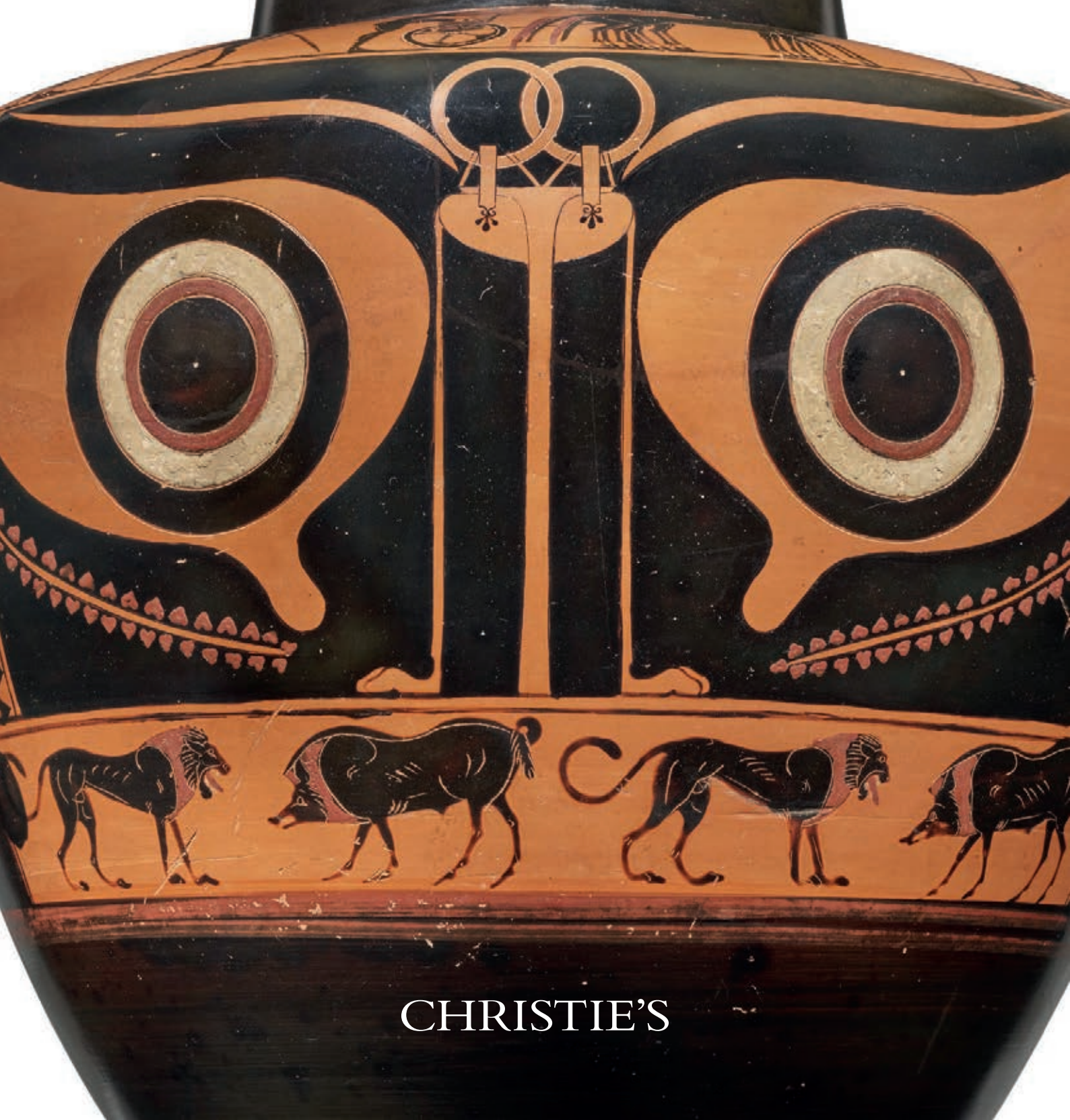


ANTIQUITIES

Wednesday 6 July 2022



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1

VARIOUS PROPERTIES

•1

THREE PREHISTORIC EUROPEAN FLINT TOOLS
 PALEOLITHIC TO NEOLITHIC PERIOD, CIRCA 400,000-10,000 B.C.
 5¼ in. (13.3 cm.) long max.

£1,500-2,500

PROVENANCE:
 Found in Abilly, France.
 Dalomba collection, France, acquired prior to 1930.

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

•*2

A VINCA TERRACOTTA STANDING SCHEMATIC FIGURE
 NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.
 4¾ in. (12 cm.) high

£4,000-6,000

PROVENANCE:
 with Richter Gallery, Wiener Neustadt, Austria, 1970s.
 Private collection of Mr D. J., acquired from the above in the 1970s; thence by descent to the current owner.



2



*3

A VINCA TERRACOTTA SEATED FEMALE FIGURE
 NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.
 10½ in. (26.7 cm.) high

£30,000-50,000

PROVENANCE:
 with Richter Gallery, Wiener Neustadt, Austria, 1970s.
 Private collection of Mr D. J., acquired from the above in the 1970s; thence by descent to the current owner.

One of the earliest settled farming communities of southeastern Europe, the Vinca culture dates from the 7th-5th Millennium B.C. The best known site is that of Vinca-Belo Brdo, 15 km from modern-day Belgrade, first excavated in 1908 by Miloje Vasic. The Vinca period saw the development of unprecedented levels of settlement in terms of size and density in Neolithic Europe, stretching along the Danube and into central Europe. These standing and seated figures suggest a sophisticated magical-religious culture where they were used as some sort of votive or for ritual purposes.



4

VARIOUS PROPERTIES

4

A CYCLADIC MARBLE BOWL
EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

7 in. (17.8 cm.) diam.

£3,000-5,000

PROVENANCE:

with Charles Ratton (1897-1986), Paris.
French private collection, acquired from the above in the 1970s.
French private collection, acquired from the above in 1998.



5

5

A CYCLADIC MARBLE FEMALE FIGURE
ATTRIBUTED TO THE NAXOS MUSEUM SCULPTOR, LATE SPEDOS
VARIETY, CIRCA 2500-2400 B.C.

10¼ in. (26 cm.) high

£20,000-30,000

PROVENANCE:

with Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent.
French private collection, acquired from the above in 1997.

The present figure can be attributed to the Naxos Museum Sculptor, an artist who takes his name from an excavated example now in the local museum. Getz-Gentle considers him one of the most independent-minded and prolific sculptors of the Late Spedos variety and lists more than twenty sculptures attributed to his hand, to which the present figure can be added (see pp. 81, 161 and pls. 69-70 in *Personal Styles in Early Cycladic Art*). As Getz-Gentle observes (*op. cit.*, p. 82), "the most strikingly unusual aspect of the sculptor's style, not seen again until the Chalandriani variety, is the absence or near-absence of a visible mid-section". The sculptor either uses the right forearm to construct the top of the pubic triangle, as here, or places the abdominal line directly beneath the right arm.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

***6**

A CYCLADIC MARBLE RECLINING FEMALE FIGURE
EARLY SPEDOS VARIETY, CIRCA 2600-2500 B.C.

6¾ in. (17.5 cm.) high

£60,000-80,000

PROVENANCE:

with Crescent Gallery, Tokyo.
Antiquities, Christie's, New York, 7 December 2000, lot 395.
South American private collection, acquired from the above sale.
The property of a South American Collector; *Antiquities*, Christie's, New York,
4 June 2008, lot 161.

The marble idols from Bronze Age Cycladic islands encompass some of the most iconic sculptural types to have survived from antiquity. It is not clear what the original function of these stylized figures was, but it is probable that they had a votive as well as a ritualistic role. Often found in burial contexts, they may have played a part in accompanying the deceased on their journey from one world to the next. The care taken during the manufacturing of these pieces, especially given the primitive tools and hardness of material, show that they were highly valued and cherished. The folded-arm female type, such as the present lot, would have had additional features added in bright pigments of black, red and blue. For a similar figure attributed to the Fitzwilliam Sculptor, *cf.* Inv. no. 1962.10 in the Medelhavsmuseet, Stockholm.



PROPERTY FROM A SPANISH PRIVATE COLLECTION

***7**

A GREEK BRONZE STAG

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

3 in. (7.5 cm.) high

£6,000-8,000

PROVENANCE:

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

For an example of a bronze doe of similar style, 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.



PROPERTY FROM A SWISS PRIVATE COLLECTION

***8**

A CORINTHIAN BLACK-FIGURED TREFOIL OINOCHOE

EARLY CORINTHIAN, CIRCA 600 B.C.

16 in. (40.8 cm.) high

£7,000-9,000

PROVENANCE:

Antiquities, Sotheby's, London, 10-11 December 1992, lot 188.

Painted with three animal friezes: top with sphinx between two panthers; middle with goat, ram, three lions and swan; lower with owl, three panthers, ram and goat.



(reverse)

VARIOUS PROPERTIES

9

AN ATTIC BLACK-FIGURED PANEL AMPHORA (TYPE B)
ATTRIBUTED TO THE PRINCETON PAINTER, CIRCA 550 B.C.

14½ in. (37 cm.) high

£50,000-70,000

PROVENANCE:
with Pino Donati, Arte Classica, Lugano, June 1980.
Antiquities, Christie's, London, 26 April 2012, lot 237.

Both sides feature a departure scene with a central armed warrior carrying a Boeotian shield, a hound in the scene on one side and an owl in the other. The panel has a framing device of a palmette-lotus band above the figural scenes, which is typical for Type B amphorae.

The departure of hoplites to battle was a popular subject for Athenian vase-painters of the 6th Century B.C. In the 7th Century B.C., many Greek city-states formed volunteer armies, composed of adult male citizens who could afford to acquire the panoply of a hoplite - namely spear, helmet, cuirass, greaves and most importantly the large defensive shield. The name of hoplites derives from the Greek 'hoplon', the word for arms and more specifically when used in the singular, shield. It was an honour to serve as a hoplite since it conferred status and was an outward expression of citizenship and wealth, as well as affording the opportunity to gain glory.



(obverse)



•10
AN ATTIC BLACK-FIGURED BAND-CUP
 CIRCA 540-530 B.C.
 8¼ in. (20.9 cm.) diam.

£4,000-6,000

PROVENANCE:
 Charles Gillot, Paris (1853-1903).
Ancienne Collection Charles Gillot, The Art of Collecting in the 19th Century;
 Christie's, Paris, 4-5 March 2008, lot 138.
Antiquities, Christie's, New York, 9 June 2011, lot 79.
 Beazley Archive Pottery Database no. 9038135.

Decorated with a well balanced scene, each side with a siren between two rams and palmettes. For a cup with similar scenes on both sides, see acc. no. J973 in the Antikensammlungen, Munich (Beazley database no. 31925).



PROPERTY FROM A SWISS PRIVATE COLLECTION

***11**
AN ETRUSCAN BLACK-FIGURED LIDDED AMPHORA
 ATTRIBUTED TO THE MICALI PAINTER, CIRCA 510-500 B.C.
 16 in. (41.8 cm.) high excl. lid

£8,000-12,000

PROVENANCE:
 Leo Biaggi (1906-1979), Lugano.
 with Galleria Serodine, Ascona, 21 September 2000.

Flourishing between 525-480 B.C., the Micali Painter takes his name from the archaeologist Giuseppe Micali (1769-1844), who was the first to publish a group of the painter's vases in 1832. His workshop was most likely at Vulci, since a large number of his vases have been found there. He was the most prolific of all Etruscan black-figure vase painters with a lively and flamboyant style.

THE EASTNOR CASTLE BILINGUAL HYDRIA

12

AN ATTIC BILINGUAL HYDRIA

ATTRIBUTED TO THE ANTIMENES PAINTER (BLACK-FIGURE), PSIAX (RED-FIGURE) AND THE POTTER OF THE HYPHIS HYDRIA, CIRCA 520-510 B.C.

16 3/4 in. (41.5 cm.) high

£100,000-150,000

PROVENANCE:

John Somers Cocks, 1st Earl Somers (1760 – 1841), Eastnor Castle, Herefordshire; thence by descent.

PUBLISHED:

Lady Henry Somerset, *Eastnor Castle*, London, 1889, p. 29.



On the body of this splendid hydria, in red-figure, is a large pair of eyes framing a tall bronze tripod cauldron with lion's paw feet and black palmettes that descend below the supports of its ring handles. The eyes have rings of added red and white in their oculi. Below each eye is a sprig of ivy with leaves in added red. The panel is framed on either side with bands of black ivy. In the predella are two pairs of confronting lions and boars in black-figure. On the shoulder, also in black-figure, is a departure scene in which a man mounts a chariot pulled by a team of four horses to the right towards a seated old man with a staff. To the left sits a similar figure in conversation with a gesticulating bearded man. Above is a band of alternating red and black tongues.

This vase is a unique masterpiece attributed to two separate painters, the Antimenes Painter for the black-figure and Psiax for the red-figure, as well as to the Potter of the Hysis Hydria. Athenian vases decorated in both the older black-figure technique as well as the newer red-figure are known today as 'bilingual.' Nearly all bilingual vases are either amphorae or cups (see B. Cohen, *The Colors of Clay, Special Techniques in Athenian Vases*, pp. 22-23). There is only one other bilingual hydria known, now in the Antikensammlungen, Munich, which is not associated with either of the painters or the potter of the example presented here (see Beazley Archive Pottery Database no. 200054), making this the only example in private hands.

The Antimenes Painter, who takes his name from a kalos inscription on a hydria in Leiden, was one of the most talented and prolific vase-painters of the last quarter of the sixth century B.C. His work coincides with the first generation of red-figure, but he seems never to have used the new technique (see J. Boardman, *Athenian Black Figure Vases*, p. 109). The hydria presented here is the only bilingual vase associated with him. He painted mainly hydriae and neck-amphorae. Boar and lion pairs were a hallmark of the predella of his hydriae, and departure scenes with a chariot and seated figures also occur with some frequency (see J. Burrow, *Der Antimenesmaler*, pls. 11, 105, 120, 142 and 146 for related departure scenes and pls. 58, 72, 99, 106, 110, 118, 120 and 146 for boars and lions).

Psiax was an experimental and innovative bilingual painter, who signed two alabastra as painter (see J.D. Beazley, *Attic Red-figure Vase-painters*, p. 7, nos. 4 and 5). Beazley considered him a pupil of the Amasis Painter and the 'brother' of the Antimenes Painter. He painted all manner of vases, including hydriae and amphorae, as well as cups of various form, mastoids, and oinochoai. Among his innovations was the use of a coral-red ground (see his black-figured cup in St. Petersburg, the first known occurrence of coral-red gloss, on both the interior and exterior, pp. 54-55 in B. Cohen, op. cit.). The red-figure panel of this hydria can be assigned to him based on the similar

treatment of a tripod on the body of a red-figured hydria attributed to Psiax in a private collection in Ticino which is positioned to the right of the wrestling Peleus and Atalante (see R. Blatter, "Peliou Athla," in *LIMC*, vol. VII, no. 18, pl. 218). The eyes are also closely matched on a number of cups assigned to Psiax (see for example the cup in Cleveland, no. 60 W.G. Moon, *Greek Vase Painting in Midwestern Collections*).

Eyes occasionally appear on the shoulders of hydriae, including several from the workshop of the Antimenes Painter, but only rarely are they found in the framed panel on the front, sometimes in the form of 'Eye-Sirens', as seen on the black-figured hydria by the A.D. Painter in the British Museum (J.D. Beazley, *Attic Black-figure Vase-painters*, p. 335, no. 8). The distinctive form of this hydria links it to a small group identified by Hansjörg Bloesch as the work of a potter whom he called The Potter of the Hysis Hydria, named after the hydria in Munich signed by Hysis as painter (H. Bloesch, "Stout and Slender in the Late Archaic Period," in *The Journal of Hellenic Studies*, vol. 71, 1951, pp. 35-36).

It is remarkable that this masterpiece of Athenian vase painting somehow escaped the attention of scholars for more than 130 years, during which time it has been continuously held at Eastnor Castle, Herefordshire. According to Lady Henry Somerset, who edited a small booklet in 1889, *Eastnor Castle*, all the objects forming the interiors of the castle were collected by her father, John Somers Cocks, 2nd Baron (later 1st Earl) Somers, also known as The Lord Somers, who was a Member of Parliament between 1783 and 1806, and succeeded his father in 1806 in the House of Lords. He built Eastnor Castle between 1810 and 1824, following the project of then young architect Robert Smirke, who also designed the British Museum and Lowther Castle in Cumbria. In 1849 the 2nd Earl Somers, John, commissioned Augustus Pugin, the designer of the interiors of Westminster after the 1834 fire, to redecorate the Drawing Room in his signature Gothic Revival style.

In Lady Somerset's booklet the hydria is listed in the Gothic Drawing Room on 'a bookcase near the door' together with 'some Etruscan pottery very characteristic in its design'. She described it (p. 29) as "A three-handled Etruscan vase with a frieze of animals in black on a red ground." When or where the hydria was acquired is not recorded, but somewhere in Etruria seems most likely. In the 18th century Attic vases had previously been thought to be Etruscan in origin, due to the large number of them found in Etruscan tombs (see for example J. Christie, *A Disquisition upon Etruscan vases; displaying their probably connection with the shows at Eleusis...*, 1806). By the time that Lady Somerset wrote her booklet, scholars had long deduced their Athenian origins, so her viewpoint regarding the hydria was not current.





ANOTHER PROPERTY

***13**

AN ATTIC RED-FIGURED KYLIX

CIRCA 425-400 B.C.

9 7/8 in. (23.6 cm.) diam. incl. handles

£4,000-6,000

PROVENANCE:

H.D., private collection, Essen, Germany, acquired in January 1980.

EXHIBITED:

Museum of Archaeology and History, Museum Altenessen, Essen, Germany, May-September 1993.

The tondo depicts an athlete with his teacher. The reverse depicts two draped women on one side, one woman holding a bowl in-between them, and the other side depicts two draped males facing each other.



14

15

PROPERTY FROM THE HANIEL FAMILY COLLECTION

***14**

TWO ATTIC WHITE-GROUND LEKYTHOI

ATTRIBUTED TO THE CARLSBERG PAINTER, CIRCA 450-430 B.C.

9 7/8 in. (23.4 cm.) high max.

(2)

£4,000-6,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

PUBLISHED:

Larger lekythos: K. A. Neugebauer, *Antiken in deutschem Privatbesitz*, Berlin, 1938, pl. 75, no. 172.

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Vol. II, Second edition, Oxford, 1963, p. 1236.3.

Beazley Archive Pottery Database no. 216464.

PROPERTY FROM A PRINCELY COLLECTION

15

A GREEK BLACK-GLAZED LIDDED AND SPOUTED OLPE

CIRCA MID-4TH CENTURY B.C.

3 3/8 in. (8.5 cm.) high

£4,000-6,000

PROVENANCE:

Louis-Gabriel Bellon (1819-1899) collection, France; and thence by descent. *Les Antiques de Louis-Gabriel Bellon*; Jack-Philippe Ruellan, Hôtel des ventes de Vannes, 4 April 2009, lot 68.

Unusually with a lion-headed spout on one side for pouring or feeding. The underside of the lid designed with two wedge-shaped teeth to allow it to lock into place on the rim, presumably to allow it to be tipped up without falling off.

ANOTHER PROPERTY

16

A GREEK MARBLE HEAD OF A YOUTH

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

6 in. (15 cm.) high

£20,000-30,000

PROVENANCE:

German private collection, 1950s (as per 1994 invoice).
Geneva art market, 1994.

EXHIBITED:

Lines of Enquiry, Lyndsey Ingram, London, 17 September - 8 November 2019.

For a similar example with tight, summarily defined curls, likely to have come from a group within a funerary naiskos, see acc. no. 1972.118.111 at the Metropolitan Museum of Art, New York.





PROPERTY OF A GENTLEMAN

***17**

A GREEK BRONZE TREFOIL OINOCHOE
CIRCA MID-4TH CENTURY B.C.

9½ in. (24.2 cm.) high

£25,000-35,000

PROVENANCE:

Private collection, Germany, acquired in the 1980s.
with Ward and Co., New York, USA, acquired from the above prior to March
2000.

Private collection, New York.
with Ward and Co., New York, USA, reacquired in 2015.

The base plate of the handle of this vessel is decorated with the head of Herakles wearing his characteristic lion-skin cap, a subject popular on vase handles of the period. For a similar handle, cf. acc. no. 08.258.4 at the Metropolitan Museum of Art, New York.



VARIOUS PROPERTIES

***18**

A GREEK BRONZE VESSEL HANDLE
CIRCA 4TH CENTURY B.C.

5¼ in. (13.3 cm.) high

£8,000-12,000

PROVENANCE:

Japanese private collection, acquired prior to 1992.

The fluted handle with plates in the form of a silenus head, each with long curling beard and moustache and large pointed equine ears emerging from thick hair.



19

A GREEK BRONZE ILLYRIAN HELMET
ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.
9½ in. (24.5 cm.) high

£10,000-15,000

PROVENANCE:
with Gallery Mikazuki, Tokyo.
U.K. art market, acquired from the above, 1984.



20

A GREEK BRONZE PSEUDO-CORINTHIAN HELMET
MAGNA GRAECIA, CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.
11½ in. (29.3 cm.) high

£35,000-45,000

PROVENANCE:
Private collection, New Hampshire, U.S.A.
Property from a New Hampshire Private Collection; *Fine Antiquities*, Sotheby's, New York, 20 May 1982, lot 127.
Axel Guttman (1944-2001), Berlin, acquired in Krefeld in 1989 (Inv. no. AG 513, H 163).
Hermann Historica, Munich, 11 April 2008, lot 316.

Formed of one hammered sheet with a broad flat rear flange with three plume-holders riveted to the crown and elaborately decorated throughout with palmettes, herringbone patterns, lions and confronting stylized boars on the cheek pieces.

The pseudo-Corinthian helmet type developed in South Italy during the 6th-5th Century B.C. at the time when its mainland Hellenic cousin, the Corinthian helmet, became extinct in Greece. Unlike its Corinthian counterpart, it was not used to cover and protect the face, but rather it was worn at the top of the head with the front portions serving as a visor. The eye slits and nose-guard were purely decorative. For a similar example see Chamay, et al., *The Art of the Italic Peoples from 3000 to 300 B.C.*, pp. 364-365, no. 241.



21
AN ETRUSCAN BRONZE HELMET OF NEGAU TYPE
CIRCA 500-450 B.C.
7½ in. (19.1 cm.) high
£7,000-9,000

PROVENANCE:
Axel Guttman (1944-2001), Berlin, acquired in the 1980s (Inv. no. AG 589, H 224).
Hermann Historica, Munich, 22 April 2009, lot 335.
Private collection, Paris, acquired from the above.

Cf. A. Bottini et al., Antike Helme, Mainz, 1988, pp. 269 and 472, no. 72 for the type.



22

PROPERTY FROM A SWISS PRIVATE COLLECTION

***22**
AN ETRUSCAN POTTERY FIGURAL ASKOS
CIRCA 4TH CENTURY B.C.
4¾ in. (10.6 cm.) long
£2,000-3,000

PROVENANCE:
with Galerie Garabédian, Geneva.
Swiss private collection, acquired 1964-1965, and thence by descent.



23

***23**
A GREEK POTTERY FIGURAL FEEDER FLASK
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.
5½ in. (13.8 cm.) long
£2,000-3,000

PROVENANCE:
with Galerie Garabédian, Geneva.
Swiss private collection, acquired 1964-1965, and thence by descent.



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ANOTHER PROPERTY

24

AN ETRUSCAN BRONZE MIRROR

CIRCA 3RD CENTURY B.C.

11 in. (28 cm.) high

£30,000-50,000

PROVENANCE:

with Elsa Bloch-Diener (1922-2012), Bern, acquired by 1983.
The Elsa Bloch-Diener Collection; *Antiquities*, Christie's, London, 5 July 2017, lot 60.

This mirror is engraved with the toilette of Malavisch, with the central seated figure surrounded by four other draped and nude females including Thetis, Turan (Aphrodite) on the left and the Etruscan goddess Thalna on the right, who gently holds her face. The name Malavisch is inscribed on her stool and the names of the four other figures are above their heads. A boy with closely cropped hair sits in the exergue grasping two snakes.

For a discussion on toilette scenes, see N. Thomson de Grummond (ed.), *A Guide to Etruscan Mirrors*, Tallahassee, 1982, pp. 177-179, and in particular a similar mirror with Malavisch in the British Museum, pl. 95. According to de Grummond, a later Hellenistic date can be given to the above example due to the nudity of the attendant figures.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

***25**

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

11¼ in. (30 cm.) high

£20,000-30,000

PROVENANCE:

Dikran Khan Kelekian, Paris, 1925.
Walters Art Museum, Baltimore (acc. no. 23.113).
Property from the Collection of the Walters Art Gallery, sold to benefit the Acquisition Fund; Antiquities and Islamic Art, Sotheby's, New York, 12 and 13 December 1991, lot 237.
Tajan, Paris, 5 June 2002, lot 131.



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

***26**

A ROMAN MARBLE VEILED FEMALE HEAD
CIRCA 1ST CENTURY B.C./A.D.

16¼ in. (41.3 cm.) high

£30,000-50,000

PROVENANCE:

German private collection.
Property of a German private collector; *Antiquities*, Sotheby's, London, 10 and 11 December 1992, lot 492.
Italian private collection, acquired from the above and thence by descent.

Depicting a female head with her wavy hair drawn back and held with a fillet, she wears a veil that is drawn up over the back of her head, under which the outline of a high bun is clearly visible. Her head is strongly tilted to the left, gazing downwards and with prominent nasolabial folds and delicate mouth.

The observational portrait-like details of the full, indented lips, dimpled chin and the neck lines, would suggest that this is not an idealised goddess but a portrait of an aristocratic lady or priestess.

For a similar draped head of a priestess, see J. Inan & E. Rosenbaum, *Roman and Early Byzantine Portrait Sculpture in Asia Minor*, London, 1966, p. 112, no. 115, pl. LXVIII, 2-3. A related head on the Trentham Lady in the British Museum (inv. 1907,1214.1) shows a similar hair-type with wide flat head band, veil drawn up over the back, and a swelling for a bun at the back of her head. She gazes down and to the left in a similar pose. The modest and pious lady, or Pudicitia-type was a popular sculptural type in Roman times. Several life-size statues are known dating from the 1st Century B.C. to 3rd Century A.D., from all over the Roman empire. Probably the most well-known being the Herculaneum Woman with her distinctive melon-coiffure. For other figures cf. M. Bierber, *Ancient Copies*, New York, 1977, figs. 611-622.

PROPERTY FROM A FRENCH PRIVATE COLLECTION

27

A ROMAN MARBLE CUIRASSED TORSO

CIRCA 2ND-3RD CENTURY A.D.

16 7/8 in. (41 cm.) high

£50,000-70,000

PROVENANCE:

with Tanit Archeologie, Paris.

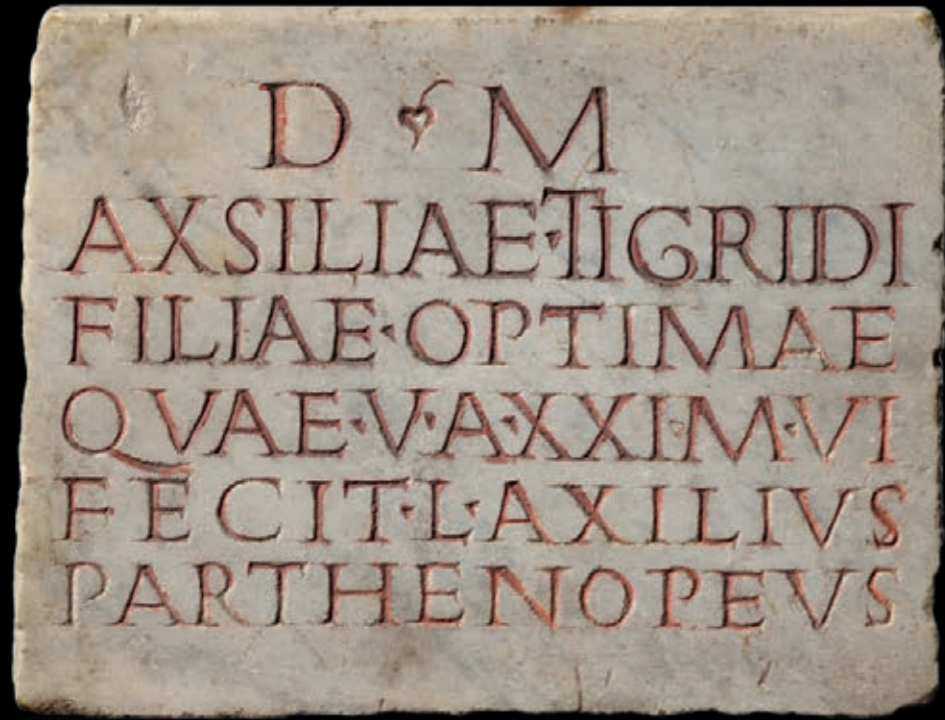
with Chakib Slitine, Paris.

Acquired by the present owner from the above in 1986.

Dressed in full military parade costume, known as a cuirass, this torso belongs to a class of Roman portrait statues erected to honour military heroes, triumphant generals and male members of the imperial family. These cuirassed statues were often richly decorated with emblematic compositions, so as to also serve as imperial victory propaganda, wherever they were disseminated.

This example wears a classical-style cuirass with two rows of lappets, decorated with Gorgoneia, lion's heads and palmettes, over a row of long leather straps. As was customary in the design of Roman armour, the surface of the cuirass imitates the musculature of the human torso. The figure wears a *paludamentum* over the cuirass, which is swept up over his shoulder. Of note is the absence of decoration on the cuirass, which we see also in a torso at the Getty Villa, Los Angeles, acc. no. 71.AA.436. The lack of ornamentation and size of the present example indicates that the statue did not represent an emperor or a member of the imperial family, but perhaps a general, or more likely a god, such as Mars. Cf. no. 24b in E. Simon, 'Ares/Mars' in *LIMC*, vol. II.





28

ANOTHER PROPERTY

28

A ROMAN MARBLE FUNERARY INSCRIBED PANEL

CIRCA 1ST CENTURY A.D.

9¾ in. (24.8 cm.) wide

£7,000-9,000

PROVENANCE:

Probably from Ostia, recorded by C.L. Viscontio in the diocese of Bartolomeo Pacca (1756-1844) whilst in the suburbs of Rome. Dr G.K., Munich, acquired 1960s or prior.

PUBLISHED:

Corpus Inscriptionum Latinarum, Vol. XIV. Inscriptiones Latii veteris Latinae. Ed. H. Dessau, 1887, no. 681.

This funerary tablet was part of a large group likely collected from one of the many *columbaria* found along the roads leading out of the city of Rome towards the south. The Latin inscription reads: "To the spirit of the departed: Lucius Axilius Parthenopeus, to his excellent daughter Axilia Tigris, who lived 21 years, 6 months".

PROPERTY FROM A PRINCELY COLLECTION

29

A ROMAN BRONZE MOUSE

CIRCA 1ST-2ND CENTURY A.D.

2 in. (5 cm.) long

£3,000-4,000

PROVENANCE:

Antiquities, Bonhams, Knightsbridge, 3 October 2000, lot 178. with Rupert Wace, London, 2010 (*A Collector's Menagerie, Animal Sculpture from the Ancient World*, no. 77).

Small bronze mice were frequently featured in Roman art. Since they are often shown nibbling at a morsel food, as presented here, scholars have suggested that mice served as protective figures to guard food stores (see H.B. Werness, *Encyclopedia of Animal Symbolism in Art*, p. 285).



29



30

PROPERTY FROM A FRENCH PRIVATE COLLECTION

***30**

A ROMAN BRONZE YOUNG HERCULES

CIRCA 1ST-2ND CENTURY A.D.

7½ in. (19 cm.) high

£4,000-6,000

PROVENANCE:

Mr B. collection. Piasa, Drouot Richelieu, Paris, 24 and 25 October 2000, lot 193.

Recognisable from the lion skin across his chest, this figure of Hercules is likely to have formed part of a chariot fitting owing to the way in which he is depicted emerging from foliage.



31

VARIOUS PROPERTIES

31

A ROMAN BRONZE EROS ATTACHMENT

CIRCA 3RD CENTURY A.D.

4 in. (10.2 cm.) high

£3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, London, 23 May 1988, lot 234. with Joel L. Malter & Co., Encino, California, Auction XLV, 28 May 1991, lot 902. Bruce A. Kamerling collection, acquired from Royal Athena Galleries, New York, 26 June 1994. The Haggin Museum, Stockton, California. Property deaccessioned from the Haggin Museum, Stockton, California, *Antiquities*, Bonhams, London, 23 May 2012, lot 121.

Δ*32

A ROMAN BRONZE VENUS

CIRCA 2ND CENTURY A.D.

14½ in. (36 cm.) high

£20,000-30,000

PROVENANCE:

Hôtel des Ventes, Cantini, Marseille, 20 November 1975, lot 87.

French private collection, acquired from the above and thence by descent.

As it was common practice throughout the Roman world, regional deities of the various provinces were 'assimilated' into the official pantheon and venerated both locally and in Rome itself. Venus was particularly loved in the provinces of Egypt and the Near East and was often assimilated with existing female deities such as Isis/Aphrodite in Egypt or Ishtar/Aphrodite in Syria and the Near East. This beautiful bronze of Venus falls within this specific category of representations of Venus probably created in Egypt in connection to the mystic cult of Isis/Aphrodite. The goddess is depicted standing nude, adorned with armlets and a diadem.

For a similar example of the Oriental type now in the Baltimore Walters Art Gallery (inv. no. 54.949) see, M. Jentel, 'Aphrodite (in Peripheria Orientali)', in LIMC, Zurich and Munich, 1984, p. 159, no. 107.





PROPERTY FROM A PRINCELY COLLECTION

33

A ROMAN GOLD-BAND GLASS MOSAIC BOTTLE
CIRCA FIRST HALF OF 1ST CENTURY A.D.

2½ in. (5.4 cm.) high

£15,000-25,000

PROVENANCE:

Louis-Gabriel Bellon (1819-1899) collection, France; and thence by descent. *Les Antiques de Louis-Gabriel Bellon*; Jack-Philippe Ruellan, Hôtel des ventes de Vannes, 4 April 2009, lot 110.

This opulent-looking vessel is characterised by strips of gold glass made of a layer of gold leaf sandwiched between two layers of colourless glass. During the Hellenistic period, gold-band glass was predominantly used in the creation of alabastra. The Romans, however, inspired by the Hellenistic models, applied the medium for the creation of a variety of new shapes and forms, such as we see with this example. See acc. no. 59.1.87 at the Corning Museum of Glass, for a similar vessel.



34

A ROMAN WHITE, RED AND BLUE SPLASHED GLASS AMPHORISKOS
CIRCA 1ST CENTURY A.D.

5 in. (12.5 cm.) high

£30,000-50,000

PROVENANCE:

Louis-Gabriel Bellon (1819-1899) collection, France; and thence by descent. *Les Antiques de Louis-Gabriel Bellon*; Jack-Philippe Ruellan, Hôtel des ventes de Vannes, 4 April 2009, lot 129.

The "splash" technique was achieved by attaching coloured chips to the vessel, then reheating and marvering the surface. The vessel was then further inflated (see D. Whitehouse, *Roman Glass in the Corning Museum of Glass*, Vol. 1, 1997, p. 207, for more information on the technique). 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. (see D. B. Harden, *Glass of the Caesars*, 1987, p. 101). This technique was short-lived - according to Whitehouse, "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" (*op. cit.*).



VARIOUS PROPERTIES

•**35**

A ROMAN GREEN GLASS FOOTED KANTHAROS

CIRCA MID-1ST CENTURY A.D.

5 ½ in. (14 cm.) high

£4,000-6,000

PROVENANCE:

Moussaieff collection, acquired prior to 2000.

Ancient Glass from the Shlomo Moussaieff Collection; Christie's, London, 6 July 2016, lot 217.



36

***36**

A ROMAN MOLD-BLOWN PALE GREEN GLASS JUG

CIRCA 1ST CENTURY A.D.

2¾ in. (7 cm.) high

£1,500-2,500

PROVENANCE:

Japanese private collection, acquired prior to 1985.

EXHIBITED:

Ancient and Modern Glasses, The Ancient Orient Museum, Tokyo, 19 July - 1 September 1985 (exhibition catalogue no. 1-5, p. 11).

This series of vessels with scrolls were more commonly produced with two handles. For examples of the rarer one handle type, see E. M. Stern, *Roman Mold-blown Glass: The First Through Sixth Centuries*, 1995, pp. 152-154, nos 55 and 58.



37

PROPERTY FROM A FRENCH PRIVATE COLLECTION

•***37**

A ROMAN GREEN GLASS BALSAMARIUM

CIRCA 3RD-4TH CENTURY A.D.

6¼ in. (16.5 cm.) high

£300-500

PROVENANCE:

Archéologie, Marseille et Bouches-du-Rhône, 27 June 1973, lot 28.



PROPERTY FROM A PRINCELY COLLECTION

38
A MEROVINGIAN PALE GREEN GLASS PALM CUP
 CIRCA 6TH CENTURY A.D.

3 7/8 in. (9.8 cm.) diam.

£20,000-30,000

PROVENANCE:

Found in Saint-Martin-le-Noeud, France.
 Louis-Gabriel Bellon (1819-1899) collection, France; and thence by descent.
Les Antiques de Louis-Gabriel Bellon; Jack-Philippe Ruellan, Hôtel des ventes
 de Vannes, 4 April 2009, lot 218.

The pattern on the exterior of this delicate palm cup would have been achieved by tooling and marvering an opaque white trail, the ghost of which can still be seen here. See no. 59.1.288 at the Corning Museum of Glass for another palm cup with opaque white trail.



39
A LATE BYZANTINE GLAZED 'SGRAFFITO' POTTERY DISH
 CIRCA 13TH CENTURY A.D.

9 3/4 in. (24.9 cm.) high

£10,000-15,000

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 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.



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

40

AN EGYPTIAN LIMESTONE RELIEF

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

15¾ in. (40 cm.) long

£10,000-15,000

PROVENANCE:

Margret Burg (1894-1957), London; and thence by descent to the present owner.

Margret Burg was a notable art dealer, collector and art historian, receiving her doctorate in 1925 from the University of Bonn, a remarkable achievement for a woman in this period. She conducted her business alongside her husband, Dr Hermann Burg (1878-1947), who was also an art historian and dealer of antiquities; Dr Burg & Co. of Berlin and Galerie Dr Hermann Burg of Cologne traded from the 1920s onwards. As the Nazis gained supremacy in Germany, the Burgs fled, settling first in Holland, and then, in 1940, in England. They were an important presence on the art market, enjoying personal and professional relationships with many of the major names in antiquities collecting, including Royall Tyler, founder of the collection at Dumbarton Oaks, Heidi Vollmoeller, and the Kofler-Trunigers. The Burgs also acquired pieces for museums, notably the British Museum, the Rijksmuseum, Amsterdam, the Rijksmuseum van Oudheden, Leiden, and the Metropolitan Museum of Art in New York.

This large fragment of an Amarna *talatat* block is carved in shallow sunk relief with an extremely unusual scene of four figures asleep, each contorted in a variety of poses. Their bodies are enveloped in linen sheets or bedcovers that form a zone around each sleeper. The indoor setting is indicated by a doorway topped by cornice and torus moulding. The exotic instruments placed alongside each figure - lutes, harps, and box lyres- are

well-known from other scenes of music-making at el-Amarna, and here almost certainly indicate that the sleeping figures are musicians, mostly likely female (for extensive discussion of these instrument types and Amarna-period depictions of music-making, see L. Manniche, *Music and Musicians in Ancient Egypt*, London, 1991). Scenes of private quarters of Akhenaten's palace depicted in tombs at el-Amarna feature female musicians in non-Egyptian garments playing precisely these same instruments of imported origin, while their quarters are guarded by male doorkeepers. Most likely this *talatat* block was part of a large-scale scene in one of the temples at Akhetaten depicting the inner workings of the palace, reminiscent of those reassembled from blocks reused at Karnak and now on display in the Luxor Museum (see A. Gräzer Ohara, "Inscrire l'action dans le temps et l'espace. Le détail comme indicateur de circonstance dans les scènes de vie domestiques profanes de l'époque amarnienne." *Ktèma* 37, 2012, pp.161-190, esp. p.180).

The only other known fragments of Amarna *talatat* featuring sleepers seem to form part of an outdoor scene (perhaps of a camp), where sleeping men in similar poses are enveloped in the same way by sheets and warmed by nearby braziers (Boston MFA 67.921, Brooklyn 64.148.3, C. Aldred, *Akhenaten and Nefertiti* nos. 65 and 70, respectively, and G. Roeder, *Amarna-Reliefs aus Hermopolis*, Hildesheim: Gerstenberg, 1969, no. PC 153, pl. 193). The theme of sleep is not unknown in Egyptian art, though it is relatively rarely depicted (R. Schlichting, "Schlaf," *Lexikon der Ägyptologie* V, pp. 642-644); non-elite figures such as doorkeepers or equine grooms in genre scenes in New Kingdom tombs are sometimes shown asleep or drowsing, at times with accompanying hieroglyphic captions indicating the apparently humorous aspect of some such scenes. As Aldred and other scholars have pointed out, however, sleep has religious resonance in the particular theology of Akhenaten's solar cult, and the Hymn to the Aten mentions the time before sunrise, "when 'Men spend the night indoors with the head covered, the eye not seeing its fellow'" (Aldred, *Akhenaten and Nefertiti* p. 145).



PROPERTY FROM A SWISS PRIVATE COLLECTION

***41**

AN EGYPTIAN LIMESTONE RELIEF

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, REIGN OF AKHENATEN, CIRCA 1353-1335 B.C.

6¾ in. (16.8 cm.) wide

£20,000-30,000

PROVENANCE:

with Royal-Athena Galleries, New York, 1965 (*Art of the Ancient World*, vol. I, p. 34, no. 65). *Antiquities*, Sotheby's, London, 5 July 1982, lot 195. *Antiquities*, Christie's, New York, 11 December 2009, lot 9. *Antiquities*, Christie's, London, 6 December 2017, lot 91.

Sculpted in sunk relief, depicting the head and shoulders of a royal attendant in profile to the right, wearing a short echeloned Nubian wig and a disk earring with a hand carrying an offering jar behind. Both men and women of the Amarna period wore a similar type of wig and disk earrings so it is impossible to surmise who this actually represents. *Talata*s were uniform size and shape light-weight relief blocks, designed for easy of use, used to decorate the wall of Amarna temples. Once these buildings had been abandoned many thousands of these blocks were used as fill and foundations for later 18th and 19th Dynasty buildings. For a relief depicting this wig type worn by men in a procession, cf. R. Freed (et al.), *Pharaohs of the Sun*, Boston 1999, p. 237, no. 109, and for a relief depicting a similar cone-shaped offering, cf. acc. no. 1971.294 at the Museum of Fine Arts, Boston.

PROPERTY FROM A PRINCELY COLLECTION

42

AN EGYPTIAN BRIGHT BLUE FAIENCE SHABTI FOR SETY I

NEW KINGDOM, 19TH DYNASTY, REIGN OF SETY I, CIRCA 1290-1279 B.C.

5½ in. (14 cm.) high

£40,000-60,000

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'.



ANOTHER PROPERTY

43

AN EGYPTIAN LIMESTONE RELIEF

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

13¾ in. (34.9 cm.) high

£80,000-120,000

PROVENANCE:

Jack Warner (1892-1978), Beverly Hills, U.S.A.
Property from the Estate of Mrs. Jack L. Warner, Beverly Hills; *Antiquities and Islamic Art*, Sotheby's, New York, 28 November 1990, lot 41.
Japanese private collection.
Antiquities, Christie's, New York, 11 June 2003, lot 29.

PUBLISHED:

E. R. Russmann, 'Relief Decoration in the Tomb of Mentuemhat (TT 34),' in *Journal of the American Research Center in Egypt*, 1994, Vol. 31 (1994), p. 6, fig. 5.

Jack Leonard Warner was a Canadian-American film executive who was best known as co-founder of Warner Bros, established in 1923 alongside his three older brothers. In 1937 Warner bought a mansion in Beverly Hills and enlisted architect Roland E. Coate to enlarge and rebuild the mansion in the Georgian style with an impressive Greek Revival portico. In keeping with the mansion's elegant new facade, the interior was installed by the famous actor and designer, William Haines. After his death in 1978, Ann, his widow, lived there until her death in 1990.

This sunk relief shows two offering bearers carry a papyrus stalk entwined with a lotus flower and the second carries a water fowl and a lotus flower. On the left edge there are the remains of an animal hoof - this joins onto a panel now in the Boston Museum of Fine Arts, which depicts an offering bearer carrying a haunch of beef (inv. no. MFA 65.1686) from the tomb of Mentuemhat.

The style of the relief not only reflects a return to the classical manner of representation of the Old Kingdom, but also a reflection of the style of the 18th Dynasty as represented in the temple reliefs of Hatshepsut at the nearby Deir el-Bahri temple. Mentuemhat's artists are known to have borrowed iconographical details and stylistic features from Theban tombs of the New Kingdom, as well as from other royal and private monuments located on the west bank. For similar reliefs from the tomb of Mentuemhat see pp. 399-401 in Berman, *The Cleveland Museum of Art, Catalogue of Egyptian Art*. Mentuemhat, fourth prophet of the god Amun and Mayor of Thebes, was one of the most powerful administrators of his time. He was interred in Western Thebes in an enormously large and impressively designed tomb, considered one of the most lavishly decorated private tombs built in ancient Egypt.





PROPERTY FROM A SWISS PRIVATE COLLECTION

***44**

AN EGYPTIAN PLASTER SCULPTOR'S MODEL
30TH DYNASTY-EARLY PTOLEMAIC PERIOD, CIRCA 380-246 B.C.

7 1/8 in. (18 cm.) high

£20,000-30,000

PROVENANCE:
with J. Khawam & Cie, Cairo.
Swiss private collection, acquired from the above in April 1963, and thence by descent.

The present example is fashioned out of plaster, the common material for this sculptural type. Of note are the deeply-hollowed eyes with extended cosmetic lines below elegantly-curving painted brows. The full lips are pressed together and fashioned into a sweet smile.

Sculptor's models primarily date from the New Kingdom to the Ptolemaic Period and depict individual sitters- royals, deities, animals and even architectural elements- at various stages of creation. Some sculptures appear more finished, such as the present example, which depicts a well-modelled head nearly in the round and with fine facial features. While some scholars have theorized these objects were used as guide pieces or teaching tools for sculptors to create larger, finer versions for temples or tombs, it is more likely that they were ritual or votive in function, used as devotional objects (see p. 3 in N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*).



45

ANOTHER PROPERTY

45

AN EGYPTIAN BASALT FRAGMENTARY NAOPHOROS
LATE PERIOD, CIRCA 664-332 B.C.

7 1/2 in. (19 cm.) high

£5,000-7,000

PROVENANCE:
Ole Wanscher (1903-1985), Denmark, acquired in the 1960s.

Ole Wanscher was a leading figure of the Scandinavian Design movement. Wanscher was inspired by ancient designs, and one of his most famous creations, the "Egyptian Stool", was based on folding chairs from Egypt's New Kingdom.

The Naophoros "temple-bearer" statue, which was produced from the 18th Dynasty onwards, depicted the deceased kneeling and holding a Naos shrine, and was named after the Egyptian hieroglyph Naos, meaning shrine or temple. For a more complete, larger example in the Cleveland Museum of Art cf. L. M. Berman, *Catalogue of Egyptian Art*, The Cleveland Museum of Art, 1999, pp. 422-443, no. 316.



46

PROPERTY FROM A BELGIAN FAMILY COLLECTION

46

TWO EGYPTIAN GESSO-PAINTED WOOD OPENWORK MUMMY BOARD FRAGMENTS
NEW KINGDOM, RAMESSIDE PERIOD, 19TH-20TH DYNASTY, CIRCA 1292-1069 B.C.

8 1/4 in. (21 cm.) and 7 in. (18 cm.) high

(2)

£4,000-6,000

PROVENANCE:
Swiss private collection.
Antiquities, Christie's, London, 10 December 1981, lot 358.
Belgian private collection, acquired from the above.

During the Ramesside period, elite individuals commissioned elaborate sets of coffin equipment for their burials, featuring extensive polychromy and depictions of themselves in elegant clothing that they would have worn during life. These fragments represent the male deceased in a long kilt and bare chest adorned with jewelry, while the figure facing right can be identified as a representation of the human-headed god Imsety from the text panel attached to his arm. A number of examples of this type of openwork mummy cover are known, usually forming the lower portion of a two-piece mummy board covering the body, and decorated as here with images of the deceased before the gods. The upper portion usually formed a mask incorporating the collar and crossed arms of the owner, while the openwork lower portion covered the area from abdomen to the feet. Most of this type of openwork mummy-cover seem to date within Dynasty 19, though a date into Dynasty 20 cannot be excluded. For intact examples, see A. Bettum, "Faces Within Faces: The Symbolic Function of Nested Yellow Coffins in Ancient Egypt." (PhD. dissertation, University of Oslo, 2012), especially the coffin-covers of Tamutnofret (Louvre N2623, 2620), Henutmehyet (British Museum EA 48001), and Weretwahset (Brooklyn 37.47E a-b).



ANOTHER PROPERTY

47

AN EGYPTIAN GOLD-INLAID BRONZE ANUBIS
LATE PERIOD, CIRCA 664-332 B.C.

5½ in. (14 cm.) high excl. tangs

£15,000-25,000

PROVENANCE:

with Galerie Archaïque, Osaka, Japan.
Mr Asheroffe, Paris, France, acquired from the above in 1974.

With both arms raised, the jackal-headed god of embalming is probably depicted greeting and protecting the deceased in the afterlife. For a plaster and painted wood statue of Anubis in a similar pose, see acc. no. 38.5 in the Metropolitan Museum of Art, New York.

PROPERTY FROM THE CATTUI FAMILY COLLECTION

***48**

AN EGYPTIAN GOLD-INLAID BRONZE AMUN
THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.

8¾ in. (21.5 cm.) high

£20,000-30,000

PROVENANCE:

Acquired by the Cattui family, Switzerland, prior to 1980.
Property from the Cattui family collection, *Antiquities*, Christie's, New York, 4 June 2015, lot 7.

According to D. Silverman, "Egyptian metalwork was often quite colourful, with precious and cupreous metals, sometimes artificially patinated, used in combination and embellished with stone, glass and faience inlays. In terms of bronze statuary, this tendency was indulged on the grandest scale during the Third Intermediate Period..." (M. Hill, ed., *Gifts for the Gods, Images from Egyptian Temples*, p. 86). This example gives the modern viewer a tantalizing glimpse into what polychromatic Egyptian bronzes looked like in antiquity. For a related Amun, see no. 172 in W. Grenwenig and W. Seipel, *Götter, Menschen, Pharaonen*.



VARIOUS PROPERTIES

49

AN EGYPTIAN BRONZE HORUS THE BEHDETITE SPEARING SETH

LATE PERIOD, CIRCA 664-332 B.C.

8½ in. (21.5 cm.) excl. tangs.

£70,000-100,000

PROVENANCE:

Kojiro Ishiguro (1916-1992), Tokyo, prior to 1980.

with Gallery Mikazuki, Tokyo.

U.K. art market, acquired from the above, 1984.

Although the episode of the young god Horus avenging the murder of his father Osiris forms one of the central myths of ancient Egyptian religion, depictions in three dimensions of Horus attacking one of the animals associated with the chaotic force of god Seth are extremely rare. This relatively large example represents Horus in falcon-headed form as "the Behdetite," wielding his harpoon against a diminutive figure of a hippo or boar at his feet. Unlike any other deity the god wears purely royal iconography: the double crown with uraeus cobra, and the tripartite royal kilt, signaling his conceptual identification with the reigning king. The iconography shown here closely relates to the scenes of the Horus cycle at Edfu Temple, where the Seth animal is similarly shown at small scale in order to nullify any potential harmful effects. Although the speared animal is usually identified as a hippopotamus, texts and some depictions also allow the interpretation of the animal symbolic of Seth as a black boar; the markings on the body of this animal resemble the bristles of a boar more than the smooth skin of the hippo (cf. P. E. Newberry, "The Pig and the Cult-Animal of Set." *JEA* 14, 1928, pp. 211-225). Two smaller amulets of Ptolemaic date depict Horus spearing a similar animal, which he holds captive with a rope (Hannover, Kestner-Museum 1935.200.767, M. von Falck in *Pharao Siegt Immer. Krieg und Frieden im alten Ägypten*, Bönen, 2004, Cat. 10, p. 23; and Freiburg, *ÄFig.* 1983.1, M. Page-Gasser in O. Keel and T. Staubli, *Im Schatten Deiner Flügel: Tiere in der Bibel und im Alten Orient*, 2001, cat. 93, pp. 92-3). At a scale and in a style more comparable to the present example are a bronze figure of Horus spearing a trussed antelope rendered in relief on the top of the base (Walters Art Museum 54.2069, dated to Dynasty 26-27), and an example in Cairo showing Horus standing directly atop a trussed antelope (Cairo CG 38.618, Daressy, *Statues de Divinités* vol II, pl. XXXIV, there dated to Dynasty 26).

The inscription on the base of this statuette invokes "Horus the Behdetite, the Great God, Lord of Heaven" and names its dedicator as "Harsomtus (Hor-sema-tawy), son of Ankh-sema-tawy, born of the Lady of the House Iret-erou." The personal name Harsomtus means "Horus the Uniter of the Two Lands," a name especially appropriate for the dedication of a statuette to this god. While this individual cannot be identified precisely in any known inscriptions, a Dynasty 26 torso of a man called Ankh-sema-tawy was formerly in a Swiss private collection. (K. Jansen-Winkel, *Inschriften der Spätzeit IV*, part II, no. 400, pp. 963-4), and inscriptions of the same date of a man named Hor-sema-tawy relate to priests of the god Sobek (Berlin 11471), while the name Ankh-sema-tawy also occurs on a group statue from Kom Faris, the center of the Sobek cult in the Fayum district (Jansen-Winkel *Inschriften der Spätzeit IV*, part II, no. 404, pp. 965-6).



50

A LARGE EGYPTIAN BRONZE OSIRIS

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

13¾ in. (35 cm.) high

£50,000-80,000

PROVENANCE:

with Galerie Archaïque, Osaka, Japan.

Mr Asheroffe, Paris, France, acquired from the above in 1974.

G. Roeder ascribes the different poses of Osiris to geographical areas in Egypt: those with hands side-by-side to Middle Egypt, those with the hands crossed over one another to Upper Egypt, and those with hands one above the other, as with the present lot, to Lower Egypt (see *Ägyptische Bronzefiguren*, Staatliche Museen, Berlin, 1956).





51

PROPERTY FROM THE CATTALUI FAMILY COLLECTION

***51**
AN EGYPTIAN BRONZE LION-HEADED GODDESS
 THIRD INTERMEDIATE PERIOD TO EARLY LATE PERIOD, CIRCA 8TH-6TH CENTURY B.C.
 11½ in. (29.5 cm.) high
 £15,000-25,000

PROVENANCE:
 with Khawam Brothers, Cairo, 1940s.
 with Khépri, R. Khawam & Cie, Paris, 1977.
 Acquired by the Cattalui family, Switzerland, from the above, 1986.
 Property from the Cattalui family collection, *Antiquities*, Christie's, New York, 4 June 2015, lot 6.

For the form of the goddess and her attributes see the roundel with an offering scene now in Berlin no. 33, p. 105 in M. Hill, ed., *Gifts for the Gods, Images from Egyptian Temples*. For an overview of the mythology and theological importance of Sekhmet, the most important lion-headed goddess, see pp. 181-182 in R.H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*.



52

PROPERTY FROM A SWISS PRIVATE COLLECTION

***52**
AN EGYPTIAN BRONZE WINGED ISIS
 LATE PERIOD, CIRCA 664-332 B.C.
 6⅞ in. (15.5 cm.) high
 £3,000-5,000

PROVENANCE:
 with J. Khawam & Cie, Cairo.
 Swiss private collection, acquired from the above in April 1963, and thence by descent.

The goddess stands with her arms endowed with bird's wings, which she raises to protect another figure that would have been seated or stood directly in front of her. For a similar figure of Isis protecting her husband Osiris, cf. M. Jorgensen, *Catalogue Egypt IV Egyptian Bronzes*, Ny Carlsberg Glyptotek, 2009, p. 172, no. 58, and for an elaborate tableaux, put together in the early 20th Century but consisting of ancient figures, see pp. 200-201, no. 67.

VARIOUS PROPERTIES

53
AN EGYPTIAN BRONZE IBIS
 LATE PERIOD, CIRCA 664-332 B.C.
 4 ½ in. (11.5 cm.) long
 £8,000-12,000

PROVENANCE:
 Succession du Colonel W., *Ancienne Collection Mutiaux*, Hôtel Drouot, Paris, May 1952, lot 32.
Antiquities, Christie's, London, 6 December 2017, lot 92.



53

54
AN EGYPTIAN BRONZE OXYRYNCHUS FISH
 LATE PERIOD TO PTOLEMAIC PERIOD, CIRCA 664-30 B.C.
 5¾ in. (14.6 cm.) long
 £3,000-5,000

PROVENANCE:
Antiquities, Sotheby's, London, 6 and 7 May 1982, lot 151 (part).
Antiquities, Christie's, New York, 9 December 1999, lot 235 (part).



54



55
A BACTRIAN BLACK STONE RITUAL OBJECT
CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.
35½ in. (90 cm.) high
£10,000-15,000

PROVENANCE:
with Gallery Rosen Ancient Art, Tel Aviv, 1969.



56

56
AN ELAMITE BANDED AGATE DUCK
IRAN, CIRCA 1200 B.C.
2 in. (5 cm.) long
£10,000-15,000

PROVENANCE:
Ishiguru collection, Tokyo, 1970
with Gallery Ueda, Tokyo, 1983.
U.K. art market, acquired from the above in 1983.
Antiquities, Christie's, New York, 11 June 2003, lot 78 (part).

This charming duck is pierced horizontally from the tail through the chest to possibly be worn as a decorative element in a necklace or as a single pendant. The animal is modelled in a way that uses the natural pattern of the banded agate stone to cleverly emphasize the anatomy of the duck. See no. 136 in A. P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, for an Elamite bull that similarly exploits the stone.

57
TWO ELAMITE BANDED AGATE LIONS
IRAN, CIRCA 1200 B.C.
1¼ in. (3 cm.) long
£10,000-15,000

PROVENANCE:
Ishiguru collection, Tokyo, 1970.
with Gallery Ueda, Tokyo.
U.K. art market, acquired from the above in 1983.
Antiquities, Christie's, New York, 11 June 2003, lot 78 (part).

For similar lions see no. 99, p. 153 in Harper, et al., *The Royal City of Susa, Ancient Near Eastern Treasures in the Louvre*.



57



58

PROPERTY FROM AN IRISH PRIVATE COLLECTION

•58

A SUMERIAN CLAY CUNEIFORM TABLET

UMMA, THIRD DYNASTY OF UR, REIGN OF SHULGI, YEAR 46, CIRCA 2048 B.C.

2 3/4 in. (5.9 cm.) long

£2,000-3,000

PROVENANCE:

Private collection, Ireland, acquired prior to 1964, and thence by descent to present owner.

This administrative tablet is dated to the third month of the 46th year of Shulgi, second king of the Third Dynasty of Ur. The tablet is likely from the present-day site of Drehem in Southern Iraq, where there was an important clearing centre for cattle and sheep. The tablet records the issue of sheep and/or goats for sacrifices to various gods.



59

PROPERTY FROM A FRENCH PRIVATE COLLECTION

•*59

AN AMLASH BRONZE PIN

IRAN, CIRCA 9TH-8TH CENTURY B.C.

6 1/2 in. (16.5 cm.) high

£800-1,200

PROVENANCE:

Piassa, Drouot Richelieu, Paris, 24 and 25 October 2000, lot 204.

For a similar bronze pin but with stylised horses, see pl. XIV, no. 142 in *7000 Ans D'Art en Iran*, Petit Palais, Paris, 1961.

VARIOUS PROPERTIES

60

AN AMLASH POTTERY BULL RHYTON

IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

10 in. (25.5 cm.) long

£10,000-15,000

PROVENANCE:

with Aaron Gallery, London, 1981.
European private collection, 1983.
U.K. private collection, prior to 2008.



60

61

AN AMLASH POTTERY FRAGMENTARY RAM HEAD RHYTON

IRAN, CIRCA MID-1ST MILLENNIUM B.C.

5 1/2 in. (14 cm.) long

£3,000-5,000

PROVENANCE:

with George Anavian, New York, 1994.
with Hadji Baba, London, acquired from the above in September 2008.

Likely to have formed part of a rhyton, cf. T.S. Kawami, *Ancient Iranian Ceramics from the Arthur M. Sackler Collections*, New York, 1992, no. 141, p. 222.



61



62
A LURISTAN BRONZE HORSE BIT
 IRAN, CIRCA 9TH-7TH CENTURY B.C.
 7¼ in. (18.5 cm.) high
 £6,000-8,000

PROVENANCE:
 with Toufic Aarakji, Hamburg, 1998.

Each winged ibex standing on two fallen animals.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

***63**
A LURISTAN BRONZE STANDARD FINIAL
 IRAN, CIRCA 9TH-7TH CENTURY B.C.
 8¾ in. (22 cm.) high
 £6,000-8,000

PROVENANCE:
 Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 9 November 1999, lot 113.



64

•*64
A LURISTAN BRONZE AND STONE WHETSTONE
 IRAN, CIRCA 9TH-7TH CENTURY B.C.

10¼ in. (26 cm.) long

£400-600

PROVENANCE:
Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 25 June 1998, lot 25.

•*65
A LURISTAN BRONZE WHETSTONE HANDLE
 IRAN, CIRCA 9TH-7TH CENTURY B.C.

2¾ in. (7.3 cm.) long

£300-500

PROVENANCE:
 Collection J. Pierre, Belgium,
 with Jean-David Cahn AG, Basel, Auktion 2, 26 June 2000, lot 206.

65



66

•*66
A LURISTAN BRONZE HORSEBIT
 IRAN, CIRCA 9TH-7TH CENTURY B.C.

4¾ in. x 3½ in. (12 cm. x 9 cm.)

£800-1,200

PROVENANCE:
 Piasa, Drouot Richelieu, Paris, 24 and 25 October 2000, lot 206.

•*67
TWO LURISTAN BRONZE CHEEK-PIECES
 IRAN, CIRCA 9TH-7TH CENTURY B.C.

3 in. x 4¾ in. (7.5 cm. x 12 cm.)

£600-800

PROVENANCE:
 Collection of Doctor and Madame H.
Collection du Docteur et Madame H, Boisgirard, Drouot Richelieu, Paris,
 18 February 1990, lot 27.
Archéologie, Boisgirard-Antonini, Paris, 19 September 2000, lot 232.



67



68



•*68
TWO LURISTAN BRONZE HARNESS FITTINGS
 IRAN, CIRCA 9TH-7TH CENTURY B.C.

3¼ in. (8 cm.) high each.

£1,200-1,800

PROVENANCE:
Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 25 June 1998, lot 1.



69

•*69
A LURISTAN BRONZE HORSEBIT
 IRAN, CIRCA 9TH-7TH CENTURY B.C.

3½ in. x 5 in. (9 cm. x 13 cm.)

£800-1,200

PROVENANCE:
Archéologie, Boisgirard, Drouot, Paris, 30 March 1994, lot 110.
Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 25 June 1998, lot 12.



70

•*70
A LURISTAN BRONZE 'MASTER OF ANIMALS' STANDARD FINIAL
 IRAN, CIRCA 9TH-7TH CENTURY B.C.

5½ in. (14 cm.) high

£800-1,200

PROVENANCE:
Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 5 April 2000, lot 13.



71

***71**
A WESTERN ASIATIC BRONZE IBEX WHETSTONE HANDLE
 CIRCA EARLY 1ST MILLENNIUM B.C.

6½ in. (16.5 cm) high

£5,000-7,000

PROVENANCE:
Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 5 April 2000, lot 22.

Given the connection of whetstones with weapons used in battle and during hunting, one might assume that the zoomorphic handle had an apotropaic value that was transferred onto the honed weapon. The slight ridges on the curved-back horns indicate that the animals are ibexes. They are naturalistically rendered with no body markings. This piece is stylistically similar to a Mesopotamian vessel stand with ibex support now in the Metropolitan Museum of Art, New York, acc. no. 1974.190.



72



73



74



75

•*72

A SCYTHIAN BRONZE FITTING
CIRCA 6TH-4TH CENTURY B.C.

3½ in. (9 cm.) long

£1,000-1,500

PROVENANCE:

Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 9 November 1999, lot 88.

•*73

A SCYTHIAN BRONZE FITTING
CIRCA 6TH-4TH CENTURY B.C.

3¼ in. (8 cm.) high

£1,000-1,500

PROVENANCE:

Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 9 November 1999, lot 87.

*74

A PARTHIAN BRONZE OPENWORK PLAQUE
IRAN, CIRCA 1ST-2ND CENTURY A.D.

5½ in. x 6¼ in. (14 cm. x 16 cm.)

£2,500-3,500

PROVENANCE:

Anonymous sale; Maîtres Lesieur et Le Bars, Le Havre, 26 March 2000, lot 100.

Fernand Lafarge collection, Paris, acquired from the above sale.

Fernand Lafarge Collection; Artcurial, Paris, 27 March 2019, lot 56.

•*75

A PARTHIAN BRONZE HANDLE IN THE FORM OF A PANTHER HUNTING A DEER
IRAN, CIRCA 1ST-2ND CENTURY A.D.

5¾ in. (14.5 cm.) long

£500-700

PROVENANCE:

Jean-Alain Mariaud de Serres (1920-1999), Paris.

Archéologie: Collection Jean-Alain Mariaud de Serres et à divers amateurs;

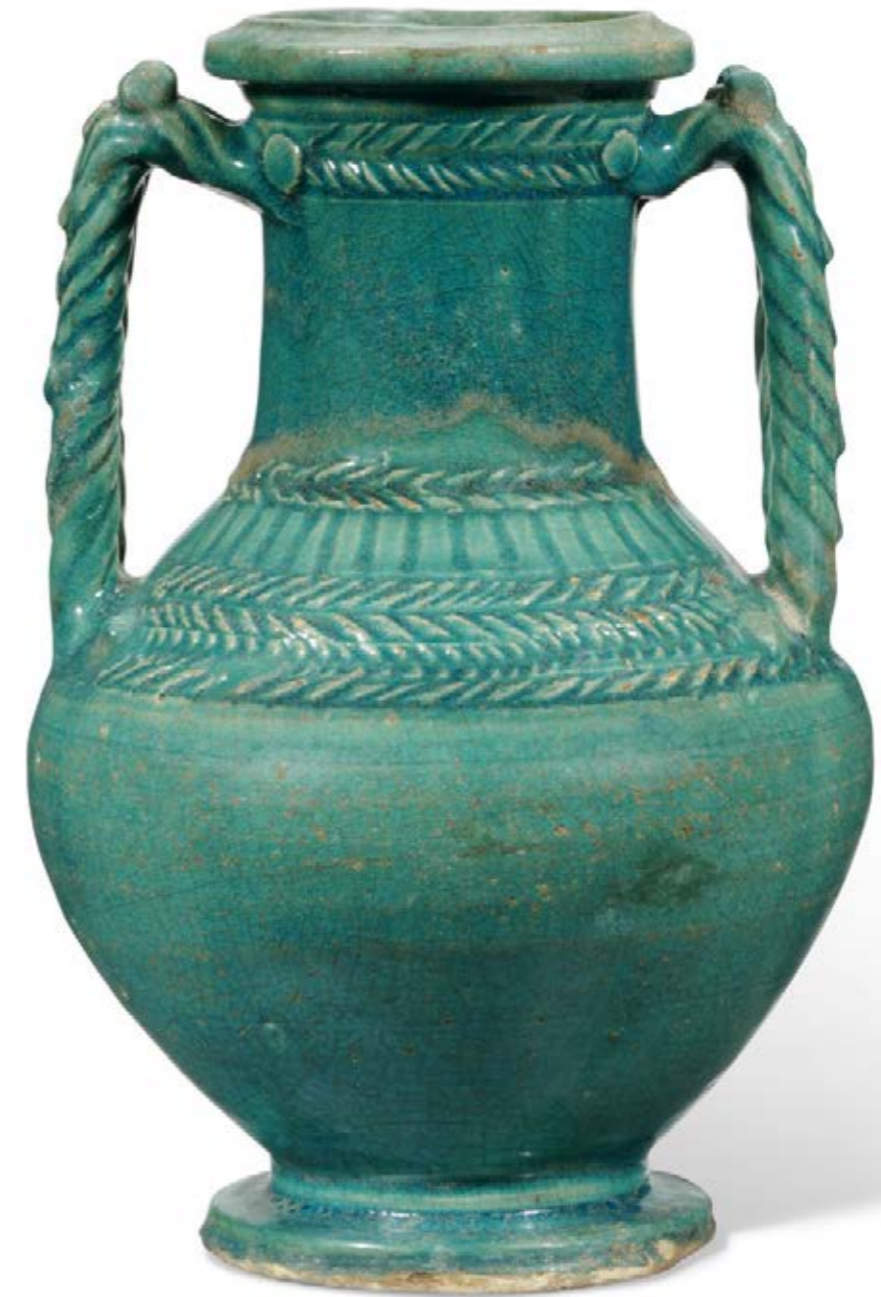
François de Ricqlès, Drouot-Montaigne, Paris, 1-2 October 2000, lot 849.



***76**
A PARTHIAN BRONZE INCENSE BURNER
 IRAN, CIRCA MID 1ST -2ND CENTURY A.D.
 12 in. (30.5 cm.) long
 £5,000-7,000

PROVENANCE:
Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 25 June 1998, lot 63.

For a similar example at the Cleveland Museum, see p. 100, no. 111 in R. Ghirshman, *Iran, Parthians and Sassanians*, 1962.



VARIOUS PROPERTIES
***77**
A PARTHIAN TURQUOISE GLAZED POTTERY AMPHORA
 IRAN, CIRCA 2ND-3RD CENTURY A.D.
 12½ in. (31.8 cm.) high
 £7,000-9,000

PROVENANCE:
 with Mitsukoshi Department Store, Tokyo, 1974 (*Ancient Art of Mediterranean Lands*, p. 64).



Fridolin and Halina Schwitter-Lagutt with their son Fridolin.

PROPERTY FROM THE SCHWITTER-LAGUTT COLLECTION, BASEL

Fridolin Schwitter-Lagutt was the founder of Schwitter AG (Clichéanstalt) in Basel, a printer specialised in fine art books, posters and scientific illustrations, which he grew to international success. He shared a deep passion for art with his wife Halina, and together they started collecting in a wide variety of fields, such as Antiquities, Asian and Pre-Columbian art. Through their work they became close friends with a number of prominent Swiss, Austrian and German artists of the time including Oskar Kokoschka, Walter Kurt Wiemken and painter and archaeologist Fritz Pümpin.



•*78

AN EGYPTIAN ALABASTER JAR

LATE PERIOD, CIRCA 664-332 B.C.

5½ in. (14 cm.) high

£4,000-6,000

PROVENANCE:

with Donati Arte Classica, Lugano.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1965.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.



79

•*79

A GREEK ALABASTER ALABASTRON

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

8½ in. (21.5 cm.) high

£800-1,200

PROVENANCE:

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired prior to 1971.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.



80

•*80

A GROUP OF FIVE EGYPTIAN ANTIQUITIES

LATE PERIOD - ROMAN PERIOD, CIRCA 6TH CENTURY B.C.-3RD CENTURY A.D.

5½ in. (14 cm.) high max.

(5)

£1,000-1,500

PROVENANCE:

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, all acquired prior to 1971.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

The fragmentary seated bronze male figure is the moon god Jah wearing a headdress combining both a full and crescent moon fronted by a uraeus. The break at the top may suggest that it was also topped with an atef crown and ibis head like the figure in the Carlsberg Glyptotek (inv. no. 188) see M. Jorgensen, *Catalogue Egypt IV Egyptian Bronzes*, Ny Carlsberg Glyptotek, 2009, pp. 50-53, no. 14.3.



81

•*81

A CYPRIOT BICHROME WARE JUG
CYPRO-ARCHAIC, CIRCA 750-600 B.C.

9 in. (23 cm.) high

£800-1,200

PROVENANCE:

with Elie Borowski, Basel.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1952.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

•*82

THREE VILLANOVAN IMPASTO WARE VESSELS
CIRCA 8TH-7TH CENTURY B.C.

6¼ in. (15.9 cm.) high

£1,000-1,500

PROVENANCE:

with Donati Arte Classica, Lugano.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above 1955-1962.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

(3)



82

•*83

AN ETRUSCO-CORINTHIAN BLACK-FIGURED OLPE
ATTRIBUTED TO THE CASUCCINI PAINTER, CIRCA 480-460 B.C.

12½ in. (32 cm.) high

£3,000-5,000

PROVENANCE:

with Donati Arte Classica, Lugano.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1960.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

The work of the Casuccini Painter shares some similarities with that of the Rosoni Painter. These include the use of large rosettes or lines of white dots, as we see here on the front legs of the lions. However, unlike the Rosoni Painter, the Casuccini Painter had a preference for depicting lions instead of panthers.



83

•*84

SEVEN CORINTHIAN AND ETRUSCO-CORINTHIAN ARYBALLOI AND ALABASTRA
CIRCA 7TH-6TH CENTURY B.C.

4¾ in. (11.7 cm.) high. max.

£1,500-2,000

PROVENANCE:

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired prior to 1971.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

Two Corinthian aryallois with quatrefoil motifs; an alabastron with black-figure ram; a Proto-Corinthian aryballos with concentric orange bands; two Corinthian alabastra with wide bands of dotted decoration; and an Etrusco-Corinthian aryballos with bird frieze

(7)



84



85

•*85
AN ETRUSCAN TERRACOTTA CINERARY URN LID
 CIRCA 2ND CENTURY B.C.

13¼ in. (33.5 cm.) long

£1,500-2,500

PROVENANCE:
 with Vitelleschi, Rome.
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired from the above prior to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

The deceased reclines on a large tassled cushion, with an inscription along the front edge, probably of their name. For a lid with inscription, cf. D. Barbagli and M. Iozzo, *Etruschi*, Siena, 2007, p. 116, no. 32.

•*86
FOUR ETRUSCAN TERRACOTTA VOTIVE OBJECTS
 CIRCA 3RD-2ND CENTURY B.C.

8 in. (20.3 cm.) high max.

£3,000-5,000

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired between 1948-1963.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

(4)



86



87

•*87
THREE ETRUSCAN POTTERY VESSELS AND AN APPLIQUE
 CIRCA 6TH CENTURY B.C.

5 in. (13 cm.) high max.

£1,000-1,500

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired prior to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

The Pontic chalice is decorated with a delicate black-figure frieze of palmette and lotus bud chain with added red and white details. The Etrusco-Corinthian squat pyxis has a frieze of five swans.



•*88
SIX DAUNIAN AND EAST GREEK POTTERY VESSELS
 CIRCA 6TH-4TH CENTURY B.C.

6⅞ in. (17.4 cm.) high. max.

£1,000-1,500

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired between 1950-1955.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

(6)



88



89

•*89
FIVE GREEK TERRACOTTA HEADS
 CIRCA 5TH-3RD CENTURY B.C.

4¾ in. (12 cm.) high max.

£1,500-2,000

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired between 1952-1958.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



90

•*90
A GREEK FRAGMENTARY TERRACOTTA PROTOME
 ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

(5) 2¾ in. (7 cm.) high

£800-1,200

PROVENANCE:
 with Donati Arte Classica, Lugano.
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1956.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



91

•*91
THREE GREEK TERRACOTTA FIGURES
 CIRCA 4TH-2ND CENTURY B.C.

6¼ in. (15.9 cm.) high max.

(3)

£1,500-2,000

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired between 1952-1965.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



92

•*92
FOUR GREEK AND ROMAN TERRACOTTA ANIMALS
 CIRCA 4TH CENTURY B.C.- 1ST CENTURY A.D.

6½ in. (16.5 cm.) high max.

(4)

£2,000-3,000

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, all acquired prior to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

For a similar Roman child's rattle in the shape of a pig dating to the 1st century A.D., now in the British Museum, see acc. no. 1847,1109.7. A similar style Roman period dog with long muzzle and upright ears can be seen on a glazed terracotta askos in the Metropolitan Museum of Art, acc. no. 2021.40.13.



***93**

A GREEK TERRACOTTA GROUP OF APHRODITE AND EROS
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

12 in. (30.5 cm.) high

£5,000-8,000

PROVENANCE:
Monnaies grecques et romaines, Objets d'art de l'antiquité classique, Münzen & Medaillen, Basel, Auktion X, 22 June 1951, lot 384. Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above sale.

EXHIBITED:
On loan to the Antikenmuseum, Basel, 1971-2022.

PUBLISHED:
K. Schefold, *Meisterwerke griechischer Kunst*, Basel, 1960, p. 278, no. 385.

This group reputedly comes from Myrina. For a similar group of Aphrodite carrying Eros from Sicily see R. A. Higgins, *Greek Terracottas*, London, 1967, p. 125, no 6, pl. 59D. These groups represent the popular game of Ephedrimos, in which a player carried another on her shoulders as a forfeit. It was a game that was particularly popular with girls and young woman; a stone was thrown on the ground and the players would take it in turns throwing pebbles to try and knock the stone over. The loser had to cover their eyes and carry the winner on her back until she found and touched the original stone. Representations of Aphrodite and Eros playing the game would be consistent with the fact that this game had connections to the young girls being betrothed to be married.



***94**

A GREEK TERRACOTTA APHRODITE
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

13¼ in. (33.5 cm.) high

£5,000-8,000

PROVENANCE:
with Donati Arte Classica, Lugano. Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1959.

EXHIBITED:
On loan to the Antikenmuseum, Basel, 1971-2022.

This delicate terracotta figure depicts Aphrodite in the nude and although both arms are now missing, the tilt of the head might suggest that it was once showing the goddess in the act of concealing her breast and pubic area, typical of the 'Pudica' type, or in the act of pointing to her womb, emphasising her fertility, according to B.S. Ridgway, *Hellenistic Sculpture I*, 1990.



95

•*95

SIX GREEK TERRACOTTA HEADS

TARENTINE, CIRCA 5TH-4TH CENTURY B.C.

6 in. (15.2 cm.) high max.

£2,000-3,000

PROVENANCE:

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, all acquired prior to 1960.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

PUBLISHED:

H. Herdejürgen, 'Tarentinische Terrakotten der Sammlung Schwitter,' in *Antike Kunst* 16, 1973, pp.102-107, nos. 88, 89, 91, 94, 96, 99, pls. 19-24.

•*96

A GROUP OF FOUR GREEK TERRACOTTAS

CIRCA 6TH-5TH CENTURY B.C.

(6) 4¾ in. (12.1 cm.) high. max.

£1,000-1,500

PROVENANCE:

with Donati Arte Classica, Lugano. Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, all acquired between 1956-1962.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

(4)



96



97

•*97

TWO GREEK TERRACOTTA FRAGMENTARY MALE FIGURES

TARENTINE, CIRCA 4TH CENTURY B.C.

8 in. (20.5 cm.) high. max.

£1,000-1,500

PROVENANCE:

with Donati Arte Classica, Lugano. Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1958.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

PUBLISHED:

H. Herdejürgen, 'Tarentinische Terrakotten der Sammlung Schwitter,' in *Antike Kunst* 16, 1973, pp. 104, 106, nos 93, and 97, pl. 22.

Resting across the chest of the Dionysos figure wearing a rosette headdress is the arm of a child. For a similar group of a woman and child see R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities*, London, 1970, p. 367, no. 1354bis, pl. 189.

•*98

EIGHT GREEK TERRACOTTA HEADS

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

(2) 2½ in. (6.4 cm.) high max.

£1,000-1,500

PROVENANCE:

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired prior to 1971.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

(8)



98



***99**

A GREEK TERRACOTTA PROTOME WITH APHRODITE
CAMPIANIAN, CIRCA 4TH CENTURY B.C.

10 in. (25.5 cm.) high

£5,000-7,000

PROVENANCE:
with Donati Arte Classica, Lugano.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1965.

EXHIBITED:
On loan to the Antikenmuseum, Basel, 1971-2022.

This protome is moulded with the figure of Aphrodite, depicted with one hand holding her drapery, the other resting on the top of her head and with long tresses of her hair falling onto her shoulders. The diminutive figure of winged Eros perched on her left shoulder. Perforated on the reverse for suspension.



***100**

A GREEK TERRACOTTA RELIEF PANEL
CAMPIANIAN, CIRCA 4TH CENTURY B.C.

12½ in. (31.7 cm.) high

£5,000-7,000

PROVENANCE:
with Vitelleschi, Rome.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1954.

EXHIBITED:
On loan to the Antikenmuseum, Basel, 1971-2022.

PUBLISHED:
H. Herdejürgen, 'Tarentinische Terrakotten der Sammlung Schwitter,' in *Antike Kunst* 16, 1973, p.105, no. 95, pl. 23.

This relief panel is decorated with a female bust between two diminutive winged erotes kneeling on the shoulders and supporting her earrings, surmounted by a branch of ivy. The shape is inspired by Tarentine antefixes of this period, but the fabric of the clay and the brown slip used to coat the front of the panel are found in Campanian production of this period. According to H. Herdejürgen it is possible that this type of panel was used to mark burials.



101

•*101

A CAMPANIAN RED-FIGURED STEMLESS KANTHAROS
 ATTRIBUTED TO THE SPOUTED SKYPHOS GROUP, CIRCA LATE 4TH
 CENTURY B.C.

5¼ in. (13.3 cm.) high

£1,000-1,500

PROVENANCE:

with Elie Borowski, Basel.
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired from the above in 1947.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.

The elegant shape of this kantharos is notable for its rarity. For another
 example belonging to the Spotted Rock Group, see pl. 53.3-4 in A. D.
 Trendall, *The red-figured vases of Lucania, Campania and Sicily: Second
 Supplement*, London, 1973.
 For other works attributed to the the Spouted Skyphos Group see, A. D.
 Trendall, *The red-figured vases of Lucania, Campania and Sicily*, London, 1967,
 p. 392.



102

•*102

SIX SOUTH ITALIAN POTTERY VESSELS
 CIRCA 4TH CENTURY B.C.

6½ in. (16.5 cm.) high

£2,000-3,000

PROVENANCE:

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, all acquired prior to 1971.

(6)

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.



•*103

AN APULIAN RED-FIGURED KNOB-HANDLED PATERA
 CIRCA 340-320 B.C.

13¾ in. (35 cm.) diam.

£4,000-6,000

PROVENANCE:

with Elie Borowski, Basel.
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired from the above in 1950.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-2022.



•*104
A SICILIAN POLYCHROME POTTERY PLAQUE
 CENTURIFE, CIRCA 3RD-2ND CENTURY B.C.

10 7/8 in. (25.8 cm.) diam.

£4,000-6,000

PROVENANCE:
 with Donati Arte Classica, Lugano.
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired from the above in 1964.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

The plaque depicts a head of Medusa, wearing a pendant necklace with three concentric rows of scales, increasing in size from top to bottom. There are two holes on the head for suspension. Similar plaques can be assigned to a well-known production from Centuripe, Sicily. They had an apotropaic function and served as *oscilla*, offerings meant to swing in the wind, and may have derived from metal prototypes. For a similar plaque, see no. 59, pp. 206-207, in M. L. Ferruzza, *Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum*, Los Angeles, 2016.

•*105
TWO GREEK TERRACOTTA ANTEFIXES
 TARENTINE, CIRCA 4TH CENTURY B.C.

7 1/2 in. (19 cm.) high (2)

£1,200-1,800

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Basel, acquired prior
 to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

One moulded with the head of Io, the priestess of Hera, who was turned into a heifer, with protruding cow's ears, horns now missing, wearing large disc and triangular earrings. For similar cf. R. Higgins, *Catalogue of Greek Terracottas in The British Museum*, Vol I, London, 1969, pp. 361-362, nos 1329-1330, pl. 183.



105

•*106
A GREEK LIMESTONE HEAD OF ATHENA
 TARANTINE, CIRCA 3RD CENTURY B.C.

3 in. (7.6 cm.) high

£1,000-1,500

PROVENANCE:
 with Donati Arte Classica, Lugano.
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
 Basel, acquired from the above in 1962.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



106



107

•*107
FIVE GREEK AND ROMAN TERRACOTTA FIGURES

CIRCA 5TH CENTURY B.C.-1ST CENTURY A.D.

4½ in. (11.5 cm.) high. max. (5)

£1,500-2,000

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Basel, acquired
 between 1950-1967.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

The figure of the small girl holding a rabbit is reminiscent of the votive marble statues from various Greek sanctuaries of the same subject matter. For a similar Roman 1st Century terracotta of a child riding a dog see British Museum acc. no. 1847,0806.83, and for a Greek terracotta of a baby lying in a cradle see 1972,1228.1, dated to the 5th Century B.C.



108

•*108
FIVE ANCIENT TERRACOTTA OIL LAMPS AND AN AMPHORA

CIRCA 3RD CENTURY B.C./A.D.

7 in. (18 cm.) high max. (5)

£1,000-1,500

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Basel, acquired
 between 1934-1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

•*109
A GREEK BRONZE TREFOIL OINOCHOE

CIRCA 4TH-3RD CENTURY B.C.

4½ in. (11.5 cm.) high

£800-1,200

PROVENANCE:
 with Donati Arte Classica, Lugano.
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Basel, acquired from
 the above in 1966.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



109

•*110
THREE ETRUSCAN AND ROMAN BRONZE OBJECTS

CIRCA 2ND CENTURY B.C. -3RD CENTURY A.D.

7½ in. (19 cm.) high max (3)

£1,000-1,500

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Basel, acquired prior
 to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

For a folding tripod stand surmounted with busts, found at Herculaneum, see acc. no. 1774,0603.1.b, in the British Museum.



110



***111**

A ROMAN MARBLE SATYR HEAD
CIRCA 1ST CENTURY A.D.

6½ in. (16.5 cm.) high

£6,000-8,000

PROVENANCE:
with Elie Borowski, Basel.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1952.

EXHIBITED:
On loan to the Antikenmuseum, Basel, 1971-2022.

Although his ears are not typically pointed, the youthful, slightly impish features and the mass of unruly hair reaching down the back of his neck, are typical stylistic details of a young satyr. See Arachne Database no. 25184 for a satyr head with rounded ears in the collection at Petworth House, West Sussex.



***112**

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

1 in. (2.8 cm.) high

£5,000-7,000

PROVENANCE:
with Elie Borowski, Basel.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above prior to 1971.

EXHIBITED:
On loan to the Antikenmuseum, Basel, 1971-2022.

Chalcedony, a type of cryptocrystalline quartz ranging in colour from grey to blue, was among the semi-precious gems favoured by the Romans. Many small sculptures in this precious material survive, often depicting members of the imperial family or deities. This head is carved in the round, likely from a full figure or bust, with centrally-parted hair combed back and delicate features.

For a discussion of Roman miniature sculptures in chalcedony, see M. Padgett, 'A Chalcedony Statuette of Herakles', in *Record of the Art Museum of Princeton University*, vol. 54, no. 1, 1995, pp. 2-22.



113

•*113
A ROMAN MARBLE VESSEL FRAGMENT
 CIRCA 3RD CENTURY A.D.

7¾ in. (19.7 cm.) high
 £2,000-3,000

PROVENANCE:
 with Donati Arte Classica, Lugano.
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Basel, acquired from
 the above prior to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



114

•*114
TWO ROMAN MARBLE AND
TERRACOTTA FRAGMENTARY RELIEFS
 CIRCA 1ST CENTURY B.C.- 1ST CENTURY

A.D.
 8 in. (20.2 cm.) high max. (2)
 £600-800

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Basel, acquired prior
 to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



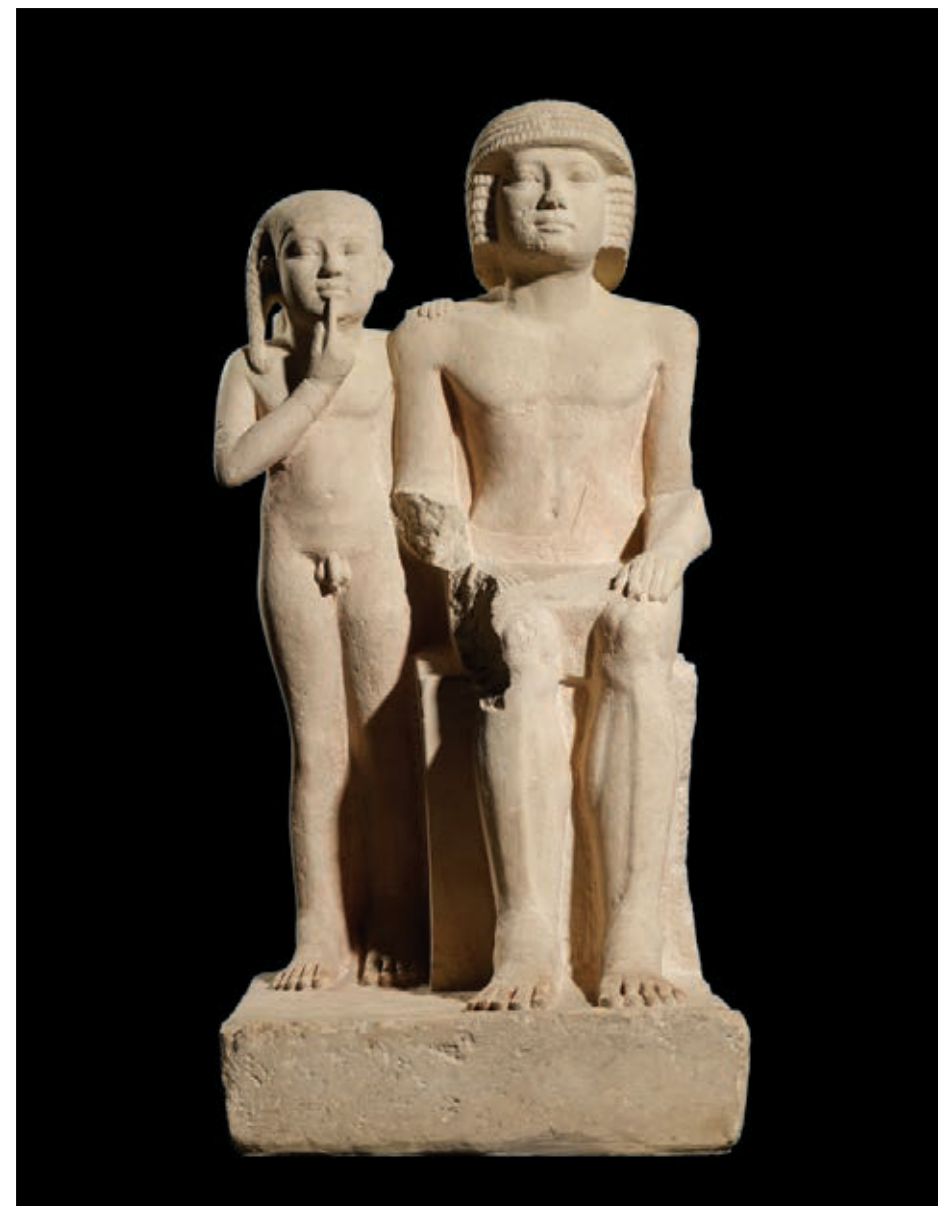
115

•*115
A LURISTAN BRONZE DAGGER AND A
GROUP OF FOUR ROMAN ANTIQUITIES
 CIRCA 1ST MILLENNIUM B.C.-3RD CENTURY

A.D.
 Dagger: 12¾ in. (31.4 cm.) long (5)
 £700-1,000

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989)
 Schwitter-Lagutt Collection, Baselm, acquired
 prior to 1971.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.



AN EGYPTIAN LIMESTONE GROUP STATUE
 FOR MEHERNEFER AND HIS SON
 OLD KINGDOM, MID-LATE 5TH DYNASTY,
 CIRCA 2400-2300 B.C.
 25¾ in. (64.5 cm.) high
 Estimate on Request

THE EXCEPTIONAL SALE

London, 7 July 2022

VIEWING
 2-7 July 2022
 8 King Street
 London SW1Y 6QT

CONTACT
 Claudio Corsi
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CHRISTIE'S

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.

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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 **estimate** 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.

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(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).

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1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim 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 Christies 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 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 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 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the purchase price in accordance with the terms of Christie’s authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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: LOYDGB21CTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

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.
† ø	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 . 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:

a) have registered to bid with an address outside of the UK; and

b) 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 instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK 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.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

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 reinvoicing 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.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

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

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

(c) Lots made of protected species

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

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on

a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

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

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

Subheading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**. **saleroom notice**: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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
The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.
"5th Century B.C."
In our opinion this object dates from the 5th Century B.C.
"Probably 5th Century B.C."
In our 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 our opinion this object could be dated to the 5th Century B.C. but there is a strong element of doubt.
A lot left undated
In our opinion this object may not be of ancient date.
"After the Antique"
In our 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..."
This vase has been attributed by a recognised authority in the field to the hand of a particular painter or workshop.
"Signed by..."
This vase bears the signature of the named painter (or maker).
Labels
Wording on labels may be specified as part of the catalogue description.

CONDITION
Please note that descriptions of Lots in this catalogue do not include references to condition. Condition reports are available on request. Please contact the Antiquities department administrator.

EXPORT LICENCE REGULATIONS
Buyers are reminded that antiquities purchased in our sales are liable to either UK or EU export licence regulations. However, the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit may exercise its discretion to exempt lots from these requirements.
The Antiquities Department will be able to give you guidance in this respect and a list of lots requiring export licences will be on display during the public viewing.
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.



05/03/21

20/02/20



A GREEK MARBLE TORSO OF AN ATHLETE
CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.
17 in. (43 cm.) high
\$200,000-\$300,000

**THE DEVOTED CLASSICIST: THE PRIVATE
COLLECTION OF A NEW YORK ANTIQUARIAN**

New York, 6 October 2022

CONTACT

Hannah Fox Solomon
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ATTRIBUTED TO DESIDERIO DA FIRENZE (ACTIVE 1532-1545)
A seated Satyr holding a candlestick and inkwell
bronze
10 in. (25 cm.) high



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HIGHLIGHTS EXHIBITION
6-16 June 2022

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IDENTITY VERIFICATION

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

Private individuals:

- A copy of your passport or other government-issued photo ID
- 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.

CHRISTIE'S

ANTIQUITIES

WEDNESDAY 6 JULY 2022 AT 1.00 PM

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

CODE NAME: **EASTNOR-21014**

SALE NUMBER: **21014**

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 26% of the **hammer price** of each **lot** up to and including £700,000, 20% on any amount over £700,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM

CHRISTIE'S LONDON

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

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

	21014
Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
Postcode	
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
<input type="checkbox"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail	
I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement	
Signature	

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

Name of Bank(s)
Address of Bank(s)
Account Number(s)
Name of Account Officer(s)
Bank Telephone Number

PLEASE PRINT CLEARLY

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

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

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