North American Private Collections*, Virginia, 1987, p. 207 (not ill.). This name piece sold at Sotheby's, New York, *Property from the Collection of Stanley J. Seeger*, 10 December 2008, lot 27, then attributed to the Master of Naxos 4673. An even larger work from the same hand (50 cm. high) is now in the collection of the Naxos Museum, inv. no. 4673; the third piece (35.5 cm. high), now in the Goulandris Museum, coll. no. 252, also shows a disproportionately large head and remarkably well-preserved facial features, cf. C. G. Doumas, *Early Cycladic Culture. The N. P. Goulandris Collection*, Athens, 2000, p. 145, no. 210.

As the present example is by far the smaller in scale of the Sutton Place Sculptor's production, it has been suggested that it might be the earliest work of the artist, who then moved on to larger works and perfected his craft, still maintaining his personal style.





*** 102**

A CORINTHIAN BLACK-FIGURED PYXIS
MIDDLE CORINTHIAN, CIRCA 600-575 B.C.

6 $\frac{3}{8}$ in. (16.3 cm.) high

£6,000–8,000

\$7,800–10,000

€6,800–9,000

PROVENANCE:

with Seiyō Bijutsu Gallery, Osaka, 1964.

PUBLISHED:

S. Bijyutsu, *Ancient art of Mediterranean Lands*, Osaka, 1964, no. 41.



103

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE RED-LINE PAINTER,
CIRCA LATE 6TH CENTURY B.C.

9½ in. (24.5 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

with Galerie Demons et Merveilles, Paris.
Belgian private collection, acquired from the above in 1995.

Typical merriment scenes on each side: a symposium with Dionysos reclining on a kline, with maenads dancing each side of him, one holding krotala on one side, and on the other Dionysos seated on a stool with a maenad dancing in front. A dipinto in black glaze on the underside of the foot reading "AT".

104

A CYCLADIC MARBLE FEMALE FIGURE

CHALANDRIANI VARIETY, EARLY CYCLADIC III, CIRCA 2300-2200 B.C.

5½ in. (14 cm.) high

£35,000-45,000

\$46,000-58,000

€40,000-51,000

PROVENANCE:

Michael Waltz (1938-2010), Heidelberg, acquired in the 1970s.
Auktion 202, Gorny & Mosch, Munich, 14 December 2011, lot 3.
with Galerie Günter Puhze, Freiburg, 2012 (*Kunst der Antike* 26, no. 19).

EXHIBITED:

Karlsruhe, Badisches Landesmuseum, 25 June-10 October 1976.

PUBLISHED:

J. Thimme, *Art and Culture of Cyclades*, Chicago and London, 1977, p. 490,
no. 242.

As other late examples of the Chalandriani variety, this figure shows 'postcanonical' traits, such as the left arm beneath the right.





105



106

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

105

A SICILIAN POTTERY FIGURAL ASKOS

CIRCA LATE 5TH CENTURY B.C.

4¾ in. (12.1 cm.) long

£6,000–8,000

\$7,800–10,000

€6,800–9,000

PROVENANCE:

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

This askos, in the form of a siren, may have been used either for pouring ointments, as toys, or, as suggested in J. M. Padgett *et al.*, *Vase Painting in Italy*, Boston, 1993, p. 187, no. 106, as feeder flasks for infants, as evinced by the angle of the spout and their novelty shape. Cf. B.H.M. Heldring, *Sicilian Plastic Vases*, Utrecht, 1981, p. 86, no. 22, fig. 8,11, for a similar example.

106

A GREEK BLACK-GLAZED BOAR ASKOS

SOUTH ITALY, CIRCA MID 4TH CENTURY B.C.

6¼ in. (16 cm.) long

£6,000–8,000

\$7,800–10,000

€6,800–9,000

PROVENANCE:

with Alessandro Castellani (1823-1883), Rome.
Catalogue des objets d'art, antiques du Moyen-Age et de la Renaissance: dependant de la succession Alessandro Castellani, Rome, 17 March 1884, lot 585.
G. Sangiorgi collection (1886-1965), Rome, acquired from the above sale.
Private collection, Monaco, 1970s; thence by descent.

For another Campanian boar shaped askos, cf. The Metropolitan Museum of Art, accession no. 41.162.46.



PROPERTY FROM A PRINCELY COLLECTION

107

AN IONIAN POTTERY ARYBALLOS IN THE FORM OF A DUCK

CIRCA 575-550 B.C.

5 $\frac{1}{2}$ in. (14.3 cm.) long

£25,000–35,000

\$33,000–45,000

€29,000–40,000

PROVENANCE:

Leo Mildenberg (1913-2001) collection, Zurich, acquired prior to 1981.

A Peaceable Kingdom, The Leo Mildenberg Collection of Ancient Animals, Christie's, London, 26-27 October 2004, lot 22.

PUBLISHED:

A. P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, no. 99.

A. P. Kozloff, *Perry Grin's Travels*, The Cleveland Museum of Art, 1981 (a children's story book).

This duck was known affectionately by Leo Mildenberg as "Beatrice".



PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

108

AN ATTIC BLACK-FIGURED LEKYTHOS

ATTRIBUTED TO THE CLASS OF ATHENS 581,
CIRCA 490 B.C.

8 in. (20.2 cm.) high

£4,000–6,000

\$5,200–7,800
€4,600–6,800

PROVENANCE:

Dr. Wilhelm Hartwig, Weinheim, Germany.
Auktion 5, Cahn Auktionen AG, Basel, 23 September 2005, lot 182.
English private collection, acquired from the above.

PUBLISHED:

K. Deppert, *Griechische Vasen*, Weinheim, 1984, no. 11, pl. 12a-b.

Inscribed in Greek between the charioteer and the horses with the formula 'HO PAIS KALOS' (the boy is beautiful).





PROPERTY OF A BELGIAN PRIVATE COLLECTOR

109

AN ATTIC RED-FIGURED STEMLESS KYLIX

ATTRIBUTED TO THE PAINTER OF LONDON E 122,
CIRCA 450-400 B.C.

11 in. (28 cm.) diam. incl. handles

£7,000-9,000

\$9,100-12,000
€8,000-10,000

PROVENANCE:

Abbé H. Campbell collection, Naples.
Charles Winn (1795-1874), Nostell Priory, Yorkshire, purchased from the above in 1818.
Greek and Etruscan Vases from Nostell Priory, Christie's, London, 30 April 1975, lot 49.
Acquired by the present owner from the above sale.

PUBLISHED:

Abbé H. Campbell, *Catalogo di una collezione di vasi Greciec. appartenenti all'Abate Campbell del S. O. Gerasolimitano*, Italy, 1818, no. 7.
J. D. Beazley, *Attic Red-Figure Vase-Painters*, Vol. II, Second edition, Oxford, 1963, p. 1297, no 2.
T. H. Carpenter, et. al., *Beazley Addenda*, 2nd edition, Oxford, 1989, p. 360.
Beazley Archive Pottery Database no. 217422.





PROPERTY FROM A PRINCELY COLLECTION

110

AN ATTIC BLACK-FIGURED LIP CUP

CIRCA 550-540 B.C.

3 $\frac{7}{8}$ in. (9.8 cm.) high; 7 $\frac{3}{4}$ in. (19.7 cm.) incl. handles

£15,000-20,000

\$20,000-26,000

€17,000-23,000

PROVENANCE:

Leo Mildenberg (1913-2001) collection, Zurich, acquired prior to 1981.

A Peaceable Kingdom, The Leo Mildenberg Collection of Ancient Animals; Christie's, London, 26-27 October 2004, lot 33.

PUBLISHED:

A. P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, no. 100.

U. Avida, ed., *Animals in Ancient Art from the Leo Mildenberg Collection, The Israel Museum, Jerusalem*, Jerusalem, 1986, no. 8.

P. E. Mottahedeh, ed., *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 111.

Beazley Archive Pottery Database no. 29512.

Showing a boar being chased by a hunter running to the left, naked, with a long spear. It has been suggested that this may be attributable to the Centaur Painter.





THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

111

A ROMAN MARBLE ARCHITECTURAL FRAGMENT

CIRCA 1ST CENTURY A.D.

1½ in. (29.2 cm.) high

£3,000–5,000

\$3,900–6,500

€3,400–5,700

PROVENANCE:

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

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



112

A ROMAN MARBLE FINIAL

CIRCA 1ST-2ND CENTURY A.D.

12½ in. (32 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

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

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

Cf. C. Vermeule et al., Sculpture in the Isabella Stewart Gardner Museum, Boston, 1977, p. 52, no. 76, S5c11, for a similar finial surmounted by twin pinecones with double rosettes on either side, mounted on a twisted vine or stem shaft. Vermeule suggests that the idea for these decorative shafts originally came from marble candelabra, which were similar but with flat dishes on the top. They were placed in front of Roman shrines and parks.



113

A ROMAN MARBLE OSCILLUM

CIRCA 1ST CENTURY A.D.

14 in. (36 cm.) diam.

£20,000–30,000

\$26,000–39,000

€23,000–34,000

PROVENANCE:

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

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

Cut into two separate panels, one with a deer, the other with two masks.



PROPERTY FROM A PRINCELY COLLECTION

114

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE CARTELLINO PAINTER, CIRCA 470 B.C.

10 in. (25.4 cm.) high

£50,000–80,000

\$65,000–100,000

€57,000–90,000

PROVENANCE:

Henri Seyrig (1895-1973), Neuchâtel, France, thence by descent.
Antiquities, Sotheby's, New York, 8 December 2011, lot 1.
Beazley Archive Pottery Database no. 205582.

PUBLISHED:

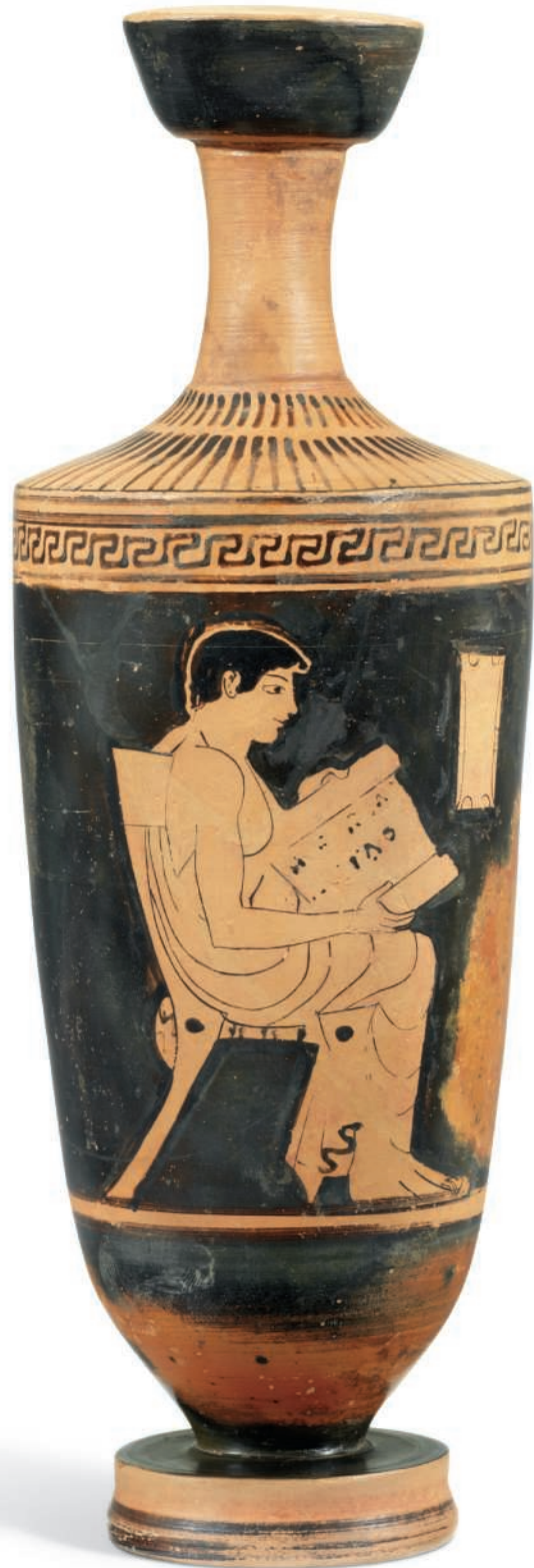
J. D. Beazley, 'Hymn to Hermes', in *American Journal of Archaeology*, vol. 52.3, 1948, pp. 336-340, pl. XXXIV.
J. D. Beazley, 'Some Inscriptions on Vases: V', in *American Journal of Archaeology*, vol. 54.4, 1950, pp. 318-319, no. 17.
J. D. Beazley, *Attic Red-Figure Vase-Painters*, vol. I, Oxford, 1963, p. 452 and p. 677, no. 7.
H. R. Immerwahr, 'Book Rolls on Attic Vases', in *Classical, Mediaeval and Renaissance studies in honour of Berthold Louis Ullman*, vol. I, Rome, 1964, p. 21, no. 5.
F. A.G. Beck, *Album of Greek Education: The Greeks at School and at Play*, Sidney, 1975, pl. 14.77.
J. Dörig, *Art antique. Collections privées de Suisse Romande*, Geneva, 1975, no. 214.
H. Blanck, *Das Buch in der Antike*, Munich, 1992, p. 27, fig. 10.
L. Burn and R. Glynn, *Beazley Addenda: Additional References to ABV, ARV and Paralipomena*, Oxford, 1982, p. 119.
T.H. Carpenter, T. Mannack, and M. Mendonca, *Beazley Addenda*, Oxford, 1989, p. 242.
N. Richardson, *Three Homeric Hymns: To Apollo, Hermes, and Aphrodite*, Cambridge, 2010, no.1.
A. Faulkner, *The Homeric Hymns: Interpretative Essay*, Oxford, 2011, p. 197.

Henri Arnold Seyrig was a famous French archaeologist and historian, founder of the French Institute of Archaeology in Beirut in 1929, which he headed in his capacity of General Director of Antiquities of Syria and Lebanon. He then continued his academic career between Beirut and the United States, until he retired in Switzerland in 1969.

This lekythos was first published by Beazley in his 1948 article, where both Seyrig and the author agree on the attribution of this vase to a hand related to the school of Douris, in particular the Cartellino Painter. Of the seven lekythoi attributed by Beazley to this hand, five are signed ΔΟΙΣ without verb.

On this vase, a seated youth wearing the himation is shown seated on a chair whilst reading from a scroll inscribed with the words ΗΕΡΜΕ ΛΕΙΔΟ ('I sing of Hermes'), a writing case hanging in the field. Those two words are the beginning of the first line from the shorter Homeric Hymn to Hermes. This largely anonymous collection of poems, composed in the epic style, possibly dates back to the 7th-6th Century B.C., with some later additions in Hellenistic and Roman times. According to Beazley, it is likely that the inscription in question refers to the beginning of a short Hymn to Hermes, of only twelve lines, which might have been popular with Greek schoolmasters as a simple piece easy to commit to memory and therefore suitable for teaching, cf. Beazley, 1950, *op. cit.*

Representations of open scrolls on Attic vases are not uncommon, however they usually either omit the writing or use lines and dots to suggest letters. This example is one of only nine other examples listed by Beazley as using a real inscription in representing an open scroll.



VARIOUS PROPERTIES

115

A ROMAN MARBLE JUPITER

CIRCA 1ST CENTURY A.D.

31¼ in. (80.6 cm.) high

£30,000–50,000

\$39,000–65,000

€34,000–57,000

PROVENANCE:

Axel G. Weber, Cologne, acquired in the early 1980s.

Private collection, Paris, acquired in 2001.

Antiquities, Christie's, London, 25th October 2006, lot 125.

The Greek god Zeus (Roman Jupiter) was the supreme Olympian ruling deity. As ruler of the heavens, he was particularly associated with rainstorms, thunder and lightning. His power and authority were expressed not only by the thunderbolt, but also by the eagle which soars close to heaven. These two attributes were not purely symbols but were at times thought to personify the god. Amongst other legends, Zeus carried off Ganymede while in the form of an eagle, also as an eagle he captured the nymph Aegina. So, too, an eagle punished Prometheus by pecking his liver, after Prometheus had stolen fire for mankind and unleashed the wrath of Zeus.





116

116

A GREEK TERRACOTTA FEMALE FIGURE

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

6¼ in. (15.9 cm.) high

£3,000–5,000

\$3,900–6,500
€3,400–5,700

PROVENANCE:

Henri Paricaud (1915-1999), Paris, acquired prior to 1984; and thence by descent.

Antiquities, Christie's, London, 15 April 2015, lot 99.

For similar *cf.* exhibition catalogue, *Tanagra; Mythe et archéologie*, Paris, 2003, p. 210, no. 146.



117

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

117

AN ETRUSCAN BRONZE OINOCHOE

EARLY 5TH CENTURY B.C.

9¼ in. (23.4 cm.) high

£1,500–2,500

\$2,000–3,200
€1,700–2,800

PROVENANCE:

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

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



VARIOUS PROPERTIES

118

AN ETRUSCAN BLACK-FIGURED NECK-AMPHORA
ATTRIBUTED TO THE MICALI PAINTER, CIRCA 530-520 B.C.

8 $\frac{1}{8}$ in. (20.5 cm.) high

£6,000–8,000

\$7,800–10,000

€6,800–9,000

PROVENANCE:

with Galerie Démons et Merveilles, Paris.
Belgian private collection, acquired from the above, 16 October 1995.

For an amphora at Vulci by the Micali Painter with similar treatment of the wings, with incised hooked feathers and cross-hatched edges see no. 122.1 in M. Martelli, *La Ceramica Degli Etruschi*, Novara, 1987.



119

AN ETRUSCAN RED-FIGURED CALYX-KRATER

CIRCA 370 B.C.

14¾ in. (37.3 cm.) high

£20,000–30,000

\$26,000–39,000

€23,000–34,000

PROVENANCE:

with Galerie Démons et Merveilles, Paris.
Belgian private collection, acquired from the above in 1989.

The main scene of this krater depicts Herakles fighting with an Amazon, possibly the Queen Hippolyta. The hero is shown in the act of striking with his club, whilst holding the Amazon by the hair. In this particularly dynamic scene the Amazon is still holding to the horse's bridles, in a futile attempt of escaping. This is possibly a representation of the ninth labour of Herakles, in which, according to myth, the hero was given the task of stealing a magical belt from Hippolyta, Queen of the Amazons. At first the queen was very impressed by the hero's super-human powers and decides to willingly give him the girdle. The goddess Hera, however, appears as an Amazon and spreads the rumour that Herakles is planning to kidnap the queen. The Amazons, in an attempt to protect their queen, attack Herakles and in the fight that ensues he kills Hippolyta, fights back the Amazons and leaves with her belt, completing his task.

The back of the vase shows three draped youths in conversation, painted in a much livelier and detailed way than most other vases. In particular the youth

at the centre of the composition is shown resting one foot on a short column and holding a floral offering, possibly funerary.

The unusual style of this vase raises questions regarding its place of manufacture. The attribution of a bell-krater very likely to be from the same hand has been discussed in detail by M. Robertson in his article 'A Red-figure Krater: South Italian or Etruscan?', in *Oxford Journal of Archaeology*, 1892, pp.179-185. The vase, now in the Lady Lever Art Gallery at Port Sunlight, shows the god Dionysos reclining on a donkey and a young satyr playing the pipes. At the back three youths are depicted, again with an unusual degree of care and detail. The ground-line, like in our example, consists of a band of waves and dots, also highly distinctive.

When Tillyard first published this vase with the rest of the Hope Collection at Deepdene he described this vase as early Paestan with strong Lucanian influences, cf. E. M. W. Tillyard, *The Hope Vases*, Cambridge, 1923, pp. 134-135, no. 262. Robertson, however, argues that the vase is more likely to be Etruscan, in particular close to other vases attributed by Beazley to the work of the Settecimini Painter, dating to the first half of the fourth century B.C., cf. J. D. Beazley, *Etruscan Vase-painting*, Oxford, 1947, pp. 6; 52-55; 64. This artist, whether a Greek or Etruscan, had likely trained in Southern Italy and then established a workshop in Etruria. In particular, according to Albizzati, this was likely to be in the city of Vulci, where two of the vases attributed to the Settecimini Painter were found, cf. C. Albizzati, 'Una fabbrica Vulcente di vasi a figure rosse', in *Mélanges d'Archéologie et d'Histoire*, vol. XXXVII, 1918-19, pp. 126-132.





PROPERTY FROM A EUROPEAN PRINCELY COLLECTION

120

AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A YOUTH
CIRCA 3RD CENTURY B.C.

11¾ in. (30 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 21 November 1987.



121

AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A BEARDED MAN
CIRCA 3RD CENTURY B.C.

11 in. (28 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 15 January 1985.



122

AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A YOUTH

CIRCA 3RD CENTURY B.C.

9 in. (23 cm.) high

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 19 February 1987.



123

AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A BEARDED MAN

CIRCA 3RD CENTURY B.C.

9½ in. (24 cm.) high

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 23 April 1989.



124

THREE GREEK TERRACOTTA PROTOMES

CIRCA 6TH CENTURY B.C.

7½ in. (19 cm.) high

£2,000–3,000

(3)

\$2,600–3,900

€2,300–3,400

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 1980s.



125

AN ETRUSCAN TERRACOTTA VOTIVE FEMALE HEAD

CIRCA 4TH-3RD CENTURY B.C.

10½ in. (27 cm.) high

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 1980s.



126

AN ATTIC RED-FIGURED HYDRIA

ATTRIBUTED TO THE PAN PAINTER, CIRCA 460 B.C.

10⁵/₁₆ in. (27 cm.) high

£20,000–30,000

\$26,000–39,000

€23,000–34,000

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 1986.

Beazley Archive Pottery database no: 29055.

PUBLISHED:

E. Simon, 'Theseus und Hekale', in *Perspektiven der Philosophie*, 13, 1987, pp. 409-416, pl. 1.2.

E. Simon, 'Hekale', *Lexicon Iconographicum Mythologiae Classicae*: IV, 1988, p. 481, pl. 283.

S. B. Matheson, *Polygnotos and vase Painting in Classical Athens*, Madison, 1995, p. 223.

S. Lewis, *The Athenian Woman: An Iconographic Handbook*, Oxford, 2002, p. 54.

C. Servadei, *La figura di Theseus nella ceramica Attica, Iconografia e iconologia del mito nell' Atene arcaica e classica*, Bologna, 2005, p. 71, fig. 24 (BD).

The Cretan bull (sire of the Minotaur) had been caught and released by Herakles as one of the twelve labours, and after being released had made its way to mainland Greece, settled in Marathon, and been re-named the Marathonian Bull. The Greek hero Theseus had set out to catch the bull a second time, but being caught in a storm, had been taken in and given shelter by a poor old lady - Hekale. When Theseus had returned after his victory over the bull, he found Hekale had died, so in her name he founded an Attic deme and established the cult of Zeus Hekaleios in her honour. The story is known from a 3rd Century B.C. poem *Hekale* by Callimachos and the 2nd Century A.D. story by Plutarch, *The Life of Theseus*. This vase is an extremely rare representation of Hekale and pre-dates the Callimachos poem by over 200 years.

The Pan Painter takes his name from a bell-krater in Boston depicting Pan chasing a boy. Beazley (*Attic Red-figure Vase-painters*, p. 550) considered him a pupil of Myson, "a mannerist, and connected with the earlier members of the Mannerist Group, but far above them: an exquisite artist."





127

A GREEK MARBLE TORSO OF AN ATHLETE

CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.

17 in. (43 cm.) high

£60,000–80,000

\$78,000–100,000

€68,000–90,000

PROVENANCE:

with Münzen und Medaillen A.G., Basel.

with Holger Termer, Hamburg.

Acquired by the current owner from the above, 1980s.

EXHIBITED:

Münzen und Medaillen A.G., Basel, Schweizerische Kunst und Antiquitätenmesse, 4-12 April 1987.

As suggested by the surviving remains of the fillet falling over the shoulder, this torso would have represented a victorious athlete.

A small group of similar votive sculptures, close to the modelling of the 'Kritios Boy' with the typical 'contrapposto' pose, have been listed by Gisela M. A. Richter, *Kouroi: Archaic Greek Youths*, 1970, pp. 148ff., pls 575-584. In particular, a torso with similar pose and proportions is now in the collection of the Ashmolean Museum, Oxford, acc. no. AN1976.192.



128

A MONUMENTAL ROMAN MARBLE HEAD OF APOLLO

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

17¼ in. (44 cm.) high

£200,000–300,000

\$260,000–390,000

€230,000–340,000

PROVENANCE:

with Holger Termer, Hamburg.

Acquired by the present owner from the above, 3 December 1980.

EXHIBITED:

Galerie Neuendorf, Hamburg, 19 November - 19 December 1980.

PUBLISHED:

H. Termer, *Kunst der Antike 2, Galerie Neuendorf, Ausstellung vom 19 November - 19 Dezember 1980*, Hamburg, 1980, pp. 9-13, no. 1.

This head, made separately for insertion into a statue, represents the god Apollo, with youthful and idealised features and long luscious locks tied at the back, which were left partially unworked. A cast of this head was made in 1977 and is now exhibited in the Skulpturhalle in Basel, inv. no. SH 1737.

Given the pose of the head, slightly turned to the side and looking straight ahead, it might have come from a figure of the Pythian Apollo type. For another example of the specific hairstyle with curls at the front raised in a quiff and tied at the back on a statue of Apollo Lyceus, cf. E. Simon, 'Apollon/Apollo', *LIMC II*, vol. 2, Zurich and Munich, 1984, p. 184, no. 39f.









129

VARIOUS PROPERTIES

* 129

A ROMAN TERRACOTTA 'CAMPANA' RELIEF FRAGMENT

CIRCA EARLY 1ST CENTURY A.D.

19½ in. (49.2 cm.) wide

£6,000–8,000

\$7,800–10,000
€6,800–9,000

PROVENANCE:

Dr. Arnold Rüschi (1882-1929) collection, Zurich, Switzerland.
Sammlung A. Rüschi, Zürich, Griechische, Etruskische und Römische Altertümer,
Galerie Fischer, Luzern, 1-2 September 1936, lot 89.

Dr. Arnold Rüschi was a Swiss industrialist, philosopher, and avid collector of antiquities. In 1920 he commissioned the architect Johann Albert Freytag to build a Pompeian style home on the Zürichberg to house his extensive collection.

Following Rüschi's untimely death in 1929, the majority of his ancient artwork was auctioned in 1936, though the mosaics and wall painting fragments remained in his villa until their removal in 1968. 'The villa will still retain its character through the Roman mosaics, which are inserted into the floor, as well as the Pompeian wall paintings built into the walls etc., and will thus - to an extent - preserve the memory of the noble-minded collector, while the movable pieces will be scattered around the world.' Prof. Dr. Otto Waser, *Sammlung A. Ruesch, Zürich, Griechische, Etruskische und Römische Altertümer*, Galerie Fischer, Luzern, 1936, p. 5.

Campana reliefs take their name from Marchese G. Campana, a nineteenth-century collector who owned a large number of similar Roman terracotta reliefs.

130

A ROMAN MARBLE VENUS

CIRCA 1ST-2ND CENTURY A.D.

19½ in. (49 cm.) high

£30,000–50,000

\$39,000–65,000
€34,000–57,000

PROVENANCE:

French private collection, acquired by the grandparents of the current owner prior to 1979.

This figure is a variation of the Venus Genetrix type. Based on a late 5th century B.C. Greek prototype, it was further popularized in the Julio-Claudian Period, as Julius Caesar and his successors sought to identify the goddess as progenitor of their family. Claiming direct descent from the goddess and Aeneas, Caesar built a temple to Venus Genetrix in his forum in Rome in 45 B.C. Many examples of this type show the goddess in the act of covering her head with her himation, however this example is closer to the one in the Galleria Borghese, Rome, which shows Venus holding the apple won in the Judgement of Paris in her left hand, cf. P. Moreno, A. Viacava, *I marmi antichi della Galleria Borghese. La collezione archeologica di Camillo e Francesco Borghese. Guida-catalogo*, Roma, 2003, p. 142, no. 107.



PROPERTY OF A FRENCH PRIVATE COLLECTOR

131

A GALLO-ROMAN GILT BRONZE MERCURY AND DIONYSUS

CIRCA 1ST-2ND CENTURY A.D.

6½ in. (16.5 cm.) high

£100,000–150,000

\$130,000–190,000

€120,000–170,000

PROVENANCE:

Reputedly found in northern France at the end of the 19th Century, stated on 1967 invoice.
Charles Lormier (1825-1900), Rouen, France, stated on 1967 invoice.
with La Reine Margot, Paris.
Michel de Briy (1890-1970), acquired from the above, 22 March 1967.

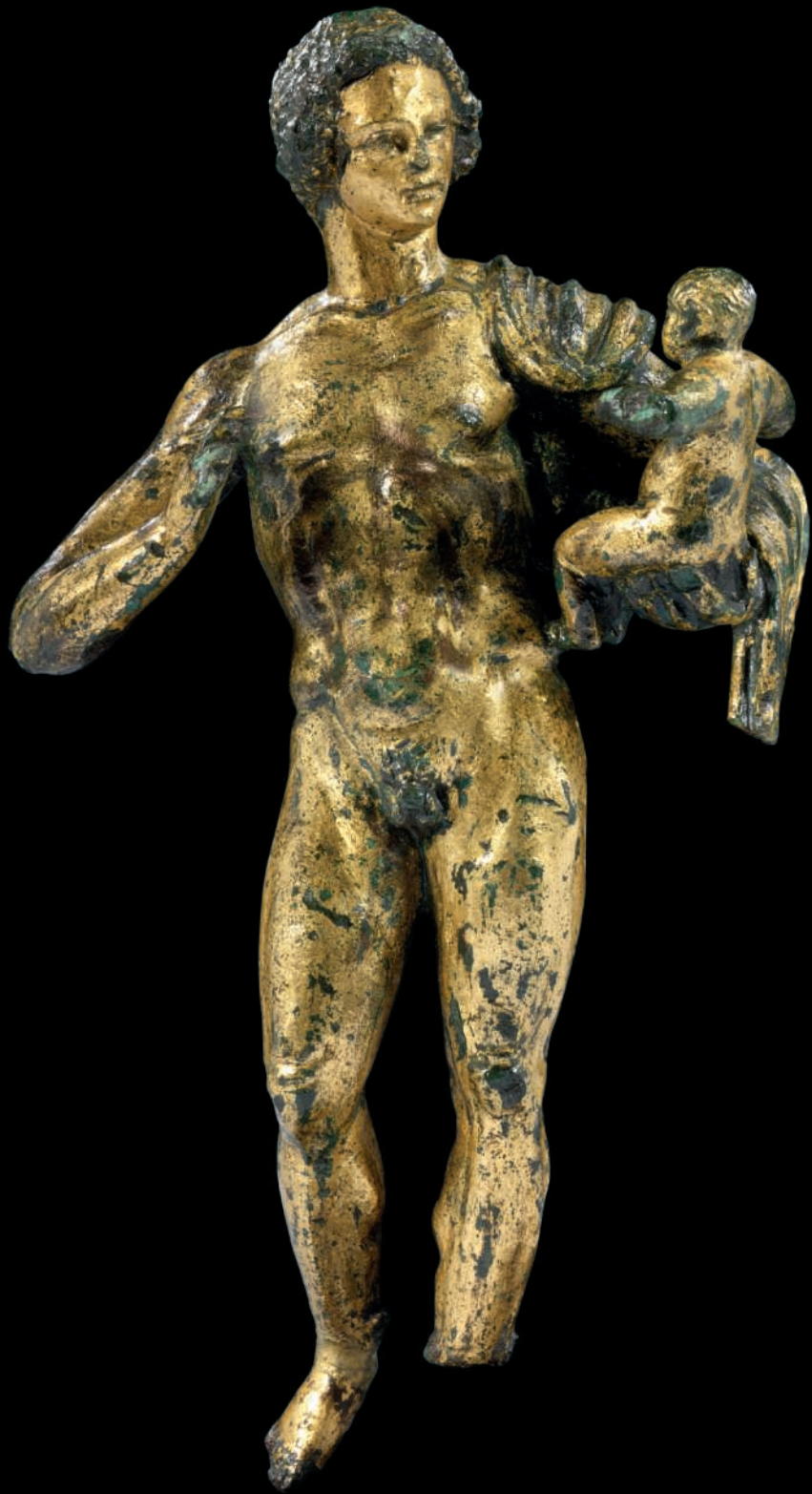
PUBLISHED:

A. Bonnefoy, M. Feugère, 'Hermès Dionysophore', *Studies in Ancient Art and Civilisation*, [S.I.], V. 21, July 2018, pp. 143-172.

Dionysus' mother was the mortal woman Semele, who had perished, by the jealousy of Hera, when she had persuaded Zeus to appear before her as himself - she had burned to death in the flames of his lightning. However, Zeus had saved the baby by sewing him into his thigh to grow full-term. Born from his thigh Zeus then tasked Hermes to protect the baby from the still-jealous Hera and spirit him away to safety. According to various myths Hermes either took him to the Boeotian King Athamas and his wife Ino, Dionysus' aunt where the couple raised the boy as a girl to hide him from Hera's wrath, or he took Dionysus to the rain-nymphs of Nysa.

Mercury, associated with the Greek god Hermes, was the god of travellers, doctors, merchants and commerce as well as acting as the messenger for the gods and the guide of souls to the underworld. The worship of Mercury began in the Roman republic of about 4th Century B.C., later becoming particularly popular in Gaul - blending with the native Celtic gods as the Romans conquered northern Europe. Julius Caesar wrote in *Bellum Gallicum* (Book VI): "The god whom they (the Gauls) honour most is Mercury. He has a large number of statues; they regard him as the inventor of all the arts, as the guide of travellers, and as presiding over all kinds of gains and commerce".

A known scene from 5th Century B.C. vase painting, the figure of Hermes with baby Dionysos must also have been a popular sculptural group in the Roman world. A Greek marble group found at the Temple of Hera at Olympia and associated with Praxiteles, shows a very similar group with the baby Dionysos held in the crook of Mercury's left arm. For a fragment from a marble vase showing Hermes carrying Dionysos, dated to 125 A.D., see the Museum of Fine Arts, Boston, inv. no. 01.8213. For similar marble and bronze representations of the group see S. Reinach, *Répertoire de la statuaire grecque et romaine*, II, Paris, 1897, p. 173, including two bronzes found in Switzerland and northern France. For another Gallo-Roman gilt bronze figure of an older, more muscular Mercury holding his money-bag, found in Bavay in northern France, and now in the Mougins Museum, see D. Ekserdjian, "Mercury of Bavay" in *Bronze*, exhibition catalogue, Royal Academy of Arts, London, 2012, pp. 138 and 261 no. 43.





PROPERTY OF A EUROPEAN LADY

132

A ROMAN MARBLE HEAD OF DIONYSUS

CIRCA 2ND CENTURY A.D.

10½ in. (26.5 cm.) high

£20,000–30,000

\$26,000–39,000

€23,000–34,000

PROVENANCE:

UK private collection, reputedly acquired in the early 20th Century.

Antiquities, Christie's, London, 21 April 1999, lot 181.

Acquired by the present owner from the above sale.

This sensitively modelled head reflects the Hellenistic influence of the 'schools' in Asia Minor where the earlier spirit and tradition of classical sculpture lived on in the Roman period. The head would have originally fitted into a socketed body.



PROPERTY OF A FRENCH PRIVATE COLLECTOR

133

A ROMAN MARBLE MALE PORTRAIT HEAD

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

14 in. (35.5 cm.) high

£60,000–90,000

\$78,000–120,000
€68,000–100,000

PROVENANCE:

French private collection, acquired by the present owner in Vence in the 1950s.

It was not uncommon for private individuals of a high status to readily adopt the hairstyle of members of the imperial family, both as a way to display their loyalty, and to show their awareness of current 'zeitgesicht'. Like in this example, the man portrayed has been depicted with the hairstyle associated with Emperor Nero: brushed forward and pushed up at the forehead into a crest.

For a portrait of Nero with the hair in the same style and dating between 64–68 A.D. now in the collection of the Worcester Art Museum, cf. acc. no. 1915.23, cf. C. Vermeule, *Greek and Roman Sculpture in America*, 1981, p. 298, no. 254.

Another fragmentary portrait head with facial features close to this example can be seen in the collection of the Museo Gregorio Profano in the Vatican, acc. no. 21414. According to H. Jucker, this head was originally a portrait of Nero, then re-worked to be used as a portrait of Domitian (81–96 A.D.), cf. H. Jucker, 'Iulisch-Claudische Kaiser und Prinzenportrats als Palimpseste', in *Jahrbuch des Deutschen Archäologischen Instituts* 96, 1981, pp. 295ff., no. 1. pls 68–70.

It has been suggested that the damage on this head might have been intentional, as part of the widespread practice of *damnatio memoriae* which targeted, amongst others, portraits of the hugely unpopular emperor Nero after his death. Should this be the case, it could indicate that whoever damaged the face believed it to be a representation of Nero himself, rather than a private individual his contemporary. For an extensive analysis of other portraits damaged for *damnatio memoriae*, cf. M. Bergmann, P. Zanker, 'Damnatio Memoriae. Umgearbeitete Nero und Domitian portrats. Zur Ikonographie der flavischen kaiser und des Nerva', in *Jahrbuch des Deutschen Archäologischen Instituts* 96, 1981, pp. 317–412.



VARIOUS PROPERTIES

134

**AN EASTERN MEDITERRANEAN POTTERY
TRANSPORT AMPHORA**

CIRCA 2ND-1ST CENTURY B.C.

36 in. (91.5 cm.) high

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

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

135

**AN EASTERN MEDITERRANEAN POTTERY
TRANSPORT AMPHORA**

CIRCA 2ND-1ST CENTURY B.C.

33 in. (84 cm.) high

£2,000–3,000

\$2,600–3,900

€2,300–3,400

PROVENANCE:

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

135

134

136

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

136

A ROMAN BRONZE NAIL

CIRCA 1ST CENTURY A.D.

19¼ in. (49 cm.) long

£700–900

\$910–1,200

€800–1,000

PROVENANCE:

Found in Lake Nemi, Italy, August 1907.

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

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

79 ft, respectively. While presumably the large ships were built at the erratic whim of the ostentatious Emperor, their intended purpose and use has long been the subject of speculation by scholars and historians. Some debate that Caligula built the barges to show the rulers of Syracuse, Sicily, and Egypt of Rome's unrivalled wealth and splendour. Other scholars argue that Caligula designed one of his ships as a temple to the goddess Diana, who was venerated at the site, and some contend that the second ship may have been used as a floating palace where Caligula and his court held lavish and debauched parties.

In the 1st Century A.D., the Emperor Caligula ordered several large barges to be built on Lake Nemi. The two vessels, which were designated in modern times as First Ship and Second Ship, measured 230 ft x 66 ft and 240 ft x

This nail is said to have come from the Second Ship and from its long length, one can visualise the impressive size of the ship and appreciate the advanced engineering accomplishments of the Romans.



PROPERTY OF A FRENCH PRIVATE COLLECTOR

137

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

7¼ in. (18.4 cm.) high

£8,000–12,000

\$11,000–16,000
€9,100–14,000

PROVENANCE:

German private collection.
with Royal-Athena Galleries, New York, 1989 (*Gods and Mortals*, no. 112.)
John Kluge, Charlottesville, Virginia, acquired from the above.
The Morven Collection of Ancient Art, Christie's, London 8 June 2004, lot 538.
Archéologie méditerranéenne, Égypte, greco-romain, arts d'Asie, Nérét-Minet
Tessier & Sarrou, Hôtel Drouot, Paris, 13 March 2013, lot 61.
Acquired by the present owner from the above sale.

PUBLISHED:

C. Vermeule and J. M. Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no. 89-51 (never published).



138

THE PROPERTY OF A EUROPEAN COLLECTOR

138

A ROMAN BRONZE VICTORIA

CIRCA 2ND CENTURY A.D.

5 in. (12.7 cm.) high

£6,000–8,000

\$7,800–10,000

€6,800–9,000

PROVENANCE:

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

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

VARIOUS PROPERTIES

139

AN ANGLO-SAXON BRONZE CRUCIFORM BROOCH

CIRCA 5TH-6TH CENTURY A.D.

5½ in. (13 cm.) long

£5,000–8,000

\$6,500–10,000

€5,700–9,000

PROVENANCE:

Found near the Peddars Way, close to Brettenham, Norfolk in 1978 and reported to the Norfolk Museums Service.

English private collection, acquired circa 1980.

Registered with the Portable Antiquities Scheme, ref. no. NMS-856913.

This brooch falls into Group 4 within Martin's typology and is an addition to the known distribution of cruciform brooches along the Peddars Way Roman road, cf. T. F. Martin, *The Cruciform Brooch and Anglo-Saxon England*, Woodbridge, 2015, figs 31 and 34.

The production of cruciform brooches in Great Britain was heavily influenced by Scandinavian models starting from 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.

Square-headed brooches were in part contemporary with cruciform types and were probably imported from the Rhineland towards the end of the 5th Century. For a concise study of these two types of Anglo-Saxon brooches, cf. R. Jessup, *Anglo-Saxon Jewellery*, Aylesbury, 1974, pp. 38-39.



139



140

A LATE ROMAN BRONZE STEELYARD

CIRCA 4TH-5TH CENTURY A.D.

53 in. (134.5 cm.) long

£7,000–9,000

\$9,100–12,000

€8,000–10,000

PROVENANCE:

with Axel G. Weber, Cologne.

Italian private collection, acquired from the above in 1998.

Inscribed with Greek letters with, **ΣΕΡΓΙΟΥ ΔΑΚΝΑΡΙΩΣ**, 'Sergiou Daknariou' which means 'of Sergios Daknarios, suppose my name of the owner.'





PROPERTY FROM A PRINCELY COLLECTION

141

A LATE ROMAN PALE GREEN GLASS CONICAL LAMP

CIRCA 4TH-5TH CENTURY A.D.

5¼ in. (13.5 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Edward T. Newell (d.1941) and Adra M. Newell (d. 1967) Collection (no. G 264).
Wheaton College, Norton, Massachusetts, bequeathed from the above in
1967.

Antiquities, Sotheby Parke Bernet, New York, 14 December 1978, lot 107.

*Important Ancient Glass from the Collection formed by the British Rail Pension
Fund*, Sotheby's, London, 24 November 1997, lot 28.

EXHIBITED:

The Archer M. Huntington Art Gallery, Austin, Texas, 1981-1988.

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

PUBLISHED:

E. B. Dusenbery, 'Ancient Glass in the Collection of Wheaton College', in
Journal of Glass Studies, vol. XIII, Corning, 1971, no. 37, fig. 36.

J. W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum*,
Toronto, 1975, (not illustrated), reference under no. 476.

H. Newmann, *An Illustrated Dictionary of Glass*, London, 1977, p. 193.



142

A LARGE ROMAN COBALT BLUE GLASS JAR

CIRCA 1ST-2ND CENTURY A.D.

7¾ in. (19.7 cm.) high

£20,000–30,000

\$26,000–39,000

€23,000–34,000

PROVENANCE:

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

Ancient Glass formerly in the G. Sangiorgi Collection, Christie's, New York, 3 June 1999, lot 124.

Antiquities, Christie's, London, 26 April 2012, 392.

PUBLISHED:

G. Sangiorgi, *Collezione de Vetri Antichi dalle Origini al V secolo D.C.*, Milan and Rome, 1914, no. 133.



143



144



145

GLASS FROM THE COLLECTION OF MONSIEUR ET MADAME NOBILI

143
A ROMAN AMBER GLASS DATE FLASK
CIRCA 1ST CENTURY A.D.

2⁷/₈ in. (7.3 cm.) high

£1,500–2,500

\$2,000–3,200

€1,700–2,800

PROVENANCE:

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

PUBLISHED:

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

144
A ROMAN COBALT BLUE HEXAGONAL GLASS BOTTLE WITH FRUITS
CIRCA 1ST CENTURY A.D.

2⁷/₈ in. (7.4 cm.) high

£4,000–6,000

\$5,200–7,800

€4,600–6,800

PROVENANCE:

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

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 91.

145
A ROMAN MINIATURE CLEAR GLASS JUG
FROM THE WORKSHOP OF THE FLOATING HANDLES, CIRCA 1ST CENTURY A.D.

2¹/₈ in. (5.4 cm.) high

£700–1,000

\$910–1,300

€800–1,100

PROVENANCE:

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

PUBLISHED:

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



146



147



148

146

A ROMAN AUBERGINE PILLAR-MOULDED GLASS BOWL

CIRCA 1ST CENTURY A.D.

3½ in. (8 cm.) diam.

£1,200-1,500

\$1,600-1,900

€1,400-1,700

PROVENANCE:

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

PUBLISHED:

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

147

A HELLENISTIC RIBBON GLASS ALABASTRON

CIRCA 1ST CENTURY B.C.

4½ in. (11.4 cm.) high

£2,500-3,000

\$3,300-3,900

€2,900-3,400

PROVENANCE:

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

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 57.

148

A ROMAN GREEN GLASS GRAPE FLASK

CIRCA 3RD CENTURY A.D.

5½ in. (14 cm.) high

£3,000-5,000

\$3,900-6,500

€3,400-5,700

PROVENANCE:

The Constable-Maxwell Collection of Ancient Glass, Sotheby's, London, 4-5 June 1979, lot 76. Collection M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

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

Grape flasks have been found across the eastern and western Roman empire, with examples dating to the 2nd-3rd century tending to be larger and depicting more stylized grape clusters, as demonstrated by the present lot. For a similar example see no. 72, in S.H. Auth, *Ancient Glass at the Newark Museum*.



149

149

A LATE ROMAN RED AND WHITE 'MARBLED' GLASS FLASK

CIRCA 4TH-5TH CENTURY A.D.

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

£3,000–5,000

\$3,900–6,500
€3,400–5,700

PROVENANCE:

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

PUBLISHED:

F. Slitine, *Histoire du verre*, L'Antiquité, Paris, 2005, p. 68.



150

150

A ROMAN AUBERGINE GLASS FLASK

CIRCA 4TH CENTURY A.D.

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

£1,500–2,500

\$2,000–3,200
€1,700–2,800

PROVENANCE:

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

PUBLISHED:

F. Slitine, *Histoire du Verre*, L'Antiquité, Paris, 2005, p. 71.



151

A ROMAN GLASS CINERARY URN

CIRCA 2ND CENTURY A.D.

8½ in. (22 cm.) high excl. lid

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Maîtres Jean Morelle, Hôtel Drouot, Paris, 14 April 1989, lot 6.

PUBLISHED:

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



152

152

A ROMAN GREEN GLASS JUG

CIRCA 4TH CENTURY A.D.

7¾ in. (19.7 cm.) high

£1,500–2,000

\$2,000–2,600

€1,700–2,300

PROVENANCE:

Maître Jean-Alain Labat, Hôtel Drouot, Paris, 28 November 1980, lot 17.
Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

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



153

153

A LATE ROMAN GREEN GLASS HEXAGONAL JUG

CIRCA 5TH-7TH CENTURY A.D.

6¾ in. (17.5 cm.) high

£3,000–5,000

\$3,900–6,500

€3,400–5,700

PROVENANCE:

Antiquities, Sotheby's, London, 9 July 1984, lot 52.
Collection of M. & Mme Nobili, Paris, purchased from the above.

PUBLISHED:

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

154

A ROMAN GREEN GLASS JAR WITH WOVEN WOOD AND LEATHER CONTAINER

CIRCA 3RD-4TH CENTURY A.D.

Container: 2 $\frac{5}{8}$ in. (6.8 cm.) high

Jar: 3 $\frac{3}{8}$ in. (8.6 cm.) high

£1,500-2,000

\$2,000-2,600

€1,700-2,300

PROVENANCE:

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

PUBLISHED:

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





155

155

A ROMAN CLEAR GLASS GLOBULAR FLASK

CIRCA 3RD-4TH CENTURY A.D.

9½ in. (23.2 cm.) high

£2,000–4,000

\$2,600–5,200

€2,300–4,500

PROVENANCE:

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

PUBLISHED:

F. Slitine, *Histoire du verre, L'Antiquité*, Paris, 2005, p. 80.



156

156

A ROMAN GREEN GLASS HEPTAGONAL FLASK

CIRCA 3RD CENTURY A.D.

8½ in. (20.5 cm.) high

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:

The Constable-Maxwell Collection of Ancient Glass, Sotheby's, London, 4-5 June 1979, lot 127.

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

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 99.

The base is decorated with a circle inset with a star and five dots, and a divided dotted border.

157

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

£2,000–3,000

\$2,600–3,900

€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. 89.



END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

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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

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

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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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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 reclaims 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 **A** 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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) to make 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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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@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@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, walibone, 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: carpets, 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 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 to 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

o

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

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

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

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

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

o **Minimum Price Guarantees**

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

o◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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.

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.





AN EGYPTIAN POLYCHROME PAINTED WOOD COFFIN LID FOR KANEFER
Third intermediate period, 23rd–25th dynasty, c.818–656 B.C.
72 in. (183 cm.) high, 21 in. (53 cm.) wide
£50,000–80,000

OLD MASTERS
NEW SCHOLARS

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London, 4 December 2018

VIEWING

1–3 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Laetitia Delaloye
ldelaloye@christies.com
+44 (0) 20 7752 3018

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

CHRISTIE'S

◆
THE
ERIC ALBADA JELGERSMA
COLLECTION
◆



AUCTIONS

Important Old Master Paintings,
Evening Sale, 6 December 2018

The Collection Sale, 7 December 2018

VIEWING

30 November – 6 December 2018
8 King Street
London SW1Y 6QT

CONTACT

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arauf@christies.com
+44 (0) 20 7389 2358

A ROMAN MARBLE SATYR CARRYING A
WINESKIN CIRCA 1ST CENTURY A.D.
34½ in. (87.7 cm.) high
£100,000 - 150,000

CHRISTIE'S



GUEST CURATOR

Bridie Hall

'Collaborating with Christie's to create something special for the Antiquities sale is like a dream come true.'

Christie's has partnered with designer and decorative artist Bridie Hall to style a room based around her favourite objects from the Antiquities sale, on view in our King Street galleries from 1-5 December.

Bridie finds inspiration in objects from the past. Originally from New Zealand, she has lived in London for 18 years and since 2008 has been splitting her time between making art and selling beautiful things for the home through the renowned interiors shop she co-owns, Pentreath & Hall.

'I make objects that are either very hard to get hold of, or that are from another era. My line of intaglio boxes and obelisks are inspired by the Grand Tour I never took.'

Her grand tour intaglio cases, decoupage trays, scented candles and ever popular Alphabet Brush pots grace some of the finest tabletops and interiors around the world.



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