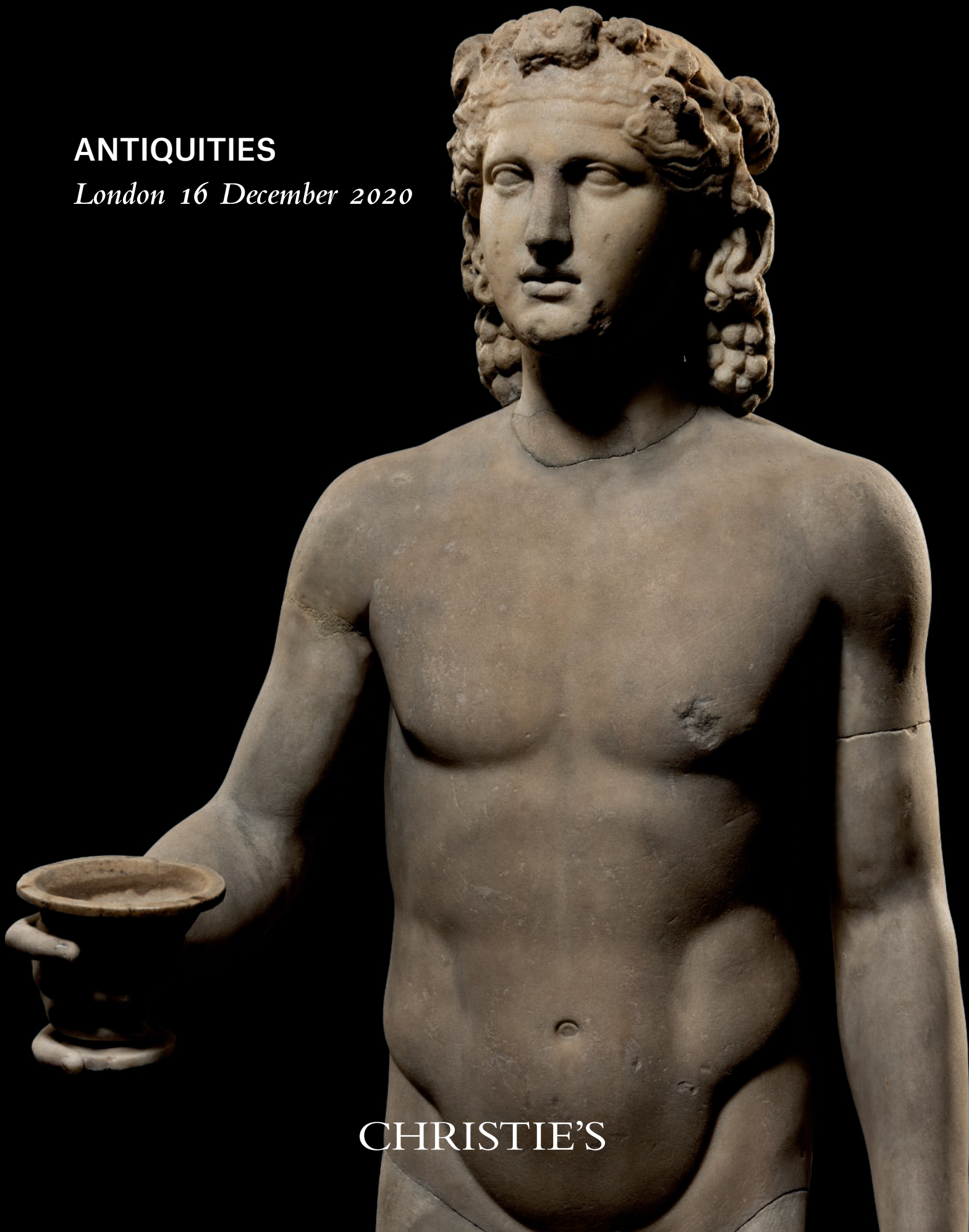


ANTIQUITIES

London 16 December 2020



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WEDNESDAY 16 DECEMBER 2020

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PROPERTY FROM A PRINCELY COLLECTION

1

AN EGYPTIAN POTTERY MODEL OF A PAPYRUS BOAT
PRE-DYNASTIC PERIOD, NAQADA II, CIRCA 3400-3200 B.C.

17½ in. (44.4 cm.) long

£40,000-60,000

PROVENANCE:

German private collection, acquired circa 1970s.
Swiss private collection.
Acquired by the current owner from the above in 2002.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 2002-2019.

PUBLISHED:

D. Wildung and S. Schoske, *Entdeckungen: Ägyptische Kunst in Süddeutschland*, Munich, 1985, pp. 16-18, no.11.
A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig: Ägyptische Abteilung*, Mainz am Rhein, 2001, p. 30, no. 5.

In ancient Egypt, boats were vital for almost every aspect of daily life, including travel, communication, nourishment and commercial enterprise. Their universality was captured in art beginning in the early Predynastic period, with depictions painted on jars, linens and tomb walls as well as stone palettes carved in their forms. By late Naqada II and continuing into the Early Dynastic period, model boats, such as the example presented here, were placed in tombs with the symbolic function of ensuring mobility for the deceased in the afterlife. They were later replaced by the wooden boat models that came into use beginning in the Old Kingdom.

This canoe-shaped boat is decorated with motifs in dark red, representing the crossing through a hilly landscape into an area of water. The crew and passengers are depicted on the interior and exterior of the vessel. Cf. R. de Rustafjaell, *The Light of Egypt*, London, 1909, p. 28, pl. XV, for a similar example. For a full discussion on the decoration of extant examples and their interpretation, see E. Brummer-Traut, "Drei altägyptische Totenboote und vorgeschichtliche Bestattungsgefäß (Negade II)," *Revue d'egyptologie* 27, 1975, pp. 41-55, pls. 1-2.



VARIOUS PROPERTIES

2

AN EGYPTIAN YELLOW LIMESTONE BUST OF AN OFFICIAL
MIDDLE KINGDOM, 11TH-12TH DYNASTY, CIRCA 2046-1794 B.C.

4½ in. (11.6 cm.) high

£25,000-35,000

PROVENANCE:

with Khawam Brothers, France, 1952.

Swiss private collection, Riehen, acquired in 1971.

with Roger Khawam, Paris, late 1980s.

Antiquities, Christie's, New York, 10 June 2010, lot 28.

The shoulder-length wig with pointed lappets and the wide proportions of the face suggest a date in the 11th-12th Dynasty. For sculptures of similar style, see the diorite seated figure of Nebit in Paris, p. 72-75 in Delange, *Catalogue des statues égyptiennes du Moyen Empire, 2060-1560 J.-C.*, and the granodiorite figure in a private collection, no. 47 in Chappaz and Chamay, *Reflets du Divin, Antiquités pharaoniques et classiques d'une collection privée*. Another similar example in yellow limestone is the seated figure of Khnoumnakht in Bruxelles, cf. T. De Putter and C. Karlshausen, *Les pierres utilisées dans la sculpture et l'architecture de l'Égypte pharaonique*, 1992, p. 174, pl. 11.



3

ANTIQUITY, A PERSONAL VIEW: PROPERTY FROM A EUROPEAN PRIVATE COLLECTOR

3

AN EGYPTIAN TERRACOTTA FEMALE FIGURE

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

6¼ in. (15.9 cm.) high

£10,000-15,000

PROVENANCE:

Reputedly with Mathias Komor, New York, as stated on 1975 invoice.
with Eugene Victor Thaw, New York, prior to 1975.
with Heinz Herzer, Munich, acquired from the above in 1975.
Antiquities, Christie's, New York, 3 June 2009, lot 3.

In death, as in life, the Egyptian nobleman sought to share his time with female companions. In the Twelfth Dynasty these so-called "concubine" figures took the form of stylised, attractive shapely women and were formed of wood, ivory, faience and clay. They are now understood to represent a more general idea of female fertility and sexuality, potent powers which could imbue the deceased with new life.

Many display brightly patterned clothing, jewelry and tattoos. The back of the head in this example is perforated for the insertion of hair, with dots and knobs along her back and buttocks indicating jewellery and tattoos. For similar examples now in the Metropolitan Museum of Art, see fig. 137, p. 221 in Hayes, *The Scepter of Egypt*, vol. I.

VARIOUS PROPERTIES

4

AN EGYPTIAN WHITE FAIENCE TILE WITH A REKHYT BIRD

NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1292-1069 B.C.

3¾ X 4 in. (9.2 x 10.2 cm.)

£7,000-9,000

PROVENANCE:

with J. J. Klejman, New York, 1968.
Property Sold for the Benefit of the Mozes S. Schupf Foundation Inc.;
Antiquities, Sotheby's New York, 8 June 1994, lot 9.
UK private collection, acquired at the above sale.

EXHIBITED:

Houston, St. Thomas University, *Constant Companions. An Exhibition of Mythological Animals, Demons and Monsters, Phantasmal Creatures and Various Anatomical Assemblages*, 28 October 1964 - 7 February 1965.

PUBLISHED:

Constant Companions. An Exhibition of Mythological Animals, Demons and Monsters, Phantasmal Creatures and Various Anatomical Assemblages, Houston, 1964, no. 3.

The tile is moulded in relief and shows a Rekhyt bird seated on a neb sign with chequered detail. The bird is a lapwing with human hands raised in adoration and represents the population of Egypt - specifically the common people. With the neb sign (all) and the five-pointed star dwa sign (adore) the meaning becomes "all Egyptians (common folk) adore". The object of the adoration could either be a king or god depending on the context of where the tile was placed as decoration - a temple or a palace. A similar tile in Brooklyn (acc. no. 33.578) possibly comes from the Palace of Ramesses III at Tell el-Yahudiya in the Delta (cf. E. Riefstahl, *Ancient Egyptian Glass and Glazes in the Brooklyn Museum*, Brooklyn, 1968, no. 47) and another in the British Museum (EA12967). For further examples and more information on the rekhyt bird and similar architectural examples from a doorway in the palace of Ramesses III at Medinet Habu, see P. F. Houlihan, *The Birds of Ancient Egypt*, Oxford, 1986, pp. 93-96.



4

6

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PROPERTY OF A FRENCH PRIVATE COLLECTOR

5

AN EGYPTIAN POLYCHROME WOOD FIGURE OF AN OFFICIAL
MIDDLE KINGDOM, EARLY 12TH DYNASTY, CIRCA 1981-1802 B.C.

12 $\frac{3}{8}$ in. (31.5 cm.) high

£30,000-50,000

PROVENANCE:

French private collection, received as a wedding gift in 1952 from Jacques Vandier (1904-1973), former Conservator of Egyptian Antiquities at the Louvre; thence by descent to the present owner.

For the form of the kilt compare the wood figure of a man, said to be from Assiut, now in the Louvre, pp. 206-207 in E. Delange, *Catalogue des statues égyptiennes du Moyen Empire, 2060-1560 avant J.-C.*, 1987.



6

VARIOUS PROPERTIES

6
AN EGYPTIAN PAINTED CARTONNAGE MUMMY MASK
 NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

8½ in. (21.5 cm.) high

£15,000-20,000

PROVENANCE:

Albert Ferdinand Pagnon (1847-1909), collection, Luxor; thence by descent to his heirs, Paris.

Fine Antiquities, Christie's, London, 9 December 1993, lot 195.

Polychrome painted, the large eyes outlined with extending cosmetic lines and conforming brows, wearing a striated wig with the remains of central sun disc and spread wings.

Born in France, Pagnon spent almost his entire adult life in Egypt. Known as the "hotel king of Upper Egypt" (*The Egyptian Gazette*, 7 May 1909) he owned the Karnak Hotel in Luxor, the Grand Hotel at Aswan, the Old Cataract Hotel and the Winter Palace.



7

7

AN EGYPTIAN TURQUOISE FAIENCE FLASK
 NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

5 in. (12.8 cm.) high

£15,000-25,000

PROVENANCE:

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

EXHIBITED:

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

PUBLISHED:

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

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

8

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8

AN EGYPTIAN BROWN QUARTZITE HEAD OF A MAN

NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1292-1069 B.C.

6½ in. (16.5 cm.) high

£20,000-30,000

PROVENANCE:

with Kalebjian Freres, Paris, 1942.

Henry de Montherlant, Paris, acquired from the above in July 1942.

Archaeology & Middle East Arts including Henry de Montherlant Collection,
Artcuriel, Paris, 7 November 2017, lot 26.

The man is depicted wearing a bipartite wig, the upper portion striated, the lower echeloned and with the remains of a false beard. This fragment most likely comes from a seated block statue, for similar see, *Les Portes du Ciel*, Musée du Louvre, Paris, 2009, no. 318 and E. Feucht, *Vom Nil zum Neckar*, Berlin, 1986, p. 207. The famous statue of Amunhotep, son of Hapu, as a young man in Cairo provides the best known example of this wig type - see no. 148 in Saleh and Sourouzian, *Official Catalogue, The Egyptian Museum Cairo*.

Henry Marie Joseph Frédéric Expédite Millon de Montherlant (1895-1972), was a French novelist, playwright and essayist, best known as the author of *Les Célibataires* (1934) and the series of *Les Jeunes Filles* (1936-1939).

9

AN EGYPTIAN NUMMULITIC LIMESTONE FIGURE OF AN AMARNA PRINCESS

NEW KINGDOM, 18TH DYNASTY, REIGN OF AKHENATEN, CIRCA 1347-1345 B.C.

13½ in. (34.3 cm.) high

£400,000-600,000

PROVENANCE:

Leo Mildenberg (1913-2001) collection, Zurich, prior to 1960.
Spink & Son Ltd., London, photographed by Bernard V. Bothmer (The Brooklyn Museum of Art archives, neg. no. L 9683-A, -B and -C).
Denys Sutton (1917-1991), London, acquired from the above in November 1960.
Property from the Collection of Denys Sutton; Sotheby's, New York, 10 December 2008, lot 15.

Carved in the unmistakable bold style of the early Amarna period, this well-preserved torso and head of a young girl likely derives from one of the sculptural groups of Akhenaten and Nefertiti flanked by their daughters that were carved into the living rock of the cliffs surrounding the ancient city of Akhetaten in the years following its founding in regnal year 5. Placed alongside boundary stelae as high as 8 meters depicting the royal family praying to the sun-god Aten, these life-size statues provided striking confirmation when seen from below of the power of Akhenaten's vision of reality, employing the exaggerated new artistic style developed to portray the royal family in the first years after the move from the traditional religious capital at Thebes. Despite the seemingly mature rendering of the large head, with its full lips, *sfumato* eye, and pierced ear, the treatment of the nude torso with softly rounded belly above the pubic mound allows her secure identification as a young Amarna princess. Part of the negative space connecting the body to the living rock is also preserved. There is however no clear trace of the typical sidelock of youth known from some of the statues of Amarna princesses adjacent to the boundary stelae (e.g. Stela N); it is possible that the youngest princess in a group might be distinguished by a completely shaven head, as Dorothea Arnold has suggested (*The Royal Women of Amarna*, The Metropolitan Museum of Art, 1996, p. 55). The torsion of the body and the slightly advanced left leg indicates that the princess was shown striding, a pose typical of many of the surviving boundary stela statue groups and the majority of statuettes of Amarna princesses. The fan-shaped navel typical of Amarna sculpture is also placed off centre, reflecting the shift of weight onto the left foot. Her right arm is bent against her chest and perhaps once held a small round fruit or bird, as in numerous other depictions (cf. Nelson-Atkins Museum of Art 47-13; a similar princess is in the Mallawi Museum, Egypt). The small hand carved in relief on her right shoulder demonstrates that this piece derives from a pair statue of Akhenaten's eldest two daughters in a protective embrace. This statue most likely represented princess Meketaten embraced by her older sister, Meritaten; the identities of the two girls is affirmed in inscriptions naming them both on the monumental boundary stelae, and in relief portraits of the princesses carved adjacent to their statues. Following the birth of Akhenaten and Nefertiti's third daughter, Ankhesenpaaten, freestanding figures of that princess were added alongside the existing pair statues. This example is unlikely to have depicted Ankhesenpaaten as it clearly forms an integral part of a pair.

Although it is not possible to assign this sculpture with absolute certainty to one of the known boundary stelae, a strong case can be made that this piece may derive from Stela A, the best-known and most accessible of the Amarna boundary stelae. Located in the cliffs above Tuna el-Gebel, Stelae A and B are the westernmost known, some 18 kilometers from and on the opposite side of the Nile from the main city of Amarna, where the remainder of the known stelae are located. The cliffs at Tuna el-Gebel are formed of limestone geologically belonging to the Samalut Formation featuring small

nummulites (disk-shaped fossils), as well as the frequent fissures and holes that may be seen on this example. An especially important feature of Stela A is the depiction of the two princesses in a sisterly embrace, with the elder sister's hand across the shoulder of her younger sister as on this example. Where preserved, none of the boundary stelae in the eastern cliffs that are known to have featured statue groups are likely candidates for the placement of this piece; many instead feature the two eldest princesses standing apart and holding hands.

A description of Stela A by the French Jesuit traveler Claude Sicard demonstrates that none of the heads were intact already when he visited in 1714: "...there are figures of two women and two girls in full relief, fixed to the rock only by their feet and partly by a pillar at their backs. The marks of the hammer-blows that beheaded them can still be seen." (quoted in Dominic Montserrat, *Akhenaten. History, Fantasy and Ancient Egypt*. London: Routledge, 2000, p. 59). A detailed drawing of Boundary Stela A at Tuna el-Gebel made in 1824 by Robert Hay shows clearly that the figures of the royal family flanking the stela were heavily damaged by that date; the statues of the youngest princess were already mostly missing. Most likely this piece was discovered close to one of the stelae where it had fallen or been thrown after its vandalism by the traditionalists who restored the cult of Amun following the death of Akhenaten and Nefertiti. Norman de Garis Davies, who published the first extensive study of the Amarna boundary stelae in 1908, discovered a number of fragments of sculpture that had most likely been damaged in antiquity, including portions of statues of princesses from Stela Q in the eastern cliffs; a partial head of Nefertiti collected there by Davies is now in the National Gallery of Victoria, Melbourne (NGV 616.2). An additional, badly weathered torso of a statue of an elder princess was found at Stela Q by Murnane and van Siclen during their 1989 survey. A head of a larger-scale statue of a princess now in the collection of the Fitzwilliam Museum (E.G.A. 4524.1943) probably derives from a boundary stela statue group (possibly Stela U), as might a similarly large head formerly in the Smeets collection.

Photographed prior to its sale in 1960 by the eminent historian of Egyptian art Bernard Bothmer but never published, the statue is also clearly visible alongside other ancient works of art in Lord Snowdon's extraordinary 1964 portrait at home of its subsequent owner, Denys Sutton (1917-1991), the long-time editor of *Apollo* magazine and art critic for *Country Life* and the *Financial Times*. Sutton had a strong interest in visual arts and amassed a large collection during his lifetime. The *Oxford Dictionary of National Biography* (vol. 53, Oxford, 2003, p. 382), describes him as an "astute collector of art." A 1960 letter written by Cyril Aldred (one of the 20th century's chief authorities on art of the Amarna period) identified this piece as deriving from one of the boundary stela groups, but curiously it has not yet entered the voluminous literature on the art of the Amarna age; Murnane and van Siclen were apparently not aware of the statue in the preparation of their otherwise exhaustive 1993 study of the Amarna boundary stelae. In contrast to these examples, the importance of this head and torso lies not only in the high quality of the carving, but also in the extent of preservation -no other known example of royal statuary from one of the boundary stelae preserves the face and body to this extent. This statue of a young princess is an extraordinary example of the art of the early Amarna age, reflecting the moment when master sculptors under Akhenaten's command first carved monumental royal portraits from the living rock that would define the visual style of the new religion.









10

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

10

AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 664-332 B.C.

4 ½ in. (11.5 cm.) high

£20,000-30,000

PROVENANCE:

Erich Maria Remarque (1898-1970), author of *All's Quiet on the Western Front*, and his wife, the American film actress, Paulette Goddard, Germany and Switzerland, 1934-1979.

Paulette Goddard Remarque; *Antiquities*, Sotheby's, London, 13 December 1977, lot 145.

Elsa Bloch-Diener collection, Bern, acquired from the above sale. *Antiquities*, Christie's, London, 5 July 2017, lot 12.



11

PROPERTY FROM A GERMAN PRIVATE COLLECTION

11

AN EGYPTIAN BRONZE CAT

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

6 ¾ in. (16 cm.) high

£15,000-25,000

PROVENANCE:

Formerly in the collection of Baron H. W. Herwarth von Bittenfeld (1871-1942). Mrs Elias-Vaes, Amsterdam, acquired in the 1960s or early 1970s.

Twenty Rooms: The Private Collection of the Late Mrs Elias-Vaes; Christie's, Amsterdam, 27 April 2010, lot 27.

EXHIBITED:

Rotterdam, Historisch Museum, *Bezeten Bezit, Keuzetentoonstelling uit de verzameling van Mevrouw Elias-Vaes te Rotterdam*, 18 April - 1 August 1970, no. 689.



VARIOUS PROPERTIES

12

AN EGYPTIAN BRONZE NEFERTEM

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

11½ in. (29.2 cm.) high

£40,000-60,000

PROVENANCE:

with J. Melton, London.

J.J. Klejman, New York, USA, acquired from the above 9 June 1961.

Japanese private collection, acquired in the early 1970s.

Antiquities, Sotheby's, New York, 7 Dec 2005, lot 16.

Here the god is depicted striding forward with his left leg advanced and his right hand held up to his chest holding a khepesh-scimitar. He is wearing a striated tripartite wig fronted by a uraeus, crowned with his characteristic lotus-form menat-flanked headdress topped with plumes, a false beard and dressed in a belted pleated kilt, bracelets and armbands.

At Memphis, Nefertem was considered a son of Ptah and Sekhmet, the moody and potentially dangerous leonine goddess. Her fierce nature was passed along to her son, who was thought to be harmful to newborn children. In order to appease him, it was necessary to make statuary offerings, such as the present example.



PROPERTY FROM A PRINCELY COLLECTION

13

AN EGYPTIAN BRONZE OSIRIS-PTAH

LATE PERIOD, 26TH DYNASTY, REIGN OF PSAMTIK I, 664-610 B.C.

8¼ in. (21 cm.) high

£80,000-120,000

PROVENANCE:

Frederick Henry von Schleinitz (1916-1995), Wisconsin, acquired in Cairo, 1954.

Property from the Collection of Frederick Henry von Schleinitz; *Antiquities*, Sotheby's, New York, 2-3 December 1982, lot 109.

Antiquities, Sotheby's, New York, 17 December 1992, lot 26 (unsold).

Private Collection, U.S.

Property from an American Private Collection; *Antiquities*, Sotheby's, New York, 8 June 2011, lot 63.

Among the finest known products of Egyptian metalworking of the Late Period, this bronze figure of Osiris-Ptah combines iconography traditionally identified with two major Egyptian deities. Instead of holding the crook and flail typical of Osiris, the hands of this statuette are placed atop one another grasping the *djed*-pillar and *was*-scepter, emblems usually associated with depictions of the god Ptah, see Laurent Coulon, "Statue d'Osiris-Ptah," In O. Perdu, ed., *La crepuscule des pharaons: Chefs-d'oeuvre des dernières dynasties égyptiennes*. Brussels, 2012, cat. 113, pp. 230-231.

In his right hand, the god holds an *ankh*-sign, the hieroglyph for "life," here

most likely serving as a play on words for the epithet *neb ankh*, "lord of life," a well-attested epithet for Osiris-Ptah. A small chapel of Osiris-Ptah Lord of Life was constructed at the end of Dynasty 25 by Kushite pharaohs Taharqo and Tanutamani along the processional route from Karnak temple to the precinct of the goddess Mut, and it is possible that the finest examples such as the present one were dedicated there by well-to-do officials at that time or shortly thereafter. It is also however possible that some of these pieces have a Lower Egyptian origin. A number of relatively large-scale bronzes of Osiris-Ptah and other forms of Osiris seem to belong to a related group of especially fine products of bronze workshops, many with gilding, surface decoration and rich inlays, see E. Tiribilli, "An Unusual Iconography of Osiris: The Bronze Statuette Petrie Museum UC 8033." *Egitto e Vicino Oriente* XXXIX (2016): 117-132.

An interesting parallel is Metropolitan Museum of Art 56.16.2, a statuette of Osiris with the epithet "Lord of Life" (Neb Ankh) as well as the "Foremost of the Westerners" (Khentyimentiu), donated by a certain Padihorpare during Dynasty 26. The extremely fine modeling observable on this statuette attests to the skill of the artist who produced it and the wealth of the individual who commissioned it. Details such as the braided beard with tightly curled end, the uraeus placed on the white crown, and the finely rendered head of the *was*-scepter are augmented by traces of gilding and the survival of dark blue glass inlaid eyes and eyebrows. The wooden base is likely to be ancient, although no inscription is preserved.





VARIOUS PROPERTIES

■14

AN EGYPTIAN POLYCHROME WOOD COFFIN FOR KHAMHOR
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

76 in. (193 cm.) high

£120,000-180,000

PROVENANCE:

with Galerie Philippe Dodier, Avranches, France.

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

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

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





PROPERTY OF A EUROPEAN COLLECTOR

***15**

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
ARCHAIC PERIOD, CIRCA LATE 6TH CENTURY B.C.

7 $\frac{1}{2}$ in. (18.6 cm.) high

£40,000-60,000

PROVENANCE:

Edwin Henry Lawrence F.S.A (1819-91) and Alessandro Palma di Cesnola (1839-1914) Collection.

Catalogue of the Cypriote antiquities called the Lawrence-Cesnola collection; Sotheby's, London, 1-4 June 1883, lot 1081.

Stella Pitt-Rivers collection, Dorset, acquired at the above sale.

Antiquities, Sotheby's, London, 12-13 July 1976, lot 513.

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

Edwin Henry Lawrence F.S.A (1819-91) was an accomplished London-based stockbroker who amassed a substantial collection of Egyptian and Cypriot antiquities during his lifetime. The Cypriot antiquities were predominantly collected or excavated in Cyprus between 1876 and 1878 by his future son-in-law Alessandro Palma di Cesnola.

Between 1883 and 1888, as well as after his death in 1892, his items were sold at Sotheby's as part of the Lawrence-Cesnola collection. Material from these sales entered numerous museums and private collections around the world, including large numbers acquired by Pitt-Rivers for his First and Second Pitt-Rivers collection.

This beardless male votary is depicted in the Archaic style with a faint smiling expression and elongated eyes, surmounted by arching eyebrows, merging from the edges of the nose. His hairstyle consists of rows of symmetrical curls on the forehead, held by a thin headband and straight locks on top of the head. The head recalls stylistic traditions of the kouros, which were being produced in the Greek world during the same period. Cf. Cat.104 in A. Hermay and J.R. Mertens, *The Cesnola Collection of Cypriot Art: Stone Sculpture*, for a similar example.



16

***16**

A CYPRIOT POTTERY ANTHROPOMORPHIC JUG

CYPRO-ARCHAIC I-II, CIRCA 600-480 B.C.

10¾ in. (27.3 cm.) high

£6,000-8,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chypristes*, Paris, 1908, p. 336, no. 562, pl. XXXVI.

The anthropomorphic features of the vessel, typical of this era of production, are in contrast to the geometric patterns seen previously in Cypriot pottery, although the concentric circles with vertical cross-hatching pattern build on this earlier style. Cf. A comparable piece at the Musée du Louvre in Paris (A. Caubet, A. Hermery, and V. Karageorghis, *Art antique de Chypre au Musée du Louvre: Du Chalcolithique à l'époque romaine*, Paris, 1992, p.115, no. 143).



17

***17**

A CYPRIOT BICHROME POTTERY JUG

ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

14¾ in. (36.1 cm.) high

£6,000-8,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chypristes*, Paris, 1908, no. 564, pl. XXXVI.

Louis de Clercq (1836-1901) was a French collector born in Oignies, northern France. His collection was formed in the late 19th century, inspired by his travels to the Middle East and Mediterranean, where he was a photographer on a Ministry of Public Instruction expedition. The de Clercq collection is notable as much for its discerning quality as its rich breadth. It was published in seven volumes from 1885-1911, with the subjects as diverse as ancient Assyria, jewellery, marbles, and Cypriot art. Many notable pieces from the Department of Oriental Antiquities at the Musée du Louvre were gifted from this collection in the 1970s.



18

***18**

A CYPRIOT BICHROME POTTERY JUG

ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

15¾ in. (40.1 cm.) high

£5,000-7,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chypristes*, Paris, 1908, no. 564, pl. XXXVI.

From the beginning of the second millennium B.C., potters began rendering human features on Cypriot vases. During the Cypro-Achaic I-II periods, mold-made and handmade parts of female figures began appearing on the vessels, as with this example. The female figure holds a jug in her right hand, which serves as the spout for the vessel. For a similar jug, see no. 168 in V. Karageorghis, *Ancient Art from Cyprus: The Cesnola Collection*, New York, 2000.



19

***19**

A CYPRIOT LIMESTONE HEAD OF HERAKLES

CLASSICAL PERIOD, CIRCA EARLY 5TH CENTURY B.C.

4½ in. (11.5 cm.) high

£5,000-7,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chypriotes*, Paris, 1908, no. 83.

For another Herakles of similar scale, now in the Cesnola collection at the Metropolitan Museum of Art, New York, see acc. no. 74.51.2655. From a small scale statue of the hero, who was popular throughout the Greek world.



20

***20**

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY

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

10½ in. (26.8 cm.) high

£10,000-15,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chypriotes*, Paris, 1908, no. 28, pl. X.

The use of a foliate wreath around the head of male votary figures as seen here first appeared in Cypriot art in the second half of the sixth century B.C. and continued to be a dominant feature in Cypriot sculpture until the end of the Hellenistic period. A. Hermay and J. Mertens (p. 84, *The Cesnola Collection of Cypriot Art*) discuss how the appearance of the wreath at this time was both a "new way of expressing the piety of figures and their participation in cult activities" as well as "a reference to Aegean Greek models."



21



22



23

•*21

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY

ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

4½ in. (11.5 cm.) high

£4,000-6,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chyriotes*, Paris, 1908, no. 48.

•*22

A CYPRIOT LIMESTONE HEAD OF A FEMALE VOTARY

ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

5¼ in. (13.5 cm.) high

£4,000-6,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chyriotes*, Paris, 1908, no. 71.

•*23

A CYPRIOT LIMESTONE HEAD OF A FEMALE VOTARY

ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

4¾ in. (12 cm.) high

£3,000-5,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chyriotes*, Paris, 1908, no. 55.



***24**

A CYPRIOT LIMESTONE VOTIVE BUST OF A WOMAN
CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

17 $\frac{3}{8}$ in. (44.2 cm.) high

£20,000-30,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chypriotes*, Paris, 1908, p. 62, no. 19, pl. VI.

Beginning in the sixth century B.C., depictions of female votaries appear in Cypriot art. There are several iconographic types, all related to ritual activities associated with the cult of a fertility deity: priestesses with hieratic garments, frequently holding symbols of fertility, such as birds, flowers or fruits; worshippers with uplifted arms; musicians and ceremonial dancers. This veiled bust, uncarved below the waist, suggesting it was made for insertion into another sculpture or object, is shown holding a fruit in her right hand. These veiled, draped female figures are known as the "Herculaneum Maiden" type, which take their name from a statue excavated there. For a similar example, dating later from the 1st Century B.C., see acc. no. 74.51.2456 at The Metropolitan Museum of Art, New York.



PROPERTY OF A EUROPEAN COLLECTOR

***25**

AN EAST GREEK MARBLE TORSO OF A KORE

IONIA, ARCHAIC PERIOD, CIRCA MID-6TH CENTURY B.C.

13 in. (33 cm.) high

£10,000-15,000

PROVENANCE:

with Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired 1976; thence by descent.

This fragmentary under life-size kore is depicted wearing a finely-pleated linen tunic called a chiton, fastened at the shoulders and tied around the waist and hidden by the overfold. The maiden holds a linear-shaped offering in her right hand against her chest and her left hand clutches part of the fabric of the chiton, a gesture typical of the kore statue type. The curved, symmetrical lines formed by the folds of the drapery relieve the strict frontality and verticality of the kore.

Korai were used both as funerary monuments and as religious dedications in Greek sanctuaries. Women wore drapery, whereas male youths (kouroi) were shown nude. For a similar type, see the kore dedicated by Cheramyas, from the Heraion at Samnos, in A. Stewart, *Greek Sculpture*, Vol 2, Yale, 1990, no. 93-96.



PROPERTY FROM A PRINCELY COLLECTION

26

A GREEK BRONZE VOTIVE BULL

CLASSICAL PERIOD, CIRCA EARLY 5TH CENTURY B.C.

4 in. (10 cm.) long

£40,000-60,000

PROVENANCE:

Colonel Norman Colville, M.C. (1893-1974), Cornwall.
The Property of the late Colonel N.R. Colville, M.C., F.S.A.; *Antiquities*,
Sotheby's, London, 21 April 1975, lot 300.
with Gordian Weber Kunsthandel, Cologne, 2010.

PUBLISHED:

J. Heinrichs, "THARSYMACHO ARCHONTOS: Eine bronzene Stierplastik des
frühen 5. Jh. v. Chr., phokische Triobole und die delphische Felsinschrift der
Labyaden", in *Zeitschrift für Papyrologie und Epigraphik* 175, 2010, pp. 99-112.
Arachne Online Database no. 147227.

The bull is represented with his head raised and the edge of his proper right hoof lightly touching the base, giving the impression of leisurely movement. This visualisation of slight movement corresponds to the transition from the Archaic to Early Classical style that took place in the first decades of the 5th century B.C. The bull's forehead is decorated with a star rosette, similar to the depiction found on a silver Triobol coin from Phokis, a region in central Greece that included Delphi, of the same period, cf. B.M.C. 8.23-31. A dedicatory inscription reading: "Tharsymacho Archontos" stretches across its right flank. For a similar bronze votive bull at the Metropolitan Museum of Art, New York, see acc. no. 20.374.



27

AN ATTIC BLACK-FIGURED BAND-CUP

SIGNED BY TALEIDES AS POTTER,
CIRCA 550-540 B.C.

8 $\frac{7}{8}$ in. (22.6 cm.) diam. excl. handles

£10,000-15,000

PROVENANCE:

Kunstwerke der Antike, Münzen und Medaillen AG., Basel, Auktion 26, 5 October, 1963, no. 100, pl. 32.
Thomas T. Solley, Bloomington, Indiana.
Parke-Bernet Galleries, New York, January 20th, 1967, lot 205.

Sideo Fromboluti (1920-2014) and Nora Speyer (b.1923), Pennsylvania and New York.

Property from the collection of Sideo Fromboluti and Nora Speyer; *Antiquities*, Sotheby's, New York, 8 June 2011, lot 7.

PUBLISHED:

J. D. Beazley, *Paralipomena*, Oxford, 1971, p. 74.

P. Heesen, *Athenian Little-master Cups*, Amsterdam, 2011, cat. no. 131, figs. 57a-b, 58b, pl. 42d.

Beazley Archive Pottery Database no. 350513.

The encircling band of this cup is signed on each side: "Taleides made (it)." It is the only known band cup by the potter Taleides, who also made one signed and four unsigned Siana cups and seven signed lip-cups. See Beazley Archive Pottery Database no. 301134, for a lip-cup signed by Taleides. Other signed pieces include an amphora, three oinochoai, a lekythos, loutrophoros and pyxis.

VARIOUS PROPERTIES

***28**

AN ATTIC RED-FIGURED KYLIX

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

1 $\frac{1}{2}$ in. (39.5 cm.) diam. incl. handles

£10,000-15,000

PROVENANCE:

with Münzen und Medaillen, Basel, May 1971 (*Attische rotfigurige Vasen*, Sonderliste N, no. 80).

Antiquities, Sotheby's, London, 10-11 December 1984, lot 43.
with Charles Ede, London, 1985 (*Pottery from Athens VIII*, 1985, no. 25).

J.O. Sund, New South Wales, Australia; acquired from the above 23 April 1985.

PUBLISHED:

J.D. Beazley, *Attic Red-Figure Vase-Painters*, 2, Oxford, 1963, Addenda 1, p.1673, Pp. 874-5, 4bis.

Beazley Archive Pottery Database no. 275397.

This cup is decorated on the exterior with a Dionysiac scene. To one side, Maenads are shown disporting themselves, one in the embrace of a satyr, one dancing and brandishing a snake in her left hand, and the third with her chiton pulled down over her arms to give the effect of wings. The other side of the exterior has a similar scene with four of the figures dancing and a bandy-legged satyr in the centre, right hand lifted to shade his eyes as he watched the revels. The tondo is decorated with a satyr and maenad holding a thyrsos. With graffiti incised on the underside of the foot.



27



28



PROPERTY FROM A FRENCH PRIVATE COLLECTION

29

AN ATTIC BLACK-FIGURED AMPHORA

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

15¾ in. (40 cm.) high

£40,000-60,000

PROVENANCE:

with Gudea Gallery, Paris.

French private collection, acquired from the above in 1995.

One side of this amphora depicts a popular scene from Homer's *Iliad*, where Aeneas flees Troy with his son Ascanius, whilst carrying his aged father, Anchises, on his back. Ahead of them stands a woman, who may be identified as Aeneas' wife, Creusa, because of the baby on her shoulder. The depiction of Ascanius varies amongst black-figure workshops of the last third of the 6th century B.C. Sometimes he is shown as a baby, carried by Creusa, but usually he is depicted older, able to walk on his own. On a few vases there are two children shown, one on each side of Aeneas. The particular combination of baby on shoulder and Ascanius as a young boy, as seen on this vase, does not feature on any other known vase paintings. The tight composition of the central group, which emphasises the family bond, is framed by an archer and a hoplite. The reverse of the amphora depicts a quadriga with hoplite to the left. For a similar black-figured amphora depicting Aeneas escaping from Troy, cf. accession no. 41.162.171 at the Metropolitan Museum of Art, New York.



PROPERTY FROM A BELGIAN FAMILY COLLECTION

30

AN ATTIC RED-FIGURED KYLIX
ATTRIBUTED TO GROUP YZ, CIRCA 4TH
CENTURY B.C.

10 $\frac{3}{8}$ in. (26.3 cm.) diam. excl. handles

£6,000-8,000

PROVENANCE:

Belgium private collection, acquired in the late
1980s-1990s.

30



31

AN ETRUSCAN BRONZE MIRROR
CIRCA 4TH-3RD CENTURY B.C.

8 $\frac{1}{8}$ in. (22.1 cm.) high

£6,000-8,000

PROVENANCE:

Belgium private collection, acquired in the late
1980s-1990s.

31

PROPERTY FROM THE BERGSTEN COLLECTION

32

AN APULIAN RED-FIGURED PELIKE

CIRCA LATE 4TH CENTURY B.C.

12¾ in. (32.5 cm.) high

£8,000-12,000

PROVENANCE:

The collection of Consul General Karl Bergsten (1869-1963), Stockholm; thence by descent to the present owners.

PUBLISHED:

K. Asplund ed., *Fortsättning på Generalkonsul och fru Karl Bergstens föregående kataloger över deras konstsamling*, vol. III, Stockholm, 1950, no. 34, 1.

On one side a youth holding two branches and a walking stick runs towards a draped female who is looking back over her shoulder and carrying an alabastron and a bunch of grapes. The reverse shows two draped youths.



32

VARIOUS PROPERTIES

•33

A GREEK BLACK-GLAZED BOAR ASKOS

SOUTH ITALY, CIRCA 320-290 B.C.

6¼ in. (16 cm.) long

£2,500-3,500

PROVENANCE:

Antiquities, Sotheby's, London, 9 July 1984, lot 337.
Elsa Bloch-Diener collection, Bern, acquired from the above sale.
Antiquities; Christie's, London, 5 July 2017, lot 58.

For another Apulian boar shaped askos, unglazed but for the handle, cf. Rhode Island School of Design Museum inv. no. 1996.98. This type of vase was also very popular in Southern Etruria. For an example found at Bomarzo now in the Museo Gregoriano Etrusco, inv. no. 14402, cf. F. Buranelli, *The Etruscans*, Memphis, 1992, p. 167, no. 149.



33



PROPERTY FROM A SWISS PRIVATE COLLECTOR

***34**

AN APULIAN RED-FIGURED LOUPTROPHOROS

ATTRIBUTED TO THE GROUP OF RUVO 423, CIRCA SECOND HALF OF THE 4TH CENTURY B.C.

37½ in. (95.1 cm.) high

£70,000-100,000

PROVENANCE:

Swiss private collection, acquired in the 1970s.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to The Red-figured Vases of Apulia*, London, 1991, no. 44-1, p. 107, pl. XXIV, 1-4 (incorrectly described as 'Rome, private coll.').

Loutrophoroi, originally vases used for ritual baths, such as the one for a bride and groom before their wedding, were symbols of marriage. However, beginning in the fourth century B.C., they came to serve as tomb monuments or as offerings at the tombs of those who died young and unmarried. In this connection, they were usually decorated with either tragic scenes or mythological portrayals of love and marriage.

The obverse of this vase depicts the myth of Perseus slaying the sea monster and rescuing the Ethiopian princess Andromeda, who he later marries. Queen Cassiopeia of Ethiopia once boasted that she was more beautiful than all the Nereids, angering them and Poseidon. To punish her arrogance, Poseidon flooded her land and sent a sea monster (*ketos*) to terrorise her people. Her husband, King Cepheus, was told by an oracle that he must give his daughter Andromeda to the gods in appeasement. This scene is shown in the centre of the vase, as Princess Andromeda is chained to the rocks with offerings before her. In the bottom right, we see the heroic Perseus

slaying the *ketos*, having spotted Andromeda and fallen in love with her on his way home from beheading Medusa. A winged Eros flies down to crown Perseus with a wreath; he later marries Andromeda once he has freed her. Surrounding the main scene there are a number of barbarian figures, including an *aposkopoeuon* keeping watch.

On the reverse, the Danaid Amymone is depicted filling up a hydria from a lion-spout in a fountain-house. She too is surrounded by figures holding religious objects such as phiales and wreaths, as well as Eros holding a fillet and Poseidon, distinguishable by his trident in hand. According to the myth, Poseidon saved Amymone from the aggression of a satyr and, in order to gain her favour he showed her the ancient springs of Lerna.

The neck of the vase's front side is decorated with another Eros, and the reverse side by a running woman, holding a wreath and a phiale. The shoulders shows a head surrounded by tendrils on the front and running animals, including lions, a boar and a swan, at the back

The elaborate decorating scheme and the confidence of the brushstrokes are the work of an incredibly skilled artist, compared by Trendall to works of the Painter of Naples 3242. These workshops are considered the forerunners of the Darius Painter, one of the most important representatives of the Ornate Style. Apulian artists of this period are the first to experiment with vases of monumental scale, which offered new possibilities to represent complex myths with bewildering compositions. For another loutrophoros decorated with Andromeda chained to the rocks and Perseus slaying a *ketos*, cf. K. Schauenburg, "Andromeda", *Lexicon Iconographicum Mythologiae Classicae*, I, 1981, p. 777, no. 15.



(obverse)



(reverse)



35

PROPERTY OF A EUROPEAN COLLECTOR

***35**

A GREEK MARBLE HEAD OF A YOUTH

LATE CLASSICAL TO EARLY HELLENISTIC PERIOD,
CIRCA 4TH CENTURY B.C.

8 in. (20.4 cm.) high

£10,000-15,000

PROVENANCE:

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

This head of a youth is likely to have come from a deep relief as evidenced by the attachment break at the back of his head. The soft modelling of the features with the thickly-lidded almond-shaped eyes and full mouth recall the sensitively-modelled figures found on Greek grave naiskoi multfigured scenes, for example a larger head in the Getty Villa, see J. Grossman, *Greek Funerary Sculpture*, Los Angeles, 2001, p. 54, no. 19, with a similar sharp upper eye lids and brows. This head has a visible assymetry which would suggest that he would have been seen in three-quarters view on the right of the composition and perhaps would have been viewed from below as some large scale naiskoi would have been placed on terraces high above the street level of the viewer.



36

***36**

A GREEK MARBLE FEMALE HEAD

LATE CLASSICAL TO EARLY HELLENISTIC PERIOD,
CIRCA 4TH CENTURY B.C.

8 1/8 in. (20.8 cm.) high

£15,000-20,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired in 1972; thence by descent to the present owner.



THE PROPERTY OF A GENTLEMAN

37

A GREEK BRONZE MIRROR COVER

LATE CLASSICAL TO EARLY HELLENISTIC PERIOD,
CIRCA 350-300 B.C.

6½ in. (15.5 cm.) diam.

£40,000-60,000

PROVENANCE:

Roger Peyrefitte (1907-2000) collection, Paris.
French private collection, acquired from the above.

PUBLISHED:

R. Peyrefitte, *Un Musée de l'Amour*, Paris, 1972, p. 80 and 152.

The sheet bronze decoration applied onto the circular cover depicts the scene of seated Ganymede offering a cup to Zeus, who perches on a square pillar beside the youth, in the form of an eagle. A draped female sits on the floor at the side reaching up to Ganymede as he turns his head to look down at her and puts his arm out in a motion of warning or resistance. Hebe, the daughter of Zeus and Hera, was the first cup-bearer of the gods. However, according to various ancient sources, either she was relieved of the position after her marriage to the hero Herakles, or, after Zeus's infatuation and abduction of the Trojan prince Ganymede, she was dismissed, and the Trojan prince was elevated to this favoured role. In the Aeneid, Virgil writes

*Ganymède a supplanté la jeune déesse pour
« présenter la coupe à Jupiter » comme dit
malicieusement Lucien de Samosate.*

R. Peyrefitte, *Un Musée de l'Amour*, Paris, 1972, p. 152.

of Juno's anger at Ganymede taking her daughter's place, in her revenge, persuading Aeolus, the god of the wind, to produce a storm and drive Aeneas's ship off-course.

The scene of Ganymede attending to Zeus in the guise of an eagle is a common one in ancient art, from gems, vases and sculpture. The addition of the reclining female is less common. For a remarkably similar bronze mirror in the Fitzwilliam Museum (GR 106.1907) cf. A. Kossatz-Deissmann, "Ganymedes", *Lexicon Iconographicum Mythologiae Classicae*, IV, 1988, p. 162, no. 168a. For a similar scene of a Roman marble sarcophagus in the Vatican cf. LIMC op. cit., p. 161, no. 109 (Arachne no: 19519). Both of these references name the female as a nymph but in the context of the cup-bearer scene perhaps she could represent Hebe - imploring Ganymede for the return of her role.

For other examples of multiple figure relief decoration on mirrors see M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Art Boston*, Boston, 1971, pp. 250-258, nos 361-370.



38

VARIOUS PROPERTIES

38

AN ILLYRIAN BRONZE HELMET

ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.

10½ in. (26.5 cm.) high

£20,000-30,000

PROVENANCE:

Kojiro Ishiguru, Tokyo, Japan, prior to 1966.

Private collection of K. Kobayashi, Osaka, Japan, (acquired from the above in 1966).

with Galerie Archaique, Osaka, Japan

Harry Myerscough, London, acquired from the above 14 March 1971.

The helmet is hammered from a single heavy sheet, with a wide flaring neck-guard and two raised parallel ridges running front to back across the crown. The raised ridge around the perimeter is decorated with circular rivets along the edge and each cheek-guard is perforated at the forward tip.

Illyrian type helmets were originally composed of several riveted sections, the two raised ridges over the crown giving added protection to the weakest part at the join of the two halves. From the 6th Century B.C. onwards these helmets were made in one piece but retained the ridges and incised guidelines of the central join as decorative elements.



39

39

AN EAST GREEK SILVER GILT OINOCHOE

HELLENISTIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.

6¼ in. (15.9 cm.) high

£20,000-30,000

PROVENANCE:

with Ken Kanazawa, Tokyo.

Acquired by the present owner from the above, 1990.

This excellent example of Hellenistic metalworking would have probably been part of a larger parcel silver gilt set, highly valued by the elite of the time. The fine bead and ovolo pattern decorating the rim and the separately-cast handle with lion terminals are typical of the period and can be found in more common examples in bronze, cf. M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Boston Museum of Fine Arts*, Boston, 1971, no. 444. For an example of a homogeneous Hellenistic set of silver gilt vessels from Morgantina, Sicily, cf. C. A. Picón and S. Hemingway, *Pergamon and the Hellenistic Kingdoms of the Ancient World*, New York, 2016, no. 178.



34

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.



VARIOUS PROPERTIES

40

A PARTHIAN BRONZE ANIMAL-HEADED RHYTON

IRAN, CIRCA 1ST CENTURY B.C.

11 in. (28 cm.) high

£80,000-120,000

PROVENANCE:

Private collection, Osaka, Japan, prior to 1968.

Kobayashi Private collection, Osaka, Japan, 1968-1993.

Rhyta were designed to aerate wine - with a hole at the front from which the liquid flowed. In this example the wine would pour in a stream from the animals open mouth directly into the drinkers mouth while the vessel was passed from person to person at a banquet. They were high status luxury wares, highly valued in Near Eastern society, and were fashioned from a number of materials, including gold, silver, bronze, stone, terracotta and glass. The animals on these vessels included the ram, horse, bull, ibex, supernatural creatures, and female divinities. The above rhyton has the head of a caracal, a wild cat also known as a desert lynx, indigenous to Central Asia, the Near East and the entire continent of Africa. It is depicted open-mouthed with teeth bared, its ears held back in a terrifying pose, with finely detailed fur around its jaw and face. The Parthians were clearly influenced by the art and culture of the Mediterranean world and here one can see the influence of the Greek god Dionysos - god of wine and merrymaking, celebration and of drinking parties. The panther itself was a Dionysiac animal therefore highly appropriate as a rhyta terminal. For a Parthian silver rhyton with wild cat head in the Metropolitan Museum see acc. no. 1979.447a, b.

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.



41

PROPERTY FROM A BELGIAN FAMILY COLLECTION

41

A GREEK MARBLE HEAD OF APHRODITE
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

6 in. (15.2 cm.) high

£10,000-15,000

PROVENANCE:

with Galerie Archeologia, Brussels, 1989.
Belgium private collection, acquired from the above.



42

42

A GREEK MARBLE GODDESS
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

13 7/8 in. (35.1 cm.) high

£10,000-15,000

PROVENANCE:

with Simone de Monbrison, Paris, 1987.
Belgium private collection, acquired from the above in 1988.



PROPERTY OF A LADY

43

**A GREEK MARBLE FIGURE OF A DANCING
MAENAD**

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

22¼ in. (56.5 cm.) high

£50,000-70,000

PROVENANCE:

Important Antiquities, Christie's, London, 21 April 1999,
lot 185.

Acquired by the present owner from the above sale.

Depicted with the front of her hair wreathed in ivy, her body twisted round and throwing her head back in ecstasy, this dynamic female figure is likely to have formed part of a Dionysiac group. Dionysus, god of wine and revelry, had a large retinue of followers: satyrs, maenads and animals such as fauns and goats. Maenads became a popular subject in Greek sculpture by the late 5th century B.C. and were often depicted as frenzied women enveloped in a drunken rapture. For an extant group of similar subject matter and composition, see the Satyr and Hermaphrodite group in the *Skulpturen-Sammlung in Dresden*, published in A. Stewart, *Greek Sculpture Vol. 2*, Yale, 1990, no. 727, and the Satyr and Nymph group in The Capitoline Museum, Rome (Nuovo Inv.1729) from Trastevere, Rome, published in R.R.R. Smith, *Hellenistic Sculpture*, London 1991, fig.158.



PROPERTY OF A EUROPEAN COLLECTOR

***44**

A ROMAN BRONZE HYPNOS

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

11 $\frac{7}{8}$ in. (30.2 cm.) high

£15,000-20,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.

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

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome III: Les bronzes*, Paris, 1905, p. 150, no. 236, pl. XXXVIII, 4.

Hypnos, or his Roman equivalent, Somnus, was the personification of sleep. He lived in the underworld with his brothers, one of whom was Thanatos, the personification of death itself. While the merciless Thanatos had a heart of iron, Hypnos would sweep across land and sea, bringing peaceful sleep to mankind. Hypnos, who according to Ovid (*Metamorphoses* 11.623) was the "gentlest" of the gods, is depicted here as a naked youth with wings on his head.

Hypnos' torso is turned slightly and his left shoulder is raised, indicating that he would have probably had his arm raised outwards and holding an attribute. His usual attributes included either a horn of sleep-inducing opium, a poppy-stem, a branch dripping water from the river Lethe, or an inverted torch. For a similar example dating to the 2nd century A.D., after a Greek original of the 4th century B.C., showing the god pouring opium from a horn, see inv. no. VI 371 in the Kunsthistorisches Museum, Vienna.



PROPERTY FROM A PRINCELY COLLECTION

45

A ROMAN BRONZE MINERVA

CIRCA 1ST CENTURY A.D.

4¼ in. (10.8 cm.) high

£30,000-50,000

PROVENANCE:

Said to be from the Bay of Naples.

Joly de Bammeville, Paris.

Catalogue d'une Collection de Monuments Antiques; Hôtel Drouot, Paris, 20 April 1881, lot 7.

Joseph de Rémusat, Marseille, acquired by 1881.

Collection Joseph de Rémusat de Marseille; Hôtel Drouot, Paris, 17-18 May 1900, lot 130.

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

Antiquités et Objets d'Art: Collection de Martine, Comtesse de Behague,

Provenant de la Succession du Marquis de Ganay; Sotheby's, Monaco,

5 December 1987, lot 121.

Royal-Athena Galleries, New York, 1989 (*Gods and Mortals*, no. 104).

John Kluge (1914-2010), Charlottesville, acquired from the above.

The Morven Collection of Ancient Art; Christie's, New York, 8 June 2004, lot 483.

PUBLISHED:

W. Froehner, *Collection de feu M. Joly de Bammeville*, Paris, 1881, no. 7.

F. Lenormant, *Athéné Bronze Grec*, *Gazette Archéologique* 7, 1881-1882, pp. 63-64, pl. 7.

S. Reinach, *Répertoire de la Statuaire Grecque et Romaine*, Paris, 1897, vol. 2, p. 283, no. 7.

C.C. Vermeule and J.M. Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, p. 53, no. 89-52.

This charming statuette of Minerva is rendered in the classicistic style with large eyes and a delicately pointed chin. She wears her aegis over a peplos-like garment and a helmet with side-flaps projecting outwards.

46

A ROMAN BRONZE MASK OF A COMIC ACTOR

CIRCA 1ST CENTURY A.D.

5 $\frac{1}{8}$ in. (14.3 cm.) high

£80,000-120,000

PROVENANCE:

Charles Gillet (1879-1972), Lausanne, Switzerland.

Mathias Komor, New York, 1 July 1982 (inv. no. G. 370).

Clarence Day (1927-2009), Memphis.

Antiquities from the collection of the Late Clarence Day; Sotheby's, New York, 7 December 2010, lot 23.

This type of mask, with rolled back hair known as "speira," flaring nostrils, and a wide grimacing mouth with a moustache over a scoop-shaped beard, was characteristically associated with the role of the leading slave in New Comedy. The slave and his trickery were emblematic of comedy for the Romans. A typical reversal of social hierarchy that arose on stage between the slave and his master occurred when love or lust had deprived the master of his wits and money, forcing him to turn to his resourceful slave for help. Their dramatic performances could be vulgar and offensive, yet they remained extremely popular with ordinary citizens. This piece, likely a decorative element or attachment, shows the popularity and prominence of theatre to the Romans. *Cf.* object no. 87.AC.143.1 at The J. Paul Getty Museum, Malibu, for a thymiaterion in the form of a comic actor.





47

PROPERTY OF A FRENCH PRIVATE COLLECTOR

47

A ROMAN MARBLE TORSO OF HERCULES

CIRCA 1ST-2ND CENTURY A.D.

9¼ in. (23.5 cm.) high

£15,000-20,000

PROVENANCE:

French private collection, acquired prior to 1988.

The pose and the placement of the remains of now-missing supports allow us to identify this small scale muscular torso as the hero Hercules. He leans on his club, resting after completing the last of his labors: retrieving the golden apples of the Hesperides, which he originally held in his left hand behind his back. This type (also known as the Farnese type) was widely copied in Roman times in a variety of sizes. For a similar, larger example in the Geneva Musée d'Art et d'Histoire (inv. no. MF 1325) see D. Krull, *Der Herakles vom Typus Farnese. Kopienkritische Untersuchung einer Schöpfung des Lysipp*, 1985, p. 94, no. 23.



48

VARIOUS PROPERTIES

48

A ROMAN MARBLE MALE TORSO FRAGMENT

CIRCA 1ST-2ND CENTURY A.D.

18¾ in. (48 cm.) high

£12,000-15,000

PROVENANCE:

Antiquities, Sotheby's, London, 6 July 1995, lot 77.
The Stanford Place Collection of Antiquities; Christie's, London, 26 April 2006, lot 50.

Showing the back of the right shoulder, with powerful musculature, a cloak draped diagonally across the body, this fragment would have been part of an over life-sized sculpture.



PROPERTY FROM A PRINCELY COLLECTION

49

A GALLO-ROMAN BLUE-GREEN BLOWN GLASS CINERARY URN
CIRCA 1ST-2ND CENTURY A.D.

10¾ in. (27.5 cm.) high

£20,000-30,000

PROVENANCE:

with Sydney Moss, UK.
Plesch Collection, U.K. (no. AGv 27hl), acquired from the above in June 1966 at the Grosvenor House Antiques Fair, London.
The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 57.

EXHIBITED:

Broadfield House Glass Museum and The Pilkington Glass Museum,
50th Anniversary Exhibition of The Circle of Glass Collectors, 1987-1988.

PUBLISHED:

50th Anniversary Exhibition of The Circle of Glass Collectors, Broadfield House Glass Museum and The Pilkington Glass Museum, 1987-1988, no. 12.

This urn is exceedingly rare, a Gallic variant of the glass cinerarium well known throughout the Western Roman Empire and Britain in the 1st-2nd Century A.D. The preferred funerary ritual at that time was cremation rather than inhumation, the remains of the deceased being placed in an urn. Glass urns have been found in graves from France, Germany, Britain, Central

Europe, Italy and Spain; they were used both for household purposes - some found in Italy contain traces of fruit and oil - and to hold the ashes or bones of the deceased. The earliest date from the 1st Century B.C., the latest from the mid-3rd Century A.D., at which time cremation was superseded by inhumation.

The example we have here has sloping shoulders, but what makes it particularly unusual are the highly ornamental vertical handles attached to the rim and lower belly. This urn would have come from a workshop in Southern Gaul, its elaborate and elegant form indicating that it belonged to someone of high status. It is intact, and appears to be the only surviving complete example of its type in private hands. The shape is recorded in J. Morin-Jean, *La verrerie en Gaule sous l'empire Romain*, Paris, 1913, p. 49, fig. 22, where the line drawing is of a lidded urn in the Musée Calvet, Avignon, France (inv. no. M13). It is almost identical in shape, the vertical handles varying slightly in having no central pinched fold and a somewhat straighter, rather than folded, projection at the rim. Morin-Jean remarks that this variant, an 'olla' with a handle shape that is clearly derived from metal-working techniques, is rare and worthy of note. The Avignon urn is the only one listed of this type and is, in Morin-Jean's opinion, inspired by the alabaster urns of the early Roman Imperial Period. One other similar is known, found in the Place des Carmes, Nîmes, published in D. Foy and M-D. Nenna, *Tout feu, Tout sable. Mille ans de verre antique dans le midi de la France*, Marseille, 2001, p. 209, no. 376.

■50

A ROMAN MARBLE TERMINAL FIGURE OF DIONYSUS
CIRCA 2ND CENTURY A.D.

59½ in. (151 cm.) high

£700,000-1,000,000

PROVENANCE:

Gavin Hamilton (1723-1798), Rome, found at Hadrian's Villa in 1775.
Sir William Petty Fitzmaurice (1737-1805), 2nd Earl of Shelburne and later 1st Marquess of Lansdowne, Lansdowne House, acquired from the above as a pendant to the terminal of a girl [lot 41 from the 1930 Lansdowne sale] and mentioned in a letter of 9th August 1775.
By descent to Henry Petty Fitzmaurice (1872-1936), 6th Marquess of Lansdowne.
Catalogue of the Celebrated Collection of Ancient Marbles the Property of the Most Honourable The Marquess of Lansdowne, Christie, Manson & Woods, London, 5th March, 1930, no. 62 (Albert Amor, London, for £136 10s on behalf of Karl Bergsten).
The collection of Consul General Karl Bergsten (1869-1963) and his wife Dagmar Bergsten, Stockholm.
Thence by descent to the present owners.

PUBLISHED:

Letter from Hamilton to Lord Shelburne, 9 August 1775, reproduced in I. Bignamini & C. Hornsby, *Digging and Dealing in Eighteenth-Century Rome*, vol. II, London, 2010, pp. 71-72.
Catalogue of the Lansdowne Marbles, 1810, lot 4.
Comte F. de Clarac, *Musée de Sculpture*, vol. 4, Paris, 1850, cat. no. 1560, pl. 676.
Mrs A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London Containing Accurate Catalogues, Arranged Alphabetically, for Immediate Reference, Each Preceded by an Historical and Critical Introduction*, 1844, p. 336.
G. Waagen, *Art Treasures in Great Britain*, 1844, II, p. 148.
A. Michaelis, 'Lansdowne House', *Archäologische Zeitung* 32, 1875, p. 39, no. 58.
Lord F. Fitzmaurice, *Letters Edited from the MSS at Lansdowne House*, Devises, 1879, pp. 39-40.
A. Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 468, no. 91.
A.H. Smith, *A Catalogue of the Ancient Marbles at Lansdowne House based upon the work of Adolf Michaelis. With an Appendix containing Original Documents relating to the Collection*, London, 1889, no.91.
G. Clinch, *Mayfair and Belgravia, being an historical account of the parish of St. George, Hanover Square*, London, 1892, p. 78.
H. Winnefeld, 'Die Villa des Hadrian bei Tivoli', *Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts* 3, 1895, p. 158.
P. Gusman, *La Villa Impériale de Tibur (Villa Hadriana)*, Paris, 1904, p. 269, fig. 448.
B. Erskine, *London as an Art City*, London, 1904, p. 70.
M. Asplund, *Collection de Peintures et de Sculptures appartenant a M. le Consul General et a Madame Karl Bergsten*, Vol II, Stockholm, 1943, no. 29.
C. C. Vermeule and D. von Bothmer, "Notes on a New Edition of Michaelis", *American Journal of Archaeology*, vol. 60/4, 1956, p. 335.
J. Raeder, *Die statuarische Ausstattung der Villa Hadriana bei tivoli*, *Europäische Hochschulschriften XXXVIII*, Archäologie Bd. 4, Frankfurt am Main, Bern, 1983, 47, I, 24.
I. Bignamini & C. Hornsby, *Digging and Dealing in eighteenth-century Rome*, London, 2010, vol II, pp. 71-72, no. 127.
E. Angelicoussis, *Reconstructing the Lansdowne Collection of Classical Marbles*, Munich, 2017, p. 189, no. 27.
S. Kansteiner, Review of Angelicoussis 2017, *Gnomon*, vol. 91, 2019, p. 71.
Arachne. Datenbank und kulturelle Archive des Forschungsarchiv für Antike Plastik Köln und des Deutsches Archäologisches Instituts, no. 51148.

Gavin Hamilton and the history of collecting:

Until the 18th Century English collections of antiquities had consisted mainly of small, easily portable objects such as coins, intaglios and bronzes. Only a few very wealthy and powerful patrons, most notably Charles I and Thomas Howard, Earl of Arundel and Surrey (1585-1646), were able to acquire ancient sculpture.

This was to change dramatically by the second half of the 18th Century. As the craze for classical art and sculpture swept over Britain and the rest of Europe, Rome established itself as the centre to which English *milordi* flocked in pursuit of culture and Souvenirs. Adolf Michaelis, the renowned German historian of ancient art, called this period the 'Golden Age of Classic Dilettantism,' remarking: "In an unintermitting stream the ancient marbles of Rome poured into the palaces of the aristocracy in Britain whose wealth in some cases afforded the means of gratifying real artistic taste by these rare possessions, and in others enabled them at any rate to fall into the new fashion of dilettantism, the 'furore' for ancient art".

The market was largely controlled by a number of Britons residing in Rome who acted as agents between Italian families and Cardinals who wished to sell to the predominantly English clientele. These agents also undertook their own speculative excavations, which yielded vast quantities of treasures. The most enterprising and successful explorer of the day was the Scottish painter Gavin Hamilton (1730-97).

In 1771, the statesman William Petty, 2nd Earl of Shelburne and 1st Marquess of Lansdowne, visited Italy and conceived the idea of adorning his own London residence in Berkeley Square with a collection of sculpture. In so doing, Lord Shelburne was to become one of the great 18th century collectors of ancient sculpture. He was one of the many new collectors of this period inspired by the Grand Tour who were able to acquire sculptures discovered in these excavations carried out in and around Rome. In order to execute his plans, Lord Shelburne secured the help of Hamilton, who, along with Thomas Jenkins, controlled most of the supply of antiquities from Rome sold to English patrons.

According to an article by A. H. Smith in the Burlington Magazine in 1905, "The method employed was curious. Gavin Hamilton, the Scottish painter, antiquary, and excavator, who was then settled in Rome, undertook to furnish the gallery by contract. The proposed terms were that he should supply sixteen fine antique statues, twelve antique busts, twelve antique basso-relievos, eleven large historical pictures, four landscapes with figures relative to the Trojan war. The whole collection was to be delivered in four years at a cost of £6,050". Unsurprisingly, this contract was not adhered to and many more pieces were negotiated; the majority of the Roman marbles in Lansdowne House were acquired by the agency of Hamilton between the years 1771-1777. During this time he was in active correspondence with Lord Shelburne, and the letters which are extant give a vivid idea of the process of forming the collection.

Letter from Hamilton to Lord Shelburne, 9 August 1775:

"As to the candelabre of Piranese I grudge giving the 150 zechines for them as I think I could fill those spaces betwixt the windows with something equally good. I have therefore thought of two termine which I found in Hadrian's villa. One is a Bacchus and the other an Isis. From the middle upwards is a human figure, and down[wards] a plain termine. The Isis is very elegant. I shall venture to send them, with some other pieces of sculpture for your Lordship's garden, and which I beg you will accept as a present".

William Petty, 1st Marquess of Lansdowne (2 May 1737 – 7 May 1805)

Known as The Earl of Shelburne between 1761 and 1784, after his father's death in 1761 he inherited the title Lord Lansdowne and was elevated to the House of Lords. He was Home Secretary in 1782 and then Prime Minister in 1782-83 during the final months of the American War of Independence. Born in Dublin in 1737, after Oxford University he joined the army c. 1757 and rose through the ranks - becoming aide-de-camp to the new King, George III, with the rank of colonel, further promoted to major-general in 1765, lieutenant-general in 1772 and general in 1783. His political career had begun in 1761 and by March 1782 he had agreed to become Secretary of State in Lord Rockingham's cabinet. However only fourteen weeks later Rockingham died in an influenza epidemic and Shelburne succeeded as Prime Minister. His lasting legacy was securing the agreement of peace terms which formed the basis of the Peace of Paris bringing the American War of Independence to an end.



The sculpture at Lansdowne House

In 1771, when William Petty, 2nd Earl of Shelburne, undertook a trip to Italy, he was enthused by the thought of collecting antiquities. He had already purchased the unfinished Lansdowne House from Lord Bute in 1765.

Designed by Robert Adam, it was a magnificent building, standing in its own extensive grounds on the south side of Berkeley Square.

In the 1760s Lord Lansdowne had purchased several small scale marbles from the Adams brothers to decorate his new house, but nothing of scale. After his Grand Tour and meeting with the antiquarian Thomas Jenkins, more ancient marbles were bought in bulk and shipped back to England to fill the rooms of Lansdowne House. However, it wasn't until he was introduced to Gavin Hamilton and under the Scotsman's strong guidance, that a discerning and well-rounded scheme was put into place for what was to become one of the best collections of Antiquities of the 18th century.

Hamilton suggested the architect and designer Francesco Panini (c. 1725-1794) to produce detailed designs for an impressive sculpture gallery. Yet the designs were not to the neo-classical taste of the time, were swept aside and the project stalled. Lansdowne's focus turned to collecting books and manuscripts and Hamilton quickly took the initiative and instead of a sculpture gallery, suggested a library where marbles could be placed as decorative focal points amongst the books. This design was taken up by the French architect Charles-Louis Clerisseau, who had worked with both the Adams brothers and Panini. The design was certainly Adam inspired, but was lacking in the inspiration and lightness of touch of their work, didn't fit in with the rest of the building and the proposal never got off the ground. For a staggering 45 years different architects were hired and fired, proposals and plans made, but nothing was ever approved or decided on by Lord Lansdowne. Throughout all this, the relationship between agent and patron continued sometimes precariously, but mostly on good terms; Lansdowne concentrating more on large marble statues for the garden and Hamilton avoiding the subject of the Sculpture Gallery.

In the years 1788-91 it was the architect George Dance that finally won the approval of Lord Lansdowne for the design for the library-sculpture gallery. It was to have a vaulted central gallery opening up into three-quarter domed apses at either end. Some sculptures were placed in the niches of the apses, almost as an after-thought and never the focal point like the rows and rows of beautiful book shelves.

In 1805 the 1st Marquess died and was succeeded by his eldest son, John Henry, the 2nd Marquess. He was crippled by his father's debts and was forced to dispose of most of the moveable pieces from Lansdowne House and the country seat at Bowood – but providentially not the sculpture. He died only four years later in 1809, and was succeeded by his half-brother Lord Henry Petty, the 3rd Marquess. His interest in his father's classical sculptures and the sale of the books to the British Museum in 1807, prompted him to employ Robert Smirke to redesign the library into an appropriate sculpture gallery. Finally the greatest 18th Century collection of marbles would have a fitting backdrop. Client and architect worked closely together to choose only the choicest pieces for the gallery where busts were set on round pedestals between the niches of the end apses.

When Waagen visited Lansdowne House in 1854 he described the Sculpture Gallery in his *Treasures of Art in Great Britain* as being "particularly striking, it being most richly and tastefully adorned with antique sculptures, some of which are very valuable for size and workmanship. The two ends of the apartment are formed by two large apse-like recesses, which are loftier than the centre of the apartment. In these large spaces antique marble statues, some of them larger than life, are placed at proper distances, with a crimson drapery behind them, from which they are most brilliantly relieved in the evening by a very bright gas light. This light, too, was so disposed that neither the glare nor the head was troublesome. The antique sculptures of smaller size are suitably disposed on the chimney-piece and along the walls".

Waagen, *Treasures of Art II*, 1854:

"A young terminal bust of Bacchus, in Greco-duro. The good workmanship, the soft, tender ideality of the character, the peculiarity of the head-dress, a plaited bandeau, and at the sides of the neck a bunch of grapes, render this work very interesting".

Hermes

While some scholars, such as Michaelis, believe that the Lansdowne Dionysus would have once been part of a standing figure of the god, others think that the piece had been restored correctly as a herm.

Hermes performed an apotropaic function in Classical Greece, and were usually placed at physical boundaries such as crossroads, or doorways, as well as in gymnasia, near tombs, and in the agora. By the Roman period, they served largely a decorative purpose, and the herm evolved from being surmounted exclusively with the head of Hermes, to being topped by either janiform or singular busts of other gods, mythical heroes and historical portraits.

A large herm such as the Lansdowne sculpture probably would have been displayed in public pleasure gardens. The *hortus*, which could incorporate a colonnaded peristyle, fountains, and frescoes, as well as bronze and marble sculptures, reflected a 'blending of Roman and Greek ideas and concepts' (P. Roberts, *Life and Death in Pompeii and Herculaneum*, London, 2013, p. 148). Hermes, with their Greek origins, and ability to be easily personalized by the choice of bust or head, were popular garden and courtyard adornments. Hermes representing Dionysus are a common type. The god's association with nature, as well as relaxation and leisure, made him a fitting choice for garden ornamentation. A youthful Dionysus with idealized features, as here, is less common, and this example, with the fillet around his forehead, is similar in type to the Woburn Abbey Type (LIMC III, p. 435, no. 120). However the double fillet that the Lansdowne herm wears is rare. The first, worn just above his forehead is commonplace, however the second twisted band just above is unusual. Angelicoussis (p. 191) suggests it could be a representation of the god as Dionysos Tauros (LIMC III, pp-440-441). In Euripedes play *Bacchae*, the dog is depicted with bull's horns and a garland of serpents, however by Roman times the original meaning has been lost and the sinuous serpents have been replaced by the artistic license of later Roman sculptors.

The Bergsten Collection

The Bergsten collection of Old Master pictures, European furniture, works of art and classical sculpture was formed between 1900 and 1950 by Karl Bergsten (1869-1953), known as Consul General Bergsten, and his wife Karin Dagmar (1876-1960) who furnished their palatial house in Stockholm in the manner of an 18th Century Grand Tourist. In 1930 they bought seven pieces from the Lansdowne sale through the agency of the established London antique dealer Albert Amor of 31-32 St James's Street, London. Four of these were large statues: Lot 91, (Apollo Sauroktonos), lot 98, (Artemis as a huntress), lot 107 (Apollo), now all displayed in the Medelhavsmuseet, Stockholm, and lot 109 (Trajan), now in the San Antonio Museum of Art, Texas. They also purchased lot 52 (head of Ariadne), lot 102 (a colossal female head now identified as an Apollo herm head), and lot 62 - the herm. Out of their seven purchases the Herm was the most expensive at £136 10s.



©Sir John Soane's Museum, London. Photograph by Ardon Bar Hama.

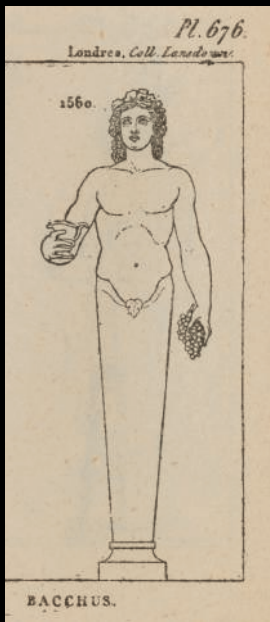
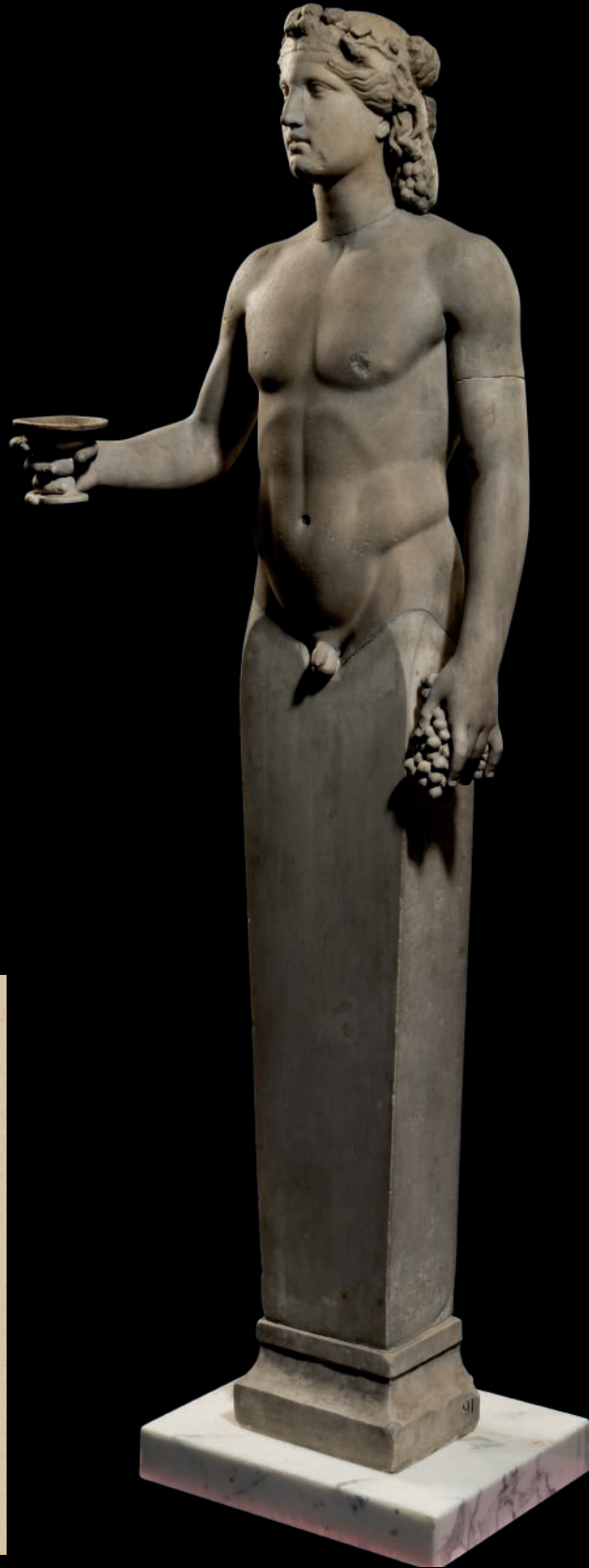


Illustration from Clarac, 1850,
cat. no. 1560, pl. 676.



51

PROPERTY OF A EUROPEAN COLLECTOR

***51**

A ROMAN MARBLE HEAD OF VENUS

CIRCA 2ND-3RD CENTURY A.D.

10 $\frac{3}{8}$ in. (26.4 cm.) high

£20,000-30,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome IV: Les Marbres, Les Vases Peints et Les Ivoires*, Paris, 1906, p. 27, no. 24.



52

VARIOUS PROPERTIES

***52**

A ROMAN MARBLE HEAD OF A GODDESS

CIRCA 1ST CENTURY A.D.

10 $\frac{3}{8}$ in. (27.5 cm.) high

£15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 17-18 July 1985, lot 228.
with Mario Cicconetti, Toronto, 1986.

The goddess' hair is center parted, rolled back and bound in a top knot and a chignon at the back. Two small curls escape and hang delicately on the forehead and a single lock falls before each ear. The remains of a diadem atop the head recalls the mural-crowns worn by tutelary deities such as Fortuna, Hestia and Cybele. For a similar head at the Metropolitan Museum of Art, New York, see acc. no. 23.160.5.



PROPERTY FROM A PRINCELY COLLECTION

53

A ROMAN SILVER SHELL-SHAPED DISH

CIRCA 3RD CENTURY A.D.

6¾ in. (17 cm.) wide max.

£40,000-60,000

PROVENANCE:

with Ernest Brummer (1891-1964), Paris and Zurich, acquired 1928.

The Ernest Brummer Collection. Ancient Art, vol. II; Galerie Koller, Grand Hotel Dolder, Zurich, 16-19 October 1979, lot 658.

European private collection, acquired 1979.

Antiquities, Christie's, London, 24 October 2013, lot 89.

This dish is in the shape of a stylized scallop shell with the lobes of the shell converging in a small bird's head. Shell-shaped dishes, often called *forme di pasticceria* or patisserie moulds, were produced in both bronze and silver. Bronze examples tended to be part of a women's toilette set used as a scoop for water during ablutions: cf. P. Roberts, *Life and Death in Pompeii and Herculaneum*, 2013, p. 129-130, fig. 137, and also *Rediscovering Pompeii*, exhibition catalogue, IBM Gallery of Science and Art, Rome, 1990, p. 190, no. 86. Finer silver examples formed part of dining sets, and appear to have been used as finger bowls.

PROPERTY OF A LADY

■54

A ROMAN MARBLE VENUS

CIRCA 1ST-2ND CENTURY A.D.

50 in. (127 cm.) high

£250,000-350,000

PROVENANCE:

Thomas Herbert, 8th Earl of Pembroke (1654-1732), Wilton House, Wiltshire.

Henry, 9th Earl of Pembroke (1693-1749).

Henry, 10th Earl of Pembroke (1734-1794).

George Augustus, 11th Earl of Pembroke (1759-1827).

Robert Henry, 12th Earl of Pembroke (1791-1862).

George Robert Charles, 13th Earl of Pembroke (1850-1895).

Sidney, 14th Earl of Pembroke (1853-1913)

Reginald, 15th Earl of Pembroke (1880-1960)

Sidney Charles, 16th Earl of Pembroke (1906-1969).

Catalogue of A Selected Portion of the Collection of Ancient Marbles formed by Thomas 8th Earl of Pembroke (1654-1732) sold by direction of The Rt. Hon. The Earl of Pembroke; Christie's, London, 3 July 1961, lot 141, to Woolley for £231.

Thence by descent to the present owner.

PUBLISHED:

C. Carey, *The marble antiquities, The Right Honble. the Earl of Pembrokes, at Wilton are too many to be drawn by but several hands there being statues, bustos, bass-reliev's and miscellanies ... / I have drawn and etch'd in imitation of Perrier all the statues, and to make the number of my plates even 70 here are three different postures of some of the statues by the famous sculptor Cleomenes, hand-drawn plates, 1731, pl. 70.*

R. Cowdry, *A description of the pictures, statues, busto's basso-relievo's, and other curiosities at the Earl of Pembroke's house at Wilton, 1751, p. 37.*

T. Martyn, *The English Connoisseur: Containing an Account of Whatever is Curious in Painting, Sculpture, in the Palaces and Seats of the Nobility and Principal Gentry of England both in Town and Country, Dublin, 1766, Vol. I, p.141.*

J. Kennedy, *A new description of the pictures, statues, bustos, basso-relievos, and other curiosities at the Earl of Pembroke's house at Wilton: in the antiques of this collection are contain'd the whole of Cardinal Richelieu's and Cardinal Mazarine's, and the greatest part of the Earl of Arundel's; besides several particular pieces purchas'd at different times, Salisbury, 1769, p. 41.*

C. Newton, *Notes on the Sculptures at Wilton House, London, 1849, p. 20, no. 130.*

Dr. Waagen, *Treasures of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Mss, Vol. III, London, 1854, p. 147, no. 130.*

Comte F. de Clarac, *Musée de Sculpture, vol. 4, Paris, 1850, cat. no. 1425, pl. 594.*

A. Michaelis, *Ancient Marbles in Great Britain, Cambridge, 1882, p. 696, no. 130.*

S. Reinach, *Répertoire de la statuaire grecque et romaine, Vol. I, Paris, 1916, p. 318, no. 8.*

P. Stewart, *A Catalogue of the Sculpture Collection at Wilton House, Oxford, 2020, p. 402, no. 14.*



The Wilton House Collection

The well known collection of marbles at Wilton House was formed by Thomas, 8th Earl of Pembroke (1654-1732), in the late 17th - early 18th centuries. It was one of the oldest in the country (after Lord Arundel and King Charles I), formed at the time of the Stuarts, through the acquisition of pieces from four famous collections: busts, and a few other marbles, from the gallery of Arundel House when it was broken up in 1678; a second large portion came from the sale of the Giustiniani collection in Rome in 1720, where Pembroke, alongside Cardinal Alessandro Albani, was the principle purchaser; a large number of marbles of all kinds from the Duc de Mazarin collection in Paris in the 1720s, much of which had been collected in Rome; and finally from the Valletta collection in Naples, which was bought by an English doctor and then sold again, with the Earl buying part. When Michaelis published *Ancient Marbles* in 1882, he was only able to identify a number from Mazarin (including 23 statues for certain) and very few marbles from the other three collections.

In the 17th Century the sculptures were distributed over the halls, galleries, saloons and rooms of Wilton and "provided the favourite amusement of the owner" however, Michaelis goes on to add "unfortunately the Earl was not satisfied with christening and re-christening the statues and busts on labels placed on the pedestals, on in catalogues, but often the newly formed names were chiselled into the monuments themselves, sometimes in Latin, sometimes in extremely questionable Greek...it was another ingenious development of this taste to ascribes pieces of middling decorative sculpture to artists of high renown, as for instance Kleonomes, or to assign to a work the most fabulous origin without having found any palpable support for it" (*Ancient Marbles*, p. 47). Thus the fame of the Wilton collection spread far and wide, with these fanciful attributions repeated by some of the early publications of the collection. It was not until Winckelmann that some of these suggestions were questioned and corrected.

When Waagen visited Wilton in 1835, he noted that the fourth side of the new sculpture gallery had been completed by Robert Henry, the twelfth Earl, and that he saw all the sculptures including the Venus: "from this hall you enter a stately and very light corridor, which runs round all the four sides of the courtyard, so that the doors of the apartments open into it. The visitor may fancy himself at once transported to Italy, for the large collection of antique sculpture, amounting to 179 specimens, is arranged in this gallery with great attention to picturesque effect. This whole arrangement was not completed till the fourth side was added by the present Earl, of whose improvements the Countess spoke with great praise. Sir Richard Westmacott directed the arrangement of the whole".

The Venus or "Nymphe"

When Kennedy published *New Description at Wilton* in 1769, he viewed her standing in the Third Window of the Billiard Room "in a very genteel easy posture, holding a vase which she has emptied, resting her elbow of that arm on a pillar". Listed here as Venus and by Cary in 1731, it seems that Clarac first doubted her attribution as the goddess of love when he titled her "Venus ou nymphe" in 1781. Michaelis again listed her as a Nymphe but at the end of her entry suggested that "this pleasing statue may perhaps represent an Aphrodite". When the multitude of different types and attitudes of Venus are examined, it seems that this example, leaning on a pillar and holding a small vase, would fit comfortably within the genre of Venus bathing sculptures - with vases as attributes by her side or being held. Statues of Venus leaning voluptuously on a pillar also exist. See R. Fleischer, "Aphrodite", *Lexicon Iconographicum Mythologiae Classicae*, II, Zurich, 1984, pp.66-67. In the present example, the majority of the goddess's body is nude with a loose mantle around her right leg and up and over her left arm, beautifully accentuating the sinuous curve of her body. The drapery has some dramatic and deep folds falling between her legs and her hand is delicately placed on her hip. Her other arm rests on the still complete pillar. The Roman examples of this type would most likely have been used as a fitting decoration for a bath or a gymnasium.

Thomas Herbert, the 8th Earl of Pembroke (1654-1732)

Born in 1654, Thomas Herbert was a politician and government official for England and Britain under the reigns of William III and Anne. He became First Lord of the Admiralty from 1690-1692 and served as Lord Privy Seal until 1699. He was appointed Lord High Admiral from March 1701 to January 1702, being replaced by Prince George upon the accession of Queen Anne. He returned to the post when George died in November 1708, holding it for a year - he was the last commoner to do so. President of the Royal Society between 1689-1690, Herbert was a great collector, employing agents to buy pictures, sculpture, books and coins and hiring French Huguenot weavers to found the Wilton Carpet Factory.



70. Venus very graciously leaning with a Vase. E. of Pembroke.

Illustration from C. Carey 1731, pl. 70.

PROPERTY OF A EUROPEAN COLLECTOR

***55**

A ROMAN BRONZE COW
CIRCA 1ST CENTURY B.C.

10 $\frac{1}{8}$ in. (25.5 cm.) long

£10,000-15,000

PROVENANCE:

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

Bulls and cows were common in ancient art because of their mythical associations and use as sacrifices. This cow invites an association with the famous sculpture by the 5th century B.C. Greek sculptor Myron. The original, in bronze, was displayed on the Athenian Acropolis, and later taken to Rome. Although no known copies survive, the sculpture is well known from the many epigrams written by Greek and Latin authors. So lifelike was Myron's bronze that it was said to have attracted a bull and confused shepherds (see p. 144 in C. Mattusch, *Greek Bronze Statuary: From the Beginnings Through the Fifth Century B.C.*). For a similar bronze at the British Museum, London, see acc. no. 1873,0820.255.



55

***56**

A ROMAN BRONZE HORSE
CIRCA 2ND CENTURY A.D.

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

£7,000-9,000

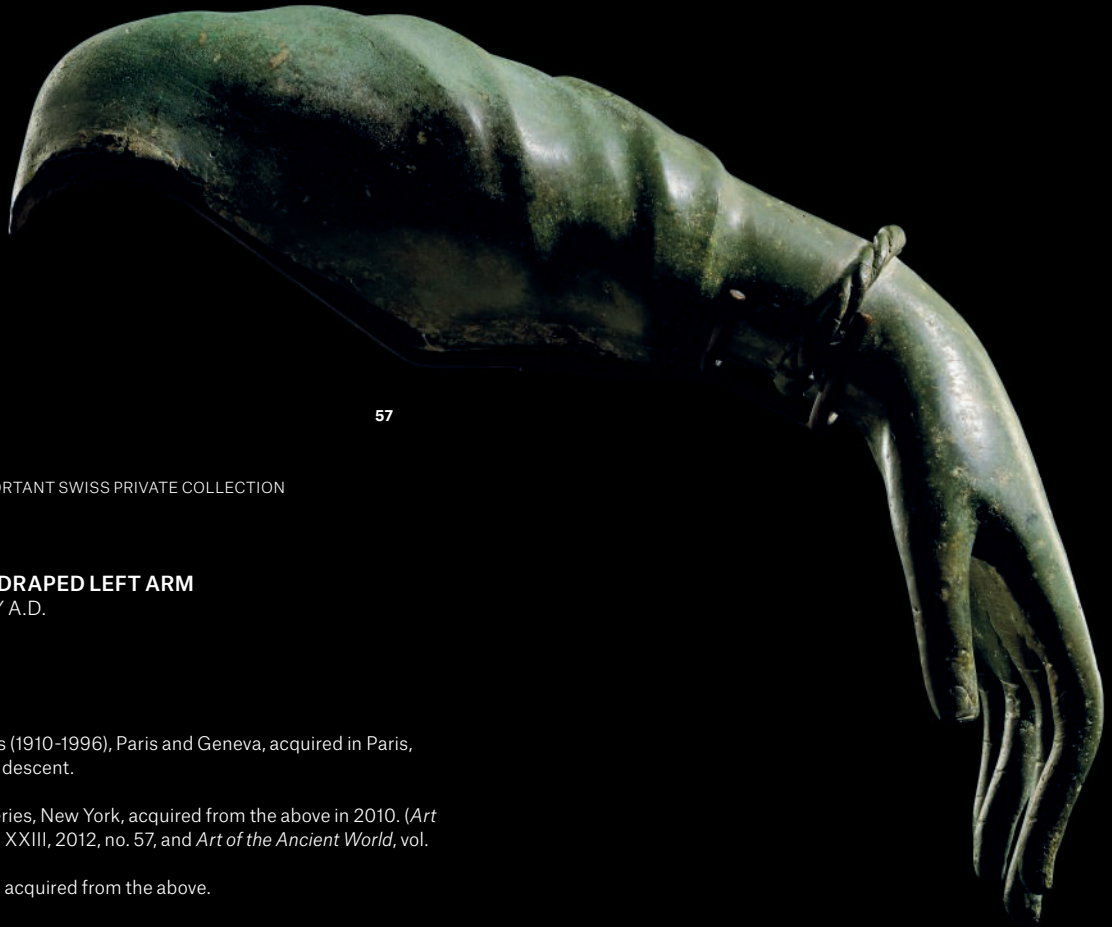
PROVENANCE:

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

During the Classical period, figures of horses were primarily religious in nature. Bronze horses or horse-and-rider groups were typically placed on the tops of columns set up at sanctuaries by the animal's owner in commemoration of one or more victories in the horse races held at the Panhellenic sanctuaries in Greece. This practice was continued by the Romans, but smaller figures began to be produced that were used to decorate private homes. For another bronze horse, see acc. no. 2000.523 at the Metropolitan Museum of Art, New York.



56



57

PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTION

***57**

A ROMAN BRONZE DRAPED LEFT ARM

CIRCA 3RD CENTURY A.D.

13 $\frac{1}{8}$ in. (33.5 cm.) long

£20,000-30,000

PROVENANCE:

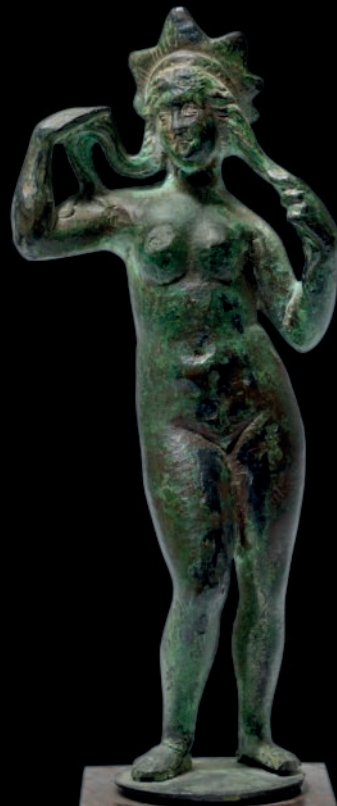
with Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired in Paris, 1950s-1960s; thence by descent.

Paris art market, 2008.

with Royal-Athena Galleries, New York, acquired from the above in 2010. (*Art of the Ancient World*, vol. XXIII, 2012, no. 57, and *Art of the Ancient World*, vol. XXVIII, 2017, no. 58).

Swiss private collection, acquired from the above.

From a life-sized statue of a woman, the well-modeled arm is adorned with a twisted bracelet and dressed with a pleated garment on the upper part of the arm. The elegant and elongated fingers are typical of 2nd-3rd Century bronze portraiture. Cf. A Roman bronze portrait of the empress Julia Aquilia Severa at the National Archaeological Museum in Athens, acc. no. X23321.



PROPERTY OF A EUROPEAN COLLECTOR

***58**

A ROMAN BRONZE VENUS ANADYOMENE

CIRCA 2ND CENTURY A.D.

6 $\frac{1}{8}$ in. (15.5 cm.) high

£4,000-6,000

PROVENANCE:

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

Venus Anadyomene is one of the most iconic representations of the goddess of love, captured in the act of wringing out her hair after rising from the sea.

■*59

A MONUMENTAL ROMAN GREY MARBLE HEAD OF MINERVA

CIRCA LATE 2ND CENTURY A.D.

25½ in. (65 cm.) high

£500,000-800,000

PROVENANCE:

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

The over life-sized goddess is depicted wearing the Attic helmet, the now-missing crest once set into drilled holes at the top, the head slightly turned to the left and looking down to meet the gaze of the worshippers below. The long wavy hair is parted at the centre and pulled back under the helmet, with long locks falling over the shoulders. The inlays for the eyes now lost.

The attribute of the helmet allows us to identify this head as a representation of Minerva, or Athena in the Greek pantheon, the warrior goddess. Minerva was widely worshipped by the Romans throughout the empire, and was celebrated in the calendar over five days during the *Quinquatrus*, between 19-23 March. Given her popularity, representations of the goddess were common in antiquity and some colossal examples, possibly placed in temples or in the forum, still survive, such as the monumental head in the Museo Archeologico Nazionale di Venezia, cf. G. Traversari, *Sculture del V.- IV. sec. del Museo Archeologico di Venezia*, 1973, p. 36, no. 12.

For another example of Minerva wearing the Attic helmet from Ince Blundell Hall close to the Hope-Farnese type, cf. B. Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, 1929, p. 77, no. 204, pl. 9.

Another female head of monumental scale wearing the Attic helmet and similar to the present one, was found in Spain during the excavations of the Roman theatre in Osuna. Given the provincial location and its public context, I. Lopez Garcia suggests that the head might represent *Dea Roma*, a female deity which personified the Roman state and its ideals, cf. *Corpus de Esculturas del Imperio Romano, Osuna*, vol. I, tome 7, 2017, pp. 77-78, no. 72, pl. XXXI 1-4.





60

PROPERTY FROM A BELGIAN FAMILY COLLECTION

60

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

14 $\frac{1}{8}$ in. (37.2 cm.) high

£8,000-12,000

PROVENANCE:

Belgium private collection, acquired in the late 1980s-1990s.

This sarcophagus fragment would likely have formed part of a panel depicting the love story of the shepherd Endymion and the Moon goddess Selene, a myth appropriate for Roman funerary art and one found on a number of extant sarcophagi, *cf.* no.3 in A. M. McCann, *Roman Sarcophagi in the Metropolitan Museum of Art*, New York, 1978. The fragment depicts Aura, the winged and booted personification of Breeze, holding two horses of Selene's chariot.



61

61

A ROMAN MARBLE FRAGMENT OF THE HUNTRESS DIANA
CIRCA 1ST-2ND CENTURY A.D.

15 $\frac{1}{8}$ in. (38.4 cm.) high

£6,000-8,000

PROVENANCE:

Belgium private collection, acquired in the late 1980s-1990s.



62

62
A ROMAN ALABASTER HEAD OF SERAPIS
CIRCA 1ST-2ND CENTURY A.D.

3⁷/₈ in. (9.7 cm.) high

£5,000-7,000

PROVENANCE:

Belgium private collection, acquired in the late 1980s-1990s.

The origins and development of the cult of Serapis are obscure, but it is generally accepted that the deity was introduced by Ptolemy I in an effort to unite the native Egyptian and Greek communities. Indeed, Serapis embodies aspects of several different deities including the Egyptian gods Osiris and Apis and the Greek gods Dionysus and Hades. Another theory proposes that the god was brought to Egypt by Alexander the Great.



63

63
A ROMAN MARBLE TORSO OF A YOUTH
CIRCA 1ST CENTURY A.D.

20¹/₂ in. (52 cm.) high

£20,000-30,000

PROVENANCE:

with Objects, 96 Mount Street, London.
Acquired from the above, January 1974.

The lithe, adolescent torso is shown with the right arm raised, standing with the weight on the right leg with the hip thrown out. The most obvious comparisons with both the swing of the hip and the raised arm on the same side is the Classical Greek sculpture of Apollo Lykeios by Praxiteles, where the youthful god is resting his hand on top of his head.

A successful businessman, academic and art collector, Dr Edwin Montague Passes (1921-2019) 'Monty' was one of the first and exclusive distributors of Levi Jeans in Europe. In 1954 he also invested in a young Vidal Sassoon, backing his first two salons. Monty's sharp and discerning eye was not just limited to fashion - he and his wife Barbie assembled an important collection of European art which largely comprised Post-Impressionist works. Private family correspondence demonstrates that he was not just an art collector, but was also a great supporter and patron of contemporary artists and art galleries.

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:
SOLD BY ORDER OF THE EXECUTORS

PROPERTY FROM A PRINCELY COLLECTION

64

A GREEK GOLD DIADEM

CIRCA FIRST HALF OF THE 4TH CENTURY B.C.

13¾ in. (35 cm.) long

£80,000-120,000

PROVENANCE:

Harcourt Johnstone (1895-1945), acquired prior to 1940.

D.L. Davis, England, 1946.

Kunstwerke der Antike, Münzen und Medaillen AG., Basel, Auktion 18, 29 October, 1958, no. 154, illus.

Pino Donati, Lugano, 1958.

Antonetto Collection, Switzerland, until 2011.

Egyptian, Classical and Western Asiatic Antiquities, Sotheby's, New York, 8 December 2011, lot 32.

EXHIBITED:

"Exhibition of Greek Art," Edinburgh, 1943.

"Exhibition of Greek Art," Fitzwilliam Museum, Cambridge, 1944.

"Exhibition of Greek Art, 3000 B.C. - A.D. 1945," Royal Academy of Arts, Burlington House, Piccadilly, London, 1946.

PUBLISHED:

J. Chittenden and C. Seltman, Royal Academy of Arts, *Exhibition of Greek Art, 3000 B.C. - A.D. 1945*, London, 1946, no. 292.

D. Williams and J. Ogden, in *Greek Gold: Jewellery of the Classical World*, London, 1994, pp. 35-36 note that, 'The most elaborate items of jewellery were usually made for the adornment of the head...' This spectacular gold diadem is composed of a slender rectangular band decorated with applied double and triple rosettes, with smaller rosettes above and below, flanked by double lotuses with small rosettes between them. Above the lotuses, there are remains of applied figures of women striding forward, each wearing a chiton with raised hands. For similar examples, specifically of the applied double and triple rosettes, cf. F.H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities, British Museum*, Oxford, 1911, nos. 1951-2.





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.



65

VARIOUS PROPERTIES

65

TWENTY-FOUR EGYPTIAN STEATITE SCARABS MOUNTED AS A SUITE OF JEWELLERY

NEW KINGDOM, 1550-1069 B.C. AND LATER, WITH 19TH CENTURY MOUNTS

Necklace: 18 in. (46 cm.) long

Brooch: 3¼ in. (8.3 cm.) long

Earrings: 2¼ in. (5.7 cm.) long

£8,000-12,000

PROVENANCE:

Set in a mid-19th Century mount.
English private collection.

Of fine filigree design with granulation detail, the necklace is composed of seventeen scarabs, the front with an elaborate scarab pendant, with matching ear pendants and brooch en suite, each piece with delicate pearl and turquoise drops. The scarabs are incised on their undersides with a wide range of motifs, including interlocking ornamental motifs and mottos inscribed in hieroglyphs, some incorporating royal names such as Menkheper-Re (Tuthmosis III).



66

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

66

A ROMAN GOLD SNAKE RING

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

3.4 in. (2 cm) wide max.

£3,000-5,000

PROVENANCE:

Dr F. Morton-Gore and then by descent to Mrs Nina Morton-Gore, London. Prof. E. V., London, acquired from the above in 1975.

62

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.



VARIOUS PROPERTIES

***67**

A GREEK GOLD ARMLET

HELLENISTIC PERIOD, CIRCA 300 B.C.

4 in. (10.2 cm) wide

£80,000-120,000

PROVENANCE:

with Nadia Kapamadji (1901-1978), Florange et Ciani, Paris, 1972.

Private collection, Germany.

New York art market, acquired from the above in 1999.

Ancient Jewelry, Christie's, New York, 13 December 2013, lot 250.

For a bracelet of similar construction compare the example said to be from Taranto, now in the Metropolitan Museum of Art, no. 152 in D. Williams and J. Ogden, *Greek Gold, Jewellery of the Classical World*. The New York bracelet shares the same wide hoop, although ribbed on the exterior, with nearly identical collars similarly pinned in place, which are joined to lion heads rather than a Herakles knot as here.

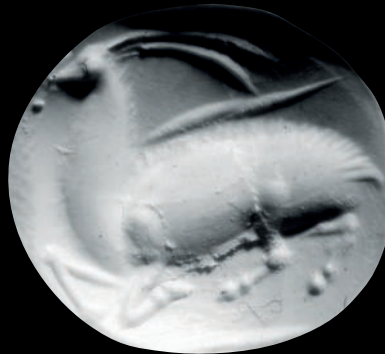
The motif of the Herakles knot originated in Egyptian art and was later adopted by Alexander the Great and his successors as one of their insignia. The significance of the square knot was altered to conform to Greek sensibilities. It became the 'Herakles knot', whose ropes symbolised the union of Zeus and Rhea as snakes. The Greeks believed the knot to have amuletic properties particularly beneficial for healing wounds. Herakles knots are frequently populated with applied figures; see for example the knot from a strap diadem centered by a figure of a siren, from Chersonesos, now in the Hermitage, no. 131, *op. cit.*

Nadia Kapamadji (1901-1978) worked with the Parisian coin dealer Jules Florange and was herself an avid collector of coins and antiquities.





68



(impression)

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

68

A MINOAN BANDED AGATE LENTOID
LATE MINOAN II-III, CIRCA 1430-1330 B.C.

¾ in. (2 cm.) wide

£2,500-3,500

PROVENANCE:

Dr F. Morton-Gore and then by descent to Mrs Nina Morton-Gore, London. Prof. E. V., London, acquired from the above in 1975.

Engraved with the recumbent figure of a ibex with its fur very finely incised along its neck and back, its legs bent under the body. For a slightly earlier example of the motif cf. G.M. Bernheimer, *Ancient Gems from the Borowski Collection*, 2007, p. 17, no. B-11.

69

AN ITALIC BANDED AGATE RINGSTONE WITH A WARRIOR
CIRCA 2ND CENTURY B.C.

¾ in. (2 cm.) wide max.

£5,000-7,000

PROVENANCE:

Dr F. Morton-Gore and then by descent to Mrs Nina Morton-Gore, London. Prof. E. V., London, acquired from the above in 1975.

The flat oval stone is engraved with a nude warrior, his right arm is raised holding the strap of a shield which hangs over his back whilst he gazes down at a crested helmet that he is holding out in his left hand.

70

A ROMAN ROCK CRYSTAL RINGSTONE WITH A PYGMY CARRYING A CICADA
CIRCA 1ST CENTURY B.C.

¾ in. (2 cm.) high

£7,000-9,000

PROVENANCE:

Dr F. Morton-Gore and then by descent to Mrs Nina Morton-Gore, London. Prof. E. V., London, acquired from the above in 1975.

In ancient mythology the Pygmies were a tribe of people of unusually short stature, living at the edges of the known world, south of Egypt. They were often depicted fighting their sworn enemies: the cranes which in winter invaded their land. They were often used with a parodic intent, performing mundane tasks or in more surreal circumstances, such as this example where the pygmy is shown carrying a grasshopper on his shoulders. For a similar example of a sardonyx intaglio in the Hermitage, see Museo Archeologico Nazionale di Napoli, *La Collezione Glittica*, vol. 2, 1995, p. 235, no. 200 or also see A. Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium*, Berlin, 1896, p. 239, no. 6520, pl. 45 or for another example of a Pygmy carrying a crane see p. 77, no. 1196, pl. 14.



69



(impression)



70



(impression)



71



(impression)

71

A ROMAN PALE AMETHYST RINGSTONE WITH MALE PORTRAIT BUST

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

¾ in. (2 cm.) wide

£40,000-60,000

PROVENANCE:

Dr F. Morton-Gore and then by descent to Mrs Nina Morton-Gore, London. Prof. E. V., London, acquired from the above in 1975.

Engraved on a thin pale amethyst of round shape is the arresting frontal portrait bust of a man wearing the toga, the quintessentially Roman uniform for all men involved in public life.

Although the physiognomy of this gem portrait is not specific enough for a definite identification, the facial features and close-cropped hairstyle of this middle-aged man are reminiscent of Julio-Claudian portraits, such as the sardonyx cameo of a Julio-Claudian prince formerly in the Sangiorgi collection, see *Masterpieces in Miniature*, Christie's, New York, 29 April 2019, lot 33 for a full bibliography.

Even the round shape of the gem points to a production date around the late 1st Century B.C. or early Imperial, see a frontal male portrait bust in carnelian in the Kunsthistorisches Museum, Vienna, inv. no. Antikensammlung, IXb 727, or the amethyst portrait of Pompey the Great now in The State Hermitage Museum in St. Petersburg, inv. no. 1468.

72

A ROMAN SARDONYX CAMEO WITH VENUS VICTRIX AND CUPID

CIRCA 1ST CENTURY B.C.

1 in. (2.5 cm.) long

£20,000-30,000

PROVENANCE:

English private collection, London, acquired prior to 1979.

The semi-draped Venus Victrix is depicted holding a sword, together with Cupid gazing up at her and holding a spear; a panoply, signifying the armour of Mars, on the ground behind the goddess. The composition of this delightful cameo is a variation on the theme of 'Amor vincit omnia' or 'Love conquers all things' which was incredibly popular across the Roman empire. A carnelian intaglio found in Norfolk shows similar iconography with Venus standing next to a large shield and holding a sword and two spears in front of Cupid holding up a helmet, see British Museum inv. no. 1981,0201.41.



72

PROPERTY FROM A DUTCH PRIVATE COLLECTION

73

A LATE ROMAN - EARLY BYZANTINE, GOLD, EMERALD AND SAPPHIRE NECKLACE
CIRCA 4TH-5TH CENTURY A.D.

Necklace: 16¾ in. (42.5 cm.) long
Roundel: 1¾ in. (4.5 cm.) wide max.

£180,000-220,000

PROVENANCE:

Johanna Maria Robben (1920-2011), Landgraaf, The Netherlands, acquired 1946-1947; thence by descent to the current owner.

The necklace is composed of seven large roundels, hinged to one another by rings attached to their sides, with small box settings of irregular-shaped sapphires in between. The clasp consists of two heart-shaped elements formed as a ladder-like frame with a ring at each end. The high quality of workmanship and materials suggests that this necklace was produced in an Imperial workshop in Constantinople. The emeralds were most likely imported from Egypt, where the earliest known emerald mines were located in the Eastern Desert. There is evidence that mining began towards the end of the Ptolemaic period in the first century B.C., but it was during the late Roman and Byzantine periods that emeralds became so highly sought after.

Extravagance in the Byzantine age imparted to its owner manifold connotations, including nobility, piety, and virtuosity, in addition to wealth and social status. As T. K. Thomas explains in, "Ornaments of excellence" from 'the miserable gains of commerce'; *Luxury Art and Byzantine Culture* in Evans and Ratliff, eds., *Byzantium and Islam, Age of Transition, 7th-9th Century*, p. 124, wearing such jewelry would "glorify the excellence of the superior individuals who possessed them." The Roman naturalist, Pliny, praised the stone's green colour as the "most pleasing to the eye," (*The Natural History*, 37.62). Emeralds became so popular that cheaper alternatives such as variscite and green-coloured glass were often used instead.

Depictions of individuals wearing lavish jewels such as this necklace can be found represented on public monuments and on private portraits. See, for example, the mosaic of a female personification, Ktisis, or Foundation, in the Metropolitan Museum of Art, acc. no. 1998.69; 1999.99 and a fourth-century fresco discovered in Trier of a woman wearing a similar necklace and holding a jewellery box, fig. 34, p. 297 in K. Weitzmann, *Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century*, 1979.





(reverse)

75



(obverse)



74



76

VARIOUS PROPERTIES

74

A BYZANTINE GOLD AND NIELLO RING CIRCA 6TH-7TH CENTURY A.D.

Bezel: 11 mm. wide. Ring size: M

£6,000-8,000

PROVENANCE:

Havanjian collection, Holland, prior to 1980.
V. K. Abraham, Vienna, acquired from the above.

This present example is a marriage or betrothal ring. The bezel is engraved in the centre with a depiction of a bride and groom, flanking a cross, the inscription beneath reads ΟΜΟΝΟΙΑ (harmony). For two similar examples in the Dumbarton Oaks collection, Washington D.C., see A. Lazaridou, *Transition to Christianity, Art of Late Antiquity, 3rd-7th Century AD*, 2011, p. 110, nos 59 and 60, S. Zwain explains "ΟΜΟΝΟΙΑ is the most frequent inscription on marriage rings of this period. It conveys the hope for concord in the bond of marriage, and it has been persuasively argued that it also functioned as an amuletic invocation against ill-intentioned wishes for a couple's marriage".

75

A BYZANTINE GOLD, NIELLO AND GARNET CROSS

CIRCA 6TH-7TH CENTURY B.C.

1½ in. (4 cm.) high

£10,000-15,000

PROVENANCE:

Madame Francine Arturmer, Brussels, gifted to her by her father in 1951.

Havanjian collection, Holland, prior to 1980.
V. K. Abraham collection, Vienna, acquired from the above.

The arms each tapering toward the cruciform central element with a bezel set garnet, the arms themselves decorated in niello with Christ above, two angels bent in adoration and the Virgin with arms raised under her robes. The reverse with a Greek inscription in niello, reading Holy Holy Holy, Lord of Hosts. "Lord of hosts" occurs some 261 times in the Old Testament Scriptures and is one of seven names for God that the Old Testament specifically states to be names of God.

76

A BYZANTINE GOLD AND NIELLO RING CIRCA 6TH-7TH CENTURY A.D.

Bezel: 12 mm. wide. Ring size: T

£3,000-5,000

PROVENANCE:

Havanjian collection, Holland, prior to 1980.
V. K. Abraham, Vienna, acquired from the above.

The disc bezel decorated in niello with a large cross and monogram.



PROPERTY OF A EUROPEAN COLLECTOR

***77**

AN EARLY BYZANTINE MARBLE RELIEF FRAGMENT

CIRCA 4TH-5TH CENTURY A.D.

17 in. (43 cm.) high

£8,000-12,000

PROVENANCE:

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

The simplified drapery and inorganic body correspond to a fragment from a sarcophagus dating to the 4th century A.D., cf. no. 240 in K. Weitzmann, *Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century*, 1979.

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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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.aspx>.

(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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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 on 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:

- bidders in the saleroom; and
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to 30 minutes 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. 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**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 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) **lots** which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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 as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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.

Subheading: 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. 73
 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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

◦ Minimum Price Guarantees

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

◦◆ Third Party Guarantees/Irrevocable bids

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

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

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

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully

bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

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

Other Arrangements

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 **authenticity warranty** shall not be available with respect to **lots** described using this term.

ANTIQUITIES

Labels: wording on labels may be specified as part of the **catalogue description**.

QUALIFIED HEADINGS

"**5th Century B.C.**": in Christie's **qualified** opinion this object dates from the 5th Century B.C.

"**Probably 5th Century B.C.**": in Christie's **qualified** opinion this object most probably dates from the 5th Century B.C., but there remains the possibility that it may be dated differently.

"**Possibly 5th Century B.C.**": in Christie's **qualified** opinion this object could be dated to the 5th Century B.C. but there is a strong element of doubt.

"**After the Antique**": in Christie's **qualified** opinion this object was made relatively recently (approximately in the past two hundred years) as a decorative copy in an ancient style, but not a deliberate forgery made with the intention to deceive.

With respect to Vases:

"**Attributed to ...**": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"**Workshop of/Group of ...**": in Christie's **qualified** opinion a work of the period of the artist, probably executed in the workshop of the artist, but not necessarily by him.

"**Circle of ...**": in Christie's **qualified** opinion a work of the period of the artist and showing likeness in drawing.

"**School of/Follower of ...**": in Christie's **qualified** opinion a work of the period of the artist, or slightly later, emulating the artist's style.

"**Near/Manner of ...**": in Christie's **qualified** opinion a work of the period of the artist, very close to the artist's hands, but for which the attribution is not confirmed.

"**Signed ...**"/"**Inscribed ...**": in Christie's **qualified** opinion the work has been signed/inscribed by the artist.

Export Licence Regulations

Buyers are reminded that antiquities purchased in our sales are liable to either UK or EU export licence regulations. In the event that a licence is required, buyers are advised to apply for export licences immediately after the sale to avoid delay.

U.S. Trade Restrictions

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

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 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier 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 9.00am to 5.00pm.

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.

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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.

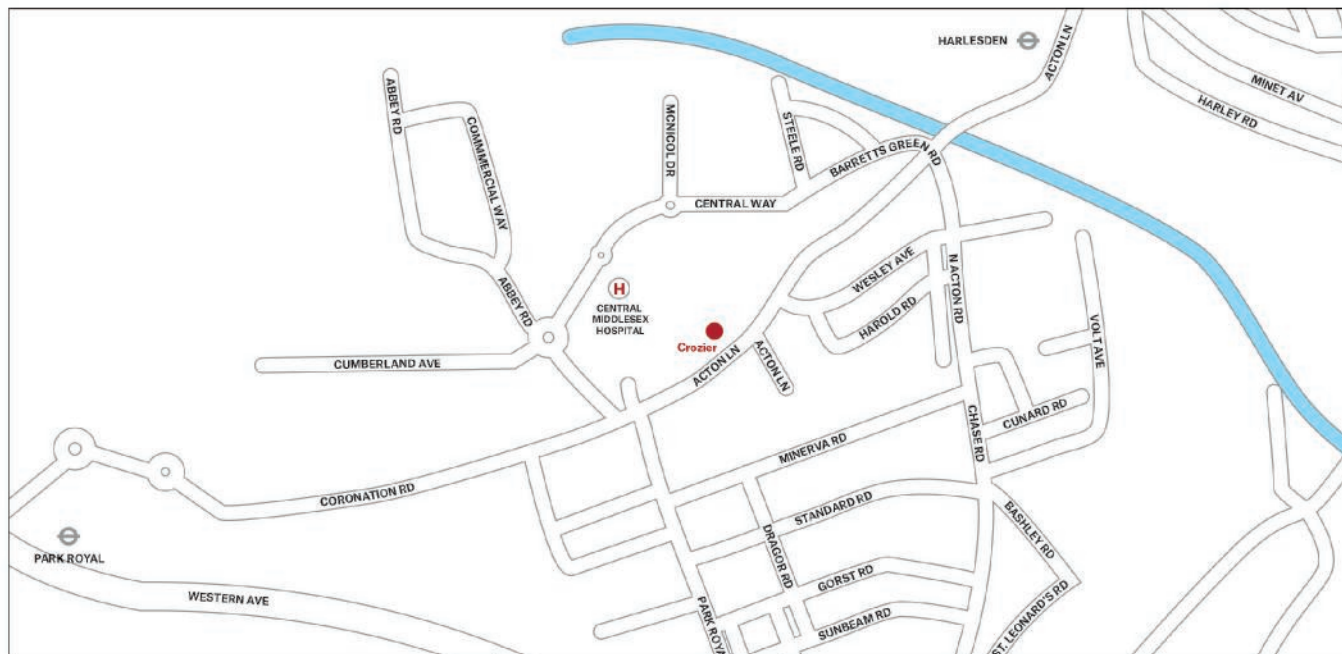
CROZIER PARK ROYAL

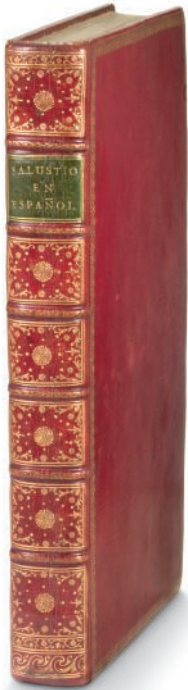
Unit 7, Central Park
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London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





SALLUST (86-35 BCE). *La conjuración de Catilina y la guerra de Jugurta*.
 Translated by Infante Gabriel of Spain. Madrid: Joachin Ibarra, 1772.
Ibarra's 'stupendous Sallust' - one of the finest works of Spanish typography (Bodoni).
 £10,000-15,000

VALUABLE BOOKS AND MANUSCRIPTS

London, 9 December 2020

VIEWING

5-8 December 2020
 8 King Street
 London SW1Y 6QT

CONTACT

Julian Wilson
 jwilson@christies.com
 +44 (0)20 389 2157

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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Photographed in Louis Cane's studio

THE COLLECTOR: LE GOÛT FRANÇAIS

Paris, 24 November 2020

CONTACT
Hippolyte de la Féronnière
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hdelaferonniere@christies.com

A PAIR OF REGENCE STYLE ORMOLU AND
BRASS-MOUNTED EBONY BRACKET-CONSOLES,
Attributed to Henry Dasson, second half 19th century
€6,000-10,000

CHRISTIE'S



**QUETZALCOATL :
SERPENT À PLUMES**

Paris, 3 December 2020

VIEWING

28 November - 3 December 2020
9, avenue Matignon
75008 Paris

CONTACT

Fatma Turkkan-Wille
fturkkan-wille@christiespartners.com
+33 (0)1 40 76 72 21

MAYAN STUCCOED LIDDED TRIPOD VESSEL

Classic, ca. A. D. 250-450

Height: 24 cm. (9½ in.)

€60,000 – 90,000

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ANTIQUITIES

New York, April 2021

VIEWING

April 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACT

G. Max Bernheimer
MBernheimer@christies.com
212 636 2245

A ROMAN MARBLE HEAD OF SERAPIS
CIRCA LATE 2ND CENTURY A.D.

13 in. (33 cm.) high
\$120,000-180,000

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

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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
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Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
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