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Wednesday 7 July 2021



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2.00 pm Wednesday 7 July 2021

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Saturday 3 July 12.00pm - 5.00pm

Sunday 4 July 12.00pm - 5.00pm

Monday 5 July 9.00am - 8.00pm

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PROPERTY FROM THE COLLECTION OF PROF. DR. ROLAND BAY, SWITZERLAND

PROF. DR. ROLAND BAY (1909-1992) WAS A DENTIST AND ARCHAEOLOGIST WHO WORKED AT THE BASEL DENTAL INSTITUTE, WHERE HE WAS APPOINTED PROFESSOR AND HEAD OF THE ORTHODONTICS DEPARTMENT IN 1953. HE HAD A KEEN INTEREST IN EUROPEAN PREHISTORY AND GEOLOGY AND IN 1943 HE WAS NOMINATED AS HEAD OF THE ANTHROPOLOGICAL DEPARTMENT AT THE MUSEUM OF CULTURES IN BASEL. HIS CONTRIBUTION IN THE ANTHROPOLOGICAL FIELD WAS HIGHLY VALUED AND HE WAS A MEMBER OF MANY MEDICAL, DENTAL AND NATURAL HISTORY SOCIETIES, SUCH AS THE SWISS SOCIETY FOR ANTHROPOLOGY (SSA), WHICH HE PRESIDED OVER BETWEEN 1954-1956, AND THE ORTHODONTIC SOCIETY OF ISRAEL. PROF. BAY WAS WELL KNOWN AS A SENSIBLE COLLECTOR WITH A GOOD EYE AND AS ANY AVID AND DISCERNING COLLECTOR, HE KEPT SEVERAL PIECES FOR HIS PERSONAL ENJOYMENT. THE WIDE BREADTH OF HIS INTERESTS AND KNOWLEDGE IS REFLECTED IN THIS PART OF HIS COLLECTION, WHICH INCLUDES WORKS OF ART FROM PALAEOLITHIC EUROPE, ANCIENT EGYPT, ROME AND THE NEAR EAST.



•*1

THREE MAGDALENIAN BONE BARBED HARPOONS

UPPER PALEOLITHIC PERIOD, CIRCA 17,000-12,000 B.C.

6¼ in. (16 cm.) long max.

(3)

£1,000-1,500

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

Magdalenian people were a culture of early modern humans who lived in Western Europe during the Upper Palaeolithic period. This period is considered the height of technical sophistication during the Old Stone Age. Developing on the tradition of stone tool making, bone and antler progressively replaced wood and stone for many functions. This was because it was more durable than wood and more flexible than stone, meaning it would not break as easily and yet could be used to make sharp cutting edges. These barbed points were likely used for fishing.

Prof. Roland Bay was deeply fascinated by Magdalenian culture and undertook excavations at Magdalenian sites in the areas near Arlesheim. For his scientific findings, see *Die Magdalenienstation am Hollenberg bei Arlesheim (Kanton Baseland)*, Band 19, 1953.



2

***2**
AN AMLASH POTTERY STEATOPYGOUS FIGURE
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

17 in. (43.2 cm.) high

£3,000-5,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.



3

***3**
AN AMLASH POTTERY BULL RHYTON
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

11¼ in. (30 cm.) high

£7,000-9,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.



4

•*4

A CAMPANIAN RED-FIGURED FISH PLATE

ATTRIBUTED TO THE BREMEN GROUP, CIRCA 4TH CENTURY B.C.

8 in. (20.4 cm.) diam.

£2,000-3,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.



5

*5

AN EGYPTIAN GREYWACKE FISH PALETTE

PREDYNASTIC PERIOD, NAQADA II, CIRCA 3500-3200 B.C.

9 7/8 in. (23.8 cm.) long

£6,000-8,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

EXHIBITED:

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

PUBLISHED:

S. Hermann, *Le don du Nil: Art égyptien dans les collections suisses*, Basel, 1978, p. 17, no. 3.

This palette is probably a stylized representation of the Nile Perch "Talapia nilotica" which, due to its ability to incubate its young in its oral cavity, was known as a symbol for regeneration and rebirth.

•*6

AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL

NEW KINGDOM, 18TH DYNASTY, PROBABLY REIGN OF AMENHOTEP III, CIRCA 1390-1353 B.C.

5¼ in. (13.3 cm.) wide; 3 in. (7.6 cm.) high

£2,000-3,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

The smoothed back and plaque-like thickness of this piece indicate that it belongs to a category of trial pieces showing the efforts of an apprentice sculptor. To the left of the head of the young male, two parallel lines of curls have been attempted by the sculptor. The slanted eye and features are indicative of the reign of Amenhotep III or slightly thereafter.



6

*7

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT WITH MAN HOLDING A BOWL

LATE PERIOD, 25TH-26TH DYNASTY, 747-525 B.C.

7 in. (17.8 cm.) high

£4,000-6,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.



7

•*8

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT WITH PROFILE MALE HEAD

OLD KINGDOM, 5TH-6TH DYNASTY, CIRCA 2494-2181 B.C.

7½ in. (19 cm.) high

£3,000-5,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.



Ac.20.

8



*9

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT FOR SIEMESEH
 OLD KINGDOM, 5TH-6TH DYNASTY, CIRCA 2450-2181 B.C.

12½ in. (31.8 cm.) high; 11¼ in. (28.4 cm.) wide

£10,000-15,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

EXHIBITED:

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

PUBLISHED:

S. Hermann, *Le don du Nil: Art égyptien dans les collections suisses*, Basel, 1978, pp. 38-39, no. 125.

The deceased walks to the right, holding a staff out in front, wearing a smooth wig, small chin beard and a broad collar. Hieroglyphic inscriptions above read "provided by Khnum who is the head of the house the protection and the life and Priest of Hathor, at the head of the house of life and head of the priest, Siemeseh". The name 'Siemeseh', which translates literally as 'Man of the Crocodile', is very unusual and does not appear to have been previously recorded by H. Ranke in *Die Ägyptischen Personennamen*. The 5th Dynasty tomb of a royal physician with similar rare titles naming "Khnum who is at the forefront of the House of Protection and the House of Life" was recently discovered by Miroslav Barta at Abusir, and it is possible that this fragment might relate to the Old Kingdom cemetery at that site.



***10**

AN EGYPTIAN POLYCHROME LIMESTONE RELIEF OF AN OFFICIAL

FIRST INTERMEDIATE PERIOD, CIRCA 2181-2025 B.C.

17 in. (43.2 cm.) wide; 16 in. (41 cm.) high

£20,000-30,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to current owner

EXHIBITED:

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

PUBLISHED:

S. Hermann, *Le don du Nil: Art égyptien dans les collections suisses*, Basel, 1978, pp. 39-40, no. 128.

This relief depicts the deceased walking to the right, his wife of diminutive proportions, walking by his side, her arm wrapped around his waist, named in the inscription above as Meritites. In front of them is an offering table laden with loaves of bread and various meats with the horizontal inscription above reading "a thousand bread, beer, poultry, livestock and game" and "prayer to a offering of Osiris, Lord of Busiris and Khentiamentiu, Lord of Abydos may they give offerings to the price, the chancellor of the King of Lower Egypt and the unique companion". The two vertical lines of hieroglyphs to the side read "provided by the great god, master of heaven, the justified....[name missing]... may offerings be made to him on the feast of fire, the feast of Thoth, the first day of the year and the feast of the new year".

In style and paleography, this stela reflects increased regionalization of art workshops following the collapse of the Old Kingdom. The facial features as well as the open arrangement of the food items floating above the offering table have close parallels in stelae from Upper Egyptian sites such as Dendera and Naga el-Deir during the First Intermediate Period.



11

***11**

AN EGYPTIAN WOOD HEAD WITH INLAID EYES

OLD KINGDOM, 6TH DYNASTY, CIRCA 2300-2181 B.C.

5½ in. (14 cm.) high

£10,000-15,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

The back of base stamped with the Japanese seal mark "Yoshio", the artist name for the stand maker Kichizô Inagaki (1876-1951).



12

•*12

AN EGYPTIAN LIMESTONE CANOPIC JAR LID IN THE FORM OF HAPI

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

4½ in. (11.4 cm.) high

£1,000-1,500

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

EXHIBITED:

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

PUBLISHED:

S. Hermann, *Le don du Nil: Art égyptien dans les collections suisses*, Basel, 1978, p. 81, no. 281.

Removing the internal organs of the deceased and placing them in canopic jars was an essential part of the Egyptian mummification process. By the New Kingdom, the four jars were fashioned in the likenesses of the four sons of Horus, falcon-headed Qebehseuef, human-headed Imsety, jackal-headed Duamutef and baboon-headed Hapi, represented in the present example. Each god protected a particular organ, with the lungs being entrusted to Hapi.



13

***13**

AN EGYPTIAN BRONZE ISIS

LATE PERIOD, CIRCA 664-323 B.C.

6 in. (15.2 cm.) high

£1,000-1,500

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

Antiquities, Christie's, London, 23 September 1998, lot 102 (unsold).



14

***14**

A MINIATURE EGYPTIAN BLACK BASALT BLOCK STATUE

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1776-1793 B.C.

5½ in. (14 cm.) high

£4,000-6,000

PROVENANCE:

Prof. Dr. Roland Bay (1909-1992), Orselina, acquired in the 1950s; thence by descent to the current owner.

The front of the statue features the offering formula, followed by a dedication, "for the ka of the wab-priest."



15

OTHER PROPERTIES

***15**

AN EGYPTIAN FLINT KNIFE

PREDYNASTIC PERIOD, LATE NAQADA II-III, CIRCA 3300-3000 B.C.

12 in. (30.6 cm.) long

£12,000-18,000

PROVENANCE:

Reverend William MacGregor (1848-1937), Bolehall Manor, Tamworth, UK. *The MacGregor Collection of Egyptian Antiquities*, Sotheby, Wilkinson & Hodge, London, 26th June - 3rd July 1922, Lot 1146. with Ernest Brummer (1891-1964), New York and Paris, acquired in 1940. *The Ernest Brummer Collection of Egyptian and Near Eastern Antiquities and Works of Art*, Sotheby & Co, London, 1964, Lot 1. *Important Classical, Western, Asiatic and Egyptian Antiquities*, Christie's, New York, 25 January 1979, Lot 100. Australian private collection, acquired from the above sale.

16

AN EGYPTIAN FLINT

PREDYNASTIC PERIOD, NAQADA II, CIRCA 3500-3200 B.C.

3¾ in. (9.5 cm.) high

£5,000-7,000

PROVENANCE:

Robert de Rustafjaell (1876-1943), UK, acquired prior to 1909. *Catalogue of the Remaining Part of the Valuable Collection of Egyptian Antiquities formed by Robert de Rustafjaell, Esq.*; Sotheby, Wilkinson & Hodge, London, 20-24 January 1913, lot 708 (part). The Heckscher Museum of Art, Long Island, New York, acquired from the above (no. 59.316). *Pre-Col & Tribal Art, Classical & Asian Antiquities*, Arte Primitivo, New York, 18 June 2012, lot 40.

EXHIBITED:

The Heckscher Museum of Art, Long Island, New York, 1913-2012.

PUBLISHED:

R. De Rustafjaell, *The Stone Age in Egypt: A Record of Recently Discovered Implements and Products of Handicraft of the Archaic Nilotic Races Inhabiting the Thebaid*, New York, 1914, no. 1353, pl. LXIX.

Robert de Rustafjaell (1876-1943), lived in Egypt for ten years and during this time he devoted himself almost exclusively to Predynastic research and amassed a remarkable collection of flint implements.

This flint belongs to a rare class of artefacts, characterised by their finely worked surfaces and double sided form. Whether the anthropomorphic element held particular significance or value in Predynastic culture, and whether the objects themselves were of predominantly ritual, social or practical nature in their burial context is unknown. It would seem that the anthropomorphic shape of the figure inspired someone to incise facial details onto this example, however this was probably not done in antiquity. For a similar flint of human form found at Hierakonpolis, see *Nekhen News*, Vol. 23, 2011, p. 19.



16



17

17
AN EGYPTIAN LIMESTONE SEATED SCRIBE
 MIDDLE KINGDOM, CIRCA 2046-1793 B.C.

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

£7,000-9,000

PROVENANCE:

with J. J. Klejman, New York.
 with Bluett & Sons Ltd., London, January 1979.
 with Sheppard and Cooper, London, acquired from the above.
 Belgium private collection, acquired in 2003.

Inscribed with four vertical columns of hieroglyphs, reading from right to left.
 The text is a "hetep-di-nesu" offering formula:

"An offering which the king gives (to) Osiris, that he may give (?), invocation-offerings of bread and beer, oxen and fowl, for Meri, engendered by Nofret (?)*, who is called Sai."



18

PROPERTY FROM A PRINCELY COLLECTION

•18
AN EGYPTIAN WOOD ATTACHMENT IN THE FORM OF A BOUND CAPTIVE
 NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

2 in. (5 cm.) long

£4,000-6,000

PROVENANCE:

with Peter Sharrer, New York.
 Norbert Schimmel (1905-1990), New York.
Important Antiquities from the Norbert Schimmel Collection, Sotheby's, New York, 16 December 1992, lot 100.
 with Nefer Gallery, Zurich, 2007.

EXHIBITED:

Berlin, Ägyptisches Museum; Hamburg, Museum für Kunst und Gewerbe; Munich, Museum für Vor- und Frühgeschichte, *Von Troja bis Amarna, The Norbert Schimmel Collection*, New York, 18 March 1978- 6 January 1979.
Ägypten: Antikenmuseum Basel und Sammlung Ludwig, 1997; and Musée d'Art et d'Histoire, Geneva, 1997-1998.

PUBLISHED:

J. Settgast, ed., *Von Troja bis Amarna, The Norbert Schimmel Collection*, New York, Mainz, 1978, no. 231.
 M. Page-Gasser and A. B. Wiese, *Ägypten Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz*, Mainz, 1997, pp. 140-141, no. 84.

Cf. Brooklyn Museum acc. no. 37.275E for a wooden handle in the form of a bound Nubian, possibly used as a fly whisk.



19



20



OTHER PROPERTIES

19
AN EGYPTIAN SILVER AND GLAZED STEATITE SCARAB SWIVEL RING

NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1279-1069 B.C.

2cm. long; ring size Q

£3,000-5,000

PROVENANCE:

with J. J. Klejman, New York.
with Bluett & Sons Ltd., London, January 1979.
with Sheppard and Cooper, London, acquired from the above.
Antiquities, Bonhams, London, 28 November 2017, lot 20 (unsold).
Belgium private collection, prior to 2003.

The underside of the scarab beetle is decorated with a ritual scene showing a kneeling king wearing the *Khepresh* or blue crown and holding an offering in his outstretched arm to a squatting baboon, either the god Khonsu or Thoth. The hieroglyphs above the scene spell out the name of Ramesses: User-maat-Ra Setep-en-Ra. The figure of the king squats above the narrow horizontal *mer*-sign, probably intended to be read as "Ramesses beloved of Thoth (or Khonsu)."

20
AN EGYPTIAN BLUE CROWN INLAY AND A GRAPE CLUSTER AMULET

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

2 ¼ in. (5.5 cm.) high. max.

(2)

£8,000-12,000

PROVENANCE:

with Seward Kennedy, New York or London, 1971 or prior.
Seward Kennedy's Cabinet of Curiosities and The Tony Robinson Collection of Treen Drinking Vessels; Christie's, South Kensington, 22 November 2016, lot 78.



PROPERTY FROM A PRINCELY PRIVATE COLLECTION

21

AN EGYPTIAN LIMESTONE HEAD OF A QUEEN OR PRINCESS

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, CIRCA 1352-1336 B.C.

3¾ in. (9.5 cm.) high

£80,000-120,000

PROVENANCE:

with Heinz Herzer, Munich, 1962.
South German private collection.
Swiss private collection, acquired from the above in 1988.

EXHIBITED:

Ägyptische Kunst aus der Zeit des Königs Echnaton, Museum für Kunst und Gewerbe, Hamburg, 14 May-27 June 1965.
On loan to the Antikenmuseum, Basel, 1997-2005.

PUBLISHED:

G. Roeder, *Ägyptische Kunst aus der Zeit des Königs Echnaton*, Hamburg, 1965, pp. 20-21, no. 22, pl. 13-14.
S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p. 61, no. 45.
A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz am Rhein, 2001, p. 121, no. 80.

This diminutive head in late Amarna style has close stylistic associations with products in gypsum plaster and stone from the famous sculptor's workshop of Thutmose at Amarna. The full lips, softly-modelled nose, rounded chin, and almond-shaped eyes closely resemble a series of female portrait heads in plaster, such as the portrait of a youthful woman, possibly identified as one of Akhenaten's consorts or a princess, now at the Museum of Fine Arts Boston, see R. Freed (et al.), *Pharaohs of the Sun*, Boston 1999, p. 247, no. 140; or the portrait at the British Museum, identified by the wing-shaped mouth and slanted eyes as King Tutankhamun or Queen Ankhesenamun, see E. Russmann (ed.), *Eternal Egypt*, London, 2001, pp. 141-142, no. 58. Recent studies by Dorothea Arnold and Dimitry Laboury have outlined how such plaster studies may well be durable casts of ephemeral portraits fashioned in malleable clay, part of an artistic process leading to the final sculpting of an idealized portrait in limestone or hard stones like quartzite. This piece may well represent a study at smaller scale based on these plaster casts, perhaps a step in the process toward the completion of a final work representing Nefertiti, Kiya, or one of the daughters of Akhenaten. According to A. Wiese, this head is most likely to depict Queen Nefertiti, see A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz am Rhein, 2001, p. 121, no. 80. The head was also previously identified as Meritaten, the eldest daughter of Akhenaten and Queen Nefertiti by G. Roeder in *Ägyptische Kunst aus der Zeit des Königs Echnaton*, p. 20.



22

22

AN EGYPTIAN BLUE FAIENCE COSMETIC DISH IN THE SHAPE OF AN ORYX

NEW KINGDOM TO LATE PERIOD, CIRCA 1388-332 B.C.

3¼ in. (8.3 cm.) long

£8,000-12,000

PROVENANCE:

F. G. Hilton-Price collection, London.

Catalogue of the Important and Extensive Collection of Egyptian Antiquities the Property of the late F.G. Hilton-Price, Esq., Director of the Society of Antiquaries, Sotheby, Wilkinson & Hodge, London, 17-21 July 1911, lot 689, pl. XVI.

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

Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay, Sotheby's, Monaco, 5 December 1987, lot 75.

with Galerie Günter Puhze, Germany, 2008.

This shallow cosmetic container or spoon is shaped in the form of an Egyptian antelope, now extinct, called the scimitar oryx, which is easily distinguished by the slender, long horns. The Egyptians attempted to domesticate this species during the Old Kingdom and to use it as a food source for gods and humans. Typically it is shown bound, because it was considered an enemy of Osiris.

For a similar faience dish without spots, see Eton College, Myers Museum, inv. no. ECM.799-2010, and a larger dish in wood in the Brooklyn Museum, acc. no. 49.54.



23

~23

AN EGYPTIAN HIPPOPOTAMUS IVORY COSMETIC PALETTE

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

7¼ in. (18.5 cm.) long

£7,000-9,000

PROVENANCE:

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

Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay, Sotheby's, Monaco, 5 December 1987, lot 97.

Archeologie, Francois de Ricqles, Drouot Richilieu, Paris, 8 December 1995, lot 166.

with Charles Ede, London, 1997.

Dutch private collection, acquired from the above.



24

**AN EGYPTIAN FRAGMENTARY INDURATED LIMESTONE
SHABTI FOR AKHENATEN**

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

5 in. (12.6 cm.) high

£50,000-70,000

PROVENANCE:

The Groppi Collection, Switzerland; acquired in the 1920s-1940s.
The 'Per-Neb' Collection (Part I); Christie's, London, 9 December 1992, lot 74.
Antiquities, Sotheby's, New York, 14 June 2000, lot 15.
Swiss private collection, acquired from the above.

PUBLISHED:

Exhibition catalogue, *Köstlichkeiten aus Kairo!*, Antikensmuseum Basel und
Sammlung Ludwig und Museum August Kestner Hannover, 2008, pp. 101-
102, Abb. 63.

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

Although more than two hundred shabtis of Akhenaten are known, all deriving from his royal tomb at Amarna, little consensus has been reached as to the nature of the concept of the afterlife envisioned by the heretic pharaoh. While shabti figures generally were intended to perform any duties of the deceased in the next life, the absence of the traditional ritual texts on the examples known from Amarna do little to clarify their ritual meaning. Some scholars have argued that the shabtis from Akhenaten's tomb represent Osiris rather than the king, but others have doubted the role that Osiris would have played in the religion dominated by worship of the disk form of the sun, the Aten. This example, wearing a long or 'archaic' wig with both hands holding ankh-signs and carved from the indurated limestone typical of the Amarna region, reflects the artistic style of the late reign of Akhenaten, with sfumato eyes and soft, naturalistic features. Cf. G.T. Martin, *The Royal Tomb at El-Amarna II: The Reliefs, Inscriptions and Architecture*, Egypt Exploration Society, London, 1989, pl. 89, no. 520 for the type.



25

***25**

AN 'EGYPTIAN BLUE' RIBBED BOWL

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

6¼ in. (15.8 cm.) diameter

£15,000-25,000

PROVENANCE:

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

***26**

AN EGYPTIAN PALE GREEN FAIENCE CROUCHING CAT

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

2½ in. (5.5 cm.) long

£20,000-30,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France.
Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay, Sotheby's, Monaco, 5 December 1987, lot 87.
 Leo Mildenberg (1913-2001) collection, Zurich.
A Peaceable Kingdom, The Leo Mildenberg Collection of Ancient Animals, Christie's, London, 26-27 October 2004, lot 120.

EXHIBITED:

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

PUBLISHED:

A. S. Walker (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection*, Part III, Mainz am Rhein, 1996, no. 140.
 P. E. Mottahedeh (ed.), *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 94.



26



27

AN EGYPTIAN BRIGHT BLUE FAIENCE SHABTI FOR SETY I
 NEW KINGDOM, 19TH DYNASTY, REIGN OF SETY I, 1290-1279 B.C.

5½ in. (14 cm.) high

£80,000-120,000

PROVENANCE:

Excavated by Giovanni Battista Belzoni in the Valley of the Kings, KV 17, on 16th October 1817.
 The 2nd Earl of Belmore (1774-1841), Ireland, received as a gift from the above and thence by descent.
The Property of the Rt. Hon. The Earl of Belmore, Sotheby's, London, 4 December 1972, lot 111.
 American deceased estate, Arizona and New York, acquired from the above.
Antiquities, Bonhams, London, 28 October 2009, lot 47.

PUBLISHED:

J.-F. and L. Aubert, *Statuettes Égyptiennes: Chaouabtis, Oucheptis*, Paris, 1974, p. 79. (not illustrated).

This brightly coloured faience shabti of King Sety I, father of Rameses II, belongs to one of four main types known from his massive tomb in the Valley

of the Kings, Thebes (KV 17), discovered by Belzoni in October 1817. As reported in his *Narrative of the Operations and Recent Discoveries in Egypt and Nubia* (1820), they were discovered by the hundreds in a room off of the main burial chamber, though the exact number has not been established: "This chamber is forty three feet four inches by seventeen feet six inches; the pillars are three feet seven inches square. It is covered with white plaster, but there is no painting on it. I named it the Bull's or Apis' Room, as we found the carcass of a bull in it, embalmed in asphaltum; and also, scattered in various places, an immense quantity of small wooden figures of mummies six or eight inches long and covered with asphaltum to preserve them. There were some other figures of fine earth baked, coloured blue, and strongly varnished." A substantial number of the known examples are in faience, but many known examples are carved of wood, coated prior to burial in a dark resin that in many cases partially conceals their inscriptions but served to enhance their sacred nature.

J.-F. and L. Aubert, in *Statuettes Égyptiennes: Chaouabtis, Oucheptis*, Paris, 1974, p. 79, write that this shabti and four others were chosen as the most beautiful of their type and gifted to Belzoni's friend, Lord Belmore, who had sponsored some of his excavations in Egypt. This fine example is inscribed with six horizontal bands of hieroglyphs for 'King Menmaatre'.



28

AN EGYPTIAN BRIGHT BLUE FAIENCE VOTIVE CUP FOR NESKHONS

THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 974 B.C.

2½ in. (6.4 cm.) high

£8,000-12,000

PROVENANCE:

Gaston Maspero (1846-1916), France.

Collection G., 1972.

with Gordian Weber Kunsthandel, Cologne, *Antiken* 11, 2007, no. 12.

PUBLISHED:

R. A. Lusingh Scheurleer, *Egypt. Eender end Anders*, Amsterdam, 1984, p. 72, no. 132.

Neskhons was a daughter of Smendes II and niece of Pinudjem II, both of whom were successive High Priests of Amen at Thebes, who ruled the huge southern territories of Egypt, including the Sudan, during the Twenty-First Dynasty. Pinudjem had first married his sister Istemkhebi, and then his niece Neskhons, by whom he had two sons and two daughters. Although not literally royal, Neskhons was of the highest rank. Her own titles included "supreme chief of the harem ladies," which means that she led choristers and musicians in temple services. She was also overseer of religious life in the southern countries and (female) viceroy of Kush (Nubia).

Neskhons' death on 9 April 974 B.C. has been established from a docket found in her tomb. The docket states: "Year five [of the Pharaoh Siamun], fourth month of the summer season [shemu], day 21, day of the burial of the Chief of the Ladies, Nesikhons, by the divine father of Amun, the overseer of the treasury, Djedkhonsefankh" (see B. Schlick-Nolte and R. Werthmann, "Ancient Glass Vessels from the Burial of Neskhons," *Journal of Glass Studies*, vol. 45, 2003, pp. 11-34)

She died before Pinudjem and was buried in the great tomb complexes of the Theban necropolis. The tombs were discovered by Maspero in 1881, and in 1886 he partially unwrapped her mummy. When the task was completed some twenty years later by G. E. Smith in 1906, her extended stomach and enlarged breasts suggested that she had either died in childbirth or whilst pregnant. Her mummy had luxurious long hair tied in two sections and her pierced ears had stretched lobes, suggesting that she had frequently worn very heavy earrings.

As well as 401 faience shabtis and a set of glass beakers, her funerary furnishings also included about 70 bright blue faience cups bearing two vertical columns of hieroglyphs with her name and the title "supreme chief of the harem ladies of Amun". All are thick-walled and conical in shape. For an identical one in the British Museum see inv. no. EA13152.



PROPERTY OF A BELGIAN PRIVATE COLLECTOR

***29**

AN EGYPTIAN POLYCHROME LIMESTONE RELIEF FRAGMENT

LATE PERIOD, 25TH-26TH DYNASTY, CIRCA 664-525 B.C.

20 in. (51 cm.) long

£70,000-90,000

PROVENANCE:

Maurice Nahman (1868-1948), Cairo, acquired 1930s; thence by descent.
with Galerie L'Ibis, New York, late 1970s-early 1980s.
with Galerie Harmakhis, Brussels, 2017.

Most likely deriving from the monumental tomb of Montuemhat (TT 34) at Thebes (TT34), this fragment of raised relief depicts the carrying of a log intended for shipbuilding, a theme first attested in tombs of the Old Kingdom. A related scene in the tomb of Ibi at Thebes (TT 36) provides a Saite parallel, and occurs directly alongside a depiction of ship construction. Ibi's scene appears to have been copied thematically from the tomb of his Old Kingdom namesake Ibi at Deir el Gebrawi. A relief in Brooklyn (51.14) depicting shipbuilding and deriving from the tomb of Montuemhat is very likely closely related to this fragment. Reliefs from the tomb of Montuemhat are dispersed in museums and collections around the world, and still await complete study and publication.



(front)



(back)

PROPERTY FROM THE ESTATE OF SIR WILLIAM COLDSTREAM

30

AN EGYPTIAN GREEN SCHIST TORSO FOR PEDIAMUN

LATE PERIOD TO PTOLEMAIC PERIOD, CIRCA 664-32 B.C.

8½ in. (21.6 cm.) high

£30,000-50,000

PROVENANCE:

Sir William Coldstream (1908-1987), London, received as a gift on his retirement as head of the Slade School of Fine Art at UCL in 1975; thence by descent.

This standing figure would have been a funerary offering for the burial of a priest or high official. Sensitive carved with the soft lines typical of Late Period sculpture, it shows the deceased wearing the 'Persian wrap' over an undergarment with one knotted strap over the left shoulder. This long kilt tied with a knot below the chest and covering the entire body down to the ankles became very common in Egypt from the end of the Saite Period, which was followed by the first period of Achaemenid Persian rule over Egypt (525-404 B.C.) - hence the name. However, both the Persian wrap and the undergarment with shoulder strap continue to appear in funerary sculpture until the Ptolemaic Period. For a description of the different dresses used in

male sculpture from the Late Period, cf. O. Perdu, *Les statues privées de la fin de l'Égypte pharaonique*, vol. I, Paris, 2012, pp. 50-53, fig. 25. The back pillar is inscribed with one vertical column of hieroglyphs reading: "Praised by his father, devoted to his mother, pleasing among his siblings, Pediamun".

Professor Sir William Coldstream CBE (1908-1987) was a highly influential figure in the London art world during a career that spanned several decades as a figurative painter and arts educationalist. Son of a doctor, he was born in Belford, Northumberland, before the family moved to north west London, where he grew up. Knighted for his Services to the art world, in 1956, having played a leading role in arts administration, he went on to reform British art schools through the two Coldstream Reports whose advisory committees he chaired. As head of the Slade School of Fine Art (1949-1975) he was associated with a movement that advocated a return to figurative painting from direct observation. Building on a strong sense of realism, developed through his years as a documentary filmmaker at the GPO Film Unit, where he worked closely with his friends Benjamin Britten and WH Auden in the 1930s, he founded what became known as the Euston Road School of Painting and Drawing, with colleagues Claude Rogers and Victor Pasmore. Appointed an official War Artist, he was later a Trustee of the National Gallery (1948-63) and of the Tate Gallery (1949-63) and a director of the Royal Opera House (1957-62) and chairman of the British Film Institute (1964-71).



OTHER PROPERTIES

31

A NUBIAN SERPENTINE SHABTI FOR KING SENKAMENISKEN

SUDAN, NAPATAN PERIOD, CIRCA 643-623 B.C.

6¾ in. (17 cm.) high

£70,000-90,000

PROVENANCE:

Excavated by George Andrew Reisner at Nuri pyramid 3, Sudan, during the Harvard University - Boston Museum of Fine Arts Expedition, in 1917 (field no. 17-2-1185).

Assigned to the Museum of Fine Arts, Boston in the division of finds by the government of Sudan.

Holyoke Public Library, Holyoke, Massachusetts, acquired from the above.

Property of the Holyoke Public Library Corporation, Grogan & Company, Boston, *The December Auction*, 4 December 1991, lot 754.

The Thalassic Collection, New York, acquired from the above.

PUBLISHED:

P. Lacovara, et al., *The Collector's Eye: Masterpieces of Egyptian Art from The Thalassic Collection, Ltd.*, p. 130, no. 78.

The Kushite pharaoh Senkamenisken was the grandson of Taharqa, the most renowned pharaoh of Dynasty XXV. He ruled a greatly reduced Nubian Kingdom following the Assyrian invasion of Egypt to the north. Like his grandfather, Senkamenisken commissioned a number of shabtis for his Pyramid tomb 3 at Nuri, in fact, more than any previous Nubian or Egyptian king. The 410 shabti figurines of Senkamenisken carved in serpentine to which this example belongs form a distinctive group among the total of 1,277 examples placed in his pyramid tomb at Nuri, excavated by G. A. Reisner in February 1917, see D. Dunham, *The Royal Cemeteries of Kush, vol. II: Nuri*, Boston, 1955, pl. CXL for a typology of Senkamenisken shabtis. Originally arranged in rows against the walls of the tomb, some examples bear the royal crook and flail, while one holds a pair of hoes in its hands. The distinctive Nubian double uraeus atop the nemes headdress distinguishes this version from Egyptian prototypes, while the full cheeks, buttonhole eyes, and straight smile reflect the portraiture of this ruler. Other types of shabti in faience from his tomb lack royal iconography, and are almost indistinguishable from non-royal examples. The inscription provides the titulary of the king within the context of the shabti spell, derived from Chapter 6 of the Book of the Dead.



32

PROPERTY OF AN AUSTRIAN PRIVATE COLLECTOR

32
AN EGYPTIAN GILT CARTONNAGE
MUMMY MASK

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

18¼ in. (46.4 cm.) high

£8,000-12,000

PROVENANCE:

Dr Wilfried Seipel, Cairo, March 1980.
 Austrian private collection; thence by descent to
 the current owner.



33

PROPERTY FROM A PRINCELY COLLECTION

•33
AN EGYPTIAN STEATITE BABOON
 LATE PERIOD, CIRCA 664-323 B.C.

2¾ in. (7 cm.) high

£2,000-3,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague
 (1870-1939), Paris; thence by descent to Marquis
 Jean-Louis Hubert de Ganay (1922-2013), France.
Antiquités et Objets d'Art: Collection de Martine,
Comtesse de Béhague, Provenant de la Succession
du Marquis de Ganay, Sotheby's, Monaco, 5
December 1987, lot 108.

34
FOUR EGYPTIAN GLASS
ARCHITECTURAL PLAQUE FRAGMENTS
 ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

2¼ in. (5.5 cm.) high. max.

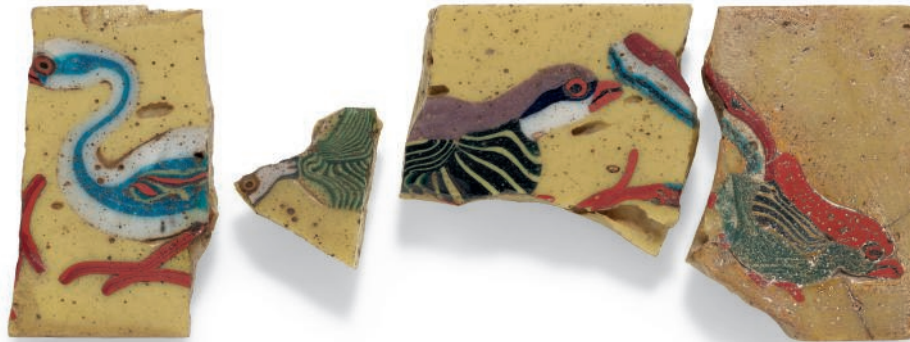
(4)

£6,000-8,000

PROVENANCE:

Achille Groppi (1890-1949) collection,
 Switzerland, acquired 1920s-1940s; and thence
 by descent.
The Per-Neb Collection (Part II), Ancient Egyptian
Glass Inlays; Christie's, London, 7 July 1993, lot 15.
 with Phoenix Ancient Art, 2008.

Depicting Nilotic birds, which include a goose
 and a partridge chasing a desert magpie, these
 fragments would have formed part of a glass
 plaque for a wall or furniture inlay.



34

35

AN EGYPTIAN MOSAIC GLASS FALCON HEAD INLAY

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

7/8 in. x 3/4 in. (2.3 cm. x 1.9 cm.)

£10,000-15,000

PROVENANCE:

The Groppi Collection, Switzerland; acquired in the 1920s-1940s.
The Groppi Collection, Christie's, London, 26 April 2012, lot 87.

EXHIBITED:

Antikensmuseum Basel und Sammlung Ludwig und Museum August Kestner Hannover, *Köstlichkeiten aus Kairo!*, 2008, no. 19.

PUBLISHED:

W. Forman and S. Quirke, *Hieroglyphs and the Afterlife in Ancient Egypt*, London, 1996, p. 170.
 Exhibition catalogue, *Köstlichkeiten aus Kairo!*, Antikensmuseum Basel und Sammlung Ludwig und Museum August Kestner Hannover, 2008, p. 71, no. 19.



35

Although the mosaic glass inlays of this period are usually syncretistic, this representation of the god Horus is typically Egyptian; falcon-headed with tripartite wig, with the anthropomorphic shoulder below.

36

AN EGYPTIAN POLYCHROME FAIENCE FISH INLAY FRAGMENT

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

2 1/2 in. (6.5 cm.) long, 1 5/8 in. (4.2 cm.) high

£15,000-20,000

PROVENANCE:

Formerly in a European private collection, first half of 20th Century.
Antiquities, Christie's, London, 25 October 2006, lot 202 (unsold).
Antiquities, Christie's, London, 1 October 2014, lot 165.

The back of base stamped with the Japanese seal mark "Yoshio", the artist name for the stand maker Kichizô Inagaki (1876-1951).

This fragmentary fish inlay is of exceptional quality and was created by a master craftsman as part of a pool or marsh scene with aquatic plants, ducks and other fish, which might have adorned the walls of one of the royal palaces at Amarna. The especially vitreous quality of the glaze covering gives the fish a realistically underwater appearance. As Dr Peter Lacovara writes in *Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptian Archaeology*, Michael C. Carlos Museum, Atlanta, 2005, p. 196, "To achieve the vibrant colors so fashionable at Amarna, the mineral oxides of copper (blue-green), cobalt (blue, violet), lead antimonite (yellow, light green), iron (red, black, green), manganese (black, purple), and titanium (white) were all employed. Many of these pigments were rare and had to be imported; some were never used after this period."

The tilapia, which carried her eggs in her mouth until they hatched, was connected with regeneration and resurrection, an idea which would have contributed to its popularity in the 18th Dynasty, especially so at Amarna.



36

The fish fragments in the Petrie Museum were excavated at Amarna by Sir Flinders Petrie in 1891. Apart from a similar but less complete fish loaned to the Gifts of the Nile exhibition (F. D. Friedman (ed.), *Gifts of the Nile: Ancient Egyptian Faience*, London, 1998, no. 110), this fragment is the finest example known.



37

OTHER PROPERTIES

37

AN ELAMITE SILVER BEAKER

IRAN, CIRCA 2500-1500 B.C.

4 7/8 in. (11.9 cm.) high

£30,000-50,000

PROVENANCE:

with Mahboubian Gallery, London, acquired prior to 1964.

Depicting a frieze of walking ibex with bands of scales below and above the animals. According to H. Mahboubian, *Elam: Art and Civilisation of Ancient Iran 3000-2000 B.C.*, 2004, p. 23, these types of beakers can be split into four groups by shape and style of decoration. This vessel belongs to Group A and is most likely from ancient Susa, located near the foot of the Zagros Mountains. Cf. no. 1 (*op. cit.*) for a similar silver beaker.



38

38

A SASANIAN PARCEL GILT SILVER DISH

IRAN, CIRCA 5TH-6TH CENTURY A.D.

9 1/2 in. (24 cm.) diam.

£10,000-15,000

PROVENANCE:

Archéologie et Arts d'Orient, Francois De Ricqlès, Drouot Richilieu, Paris, 5 December 1994, lot 103.

The motif of a heraldic bird of prey attacking a gazelle, has a long history in the Near East as a symbol of power and victory. For a dish with a similar scene, cf. T. Umehara et al, *Miho Museum: South Wing*, 1997, pp. 120-121, no. 56.



(side)



(front)



(side)

PROPERTY FROM A PRINCELY COLLECTION

39

A MESOPOTAMIAN GOLD BULL PENDANT

EARLY DYNASTIC III, CIRCA 2550-2250 B.C.

1½ in. (3.8 cm.) high

£70,000-90,000

PROVENANCE:

Reputedly with Joseph Altounian (1889-1954), Paris and Mâcon.
with N. Koutoulakis (1910-1996), Geneva and Paris, 1970s.
with Robin Symes, London, 1995.
US private collection, acquired from the above.

This exquisite gold pendant is solid cast and is distinguished by its fine and detailed workmanship. The bull was considered the embodiment of strength and fertility and was a popular motif in Mesopotamian art. The eyes and triangular-shaped indentation on the forehead would have once been inlaid. Although the significance of the now-missing triangular inlay on the forehead is unknown, it emphasises the numinous character of the bull and most likely had a particular meaning beyond its use as a decorative element.

The very high quality workmanship suggests that this pendant may have been commissioned or owned by a royal patron. For a similar bull in copper-alloy, *cf.* acc. no. VA 3142 in the Staatliche Museen zu Berlin, Vorderasiatisches Museum and for a bull fitting with a triangular inlay on the forehead, see no. 95 in Aruz, ed., *Art of the First Cities, The Third Millennium B.C. from the Mediterranean to the Indus*.

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.



40

40
THREE OLD BABYLONIAN HAEMATITE
CYLINDER SEALS

CIRCA 1800-1600 B.C.

1 in. (2.7 cm.) high max.

(3)

£7,000-9,000

PROVENANCE:

The Charterhouse collection, UK, inv. nos 2-1956-19, 2-1956-17 and 2-1956-24, gifted by Mr Leonard Marshall, 1896.

The Charterhouse Collection, Sotheby's, London, 5 November 2002, lot 140 (part lot).

UK private collection.

Antiquities, Christie's, London, 24 October 2013, lots 1, 2 and 4.

PUBLISHED:

P. R. S. Moorey and O. R. Gurney, 'Ancient Near Eastern Seals at Charterhouse', *Iraq*, vol. 35, British Institute for the Study of Iraq, 1973, p. 74-78, nos. 11, 16 and 20, pls 34-35.



41

PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

41
A SUMERIAN BLACK STONE CYLINDER
SEAL

THIRD DYNASTY OF UR, CIRCA 2112-2004 B.C.

1 1/4 in. (3.3 cm.) high

£3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, London, 18 May 1987, lot 85 (part).

German private collection.

Antiquities, Christie's, London, 2 May 2013, lot 20.

UK private collection, London, thence by descent.

PUBLISHED:

M. Dietrich and O. Loretz (eds), *Internationales Jahrbuch für die Altertumskunde Syrien-Palästinas*, Band 35, 2003, p. 536, no. 24.



42

42
A SUMERIAN WHITE STONE CYLINDER
SEAL

EARLY DYNASTIC IIIA PERIOD, CIRCA 2600-2500 B.C.

1 1/4 in. (3.7 cm.) high

£3,000-5,000

PROVENANCE:

The Stansfeld Collection of Ancient Art, Sotheby's, New York, 2 December 1988, lot 20.

German private collection.

Antiquities, Christie's, London, 2 May 2013, lot 19.

UK private collection, London, thence by descent.

PUBLISHED:

M. Dietrich and O. Loretz (eds), *Internationales Jahrbuch für die Altertumskunde Syrien-Palästinas*, Band 35, 2003, p. 528, no. 11.



PROPERTY OF A SWISS PRIVATE COLLECTOR

***43**

A NEO-HITTITE BASALT RELIEF FRAGMENT

CIRCA 850-700 B.C.

10½ in. (26.6 cm.) high

£30,000-50,000

PROVENANCE:

Antiquities and Islamic Art, Sotheby's, New York, 29 November 1989, lot 37.
Ambassador Edward Elliot Elson (b. 1934), Norfolk, Virginia, acquired from the above sale.

The Property of Ambassador Edward Elliot Elson; *Antiquities*, Christie's, New York, 4 June 2008, lot 84.

After the collapse of the Hittite empire in circa 1180 B.C., activity still continued in the Hittite principalities of southern Anatolia and the surrounding areas. Although the art of these states was provincial and conservative in comparison to the contemporary Assyrian works in aesthetic value, the geographical position of the late Hittite principalities meant that their works of art influenced the birth of the style known as 'oriental' in Greece at the beginning of the 7th century.

This example shows that the old Hittite artistic influences were fading and Assyrian elements were beginning to appear. The wounded lion theme, as we see here, is a motif often seen in Assyrian bas-reliefs of hunting subjects. For a similar Neo-Hittite basalt relief, cf. no. 221 in *Hittite Art & Antiquities of Anatolia*, The Arts Council, 1964, p. 120.



44

PROPERTY FROM THE ESTATE OF LORD JACOBS

44

AN AMLASH POTTERY BULL RHYTON
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

11 in. (28 cm.) high

£10,000-15,000

PROVENANCE:

Madame Ansari, Geneva.
Antiquities, Sotheby's, London, 12 December 1983,
lot 88.
with Hadji Baba Ancient Art, London.
Lord Anthony Jacobs (1931- 2014) collection,
London, acquired from the above.

EXHIBITED:

Trésors de L'ancien Iran, Musée Rath, Geneva, 8
June-25 September 1966.

PUBLISHED:

Exhibition catalogue, *Trésors de L'ancien Iran*,
Musée Rath, Geneva, 1966, p. 102, no. 488, pl. 16.

45

AN AMLASH POTTERY FEMALE FIGURE
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

15¼ in. (38.7 cm.) high

£10,000-15,000

PROVENANCE:

Sam Dubiner (1914-1993), Canada and Israel, acquired prior to 1966.
with Hadji Baba Ancient Art, London.
Lord Anthony Jacobs (1931- 2014) collection, London, acquired from the above
4 November 1981.

EXHIBITED:

Amlash: The Art of the Amlash, from The Collection of Galerie Israel Limited,
Tel-Aviv, Israel, National Antiques Show, Madison Square Garden, New York,
22 February-3 March 1966.

PUBLISHED:

Exhibition catalogue, *Amlash: The Art of the Amlash, from The Collection*
of Galerie Israel Limited, Tel-Aviv, Israel, National Antiques Show, Madison
Square Garden, New York, 1966, no. 3.

This impressively large female figure is depicted nude with voluptuous hips and buttocks. Her disk-shaped face is rendered with a prominent triangular nose and large eyes. Concentric circles are incised as decorative elements over her legs and shoulders with bracelets indicated on both wrists. For a similar figure, cf. G. Zahlhaas, *Idole: Frühe Götterbilder und Opfergaben*, Mainz am Rhein, 1985, no. 52.



45



46

46

AN AMLASH POTTERY BULL RHYTON
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

7½ in. (19 cm.) high

£10,000-15,000

PROVENANCE:

with Hadji Baba Ancient Art, London.
Lord Anthony Jacobs (1931- 2014) collection,
London, acquired from the above in 1981.

47

AN AMLASH POTTERY STEATOPYGOS FIGURE
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

12¼ in. (31 cm.) high

£7,000-9,000

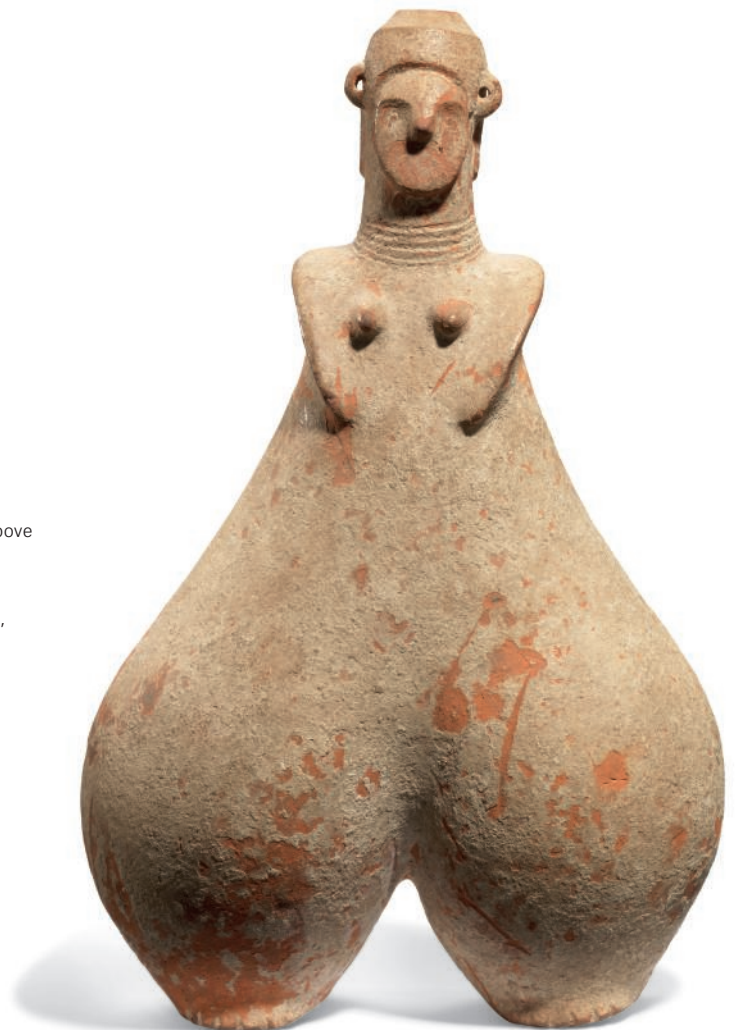
PROVENANCE:

with Hadji Baba Ancient Art, London, acquired prior to 1980.
with Sakae Art Gallery, Japan.
Lord Anthony Jacobs (1931- 2014) collection, London; acquired from the above
3 August 1995.

PUBLISHED:

G. Fehérvári et al., *Art of the Eastern World, Hadji Baba Ancient Art*, London,
1996, p. 28, no. 11.

For similar cf. O. White Muscarella, *Ancient Art: The Norbert Schimmel
Collection*, Mainz, 1974, no. 150.



47



48



49

ANOTHER PROPERTY

***48**

A CYCLADIC MARBLE HEAD

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

3 in. (7.5 cm.) high

£20,000-30,000

PROVENANCE:

with Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired in the 1960s.

PROPERTY FROM A SPANISH PRIVATE COLLECTION

***49**

A GREEK BRONZE STAG

LACONIA, GEOMETRIC PERIOD, CIRCA 8TH CENTURY B.C.

3 in. (7.5 cm.) high

£10,000-15,000

PROVENANCE:

English private collection.
with Archea Gallery, Amsterdam (*Minerva Magazine*, March/April 2000).
UK art market, 2002.

For an example of a bronze doe, thought to come from Sparta, in the Ortiz collection, cf. *In Pursuit of the Absolute. Art of the Ancient World from the George Ortiz collection*, Royal Academy of Arts, London, 1994, no. 78.



OTHER PROPERTIES

***50**

A GREEK BRONZE HELMET OF CORINTHIAN TYPE

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

11 $\frac{1}{8}$ in. (30.2 cm.) high

£40,000-60,000

PROVENANCE:

with Galerie G. Maspero, Paris, 16 January 1964.

French Private collection.

Antiquities, Islamic & Pre-columbian Arts, Artcurial, Paris, 22 May 2018, lot 53.



51

51

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
 ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

10¾ in. (27.5 cm.) high

£20,000-30,000

PROVENANCE:

H.E. Polys Modinus (1899-1988), Greece.
The Property of His Excellency Polys Modinos; Antiquities, Sotheby's, London, 17 March 1969, lot 43.
 Stanley J. Seeger (1930-2011) collection.
An Attic Sale: The Final Instalment of the Collections of the late Stanley J. Seeger, Tennants, North Yorkshire, 16 May 2015, lot 270.

EXHIBITED:

Trésors de Chypre, Palais du Louvre, Musée des arts décoratifs, Paris, 8 November 1967 - 3 January 1968.

PUBLISHED:

Exhibition catalogue, *Trésors de Chypre*, Musée des arts décoratifs, Paris, 1967, p. 64, no. 54.



52

PROPERTY FROM A SWISS PRIVATE COLLECTOR

***52**

A GREEK MARBLE HEAD OF ISIS-APHRODITE
 PTOLEMAIC PERIOD, CIRCA 3RD CENTURY B.C.

8¾ in. (20 cm.) high

£20,000-30,000

PROVENANCE:

UK private collection, acquired in Bern, Switzerland, 1973.
Antiquities, Christie's, London, 6 October 2011, lot 118.

PUBLISHED:

H. Jucker, 'Zwei Hellenistische Isisköpfe aus Ägypten', *Alessandria e il Mondo Ellenistico-Romano*, Rome, 1983, pp.185-189.

Isis-Aphrodite was a form of the goddess Isis who emphasized the fertility aspects associated with Aphrodite, such as marriage and childbirth. Based on the Praxitelean prototype of the 4th Century B.C., the style of the present head suggests an Alexandrian workshop.

The top and the back of the head is roughly hewn to be finished in stucco and she gazes downwards in a naturalistic manner. She is rendered with centrally-parted hair and two ringlets frame her face. Her lips and eyes have remains of red pigment.



OTHER PROPERTIES

53

A GREEK BANDED ALABASTER HYDRIA
PTOLEMAIC PERIOD, CIRCA 3RD CENTURY B.C.

25½ in. (65 cm.) high incl. lid

£70,000-90,000

PROVENANCE:

with Hoshigaoka Gallery, Nagoya, Japan.
English private collection, London, acquired from the above in February 1965.
UK private collection, acquired in 1996.

The hydria is a distinctively Greek vessel type, and is well represented in Egypt by the many pottery examples found in Alexandria, the so-called Hadra hydriae. The pottery versions, probably made near Knossos on Crete, were mainly used as cinerary urns during the 3rd century B.C. The profile of this alabaster hydria recalls the more common pottery type. Alabaster hydriae are comparatively rare, and must have been commissioned by wealthy Greeks who preferred the more exotic, native Egyptian material. For other examples see pp. 2-3, fig. 5 in Pagenstecher, *Die griechisch-ägyptische Sammlung E. Von Sieglin, vol. III: Die Gefässe in Stein und Ton, Knochenschnitzereien*, and p. 23, pl. XVI in Breccia, *Le Musée Gréco-Romain d'Alexandrie, 1925-1931*.

54

A ROMAN MARBLE TORSO OF ARTEMIS OF EPHEBUS

CIRCA 2ND CENTURY A.D.

24 in. (61 cm.) high

£80,000-120,000

PROVENANCE:

with Elie Borowski, Basel, 1968.

Mr. B. H., London, acquired from the above.

Gorny and Mosch, Munich, 17 June 2015, lot 287.

Ephesian Artemis is depicted here with her characteristic attributes. She wears a collar draped with pinecones and a central rosette and crescent moon - representing her role as moon goddess whilst her lower torso is decorated with two bands of bull protomes and rosettes. Much scholarly debate has sought to decipher the meaning of the egg-shaped nodes covering her upper torso; it has been variously suggested that they represent female breasts or bull testes, or are the iconographical descendants of the amber gourd-shaped drops discovered in excavations of the temple in the late 1980s, which may have adorned a wooden cult figure. Regardless of the source of this extraordinary iconography, it should be presumed that the goddess's dress evoked her powerful fertility, and echoed the rituals her cult demanded.

The temple of Artemis at Ephesus (in Ionia in Turkey) was one of the Seven Ancient Wonders of the World. Ephesian Artemis, though linked to her Graeco-Roman counterpart, was distinctive from the traditional goddess and endowed with particular powers. Primarily, she was venerated as a great mother-goddess, most akin to the eastern goddess Cybele. Worshipped from at least the archaic period, her cult images were originally carved in wood and adorned with jewellery.

Artemis of Ephesus is depicted in all media well into the Roman era. The most famous example is 'the Great Artemis statue', 9 ½ ft. tall, which was found inside the Prytaneion in Ephesus, and is now in the Ephesus Museum (R. Fleischer, 'Artemis Ephesia', LIMC II, Zurich and Munich, 1984, no. 74). It is fascinating to note that in the surviving images, Ephesian Artemis always retained her primitive iconography, resisting the classicising that befell other archaic Eastern icons.





55

55
A ROMAN MARBLE FRAGMENTARY HEAD OF JUBA II
 CIRCA 15-5 B.C.

12 in. (30.5 cm.) high
 £10,000-15,000

PROVENANCE:
 French private collection since 1951.
 Douce family collection, Paris and Château de Sauveboeuf, acquired from the above in the 1970s, thence by descent.

Juba II (52/50 B.C.- 23 A.D.) was a Berber prince from North Africa, who later became king of Numidia and Mauretania. He was the son of King Juba I, who had taken his own life, rather than see his kingdom become a province of the Roman empire, after being defeated by Julius Caesar in 46 B.C. A small boy of no more than 4-6 years old at that time, he had been taken hostage, brought to Rome and paraded as part of Caesar's triumphal procession.

However once in Rome he became an educated young man, learned Latin and Greek and was granted Roman citizenship. He was raised by Julius Caesar and later by his great-nephew Octavian (Emperor Augustus). He accompanied his life-long friend Octavian on military campaigns, and fought alongside him in the battle of Actium in 31 BC. Augustus restored Juba II as the king of Numidia in 25 BC, and arranged for him to marry Cleopatra Selene II, the twin daughter of Mark Anthony and Cleopatra, who had herself been brought to Rome after the deaths of her famous parents.

For a detailed discussion of Juba portraits, their chronology and changing physiognomy see C. Landwehr, 'Les portraits de Juba II, roi de Maurétanie, et de Ptolémée, son fils et successeur', *Revue archéologique*, 2007/1, no. 43, pp 65-110. Taking Landwehr's dating of the known portraits, the present example with the fleshier cheeks, would suggest a portrait of Juba in his middle years. Throughout his reign his portraits remained consistent, shedding the Numibian heritage and portraying himself very much as the educated Hellenistic and Ptolemaic ruler - beardless and with a fillet tied in his hair.



56

56
A ROMAN MARBLE FRAGMENTARY HEAD OF MINERVA
 CIRCA 1ST CENTURY A.D.

8¼ in. (21 cm.) high
 £5,000-7,000

PROVENANCE:
 French private collection since 1951.
 Douce family collection, Paris and Château de Sauveboeuf, acquired from the above in the 1970s, thence by descent.

The attribute of the Corinthian helmet worn high on the crown of her head identifies this fragment as a representation of Minerva, or Athena in the Greek pantheon, the warrior goddess who was born fully armed from the skull of her father Zeus. Widely worshipped by the Romans throughout the empire, she 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 various sculptural types are known.

This example represents the Minerva of Velletri type, based on a copy of a lost Greek original, possibly in bronze, dating to 5th Century B.C. Cf. "Athena," in *Lexicon Iconographicum Mythologiae Classicae*, Vol. II, Zurich and Munich, nos. 247 and 253 for the type.



57

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

CIRCA 1ST CENTURY A.D.

15½ in. (39.2 cm.) high

£40,000-60,000

PROVENANCE:

The Property of a Lady; Fine Antiquities, Christie's, London, 17 and 18 November 1977, lot 433.

with Galerie Nina Borowski, Paris.

Swiss private collection, acquired from the above in 1984.

Antiquities, Christie's, 13 October 2008, London, lot 199.

Mougins Museum of Classical Art, France, acquired from the above sale.

EXHIBITED:

Mougins Museum of Classical Art, June 2011 – April 2020 (no. MMoCA34).

PUBLISHED:

J. Chamay, et al, *Le Monde des Césars*, Geneva, 1982, p. 330 (advert in exhibition catalogue).

J. Pollini, "Roman Marble Sculpture", in M. Merrony (ed.), *Mougins Museum of Classical Art*, 2011, p. 88, fig. 29.

Although the articulation of the eyes is a later addition this Julio-Claudian portrait bears similarities with portraits of Livia 58 B.C.-29 A.D.), wife of Augustus Caesar and mother of Tiberius; the lips indented at the corners, the sturdy chin, oval face and her wavy hair centrally parted and drawn back. The epitome of the dignified Roman matron, she was usually depicted with severely conservative hairstyles, little jewellery and often wearing the stola (veil) over the back of the head. Similar Livia portraits can be found in the Ny Carlsberg Glyptotek, Copenhagen, the Capitoline Museum, Rome, and the St Petersburg State Hermitage museum.

Also see E. Bartman, *Portraits of Livia, Imaging the Imperial Woman in Augustan Rome*, where four distinctive portrait types of the Empress are identified that correspond to different points in time.

PROPERTY FROM A PRINCELY PRIVATE COLLECTION

•58

A ROMAN "SPLASHED" GLASS CUP

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

2 $\frac{7}{8}$ in. (7.3 cm.) high

£5,000-7,000

PROVENANCE:

Kofler-Truniger collection, Lucerne.

Ancient Glass Formerly the Kofler-Truniger Collection; Christie's, London, 5-6 March 1985, lot 125.

Antiquities, Christie's, New York, 7 December 2006, lot 4.

EXHIBITED:

Lucerne, Kunstmuseum Luzern, *3,000 Jahre Glaskunst*, 19 July - 13 September 1981.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*; Kunstmuseum Luzern, 1981, no. 232.

The "splash" technique was achieved by attaching colored chips to the vessel, then reheating and marvering the surface. The vessel was then further inflated. It has been suggested that such "splashed" vessels may have been intended to imitate the highly sought-after mosaic glass of the 1st Century B.C. This technique was short-lived - according to D. Whitehouse in *Roman Glass in the Corning Museum of Glass*, 1997, p. 207, "a cautious interpretation of the available evidence suggests a starting date in the early first century, a peak of production around 50, and a terminal date around 70". The present lot is an incredibly exciting snapshot of the creativity and flair of the Julio-Claudian master glassmaker.



58



59

•59

A ROMAN COLOUR BAND MOSAIC BLUE GLASS BOTTLE

CIRCA EARLY TO MID-1ST CENTURY A.D.

3 $\frac{1}{2}$ in. (8.8 cm.) high

£4,000-6,000

PROVENANCE:

Kofler-Truniger collection, Lucerne.

Ancient Glass Formerly the Kofler-Truniger Collection; Christie's, London, 5-6 March 1985, lot 147.

EXHIBITED:

Kunstmuseum Luzern, *3000 Jahre Glaskunst*, 19 July-30 September 1981.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*; Kunstmuseum Luzern, 1981, p. 70, no. 209.

G. Fehérvári et al., *Art of the Eastern World, Hadji Baba Ancient Art*, London, 1996, p.66, no. 29.



60

60
A ROMAN GREEN GLASS STRIGIL
CIRCA LATE 2ND-3RD CENTURY A.D.

8½ in. (21.6 cm.) long

£6,000-8,000

PROVENANCE:

Collection Jean-Philippe Mariaud de Serres, Paris; acquired 1980-1985.
Antiquities, Christie's, London, 6 October 2011, lot 215.

Roman strigils made in glass are exceedingly rare and were more probably made as grave goods rather than intended for actual use. For two similar examples found in Cologne and dated to circa 200 A.D. cf. F. Fremersdorf and E. Polónyi-Fremersdorf, 'Die Farblosen Gläser der Frühzeit in Köln 2. und 3. Jahrhundert', *Die Denkmäler der Römischen Köln IX*, Cologne, 1984, pp. 111-112, nos 248 and 250. Two further examples, where the ends of the handle have been folded back to form a suspension loop are preserved in the Corning Museum of Glass, cf. D. B. Whitehouse, *Roman Glass in The Corning Museum of Glass*, Vol. III, Corning, 2003, pp. 53-54, nos 974-975.



61

•61
A ROMAN GLASS CAMEO FRAGMENT
CIRCA EARLY 1ST CENTURY A.D.

2 in. (7 cm) long

£3,000-5,000

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.
Ancient Glass formerly in the G. Sangiorgi Collection; Christie's, New York, 3 June 1999, lot 134.
with Robin Symes, London, 2008.

PUBLISHED:

G. Sangiorgi, *Collezione di Vetri Antichi dalle Origini al V secolo D.C.*, Milan and Rome, 1914, no. 173.



62

OTHER PROPERTIES

62

A ROMAN BRONZE LION HEAD ATTACHMENT

CIRCA 1ST-2ND CENTURY A.D.

13¾ in. (35 cm.) high

£25,000-35,000

PROVENANCE:

Oriental Miniatures and Manuscripts, Antiquities, Islamic & Indian Art;
Sotheby's Colonnade, London, 18 October 1996, lot 223.



63

63

A GREEK BRONZE CANDELABRUM FINIAL

HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

6½ in. (16.5 cm.) high

£7,000-9,000

PROVENANCE:

Antiquities, Christie's, London, 27 April 1976, lot 188.
E. Foltzer (d. 1982), Switzerland, acquired from the above sale.

Depicting Pygmies alternating and in contest with Cranes. 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. This finial likely surmounted a long shaft with a tripod base.



64

A ROMAN MARBLE HEAD OF YOUNG ASCLEPIUS

CIRCA 2ND CENTURY A.D.

10 in. (25.5 cm.) high

£40,000-60,000

PROVENANCE:

US private collection, New York, reputedly acquired from Piero Tozzi Gallery in the 1950s.

US private collection, New York, 1980s.

with Antiquarium Ltd, New York, 1986 (*Art and Auction Magazine*, 1987; *The Good life*, 1999).

US private collection, Connecticut, acquired from the above in 2000.

with Galerie Chenel, Paris (*Un Homme, Une Femme*, 2015).

Asclepius, the son of Apollo, was the god of medicine and healing in Greco-Roman mythology. He is characteristically depicted as a more mature man with thick, wavy locks and a full, curling beard. Here, however, the god is represented at a younger age, with rounder youthful features, no beard and shorter locks of tight curls tied by the *corona tortilis*. For another example of a younger Asclepius wearing the twisted fillet cf. no. 30 in B. Holtzmann, "Asklepios," LIMC, Vol II.



65

65
A ROMAN MARBLE HEAD OF DIONYSUS
 CIRCA 2ND CENTURY A.D.

6 in. (15.3 cm.) high

£15,000-20,000

PROVENANCE:

Isaac Newton Phelps Stokes (1867-1944), New York.
 Joseph Brummer, New York (inv. nos. N3321 and X539), acquired from the
 above in 1924-1925.
*Part II of the Notable Art Collection belonging to the Estate of the Late Joseph
 Brummer*, Parke-Bernet Galleries, New York, 11 May 1949, lot 216.
Antiquities, Sotheby's, New York, 8 December 2010, lot 51A.
 with Gordian Weber Kunsthandel, Cologne.

Isaac Newton Phelps Stokes (1867-1944) was an American architect and philanthropist who pioneered social housing and co-authored the 1901 New York tenement house law. A portrait of Phelps Stokes and his wife painted by John Singer Sargent in 1897 forms part of the collection of the Metropolitan Museum of Art.

For two similar heads with curling ivy leaves surmounting grape bunches, see "Dionysus," in *Lexicon Iconographicum Mythologiae Classicae*, Vol. III, Zurich and Munich, no. 201 A and B. These two heads are said to be Roman copies of works attributable to the circle of Praxiteles.



66

OTHER PROPERTIES

66
A ROMAN MARBLE HEAD OF A MAN
 SEVERAN PERIOD, CIRCA 3RD CENTURY A.D.

10¼ in. (25.8 cm. high)

£15,000-25,000

PROVENANCE:

Art market, Rome, acquired in the 1950s.
Ancient Marbles: Classical Sculpture and Works of Art, Sotheby's, London, 13 June 2016, lot 54.

PUBLISHED:

M. Bergmann, *Studien zum römischen Porträt des 3. Jhs. n. Chr.*, Bonn, 1977, pp. 123 and 128, pl. 371-2.
 S. Wood, "A too-successful Damnatio Memoriae: Problems in Third Century Roman Portraiture," *American Journal of Archaeology*, vol. 87, 1983, p. 491, note 16.

This head bears close resemblance to a head recently identified as the emperor Macrinus, who reigned from 217 to 218 A.D. Cf. D. Salzmann, *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 98, 1983, p. 365f. It was common practice during this period to commission private portraits in the style of prominent public figures and it is likely that this is what we have with this example.



67

A ROMAN MARBLE SATYR

CIRCA 2ND CENTURY A.D.

41 in. (104.2 cm.) high

£80,000-120,000

PROVENANCE:

Antiquities, Sotheby's, London, 14 July 1986, lot 158.

Swiss private collection.

with Royal Athena Galleries, New York (*Art of the Ancient World*, vol. X, 1999, no. 9).

with Francois Antonovich, Paris.

with Royal Athena Galleries, New York (*Art of the Ancient World*, vol. XVIII, 2007, no. 14).

Mougins Museum of Classical Art, France, acquired from the above in 2008.

EXHIBITED:

Mougins Museum of Classical Art, June 2011 – April 2020, (no. MMoCA63).

PUBLISHED:

J. Pollini, "Roman Marble Sculpture", in M. Merryon (ed.), *Mougins Museum of Classical Art*, 2011, p. 89, fig. 30.

Here the satyr has his legs crossed, right in front of left, in quite a pronounced way - perhaps dancing. His head is lifted up and his right arm is held aloft holding a pedum - the remains of which can be seen on the back of his head. Similar stances with pedums held high can be found in the British Museum (Arachne database no: 10649) and an older Silenus in the Vatican (no. 20082).

Satyrs are represented either with the god Bacchus or shown on their own in various activities, including making music, dancing and holding the infant Bacchus (nos. 214-215 in Simon, "Silenoi," in LIMC). A satyr such as the one above probably would have been commissioned by a wealthy Roman to decorate his villa or gardens; Bacchus's association with nature, his mastery of the countryside and its produce (in particular wine), as well as relaxation and leisure, made him and his followers - satyrs, maenads and animals such as fauns and goats - a fitting choice for garden ornamentation.



68

PROPERTY FROM A LONDON PRIVATE COLLECTION

68

A ROMAN MARBLE THEATRE MASK
CIRCA 2ND-3RD CENTURY A.D.

8¼ in. (21 cm.) wide

£8,000-12,000

PROVENANCE:

French private collection.
UK private collection, London, acquired in 1998.



69

OTHER PROPERTIES

69

A ROMAN MARBLE FEMALE HEAD
CIRCA 1ST-2ND CENTURY A.D.

6¾ in. (17.4 cm.) high

£7,000-9,000

PROVENANCE:

Antiquities, Sotheby's, London, 14 July 1981,
lot 296.

70

**A ROMAN TERRA SIGILLATA JUG IN THE
SHAPE OF A FEMALE HEAD**

BYZACENA, NORTH AFRICA, CIRCA 300-
350 A.D.

9½ in. (24 cm.) high

£4,000-6,000

PROVENANCE:

with Clive Sawyer, London, October 1990.
with Royal Athena Galleries, New York, 1992 (*Art of
the Ancient World*, vol. III, no. 314).
with Royal Athena Galleries, New York, 2001 (*Art
of the Ancient World*, vol. XII, no. 266).
with Royal Athena Galleries, New York, 2007 (*Art
of the Ancient World*, vol. XVIII, no. 151).
Mougins Museum of Classical Art, France,
acquired from the above in October 2008.
Antiquities, Bonhams, London, 28 November 2018,
lot 83.

EXHIBITED:

Mougins Museum of Classical Art, 2011-2018 (no.
MMoCA.106).

PUBLISHED:

M. Merrony (ed.), *Mougins Museum of Classical Art*,
Mougins, 2011, p. 169, no. 23.



70



71

71
A ROMAN BRONZE MIRROR COVER
 CIRCA MID-2ND CENTURY A.D.

5 in. (12.7 cm.) diam.

£7,000-9,000

PROVENANCE:

Walter P. Chrysler Jr. (1909-1988), Norfolk, Virginia.
 Foy C. Casper Jr. (1941-2002), Norfolk, Virginia.
 US art market, prior to 2012.
Antiquities, Sotheby's, London, 2 July 2019, lot 206 (unsold).

Decorated with the Three Graces, the outer two holding an ear of wheat and a flower, Eros seated on the right reaching up, a thymaterion on the left. This scene is typically found on Roman mirrors and is appropriate for this type of item used in the female toilette. For a discussion on the known types, see E. J. Milleker, 'The Three Graces on a Roman Relief Mirror,' *Metropolitan Museum Journal*, vol 23, 1988, pp. 69-78.

PROPERTY FROM A PRINCELY COLLECTION

72
A ROMAN BRONZE COLUMN
 CIRCA 2ND-3RD CENTURY A.D.

14¼ in. (36.2 cm.) high

£6,000-8,000

PROVENANCE:

Antiquities and Islamic Art, Sotheby's, New York, 17 December 1997, lot 167.
Antiquities, Bonhams, London, 14 July 2004, lot 20.

The column is surmounted by a capital composed of Ionic scrolls, which emerge from an acanthus calyx, topped by an abacus decorated with rosettes. It is likely that this object functioned as a furniture attachment or a support. Cf. Accession no. 00.13.16 at The Metropolitan Museum of Art, New York for a similar-sized column.



72



ANOTHER PROPERTY

73

A LARGE VINCA CLAY FEMALE FIGURE
NEOLITHIC PERIOD, CIRCA 4500-4000 B.C.

15. 3/4 in. (40 cm.) high

£50,000-70,000

PROVENANCE:

with Richter Gallery, Wiener Neustadt, Austria, prior to 1970.
Private collection of Mr D. J., acquired from the above in April 1970.

The Vinca culture represented one of the earliest settled farming communities of south-eastern Europe, dating from the 7th-5th Millennium B.C. The best known site is that of Vinca-Belo Brdo, 15 km from modern-day Belgrade. The Vinca period saw the development of unprecedented levels of settlement in terms of size and density in Neolithic Europe and these clay statues, of various sizes, suggest a highly sophisticated magic-religious practice within the Vinca culture, and are presumed to have had some kind of ritual purpose.

The anthropomorphic form of this example with its rounded chest and wide hips would suggest a female representation. The use of red paint is typical of Vinca Neolithic figurines and the incised decorative swirls and zigzags emphasising the curves of the figure, may represent her dress or long tunic overlapping a fine skirt. Although the large size of this female figure is unparalleled, see M. Gimbutas, *The Gods and Goddesses of Old Europe: 7000 to 3500 BC myths, legends and cult images*, London, 1974, nos. 95-101 for similar figures.



PROPERTY FROM A PRINCELY COLLECTION

74

AN IRISH BRONZE SIDE-BLOW HORN

LATE BRONZE AGE, CIRCA 8TH-7TH CENTURY B.C.

24 $\frac{1}{8}$ in. (61.5) cm. long

£30,000-50,000

PROVENANCE:

Possibly found near Derry, circa 1780-1830.

Francis Douce (1757-1834), London.

Sir Samuel Rush Meyrick (1783-1848), Herefordshire, prior to 1830.

Eden Minns, London.

The Property of Eden Minns, Esq; Antiquities and Primitive Art, Christie's, London, 11 July 1973, lot 204.

with Robin Symes, London, 2006.

EXHIBITED:

Fanfare for Europe Exhibition, Christie's, January 1973.

PUBLISHED:

J. Skelton, F.S.A., *Engraved Illustrations of Antient Armour from the Collection at Goodrich Court, Herefordshire, from the Drawings and with the Descriptions of Dr. Meyrick*, London, 1830, pl. XLVII, fig. 16.

J. M. Coles, 'Some Irish Horns of the Late Bronze Age,' in *The Journal of the Royal Society of Antiquaries of Ireland*, Vol. 97, part 2, 1967, pp. 113-117, pl. 11 C.

The Irish Bronze age is a period characterised by a wealth of innovations, most notably the development of metalworking.

Irish trumpets have long been a subject of interest as they provide invaluable information about Late Bronze Age culture in Ireland.

There are over 90 extant examples, mostly all of which can be found today in museum collections. Many proposed classifications have been made based on decoration, shape and distribution and this horn has been classified by J. M. Coles (op. cit.) as an exceptional example of Class I side-blow. The bell is decorated with eight low bosses and groups of grooves in a linear pattern with a closed end that has a loop and another loop with ring attached placed between this end and the mouth-hole.

The function of these instruments is uncertain. J. M. Coles (op. cit.), notes that those that can still be blown have one, or at most two notes; this one produces a note between A and A-flat. It seems probable, therefore, that they were used as a means of transmitting signals than for any musical qualities they may have possessed.



75

75
AN IRISH GOLD PENANNULAR SLEEVE FASTENER
 LATE BRONZE AGE, CIRCA 1150-750 B.C.

1¼ in. (3.3 cm.) wide

£8,000-12,000

PROVENANCE:
 Colonel Norman Colville, M.C. (1893-1974), Cornwall; thence by descent.
Antiquities, Christie's, London, 23 September 1998, lot 2.

The leech-shaped bow is decorated with incised longitudinal ribbing, which terminates in a chased collar of fine cross-hatching from which the two fastener discs splay out. Cf. J. Taylor, *Bronze Age Goldwork of the British Isles*, Cambridge, 1980, pls. 46-47 for similar and WG.27 at the British Museum.



76

ANOTHER PROPERTY

76
A ROMAN GARNET FEMALE CAMEO BUST
 CIRCA 2ND CENTURY A.D.

1.7 cm. high

£7,000-9,000

PROVENANCE:
 Set within a late 17th Century enamel mount.
 English private collection, prior to 1980.

The female is depicted with wavy, centrally parted hair, looking to her left and wearing a garment with decorated collar. Set within a late 17th Century polychrome enamelled floral border suspended from a trefoil surmount, the reverse with a white flowerhead on a blue enamel ground.



77

PROPERTY FROM A PRINCELY COLLECTION

77

A ROMANO-BRITISH ENAMELLED BRONZE OWL FIBULA
CIRCA 2ND CENTURY A.D.

1¼ in. (3.2 cm.) long

£3,000-5,000

PROVENANCE:

Leo Mildenberg (1913-2001) collection, Zurich.
A Peaceable Kingdom, The Leo Mildenberg Collection of Ancient Animals,
Christie's, London, 26-27 October 2004, lot. 107.

PUBLISHED:

A. S. Walker (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection, Part III*, Mainz am Rhein, 1996, no. 44.
P. E. Mottahedeh (ed.), *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 32 (front cover).



78

ANOTHER PROPERTY

78

A ROMANO-BRITISH BRONZE NEPTUNE
CIRCA 1ST-3RD CENTURY A.D.

4¼ in. (10.8 cm.) high

£7,000-9,000

PROVENANCE:

Found in Gloucestershire, England, in 2015.
Recorded under the Portable Antiquities Scheme, record ID: OXON-C146AD.

The god of the sea, Neptune, is depicted here in lively motion, with his torso slightly twisted as he dynamically extends his right leg in front of the left. His hair and beard is wind or wave swept, which is unusual for representations of Neptune. The right hand grips the remains of the neck of an open mouthed dolphin. Towards the base, attached to the sash near the left ankle is a cylindrical element, possibly a section of the dolphin's body. The missing left hand may have possibly held a trident, one of Neptune's attributes. See acc. no. 63.2761 at the Museum of Fine Arts, Boston, for a similar figure of Roman workmanship.

79**A PAIR OF MEROVINGIAN GOLD AND GARNET DISC BROOCHES**

CIRCA 6TH CENTURY A.D.

1½ in. (3.8 cm.) diam. (2)

£8,000-12,000

PROVENANCE:

Reputedly found in Witernesse, near Saint-Omer, France, in the ancient province of Artois.

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 51. with Robin Symes, London, 2006.

EXHIBITED:

Burlington Fine Art Club, London, *Art in the Dark Ages in Europe*, 1930.

PUBLISHED:

W. Froehner, *Collection de la Comtesse R. De Béarn*, Premier Cahier, Paris, 1905, p. 20, pl. IV, 16-17.

N. Case, *Art in the Dark Ages in Europe*, Catalogue of an Exhibition held at the Burlington Fine Arts Club, London, 1930, p. 73, nos 25-25 and colour frontispiece.

E. Coche de la Ferté, *Aniker schmuck von 2-8 Jahrhundert*, Orbis Pictus, vol. 34, Stuttgart, 1967, pl. XIX.

The Merovingians were a Salian Frankish dynasty that ruled the Franks for nearly 300 years from the beginning of the 5th century. Their territory largely corresponded to ancient Gaul as well as the Roman provinces of Raetia, Germania Superior and the southern part of Germania. Childeric I (457 – 481 A.D.), the son of Merovech, leader of the Salian Franks, founded the Merovingian dynasty, but it was his son Clovis I (481-511 A.D.) who united all of Gaul under Merovingian rule. The cross shape in the middle might show the growing importance of Christian religion in the Merovingian kingdom - particularly after Clovis's conversion.

•80**A MIGRATION PERIOD GOLD, GARNET AND GLASS FIBULA**

CIRCA 5TH CENTURY A.D.

2¾ in. (7 cm.) high

£4,000-6,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 42. with Robin Symes, 2006.

EXHIBITED:

Burlington Fine Art Club, London, *Art in the Dark Ages in Europe*, 1930.

PUBLISHED:

N. Case, *Art in the Dark Ages in Europe*, Catalogue of an Exhibition held at the Burlington Fine Arts Club, London, 1930, p. 73, no. 23.

•81**A PAIR OF MEROVINGIAN GILT BRONZE AND GARNET BIRD BROOCHES**

CIRCA 6TH CENTURY A.D.

1½ in. (2.8 cm.) long (2)

£1,500-2,500

PROVENANCE:

Reputedly found at Witernesse, near Saint-Omer, France, in the ancient province of Artois.

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 49. with Robin Symes, London, 2006.

PUBLISHED:

W. Froehner, *Collection de la Comtesse R. De Béarn*, Premier Cahier, Paris, 1905, p. 19, pl. IV, 14-15.

G. Thiry, *Die Vogelfibeln der Germanischen Völkerwanderungszeit*, Bonn, Band III, 1939, p. 113, no. 475. pl. 475.

During the Merovingian period artistic traditions that were developed in Kent, such as these bird-shaped brooches, spread through commerce and many similar examples have been found in France, suggesting that they were either copied by local workshops or imported. Cf. accession no. 17.191.74 at the Metropolitan Museum of Art, New York for a similar bird-shaped brooch.

•82**A MEROVINGIAN GOLD AND GARNET BUCKLE**

CIRCA 5TH-6TH CENTURY A.D.

1 in. (2.5 cm.) long

£1,000-1,500

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 44. with Robin Symes, London, 2006.

•83**A MEROVINGIAN GOLD DISC BROOCH**

CIRCA SECOND HALF OF THE 6TH CENTURY A.D.

1½ in. (4.2 cm.) diam.

£1,000-2,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquités et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 41. with Robin Symes, London, 2006.

PUBLISHED:

N. Case, *Art in the Dark Ages in Europe*, Catalogue of an Exhibition held at the Burlington Fine Arts Club, London, 1930, p. 74, no. 28.

The elaborately shaped cells would have once held intricately cut garnet inlays - typical of Merovingian jewellery. With a sheet gold backplate and casings for the bronze pin, which is now missing.



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84

A LATE BYZANTINE GLAZED 'SGRAFFITO' POTTERY DISH

CIRCA 13TH CENTURY A.D.

9¾ in. (24.9 cm.) high

£20,000-30,000

PROVENANCE:

Private collection, London.

European Sculpture and Works of Art: Medieval to Modern, Sotheby's, London, 3 July 2012, lot 1.

EXHIBITED:

The British Museum, London, 1998-2011.

Sgraffito is the technique of decorating redware pottery by scratching through a thin layer of white slip prior to firing. Further decoration was then added by applying casual brush strokes of green pigment using copper oxide, as with this example. These chromatic elements enliven the design and contrast with the delineated incised decoration.

The ceramic ware from the mid 12th century through to the early 13th centuries represent typical objects of Byzantine everyday life. They served as tableware and the most frequent designs on these types of dishes are geometric and decorative motifs, as well as creatures such as birds, fish, octopuses, starfish and even humans, framed by vegetable designs. They are in contrast to most other products of Byzantine everyday culture, displaying hardly any Christian motifs or symbols. This could be due to the fact that the vessels were also intended for the Islamic market.

The main production centres for *Sgraffito* ware were Paphos and Lapithos in Cyprus. Lapithos, located at the northern coast of the island, produced superior quality glazed and decorated ceramics. This exceptional example shares a close similarity with a dish that is probably the product of a workshop in Paphos in The Fitzwilliam Museum, acc. no. B/2003/070.



MISTRESS OF LIFE: THE LANG SEKHMET
PROPERTY FROM AN IMPORTANT LONDON COLLECTION

30

AN EGYPTIAN GRANITE HEAD OF SEKHMET

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1390-1352 B.C.

13 in. (33 cm.) high

£2,000,000-3,000,000

PROVENANCE:

François Lang (1908-1944), Paris, likely acquired in the 1930s; thence by descent.
UK private collection, acquired from the above in 2014.

Sekhmet was the most important of Egypt's leonine deities. She was originally a Memphite god who came to be associated with the Theban goddess Mut, consort of Amun. She had two distinct facets to her personality, on the one hand a dangerous and destructive aspect and on the other a protective and healing aspect. Her name means "powerful" or "the female powerful one." Because Sekhmet was said to breathe fire against her enemies, the hot desert winds were referred to as the "breath of Sekhmet." She was also directly associated with plagues, and the goddess had the power to ward off pestilence and function as a healing deity, as noted in her epithet, "Sekhmet, mistress of life." She was typically depicted with a human female body sheathed in a tight-fitting gown and a lion's head often crowned with a sun disk.

Once part of a seated or standing statue of the goddess, this head likely derives either from the Mut Temple complex at Karnak on the West bank of the Nile at Luxor, or from the mortuary temple of Amenhotep III at Kom el-Hetan on the West bank. In all likelihood, an original total of 730 such statues graced the pharaoh's mortuary temple, one of the largest such temples ever built in Egypt. A large number were later transported across the Nile to feature in the temple sacred to Mut, a related deity. The number of 730 had significance as twice the number of days of the year (365); as Betsy Bryan has indicated, "The Sekhmet litanies coupled with 730 Sekhmet statues invoke the protection of the king for the year and also assure a propitious outcome for each day of the year", cf. 'The Statue Program for the Mortuary Temple of Amenhotep III' in S. Quirke, ed., *The Temple In Ancient Egypt. New Discoveries and Recent Research*, London, 1997, p. 60.

Each statue weighs nearly one ton, and despite the repetition of the subject, many are of unsurpassed beauty, dignity and technical excellence. What inspired Amenhotep III to commission such a large number of Sekhmet statues is not known with certainty, but more statues exist for her than of the king himself and all other deities combined. Much is known about his reign, in part by the chance survival of contemporary documents, including correspondence with neighbouring kingdoms. However, for Years 12 to 19, nothing survives, but it is thought that the Sekhmet statues were erected during this period. The reason for the gap is not known but it has been postulated that it was a period of crippling plagues in Egypt. Thus it has been suggested that the Sekhmet statues were erected in the hope of ending the pestilence. Many of the statues are inscribed with the names of towns and villages that seem to have mysteriously vanished from the face of the earth, their names on the goddess's statues the only records of their existence, and attesting to the destruction wrought on Egypt by plague during this period. For a study of these statues, see A. Kozloff, et al., *Egypt's Dazzling Sun, Amenhotep III and His World*, Cleveland Museum of Art, 1992, pp. 225-226.

François Lang came from a very prominent family of Alsatian origins: his great-grandfather, Emanuel Lang, was the founder of textile production company *Les Fils d'Emanuel Lang*, while his mother descended from the family that founded Banque Lazard, and her first cousin was the illustrious art collector and banker David David-Weill.

At fifteen years old he passed the entrance exam for the Paris Conservatory playing the piano, and soon started performing in public, quickly establishing himself as a talented and celebrated musician, touring across Europe.

Lang was a refined and avid collector of sculpture, paintings and works of art, but his true passion was his vast collection of musical editions and manuscripts preserved today at Royaumont Abbey.

At the start of World War II in 1939 he distinguished himself for his courage in battle and after the armistice he continued to perform until his imprisonment and subsequent deportation to Auschwitz where he died in 1944 at the age of thirty-five.

The Exceptional Sale

MMXXI



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 RESERVE

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- 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 use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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.
† θ	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. 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 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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 price . 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?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the 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-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω lots. All other lots must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. 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. You should take professional advice if you are unsure how this may affect you.

9. All invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(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 made loans or advanced money to consignors or prospective purchasers 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.

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.

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

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

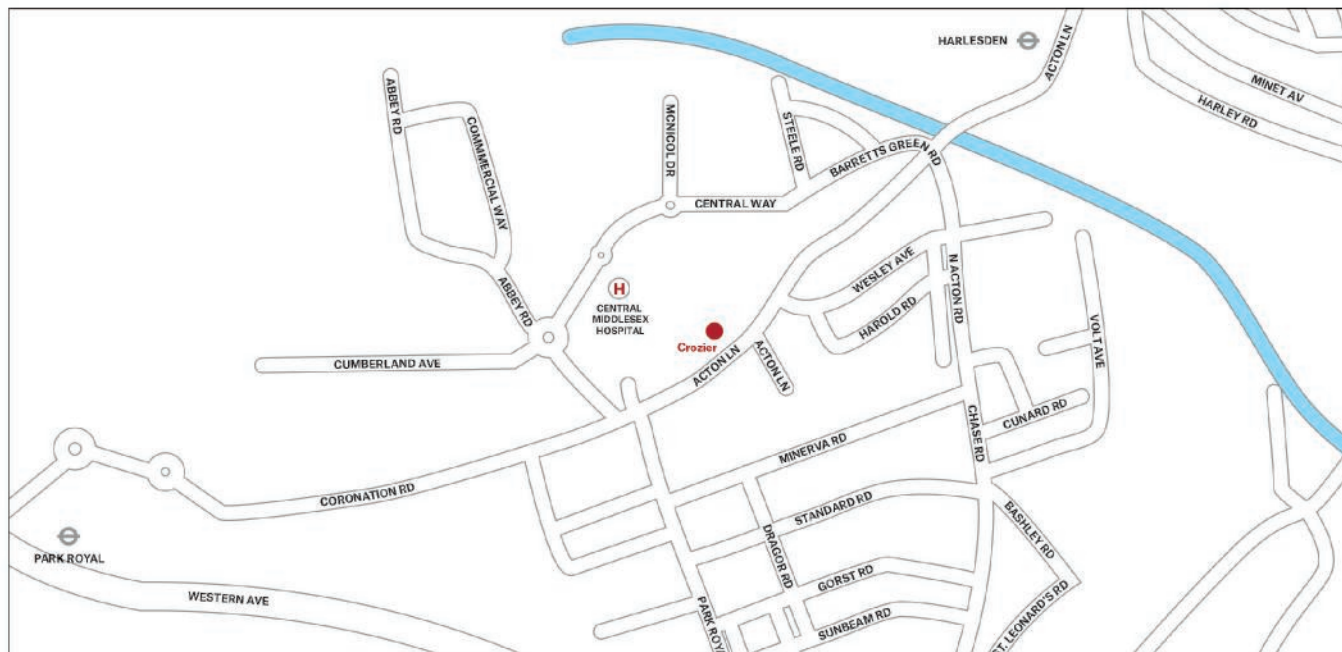
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
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.





MAYAN STONE HACHA OF A DIGNITARY

Pacific Slope region

ca. A. D. 550-950

Exhibited: New York, *Before Cortes: Sculpture of Middle America*,
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Height: 32 cm (12,5 in.)

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New York, 23-24 September 2021

VIEWING

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CHRISTIE'S



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
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

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
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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New York, October 2021

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A Roman Marble Portrait Head of the Empress Livia

Reign 27 B.C. - 14 A.D.

13 $\frac{3}{4}$ in. (35 cm.) high

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