

ANTIQUITIES

London

3 July 2019



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Vertical column of hieroglyphs on the right side of the page, including symbols for a staff, lotus flowers, and other objects.



ANTIQUITIES

WEDNESDAY 3 JULY 2019

AUCTION

Wednesday 3 July 2019
at 2pm Lots 1-104
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **OMAR-17198**

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|----------|--------------|--------------------|
| Saturday | 29 June 2019 | 12.00 pm - 5.00 pm |
| Sunday | 30 June 2019 | 12.00 pm - 5.00 pm |
| Monday | 1 July 2019 | 9.00 am - 4.30 pm |
| Tuesday | 2 July 2019 | 9.00 am - 8.00 pm |

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24 OCTOBER
ART OF THE ISLAMIC
AND INDIAN WORLDS
INCLUDING ORIENTAL RUGS
AND CARPETS
LONDON

LATE OCTOBER
ART D'AFRIQUE, D'OCÉANIE
ET D'AMÉRIQUE DU NORD
PARIS

11 SEPTEMBER
INDIAN, HIMALAYAN AND
SOUTHEAST ASIAN WORKS
OF ART
NEW YORK

LATE OCTOBER
ANTIQUITIES
NEW YORK

3 DECEMBER
ANTIQUITIES
LONDON

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PROPERTY FROM A PRINCELY COLLECTION

***1**

AN EGYPTIAN GNEISS SINGLE-HANDLED JAR
EARLY DYNASTIC PERIOD, CIRCA 3000-2650 B.C.

12¼ in. (31.3 cm.) high

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

PROVENANCE:

with E. Ascher, Paris, prior to 1952.
Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 20th June 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. 58, pl. 16, 41, no. 134.

M. Page-Gasser and A. Wiese, *Ägypten. Augenblicke der Ewigkeit*, Mainz, 1997, p. 46-48, no. 25b.

A. Wiese, *Ägypten, Orient und die Schweizer Moderne. Die Sammlung Rudolf Schmidt (1900-1970)*, Basel, 2011, p. 15-32, fig. 18.

For an alabaster vessel of similar shape from Saqqara, dated to the 3rd Dynasty, cf. A. El-Khouli, *Egyptian Stone Vessels. Predynastic Period to Dynasty III*, vol. 1, Mainz, 1978, p. 326, no. 2239, pl. 154.



VARIOUS PROPERTIES

2

AN EGYPTIAN ALABASTER JAR
NAQADA III, CIRCA 3200-3000 B.C.

12¾ in. (32.5 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Kunsthau Lempertz, Cologne, 21 November 1967, lot 25.
German private collection, acquired at the above sale; thence by descent to the present owner.



3

AN EGYPTIAN LIMESTONE OFFERING TABLE FOR DJEFAI-HAPY

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

18 in. (45.6 cm.) long

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

PROVENANCE:

From the tomb of Djefai-Hapy at Deir Dronka, Asyut, Egypt, excavated in 1913-1914 by Ahmed bey Kamal on behalf of Sayed bey Khashaba.

Private collection, Germany, acquired in the early 1970s.

with Antike-Kunst Eberwein, Göttingen, prior to March 1997 (advertised in *Minerva Magazine*).

Pierre Bergé & Associés, Drouot, Paris, 25 May 2016, lot 13.

PUBLISHED:

A. bey Kamal, 'Fouilles à Deir Dronka et à Assiout (1913-1914),' in *Annales du Services des Antiquités de l'Égypte* 16, Cairo, 1916, p. 86.

This libation table incorporates the sign 'hetep' in the middle, and is composed of a mat on which a loaf is shown in profile. This part which projects above the surface is incised with a channel which allows the liquids used for libations to flow away.

The inscription comprises two "Hetep-di-nesu" offering formulae, starting at the upper right corner, one reading vertically down the right border, the other reading horizontally across the upper border from right to left and then down the left-hand border in a vertical column, and reads: "An offering which the King gives (to) Osiris, Lord of Djedu (Busiris), the Great God, Lord of Abydos, in all of his places. Invocation Offerings of bread and beer, oxen and fowl, food offerings in the Opening of the Ways, in the Wag Festival, in the Mesyt Festival, in the Thoth Festival, and in the Festivals of the Epagomenal Days, in every beautiful festival of public appearance (opening the shrine), for the Ka of the Venerated One Djefai-Hapy. Every necropolis workman, every storehouse place bread and beer into his chapel for the Venerated One Djefai-Hapy the excellent. An offering which the King gives (to) Anubis Who is On His Hill, Lord of Knowledge, He Who is In the Embalming-Place, Lord of the Sacred Land (Cemetery), Foremost in the God's Booth, Lord of Sepa, in all of his places, that he may give the presentation of offerings therewith, presented to the Venerated One before Osiris, Djefai-Hapy the excellent."



THE PROPERTY OF A GENTLEMAN

4

**AN EGYPTIAN POLYCHROME PAINTED WOOD SARCOPHAGUS
PANEL**

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

71 in. (180.5 cm.) long

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

PROVENANCE:

Cecil Schwartz (1875-1903), Essex, thence by descent to the present owner.
*Tribal Art from Africa, the Americas, Melanesia and Polynesia, The von Dehn
Collection of Ancient Glass, Classical, Egyptian, Western Asiatic and British
Antiquities, Ancient Jewellery*, Christie's, London, 11 December 1974, lot 247
(unsold).



The scene shows the sun god Ra, the principal god of creation, taking his nocturnal form of a ram-headed man, a large solar disc behind, riding in his solar barque with Thoth seated in front and two horus headed figures standing at prow and stern. The pantheon of Egyptian gods pull him through the waters of the Underworld - the nocturnal journal where his crew fight against the god's enemies, chief among them the serpent Apophis, who sought to obstruct his journey. At each sunrise Apophis is defeated and the sun rises in triumph in the East.

5

AN EGYPTIAN GESSO-PAINTED WOOD FUNERARY MODEL OF A BOAT

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

35 in. (88.9 cm.) long

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

PROVENANCE:

Cecil Schwartz (1875-1903), Essex, thence by descent to the present owner. *Tribal Art from Africa, the Americas, Melanesia and Polynesia, The von Dehn Collection of Ancient Glass, Classical, Egyptian, Western Asiatic and British Antiquities, Ancient Jewellery*, Christie's, London, 11 December 1974, lot 248 (unsold).

The bow and stern curve up and terminate in papyrus umbels. The deceased, who is shown with a shaven head and carved from a darker wood than the other figures, is seated under an elaborate awning decorated with a frieze of uraei carved in relief. He is being fanned by an attendant.

Boats were an essential part of life in ancient Egypt, whether for carrying supplies, or transporting troops, pilgrims or mourners up and down the Nile. They varied in design according to function; reed boats being used for light use such as hunting in the marshes and lakes, papyrus boats being connected with the gods and royalty and used for entertainment or religious events (such as carrying statues of gods in religious ceremonies and pilgrimages), and sturdier wooden boats for heavier use such as trading voyages across the Mediterranean, Red Sea and beyond. Essential and exotic commodities and livestock were all imported by river and sea traffic.

Egyptian tombs often contained representations of activities and daily life, the images and models fulfilling a magic and religious function and assuring the continuation of such activities for the benefit of the deceased in the afterlife. The Pilgrimage to Abydos, the resting place and cult centre of Osiris, which every Egyptian hoped to perform during his life or in the afterlife, was made by boat; to arrive in Abydos was to share in the death and resurrection of the god, a belief particularly important in the Middle Kingdom. Just as the life of an ancient Egyptian was spent mainly on the Nile ("a man without a boat" being listed as one of the ills of life), so in death his spirit might travel in a boat upon the waters of the 'Godly West' or make the voyage to Abydos. To this end, model boats were placed in tombs during the Middle Kingdom (circa 2041-1750 B.C.), usually in pairs - one rigged with a sail as well as oars for sailing upriver (southward) with the prevailing wind from the Mediterranean, the other with oars alone for the journey downstream against the prevailing north wind.

The ancient Egyptians saw the blue sky as a celestial river and believed the gods, particularly the Sun god Re, travelled by special barques across the river of the sky by day (me'andjet-barque), and the waterways of the Underworld by night (mesektet barque). The model boats placed in tombs provided the souls of the deceased with a magical means of accompanying the Sun on its cyclical journey around the world.

Other examples of funerary wooden boats from Middle Kingdom tombs are to be found in the British Museum, Berlin, and Cairo, one of the finest being in the Metropolitan Museum of Art, New York, cf. W. C. Hayes, *The Scepter of Egypt*, I, The Metropolitan Museum of Art, New York, 1990, pp. 267-275, figs 175-179.







VARIOUS PROPERTIES

6

AN EGYPTIAN WOOD SHABTI FOR TAY-SEN-NOFRET
 NEW KINGDOM, LATE 18TH-19TH DYNASTY, CIRCA 1391-1196 B.C.
 8½ in. (20.6 cm.) high

£15,000-25,000

US\$19,000-32,000
 €17,000-28,000

PROVENANCE:

Robert Liecthi (1934-2010), Geneva, 1980.
Antiquities, Christie's, New York, 11 December 2014, lot 28.

Depicted mummiform with seven rows of hieroglyphs on the body, reading: "Instructions of the Osiris, Justified, Tay-sen-nofret, He [sic] says;" and continuing with a form of the standard shabti text from Chapter 6 of *The Book of the Dead*.

PROPERTY FROM THE RESANDRO COLLECTION

7

AN EGYPTIAN WOOD SHABTI FOR SETY I
 NEW KINGDOM, 19TH DYNASTY, REIGN OF SETY I, 1290-1279 B.C.
 8 in. (20.3 cm.) high

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Private collection, the Netherlands.
Antiquities, Christie's, New York, 25 January 1979, lot 167.
 Resandro collection, acquired from the above sale.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 96, no. R-353.

The tomb of Sety I was excavated by Giovanni Battista Belzoni in the early 19th century. Many shabtis from the tomb are now in museum collections including the Metropolitan Museum of Art, New York, and The British Museum, London. The shabti is inscribed with five rows of hieroglyphs, infilled with black bitumen, with Chapter 6 from the *Book of the Dead*, invoking the shabti to serve as a surrogate for the Pharaoh if he was called upon to labour in the afterlife. For similar examples cf. pp. 79-81, pls 12-13. in J.-F. and L. Aubert, *Statuettes Égyptiennes: Chaouabtis, Ouchebtis*, Paris, 1974.



PROPERTY FROM A PRINCELY COLLECTION

8

AN EGYPTIAN LIMESTONE BUST OF THE PRINCESS HENUT-TANEB

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1388-1350 B.C.

5½ in. (14 cm.) high

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Formerly in the collection of Dominique Mallet, acquired before 1930. *Antiquities*, Christie's, London, 30 April 2008, lot 236.

Henut-taneb wears the vulture headdress over a bi-partite wig with two pigtailed down her back, with traces of a crown of uraei. In her left hand she carries a flail. The composite back pillar is in the form of a double lotus bouquet.

For Princess Henut-taneb, cf. D. Arnold, *The Royal Women of Amarna*, The Metropolitan Museum of Art, New York, 1996, p. 9, fig. 4, "This second daughter of Amenhotep III and Tiye bore a name that was actually a title

of Egyptian queens; Henut-taneb means 'Mistress of All Lands'. The name was particularly appropriate because she seems to have been elevated to a position equivalent to that of her mother and older sister. Although she is not identified with the title Royal Wife, the colossal statue group of Amenhotep III and Tiye from Medinet Habu, in the central hall of the Cairo Museum, portrays her at the side of her parents, in a smaller scale, wearing the vulture cap of a queen, and she is described as 'the companion of Horus, who is in his heart'. This is the only time a King's daughter was given this queenly title. Since on other monuments her name is often enclosed within a cartouche - a prerogative of royal wives - we may have to include her among the many wives of her father."

Also, cf. detail of Princess Henut-taneb in Cairo Museum (JE33906) in A. Kozloff and B. M. Bryan, *Egypt's Dazzling Sun*, Cleveland, 1992, p. 207, fig. 24a,b.

Dominique Mallet was an epigraphist, Hellenist and Egyptologist, working particularly on the Ptolemaic period; she was the author of various works including: *Le Culte de Neit à Sais*, 1888, and *Les premiers établissements des Grecs en Egypte*, 1893.



PROPERTY FROM THE RESANDRO COLLECTION

9
AN EGYPTIAN BLUE FAIENCE SHABTI FOR THE HIGH PRIEST OF AMUN AT THEBES, PINEDJEM I
 THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1070-1032 B.C.

5½ in. (14 cm.) high

£4,000-6,000

US\$5,100-7,600
 €4,600-6,800

PROVENANCE:

Deir-el Bahri, Thebes, Southern Asasif, Royal Cache, Tomb TT320. Private collection, the Netherlands. *Antiquities*, Christie's, New York, 25 January 1979, lot 168. Resandro collection, acquired from the above sale.

PUBLISHED:

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 99, no. R-365.

Pinedjem I was the High Priest of Amun at Thebes and army commander from 1070 to 1032 B.C., and the de facto ruler of the south of the country from 1054 B.C. He adopted royal titles and trappings on the basis of his powerful position. He was married to Henuttawy I and father to Maatkare. For another very similar shabti of Pinedjem I at the Brooklyn Museum see acc. no. 16.190. He was buried in the Royal Cache of Deir el-Bahri, an easily guarded location, where he had transferred the mummies of the New Kingdom during his reign. A single column of hieroglyphs reads 'The Osiris-king, Pinedjem Beloved of Amun', details in black glaze.



PROPERTY FROM A PRINCELY COLLECTION

10
AN EGYPTIAN TURQUOISE FAIENCE FLASK
 NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.
 5 in. (12.8 cm.) high

£15,000-25,000

US\$19,000-32,000
 €17,000-28,000

PROVENANCE:

The Groppi Collection, Switzerland; acquired in the 1920s-1940s. *The Groppi Collection*, Christie's, London, 26 April 2012, lot 25.

EXHIBITED:

Antikensmuseum Basel und Sammlung Ludwig; and Museum August Kestner Hannover, *Köstlichkeiten aus Kairo!*, 2008, no. 36.

PUBLISHED:

C. Loeben et al, *Köstlichkeiten aus Kairo! : die ägyptische Sammlung des Konditorei- und Kaffeehaus-Besitzers Achille Groppi (1890-1949)*, Antikensmuseum Basel und Sammlung Ludwig und Museum August Kestner, Basel/ Hannover, 2008, p. 85, no. 36 (exhibition catalogue).

Cf. W. C. Hayes, The Scepter of Egypt, II, Cambridge, Massachusetts, pp. 207-209, fig. 123 for a slender ovoid handled pottery jar, perhaps pointing to a Cypro-Palestinian influence at this time. Hayes writes, 'Four long-necked little pottery jugs (fig. 123) coming from Theban burials of the earlier Thutmoside period, were almost certainly imports into Egypt, probably from Palestine-Syria. Of a type well known and widely distributed throughout the eastern Mediterranean world, they are made of a hard, fine-grained black ware not apparently indigenous to Egypt. The same ware was used in the manufacture of a slender ovoid vase without handles, also of non-Egyptian type.' The choice of material in the above vase suggests it was made in Egypt but under Syro-Palestinian influence. *Cf. Exhibition catalogue, Egypt's Golden Age: The Art of Living in the New Kingdom 1558-1085 B.C.*, Boston, 1982, p. 164, no. 178 for a similar shape. The shape suggests this flask might have contained opium exported from the Mediterranean, which was used for its medicinal properties.



***11**

AN 'EGYPTIAN BLUE' RIBBED BOWL

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III,
CIRCA 1388-1350 B.C.

6¼ in. (15.8 cm.) diameter

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

PROVENANCE:

Baron Empain (1852-1929), collection, France.
Antiquities Including Property from the collection of Baron Edouard Jean Empain, Christie's, London, 14 April 2011, lot 57.
The Empain collection of Egyptian Antiquities, Christie's, London, 2 May 2013, lot 34.

'Egyptian Blue', or calcium copper silicate, is considered to be among the earliest known synthetic pigments produced in the Ancient World. The copper component is the chief contributor to the pigment's instantly recognizable hues. The precise shade of blue depends primarily on the method production. In the case of the present bowl, the paler shade of blue is the result of the pigment being crushed into miniscule granules before production. This bowl is unusual both for its large size, and because it is composed entirely of finely ground 'Egyptian Blue.' Numerous comparative ribbed bowls are known in alabaster.

Widely thought to have been innovated by the ancient Egyptians, the distinctive colour was applied to a variety of media as early as the 4th dynasty (2613-2494 B.C.), and later utilised by the Greeks and Romans (L. Lee & S. Quirke, 'Painting Materials', in *Ancient Egyptian Materials and Technology*, Cambridge, 2000, pp. 108-111). The Romans named the pigment 'caeruleum', after appropriating the manufacturing process from Alexandria (Vitruvius, *On Architecture* vii.xi.i).

The use of blue pigment served both a practical and deeply symbolic purpose. Firstly, blue stood out against the naturally-occurring pigments of yellows, reds, and browns, which were comparatively plentiful in ancient Egypt. Blue was also the colour of the river Nile and the heavens, and would therefore have been imbued with powerful connotations of life and rebirth.

Among the more notable appearances of Egyptian Blue in antiquity are the 14th century B.C. tomb-chapel paintings of Nebamun (11 of which can be found at the British Museum); on the crown of the famed 14th century B.C. bust of Nefertiti by Thutmose (now at the Neues Museum, Berlin, inv. no. ÄM21300); and there are even traces on multiple pediment figures from the Parthenon sculptures (British Museum).



12

AN EGYPTIAN STEATITE CARTOUCHE-SHAPED VESSEL

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, REIGN OF THE HIGH PRIEST OF AMUN MENKHEPERRE, CIRCA 1045-992 B.C.

3 in. (7.6 cm.) long

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Omar Pacha Sultan, Cairo.
Collection de Feu Omar Pacha Sultan Le Caire, Paris, 1929, Pupitre 2, no. 614, pl. LXXI.
with Robin Symes, London, 2003.

The vessel is inscribed with hieroglyphic inscriptions including: on one side of the rim, namely the flat surface of the cartouche base, with a pair of cartouches each surmounted by two feathers and horns; on the flat cartouche-shaped surface of the base, a column of hieroglyphs including one cartouche; and around the remainder of the rim, extending symmetrically from the middle of the top, proceeding in both directions to the edges of the flat base of the cartouche.

The two cartouches read left: "User-Maat-Re Setep-en-Re"; right: "Ramesses". These are the Prenomen and Nomen of Ramesses II. The column on the cartouche-shaped base reads: "(I) have given many horses, Ptah Divine of Strength, endowed with life; the King User-Maat-Re Tit-Re."

The band of text around the rim extends around the side of the cartouche-shaped vessel. It begins with an "ankh" sign which is read at the beginning of both symmetrical sections. The section from center of top to right reads: "May he live! The King of Upper and Lower Egypt, Lord of the Two Lands User-Maat-Re Tit-Netjer, Son of Re, Lord of Crowns, Men-kheper-Re. (I) have given many, divine/god." The section from center of top to left reads: "May he live! The King of Upper and Lower Egypt, Lord of the Two Lands User-Maat-Re Setep-en-Re, Son of Re, Lord of Crowns, Men-kheper-Re, endowed with life like Re forever."

There are apparently two kings named on this object, Ramesses II in the first and second texts, and Men-kheper-Re in the third. The second king named on this object has a Prenomen apparently shared with Ramesses II – User-Maat-Re Setep-en-Re/Tit-Netjer – and a different Nomen, Men-kheper-Re. If this king assumed the same Prenomen as his famous predecessor Ramesses II, it is very understandable that Ramesses II is memorialized on the same object. The title nsw "King" as sole title before a royal name is often used to designate a deceased king.

There is an attested king whose Nomen was Men-kheper-Re; he was one of the High Priests of Amun at Thebes who assumed royal titles in the early generations of the Third Intermediate Period after the breakdown of the New Kingdom, and who flourished in 1045-992 B.C., cf. P. Clayton, *Chronicle of the Pharaohs*, London, 1994, p. 174). His most frequently attested and typically cited Prenomen, however, is his priestly title, "Hem-Netjer-Tepy-en-Amun," "First Prophet of Amun" (i.e. high priest).



13

AN EGYPTIAN WOOD DOUBLE KOHL TUBE WITH CARTOUCHES FOR AMENHOTEP III AND QUEEN TIYE

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, CIRCA 1388-1350 B.C.

2¾ in. (6 cm.) high

£50,000-80,000

US\$64,000-100,000
€57,000-91,000

PROVENANCE:

Excavated by Daninos Pacha at Medinet Gurob in 1901. Tigrane Pacha d'Abro collection, Paris, prior to 1911 (the collection was sold shortly after being published in Paris in 1911). French private collection. Swiss private collection, prior to 2000.

EXHIBITED:

Antikenmuseum, Basel, 2002-2009.

PUBLISHED:

M. J. E. Quibell, "A Tomb at Hawaret el Gurob", *Annales du Service des antiquités de l'Égypte*, 2, 1901. pp. 141-143.
A. Daninos Pacha, *Collection d'antiquités Égyptiennes de Tigrane Pacha D'Abro*, Paris, 1911, no. 452, pl. XLVI.
M. Page-Gasser and A. Wiese, *Ägypten. Augenblicke der Ewigkeit*, Mainz, 1997, p. 139-140, no. 83.
A. Wiese, *Antikensammlung und Sammlung Ludwig. Die Ägyptische Abteilung*, Mainz am Rhein, 2001, p. 105, no. 65b.
C. Ziegler, *Queens of Egypt. From Hetepheres to Cleopatra*, Monaco, 2008, p. 104-115, no. 270.

The site of Hawaret Gurob, the ancient name for Medinet Gurob, is situated near the desert and includes the remains of a New Kingdom town, founded by Tuthmosis III, and various levels of burials spanning from the Predynastic period to the Ptolemaic period. The site was excavated first by Flinders Petrie between 1888-1890 during his Fayum expeditions, cf. D. Gorzo, "Gurob", in *Encyclopedia of the Archaeology of Ancient Egypt*, London and New York, 1999, pp. 358-362. In 1901 Quibell published the findings from an undisturbed tomb with two burials excavated by Daninos Pacha, which

contained objects inscribed with the royal names of Amenhotep III and Queen Tiye, including this wood double kohl tube. In the same year the French Egyptologist E. Chassinat published a set of artefacts recovered from a female tomb in the vicinity of Gurob which also contained objects decorated with the cartouches of Amenhotep III and Queen Tiye, confirming the importance of this settlement during the New Kingdom, cf. E. Chassinat, "Une tombe inviolée de la XVIIIe dynastie découverte aux environs de Médinet el-Gorab dans le Fayoum", *Bulletin de l'Institut français d'archéologie orientale de Caire*, 1, 1901, pp. 225-234.

The present kohl vessel was found amongst other object inscribed for the Lady of the Harem, Tama, including wood accessories and statuette. Amenhotep III had a large harem, but his chief wife was Queen Tiye, whom he had married before coming to the throne. She gave him at least six children, amongst which was the future king Amenhotep IV, who later famously changed his name to Akhenaten.

Other similar kohl tubes have been found inscribed with the name of Amenhotep III and a cartouche of each royal lady, including two of his daughters: Isis and Sitamun, cf. P. A. Clayton, *Chronicle of the Pharaohs*, London, 1994, p. 115.

The above wood double kohl tube is finely decorated with a white paste filling the inlaid rows of geometric pattern and the hieroglyphs within cartouches. On either side the marks for a now-missing vertical support or attachment are visible.



Detail

•14

AN EGYPTIAN PALE GREEN FAIENCE AMULET OF PTAICHOS
PTOLEMAIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

2 $\frac{7}{8}$ in. (6.6 cm.) high

£2,500-3,500

US\$3,200-4,400
€2,900-4,000



PROVENANCE:

The Groppi Collection, Switzerland; acquired in the 1920s-1940s.
The Per-Neb Collection, Part I: Highly Important Egyptian Antiquities, Christie's, London, 9 December 1992, lot 51 (unsold).
The Groppi Collection, Christie's, London, 26 April 2012, lot 93.

EXHIBITED:

Antikenmuseum Basel und Sammlung Ludwig; and Museum August Kestner Hannover, *Köstlichkeiten aus Kairo!*, 2008.

PUBLISHED:

C. Loeben et al, *Köstlichkeiten aus Kairo! : die ägyptische Sammlung des Konditorei- und Kaffeehaus-Besitzers Achille Groppi (1890-1949)*, Antikenmuseum Basel und Sammlung Ludwig und Museum August Kestner, Basel/ Hannover, 2008, p. 140, no. 93.(exhibition catalogue).

As Master of Animals, Ptaichos controlled menacing crocodiles and snakes. He was the young Horus, the regenerated Osiris, protected by the two sisters Isis and Nephthys.

PROPERTY FROM A PRINCELY COLLECTION

15

AN EGYPTIAN HAEMATITE FALCON-HEADED SCARAB
LATE PERIOD, CIRCA 7TH-4TH CENTURY B.C.

1 $\frac{1}{4}$ in. (3.1 cm.) long

£1,500-2,000

US\$1,900-2,500
€1,700-2,300



PROVENANCE:

Hans Goedicke (1926-2015), Vienna; acquired in Egypt between 1956-1958.
Property sold to benefit The Hans Goedicke Foundation for Egyptology, Antiquities, Christie's, London, 25 April 2007, lot 68.

The Hans Goedicke Foundation for Egyptology, for which this scarab was previously sold to fund, is dedicated to the funding and promotion of Egyptian philology, epigraphy, art and history, from the early Old Kingdom through to the Roman period. Now the 'Stiftungsfonds für Postgraduates der Ägyptologie', it was originally funded by Goedicke, a renowned Egyptologist and collector who was awarded a prestigious Guggenheim Foundation fellowship.

Cf. C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 59, pl. 59a, for a haematite scarab with ram's head.



***16**

AN EGYPTIAN PALE GREEN FAIENCE CROUCHING CAT

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

2½ in. (5.5 cm.) long

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 87.

Leo Mildenberg (1913-2001) collection, Zurich. *A Peaceable Kingdom, The Leo Mildenberg Collection of Ancient Animals*, Christie's, London, 26-27 October 2004, lot 120.

EXHIBITED:

Munich, Prähistorische Staatssammlung; Mannheim, Reiss-Museum; Jerusalem, Bible Lands Museum; Bonn, Akademisches Kunstmuseum; Stendal, Winckelmann-Museum, *Out of Noah's Ark: Animals in Ancient Art from the Leo Mildenberg Collection*, 11 October 1996 - 28 June 1999.

PUBLISHED:

A. S. Walker (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection*, Part III, Mainz am Rhein, 1996, no. 140.

P. E. Mottahedeh (ed.), *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 94.

The cat is modelled with a scarab incised on the forehead and crouched (maybe in the act of hissing) on a base in the form of the hieroglyph 's3' which means 'protection'. The cat, often representing the goddess Bastet, was widely represented in ancient Egypt, most commonly in the form of larger bronze votive figures and smaller amulets of faience and other precious materials. While figures of seated cats were widely produced, the motif of the crouching cat is much rarer and this example represents one of the finest, both for quality of the modelling and skill in the working of the faience, which appears to have been incised and polished before firing to achieve a compact and smooth finish. Purely observational pieces such as this small sculpture, not representing a deity and without any specific amuletic function, were popular in particular towards the end of the 18th Dynasty and had no other apparent purpose than to amuse the owner. For another example pertaining to this class of small sculptures, see the ivory puppy in the collection of the British Museum (inv. no. 1883,1018.99), cf. C. Andrews, *Egyptian Treasures from the British Museum*, London, 1998, p. 314, no. 100.

Another interesting comparison is an amulet of a seated cat made of rock crystal which shows similar features of the beautifully modelled head and effective rendition of the body, also in the collection of the British Museum, cf. C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 33, pl. 29a.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

***17**

AN EGYPTIAN WOOD FIGURE OF AN OFFICIAL ON A SEPARATE WOOD BASE FOR SENWOSRETY

THE BASE: MIDDLE KINGDOM, 12TH-13TH DYNASTY, CIRCA 1985-1773 B.C.

THE FIGURE: LATE PERIOD, 26TH-30TH DYNASTY, CIRCA 663-332 B.C.

16 in. (40.6 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Joseph Lindon Smith (1863-1950), American painter, New Hampshire, acquired 1915 or prior.

Antiquities, Sotheby's, New York, 24 November 1986, lot 194 (part).

EXHIBITED:

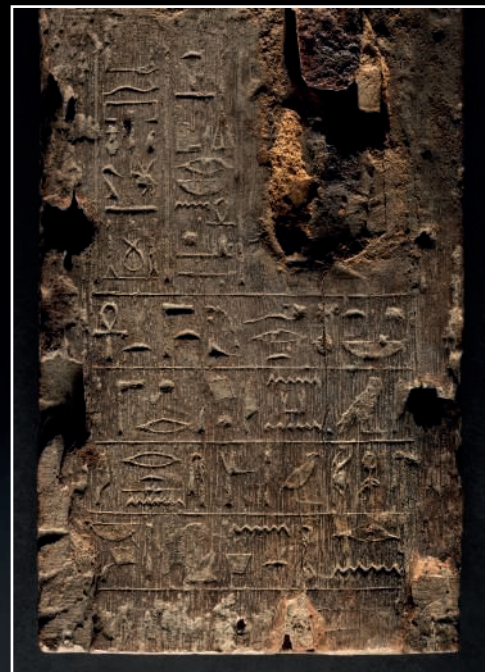
Boston, Museum of Fine Arts, 3 March 1915-13 November 1919 (Loan no. 881.51); 22 December 1986-24 April 2001 (Loan number T.704.1.1986).

PUBLISHED:

Museum of Fine Arts Bulletin, Vol. XIII, no. 77, Boston, June 1915, p. 48.

H.L. Story, *Museum of Fine Arts, Boston, Fortieth Annual Report For the Year 1915*, Boston, 1916, p. 111.

The wood base has six horizontal lines of hieroglyphs reading: "A Royal Offering Formula (to) Osiris, Lord of Ankh-tawy, that he may give invocation-offerings of bread and beer, oxen and fowl, food-offerings, alabaster vessels and garments, every beautiful, pure thing which a god lives thereon, for the Ka of the Venerated One before the Great God, the Inspector of Followers/ Retainers Senwosrety, born of Henut, Justified; Possessor of Veneration."



Detail of inscribed base.

*18

**AN EGYPTIAN WOOD FEMALE FIGURE ON A SEPARATE BASE
FOR THE LADY OF THE HOUSE SATIPY**

THE BASE: MIDDLE KINGDOM, CIRCA 1985-1773 B.C.

THE FIGURE: LATE PERIOD, CIRCA 4TH CENTURY B.C.

17¼ in. (43.8 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Joseph Lindon Smith (1863-1950), American painter, acquired circa 1915.
Antiquities, Sotheby's, New York, 24 November 1986, lot 194 (part).

EXHIBITED:

Boston, Museum of Fine Arts, 3 March 1915-13 November 1919 (Loan no. 881.15); 22 December 1986-24 April 2001 (Loan no. T 704.1.1986).

LITERATURE:

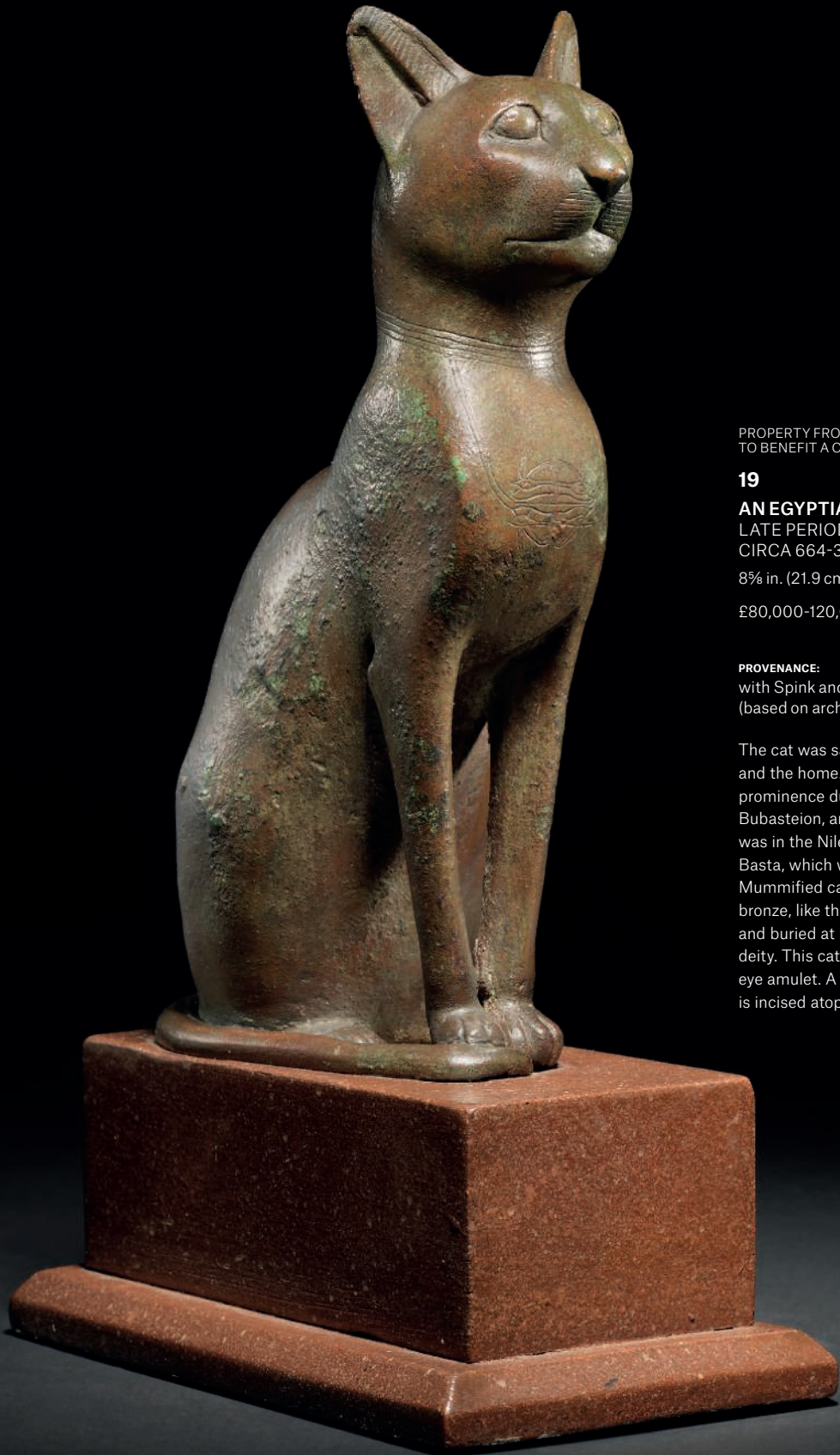
Museum of Fine Arts Bulletin, Vol. XIII, no. 77, Boston, June 1915, p. 48.
H.L. Story, *Museum of Fine Arts, Boston, Fortieth Annual Report For the Year 1915*, Boston, 1916, p. 111.

The figure is depicted wearing a long sheaf dress with a beaded broad collar, broad armlets and bracelets. She stands with her legs parallel and her arms at her sides. Her long, heavy wig, which envelops her shoulders, is composed of elaborate plates fronted by a smooth band across the forehead that curves down at the sides, overlapping the braids and terminating in oval tassels. A central band rises up over the crown of her head. The ensemble is further bound in a broad horizontal band punctuated by a dotted pattern.

The upper surface of the wood base has six horizontal lines of hieroglyphs in shallow sunk relief reading: "A Royal Offering Formula (to) Ptah-Sokar-Osiris, Lord of Busiris, the Great God, Lord of Abydos, that he may give invocation-offerings of bread and beer, oxen and fowl, alabaster vessels and garments, incense and oil, and every beautiful, pure thing, that which heaven gives, that which the earth creates, and that which the Inundation brings, on which a god lives, for the Ka of the Lady of the House Satipy, born of Henut, Justified, beloved of Hathor Lady of Atfih."



Detail of inscribed base.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION SOLD TO BENEFIT A CHARITABLE FOUNDATION

19

AN EGYPTIAN BRONZE CAT

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

8 $\frac{5}{8}$ in. (21.9 cm.) high

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

PROVENANCE:

with Spink and Son Ltd., London, circa 1940s-1950s
(based on archival photograph).

The cat was sacred to Bastet, goddess of motherhood and the home. Her cult centres, which rose to prominence during the 22nd Dynasty, were called Bubasteion, and were numerous in Egypt. The main one was in the Nile delta region, in the modern city of Tell Basta, which was called Per-Bastet in ancient Egypt. Mummified cats, as well as statues made of wood or bronze, like the present example, were dedicated to her and buried at her temples, functioning as votives for the deity. This cat wears a collar with a quadruple wadjet-eye amulet. A scarab beetle, the symbol of regeneration, is incised atop its head.



PROPERTY FROM A PRINCELY COLLECTION

20

AN EGYPTIAN INDURATED LIMESTONE LION

PTOLEMAIC-ROMAN PERIOD, CIRCA 332 B.C.-100 A.D.

20 in. (50.8 cm.) long

£70,000-90,000

US\$89,000-110,000

€80,000-100,000

PROVENANCE:

with Royal Athena Galleries, New York, 1986.

James W. and Marilyn Alsdorf Collection, Chicago, acquired from the above in 1987.

Property from the Alsdorf Collection, Sotheby's, New York, 4 June 1998, lot 74.

Recumbent on an integral base, tail curled around the right hind leg and with incised mane, this statue was most likely once one of a pair, originally placed to act as guardian statues at a temple or tomb complex.



21

21

AN EGYPTIAN GREEN FAIENCE SHU AMULET

LATE PERIOD, CIRCA 664-332 B.C.

2¾ in. (7 cm.) high

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France.

Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay, Sotheby's, Monaco, 5 December 1987, lot 77. with Charles Ede Ltd, London, 2008 (*Egyptian Antiquities*, 2008, no. 34).

PUBLISHED:

W. Froehner, *Collection de la Comtesse R. de Béarn*, Cahier 3, Paris, 1909, p. 61, no. 9, pl. XI.

This finely modelled and sizeable amulet depicts Shu supporting a solar disc between his upraised hands. Shu was the god of both air and sunlight. His name translates as 'he who rises up', and was commonly associated with aspects of the firmament such as mist and clouds. Over the course of the later Dynastic Period, the worship of Shu evolved to incorporate more cosmic components. His association with air expanded to the breath of life itself (R. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, p. 130). This led to a much wider proliferation of Shu in the prayers and texts of daily Egyptian religious practice.

The present amulet characteristically displays his arms raised outwards; a recurring motif for the deity. For example, some representations in relief show the god holding up his daughter Nut, goddess of the sky. On an ivory head-rest found in Tutankhamen's tomb (now at the Egyptian Museum in Cairo), Shu kneels at the base, symbolically supporting the 'sun' or head of the pharaoh.



9

Detail from the 1909 Comtesse R. de Béarn publication.



22

22

AN EGYPTIAN TURQUOISE GLASS INLAY OF A MOURNING GODDESS

LATE DYNASTY XVIII OR EARLY DYNASTY XIX, CIRCA 1300 B.C.

2¾ in. (6 cm.) high

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

The Groppi Collection, acquired in Egypt during the 1920s-early 1940s.

Ancient Egyptian Glass and Faience, Part III, Christie's, London, 8 December 1993, lot 247. *Antiquities*, Christie's, London, 25 April 2007, lot 93.

This figure depicts the kneeling goddess Isis or Nephthys wearing a short baggy wig, with menat hanging down her back. Her right hand is raised to her head in a mourning gesture and in her left hand she is holding a shen (eternity) symbol.



VARIOUS PROPERTIES

***23**

A FRAGMENTARY EGYPTIAN GREEN FAIENCE LION

LATE PERIOD, 26TH DYNASTY, REIGN OF NEKAU II, CIRCA 610-595 B.C.

2½ in. (6.4 cm.) long

£50,000-70,000

US\$64,000-89,000
€57,000-79,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 78.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1998-2019.

PUBLISHED:

W. Froehner, *Collection de la Comtesse R. de Béarn*, Paris, 1909, vol. III, p. 61, no. 10, pl. XI.

A. Wiese, *Ägyptische Kunst im Antikenmuseum Basel und Sammlung Ludwig*, Basel, 1998, no. 71.

A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig. Die Ägyptische Abteilung*, Mainz, 2001, no. 118.

This finely detailed lion lies with hind legs to the right and tail held over its back. A luxurious curling mane surrounds its characterful face which has the unusual feature of mouth open, apparently holding something, perhaps its prey, in its jaws, the remains of which fall down on the left side. Lions with open mouths are rare and were thought to be unknown in Egyptian art before the Persian Period. On each shoulder of this lion is a cartouche, one of the Nomen and the other the Prenomen of the Late Period Pharaoh Nekau.

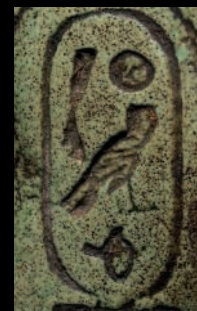
Nekau II Wahemibre (610-595 B.C.) was the third Pharaoh of the 26th Dynasty, and the son of Psamtek I. According to the ancient Greek historian Herodotus he despatched an expedition that circumnavigated Africa, and he began the construction of a canal from the Nile to the Red Sea. Herodotus writes: "...a hundred and twenty thousand Egyptians perished in the digging of it. During the course of excavations, Necos ceased from the work, being stayed by a prophetic utterance that he was toiling beforehand for the barbarian. The Egyptians call all men of other languages barbarian". (Herodotus, II, ch. 158). It was subsequently completed by the Achaemenid king Darius I.



Cartouche on left shoulder.



Detail from the 1909 Comtesse R. de Béarn publication.



Cartouche on right shoulder.



24

AN EGYPTIAN BRONZE HARPOCRATES

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

9 in. (22.8 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Dannett collection, Melbourne, Australia.

Leonard Joel Pty Ltd, Melbourne, 29 July 1949, lot 74.

Private collection, Malvern, Australia, thence by descent.

Antiquities, Christie's, London, 27 October 2009, lot 93.

It has been suggested that the ancient Egyptians used different metal alloys for separate attachments, in order to provide a contrasting colour effect, as visible in the double plumes of the present figure.

25

AN EGYPTIAN BRONZE SEATED CAT

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

6½ in. (17 cm.) high

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

with Eskander Aryeh, New York, early 1970s.

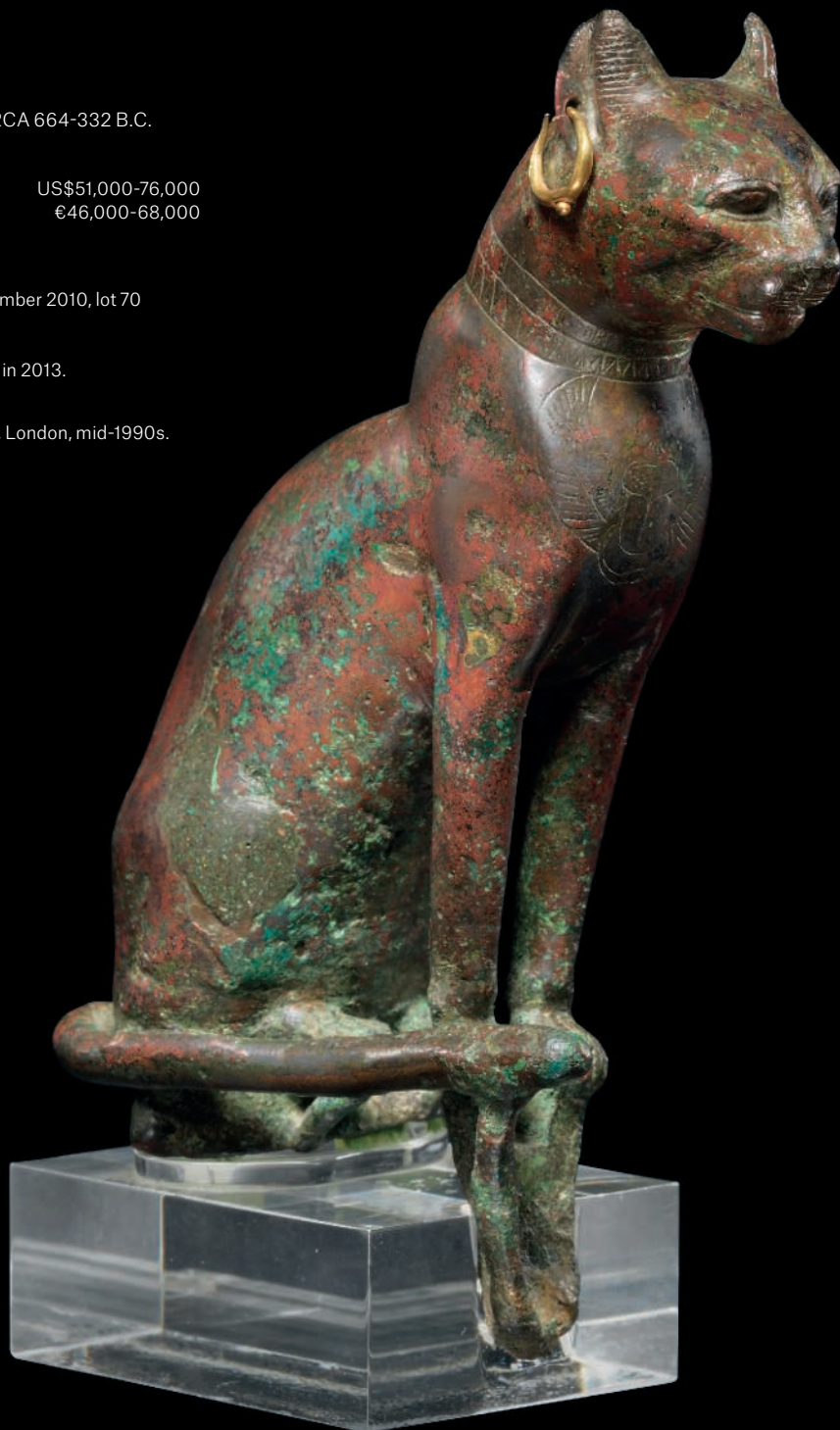
Pierre Bergé & Associés, Drouot, Paris, 5 December 2010, lot 70 (unsold).

with Mansour Gallery, London.

Acquired by the present owner from the above in 2013.

EXHIBITED:

Understood to have been exhibited at Harrods, London, mid-1990s.



■ 26

AN EGYPTIAN POLYCHROME WOOD COFFIN FOR KHAMHOR

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

76 in. (193 cm.) high

£180,000-220,000

US\$230,000-280,000
€210,000-250,000

PROVENANCE:

with Galerie Philippe Dodier, Avranches, France.

French private collection, Rennes, acquired from the above in May 1968.

Inscribed around the feet with the standard offering formula 'An offering given by the king to Osiris, the lord of Busiris, *Khentyamentet* the great god, the Lord of Abydos, that he may give an invocation offering of bread, beer, oxen, birds, alabaster, clothing, and every good and pure thing upon which a god lives, for the ka of the revered Khamhor, True of Voice'.

Khamnhor wears a wig, false beard, and an elaborate broad collar, typical of coffins from this period. Rare however is the representation of the body wrapped in pleated white linen. A few other examples, without the raised details of the pleats, have been found in the area of Heracleopolis Magna. For another similar example now in the collection of the Gemer-Malohont Museum in Rimavská Sobota, Slovakia, cf. inv. no. 623/63.



Detail of inscriptions around base.





PROPERTY FROM A PRINCELY COLLECTION

27

AN EGYPTIAN BOOK OF THE DEAD PAPYRUS FRAGMENT FOR TA-PER-USIR

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

The papyrus 16% x 12% (42.5 x 32.3 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

with Hachette et Cie, Paris.
with Maggs Bros Ltd, London.
Erik von Scherling collection, Netherlands, acquired from the above in 1956.
with Charles Ede Ltd., London.

The present papyrus is dedicated in hieratic to 'Ta-per-Usir, Justified, born of Ta-nehemes, Justified'. The word 'Usir' is the Egyptian cursive spelling of Osiris, god of the underworld.

The section preserved is a form of the solar hymn of Chapter 15 of the Book of the Dead. The vignettes show a solar barque with the sun gods, below a sun rises between two standards symbolizing east and west, being received by two goddesses, probably Isis and Nephthys. Underneath, the setting sun is being adored by two Ba-birds and eight baboons. On the lower register a priest stands before an offering table and two seated figures. Cf., T. G. Allen, *The Egyptian Book of the Dead Documents in the Oriental Institute Museum at the University of Chicago*, Chicago, 1960, p. 82, and the vignettes on pl. LV and S. H. d'Auria et al., *Mummies and Magic, the Funerary Arts of Ancient Egypt*, Museum of Fine Arts, Boston, 1988, pp. 187-189, no. 134.



PROPERTY OF A EUROPEAN LADY

28

AN EGYPTIAN GILT CARTONNAGE MUMMY MASK

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

18½ in. (47.1 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with Jean-Loup Despras, Paris, 16 June 1981.



VARIOUS PROPERTIES

29

AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL OF HATHOR
PTOLEMAIC PERIOD, CIRCA 323-30 B.C.

5½ in. (14.8 cm.) high

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

With Jean-Loup Despras, Paris.

French private collection, acquired from the above on 24 November 1977;
thence by descent.

This sculptor's model likely served as a preliminary study for a four-faced Hathor column, which became popular from the Middle Kingdom onwards. Often, each face was in the form of a votive sistrum with a frontal head surmounted by a headdress supporting a naos. The four faces symbolized Hathor's omnipotence and demonstrated how she watched over all four corners of the earth. For similar examples, see nos 181-183 in N.S. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*, Cairo, 2005.

29



PROPERTY FROM A PRINCELY COLLECTION

***30**

AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL OF A FALCON
LATE PERIOD, CIRCA 664-332 B.C.

4½ x 5¼ in. (11.4 x 13.3 cm.)

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence
by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France.

Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague,
Provenant de la Succession du Marquis de Ganay, Sotheby's, Monaco, 5
December 1987, lot 86 (part lot).

European private collection, from whom acquired in 2000 or 2001.

VARIOUS PROPERTIES

31

A BACTRIAN BLACK STONE RITUAL OBJECT
CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

33½ in. (84 cm.) high

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv, 1969.

The precise use of these objects is unknown, but it is generally assumed that they served a ritual function. Cf. M.-H. Pottier, *Matériel Funéraire de la Bactriane Méridionale de l'Age du Bronze*, Paris, 1984, p. 16, pl. V, fig. 7, no. 31, for a similar shaped ritual object with cylindrical shaft tapering then flaring towards the flat ends.



31



32

32

A BACTRIAN WHITE STONE RITUAL OBJECT
CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

32 in. (81.2 cm.) high

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv, 1969.

PROPERTY FROM A PRINCELY COLLECTION

***33**

A MESOPOTAMIAN INLAID LIMESTONE LEOPARD

LATE URUK - JEMDET NASR PERIOD, CIRCA 3300-2900 B.C.

2¼ in. (5.8 cm.) high

£150,000-250,000

US\$190,000-320,000

€170,000-280,000

PROVENANCE:

Private collection, New York, 1960s.

with Mathias Komor, New York.

Leo Mildenberg (1913-2001) collection, Zurich, acquired from the above in the mid-1970s.

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

October 2004, lot 153.

EXHIBITED:

The Cleveland Museum of Art, *Animals in Ancient Art from the Leo Mildenberg Collection*, 21 October-29 November 1981.

Munich, Prähistorische Staatssammlung; Mannheim, Reiss-Museum; Jerusalem, Bible Lands Museum;

Bonn, Akademisches Kunstmuseum; Stendal, Winckelmann-Museum, *Out of Noah's Ark: Animals in*

Ancient Art from the Leo Mildenberg Collection, 11 October 1996-28 June 1999.

PUBLISHED:

A. P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, no. 2.

P. E. Mottahedeh (ed.), *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*,

Bible Lands Museum, Jerusalem, 1997, no. 91.

This Sumerian leopard with a 'beauty spot' (the remains of an 'Egyptian blue' inlay) on his cheek was affectionately named "Omar" by Mildenberg after the film star, Omar Sharif. Only the upper section of the leopard is preserved, finely carved in the round in the heraldic rampant pose. While the body is shown in profile, the head is turned towards the viewer, snarling.

The mottling of the fur is rendered with a series of drilled holes, once inlaid with Egyptian blue (of which only one survives). The use of this typically Egyptian pigment is documented in Egypt from the Predynastic period, while contemporaneous similar-looking blue stones in Mesopotamia have been traditionally described as lapis lazuli. This single surviving inlay then represents one of the earliest appearances of Egyptian blue in the region. According to Kozloff, the animal represented might be the Arabian leopard, now critically endangered and once found throughout the Arabian peninsula and the Sinai.

The use of coloured inlays to add detail to sculptures is well documented in Sumerian art. For a finely carved limestone bull showing drilled holes for now-lost inlays and also dated to the Jemdet Nasr Period, cf. *Sumer. Assur. Babylone. Catalogue of the exhibition at the Musée du Petit Palais, 24 March - 14 June 1981*, Paris, 1980, p. 38, no. 41.





PROPERTY FROM A SWISS COLLECTION

34

A SASANIAN FACET-CUT GREEN GLASS BOTTLE

CIRCA 4TH-6TH CENTURY A.D.

8 in. (20.3 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent to his daughter Mahnaz Khamenei, with Hans Fritz Roth and later Frederick Roth, Zurich and Geneva, since 1974. Private collection, Geneva, acquired in 1996.

For a similar facet-cut pyriform bottle of similar dimensions and with the same small circular perforation at the centre of the base, now in the collection of the Corning Museum of Glass, cf. acc. no. 62.1.4. in R. J. Charleston, *Masterpieces of glass: a World History from the Corning Museum of Glass*, New York, 1990, pp. 64-65, pl. 24.

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.



35

A BACTRIAN COPPER ALLOY FIGURAL COSMETIC VESSEL

CIRCA LATE 3RD - EARLY 2ND MILLENNIUM B.C.

8¾ in. (21.1 cm.) high.

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

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.

Cosmetic containers have been found in large quantities across Middle Bronze Age sites in western Central Asia. Mainly made of copper alloy, they were often cast in the shape of wild animals, sheep or bovids, rendered in quite schematic manner, cf. H. Pittman, *Art of the Bronze Age*, New York, 1984, pp. 43-47. Much rarer are depictions of the human figure, such as this exceptionally fine female carrying a jar over her head. For a male figure with the opening also at the top of his head, cf. G. Ligabue and S. Salvatori, *Bactria: An Ancient Oasis Civilization from the Sands of Afghanistan*, Venice, 1988, no. 83. p. 217.



36

A SASANIAN PARCEL GILT SILVER BOWL

CIRCA 6TH-7TH CENTURY A.D.

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

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent to his daughter Mahnaz Khamenei, with Hans Fritz Roth and later Frederick Roth, Zurich and Geneva, since 1974. Private collection, Geneva, acquired in 1996.

The interior tondo of this deep boat-shaped vessel is decorated with a gilt figure of a crane with a scarf around its neck. For a fragmentary silver oval bowl decorated with a crane in the Louvre (inv. Sb 6728), cf. P. Oliver Harper, *The Royal Hunter, Art of the Sasanian Empire*, New York, 1978, p. 46, no. 10, where it is suggested that the presence of a water bird "may represent rain, which was associated in Iranian literature with fertility and the growth of plants".

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

***37**

A MESOPOTAMIAN AGATE DUCK WEIGHT

CIRCA 1500 B.C.

1 $\frac{3}{8}$ in. (3.4 cm.) long; 18.1 grams.

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

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 164.

EXHIBITED:

The Cleveland Museum of Art, *Animals in Ancient Art from the Leo Mildenberg Collection*, 21 October-29 November 1981.

PUBLISHED:

A. P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, no. 12bis.



This charming duck is shown resting its head and ridged bill along its back; a popular visual form for weights in the Middle East. Similar duck weights have been found at Nineveh and Susa, with many dated to the 3rd or 2nd millennium B.C. In the present agate, the natural, flecked inclusions are skilfully utilised by the sculptor to depict the bird's down. The weight is the equivalent of one-*shekel* at Nineveh, or two-*shekels* in Babylon.



PROPERTY FROM A SWISS COLLECTION

38

A SASANIAN SILVER DISH ENGRAVED WITH A ROYAL HUNTING SCENE

CIRCA 4TH-5TH CENTURY A.D.

7 $\frac{3}{8}$ in. (18.8 cm.) diam.

£70,000-90,000

US\$89,000-110,000
€80,000-100,000

PROVENANCE:

Samad Khamenei, Teheran, acquired in June 1970, thence by descent to his daughter Mahnaz Khamenei, with Hans Fritz Roth and later Frederick Roth, Zurich and Geneva, since 1974. Private collection, Geneva, acquired in 1996.

The interior is engraved with a royal figure on horseback charging right. With bow drawn he hunts a trio of gazelle, each left wounded and bleeding by an arrow embedded in their shoulder. In comparative royal hunting dishes of Sasanian type, their composition remains particularly consistent, but the actual animals being hunted also comprised ibex, wild boars, and lions,

cf. A.C. Gunter & P. Jett, Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art, Mainz, 1992, pp. 106-120, no. 13-15.

The hunter's costume is rich in Sasanian royal imagery: steamers from the king's diadem billow to his left as he charges, and he also wears a tunic and trousers in an undulating drapery style. His belt is tied across the stomach, and a decorated quiver is secured to the king's right hip.

The royal figure also wears a mural crown and a central crescent, surmounted by a gently perforated and flared globe. This combination of attributes does not precisely match a specific royal crown on Sasanian coinage; rather it is an amalgamation of instantly recognizable royal iconography from the 4th and 5th centuries A.D. Close comparisons for the hunter's headgear among Sasanian coin representations include the crowns of the King Bahram V (r. 420-438 A.D.), and his successor Yazdgerd II (r. 438-457 A.D.).

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 OF A GENTLEMAN

39

A CYCLADIC MARBLE FEMALE FIGURE

LATE SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2500-2400 B.C.

11 $\frac{3}{8}$ in. (29.1 cm.) high

£250,000-350,000

US\$320,000-440,000

€290,000-400,000

PROVENANCE:

Norbert Schimmel (1905-1990) collection, New York, acquired prior to 1964.

Property from the Norbert Schimmel Collection; Sotheby's, New York, 8 December 1995, lot 39.

Gifted to the Morris Museum, New Jersey.

Antiquities, Sotheby's, New York, 13 June 2002, lot 58.

EXHIBITED:

Queens College, New York, *Man in the Ancient World*, 10 February - 7 March 1958.

The Fogg Museum of Harvard University, *The Beauty of Ancient Art, Norbert Schimmel Collection*, 15 November 1964 - 14 February 1965.

The Cleveland Museum of Art, the Dallas Museum of Art, the Metropolitan Museum of Art, *Ancient Art, The Norbert Schimmel Collection*, 1974-1976.

Ägyptisches Museum Berlin, the Museum für Kunst und Gewerbe, Hamburg, Prähistorischen Staatssammlung, Munich, *Von Troja bis Amarna: The Norbert Schimmel Collection, New York*, 1978.

PUBLISHED:

Man in the Ancient World, Queens College, New York, 1958, no. 110.

H. Hoffmann, ed., *The Beauty of Ancient Art, Norbert Schimmel Collection*, The Fogg Museum of Harvard University, Mainz, 1964, no. 4.

O.W. Muscarella, ed., *Ancient Art: The Norbert Schimmel Collection*, Mainz, 1974, no. 7.

J. Settgast, et al., *Von Troja bis Amarna: The Norbert Schimmel Collection, New York*, Mainz, 1978, no. 7.

For a similar female figure with wide slightly sloping shoulders and a pubic triangle bisected by the leg cleft, see J. Thimme (ed.), *Art and Culture of the Cyclades*, Chicago, 1977, p. 275, no. 187.





40



41

PROPERTY OF A EUROPEAN COLLECTOR

***40**

A CYCLADIC MARBLE BEAKER

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

6½ in. (16.5 cm.) high

€15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 44, fig. 21i and p. 255, C32, pl. 28e.

This beaker presents a very slight everted rim and downward sloping pierced lugs. On the interior the manufacturing ridges can still be felt as it was difficult for the sculptor to access the narrowing base of the vessel to smooth them away. The boss right at the bottom of the cavity is also still visible.

***41**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

6½ in. (16.4 cm.) high

€10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



***42**

A CYCLADIC MARBLE LIDDED SPHERICAL PYXIS

EARLY CYCLADIC I-II, CIRCA 3200-2300 B.C.

3 in. (7.6 cm.) high, 4¾ in. (12 cm.) wide max.

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

J. Thimme, *Art and Culture of Cyclades*, Chicago and London, 1977, p. 517, no. 345.

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*,

Pennsylvania, 1996, p. 283, no. 126 (not ill.).



***43**

TEN SMALL CYCLADIC MARBLE SCHEMATIC IDOLS

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

3¾ in. (9.5 cm.) high max.

(10)

£5,000-7,000

US\$6,400-8,800

€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

According to Thimme, the so-called abstract-schematic idols were produced concurrently to the larger anthropomorphic idols, and would have had different functions. Both the violin-shaped idols and the hybrid examples, incorporating anthropomorphic elements such as the V-shaped neckline or the suggestion of the head, were produced during the Early Cycladic I period in the Grotta-Pelos phase, cf. J. Thimme, *Art and Culture of the Cyclades*, Chicago and London, 1977, p. 427-428, nos 26-64.



***44**

FOUR CYCLADIC STONE AND SHELL GRINDERS

EARLY CYCLADIC, CIRCA 3RD MILLENNIUM B.C.

2 in. (5 cm.) long max.

(4)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For similar grinders in coloured stones, cf. J. Thimme, *Art and Culture of Cyclades*, Chicago and London, 1977, p. 548, no. 469.

The function of these objects is still debated. While they are usually described as tools, possibly involved in the production of metals, Thimme has suggested that they might have been used as headrests for the idols.



***45**

A CYCLADIC MARBLE ABSTRACT SCHEMATIC IDOL

APEIRANTHOS TYPE, EARLY CYCLADIC II-III, CIRCA 2700-2000 B.C.

5¼ in. (13.5 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

J. Thimme, *Art and Culture of Cyclades*, Chicago and London, 1977, p. 435, no. 61.

This idol belongs to the Apeiranthos type, named after a village in Naxos, Greece. It is a development of the 'spade-shaped' type of the Early Cycladic I period (3200-2800 BC), but differs in that the head and body are not completely flat, but carved in outline. Cf. C. Zervos, *L'art de la Crète Néolithique et Minoenne*, Paris, 1956, p. 128, no. 95 for a similar shaped idol, but found in a tomb in Porti, Crete.



***46**

A CYCLADIC MARBLE FOOTED CUP

EARLY CYCLADIC I, CIRCA 3200-2800 B.C.

5¾ in. (13.8 cm.) diam.

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Mauthner collection, as stated in 1996 publication.
Marion Schuster collection, Lausanne, acquired before 1968, as stated in 1996 publication.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 289, pl. 96b, K25.



***47**

A CYCLADIC MARBLE BOWL

EARLY CYCLADIC II, CIRCA 2700-2300 B.C.

8¼ in. (21 cm.) diam.

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

with Gimpel Fils, acquired in the 1960s-1970s.
Antiquities, Christie's, London, 25 October 2007, lot 84.
Acquired by the present owner from the above sale.



***48**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

9½ in. (23.1 cm.) high

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 243, no. A56, pl. 13e.

A. Caubet, P. Getz-Gentle, *Zervos et L'Art des Cyclades*, Zervos, 2011, p. 43, no. 1.



***49**

A LARGE CYCLADIC MARBLE FRAGMENT

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

8 $\frac{3}{8}$ in. (21.4 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



***50**

A CYCLADIC GREY MARBLE TORSO

DOKATHISMATA VARIETY, EARLY CYCLADIC II, CIRCA 2400-2300 B.C.

2 $\frac{7}{8}$ in. (6.5 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*, Wisconsin, 2001, p. 53, fig. 26, pl. 48a.

The representation of the male in Cycladic sculpture is much less common than the depiction of the female. Two iconographic types are known to have been produced; one was the folded-arm figure, similar to the standard image of the female, and the other was a more distinctive hunter/warrior type, characterised by the presence of a baldric or a loin cloth.

This sculpture represents the hunter/warrior type, indicated by the belt and the beginning of a loin cloth, rendered in relief. The grey stone it is sculpted from was not normally used for figurative depictions, rather it was used for bowls and other receptacles in the late Early Cycladic II phase. Cf. D50, pl. IIIA, 32c, in P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, for a grey marble vessel. The figure is also unusual in that the forearms do not extend all the way across the body, but are rendered with unusual care and symmetry for the period.



***51**

A CYCLADIC MARBLE HEAD

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

4 $\frac{5}{8}$ in. (11.6 cm) high

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The distinctive elongated pyriform head, the flat straight nose and the substantial size of this head resemble other figures which have been attributed to the hand of the 'Copenhagen Sculptor' by Getz-Gentle, *cf.* P. Getz-Preziosi, *Sculptors of the Cyclades*, Michigan, 1987, pp. 88-90, pls 24-25; and *Personal Styles in Early Cycladic Sculpture*, London, 2001, pp. 71-74, pls 62-63.



52



•*52

TWO CYCLADIC MARBLE PALETTES
EARLY CYCLADIC I, CIRCA 3200-2800 B.C.

5¾ in. (14.5 cm.) long max.

(2)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

The smaller palette: Erlenmeyer Collection, as stated in the 1996 publication.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 267,
no. E26, pl. 43a.



53



•*53

TWO CYCLADIC MARBLE PALETTES
EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

5½ (13.1 cm.) long max.

(2)

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 265,
pl. 40e, E6. (larger palette).



***54**

A CYCLADIC POTTERY LIDDED PYXIS
EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

5½ in. (14 cm.) diam.

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For similar cylindrical pyxides with incised decoration see J. Thimme ed., *Art and Culture of the Cyclades in the Third Millennium B.C.*, Chicago and London, 1977, pp. 109-110 and 347-348, nos 388-391.

According to Thimme "Vessels of clay are among the most attractive and distinctive products of the Early Cycladic culture".

Incised patterns on a burnished coarse clay was the most common form of decoration in Early Cycladic or Grotta-Pelos culture, sometimes enhanced by a white chalk-like filling. On the above pyxis the central band of decoration shows opposing triangles filled with parallel lines of alternate direction - a common type of decoration for this early pottery. Pyxides were essentially lidded boxes, used for storing precious objects or cosmetics. As Thimme points out in the construction of these vessels, the lid and the body must have been made at the same time for the lid to fit so perfectly and the pierced holes to match up thus enabling the lid to be tied securely and the whole possibly suspended.



56



55

***55**

A CYCLADIC MARBLE HEAD

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

2½ in. (6.4 cm.) high

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

***56**

A SARDINIAN MARBLE HEAD

AENEOLITHIC, OZIERI CULTURE, CIRCA 2500-2000 B.C.

1¾ in. (4.5 cm.) high

£7,000-9,000

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For an example of a complete Sardinian marble abstract female idol with similar oval head and long straight nose, cf. J. Thimme, *Art and Culture of the Cyclades*, Chicago and London, 1977, p. 577, no. 580. According to the author one must assume that such Sardinian idols would have been based on Cycladic models, given the closeness in style and shape.



***57**

A CYCLADIC MARBLE HEADLESS FEMALE FIGURE

LATE SPEDOS VARIETY, EARLY CYCLADIC II,
CIRCA 2500-2400 B.C.

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

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

With the wide sloping shoulder, delineated fingers and pubic area just below the folded arms with absence of a stomach area, this figure bears some of the characteristics of the Naxos Museum Master. Cf. pl. 31-33 in. P. Getz-Preziosi, *Sculptors of the Cyclades, Individual and Tradition in the Third Millennium B.C.*, Michigan, 1987.



58

***58**

FOUR CYCLADIC MARBLE BOWLS

EARLY CYCLADIC I-II, CIRCA 3200-2300 B.C.

5 $\frac{3}{8}$ in. (13.6 cm.) diam. max.

(4)

£6,000-8,000

US\$7,600-10,000

€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



59

***59**

TWO CYCLADIC MARBLE CUPS

EARLY CYCLADIC II, CIRCA 2700-2300 B.C.

2 $\frac{3}{8}$ in. (6 cm.) high and 1 $\frac{3}{4}$ in. (4.5 cm.) high

(2)

£5,000-7,000

US\$6,400-8,800

€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For a list of similar cups with flared rim, cf. P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 278, pl. 70.

***60**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

4½ in. (11.5 cm.) high

£5,000-7,000

US\$6,400-8,800

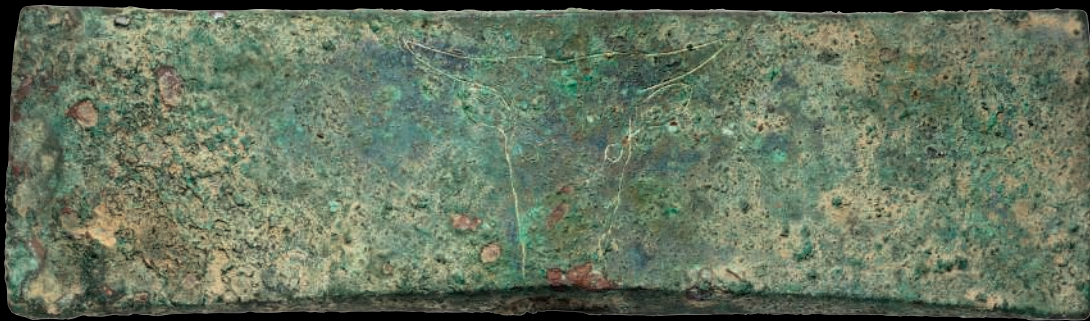
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



60



61

***61**

A MINOAN BRONZE DOUBLE AXE

MIDDLE MINOAN II, CIRCA 2ND MILLENIUM B.C.

8½ in. (20.5 cm.) long

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

This double axe belongs to a common type that appeared in Early Minoan II in many regions of Crete. Although it served a functional purpose, it also represented one of the most important symbols of Minoan religion and ritual, linked with the sacrificing of bulls at religious ceremonies. The shape of the double axe can also be seen throughout Minoan art, carved on buildings and in small votive models found in shrines. The importance of the symbol of the bull to the Minoans is highlighted here by the incision of a bull's head on the central part of each side of this axe. For a Minoan axe of the same type, cf. p. 84, no. 57 in, *From the Land of the Labyrinth, Minoan Crete, 3000-1100 B.C.*, New York, 2008.



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62



63

***62**

TWELVE MYCENAEAN MINIATURE POTTERY VESSELS

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

5¼ in. (14.7 cm.) high max. (12)

£6,000-8,000

US\$7,600-10,000

€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

•*63

A MYCENAEAN POTTERY KYLIX

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

5½ in. (13.6 cm.) high

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



64



65



66



67

***64**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE

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

2½ in. (6.5 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique," in *Philia Epe eis Georgion E. Mylonan*, Athens, 1986-1990, p. 174, no. 79 (not ill.)

***66**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE

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

3½ in. (8.8 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique", in *Philia Epe eis Georgion E. Mylonan*, Athens, 1986-1990, p. 174, no. 70, pl. 10a.

***65**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE

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

3 in. (7.7 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique," in *Philia Epe eis Georgion E. Mylonan*, Athens 1986-1990, p. 174, no. 69, pl. 10b.

***67**

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE

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

3.5 in. (9 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique", in *Philia Epe eis Georgion E. Mylonan*, Athens, 1986-1990, p. 173, no. 57, pl. 8B.

These seated figures of women likely represented enthroned goddesses and have been found at many Mycenaean sites. Often the figure and the throne were made as one piece; as here, and in other instances, the figure and the throne were made as two separate pieces.

The thrones take two forms: one with a solid back, decorated with a vertical pattern, and the other with a lattice-work back, cf. lot 64. All these thrones have three legs, which some scholars assume has religious significance.



68



69

***68**

TWO BOEOTIAN TERRACOTTA HORSEMEN
CIRCA MID-6TH CENTURY B.C.

5½ in. (14 cm.) high and 5¾ in. (13.5 cm.) high

£7,000-9,000

(2)

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Charles Rattou, Paris, France (#2176 and #2166).
Madeleine Meunier collection (1921-2009).
Acquired in Paris in the 1950s-1970s.
Aristide Courtois et Charles Rattou. Au Coeur de la succession Medeleine Meunier; Christie's & Millon, Hotel Drouot, Paris, 15 December 2016, lots 92 and 93.

***69**

A BOEOTIAN TERRACOTTA FEMALE 'PAPPADES' FIGURE
CIRCA MID-6TH CENTURY B.C.

6¾ in. (17 cm.) high

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Charles Rattou, Paris, France (#2181).
Madeleine Meunier collection (1921-2009).
Acquired in Paris in the 1950s-1970s.
Aristide Courtois et Charles Rattou. Au Coeur de la succession Medeleine Meunier; Christie's & Millon, Hotel Drouot, Paris, 15 December 2016, lot 91.



70

***70**

A GREEK TERRACOTTA FIGURE
CIRCA LATE 6TH CENTURY B.C.

2¾ in. (7 cm.) long

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Hand-made terracotta figurines depicting man and women engaged in their daily activities were widely produced in Boeotia, mainly for the local market and were often left in tombs, cf. R. A. Higgins, *Greek Terracottas*, London, 1967, p. 77. Another similar example depicting a woman bathing in a schematic style was found in Rhodes and dated to the mid-5th Century B.C., cf. R. A. Higgins, *Terracottas in the British Museum*, London, 1969, p. 88, no. 236.



71

***71**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE
 ATTRIBUTED TO THE HERCLE PAINTER, CIRCA 580 B.C.

16¼ in. (41 cm.) high

£6,000-8,000

US\$7,600-10,000
 €6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

J. Gy. Szilágyi, *Ceramica etrusco-corinzia figurata II*, Florence, 1998, p. 296, 312, no. 94, pl. 120d.



72

***72**

AN ITALO-CORINTHIAN BLACK-FIGURED OLPE
 ATTRIBUTED TO THE HERCLE PAINTER, CIRCA 580 B.C.

16¼ in. (42.5 cm.) high

£6,000-8,000

US\$7,600-10,000
 €6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



73



74

***73**

TWO ATTIC BLACK-FIGURED VESSELS
CIRCA LATE 6TH CENTURY B.C.

6½ in. (16.9 cm.) high. max. (2)

£5,000-7,000 US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The amphora is attributed to the Collar-of-Esces Class and the oinochoe is attributed to the Light-Make Class.

***74**

THREE ATTIC BLACK-FIGURED LEKYTHOI TOGETHER WITH A EUBOEAN BLACK-FIGURED LEKYTHOS
CIRCA LATE 6TH CENTURY B.C.

7¾ in. (19.7 cm.) high max. (4)

£5,000-7,000 US\$6,400-8,800
€5,700-7,900

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The two largest lekythoi are attributed to the Class of Athens 581. The second lekythos to the left depicting a rider between soldiers is attributed to the Little-Lion Class.

***75**

TWO GREEK RED-FIGURED OWL SKYPHOI

SOUTH ITALIAN, CIRCA 4TH CENTURY B.C.

Both 3¾ in. (9 cm.) diam. excluding handles (2)

£2,500-3,000 US\$3,200-3,800
€2,900-3,400

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



75



(obverse)



(reverse)

***76**

AN ATTIC BLACK-FIGURED NECK-AMPHORA

MANNER OF THE ANTIMENES PAINTER, CIRCA 530-520 B.C.

17 $\frac{3}{8}$ in. (44 cm.) high

£7,000-9,000

US\$8,900-11,000

€8,000-10,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



77



78

***77**

A VILLANOVAN BRONZE SPEAR HEAD

CIRCA 8TH-7TH CENTURY B.C.

12¾ in. (32.4 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Bronze spear-heads, together with other types of weaponry and armour, formed the most prized possessions of Villanovan and Etruscan aristocratic warriors. In death, these were included as part of the votive offerings placed in the tomb as a reflection of a warrior's rank and importance. This spear-head has a tubular socket with two opposite holes for fastening to a wooden shaft. It is decorated with hatched triangles incised along the edges of the blade and shaft, with an off-set collar of incised rope pattern at the end. Cf. p. 88, no. 105, in I. Jucker, *Italy of the Etruscans*, Mainz, 1991., for the same type.

***78**

A GREEK MARBLE FEMALE HEAD

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

3½ in. (9.1 cm.) high

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

***79**

A ROMAN MARBLE LEFT HAND

CIRCA 1ST-2ND CENTURY A.D.

5½ in. (14.2 cm.) long

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



79



80

***80**

A ROMAN MARBLE FEMALE HEAD

CIRCA 3RD CENTURY A.D.

8¼ in. (21 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The remains of a strut to the bun and the less worked surface to one side suggests that this head may have formed part of a large sarcophagus carved in high relief. Cf. Object. no. 72.AA.90.1 in The Getty Villa, Los Angeles.

***81**

A ROMAN MARBLE TRAPEZOPHORUS FRAGMENT

CIRCA 2ND CENTURY A.D.

18 in. (46 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



81



PROPERTY FROM A FRENCH PRIVATE COLLECTION

82

AN ATTIC BLACK-FIGURED AMPHORA

MANNER OF THE ANTIMENES PAINTER, CIRCA 530-520 B.C.

15¾ in. (40 cm.) high

£60,000-80,000

US\$76,000-100,000

€68,000-91,000

PROVENANCE:

with Gudea Gallery, Paris.

French private collection, acquired from the above in 1995.

One side of this amphora depicts a popular scene from Homer's *Iliad*, where Aeneas flees Troy with his son Ascanius, whilst carrying his aged father, Anchises, on his back. Ahead of them stands a woman, who may be identified as Aeneas' wife, Creusa, because of the baby on her shoulder. The depiction of Ascanius varies amongst black-figure workshops of the last third of the 6th century B.C. Sometimes he is shown as a baby, carried by Creusa, but usually he is depicted older, able to walk on his own. On a few vases there are two children shown, one on each side of Aeneas. The particular combination of baby on shoulder and Ascanius as a young boy, as seen on this vase, does not feature on any other known vase paintings. The tight composition of the central group, which emphasises the family bond, is framed by an archer and a hoplite.

For a similar black-figured amphora depicting Aeneas escaping from Troy, *cf.* accession no. 41.162.171 at the Metropolitan Museum of Art, New York.





83

PROPERTY FROM A PRINCELY COLLECTION

***83**

A GREEK BRONZE FIGURE OF A STRIDING RAM

LATE 6TH-EARLY 5TH CENTURY B.C.

2¾ in. (7 cm.) long

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

PROVENANCE:

The Leo Mildenberg Collection, Zurich, acquired prior to 1981.
A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals,
Christie's, London, 26-27 October 2004, lot 56.

EXHIBITED:

The Cleveland Museum of Art, *Animals in Ancient Art from the Leo Mildenberg
Collection*, 21 October-29 November 1981.

PUBLISHED:

A. P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*,
Cleveland, 1981, no. 107.

The iconography of the ram in ancient Greek sculpture and vase painting is frequently associated with sacrifice. Rams were often shown on the shoulders of dedicants or during the moment of sacrifice. As this statuette is free-standing, it may have represented a small votive offering.

VARIOUS PROPERTIES

84

A SAMNITE BRONZE HELMET DECORATED WITH INCISED PALMETTES

SOUTH ITALIAN, CIRCA 4TH CENTURY B.C.

7½ in. (19.5 cm.) high

£7,000-9,000

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin. (Inventory no. AG 156, H 19).
R.G.C. collection, Madrid.
Cahn Auktionen AG, 19 November 2014, lot 188.

PUBLISHED:

H. Pflug, 'Italische Helme mit Stirnkehle', in A. Botini (et al.), *Antike Helme. Sammlung Lipperheide und andere Bestände des Antikemuseums Berlin*, Mainz, 1988, p. 277; 282 ff.



84



85

A GREEK MARBLE HEAD OF A MUSE

CIRCA FIRST HALF OF THE 2ND CENTURY B.C.

7½ in. (18.2 cm.) high

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

Said to have been with the Aldrovandi-Marescotti family, Rome and Bologna; thence by descent.

Italian private collection, acquired in February 1973 from the above.

This fine female portrait head is sculpted in a translucent marble of warm white colour which is likely to have been quarried from the Greek island of Paros in the Aegean Sea.

The arches for the brows and the nose on the same plane of the forehead, the heavy eye-lids, plump lips and the absence of the use of the drill are all stylistic features which help to ascribe this head to the artistic production of the late Hellenistic period in Greece. In particular it appears to be close to a group of female heads, which according to Pliny (*cf. Nat. Hist. 36, 34 ff.*) had been created on the island of Rhodes by the sculptor called Philiskos and then shipped to Rome to adorn the temple of *Apollo Sosanio*.

The miraculous survival and discovery in 1937 of one of these heads at the site of the temple has allowed archaeologists to understand the extent of the influence of Rhodian art throughout the Hellenic world, particularly in Republican Rome. For a study of the head, now part of the collection of the Musei Capitolini at the Centrale Montemartini and a study of other similar heads of Muses, *cf. E. La Rocca, 'Philiskos a Roma, Una testa di Musa dal tempio di Apollo Sosiano', in Alessandria e il mondo ellenistico. Studi in onore di Achille Adriani, vol. III, Rome, 1984, pp. 629-643, in particular see pl. XCIV, nos 1-4 for similar soft treatment of the cheeks.*



PROPERTY FROM A PRINCELY COLLECTION

86

AN ETRUSCAN BRONZE KORE
CIRCA LATE 6TH CENTURY B.C.

6¼ in. (16 cm.) high

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Prof. Dr. Ernst Homann-Wedeking (1908-2002).
Georg Ernst Graf Platen Hallermund, London, 1950s.
Private collection, Rhineland.
with Gordian Weber Kunsthandel, Cologne, 2009.

PUBLISHED:

E. Homann-Wedeking, 'Bronzenstatuetten Etruskischen Stils', in
Römische Mitteilungen des Deutschen Archäologischen Instituts 58,
1943, pl. 5.11.12,5.

This fine figure depicts a female offrant, who holds her right hand a diminutive egg delicately held between her thumb and first finger, and in her slightly lowered left hand Homann-Wedeking suggests she would have held a libation bowl. Her chiton is elegant and understated with rows of dotted folds front and back. The very slight front-back position of her feet produces an almost imperceptible twist to her body and a subsequent flare to the hem. The short-sleeves are tightly fitted with minute buttons. Her hair is centrally parted, bound in a thick ribbon and falls in thick strands past her shoulders on her back. She stands on an integral convex circular base and would have possibly once been part of a larger vessel, such as a bronze dinos or cista, as decoration to the lid. For an example of a Campanian funerary urn with a draped female figure decorating the lid, now in the British Museum, cf. S. Haynes, *Etruscan Bronzes*, London, 1985, p. 268, no. 63.

Another kore of similar quality and style, in the more common pose of grasping a fold of her skirt, is now in the collection of the Metropolitan Museum of Art (inv. no. 17.190.2066), cf. A. Kozloff and D. Mitten, *The Gods Delight*, Cleveland, 1988, pp. 195-199, no. 33.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

87

AN ATTIC BLACK-FIGURED COLUMN-KRATER
 ATTRIBUTED TO THE GROUP OF WÜRZBURG 199,
 CIRCA 520-500 B.C.

13 1/8 in. (33.4 cm.) high

£50,000-70,000

US\$64,000-88,000
 €57,000-79,000

PROVENANCE:

with Galerie Archéologie Borowski, Paris.
 French private collection, acquired from the above in 1994.

The obverse depicts the capture of the Cretan bull for King Minos; the seventh labour of Herakles. The hero is shown forcing the bull to the ground, flanked by an elaborately decorated Athena Promachos, and his nephew Iolaos, a companion for a number of his heroic tasks. The present vase depicts the bull restrained by ropes around a hind leg and - unusually for depictions of this scene - around the bull's mouth and nose. In the background, the heroes' bow and quiver rest in the branches of a tree.

The reverse shows a group of five bearded revellers, each nude except for a chlamys. The figure furthest to the right gesticulates to the others, a kantharos balanced in his left hand. Three of the five figures are ambitiously yet awkwardly composed, simultaneously displaying a frontal and profile stance. Such a technique became increasingly popular in the late 6th century B.C., another notable example being the contemporaneous 'reveller's vase' by Euthymides. The rim is decorated with two lions interspersed with four boars, evocative of Herakles' earlier encounters with the Nemean Lion and the Erymanthian Boar.

For a similar black-figured amphora depicting Herakles subduing the Cretan bull, *cf.* inv. no. 389 at the Museo Gregoriano Etrusco, Vatican City (Beazley Archive Pottery Database no. 320311).



PROPERTY FROM A PRINCELY COLLECTION

***88**

A GREEK SILVER PLATE

SELEUCID, HELLENISTIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.

13 $\frac{3}{4}$ in. (33.8 cm.) diam.; 82 oz. (2583 gr.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

D. Atanasov collection, Munich, 1950-1960.

T. Arakji collection, Hamburg, 1990.

with Galerie Blondeel-Deroyan, Paris, 1999.

Antiquities, Christie's, London, 26 April 2012, lot 290.

The wealth of the Seleucid Empire led to extravagant tastes, and heavy silver vessels such as this one were fashionable among society's elite. This plate is unusually heavy and roughly corresponds to a multiple of standard weights of the time. 82 troy ounces is roughly equivalent to between 450-470 Persian *sigloi*, which ranged in weight from 5.45, 5.55 and 5.69 grams. Comparatively little Seleucid silver survives today since during periods of political instability, much of the existing silver was melted down for basic coinage, making this large and impressive plate a rare survival from antiquity. For a pair of Seleucid bowls with similar fluted decoration, cf. M. True *et al.*, *A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman*, Malibu, 1994, pp. 227-228, nos 115 A-B. For plate as coinage, see M. Vickers, 'Persian gold in the Parthenon inventories', in *Revue des Etudes Anciennes* 91 (2), 1989, pp. 249-257.





89



90

VARIOUS PROPERTIES

89

AN ETRUSCAN BLACK-FIGURED OINOCHOE

ATTRIBUTED TO THE MICALI PAINTER, CIRCA 530-520 B.C.

10 in. (25.4 cm.) high

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

with Galerie Démons et Merveilles, Paris.
Belgian private collection, acquired from the above, 11 May 1989.

90

A ROMAN LEAD-GLAZED AMPHORISKOS

CIRCA 1ST CENTURY A.D.

6¾ in. (17.1 cm.) high

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

PROVENANCE:

Japanese art market.
Antiquities, Christie's, New York, 9 December 1999, lot 359.

PUBLISHED:

G. McKinley, *Ancient Glass and Glazed Wares*, 1972, London, p. 4.



91

A GREEK MARBLE HEAD OF APHRODITE

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

5½ in. (14.4 cm.) high

£7,000-10,000

US\$8,900-13,000
€8,000-11,000

PROVENANCE:

Property of a New York Private Collector, Antiquities, Sotheby's Parke Bernet Inc., New York, 11th December 1976, lot 130.



92

A ROMAN MARBLE FEMALE PORTRAIT HEAD

CIRCA 2ND CENTURY A.D.

5 in. (12 cm.) high

£7,000-9,000

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Giovanna Bentivoglio, Bologna, Italy, thence by descent. Italian private collection, Bologna, Italy, acquired from the above.



93

A ROMAN MARBLE TORSO OF THE 'POURING SATYR' TYPE
CIRCA 1ST CENTURY A.D.

25 in. (63.5 cm.) high

£60,000-90,000

US\$76,000-110,000

€68,000-100,000

PROVENANCE:

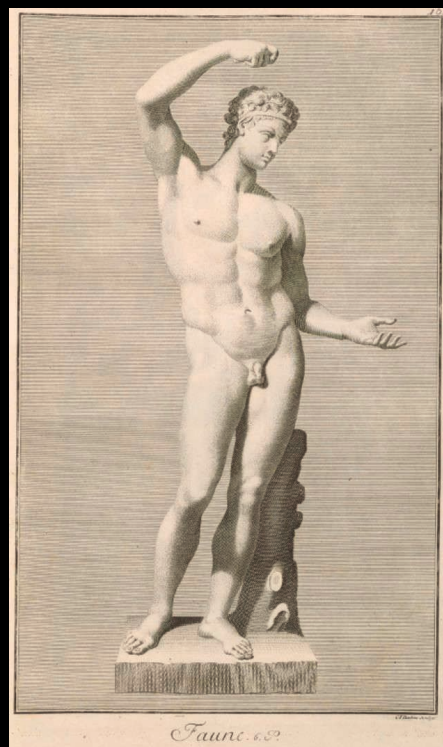
Christian Duc, acquired in France in the mid 1980s.
French private collection, acquired from the above in 1994.

Facing frontally, this fine torso depicts a youthful body with subtle musculature in the *contrapposto* posture. The weight resting on the figure's left hip, combined with the highly raised shoulder, strongly suggests that the present sculpture is a Roman copy of the Pouring Satyr type attributed to the late classical master sculptor, Praxiteles.

Consistent with other surviving Roman copies of this type, the attributes of the Satyr are either lost, or minimised (namely the absence of a tail). Despite this, the dramatic pose is unmistakable: the Satyr raises his right arm aloft, and would have poured wine into his kylix or drinking horn from an audacious height.

Praxitelean Satyr types have been the subject of intense debate as a result of their inclusion in an anecdote in Pausanias' *Description of Greece* i.20.1. Fearing that his workshop was on fire, Praxiteles confessed that he considered his Satyr and Eros statues to be his true masterpieces. The present torso is a Roman copy of one candidate for this accolade, but the sculptural type of a 'Resting Satyr' has also been attributed to Praxiteles (O. Palagia & J.J. Pollitt (Eds.), *Personal Styles in Greek Sculpture*, Cambridge, 1999, pp. 110-111).

Comparative marble figures to various degrees of completeness can be viewed at the J. Paul Getty Museum (Inv. No. 2002.34, originally found at Castel Gandolfo), and the Walters Art Museum in Baltimore (Inv. No. 23.22z).



R. LePlat, *Recueil des marbres antiques qui se trouvent dans la galerie du roy de Pologne a Dresden*, Dresden, 1733, pl. 16.





94

A ROMAN BRONZE HEAD OF A WARRIOR
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

4¼ in. (10.8 cm.) high

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Antiquities, Sotheby's, New York, 28 November 1990, lot 78.
with Royal-Athena Galleries, New York, 1991 (*Art of the Ancient World, vol. VI, Part II*, no. 37).
Frank H. Pearl collection, Washington, DC, acquired from the above in 1991.
Antiquities, Christie's, New York, 5th December 2012, lot 165.
with Royal-Athena Galleries, New York, acquired from the above.
Acquired by the current owner from the above, March 2013.



Δ95

A ROMAN BRONZE INFANT HERCULES
CIRCA 2ND CENTURY A.D.

8½ in. (21.5 cm.) high

£5,000-7,000

US\$6,400-8,900
€5,700-7,900

PROVENANCE:

Collection Mariaud de Serres, France, acquired before 2000.
Collection Jean-Philippe Mariaud de Serres, Christie's, Paris, 16-17 February 2011, lot 376.

This piece depicts an episode from the life of the infant Hercules. Enraged by Zeus's adultery with the mortal woman Alcmene, Hera had tried to kill baby Hercules, the offspring of Zeus's infidelity, by sending two snakes to his cradle. The story inspired many ancient artists and can be seen repeated in various media such as mosaics, coinage and marble sculpture of the Greek and Roman periods, see S. Woodford, 'Herakles', *LIMC, IV*, 1988, pp. 827-832, pls 552-556, nos 1598-1664.

96

A ROMAN BRONZE JUPITER TONANS

CIRCA 1ST-2ND CENTURY A.D.

10% in. (26.9 cm.) high

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

European art market, 25 May 2000.

with Mansour Gallery, London.

Pierre Bergé & Associés, Drouot, Paris, 5 December 2010,
lot 231 (unsold).

Acquired by the present owner from Mansour Gallery,
London, 2013.

The statuary type of Jupiter Tonans (Thunderer) was popularised significantly in Rome during the early reign of the emperor Augustus. In 26 B.C., Augustus vowed the construction of a temple to Jupiter Tonans, and it was consecrated just four years later. This major public work was dedicated due to a near-death experience of Augustus' on his Cantabrian expedition. During a march at night, a lightning bolt narrowly missed the imperial litter and instantly killed an accompanying torch-bearer (Suetonius, *Augustus*, 29). Upon completion, the site was considered so popular that Augustus once dreamed of Jupiter complaining how worshippers favoured the new shrine over the great temple of Jupiter Capitolinus (Suetonius, *Augustus*, 91).

A well-preserved colossal marble version of the same type, with sceptre in hand, is displayed at Madrid's Prado Museum (Inv. E0005).



PROPERTY FROM A PRINCELY COLLECTION

97

A ROMAN MARBLE HEAD OF A RAM

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

10 in. (25.4 cm.) long

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Norbert Schimmel (1905-1990) collection, New York, acquired prior to 1964.
Norbert Schimmel Collection, Sotheby's, New York, 16 December 1992, lot 62.
Antiquities, Sotheby's, New York, 31 May 1997, lot 108.
Antiquities, Christie's, New York, 8 June 2005, lot 74.
with Safani Gallery, New York, 2010.

EXHIBITED:

The Cleveland Museum of Art, the Dallas Museum of Art, the Metropolitan Museum of Art, *Ancient Art, The Norbert Schimmel Collection*, 1974-1976.
Ägyptisches Museum Berlin, Museum für Kunst und Gewerbe Hamburg, Prähistorischen Staatsammlung Munich, *Von Troja bis Amarna, The Norbert Schimmel Collection, New York*, 1978.

PUBLISHED:

O.W. Muscarella, ed., *Ancient Art: The Norbert Schimmel Collection*, Mainz, 1974, no. 43 (exhibition catalogue).

J. Settgast, et al., *Von Troja bis Amarna: The Norbert Schimmel Collection, New York, Mainz*, 1978, no. 108 (exhibition catalogue).

The original function of this ram head is difficult to ascertain. As Hoffman informs (Muscarella, op. cit., no. 43) there are traces of projections preserved along the edge of the surviving horn. This suggests that the piece was either architectural, or, if from a free-standing sculpture, that the head was turned sharply to its left. Ram heads and other animals are commonly employed as architectural embellishments. They are particularly common on the upper corners of Roman funerary altars, but the absence of the ties from a hanging garland, in combination with the degree of completeness of the underside of the head, argue against such an attribution. For a related ram head in Boston, thought to be Greek, circa 4th century B.C., see no. 39 in Comstock and Vermeule, *Sculpture in Stone*, which "must have been a dedication in a temple-precinct, a work of art akin to Myron's famous cow." The Schimmel ram may also have been part of a larger mythological group, perhaps depicting the escape of Odysseus' men from the cave of Polyphemos. See for example the figure of a ram carrying Odysseus in the Palazzo Doria Pamphilj, Rome, fig. 402 in Bieber, *The Sculpture of the Hellenistic Age*. The Schimmel ram has traditionally been attributed to the Roman Period, and has been catalogued as such here. However, we acknowledge the strong possibility that this is, like the Boston ram, a Greek original of the 4th century B.C.



98*A ROMAN MARBLE PORTRAIT HEAD OF A MAN**
ANTONINE PERIOD, CIRCA 2ND CENTURY A.D.

11⅞ in. (30 cm.) high

£400,000-600,000

US\$510,000-760,000

€460,000-680,000

PROVENANCE:

Giovanni Grimani (1506-1593), Palazzo Grimani di Santa Maria Formosa, Venice, Italy acquired prior to 1587; thence by continuous descent within the family, most likely to Michele Grimani (1806-1885), Venice.

Private collection, France, likely acquired following the sales of the 'second Grimani collection' in the 19th century.

Baron, Ribeyre & Associés, Drouot, Paris, 28-30 November 2007, lot 88 (Succession Madame Jean Reboul, née Marguerite Müller, 1934-2007).

with Galerie Chenel, Paris, 2010 (*Marbre de la Rome antique*).

with Cahn International A.G, Basel.

His Excellency Sheikh Saud bin Mohammed al Thani (1966-2014), acquired from the above, 2011.

Acquired by the current owner from the above, 2014.

This portrait of a man with luscious curls and articulated eyes, while unidentifiable, is clearly of fine quality and must depict a high-status individual from the early Antonine Period.

The marble features a conspicuous lead stamp, or *bollo*, punched into the back of the head. The *bollo* reads *IO. GRIM. PAT. AQ. MUNUS* identifying it as part of a donation of antique marbles made by Giovanni Grimani, (1506-1593) to the Venetian state in 1586. Decades earlier, the Grimani collection was begun when Giovanni's uncle Cardinal Domenico Grimani (1461-1523) ordered the building of a new palazzo on the Quirinal hill in Rome, and as one contemporary recorded in his diary, "a great number of marble figures, and many other ancient things" were unearthed. To these Giovanni added many others, some purchased on the art market, others excavated on the Venetian *terraferma*, with many of the finest pieces coming from the city of Aquileia, where Giovanni held the title of Patriarch between 1545 and 1550. With Giovanni's donation, a gesture of good will with an aim to secure a favorable legacy, some two hundred Greek and Roman marbles were transferred to the antechamber of the Marciana Library, redesigned specifically to house the Grimani antiquities. Put on display for the enjoyment of travelers and members of the government, the marbles would remain in the newly christened *Statuario Pubblico* (Public Museum of Statues) until 1812, when they were moved out of the library and into National Archeological Museum of Venice, where most of the collection can be seen today.

When studying the Grimani collection and the 16th century donation, scholars have long made use of a range of inventories. The most comprehensive of them dates to 1736, when the library's custodian Anton Maria d'Alessandro Zanetti (1706-1778) catalogued, with accompanying illustrations, all of the marbles of the *Statuario Pubblico*. This "Head of a Man" does not appear in the Zanetti catalogue, nor does it feature in any of the subsequent inventories, meaning that, if it had in fact been part of the Grimani donation, it must have been removed before 1736. The earlier inventories, the first of which ordered in 1593, are less detailed and do not include drawings, making identification of such a nonspecific piece that much more difficult. For an extensive study of the history of the *Statuario Pubblico*, cf. M. Perry, 'The Statuario Pubblico of the Venetian Republic', in *Saggi e Memorie di storia dell'arte*, vol. 8, Venice, 1972, pp. 75-150 and 221-253.

If the marble head did at one time belong to the museum, it may have been removed and presented as a ceremonial gift to an accomplished citizen of the *Serenissima* or to an honored guest, as happened on a very limited number of occasions. Alternatively, this marble head may never have left the Grimani residence with the rest of the donation. Given the tall order of

cataloguing, stamping, and transferring the marbles, a process that took some three years to complete, it is possible that the head was given its distinctive *bollo* and then mistakenly laid aside and left at Palazzo Grimani of Santa Maria Formosa.

Giovanni's donation was always strongly contested by the family, who did not want to see their home emptied of all its treasures. As a compromise it was agreed that all the statues and reliefs which were fixed to the walls should stay at Santa Maria Formosa and the head might have been one of those pieces.

That the head should have ended up in a French private collection is in many ways keeping with the trends in the art market of the 18th and 19th centuries, which saw many classical antiques purchased at reduced rates as renowned Venetian families struggled under financial pressure. Such was the case for the Grimani of the 19th century, whose *paterfamilias* Michele (d. 1865) needed for funds and lacked the antiquarian interests of his ancestors. From 1815 until the end of the century, what remained of the Grimani collection was sold to dealers in Venice such as Antonio Sanquirico and Consiglio Ricchetti, and then purchased by merchants and purveyors from all over Europe who in turn, in some cases, left their pieces to the great European museums. For a partial list of Grimani pieces sold by Sanquirico, cf. A. Sanquirico, *Monumenti del Museo Grimani: pubblicati nell'anno 1831*, Venice, 1831.

Examples of Grimani pieces conserved in museums throughout the world are many: sixteen sculptures formerly of the Grimani collection entered the Antikensammlung of the Berlin state museums, among them a statue of Antinous carved in *nero antico*, a gift from Anton Steinbüchel in 1854 (Sk 362); a pair of fountain reliefs, admired for their tender scenes of wildlife by 19th century travelers passing through Venice, ended up in the Kunsthistorisches Museum in Vienna (Antikensammlung, I 604 and 605) after they were purchased by the prince of Lichtenstein; a marble stela of Phila, which once was displayed in the courtyard of Palazzo Grimani, made its way to Budapest and then to the collection of Francis Cook, before being bought by the British Museum (1947,0714.2), where two Grimani busts can also be seen (1847,0414.1 and 1850,0116.1); the J. Paul Getty Museum owns two Grimani heads, one a *Portrait of a Veiled Female Head, Perhaps Sabina* in marble (70.AA.117), the other a Renaissance bronze *Bust of a Young Man* (86.SB.688), both of which passed through the workshop of Venetian art merchant Antonio Sanquirico; and although the St. Mark's horses were returned in 1815 after the defeat of Napoleon, the *suovetaurilia* relief, once in the *Statuario Pubblico*, is still at the Louvre in Paris (MA 1096 – INV. MR 852). While many of the Grimani pieces are accounted for in museum collections in Europe and abroad, there are still a number of objects which remain lost or unidentified, a challenge for scholars, who over the past half century and in increasing numbers have turned their attention to one of the most iconic and influential collections ever assembled.

For a detailed account of the donation and a reconstruction of the courtyard, cf. I. Favaretto, 'Un "Cortile delle Statue" Veneziano. Per un percorso della memoria nel Palazzo dei Grimani di Santa Maria Formosa', in *Studi di Archeologia in Onore di Gustavo Traversari*, Vol. I, Rome, 2004, pp.341-361. For a similar reconstruction of the *Tribuna* in the palace, cf. I. Favaretto, M. De Paoli, 'La tribuna ritorvata, uno schizzo inedito di Federico Zuccari con l'antiquario dell'ill. Patriarca Grimani', in *Eidola* 7, Rome, 2012, pp. 97-135.



Detail of lead stamp



VARIOUS PROPERTIES

99

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPRESS

FAUSTINA MINOR

CIRCA 161-176 A.D.

14½ in. (35.9 cm.) high

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

with Chaucer Fine Arts Inc., London, Autumn 1981 (*Collecting in the 18th Century, Paintings and Drawings of Art*, exhibition cat., no. 66). Spanish private collection, acquired from the above.

Faustina Minor (the Younger), Annia Galeria Faustina, born circa 125-130 A.D., was the daughter of the Emperor Antoninus Pius and Faustina Major (the Elder). Her great uncle, the Emperor Hadrian, betrothed her to Lucius Verus. However, her father Antoninus favored his wife's nephew, Marcus Aurelius, to whom she was eventually married. Antoninus succeeded Hadrian as Emperor, and eventually Marcus Aurelius inherited the Antonine throne as co-Emperor with Lucius Verus, thereupon Faustina became Augusta or Empress.

Faustina bore at least twelve children for the Emperor, only six of whom survived past youth. Five were girls, with the future Emperor Commodus the only male heir. Their daughter Lucilla was later betrothed to Lucius Verus.

Faustina was beloved by the Roman soldiers, as she accompanied her husband on several military campaigns, and they bestowed her with the title *Mater Castrorum* or Mother of the Camp. She died in 175 A.D. while abroad at a military camp in Halala in Cappadocia, which was renamed *Faustinopolis* in her honor. Faustina was buried in the Mausoleum of Hadrian in Rome and was deified by her devoted husband. Contemporary literature was less kind to Faustina. She was recorded as a murderer, schemer and adulterer. However, Marcus Aurelius defended her vigorously against these claims.

Faustina Minor boasts an extraordinarily high number of known portrait types— as many as nine distinct versions. The concept of multiple portrait types for members of the Imperial household is a familiar one, yet Faustina Minor is an exceptionally well represented member of the Antonine Imperial household. Only Septimius Severus has more than Faustina Minor, with ten recognized types. As mirrored in contemporary numismatic evidence, a change in her official portrait corresponded with one of her many births, or another major life event, cf. B.M. Levick, *Faustina I and II Imperial Women of the Golden Age*, Oxford, 2014, p. 277.

The present example depicts Faustina Minor in her eighth and penultimate portrait type. This type was commissioned to commemorate the accession of Marcus Aurelius in 161 A.D., and the birth of Marcus Annus Verus in 162 A.D (cf. W. Ameling, 'Die Kinder des Marc Aurel und die Bildnistypen der Faustina Minor', in *Zeitschrift für Papyrologie und Epigraphik* 90, 1992, p. 161). Portraits of this type share an undulating centre parting, coiled into an elaborate braided bun. The hairstyle covers the top of each ear, and a coil of hair rests on either side of the otherwise bare neck. Although later Faustina Minor portraits are stylistically frozen at around thirty years old, Kleiner notes that later portraits are noticeably "imbued with an air of maturity," cf. D. Kleiner, *Roman Sculpture*, Yale, 1992, p. 280.

Close surviving examples of this portrait type can be found at the Archaeological Museum of Istanbul (Inv. no. 5130; cf. K. Fittschen, *Die Bildnistypen der Faustina Minor und die Fecunditas Augustae*, Göttingen, 1982, pl. 41); and Rome's Capitoline Museum (Inv. no. 632; *op cit.* pl. 43).





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GLASS FROM THE COLLECTION OF MONSIEUR ET MADAME NOBILI

100

A ROMAN AMBER GLASS GRAPE FLASK

CIRCA 3RD CENTURY A.D.

15% in. (14.3 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,400-5,700

PROVENANCE:

The Constable-Maxwell Collection of Ancient Glass, Sotheby's, London, 4-5 June 1979, lot 77.

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

PUBLISHED:

F. Slitine, *Histoire du Verre, L'Antiquité*, Paris, 2005, p. 94.



101

A ROMAN GREEN GLASS HEAD FLASK

CIRCA 3RD CENTURY A.D.

3% in. (9.5 cm.) high

£1,500-2,000

US\$1,900-2,500
€1,700-2,300

PROVENANCE:

The Constable-Maxwell Collection of Ancient Glass, Sotheby's, London, 4-5 June 1979, lot 118.

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

PUBLISHED:

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

VARIOUS PROPERTIES

102

A ROMAN BLACK JASPER MAGIC GEM

CIRCA 3RD-4TH CENTURY A.D.

5% in. (1.6 cm.) long; ring size L.

£5,000-7,000

US\$6,400-8,800
€5,700-7,900

PROVENANCE:

with Suzanne A. Ocal, New Jersey.

New York art market, 1998.

Ancient Jewelry: Wearable Art, Christie's Online, 29th November 2016 - 8th December, 2016, lot 23.

English private collection, acquired from the above.



Magic gems were used as protective amulets and harbingers of good fortune. This gem depicts a mummified figure at right, likely the Egyptian god Osiris, with three creatures including a scarab, falcon and uraeus. The inscription forms a magical incantation and is a variant of the more common "IAO Sabaoth." The magical name IAO is a transliteration of the divine name *yhwh* and Sabaoth means "of hosts." Both names form a traditional pairing in magical incantations and often occur in a syncretistic context.

*103

A ROMAN MARBLE FUNERARY PLAQUE

CIRCA 50-150 A.D.

11¼ in. (30 cm.) wide

£7,000-9,000

US\$8,900-11,000
€8,000-10,000

PROVENANCE:

Private collection, UK.

Antiquities, Christie's, London, 12 December 1990, lot 119.

Private collection, New York, acquired from the above. Property from a New York Private Collection; *Antiquities*, Sotheby's, New York, 13 June 2002, lot 130.

David Dami collection, Ft Lauderdale, Florida, acquired from the above.

with Artemis Gallery, Colorado.

Victor Gulotta collection, Massachusetts, acquired from the above in 2016.

PUBLISHED:

R. Bertolazzi, 'An Unpublished Opisthographic Funerary Plaque and Some Comments on the Mistakes of One of its Stonecutters', in *Zeitschrift für Papyrologie und Epigraphik* 208, 2018, pp. 298-300.

This plaque would have been used as a cover for a niche in a columbarium or underground burial chamber.

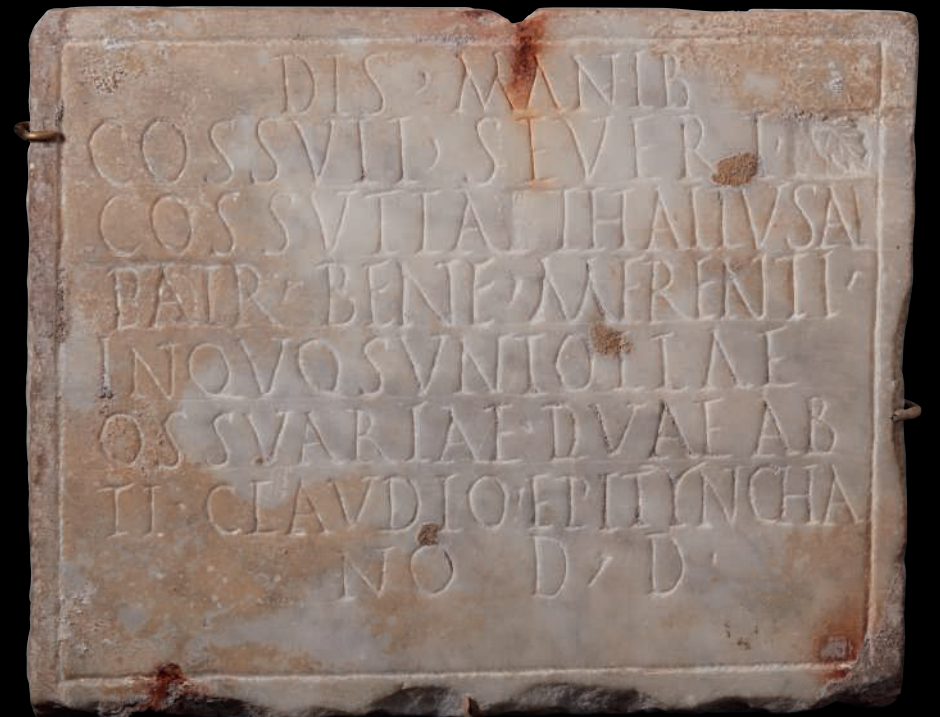
Inscribed on the front with finely carved capital letters "Faustina (set this up) for Restuta and for herself". Both Faustina and Restuta are common names and it is impossible to establish their status or relationship only from this concise inscription. However, the omission of their *nomen* would indicate that they both belonged to the same *gens*.

The back of the inscription translates as "To the Spirits of the Dead of Cossutius Severus, Cossutia Thallusa to her well-deserving patron (set up this monument), in which there are two vessels for bones, given as a gift by Tiberius Claudius Epitynchanus". At closer inspection it is possible to see that the stonecutter had to erase some letters to correct a mistake in the inscription. According to Bertolazzi, the initial text could have read "*Dis Manib(us) / Cossuti Severi et / Cossutiae Thallusae / uxo(ris)*", implying that both Cossutius Severus and Cossutia Thallusa were dead and married. Thallusa, still very much alive as the one who commissioned the inscription, must have asked the engraver for an amendment, also clarifying her relationship with the deceased. Severus, mostly a freeborn name, was in fact the *patronus* of Thallusa, a slave name of Greek origin, who freed her and took her as her *contubernalis*, a life partner, not as his *uxor*.

The two inscriptions differ greatly in writing style and could have been carved decades apart, when Faustina and Restuta's tablet was taken from their columbarium and re-used for Cossutius Severus.



(obverse)



(reverse)

THE GLOUCESTERSHIRE LICKING DOG HOARD

104

A ROMANO-BRITISH BRONZE DOG CIRCA 4TH CENTURY A.D.

5¼ in. (13.4 cm.) high; 8½ in. (21.4 cm.) long

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

PROVENANCE:

Found in Gloucestershire, August 2017.

Registered with the Portable Antiquities Scheme, ref. no. GLO-BE1187.

Discovered within a sizeable hoard of Roman bronze artefacts, this expressive standing hound is a rare example of a healing statue in the form of a dog. Its short legs join the elongated body with distinctively engraved haunches, each styled with chevrons or feathered patterning. Engraved fur similarly details the hind haunches, genitals, and each clawed paw. Throughout antiquity, dogs were considered to possess healing properties. As a result, the dog was often depicted as a companion of Asclepius, Greek god of medicine; in the Roman pantheon they were linked to the healing aspect of Mars; and in some Celtic rituals, 'licking dog' figures were dedicated to the local healing god Nodens.

Seven dogs of comparable subject and function were excavated from an Iron Age temple of Nodens at Lydney Park, Gloucestershire, cf. R.E.M. Wheeler and T.V. Wheeler, *Report on the Excavation of the Prehistoric, Roman, and Post-Roman Site in Lydney Park, Gloucestershire*, London, 1932, pp. 88-89, pl. 25. Since the present dog's find spot is in the same region as the Lydney temple, it may have once been a dedication at this site, or left at another site yet to be discovered by archaeologists. Although the species and style of the present piece bear similarities to figures found at Lydney and Llys Awel respectively, the present dog has no known parallel in Roman Britain, either by size or richness of decoration.

Among the remainder of the hoard (the entirety of which is included in the present lot) is a bronze face fragment from a statuette. The size of the fragment indicates that the original complete figure may have been connected to the bronze dog in some way. Bronze fragments of drapery hint at a much larger bronze statue over three feet high, which had been broken prior to the deposition of the hoard. The presence of a *foliis* of Crispus, minted at Trier with a globe-on-altar reverse, proves that the hoard could not have been buried before 321 A.D. - the earliest this type of coin had been minted. The eclectic variety of artefacts in the hoard suggests that it may have been deposited with the intention of later recovering and melting the contents.





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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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may not be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation'** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 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 **V** 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 that 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

auctioneer: the individual auctioneer and/or Christie's.

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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

| | | |
|--|-----------------|---|
| Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal) | | 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal) | 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 price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal) | | 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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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. 91
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

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

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

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

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will

mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

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

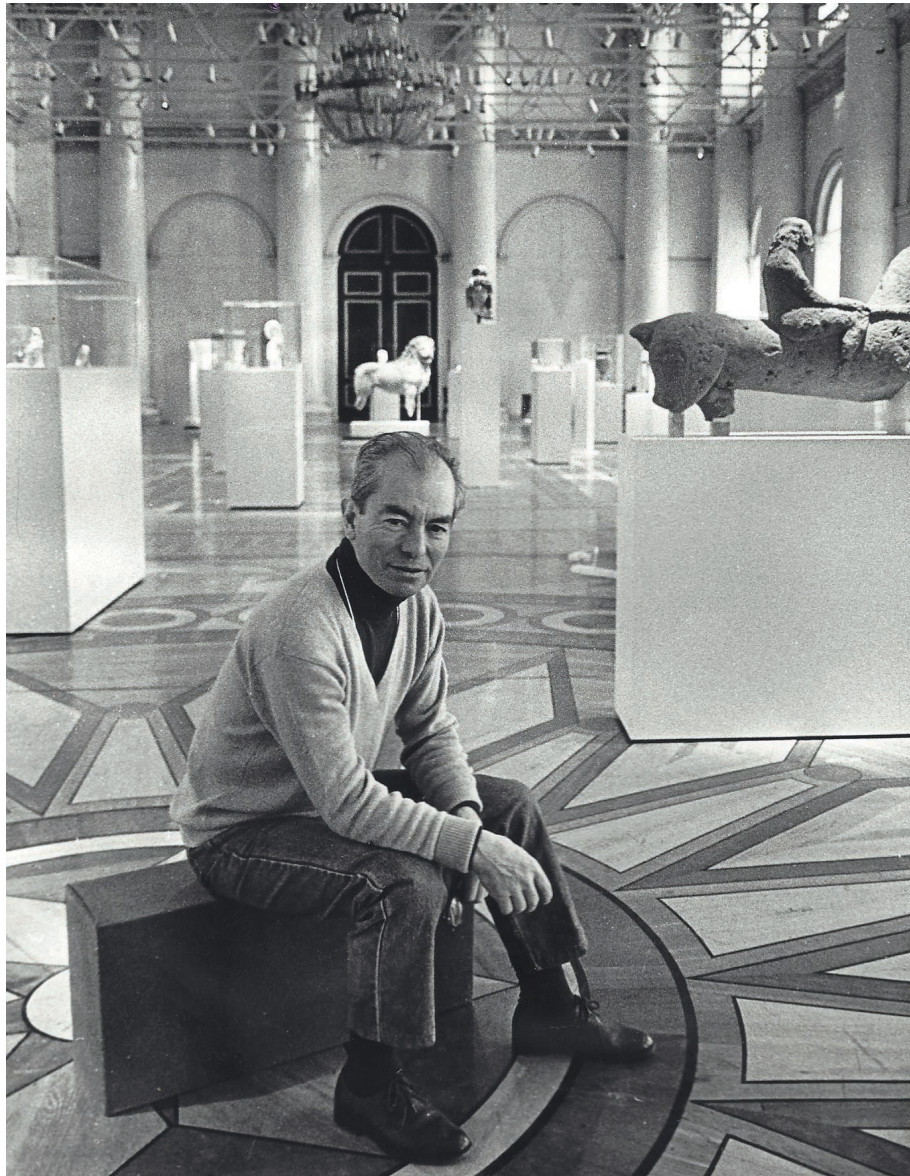
Unit 7, Central Park
Acton Lane
London NW10 7FY

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.





TO MARK THE 25TH ANNIVERSARY FROM THE LANDMARK EXHIBITION OF THE GEORGE ORTIZ COLLECTION AT THE ROYAL ACADEMY OF ARTS IN LONDON, CHRISTIE'S WILL BE BRINGING BACK TO THE CAPITAL A CURATED SELECTION OF ITS MANY MASTERPIECES.

A SELECTION FROM THE GEORGE ORTIZ COLLECTION

NON-SELLING EXHIBITION

London, 14 June – 12 July 2019

VIEWING

14 June – 12 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Claudio Corsi
ccorsi@christies.com
Tel: +44 (0)20 7389 2607

CONTACT

Max Bernheimer
mbernheimer@christies.com
Tel: +1 212 636 2247

CHRISTIE'S



PROPERTY FROM THE RESANDRO COLLECTION
AN EGYPTIAN BROWN QUARTZITE HEAD OF THE GOD AMEN WITH THE FEATURES OF THE PHARAOH TUTANKHAMEN
NEW KINGDOM, 18TH DYNASTY, REIGN OF TUTANKHAMEN, CIRCA 1333-1323 B.C.
11¼ IN. (28.5 CM.) HIGH
Estimate on Request

THE EXCEPTIONAL SALE

London, 4 July 2019

VIEWING

29 June - 4 July
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 EXCEPTIONAL SALE

New York, October 2019

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
+(212) 636-2245

THE COBHAM HALL HADRIAN
A ROMAN MARBLE STATUE OF
THE EMPEROR HADRIAN
REIGN 117-138 A.D.

Height: 82 in. (208.2 cm.)

Estimate on Request

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



AN "EGYPTIAN BLUE" BUST OF BES
LATE PERIOD TO PTOLEMAIC PERIOD, CIRCA 664-30 B.C.
\$120,000-180,000

ANTIQUITIES

New York, Fall 2019

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
+1 212 636 2245

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 Peninsula Estate – Porto Cervo, Sardinia, Italy

This contemporary four-hectare estate situated on a private peninsula includes a 1,300-square-meter residence with breathtaking sea views over the Archipelago de La Maddalena Islands, a private dock, two moorings, 3 beaches, pool, helicopter landing, a guest house, parkland, and 1 km of private coastline. Listed by ImmobiliSarda Srl. Price upon request

Art. Beauty. Provenance.

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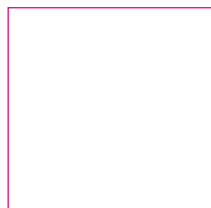
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