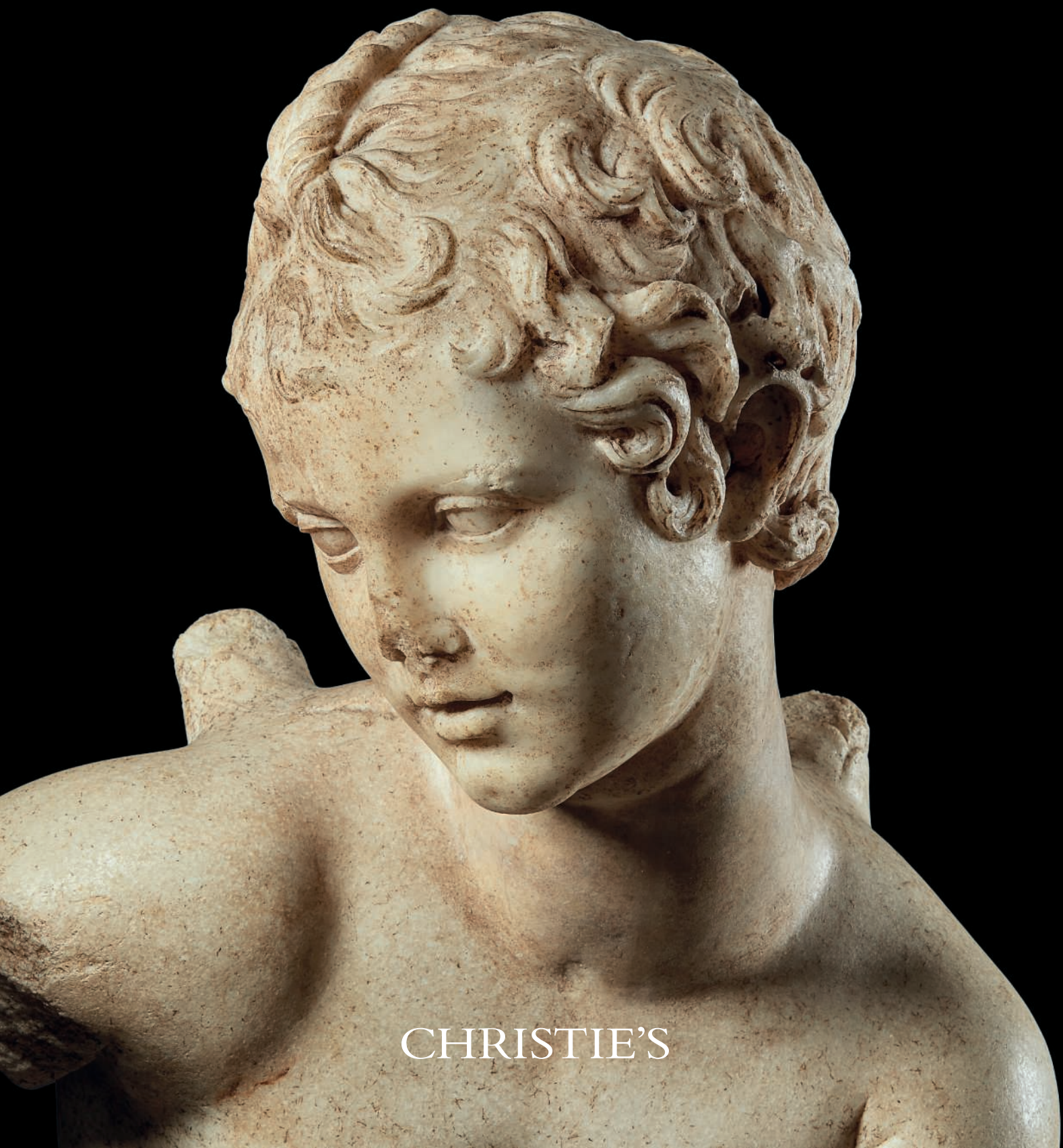


ANTIQUITIES

London 4 December 2019



CHRISTIE'S



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WEDNESDAY 4 DECEMBER 2019

AUCTION

Wednesday 4 December 2019
at 3pm Lots 401-497
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PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

401

AN EGYPTIAN WOOD FUNERARY BARQUE
MIDDLE KINGDOM, CIRCA 2046-1794 B.C.

15¾ in. (40 cm.) high; 21¾ in. (55 cm.) long

£25,000-35,000

PROVENANCE:

Léon Rodrigues-Ely (1924-1973), Marseille, France.
Archéologie - Art Islamique; Christie's Paris, 6 May 2015, lot 68.
Acquired by the present owner at the above sale.

The boat has a crew of seven sailors, some with articulated arms. Three are shown squatting in front of the cabin, one standing at the front of the deck, another standing in front of the cabin, another seated on the stern and the helmsman holding the rudder. Each wearing a white kilt and a short black wig, traces of polychromy remaining.

The river Nile was the economic, cultural and spiritual center of the ancient Egyptian civilization. Boats formed an important part of the life of the Egyptians; for the transport of provisions, troops, mourners and pilgrims or for fishing and trade. All these boats were different in their design. The most simple boats were light rafts built with reeds, small and quick to navigate the marshes whilst hunting. Papyrus boats were 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.

Other examples of wooden funerary barques from the Middle Kingdom are in the British Museum, Berlin and Cairo, one of the finest examples is at the Metropolitan Museum of Art, New York, cf. W. C. Hayes, *The Scepter of Egypt*, Metropolitan Museum of Art, New York, 1990, p. 267-275, figs 175-179.



PROPERTY FROM AN ARGENTINIAN PRIVATE COLLECTION

***402**

AN EGYPTIAN POLYCHROME SANDSTONE RELIEF
PTOLEMAIC PERIOD, 332-30 B.C.

33½ in. (85 cm.) high

£30,000-40,000

PROVENANCE:

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

Argentinian art market.

Argentinian private collection, acquired from the above in 1971.

This relief panel depicts two enthroned falcon-headed gods facing each other, each holding a was-sceptre and an ankh-cross, with an offering table between them. The god to the left wears a headdress made of two feathers and the sun disc; a column of text above his head reads 'I am Montu the

Victorious'. The other god wears a similar headdress with the addition of ram horns and uraei and is flanked by the recitation 'Come! Horus, who drives back the enemies, the Great One.'

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

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

VARIOUS PROPERTIES

403

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, CIRCA 1069-730 B.C.

26 x 14 in. (66 x 35.5 cm.)

£40,000-60,000

PROVENANCE:

Prof. Herbert Kühn (1895-1980), Mainz, acquired in the 1920s during his travels in the Mediterranean; thence by descent.

The figure in profile to the left, wearing a long wig and broad collar, holds an incense censer aloft, the instrument adorned with a falcon-headed terminal. Scenes with the present composition typically portray a priestly or royal figure offering incense and a libation of water to an enthroned deity. A relief from the Temple of Seti I at Abydos, dating to the New Kingdom, 19th dynasty, fully illustrates this supernatural ritual, with the pharaoh Seti I offering gifts to the seated Amun-Re (*cf.* R.H. Wilkinson, *Reading Egyptian Art*, London, 1991, p. 204, ill. 1). As K. Mysliwiec explains in *Royal Portraiture of the Dynasties XXI-XXX*, the artistic output of the beginning of the Third Intermediate Period is characterised by a continuation of New Kingdom models, such as in this example. The figure depicted in this relief is close to portraits of Shoshenq III, with elongated cosmetic lines and eyebrows in the form of thick, sharply-contoured strips, see, Mysliwiec, *op. cit.*, pp. 25-26, pl. XXVII c-d.

Prof. Herbert Kühn was a celebrated German archaeologist and art historian. During his long and successful academic career he produced several ground-breaking publications on Paleolithic art and pioneering studies on cave paintings. In 1946 he became the first professor of Prehistory at the then newly-founded University of Mainz.





404



405

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

404

AN EGYPTIAN BRIGHT BLUE FAIENCE SHABTI FOR TAYUHERET
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1069-945 B.C.

4½ in. (10.4 cm.) high

£4,000-6,000

PROVENANCE:

Collection of the Italian-Russian Egyptologist Prince Boris de Rachewiltz (1926-1997).

Private collection, France; acquired from the above in 1963 and thence by descent.

Antiquities, Christie's, London, 26 April 2012, lot 119.

Acquired by the present owner at the above sale.

Tayuheret was the wife of the High Priest of Amun Masaharta, son of Pinedjem I. For a discussion on Tayuheret, cf. J.-F. and L. Aubert, *Statuettes Egyptiennes*, Paris, 1974, p. 143.

405

AN EGYPTIAN GLAZED STEATITE ENTHRONED BASTET
THIRD INTERMEDIATE PERIOD, 22ND DYNASTY, 945-735 B.C.

6¾ in. (17.1 cm.) high

£12,000-15,000

PROVENANCE:

with Spink & Son, London.

with Masao Sera, Osaka.

Japanese private collection; acquired from the above in 1961 and thence by descent.

The Property of a Japanese Private Collector; *Antiquities*, Christie's, New York, 25 October 2016, lot 39.

Acquired by the present owner at the above sale.

Bastet was a protective deity, regarded as goddess of the home, fertility and motherhood. Here, the lion-headed goddess has an inscription on the back of her throne reading: "Recitation by Bastet, Lady of Heaven, may she live!" For a nearly identical figure of Bastet but for the face, which was overlaid in bronze, see the example in the British Museum, no. 62 in J. Malek, *The Cat in Ancient Egypt*, 1997.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

406

AN EGYPTIAN CARNELIAN AND AGATE BEAD AND AMULETIC NECKLACE

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

Largest pendant: 1¼ in. (3.2 cm.) high,
Length strung together: 17 in. (43 cm.) long

£30,000-50,000

PROVENANCE:

Goddard and Josephine Du Bois collection, USA, acquired in Egypt circa 1901-1907; thence by descent to Dr Goddard Du Bois, San Diego, USA. *Antiquities*, Sotheby's, New York, 8 December 2015, lot 3.

EXHIBITED:

The Metropolitan Museum of Art, New York, 1919-1935.
Museum of Man, San Diego, 1968.

Made of agate and carnelian, a stone associated with new life and immortality, this necklace comprises of djed-pillars and heart amulets that graduate in size as they approach the middle, with a large heart amulet pendant in the centre.

C. Andrews in *Amulets of Ancient Egypt*, 1994, p. 72, informs how the heart was the most important of organs to the Egyptians, not because of its biological function of pumping blood around the body, which was not known to the Egyptians, but because they believed it was the centre of intelligence, the source of all emotions and actions, and the keeper of one's memory. This is why it was the heart which was weighed in the balance in the Underworld to determine whether its owner was worthy to enter paradise. Several chapters of the Book of the Dead (numbers 27 to 29A) were concerned with the heart, with Chapter 29B specifically naming amulets made of carnelian in the shape of hearts as funerary amulets. From the New Kingdom onwards, the heart became one of the most important amulets and was set on almost all the bodies of the deceased until the end of the pharaonic period. For another carnelian heart amulet, see accession no. 10.130.1800 at the Metropolitan Museum of Art, New York.

The djed-pillar had similar funerary connotations. A symbol of stability, the djed-pillar was first thought to represent a stylised tree trunk with branches lopped off (C. Andrews, *op. cit.*) and later as a stylised representation of the backbone of Osiris.



407

AN EGYPTIAN BROWN STEATITE BABOON

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

4¾ in. (12 cm.) high

£150,000-250,000

PROVENANCE:

Giovanni Datteri collection, Cairo.

Jean P. Lambros Athenes & Giovanni Dattari; Hôtel Drouot, Cairo, 17-19 June 1912, no. 304, plate 30.

M. H. Sevadigan collection, Paris.

M. H. Sevadigan collection; Hôtel Drouot, 13-14 April 1932, no. 2, plate 1.

William R. Hearst, New York, acquired from the above sale.

Ernest Brummer collection, New York.

The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 517.

Resandro Collection, Germany, acquired from the above sale.

EXHIBITED:

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

PUBLISHED:

S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. no. 61.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1993, p. 18, no. 7.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 73, no. R-264.

The baboon's mantle of long hair and a broad, elongated nose indicate the species *Papio hamadryas*, noted for their aggressive character. These baboons were sacred to the god Thoth. The god was originally a moon deity who later came to be associated with wisdom and writing. He is most commonly represented as either an ibis, a bird sacred to the Egyptians, an ibis-headed man, or as a baboon. Thoth's manifestation as a baboon depicts him heavily maned and seated, with his front paws resting on his knees, as with this present example. This differs to his association with the sun god Re, where he is represented standing with his arms raised in adoration (see accession no. 66.99.73 at the Metropolitan Museum of Art, New York, for a relief panel depicting two baboons offering wadjet eyes to the sun god).

Thoth's lunar identity can be seen in this present example by the double-banded pectoral worn around his neck, portraying the motif of a barque with a crescent moon and disc. Additionally, the depression and hole on the crown of his head was probably intended for the insertion of a headdress in the form of a lunar disc and crescent. For a figure of Thoth as a baboon with lunar disc in the Egyptian Museum, Cairo, see p. 217, R. H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, 2003.

The worship of Thoth dates back to the Pre-Dynastic Period. Later, his cult was accepted and venerated by royal households and his name was often taken by kings, priests and scribes (of whom he was patron of), such as the pharaoh Tuthmoses, meaning "Born of Thoth," which appears several times in the chronology of pharaohs in the 18th Dynasty. The veneration of Thoth extended to the Ptolemaic period (323-30 B.C.), the last dynastic era of Egyptian history, marking the worship of the deity as among the longest of the Egyptians gods.





***408**

AN EGYPTIAN MOSAIC GLASS GRIFFIN INLAY

PTOLEMAIC PERIOD, CIRCA 323-30 B.C.

¾ in. (1.9 cm.) high

£25,000-35,000

PROVENANCE:

Achille Groppi (1890-1949) collection, Switzerland, acquired 1920s-1940s; and thence by descent.

The Groppi Collection, Christie's, London, 26 April 2012, lot 105.

EXHIBITED:

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

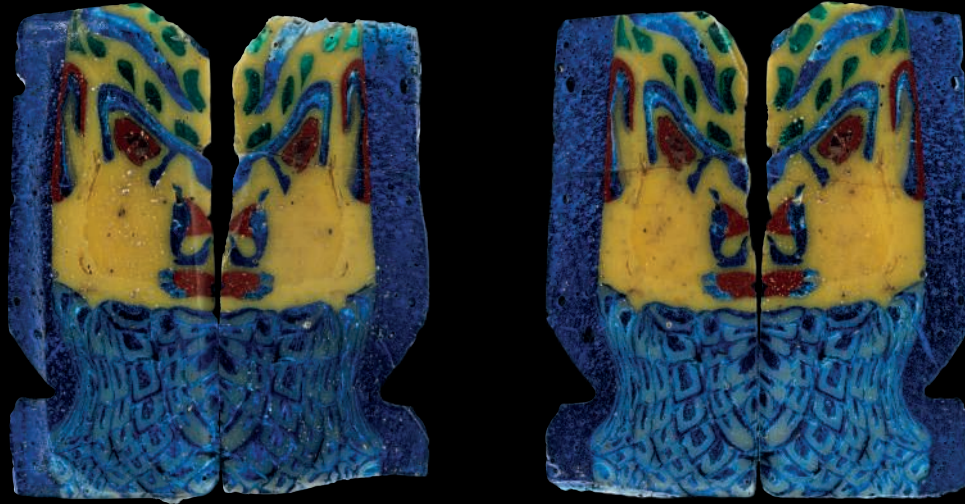
The Palace Museum, Beijing 2018, vol. 2, pp. 72-73, no. 19.

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. 73, no. 22 (exhibition catalogue).

The griffin is a mythological creature with the body of a lion and the head and wings of an eagle, symbol of divine majesty and power. This example however, with protruding red tongue and an elaborate collar, combines the forepart of a lion and the wings and tail of an eagle, which is influenced by the Persian presence in Egypt during the 27th and 31st Dynasty in the 6th and 4th century B.C.

For an identical inlay once in the Ray Winfield Smith collection and now in the Corning Museum of Glass see acc. no. 59.1.99. For an example of a conventional griffin, see E. M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World, 1600 B.C.-A.D. 50*, Ernesto Wolf Collection, Ostfildern, 1994, no. 137. This animal has its paw raised facing an amphora, symmetrical with another identical plaque facing it. The above plaque most likely also formed part of a pair, with another animal facing and with an object in between.



VARIOUS PROPERTIES

409

TWO EGYPTIAN MOSAIC GLASS DAIMON HEAD INLAYS
PTOLEMAIC PERIOD-ROMAN PERIOD, CIRCA 1ST CENTURY B.C.

each: 1¼ in. (3 cm.) high

(4)

£20,000-30,000

PROVENANCE:

Achille Groppi (1890-1949) collection, Switzerland, acquired 1920s-1940s; and thence by descent.

Per-Neb Collection Part II, Ancient Egyptian Glass Inlays; Christie's, London, 7 July 1993, lots 45 and 45A.

Each Daimon head is composed of two halves, finely detailed, with pointed ears and eyebrows, opaque yellow face, opaque red on the mouth, nose, eyes and ears, with translucent emerald green leaves above and between the translucent cobalt blue brows and eyeliner, with translucent cobalt blue and opaque white snake scales below the face, cut in the lower part of a cartouche design.

This unique head may represent the Agathos Daimon, the tutelary deity of Alexandria, who was also identified with Serapis, the male counterpart of Isis-Thermouthis (who in turn was a graecized form of the early snake harvest goddess, Renenutet). In a statue of Isis-Thermouthis in the Alexandria Museum (no. 25773, ex-collection King Farouk I), reproduced in D. Wildung, *Götten und Pharaonen*, no. 151, the snake goddess is shown carrying the cornucopia, the 'horn of plenty'. The representation of the daimon shows 'green vegetation' above the eyes and satyr's ears, as well as distinct uraeus nose and scales beneath. It has also been cut in a way to suggest that it wore a headdress or crown above.



411



410

PROPERTY FROM A SWISS PRIVATE COLLECTION

***410**

AN EGYPTIAN BRONZE HORUS SHRINE

LATE PERIOD, CIRCA 664-332 B.C.

6½ in. (15.6 cm.) long

£8,000-12,000

PROVENANCE:

Acquired in Egypt, 1928; thence by descent to present owner.

Cf. S. D'Auria et al., Mummies and Magic: The Funerary Arts of Ancient Egypt, Museum of Fine Arts, Boston, 1988, p. 236, no. 195 for a similar coffin. "Falcon cults were scattered throughout Egypt, and Horus had many local cults. In the Late Period and Graeco-Roman periods, falcons were mummified by the thousands and buried in the sacred animal necropolis, sometimes with other birds or animals. The mummies, which were not always those of complete birds, were tightly wrapped and sometimes provided with cartonnage masks in the form of falcon's heads, or buried in coffins. In the Late Period, bronze boxes surmounted by figures of falcons were also used to house falcon mummies."

***411**

AN EGYPTIAN BRONZE BASTET

LATE PERIOD, CIRCA 664-332 B.C.

4 in. (10.2 cm.) high

£6,000-8,000

PROVENANCE:

Acquired in Egypt, 1928; thence by descent to present owner.

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

412

AN EGYPTIAN WOOD MASK

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

5⅞ in. (15.1 cm.) high

£8,000-12,000

PROVENANCE:

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



412



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

413

AN EGYPTIAN BRONZE CAT

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

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

£40,000-50,000

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.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



414



415

PROPERTY OF A EUROPEAN COLLECTOR

***414**

A CYCLADIC MARBLE SCHEMATIC IDOL AND PALETTE
EARLY CYCLADIC I-III, CIRCA 3200-2000 B.C.

Idol: 4 $\frac{1}{2}$ in. (11.7 cm.) long

Palette: 4 $\frac{3}{4}$ in. (10.9 cm.) long

(2)

£12,000-15,000

PROVENANCE:

Dr Arthur von Arx collection, Solothurn.
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, pl. 43c, E28.

According to P. Getz-Gentle (op. cit.), the schematic idol is said to have been found with the palette. The Apeiranthos type figure can be dated to no earlier than Early Cycladic I-II, and therefore may be later than the palette.

***415**

A CYCLADIC MARBLE ABSTRACT SCHEMATIC IDOL
APEIRANTHOS TYPE, EARLY CYCLADIC II-III, CIRCA 2700-2000 B.C.

5 $\frac{1}{4}$ in. (13.5 cm.) high

£10,000-15,000

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.



416



417

***416**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I-II, CIRCA 3000-2800 B.C.

5 in. (12 cm.) high

£5,000-7,000

PROVENANCE:

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

Antiquities, Christie's, London, 1 October 2015, lot 77.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 337, pl. 6d, p. 14, fig. 8l.

***417**

A CYCLADIC MARBLE KANDILA

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

5½ in. (13.8 cm.) high

£3,000-5,000

PROVENANCE:

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

***418**

A LARGE CYCLADIC MARBLE FRAGMENT

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

8¾ in. (21.4 cm.) high

£5,000-7,000

PROVENANCE:

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



418



419

***419**

A CYCLADIC MARBLE BEAKER

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

8¾ in. (21.8 cm.) high

£12,000-15,000

PROVENANCE:

Antiquities, Sotheby's, New York, 28 November 1990, lot 92.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; acquired from the
above and thence by descent to the present owner.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*,
Pennsylvania, 1996, p. 256, C42, pl. 29b.



420

***420**

A CYCLADIC MARBLE BOWL

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

8¼ in. (21 cm.) diam.

£4,000-6,000

PROVENANCE:

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



***421**

A CYCLADIC MARBLE KANDILA

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

8 in. (21 cm.) high

£15,000-20,000

PROVENANCE:

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



422

***422**

**TWO CYCLADIC MARBLE LEG
FRAGMENTS**

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

5 $\frac{1}{8}$ in. (14.8 cm.) high max. (2)

£4,000-6,000

PROVENANCE:

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

***423**

A CYCLADIC MARBLE KANDILA

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

4 $\frac{3}{8}$ in. (11 cm.) high

£2,000-3,000

PROVENANCE:

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



423



424

***424**

A CYCLADIC MARBLE BOWL

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

8 in. (20.5 cm.) diam.

£5,000-7,000

PROVENANCE:

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

***425**

TWO CYCLADIC MARBLE SPOUTED BOWLS

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

5½ in. (13.9 cm.) long max.

(2)

£3,000-5,000

PROVENANCE:

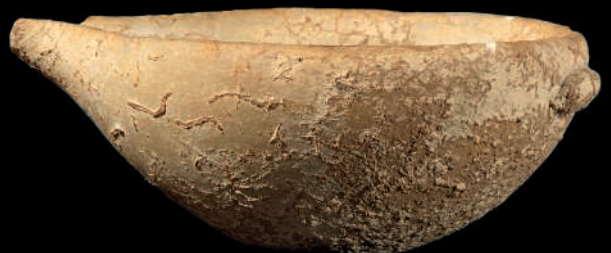
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

Smaller bowl:

J. Thimme, *Art and Culture of Cyclades*, Chicago and London, 1977, p. 512, no. 318 (illustrated).

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, University Park, Pennsylvania, 1996, p. 273, pl. 59a, F8.



425



426

***427**

A MYCENEAN THREE-HANDLED CUP

LATE HELLADIC III, CIRCA 13TH CENTURY B.C.

4 $\frac{7}{8}$ in. (12.4 cm.) diam. excl. handle

£2,000-3,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 18, no. 60, pl. 5.



427

***428**

A MYCENEAN POTTERY SQUAT ALABASTRON

LATE HELLADIC III, CIRCA 14TH-13TH CENTURY B.C.

3 $\frac{1}{2}$ in. (9 cm.) high

£2,000-3,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 16, no. 52.



428

PROPERTY FROM A SWISS PRIVATE COLLECTION

***426**

A MYCENEAN POTTERY HYDRIA

LATE HELLADIC III, CIRCA 14TH CENTURY B.C.

7 $\frac{1}{2}$ in. (18.3 cm.) high

£8,000-12,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1962; thence by descent to present owner.

EXHIBITED:

Biel, Galerie Biel, *Kunstwerke der Antike in Bieler Privatbesitz*, 10 March-15 April 1962.

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

PUBLISHED:

Kunstwerke der Antike in Bieler Privatbesitz: Galerie Biel, (exhibition cat.), 1962, no. 25, pl. 4.

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 18, no. 61.

***429**

A GREEK POTTERY TANKARD

LATE GEOMETRIC PERIOD, CIRCA 750-725 B.C.

6¾ in. (16.2 cm.) high incl. handle

£2,000-4,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 21, no. 65, pl. 6.



429

***430**

A GREEK POTTERY PYXIS

LATE GEOMETRIC PERIOD,
CIRCA MID-8TH CENTURY B.C.

7¼ in. (18.5 cm.) diam.

£4,000-6,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland; thence by descent to present owner.



430

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



431

***431**

AN ATTIC BLACK-FIGURED PLATE

CIRCA 550 B.C.

7 $\frac{1}{8}$ in. (19.5 cm.) diam.

£4,000-6,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 30, no. 94, pl. 9.
H. Schmid, "Ein Attischer Schwarzfiguriger Teller," in *Antike Kunst*, 10. Jahrg., H. 2., 1967, pp. 120-121, pl. 36.1, 2.
D. Callipolitis-Feytmans, *Plats attiques a figures noires*, Paris, 1974, pl. 32, 38.
Beazley Archive Pottery Database no. 8685.

***432**

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE LIGHT-MAKE CLASS, CIRCA 500 B.C.

6 $\frac{3}{4}$ in. (17.2 cm.) high

£6,000-8,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland; thence by descent to present owner.

Theseus and the minotaur are shown in full combat, with the hero grasping the beast and bringing him to his knees. On the reverse, an amazonomachy with a warrior killing an Amazon, possibly Achilles and Queen Penthesilea.



432



(obverse)

***433**

AN ATTIC BLACK-FIGURED NECK-AMPHORA

CIRCA 550-500 B.C.

11¼ in. (30 cm.) high

£20,000-40,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967 no. 104.
Beazley Archive Pottery Database no. 9030814 (where Beazley notes on the archive photographs that this vase recalls the Three-Line Group).

The main scene depicts a draped female mounting a quadriga, with Apollo walking at the side holding his kithara. On the other side with four hoplites in combat, the warrior on the far right falling to the ground.



(reverse)



434



Tondo Lot 434

***434**

AN ATTIC BLACK-FIGURED KYLIX
CIRCA 530-500 B.C.

8¾ in. (22.3 cm.) diam. excl. handles

£5,000-7,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland; thence by descent to present owner.

Both sides are decorated with a central horseman, running athletes and draped onlookers; in the tondo, a cockeral.

***435**

TWO ATTIC LEKYTHOI
CIRCA 6TH CENTURY B.C.

Tallest: 5¾ in. (15 cm.) high

(2)

£3,000-5,000

PROVENANCE:

White-ground: Münzen und Medaillen, Basel, Switzerland, Sonderliste C, December 1957, no. 29, Abb. pl. 14.

Black-figured: Münzen und Medaillen, Basel, Switzerland, December, 1953, no. 21, pl. 6.

Both: Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired at the above; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

White-ground: J. D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p. 720, no. 23.

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 38, no. 114.

Beazley Archive Pottery Database no. 9027970.

Black-figured: *Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn*, (exhibition cat.), 1967, p. 30, no. 93.

The white-ground lekythos depicts a lady running towards an altar carrying two torches and was attributed to the Manner of the Aischines Painter by Beazley.



435





436

***436**

AN ATTIC BLACK-FIGURED LEKYTHOS

CIRCA 525-475 B.C.

8¾ in. (21.1 cm.) high

£5,000-7,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland; thence by descent to present owner.

The scene shows the sun god Helios in his chariot, drawn by two winged horses, riding across the sky, a red sun in the sky above. For the scene, see "Helios" *LIMC*, Vol. 2, no. 8.

***437**

AN ATTIC BLACK-FIGURED LIP-CUP

ATTRIBUTED TO THE TLESON PAINTER, CIRCA 540 B.C.

7¾ in. (19.7 cm.) diam. excl. handles

£10,000-15,000

PROVENANCE:

Swiss antique fair, Bern, 1965 (according to 1967 publication).
Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967;
thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 31, no. 97, pl. 16.
P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 184, n. 1134.
Beazley Archive Pottery Database no. 9003847.

The inscription on both sides reads "hail and drink well".



437

Tondo Lot 437



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***438**

**AN ATTIC BLACK-FIGURED
WHITE-GROUND LEKYTHOS**

ATTRIBUTED TO THE MARATHON PAINTER,
CIRCA 500 B.C.

8 in. (20.5 cm.) high

£8,000-12,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 36, no. 109.

Beazley Archive Pottery Database no. 303501.

The scene shows the struggle for the tripod between Herakles and Apollo, the hero wearing his lionskin, wielding his club and carrying the tripod, Apollo, a quiver over his shoulder, striding forward with his left hand grasping the tripod and his right gesturing towards Herakles, Athena standing to the left, wearing her crested Corinthian helmet, Artemis standing to the right carrying a spear.



439

***439**

AN ATTIC RED-FIGURED LEKYTHOS

CIRCA LATE 5TH CENTURY B.C.

8½ in. (20.6 cm.) high

£5,000-7,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1962; thence by descent to present owner.

EXHIBITED:

Biel, Galerie Biel, *Kunstwerke der Antike in Bieler Privatbesitz*, 10 March-15 April 1962.
 Solothurn, Zentralbibliothek, *Kunst der Antike aus Privatbesitz Bern-Biel-Solothurn*, 21 October-3 December 1967.

PUBLISHED:

Kunstwerke der Antike in Bieler Privatbesitz: Galerie Biel, (exhibition cat.), 1962, no. 57.
Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 44, no. 130, pl. 18.



440

***440**

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE BOWDOIN PAINTER, CIRCA 475 B.C.

10¾ in. (27.4 cm.) high

£6,000-8,000

PROVENANCE:

Münzen und Medaillen, Basel, Switzerland, 26 May 1961, no. 169, pl. 53.
 Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunstwerke der Antike in Bieler Privatbesitz, Städtische Galerie Biel, (exhibition cat.), 1962, no. 51.
 J. D. Beazley, *Attic Red Figure Vase-Painters*, Oxford, 1963, p. 680, no. 70 and p. 1665.
Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 41, no. 121, pl. 18.
 J. D. Beazley, *Paralipomena*, Oxford, 1971, p. 405, no. 70.
 Beazley Archive Pottery Database no. 208018.



441

***441**

AN ETRUSCAN BUCCHERO WARE TREFOIL-LIPPED OINOCHOE
CIRCA 600-500 B.C.

8¼ in. (21 cm.) high

£10,000-15,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland; thence by descent to present owner.

Incised with the central figure of Artemis *Potnia Theron*, Mistress of Animals, grasping a stag and a panther, flanked on either side by a winged griffin.

***442**

AN APULIAN RED-FIGURED OLPE

RELATED TO THE ROCHESTER GROUP, CIRCA 4TH CENTURY B.C.

8½ in. (21.5 cm.) high

£10,000-15,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired 19th July 1960; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, pp. 59-60, no. 162.

A.D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, vol. 2, Oxford, 1982, p. 643, no. 429.



442

***443**

A GREEK TERRACOTTA FEMALE PROTOME

CLASSICAL PERIOD, CIRCA MID-5TH CENTURY B.C.

11 in. (28 cm.) high

£2,000-4,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 132, no. 322, pl. 43.

With a veil over her head and carrying a dove in her right hand and an apple of pomegranite in her left hand, this figure most likely represents the goddess Aphrodite. For similar protomes found at Olynthus see D. M. Robinson, *Excavations at Olynthus* 7, 1931, p. 23, pl. 7, no. 31.



443



444

***444**

AN ATTIC POTTERY FIGURAL OINOCHOE

ATTRIBUTED TO THE BASLE CLASS, CIRCA 500-450 B.C.

6¼ in. (16 cm.) high

£3,000-5,000

PROVENANCE:

Dr. Harald Schmid (1901-1970), Biel, Switzerland, acquired prior to 1967; thence by descent to present owner.

EXHIBITED:

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

PUBLISHED:

Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn: Zentralbibliothek Solothurn, (exhibition cat.), 1967, p. 41, no. 122, pl. 13.
J. D. Beazley, *Paralipomena*, Oxford, 1971, p. 504, no. 27.
Beazley Archive Database no: 340195.

PROPERTY FROM THE ESTATE OF INGRID McALPINE (1939-2018)



Ingrid McAlpine was one of London's most prominent antiquities' dealers. Although Ingrid originally studied linguistics and political science, she was also passionate about art and archaeology which she studied in Paris. Her varied careers in the 1960s saw her working in Brussels for the Common Market and, renowned for her style, as an international buyer in fashion, later coming to London to work for a furniture dealership. It was in London in 1972 that she and Bruce McAlpine launched the eponymous antiquities gallery, which became known as Bruce and Ingrid McAlpine Ancient Art. From 1977, the business occupied fine premises in Brook Street opposite Claridge's and, as one of the leading London Antiquities dealerships, moved to The Vale in Chelsea in the early 1990s. Having married in 1974, Ingrid and her husband acquired The Durdans, Epsom. As a country house set in sweeping grounds The Durdans became Ingrid's beloved home where she lived for the rest of her life.



445

A ROMAN MARBLE HEAD OF A GOD

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

13½ in. (34.2 cm.) high

£5,000-8,000

PROVENANCE:

with Ingrid McAlpine (1939-2018), London and Epsom, 1994.

The god, possibly representing Dionysus, is depicted in the classicistic style. Beginning in the Hellenistic period, sculptors began to glamorise the earlier Classical period by producing stylistically nostalgic works. By the first century B.C., these types became widespread throughout the Roman Empire, reflecting Roman admiration of Greek artistic achievements.



446

A GREEK MARBLE FEMALE HEAD
CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

10 in. (25.4 cm.) high

£8,000-12,000

PROVENANCE:

with Bruce McAlpine, London, 1978.

with Ingrid McAlpine (1939-2018), London and Epsom.

From a grave relief, sculpted with sensitively modelled features, oval face with slender cheeks, full lips and small almond-shaped eyes with heavy lids. For a related example, see no. 23, pp. 68-70 in J. B. Grossman, *Greek Funerary Sculpture: Catalogue of the Collections at the Getty Villa*, 2001.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



447

447
AN APULIAN RED-FIGURED RHYTON
 CIRCA 350-320 B.C.

8 $\frac{3}{4}$ in. (21.3 cm.) long

£10,000-15,000

PROVENANCE:
 with Ingrid McAlpine (1939-2018), London and Epsom, 1994.

This finely sculpted rhyton depicts a Laconian hound. For a related example, see no. 282, pl. 30, 1-2 in H. Hoffmann, *Tarentine Rhyta*.



448

448
AN ETRUSCAN POLYCHROME TERRACOTTA ANTEFIX
 CIRCA 6TH CENTURY B.C.

15 $\frac{1}{2}$ in. (39 cm.) high

£2,000-4,000

PROVENANCE:
 with Ingrid McAlpine (1939-2018), London and Epsom, 1994.

The roof tiles running along the eaves of Etruscan buildings were often decorated with antefixes. These mold-made terracottas often took the form of figures or heads, either of humans or mythological creatures. As well as being decorative, architectural terracottas served to shield and protect exposed wooden parts of the architecture from the elements. This antefix depicts a female dancer, possibly a maenad, striding to the right, holding a krotala in her right hand and wearing pointed-toe boots. See I. Jucker, *Italy of the Etruscans*, Mainz, 1991, p. 257, no. 332, for a closely related parallel.



449

449

AN APULIAN RED-FIGURED OINOCHOE

CIRCA MID-4TH CENTURY B.C.

13½ in. (33.4 cm.) high

£2,000-3,000

PROVENANCE:

with Ingrid McAlpine (1939-2018), London and Epsom, 1993.



450

450

AN APULIAN GNATHIA WARE POTTERY OINOCHOE

CIRCA LATE 4TH CENTURY B.C.

10½ in. (27.5 cm.) high

£2,000-3,000

PROVENANCE:

with Ingrid McAlpine (1939-2018), London and Epsom, 1993.

451

A ROMAN ARCHAISTIC MARBLE HEAD OF HERMES PROPYLAIOS

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

5½ in. (13.2 cm.) high

£1,500-2,500

PROVENANCE:

with Ingrid McAlpine (1939-2018), London and Epsom, 1994.



451

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



OTHER PROPERTIES

***452**

**A GREEK BRONZE TREFOIL-LIPPED OINOCHOE
WITH LION HANDLE**

CIRCA LATE 6TH CENTURY B.C.

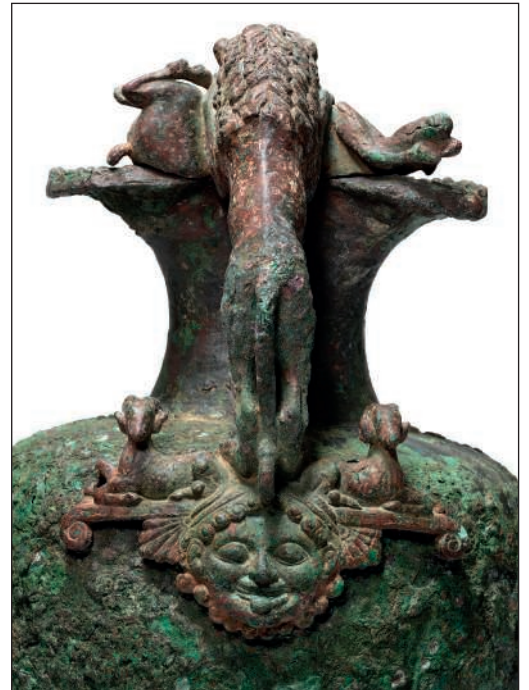
11½ in. (29.3 cm.) high

£15,000-20,000

PROVENANCE:

with Atelier Amphora, Lugano, 1996.

The finely-modeled handle of this vessel is shaped in the form of a lion devouring a deer. The handle terminates at the lower end with a grimacing gorgon mask, flanked on either side with a recumbent ram. For a similar Greek bronze handle depicting two lions attacking a doe, see inventory no. GP-1098 at the Hermitage Museum, St Petersburg.





***453**

AN ATTIC BLACK-FIGURED AMPHORA

CIRCA 550-500 B.C.

16 in. (41 cm.) high

£30,000-50,000

PROVENANCE:

Antiquities, Sotheby's, London, 21st May 1992, lot 231.
with Atelier Amphora, Lugano, acquired at the above sale.

PUBLISHED:

Beazley Archive Pottery Database no. 9027199.

In Ovid's *Metamorphoses* the sea-goddess Thetis resists the advances of the mortal Peleus and before he captures her, she changes herself in into a hundred different forms. She represents the opacity of dreams and they symbolize the ongoing dissonance between divine and mortal. Their son is Achilles, the greatest of all mortal warriors.

Here Peleus lunges forward, grasping her drapery to carry Thetis off, whilst two nereids flee to either side, one holding a diminutive dolphin. The reverse shows a departure scene with a central armed warrior between draped figures. The painting is of fine quality and is reminiscent of the Kleophrades Painter.



454



455



456

VARIOUS PROPERTIES

***454**

AN ATTIC BLACK-FIGURED BAND CUP

CIRCA 550-500 B.C.

5½ in. (13.6 cm.) diam. excl. handles

£6,000-8,000

PROVENANCE:

with Atelier Amphora, Lugano, prior to 1985.

One side with a hunting scene with two huntsmen with cloaks and sticks chasing two panthers. The other side with three naked men, two with wreaths dancing towards a tripod, the third holding a stick and chasing a panther.

•*455

TWO ATTIC AND A EUBOEAN BLACK-FIGURED LEKYTHOI

CIRCA LATE 6TH CENTURY B.C.

7¾ in. (19.7 cm.) high max.

(3)

£2,000-3,000

PROVENANCE:

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

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

***456**

AN ATTIC BLACK-FIGURED AMPHORA

ATTRIBUTED TO THE LIGHT-MAKE CLASS, CIRCA 500-480 B.C.

5¼ in. (13.4 cm.) high

£3,000-5,000

PROVENANCE:

with Atelier Amphora, Lugano, 1996.



(obverse)



(reverse)

457

AN ATTIC POTTERY JANIFORM KANTHAROS

ATTRIBUTED TO THE SABOUROFF CLASS, CIRCA 470 B.C.

6 $\frac{1}{2}$ in. (17 cm.) high

£12,000-15,000

PROVENANCE:

with Galerie Saint Honoré, Cannes.

French private collection, acquired from the above in 1998.

The body of this kantharos is modeled in the form of a bearded satyr on one side and a female head, possibly a maenad, on the other. Head-shaped vases were introduced into the Athenian pottery repertoire circa 500 B.C. and were primarily in the form of cups and oinochoai.



458

***458**

AN ATTIC RED-FIGURED BELL KRATER

ATTRIBUTED TO THE RETORTED PAINTER, CIRCA 380 B.C.

15¼ in. (40 cm.) high

£5,000-7,000

PROVENANCE:

with Atelier Amphora, Lugano.

Antiquities, Christie's, London, 8 June 1988, lot 252.

Antiquities, Christie's, London, 12 December 1989, lot 215.

PUBLISHED:

Beazley Archive Pottery Database no. 44256.

***459**

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

7½ in. (19 cm.) diam. excl. handles

£3,000-5,000

PROVENANCE:

with Atelier Amphora, Lugano, 1993.

Each side with a Dionysiac procession of satyrs between meanads riding mules. The tondo has a crouching satyr and there is a dolphin under each handle.



459



***460**

AN ATTIC RED-FIGURED BELL-KRATER

CIRCA 350-330 B.C.

16½ in. (42 cm.) high

£7,000-10,000

PROVENANCE:

with Atelier Amphora, Lugano, prior to 1985.

The obverse shows a chariot scene with a female charioteer and warrior beside her, the horses being held by winged Eros with a youth dressed in oriental costume standing in front. The reverse with three standing draped youths.

461

AN ATTIC RED-FIGURED LEKYTHOS

CIRCA LATE 5TH CENTURY B.C.

9¾ in. (25 cm.) high

£5,000-7,000

PROVENANCE:

with Pierre-Eric Becker, Cannes.

French private collection, acquired from the above in 1997.



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



(tondo)

***462**

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO A FOLLOWER OF THE ANTIPHON PAINTER, CIRCA
LATE 6TH-EARLY 5TH CENTURY B.C.

9 in. (23 cm.) diam. excl. handles

£30,000-40,000

PROVENANCE:

with Atelier Amphora, Lugano, 1992.

Each side of the exterior depicts a gymnasium scene. On one side there is a discus thrower and a jumper holding halteres, with a draped trainer standing in between, leaning on his staff. On the other side with two wrestles, the trainer standing to the side leaning on his staff and carrying a stick, a sponge and strigil hanging behind. The tondo shows a draped youth carrying a long staff and a skyphos.



(obverse)



(reverse)



463

***463**

AN ETRUSCO-CORINTHIAN BLACK-FIGURED AMPHORA

CIRCA 630-580 B.C.

25½ in. (64.8 cm.) high

£30,000-40,000

PROVENANCE:

Swiss private collection, Basel, acquired prior to 1978.

This large amphora can be attributed to the Group of the Scale Amphorae, produced at Caere. The group is characterized by their large size, sturdy thick walls and strong handles, all suggesting that they were designed to hold a dense liquid, such as olive oil. The bodies typically have an incised scale pattern, with animal friezes on the shoulders divided by guilloche. For a related example see the amphora in the Musei Capitolini, Rome, no. 55 in M. Martelli, et al., *La Ceramica degli Etruschi*.

***464**

A CORINTHIAN ARYBALLOS AND AN ETRUSCO-CORINTHIAN ALABASTRON

CIRCA 6TH CENTURY B.C.

Tallest: 7½ in. (19 cm.) high

£4,000-6,000

PROVENANCE:

Alabastron: *Animali Nel Mondo Antico*, Atelier Amphora, Lugano, 1992, no. 163.
Aryballos: with Atelier Amphora, Lugano, 1993.

The Corinthian black-figured aryballos is decorated with two registers of animals including a bull, lion and swan, and four running hounds. The Etrusco-Corinthian black-figured alabastron is decorated with four registers of birds.



464

***465**

AN ETRUSCAN BLACK-FIGURED AMPHORA
CIRCA EARLY 7TH CENTURY B.C.

18½ in. (46.7 cm.) high

£10,000-15,000

PROVENANCE:
with Atelier Amphora, Lugano, 1992.

For a related example see no. 33 in M. Martelli, et al.,
La Ceramica degli Etruschi, 1987.



465

***466**

TWO ETRUSCAN RED-FIGURED DUCK ASKOI
CIRCA 330 B.C.

Tallest: 4½ in. (11.5 cm.) high (2)

£3,000-4,000

PROVENANCE:
Animali Nel Mondo Antico, Atelier Amphora, Lugano,
1992, nos. 214, 215.

For a similar example see no. 180, p. 267 in Padgett, et
al., *Vase-Painting in Italy, Red-Figure and Related Works*
in the Museum of Fine Arts, Boston.



466



467



468

***467**

TWO ETRUSCAN TERRACOTTA VOTIVE HEADS
CIRCA 4TH CENTURY B.C.

Tallest: 10¼ in. (26 cm.) high (2)

£4,000-6,000

PROVENANCE:

with Atelier Amphora, Lugano, 1987.

***468**

AN ETRUSCAN BRONZE FIGURE OF A MAN
CIRCA 4TH CENTURY B.C.

4¾ in. (12.1 cm.) high

£3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, London, 31 May 1990, lot 334.
with Atelier Amphora, acquired at the above sale.



***469**

THREE DAUNIAN POTTERY OLLAE

CIRCA 550-500 B.C.

Tallest: 11½ in. (29.2 cm.)

(3)

469

£3,000-5,000

PROVENANCE:

Largest and smallest: with Atelier Amphora, 1995.

Middle: with Atelier Amphora, Lugano, 1992 (*Animali Nel Mondo Antico*, no. 95).

***470**

A DAUNIAN POTTERY JAR AND A CANOSAN POTTERY DOUBLE SITULA

CIRCA 4TH-3RD CENTURY B.C.

Tallest: 12½ in. (31.8 cm.) high

(2)

£3,000-5,000

PROVENANCE:

Jar: with Atelier Amphora, Lugano, 1985.

Situla: with Atelier Amphora, Lugano, 1989.

For a double situla with similar decoration see Chamay & Courtois, *L'Art Premier des lapyges, Céramique Antique d'Italie Méridionale*, Rome, 2002, p. 151, no. 82.



470





471

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

471

A ROMAN MARBLE RELIEF FRAGMENT WITH EROS
CIRCA 3RD CENTURY A.D.

8½ in. (21.6 cm.) high

£6,000-8,000

PROVENANCE:

with The Glade Gallery, New Orleans, Louisiana, 1950s-1960s.
Major Estates Auction; New Orleans Auction Galleries, New Orleans, 4 April,
2009, lot 693.



472

PROPERTY OF A LADY

472

A ROMAN MARBLE SATYR AND PANTHER
CIRCA 3RD CENTURY A.D.

8 in. (20.3 cm.) high

£7,000-9,000

PROVENANCE:

Antiquities, Sotheby's, New York, 8-9 February 1985, lot 133.
with Royal Athena Galleries, New York, 1985 (*Art of The Ancient World*, vol. IV,
no. 229).

This piece was once part of a Dionysiac sculptural group which would have included a larger figure of Dionysos. The smiling young satyr holds a thrysos in his left hand, whilst pouring wine from an oinochoe held in his right. A panther leaps up beside him.

OTHER PROPERTIES

***473**

A LUCANIAN RED-FIGURE BELL-KRATER

ATTRIBUTED TO THE AMYKOS PAINTER,
CIRCA 420-400 B.C.

10¾ in. (27.5 cm.) high

£20,000-30,000

PROVENANCE:

Acquired by Prince Johann II (1840-1929) in the late 19th/early 20th Century.
Antiquities including Property from the Collection of the Princely House of Liechtenstein; Christie's, London, 30 April 2008, lot 112.

PUBLISHED:

A. D. Trendall, *The Red-Figured vases of Lucania, Campania and Sicily*, Oxford 1967, p. 39, no. 168 (85).

The obverse shows two athletes, one holding a staff and the other wearing a laurel wreath in his curled hair, holding a stick in his left hand and aryballos suspended from strings in his outstretched right. The reverse shows two draped youths, an animal pelt hanging in the field between them.

This vase was produced in Lucania, an ancient district of Southern Italy. Attic pottery dominated the export market in the 5th Century B.C. and was so popular that local South Italian workshops or 'schools' developed, strongly influenced by Attic style but producing exclusively for local markets. It is attributed to the Amykos Painter, one of the finest Lucanian painters, who takes his name from the representation of the punishment of Amykos on the shoulder of a vessel in the Cabinet des Médailles in Paris. He was active at the end of the 5th Century B.C., working from around 430 to 400 B.C.; over half of his extant vases are bell-kraters.



473



474

***474**

A FALISCAN RED-FIGURED CALYX-KRATER

ATTRIBUTED TO THE NAZZANO PAINTER, CIRCA 380-370 B.C.

15¼ in. (38.7 cm.) high

£8,000-10,000

PROVENANCE:

with Atelier Amphora, Lugano, 1993.

On one side a Dionysiac revelry scene with a satyr seated on a panther holding the base of a high handled kantharos. Before him stands a female, possibly Ariadne, and behind him a seated satyr holding a rhyton, a heron and a duck in the field. A crouching youth holding a fillet is placed above one handle. The scene of revelry continues on the other side with a dancing female between a satyr carrying a thyrsos and a seated youth.



475

***475**

AN APULIAN RED-FIGURED FOOTED PLATE
CIRCA LATE 4TH CENTURY B.C.

9¼ in. (23.5 cm.) diam.

£2,000-3,000

PROVENANCE:

with Atelier Amphora, Lugano, 1991.

***476**

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

7¼ in. (18.5 cm.) diam.

£3,000-5,000

PROVENANCE:

with Atelier Amphora, Lugano, 1991.



476



477

***477**

TWO GREEK POTTERY OINOCHAI
SOUTH ITALY, CIRCA 4TH CENTURY B.C.

Tallest: 9½ in. (24.2 cm.) high

£4,000-6,000

PROVENANCE:

White-ground oinochae: with Atelier Amphora, Lugano, 1996.
Black glazed oinochoe: with Atelier Amphora, Lugano, 1993.

Comprising a South Italian black glazed oinochoe, with a ribbed body, the shoulder decorated with added floral band, and a South Italian black-figured white-ground oinochoe decorated with a frieze of running pygmies, a crane and two hounds.



(2)



***478**

AN APULIAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE JASON PAINTER, CIRCA 480-470 B.C.

11 in. (28 cm.) high

£20,000-30,000

PROVENANCE:

Private collection, Turin.
with Atelier Amphora, Lugano, 1996.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *The Red-Figured vases of Apulia*, vol I, Oxford, 1978, p. 133, no. 294, pl. 43, 3-4.

The present bell-krater is the name-vase for the Jason Painter, and shows Jason and Medea standing beside a tree draped with the golden fleece, around which is coiled the Cholchian dragon - a rare scene for South Italian vases. Ancient myths relate the story of Jason and the Argonauts fetching the golden fleece from the sacred grove of Ares in Colchis. The ever-watchful giant serpent guarded the fleece, and in various versions of the story, was either slain by the hero, seen in the vase above with dagger raised, or put to sleep by Medea. The teeth from the monster were kept for their magical properties: when Jason sowed them in the sacred field of Ares, a phalanx of fully grown warriors sprang up from the ground.

THE BRANCA VASE



***479**

AN APULIAN RED-FIGURED CALYX-KRATER

ATTRIBUTED TO THE BRANCA PAINTER, CIRCA 350 B.C.

21½ in. (54.4 cm.) high

£50,000-80,000

PROVENANCE:

Aldo Branca Collection, Ascona, Switzerland, prior to 1969; thence by descent. *Antiquities*, Bonhams, London, 5 October 2011, lot 282.

PUBLISHED:

A. D. Trendall, 'Three Apulian Kraters in Berlin', in *Jahrbuch der Berliner Museen*, Bd.12, 1970, pp.153-190, figs. 17-19.

A.D. Trendall & A. Cambitoglou, *The Red-figured Vases of Apulia*, vol. II, Oxford, 1982, 476, no.5, pl.169, 1-2.

D. von Bothmer, 'Observations on the Subject Matter of South Italian Vases,' *Arts in Virginia*, 23/3, 1983, p.32 fig.8.

Named after Aldo Branca by A.D. Trendall in 1970, this calyx-krater is the name-vase of the Branca Painter. It is one of only a handful of surviving works by this artist, who forms part of the Berlin-Branca Group. The group precedes the work of the Darius Painter, one of the principal Apulian vase-painters of the third quarter of the fourth century B.C.

The obverse scene depicts Herakles, seated on a lion-skin under a tree near the centre of the composition with a club in his right hand and quiver under his other arm. He faces Hippolyta, Queen of the Amazons, who gestures

towards him in conversation. A man, possibly Iolaos, leans on a pillar to the left of Herakles. To the right of Hippolyta there is a mounted Amazon, leading a horse, presumably the queen's. This is possibly a representation of the ninth labour of Herakles, in which, according to myth, the hero was given the task of stealing a magical belt from Hippolyta. At first the queen was very impressed by the hero's super-human powers and decides to willingly give him the girdle. The goddess Hera, however, appears as an Amazon and spreads the rumour that Herakles is planning to kidnap the queen. The Amazons, in an attempt to protect their queen, attack Herakles and in the fight that ensues he kills Hippolyta, fights back the Amazons and leaves with her belt, completing his task.

As common on larger Apulian vases with mythological subjects, the scene has been divided into two registers and above there is a seated Aphrodite, a small winged Eros, and a seated Amazon. The reverse depicts a nude Dionysus, seated between a satyr and a maenad, with an Eros above.

The vase is closely paralleled with two other vases by the same painter. One, a calyx-krater representing the unbinding of Prometheus, in the Antikensammlung Berlin (inventory no. 1969,9), and the other, a bell-krater in Röhsska Konstslojdmuseet, Copenhagen (inventory no. 13,71). The decorative motifs on the body and the rendering of the drapery and hairstyles of the figures are similar.





■480

A ROMAN TUFA LARARIUM
CIRCA 1ST-2ND CENTURY A.D.

30 in. (76 cm.) high; 22 in. (56 cm.) wide

£15,000-20,000

PROVENANCE:

Swiss private collection, acquired prior to 1989; thence by descent to current owner.

Designed like a temple in miniature with pilasters, steps leading up, an eagle in the pediment and a different fruit behind each palmette acroterion, this would have stood in a wealthy Roman house or garden. From the time of Augustus onwards every Roman household would have had a lararium for the *lar familiaris*, the household deity that protected the members of the family, ensuring their health and prosperity, as well as other gods favoured by the family.



■*481

**A ROMAN MARBLE SARCOPHAGUS FRAGMENT OF
SIDAMARA TYPE**

CIRCA 2ND-3RD CENTURY B.C.

31½ in. (80 cm.) high

£15,000-20,000

PROVENANCE:

German private collection.

The Property of a German private collector; *Antiquities*, Sotheby's, London, 11 December 1989, lot 112.

with Atelier Amphora, Lugano, acquired at the above sale.

Sidamara type sarcophagi were decorated in high relief on all four sides and usually placed in the centre of a tomb in an open burial ground so they could be viewed in the round. The decoration featured complex architectural designs with figures placed in arched niches separated by fluted columns. Despite their monumental dimensions and weight, they were exported all over Asia Minor and even to Greece and Italy, with several examples found on the coast at Izmir, which was probably the shipping point to the West. A Sidamara-type sarcophagus, similar to the present example, while no doubt sculpted in Asia Minor, was excavated near the town of Rapolla in Southern Italy, and is now in the Museo Nazionale del Melfese, in the Castle of Melfi. The type was also copied in the West, probably being produced by Asiatic sculptors who migrated to Italy.

PROPERTY FROM A SPANISH PRIVATE COLLECTION

■482

A MONUMENTAL ROMAN MARBLE DRAPED FEMALE FIGURE

CIRCA 2ND CENTURY A.D.

86½ in. (220 cm.) high

£150,000-250,000

PROVENANCE:

Ford Motor Company collection, as stated on a 1997 invoice.
with Felix & Hijo Antiques, Seville.
Spanish private collection, Toledo, acquired from the above in 1997.

The female figure wears a chiton buttoned down the right arm, and a voluminous mantle with a heavy fold draped across the chest and over the left shoulder and falling around the left arm. Without original attributes to identify her one can only postulate as to who she represents but the sensual contrapposto pose may point towards one of the Muses of Apollo or a goddess.

The Nine Muses, named Clio, Euterpe, Thalia, Melpomeni, Terpsichore, Erato, Polymnia, Ourania and Calliope, were the daughters of Zeus and Mnemosyne (Memory) and formed the chorus of Apollo, entertaining the gods on mount Olympus. In both the Greek and Roman traditions they inspired the knowledge necessary for excellence in such fields as poetry, history, music, drama and astronomy. They were often represented as personifications of their areas of patronage with a plethora of attributes; and were shown in a multitude of poses: seated, standing, leaning and dancing. Sculptural groups representing the nine Muses were popular at least as early as the Hellenistic Period, and continued to be used by the Romans for the embellishment of theatres, baths, private estates, and in relief on sarcophagi.





Herzbube, published in 1980.

“He spoke, and striking the air fiercely with beating wings, he landed on the shady peak of Parnassus, and took two arrows with opposite effects from his full quiver: one kindles love, the other dispels it. The one that kindles is golden with a sharp glistening point, the one that dispels is blunt with lead beneath its shaft. With the second he transfixes Peneus’s daughter, but with the first he wounded Apollo piercing him to the marrow of his bones”

(Ovid, *Metamorphosis*, Bk i. ch. 468).

THE PROPERTY OF A GENTLEMAN

■483

A ROMAN MARBLE EROS UNSTRINGING HIS BOW

CIRCA 1ST CENTURY A.D.

37 in. (94 cm.) high

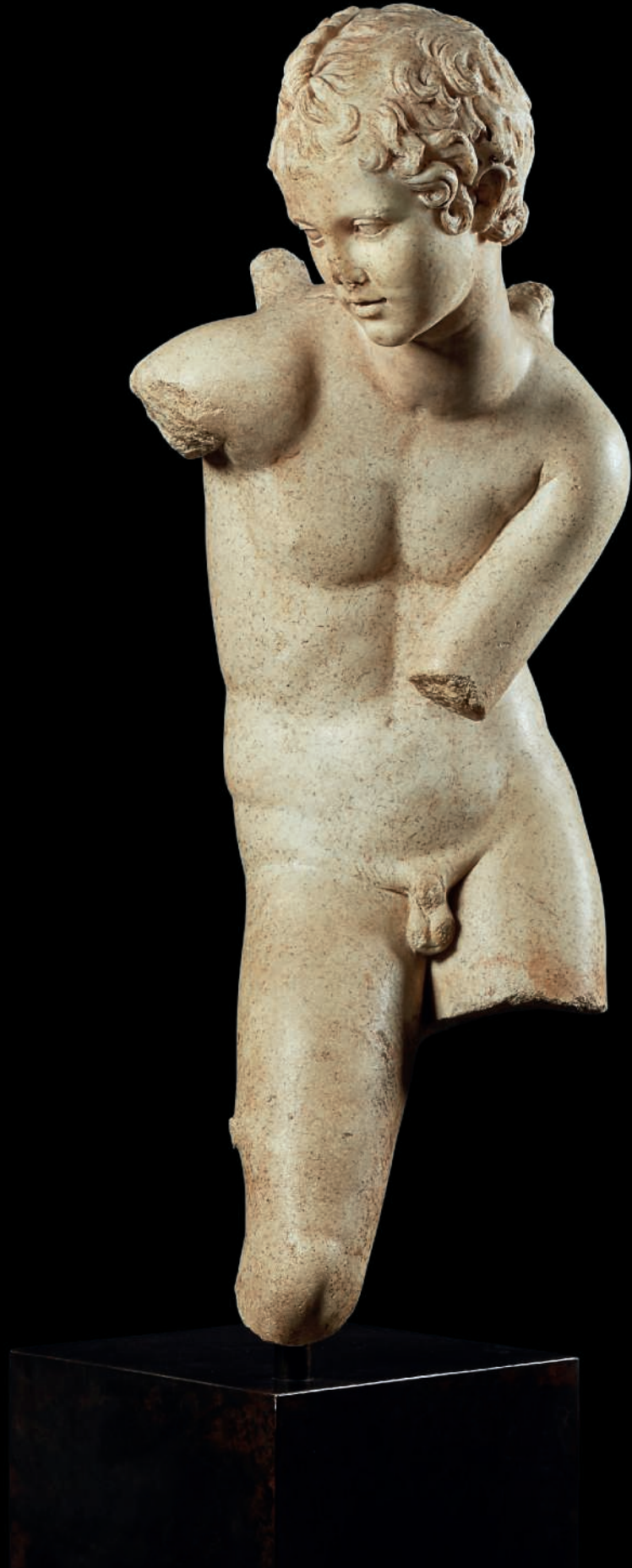
£500,000-800,000

PROVENANCE:

Roger Peyrefitte (1907-2000) collection, Paris, France, acquired prior to 1980.
French private collection, Paris, gifted from the above in 1996.

PUBLISHED:

R. Peyrefitte, *Herzbube, Ein authentischer Roman*, Munich, 1980 (front cover illustration).





Eros in the British Museum, published in S. Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Paris, 1906.



Eros in the Capitoline Museum, Rome, published in S. Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Paris, 1906.

The original bronze version of this sculpture is traditionally attributed to Lysippos, the court sculptor of Alexander the Great. The original once stood in a major sanctuary of Eros in Thespiai.

The subject was immensely popular with the Romans, as evinced by the number of surviving copies, including one now in the Capitoline Museum, Rome (acc. no. 410), one in the Archeological Museum in Venice (Mus. Arch. 121), one in the Musée du Louvre (acc. no. MR 145) and another in the British Museum (see C. Augé and P. L. de Bellefonds, 'Eros', *Lexicon Iconographicum Mythologicae Classicae* III, Zurich und München, 1986, pp. 637 ff). According to F. Johnson (*Lysippos*, 1968) Eros is said to be the most interesting and charming work out of his creations and that the Eros is straightforward to replicate since the bow supports the child's outstretched arms.

Here we see the young god, in the form of a very young teenager, probably 13 or 14 years old, unstringing his bow, in a characteristically dynamic use of space, crouching slightly forward, arms outstretched and reaching across his lower chest with his left arm to better wrangle with the weapon he grasps in his right. Traces of the bow can be seen on his right leg. The head, is positioned almost in profile, his hair styled into a braid at the centre of his head and escaping to the sides in thick curly locks. For a similar head in Parian marble now in the British Museum (BM 1680), cf., M. Bieber,

The Sculpture of the Hellenistic Age, New York, 1967, fig. 89. Although not original to the body, the ancient head is a sympathetic addition, and the plaited hairstyle can be seen on the majority of this statue type.

There are many origin stories surrounding Eros, the young god of sensual love and sex, who bears sway over the inhabitants of Olympus as well as over men and all living creatures. Some relate the boy as being the child of Aphrodite and Ares, others, including Hesiod's *Theogony*, being one of the first written accounts of Eros, describing him as a cosmogonic primordial god. His arrows are said to be of differing powers: some are golden, and kindle love in the heart they wound; others are blunt and heavy with lead, and produce an aversion to a lover.

Given the beguiling nature of the present Eros and the prestige of museums housing its parallels, it is unsurprising that the sculpture took pride of place in the collection of diplomat and writer Roger Peyrefitte (1907-2000). In his own words, a trip to Athens awakened Peyrefitte's "inner passion for antiquity and timeless beauty" (*Prometheus* Bulletin, Nr. 121, 2007), resulting in a lifelong ardour for antiquities. This passion was strengthened further still by his renewal of the Order of Alexander the Great for Science and Art in 1990.





Venus in Staatliche Kunstsammlungen, Dresden, published in S. Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Paris, 1906.

VARIOUS PROPERTIES

■484

A ROMAN MARBLE VENUS PONTIA-EUPLOIA
CIRCA 1ST CENTURY A.D.

35 in. (89 cm.) high

£200,000-300,000

PROVENANCE:

Jean-Claude Roussel (1922-1972), acquired circa 1960 from Maison Carlhian for his property at Chaumont-sur-Tharonne, France; thence by descent. *Vente de l'Entier Contenu d'une Propriété de Chasse - Chaumont-sur-Tharonne*, Jean Havin, Argent-sur-Sauldre, 27 January 2018, lot 292.

This version of the goddess Venus, known from about twenty ancient replicas, is traditionally associated with the epithets Pontia (of the sea) and Euploia (fair voyage). According to Vermuele and Brauer (*Stone Sculptures, The Greek, Roman and Etruscan Collections of the Harvard University Art Museums*, p. 50-51), the original is traditionally thought to be from the time of Praxiteles, circa 350 B.C., and may have stood in a temple by the sea.

Very few of the remaining sculptures preserve the original veiled head; the most complete examples, as well as this present lot, include the example in the Staatliche Kunstsammlungen, Dresden (inv. Hm 318) and the Venus from Ince Blundell Hall, now in Liverpool and which wears a diadem and the dolphin support, confirming that the type represents Venus rather than a nymph (see no. 599 in Delivorrias, "Aphrodite" in *LIMC*). The type was also appropriated by the Romans for private portraiture; see the example in the Capitoline Museum, Rome, with a Trajanic portrait, no. 71 in Schmidt, "Venus" in *LIMC*.

The upper part of the goddess's body is naked with a loose mantle around her hips and legs, pulled up over her head, accentuating the sinuous curve of her body, particularly noticeable on her back. The drapery has some dramatic folds below the left arm and traces of her right hand remain on her hip. The Roman examples of this type would most likely have been used to decorate a bath or a gymnasium.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





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A BACTRIAN BLACK STONE RITUAL OBJECT

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

33½ in. (84 cm.) high

£12,000-18,000

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.

486

A BACTRIAN WHITE STONE RITUAL OBJECT

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

32 in. (81.2 cm.) high

£12,000-18,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv, 1969.

487

A SUMERIAN TERRACOTTA CUNEIFORM FOUNDATION CONE

SECOND DYNASTY OF LAGASH, REIGN OF GUDEA, CIRCA 2141-2122 B.C.

5¼ in. (13.4 cm.) long

£5,000-7,000

PROVENANCE:

Antiquities, Christie's, London, 6 June 1989, lot 391.

Acquired by the present owner from the above sale.

Inscribed with ten columns of cuneiform text for Gudea, the ruler of Lagash, concerning the building of the temple of Eninnu for the god Ningirsu in Lagash. The inscription reads: "For Ningirsu, the strong fighter of Enlil, Gudea, the ruler over Lagash has built what will last forever. He built (the temple) Eninnu with the double-headed eagle Anzu. Extremely brilliant and put him back at his place."



488

PROPERTY FROM THE COLLECTION OF DR. ANTON PESTALOZZI

***488**

**AN ACHAEMENID DIORITE FRAGMENT OF A FOOTED PLATE
INSCRIBED FOR ARTAXERXES I**

REIGN OF ARTAXERXES I, 464-424 B.C.

9½ in. (24 cm.) long

£8,000-12,000

PROVENANCE:

Private collection, acquired by November 1988 (according to a translation by Prof. W.B. Lambert).
with Peter Sharrer Ancient Art, New York.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1995;
thence by descent to the current owner.

This fragmentary piece of royal tableware, or perhaps a votive offering, is inscribed around the edges with, "Artaxerxes, king," written first in Achaemenid Persian cuneiform, then in Neo-Elamite cuneiform, and finally in Late Babylonian (although only the first two signs of the Babylonian text remain). Surviving alabaster jars both for Artaxerxes and also for his father, Xerxes, have been found inscribed in four languages: Achaemenid Persian, Neo-Elamite, Late Babylonian and Egyptian hieroglyphs. It can therefore be suggested that this present example would have continued in this sequence and culminated with the name of the king written in Egyptian hieroglyphs. See accession no. 132114 at the British Museum, for an alabastron for Xerxes rendered in four languages.

Grandson of Darius I, Artaxerxes was the sixth king of the Achaemenid Empire and Pharaoh of Egypt. He had several wives and 13 children, including the future king Xerxes II. His reign was relatively calm - in 460-454 B.C. a revolt in Egypt was subdued and in 449 B.C. a peace treaty agreed with Greece. In return for his services, he offered asylum to the ostracized Greek general and politician Themistocles. According to Plutarch, Artaxerxes was elated that such a dangerous and illustrious foe had come to serve him "...in converse with his friends it is said that he congratulated himself over what he called the greatest good fortune, and prayed Arimanius ever to give his enemies such minds as to drive their best men away from them; and then sacrificed to the gods, and straightway betook himself to his cups; and in the night, in the midst of his slumbers, for very joy called out thrice: "I have Themistocles the Athenian." (Plutarch, *Themistocles*, 28).

***489**

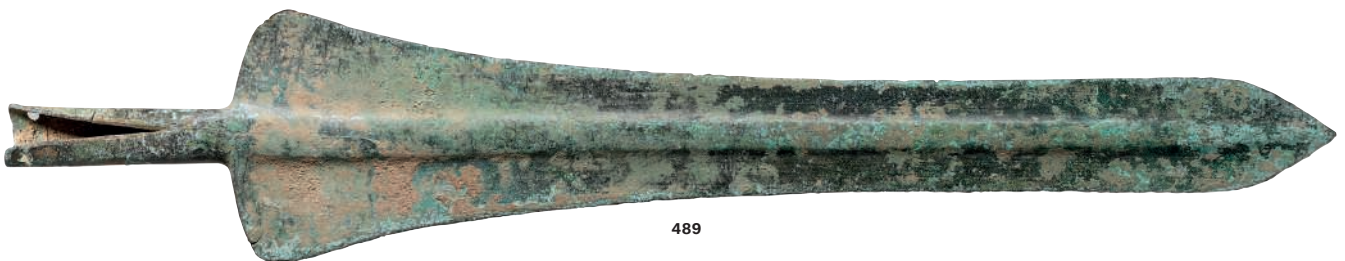
**A LURISTAN BRONZE SPEAR HEAD
EARLY 1ST MILLENNIUM B.C.**

18¾ in. (47.6 cm.) long

£300-500

PROVENANCE:

with Galerie Valentien, Koingsbau.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1972;
thence by descent to the current owner.



489

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 AN IMPORTANT EUROPEAN COLLECTION

490

A ROMAN ROCK CRYSTAL FISH VESSEL

CIRCA 1ST CENTURY A.D.

3¾ in. (8.6 cm.) long

£80,000-120,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by descent. *Antiquities*, Christie's, New York, 8 June 2001, lot 271.

EXHIBITED:

The Palace Museum, Beijing 2018, vol. 2, p. 223, no. 88.

According to the Roman naturalist, Pliny, the Romans believed that rock crystal was formed from rain-water and snow (*The Natural History*, 37.9). Indeed, the etymology of the word crystal comes from the Greek word, "krystallos," which derives from "kyros," meaning, "frost, cold, icy". As the stone was thought to be akin to ice and therefore intolerant of heat, vessels made of it were always reserved for cold drinks or liquids.

This beautiful vessel, sculpted in the form of a fish, demonstrates the quality and skill of Roman craftsmanship. The body is delicately hollowed through the open mouth for containment of a precious liquid, with the dorsal and ventral fins perforated for suspension. Due to the limited sources of the precious stone and the intricate process of carving the raw material, rock crystal vessels were rare and expensive luxury objects that commanded vast sums in Imperial Rome. Pliny records the popularity of the material, noting how a woman paid 150,000 sesterces for a single basin made of crystal (*The Natural History*, 37.10). The stone was also considered worthy of imperial rank because once it was broken, it could not be repaired. It is also described how Nero, "on receiving tidings that all was lost, in the excess of his fury, dashed two cups of crystal to pieces; this being his last act of vengeance upon his fellow-creatures, preventing any one from ever drinking again from these vessels" (Pliny, *op. cit.*). For a group of Roman rock crystal animals, see accession nos. 55.135.9 and 55.135.6, at the Metropolitan Museum of Art, New York.





491

TWO WESTERN ASIATIC ROCK CRYSTAL AND GOLD AMULETS

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

1½ in. (4 cm.) long max.

(2)

£50,000-80,000

PROVENANCE:

U.S. private collection, North Carolina, acquired prior to 1992; thence by descent.
Property of a North Carolina Private Collector; Christie's, New York, 3 June 2009, lots 48 and 49.

EXHIBITED:

Feline: 2 East 79th Street, New York, *Hardstones from the Ancient World*, December 6th - 16th 2000.
 Both: The Palace Museum, Beijing 2018, vol. 2, pp. 110-111, no. 33.

PUBLISHED:

Feline: R. Symes, *Hardstones from the Ancient World*, December 6th - 16th 2000, no. 8 (exhibition catalogue).

For a similar small lion made of agate, which is also pierced longitudinally, see D. Adams *et al*, *When Orpheus Sang, an Ancient Bestiary*, Paris, 2004, no. 73. The above two amulets have elaborate gold bands decorated with granulated rosettes. The Zebu also has a gold mask with similar granulation around the eyes and horns, with a twisted wire band along the lower edge. The encircling waist bands on both animals have suspension holes which suggest that they had further decorative elements suspended below.

According to Athenaeus of Naucratis (*Deipnosophistae* V, C201), in a procession to honour Ptolemy II, there were twenty-six white Indian oxen which may have been zebus (humped oxen). They were also used in later Roman times as arena animals for the amphitheatre.

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.



VARIOUS PROPERTIES

492

A ROMAN AQUAMARINE RING STONE WITH A PORTRAIT OF FAUSTINA MINOR

CIRCA 2ND CENTURY A.D.

5/8 in. (1.5 cm.) long

£30,000-50,000

PROVENANCE:

Set in a gold ring dating to circa 1800.
English private collection, Surrey.

Portrait intaglios in aquamarine (blue beryl) are exceedingly rare, perhaps a result of the material's hardness and also because large stones were uncommon in antiquity. Like other variations of beryl (emeralds and golden beryl) aquamarine was virtually unknown in the Roman world before the mid-first century B.C. This changed due to the considerable Roman presence in the eastern Mediterranean following the conquest of Egypt in 31 B.C. At that time, the Romans took control of a well-established and significant trade route from India through the Red Sea ports to Alexandria. This route served as the main glyptic centre of the Hellenistic world, and thus rendering these rare gemstones far more accessible to Roman craftsmen.

As well as amethyst, aquamarine seems to have been a popular choice of stone used for Imperial portraits including a bust of Julia Titi (80-90 A.D.) signed by Evodos, and a bust of Lucius Verus (160-170 A.D.), both in the Cabinet des Medailles, Paris; a bust of Julia Domna (200-210 A.D.) in the Metropolitan Museum, New York and a bust of Caracalla (210-220 A.D.) in the Kunsthistorisches Museum, Vienna.

Faustina Minor, 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.

Portraits of Faustina Minor have been divided into nine main types, signifying events in the Imperial house, and correlating to contemporary coinage. Another Imperial gem in aquamarine with a later type bust of Faustina Minor is in the Musée d'Art et d'Histoire, Geneva, inv. 020850 (M-L. Vollenweider, *Musée d'art et d'histoire de Genève. Catalogue raisonné des sceaux, cylindres, intailles et camées. II: les portraits, les masques de théâtre, les symboles politiques*, Mainz, 1979, pp. 228-229, pls 72-73-VI, cat. no. 236). This young bust of Faustina Minor belongs to her "Type 1" dated to 147 A.D., (see: K. Fittschen, *Die Bildnistypen der Faustina minor und die Fecunditas Augustae*, Göttingen, 1982, pp. 34 ff.), almost certainly commemorating the birth of her first child, Annia Aurelia Galeria Faustina. This earliest portrait type boasts an extravagantly undulating fringe that curls above her ear, and without any discernable signs of age. At this time Faustina was still a teenager, thus portraits draw attention to her role as Empress and wife to Marcus Aurelius, rather than as a mother.

The present intaglio is set in a gold hoop ring dating to circa 1800. The practice of embellishing gems in precious metal was an extremely prevalent feature of the archaeological revival style of the early nineteenth century. Concurrent with a boom in archaeological excavations of ancient Etruscan and Roman sites, ancient gems and cameos were set in rings or mounts reminiscent of ancient gold jewellery and sold to Grand Tourists. The potent combination of beauty and portability made intaglios highly desirable decorative pieces both in antiquity and for antiquarian collectors of the nineteenth century onwards.

***493**

A ROMAN CARNELIAN RINGSTONE WITH APOLLO

CIRCA 1ST CENTURY A.D.

¾ in. (2 cm.) long

£4,000-6,000

PROVENANCE:

Set in a gold ring dated 1992.
German private collection, acquired in 1995.

Apollo is holding a palm branch and is leaning on a column that supports a striated object, possibly representing the tripod or a kithara. For similar scenes see British Museum Inv. No. 1923,0401.386, and M. Henig, *A Corpus of Roman Engraved Gemstones From British Sites*, Oxford, 1978, p. 189, pl. I, no. 23.

***494**

A ROMAN BANDED AGATE RINGSTONE WITH A SATYR AND A TROPHY

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

Intaglio: ⅝ in. (1.5 cm.) long

£6,000-8,000

PROVENANCE:

Set in a 20th Century gold ring.
German private collection, acquired in 2001.

The intaglio is cut with the scene of a satyr reaching up to build a trophy.

***495**

A ROMAN PLASMA RINGSTONE WITH MINERVA

CIRCA 1ST CENTURY B.C.

Intaglio: 1/2 in. (1.3 cm.) long

£3,000-5,000

PROVENANCE:

Set in a 19th Century gold frame and pin.
German private collection, acquired in 1993.

The intaglio is cut with the scene of armed Athena, standing with the snake entwined around her spear, Nike with wreath standing on her outstretched left hand. For a similar gem with the snake at her feet see M. Henig, *Classical Gems*, Cambridge, 1994, no. 276.

***496**

A ROMAN PLASMA RINGSTONE WITH BUST OF MINERVA

CIRCA 1ST CENTURY B.C.

Intaglio: ⅝ in. (1 cm.) long

£4,000-6,000

PROVENANCE:

Set in a 20th Century gold ring.
German private collection, acquired in 1997.

***497**

A ROMAN CARNELIAN RINGSTONE WITH VICTORIA

CIRCA 1ST-2ND CENTURY A.D.

¾ in. (2 cm.) long

£12,000-15,000

PROVENANCE:

Set in a late 19th-early 20th Century gold ring.
German private collection, acquired in 2008.

Victoria is seen here standing next to a trophy writing a dedication onto the shield. For similar scenes of Victoria and Minerva writing on a shield or tablet see M. Maaskant-Kleibrink, *Cataloguing of the Engraved Gems in the Royal Coin Cabinet The Hague*, 1978, p. 82, no. 24 and p. 233, no. 540 and *Ancient Gems from the Collection of Burton Y. Berry*, p. 122, no. 222.



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495



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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 when 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 the **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 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**, the 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

3 YOUR WARRANTIES

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(ii) 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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.

(d) 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**.

(e) 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.


(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) 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.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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.
 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.

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.

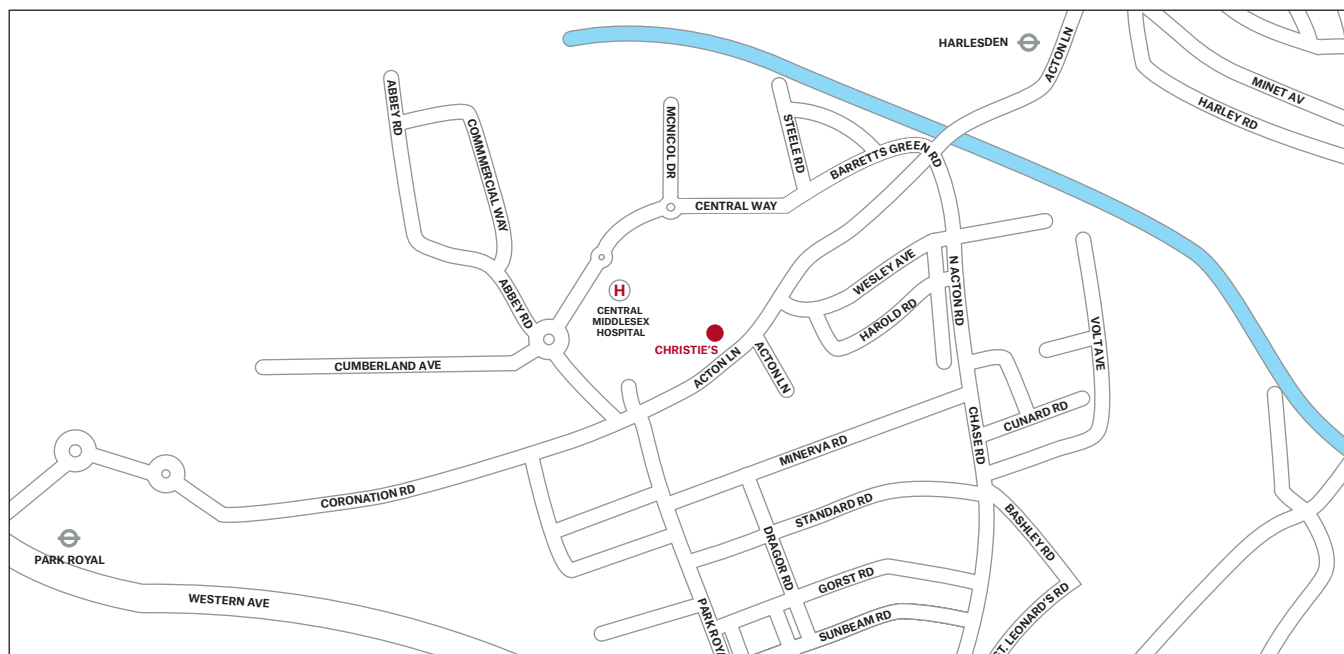
CHRISTIE'S PARK ROYAL

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.





ANTIQUITIES

New York, April 2020

VIEWING

April 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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

An Enquiring Eye: Property from
a Distinguished Private Collector
A GREEK BRONZE CORINTHIAN HELMET
Archaic Period, circa late 6th century B.C.
27 cm (11 in.) high
\$300,000-500,000

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

CHRISTIE'S



Photo: Michael Tropea

THE JAMES AND MARILYNN
ALSDORF COLLECTION

New York

Evening sale, 18 March 2020

Day sale, 19 March 2020

Online sale, 17-24 March 2020

VIEWING

13-18 March 2020

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Olivia Hamilton

alsdorfcollection@christies.com

+1 212 636 2180

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

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For gainful employment disclosures visit christies.edu/Gedt.html

WRITTEN BIDS FORM

CHRISTIE'S LONDON

ANTIQUITIES

WEDNESDAY 4 DECEMBER 2019 AT 3PM

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

CODE NAME: CUPID

SALE NUMBER: 17288

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

Auction Results: +44 (0)20 7839 9060

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

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

17288

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

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

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

Signature

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

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

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

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

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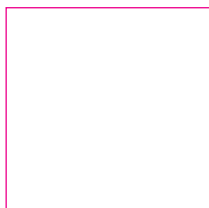
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