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ANTIQUITIES

AUCTION

Wednesday 3 July 2024 at 3.30 pm

8 King Street, St. James's
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VIEWING

Friday	28 June	9.00 am - 5.00 pm
Saturday	29 June	12.00 pm - 5.00 pm
Sunday	30 June	12.00 pm - 5.00 pm
Monday	1 July	9.00 am - 5.00 pm
Tuesday	2 July	9.00 am - 5.00 pm
Wednesday	3 July	9.00 am - 2.00 pm

AUCTIONEERS

Piers Boothman, Sarah Reynolds and Thomas Williams

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
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CHRISTIE'S



PROPERTY FROM A FRENCH PRIVATE COLLECTION

***1**

AN EGYPTIAN BASALT JAR

PREDYNASTIC PERIOD, NAQADA I-II, CIRCA 4000-3250 B.C.

91 in. (23 cm.) diam.

£8,000-12,000

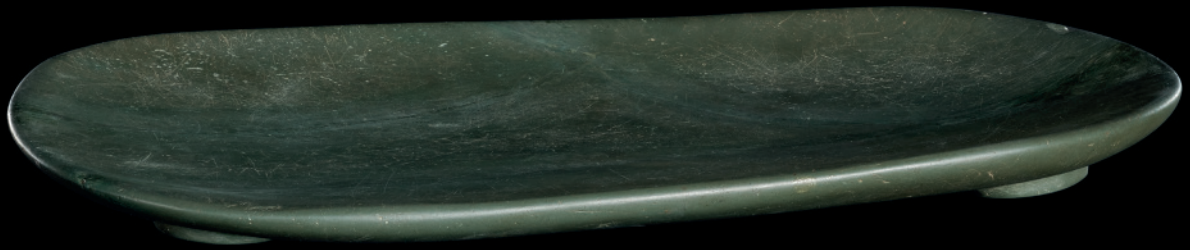
US\$11,000-15,000

€9,500-14,000

PROVENANCE:

French private collection, acquired prior to 1983.

Tableaux Anciens - Objets d'art et de tres bel ameublement, Eurl Eve, Drouot-Richelieu, Paris, 21 December 2016, lot 6.



PROPERTY OF A LADY

2

A LARGE EGYPTIAN SCHIST OFFERING DISH

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

17¼ in. (43.8 cm.) long

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

PROVENANCE:

with Patricia Withofs, London and Brussels.

Guy Weill Goudchaux (1931-2014) collection, London and Paris, acquired in 1981.

Private collection, London.

EXHIBITED:

Egypte, Eender en Anders, Allard Pierson Museum, Amsterdam, 1984.

LITERATURE:

Egypte, Eender en Anders, Allard Pierson Museum, Amsterdam, 1984, p. 49-50, no. 66.

It has been suggested that the underside of this dish has been modelled in a way to represent the belly of a hippopotamus.

The hippopotamus was both dreaded and revered by the ancient Egyptians. These enormous gluttonous beasts were hazards in the daily life of Egyptians, as they attacked fishing boats and other river crafts, destroyed the river banks and laid waste to the nearby crop fields. The hippopotamus was thought also to be encountered on the journey into the afterlife, as crossing the river was a metaphor for the passage from one life into the next. Bourriau (*Pharaohs and Mortals, Egyptian Art in the Middle Kingdom*, p. 119) informs that "cults of a bull hippopotamus were established in a few places, and there is evidence that the animal was in some situations to be identified with the evil god Seth, opponent of Horus and slayer of Osiris." For a similar example in alabaster, cf. A. el-Khouli, *Egyptian Sone Vessels*, Mainz, 1978, vol 2, p. 706, pl. 126, no. 5466.

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

■*3

TWO EGYPTIAN LIMESTONE RELIEF FRAGMENTS FOR NIANKHMIN

OLD KINGDOM, 5TH DYNASTY, REIGN OF UNAS, CIRCA 2345-2315 B.C.

48½ in. (123cm.) x 20¼ in. (51.4 cm) and 41 in. (104 cm) x 28 in. (71 cm) (2)

£80,000-120,000

US\$110,000-150,000

€95,000-140,000

PROVENANCE:

with Alexander Sandmeier, Göttingen (Galerie Ägyptischer Kunst Göttingen, no. 6, 1975).

Belgian private collection, Mr A., acquired from the above; thence by descent.

EXHIBITED:

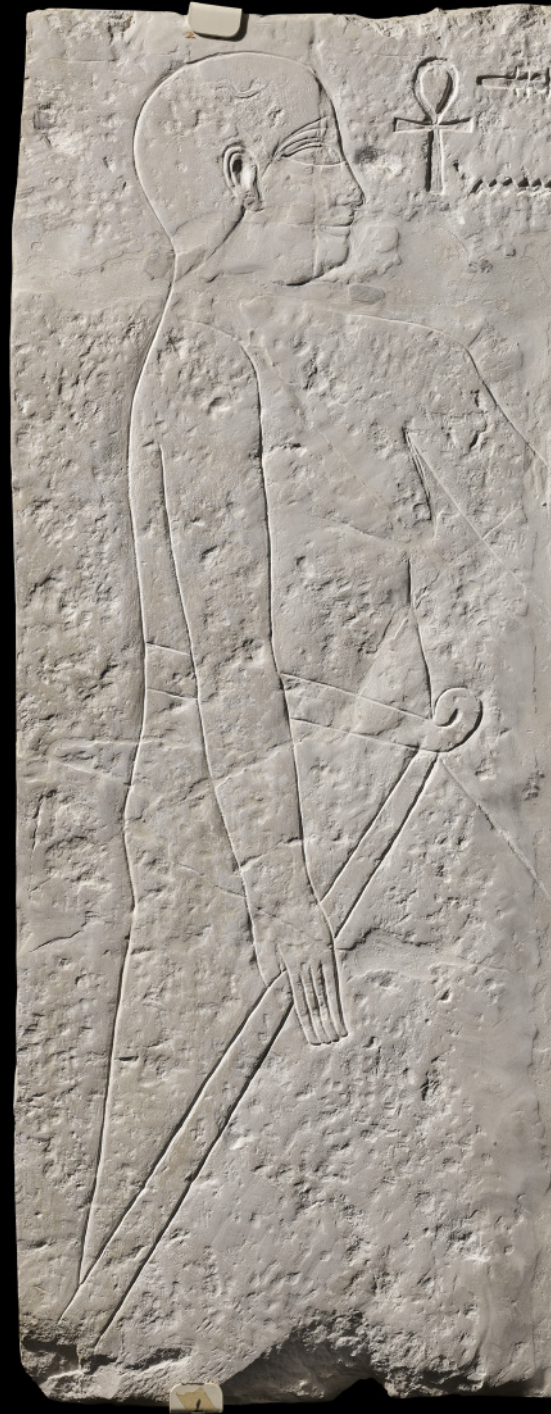
Bank Brussel Lambert, Brussels, 5 April - 9 June 1991.

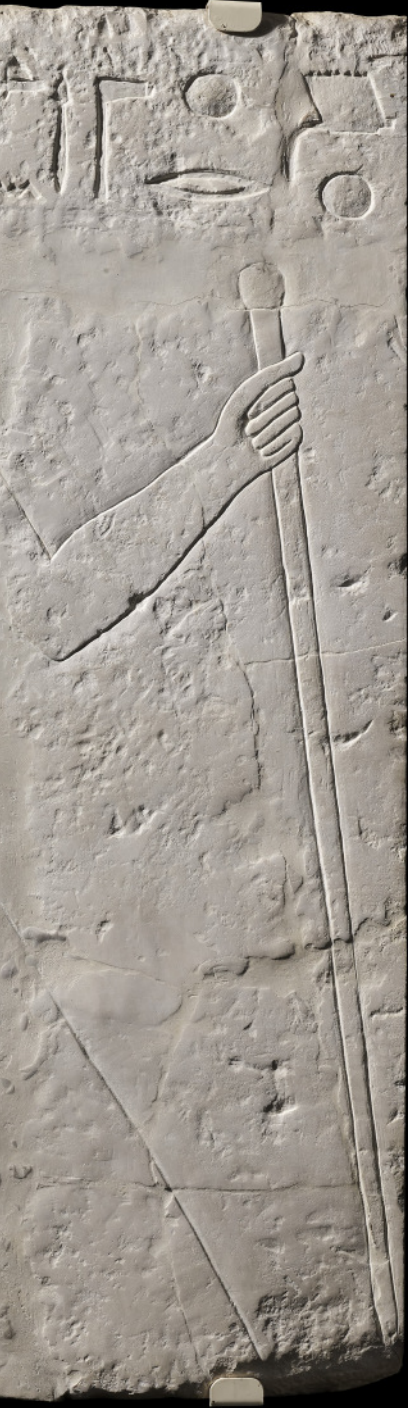
LITERATURE:

E. Porter and R. L. B. Moss, J. Málek (ed.), *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*, III, *Memphis*, Part II, *Saqqara to Dashur*, Oxford, 1978, no. 804-014-503.

E. Gubel, *Van Nijl tot Schelde; Du Nil à l'Escaut*, exhibition catalogue, Brussels, 1991, pp. 65-67, no. 60.

Now divided into two pieces, these fragments of limestone raised relief originally formed part of a single scene representing the Inspector of the Great House (i.e. Pharaoh) Isheb facing left and censuring before a statue of his father, the Judge and Keeper of Nekhen, Niankhmin. Niankhmin's name and titles stretch in a horizontal line of inscription facing right across both fragments. Isheb is identified in typical manner as "his beloved son" together with his titles and name in two short horizontal registers facing left; a caption above the head of Isheb might be interpreted as his statement that "I shall do that which he (i.e. Niankhmin) continually praises". That Niankhmin's substantial figure is to be interpreted not as the representation of a living man, but as a statue of the deceased man is made clear from many examples studied by Eaton-Krauss, of which only a few depict a portly male figure of middle age or older (see M. Eaton-Krauss, *The Representations of Statuary in Private Tombs in the Old Kingdom*, Wiesbaden, 1984). The presence on more completely preserved examples of a statue base and even a sledge for dragging the statue allow no doubt that the two-dimensional reliefs refer to a ritual performed on a statue of the deceased. A late Dynasty 5 parallel in Brooklyn (37.25E) from Saqqara belonging to a man called Semenkhmu-Ptah/Itwesh shows a man depicted at life size showing similar signs of age: soft, rounded chin and thickened neck. Another example from the tomb of Seshemnofer at Giza shows the portly belly and full breasts noticeable on Niankhmin's relief; here too a statue of an older man is receiving incense from a younger man, presumably his son. Although no color remains, it is likely that the original color of Niankhmin's statue would have been painted yellow, an indicator of old age for men and male statues discussed by Fischer in 'Yellow-Skinned Representations of Men in the Old Kingdom', in *Varia Aegyptiaca*, New York, 1963, pp. 17-23. Niankhmin's tomb may have been at Saqqara, but it has not been relocated in modern scientific excavation.





PROPERTY FROM A PRIVATE BELGIAN COLLECTION

*4

AN EGYPTIAN POLYCHROME LIMESTONE RELIEF FRAGMENT

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

13¼ in. (33.5 cm.) high

£50,000-70,000

US\$64,000-89,000

€59,000-83,000

PROVENANCE:

Vincent (1886-1967) and Olga (1906-2000) Diniacopoulos, Montreal, assembled between 1910-1932 and 1954.

A Canadian Private Collection, a portion of the proceeds intended for the benefit of Concordia University, Montreal; Sotheby's, New York, 5 June 1999, lot 24.

Swiss art market.

Antiquities; Bonhams, London, 14 May 2003, lot 14.

London art market, acquired from the above.

Sheikh Saud al Thani (1966-2014), acquired from the above; thence by descent.

London art market, 2019.

EXHIBITED:

Séminaire de Valleyfield, Québec, 1953.

École Geriard-Filion, Québec, *Diniacopoulos Collection Exhibition*, 1965.

LITERATURE:

J.E. Francis and G.W.M. Harrison, *Life and Death in Ancient Egypt: The Diniacopoulos Collection*, Quebec, 2011, pp. 54-55, fig. 5.1.

This carved fragment of relief once depicted three male standing figures facing left on a narrow register line; the presence of the third figure may be deduced from the end of the folded cloth in his left hand, as is the case in the two main figures. Both men wear identical close-fitting wigs or short hair, and a flaring triangular kilt tied with a prominent knot. The bodies are painted the typical dark reddish-brown used for young males, and the kilts are outlined in the same red paint. Most likely these men represent members of the family of the tomb owner, whose name is not known, processing towards a larger-scale figure of that individual. Two stylistically similar reliefs originally in the Diniacopoulos collection have been adduced by Piacentini to probably have derived from the same tomb as this example. The other two fragments show figures in fuller hairstyles moving in the opposite (right-facing) direction; they bear food offerings and young animals (calf, oryx, and ibex). She has provided a likely date within Dynasty 6 for all three reliefs, based on the facial features and elongated feet. An origin from Giza or Saqqara is likely, though difficult to prove without any inscriptional evidence.

The relief was collected by Vincent and Olga Diniacopoulos during the middle of the 20th century. Vincent was born in Constantinople, and later studied at the collège classique. Hélène Olga Nicolas, daughter of a French administrator for the Suez Canal project, was born in Cairo. She studied at the École du Louvre. The couple met in Paris, and prior to Second World War they were already established antiquities dealers, counting the British Museum, the Louvre and the Metropolitan Museum of Art as clients. In 1951 they emigrated to Canada where they established *Ars Classica*, a gallery of Antiquities and European and Canadian paintings on Sherbrooke Street in Montreal. Twenty-two crates of artworks were sent from France, six from Syria and twelve from Cairo (p. 20 in J.M. Fossey and J.E. Francis, *The Diniacopoulos Collection in Québec*). It is not known exactly when Diniacopoulos acquired the relief, but an archival photo from 1965 shows it on display at the École Geriard-Filion in Quebec.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

***5**

AN EGYPTIAN BLACK DIORITE MALE BUST

MIDDLE KINGDOM, LATE 12TH-13TH DYNASTY, CIRCA 1800-1640 B.C.

6 $\frac{5}{8}$ in. (16.8 cm.) high

£5,000-7,000

US\$6,400-8,900

€5,900-8,300

PROVENANCE:

Swedish private collection, Stockholm.

Fine Antiquities; Christie's, London, 26 November 1980, lot 225.

Property of a European noble family.

Fine Antiquities; Christie's, London, 11 July 1984, lot 159.

English private collection, acquired from the above.

Antiquities including property from the Leo Mildenberg collection; Christie's, London, 20 April 2005, lot 381.

The male is rendered with a short baggy wig and a sidelock, indicating that he represented a priest or member of the royal family. The fragment was likely broken away from a dyad. For private portraiture in the Middle Kingdom see A. Oppenheim *et. al.* (eds.), *Ancient Egypt Transformed*, New York, 2015, nos. 89 and 126: "From the late Middle Kingdom to the Second Intermediate Period, Egyptians manufactured a large number of small statuettes of private people, usually out of dark stones such as diorite, gabbro, basalt, serpentine, and graywacke...they were sometimes placed inside memorial chapels and therefore must have served functions comparable to those of stelae and false doors: they commemorated private individuals and received offerings for them".



PROPERTY FROM A PRINCELY COLLECTION

6

AN EGYPTIAN HEMATITE AND GOLD FOIL KOHL POT

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1776-1794 B.C.

1 $\frac{1}{8}$ in. (4.7 cm.) high

£7,000-9,000

US\$9,000-11,000

€8,400-11,000

PROVENANCE:

Collection of King Farouk (1920-1965).
with Dr Elie Borowski, Basel.

Dr. R. Schmidt (1900-1970), Solothurn, Switzerland, acquired from the above in 1954; thence by descent.

LITERATURE:

S. Hermann, *Le don du Nil: Art égyptien dans les collections suisses*, Basel, 1978, p. 42, no. 140.

P. Günther and R. Wellauer, *Ägyptische Steingefäße der Sammlung Rudolph Schmidt*, Solothurn, Zurich, 1988, pp. 40-41, no. 88, pls 11 and 34.

Although previously published as obsidian, this small kohl pot with gold foil around the rim and base is made of hematite, a material used for cosmetic vessels and applicators during the Middle Kingdom. An example with gold foil around the rim is in the British Museum (EA 32151). For other examples see a hematite kohl pot excavated at Tell el-Dab'a, illustrated in B. G. Aston, *Ancient Egyptian Stone Vessels: Materials and Forms*, Heidelberg, 1994, pl. 16b, and an example in obsidian with gold foil around the rim excavated at Buhen in Nubia, in the University of Pennsylvania Museum (E 10897A). The indication in the catalogue of the Schmidt collection that this piece was once in the Gayer-Anderson collection cannot be confirmed, and may be spurious. A handwritten inventory instead suggests that this piece was in the collection of King Farouk, together with an obsidian vessel which is said to derive from the royally-sponsored excavations at Helwan conducted by Z. Saad.

King Farouk of Egypt (1920-1965) was the tenth ruler of the Muhammad Ali dynasty and an avid art collector. Known for his extravagant lifestyle, Farouk amassed an eclectic collection of art, antiques, and rare objects, including coins, stamps, and jewellery. Following his abdication in 1952, much of his collection was seized and auctioned by the Egyptian government, dispersing his treasures worldwide.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

■*7

AN EGYPTIAN POLYCHROME WOOD 'EYE' COFFIN FOR SENBI

MIDDLE KINGDOM, EARLY TO MID- 12TH DYNASTY, CIRCA 1976-1853 B.C.

76 in. (193 cm.) long

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

Excavated by Ahmed Kamal at Meir in 1910.
 Sayed Pasha Khashaba collection, Egypt.
 with Alexander Sandmeier, Göttingen, (Galerie Ägyptischer Kunst Göttingen, no. 27, 1975).
 Belgian private collection, Mr A., acquired from the above; thence by descent.

EXHIBITED:

Bank Brussel Lambert, Brussels, 5 April - 9 June 1991.

LITERATURE:

A. Kamal, 'Rapport sur les fouilles exécutées dans la zone comprise entre

Deïrout au nord et Deïr-el-Ganadlah, au sud', in *Annales du Service des Antiquités de l'Égypte*, Vol. 11, 1911, pp. 31-32.

B. Porter and R. L. B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings, Lower and Middle Egypt*, Vol. IV, 1968, p. 256.

H. Willems, 'Chests of life: A study of the typology and conceptual development of Middle Kingdom standard class coffins. Mededelingen en verhandelingen van het Voorzatisch-Egyptisch Genootschap', in *Ex Oriente Lux*, Vol. 25, Leiden, 1988, p. 37, siglum M10.

E. Gubel, *Van Nijl tot Schelde; Du Nil à l'Escaut*, exhibition catalogue, Brussels, 1991, pp. 90-91, no. 82.

G. Lapp, 'Typologie der Särge und Sargkammern von der 6. bis 13. Dynastie', in *Studien zur Archäologie und Geschichte Altägyptens*, Vol. 7, Heidelberg, 1993, siglum M45.

H. Willems, *Historical and Archaeological Aspects of Egyptian Funerary Culture. Religious Ideas and Ritual Practice in Middle Kingdom Elite Cemeteries*, Leiden, 2014, p. 271, siglum M9X.

Listed in the Persons and Names of the Middle Kingdom database, <https://pnm.uni-mainz.de/3/inscription/16268>



Excavated by Ahmed Kamal at Meir in 1910, this coffin belongs to Willem's Type III, featuring a prominent panel of *wedjat*-eyes near the head of the deceased, which allowed the owner to magically look out from within. Other than the eye panel, the decoration consists primarily of well-drawn hieroglyphs in horizontal and vertical registers on the exterior; the interior was left undecorated. The lid of the coffin also features a single line of vertical inscription naming the *wab*-priest Senbi and requesting offerings from Anubis. In addition to the standard offering formula, the short texts on all sides of the coffin stress the protection of Senbi by various protective deities, and the arrangement of texts follows a prescribed format relating to the cardinal directions. Bands of white and green enliven the hieroglyphs texts. The side which does not feature the eye panel invokes Nut in her role as protector of the dead man: "Your mother Nut is stretched out above you. May she cause you to be a great god without enemies."

Although the excavations of Ahmed Kamal were notoriously poorly documented, the publication of this coffin in Kamal's report on his 1910 excavations at Meir is clear proof of its discovery there. Kamal comments that "La momie est en bon état" ("the mummy is in good condition"), but the body has since been separated from the coffin. The bottom of the coffin is also now missing. Most of Kamal's discoveries entered the Khashaba collection, from which they were subsequently dispersed. A curious feature of this coffin is the apparent erasure of the title and name of Senbi, probably in antiquity. It is possible that the coffin was reused for a second owner, or perhaps that Senbi was the target of posthumous vilification. Senbi is a name that is well-attested at Meir, and a coffin of a different Senbi from Meir now in Cleveland (CMA 1914.716.a-b) seems to have been reused for another owner. A canopic box from Meir in the Metropolitan Museum (MMA 11.150.17a1-3) of a steward Senbi in similar style is of particular interest, as the famous faience hippopotamus nicknamed "William" derives from the same tomb group.





PROPERTY FROM A PRINCELY COLLECTION

8

AN EGYPTIAN SANDSTONE RELIEF FRAGMENT

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

6 in. (15.2 cm.) high

£7,000-9,000

US\$8,900-11,000

€8,300-11,000

PROVENANCE:

Jacques Schotte (1928-2007), Belgium, likely bought from Galerie Heidi Vollmoeller, Zurich, 13 September 1963.

Antiquities; Bonhams, London, 29 April 2009, lot 164.

Most likely a depiction of a young princess with shaved head in typically elongated form, this fragment of a sandstone *talatat* block reflects the Amarna tendency to depict affection among members of the royal family. The extended arm of another figure (perhaps another royal child, to judge from the scale of the hand) reaches out to caress or embrace the princess. Scenes of affection are more typically found on smaller-scale domestic shrine stelae or in wall paintings from the royal palaces at Akhetaten, rather than in formal monumental reliefs. Stylistically, this fragment reflects the increased exaggeration of the early years of Akhenaten's reign. Although all six of Akhenaten's daughters appear in scenes in private tombs at Amarna, the eldest three only appear on temple reliefs, so it is likely that this fragment depicts either Meretaten, Meketaten, or Ankhesenpaaten, the eventual consort of Tutankhamun.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

9

**AN EGYPTIAN POLYCHROME SANDSTONE RELIEF
FRAGMENT**

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

4¼ in. (11 cm.) wide

£5,000-8,000

US\$6,400-10,000

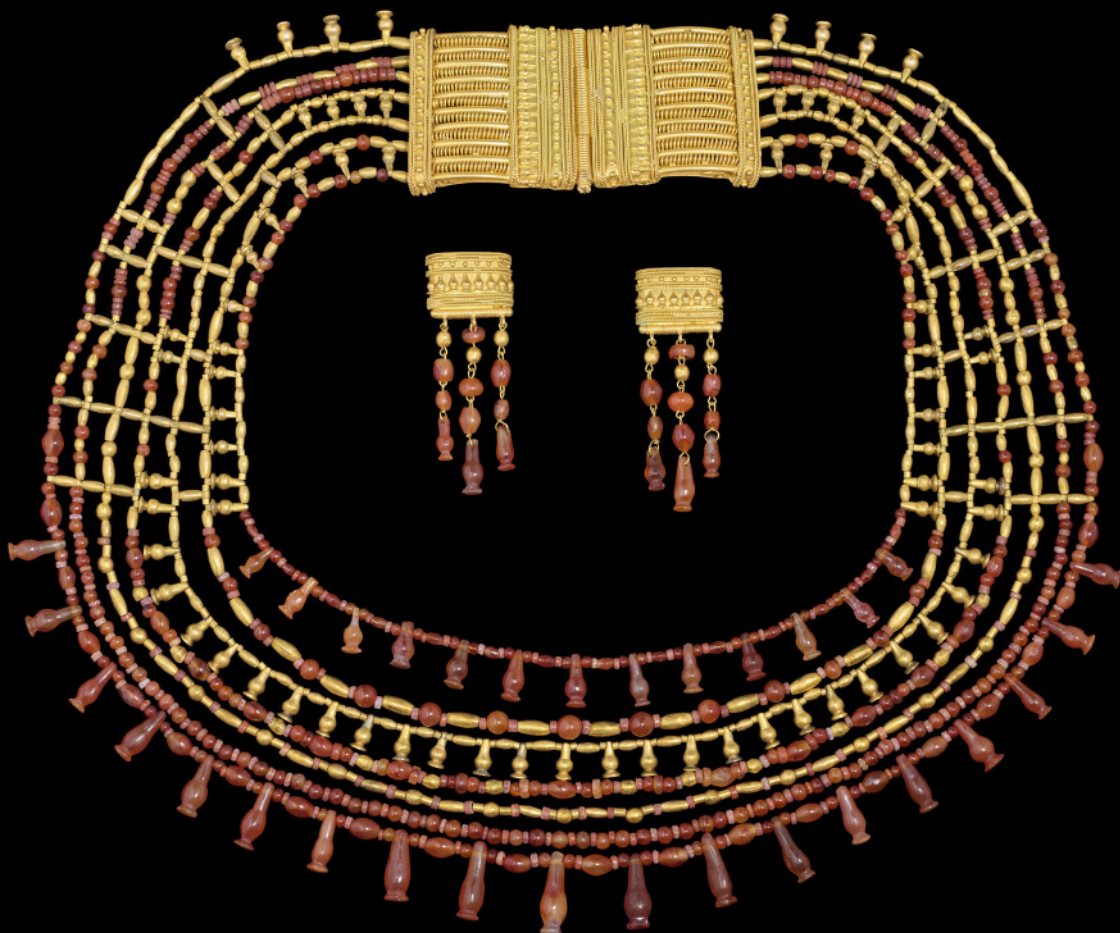
€5,900-9,400

PROVENANCE:

London art market.

Antiquities; Christie's, London, 2 July 1982, lot 175.

English private collection, acquired from the above sale; thence by descent.



THE PROPERTY OF A LADY

10

**AN EGYPTIAN CARNELIAN MULTISTRAND BEAD
NECKLACE AND EARRINGS**

NEW KINGDOM, CIRCA 1550-1070 B.C.

necklace: 10 in. (23.9 cm.) long

(3)

£5,000-7,000

US\$6,400-8,900

€5,900-8,300

PROVENANCE:

Prince (1933-2003) and Princess Sadruddin Aga Khan, acquired in Cairo prior to 1972; thence by descent.

Composed of ancient carnelian spherical, tubular and poppy seed beads, restrung to form a multi-strand collar with modern yellow metal beads and modern clasp, together with matching earrings with three carnelian bead pendants. The maker's mark 'AMF' within a cartouche on the reverse.



PROPERTY FROM A PRIVATE LONDON COLLECTION

11

AN EGYPTIAN SANDSTONE RELIEF

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

11 $\frac{1}{8}$ in. (28.3 cm.) high

£6,000-8,000

US\$7,700-10,000

€7,100-9,400

PROVENANCE:

German private collection.

Antiquities; Christie's, London, 6 December 1972, lot 200 (part).
with Charles Ede Ltd, London (*Antiquities* 96, 1974, no. 26).

American private collection, acquired from the above.
with Charles Ede Ltd, London, 2022.

Featuring a vertical register of hieroglyphic inscription facing left, this fragment of temple relief reads “for (or of) Horus of Behdet (Edfu),” a phrase commonly found in royal inscriptions. Traces of the original polychromy remain on each hieroglyph, as well as in the vertical register line to the left. Two related sandstone fragments were offered with this piece at Christie's London in 1972 (lot 199 and part of lot 200); one bore the cartouche of Seti I, and the style of carving here suggests that both derive from a monument of Seti I, perhaps in Luxor or elsewhere in Upper Egypt or Nubia.

ANOTHER PROPERTY

*12

**TWO EGYPTIAN LIMESTONE RELIEF FRAGMENTS
WITH FECUNDITY FIGURES BINDING THE TWO
LANDS**

MIDDLE KINGDOM, 12TH-13TH DYNASTY, CIRCA 1976-1656 B.C.

14 in. (35.6 cm.) high max.

(2)

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

with Spink and Son Ltd., London, 1963.

John J. Slocum (1914-1997), Rhode Island, USA; thence by descent.

Employing the iconic representation of the unification of Upper and Lower Egypt known as early as the Old Kingdom, this pair of fragments of limestone in shallow sunk relief depicts two fecundity figures actively grasping the stems of emblematic plants associated with the north and south: the papyrus (on the right) and the water lily (on the left). Each deity wears the hieroglyphic form of each region's plant atop his head, while the curving ends of the stalks tied together feature the distinctive forms of the papyrus umbel and lily flower. The fragments are broken down the center where the plants were tied, around a hieroglyphic representation of the sign *sema*, meaning unification, a hieroglyph formed from the image of the human trachea and lungs. Fragmentary inscriptions in sunk relief provide a portion of the typical text accompanying such scenes: "[I am giving] to you the two lands..." A curious feature of this composition is the notably different style of rendering of the faces of the two Nile deities: the face of the figure on the right representing Lower Egypt bears the hallmarks of developed 12th Dynasty royal portraits during the reign of Amenemhet III and after, while the features of the figure on the left are noticeably softer and less defined, and no chin-strap is indicated for the beard, possibly due to re-carving in this area. Even the bodies are different: that on the right displays the corpulence which the ancient Egyptians associated with the bounty of the Nile, while the deity on the left is slimmer. Egyptian sculptors frequently shared responsibility for carving a stela or complex scene with a second artist, and accordingly it is not impossible that a second hand was at work on this relief, which most likely was part of a royal temple building, perhaps part of a scene depicting the royal throne. The deeply recessed areas at top and center may have been additionally received inlays, given the deeper nature of the relief in those sections.

For a discussion of the iconography see J. Baines, *Fecundity Figures. Egyptian Personification and the Iconology of a Genre*, Warminster, 1985.







PROPERTY FROM A PRINCELY COLLECTION

***13**

A PAIR OF EGYPTIAN PLAITED PALM LEAF SANDALS

NEW KINGDOM, 18TH-20TH DYNASTY, CIRCA 1550-1085 B.C.

10½ in. (26.8 cm.) long

(2)

£6,000-8,000

US\$7,700-10,000

€7,100-9,400

PROVENANCE:

Baron Empain collection (1852-1929), France; thence by descent.
The Empain Collection of Egyptian Antiquities; Christie's, London, 14 April 2011, lot 63.
Antiquities; Christie's, London, 2 May 2013, lot 46.

Typical of the New Kingdom, Egyptian sandals with soles plaited on the diagonal frequently feature three rows of sewn coils on the edge. A U-shaped back strap is attached to the edge, while the front strap pierces the plaited sole. Other examples feature pointed and curled toes, but this pair was of simpler design. A significant number of examples are preserved from sites in Egypt due to arid conditions, with a notable amount deriving from the workmen's village of Deir el-Medina (western Thebes). For a detailed discussion see André J. Veldmeijer, *Ancient Egyptian Footwear: The Medelhavsmuseet Collection*, Stockholm, 2014.



ANOTHER PROPERTY

14

AN EGYPTIAN WOOD MUMMY MASK

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

11 ½ in. (29.2 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

with Bud Holland, Chicago, 24 April 1980.

Eugene Chesrow, Chicago, acquired from the above.

Antiquities; Christie's, London, 3 July 2018, lot 22.



PROPERTY OF A PRIVATE AUSTRIAN COLLECTOR

***15**

AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 664-332 B.C.

6¼ in. (16 cm.) high

£25,000-35,000

US\$32,000-44,000

€30,000-41,000

PROVENANCE:

with J. J. Klejman, New York, 1968.

Property Sold for the Benefit of The Mozes S. Schupf Foundation, Inc.;

Sotheby's, New York, 8 June 1994, lot 44.

The cat was sacred to Bastet, goddess of motherhood and the home. Her cult centres, which rose to prominence during the 22nd Dynasty, were called Bubasteion, and were numerous in Egypt. The main one was in the Nile delta region, in the modern city of Tell Basta, which was called Per-Bastet in ancient Egypt. Mummified cats, as well as statues made of wood or bronze, like the present example, were dedicated to her and buried at her temples, functioning as votives for the deity.

ANOTHER PROPERTY

16

AN EGYPTIAN BRONZE HORUS STANDING ON AN IBEX

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

7 $\frac{7}{8}$ in. (20 cm.) high excl. tangs.

£25,000-35,000

US\$32,000-44,000

€30,000-41,000

PROVENANCE:

with Sakae Art Gallery, Nagoya, Japan, 1981.

Small is Beautiful: The Art of Sculpture; Christie's, South Kensington, 6-20 October 2015, lot 24.

In Egyptian mythology, Horus was the son of Osiris and Isis, and was depicted as a falcon-headed god of the sky. According to myth, Osiris ruled over the Egyptian pantheon until he was murdered by his jealous brother Set. Isis, grieving her dead husband set out to resurrect him by gathering his dismembered body parts that were scattered throughout the Nile river. The only piece that was missing was his phallus which had been consumed by a fish. She created a golden replacement for the organ, and was able to bring the god back to life long enough for him to impregnate her. From this union came Horus, who also inherited the wrath of his uncle Seth. Horus and Seth continuously met in different battles, with Horus always beating his persistent uncle, leading to his ultimate ascendance to Osiris' throne. Here in the present example, there are two notable features that reference uncle-nephew battle. Firstly, Horus is depicted as standing over the pelt of a deceased oryx. The oryx was associated with Seth in ancient Egyptian religion, thus clearly referencing Horus' triumph over his uncle. Secondly, his eyes are inlaid with gold filigree. According to myth,



in his role as sky-god, one of Horus' eyes represented the sun, and the other the moon. Precious metal inlays are not uncommon in fine Egyptian bronzes of gods and Pharaohs from this period, but for Horus the visual implications of gilded eyes as celestial planet makes for a particularly striking combination of material and myth.

The integral rectangular plinth is inscribed in hieroglyphs on all four sides, reading: 'Invocation-offerings (for) Haroeris (?) (and) Mut, who give life, prosperity, health, a long lifespan and a good old age (for) Pa-ii, son of P(a)-di-Aset, her (sic) mother Ta-heret, and wife Aset, Justified'.

Compare an Egyptian bronze Horus of Hebenu atop a bound oryx from the Recanati Collection, Christie's, New York, 26 January 2023, lot 20. For parallels in New York (Metropolitan Museum 45.2.11), Baltimore (Walters Art Museum 54.1013), and Cairo (CG 60359), see M. Hill, 'Small Divine Statuettes Outfitting Religion', in A. Masson-Bergoff, ed., *Statues in Context: Production, Meaning and (Re)-uses*, Leuven, 2019, pp. 35-49.



PROPERTY FROM A PRINCELY COLLECTION

***17**

AN EGYPTIAN STEATITE CIPPUS OF HORUS
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

4 $\frac{7}{8}$ in. (12.5 cm.) high

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

Omar Pacha Sultan collection, Cairo. *Collection de Feu Omar Pacha Sultan Le Caire*, Paris, 1929, no. 274, pl. XLIV.
with Galerie du Sycomore, Paris.

French private collection, Paris, acquired from the above in 1979.
with Sycomore Ancient Art, Geneva, 2010.

EXHIBITED:

On loan to the Staatliches Museum Ägyptischer Kunst, Munich, November 2013 - March 2021.

One of about 400 known magical stelae featuring the child-god Horus-Shed ("Horus the Saviour") standing atop crocodiles and mastering dangerous desert animals such as snakes, scorpions, lions, and oryxes, this small *cippus* carved in black steatite is covered on every surface with divine images and incantations protecting the owner from harm.

Above the head of Horus-Shed is the head of the bearded benevolent dwarf god Bes, while a series of deities in human and animal form flanks him on the left and right, together with a papyrus and lotus, emblematic symbols of the North and South. Although it is often suggested that water was poured over these magical stelae to capture their efficacy, Heike Sternberg-el Hotabi who has exhaustively studied this category of stela suggests that the magical power could have been conveyed also by rubbing or kissing, pointing to ancient signs of wear, as on the present example. The lunette on the reverse features a seated multi-headed solar deity against the background of the sun disc, enclosed within upraised *ka*-arms, and flanked by baboons giving praise to the rising sun. The texts on every surface evoke the cure by Re of the infant Horus from snake and scorpion bites while he was exposed to these animals in the papyrus swamps where he was hidden by his mother Isis. The dark green or black stones from which these *cippi* are usually carved may have been intended to evoke snakeskin.

Larger examples such as the famous Metternich Stela now in New York feature extensive texts and representations, while others are incorporated into stelophorous statues. A similar example in the Brooklyn Museum (60.73) of Ptolemaic period has been extensively studied by H. Jacquet-Gordon ('Two Stelae of Horus-on-the-Crocodiles', in *Brooklyn Museum Annual* 7, 1965-66, pp. 53-64).





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

■*18

AN EGYPTIAN WOOD POLYCHROME AND GILT ANTHROPOID COFFIN FOR DJEDHOR

LATE PERIOD - PTOLEMAIC PERIOD, CIRCA 400-30 B.C.

80 in. (203 cm.) high

£400,000-600,000

US\$510,000-760,000

€480,000-710,000

PROVENANCE:

with Alexander Sandmeier, Göttingen, (Galerie Ägyptischer Kunst Göttingen, no. 53, 1975).

Belgian private collection, Mr A., acquired from the above; thence by descent.

EXHIBITED:

Bank Brussel Lambert, Brussels, 5 April - 9 June 1991.

LITERATURE:

E. Gubel, *Van Nijl tot Schelde; Du Nil à l'Escaut*, exhibition catalogue, Brussels, 1991, pp. 248-249, 251, 253, no. 337.

C. Leitz, ed., *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, vol. II, Leuven, 2002, p. 548, no. 13.

T. A. Bács, et al., eds., *Hungarian Excavations in the Theban Necropolis. A Celebration of 102 Years of Fieldwork in Egypt*, Budapest, 2009, p. 23, n. 1.

R. Meffrè, 'The Coffin of Somtus from Abusir el-Meleq (Cairo, Egyptian Museum JE 36806): Egyptological Study', in H. Strudwick and J. Dawson, eds., *Ancient Egyptian Coffins. Past-Present-Future*, Oxford, 2016, p. 77.

L. Díaz-Iglesias Llanos, *Naref and Osiris-Naref. A study in Herakleopolitan Religious Traditions*, Berlin, 2017, p. 255, siglum LD/PP-C4.

Beautifully decorated on every surface in well-executed polychromy, the coffin of Djedhor, son of Nakht-khonsu is remarkable for its wealth of painted detail. Djedhor's face is gilded, and wears a plain wig and a beard with upturned end decorated in a spiral design, all reflecting his divinization. A magnificent floral collar across the chest features 14 rows of elements. The swelling forms of the coffin suggests strength and even musculature in the lower section, where the outline of calves are shown, and the coffin is provided with a decorated plinth and back pillar. Inscriptions in black hieroglyphs on the front and in detailed polychrome signs on the back pillar provide Djedhor's name and filiation. As Meffrè has noted (*op. cit.*), "Thanks to its texts which mention Osiris Naref, Nâret-khentet and Northern Abydos, it is clear that this coffin comes from the Herakleopolis region. Its affinities with coffins found in Abusir el-Meleq suggest that it also comes from this necropolis". "Northern Abydos" was an ancient designation for the area of Herakleopolis, reflecting the importance of Osiris in that region. Based on photographs and notes from Otto Rubensohn's 1904-05 excavations at Abusir el-Meleq, it is likely that Djedhor's coffin was found within a limestone sarcophagus carved to receive it. Coffins of similar style and date were found arranged in rows, reflecting the burial of several generations of an elite local family.

The decorative program of Djedhor's coffin reflects that of other coffins of similar date from Abusir el-Meleq: a winged scarab, below which is a figure of Nut with her wings outstretched, above five columns of vertical text and five registers of deities on each side facing the central text panels. The decoration is elaborate and well-drawn, especially the figures of deities and the five lines of polychrome hieroglyphic text on the back pillar of the coffin, below the wig. There is much detail to enliven the coffin's decoration: two human-headed *ba*-birds representing the soul of Djedhor alight with raised arms on Nut's wings; falcons with outstretched wings on either shoulder wear the combined crowns of Upper and Lower Egypt; the monotony of standing deities is relieved by a figure of a goddess pouring water into a basin on a tall stand. Even the plain surfaces of the rear part of the wig are provided with protective depictions of kneeling goddesses (only that of Isis is preserved). Despite the general adherence to tradition, there are some surprising details, and no strict adherence to symmetry - for example, a slim baboon with outstretched arms breaks the regularity of the decoration of the front of the coffin, just above the legs. The legs are modeled in relief on the exterior, but also rendered in painted outline: the feet of the deceased are shown wearing sandals, an aspect of the "clothes of the living" that begins to appear in the New Kingdom and becomes more elaborately displayed in the Roman era.









PROPERTY FROM A LONDON FAMILY COLLECTION

19

**AN EGYPTIAN POLYCHROME LIMESTONE RELIEF
WITH A ROYAL PORTRAIT**

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

13½ in. (34.8 cm.) high

£30,000-50,000

US\$39,000-64,000
€36,000-59,000

PROVENANCE:

with Bruce McAlpine, London.

English private collection, acquired from the above prior to 1973; thence by descent.

Sharply delineated in sunk relief, this fragment of temple decoration depicts a standing Ptolemaic king wearing the blue crown with uraeus cobra on his brow. His small nose, narrow lips, and pointed chin with slightly soft neck are reminiscent of the features of Ptolemy III Euergetes in scenes on the walls of the Temple of Horus at Edfu. The

pharaoh wears a collar with drop-shaped beads, in a style originating in the New Kingdom or earlier, and his narrow arms are at his side. A similar portrait in Toledo (1972.17) that is said to derive from the Temple of Khonsu at Karnak is identified as Ptolemy III by a cartouche on the same fragment. Bernard Bothmer identified this fragment as depicting Ptolemy III, and suggested that it might derive from the site of Sharuna in Middle Egypt. A group of limestone blocks bearing Ptolemaic relief decoration and the cartouche of Ptolemy I were discovered there in 1907 by an Austro-Hungarian excavation, with the majority of fragments now in Budapest (Museum of Fine Arts 51.2156.1-2 and 51.2159), while the remainder are in Vienna (INV 6694e) and Krakow. Long ago, Bothmer himself however pointed out the difficulty in assigning royal portraits in relief during the early Ptolemaic period, a task made harder in cases like this one where no supporting inscriptional evidence is preserved on the block itself. For a more extensive discussion of royal reliefs from this period see B. Bothmer, 'Ptolemaic Reliefs III. Deities from the Time of Ptolemy II Philadelphus', in *Bulletin of the Museum of Fine Arts* 51, no. 281 (1953): 2-7.

30

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



ANOTHER PROPERTY

20

**AN EGYPTIAN POLYCHROME LIMESTONE RELIEF
FRAGMENT**

LATE PERIOD, EARLY 26TH DYNASTY, CIRCA 664-610 B.C.

8½ in. (21.6 cm.) high

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

Auktion no. 46; Münzen und Medaillen, Basel, 28 April 1972, lot 99.

The Toledo Museum of Art, acquired from the above (acc. no. 1972.16).

Property from the Toledo Museum of Art, sold to benefit the *Acquisitions Fund*; Christie's, New York, 25 October 2016, lot 6.

EXHIBITED:

The Toledo Museum of Art, Toledo, *The Egypt Experience: Secrets of the Tomb*, 29 October 2010- 8 January 2012.

LITERATURE:

O. Wittmann, ed., 'Treasures for Toledo,' in *The Toledo Museum of Art Museum News*, vol. 19, 1976, p. 44, nos. 2-3.

W.H. Peck, S.E. Knudsen and P. Reich, *Egypt in Toledo: The Ancient Egyptian Collection at the Toledo Museum of Art*, Toledo, 2011, p. 76.

Finely carved in sunk relief and with original polychrome surviving, the fragment shows the head of a man in profile wearing a close-fitting cap. Part of his left shoulder is preserved, with strands of a broad collar visible. The style, large eyes with pronounced eyebrow and the thick-lipped mouth, is typical of the transitional period between the 25th and 26th dynasties. It is believed to be from the tomb of the high dignitary Pediamenopet at El-Assasif in Thebes (TT 33), the largest surviving private tomb from the Late Period. Pediamenopet was a Chief Lector Priest and scribe and was influential during the late 25th Dynasty and especially in the early 26th. He is known from at least three statues, including one of yellow quartzite in Cairo where he is depicted seated as a scribe with his legs folded, a scroll in his lap; one of alabaster, also in Cairo, seated on a backless chair; and one of granite in Berlin in a squatting pose. Another relief of him from the tomb, now in the *Musées Royaux d'art et d'Histoire*, Brussels, is nearly identical to this example, except he is shown facing left and preserves more of his torso, see *Bulletin des Musées royaux des art décoratifs et industriels*, September, 1908, pp. 77-78, fig. 9.

PROPERTY FROM A SWISS PRIVATE COLLECTION

***21**

AN EGYPTIAN BRONZE FALCON
LATE PERIOD-PTOLEMAIC PERIOD, 664-30 B.C.

12¼ in. (31.1 cm.) high

£250,000-350,000

US\$320,000-440,000

€300,000-410,000

PROVENANCE:

with Joseph Khawam & Co., Cairo.

Private collection, Paris, acquired from the above in 1954; thence by descent.

Property from a private European collection, Antiquities; Christie's, New York,
11 December 2014, lot 34.

with Galerie Cybele, Paris, March 2015.

Hollow-cast, the bird stands with its talons spread and the closed wings crossing over the long tail. Details of the feathers are incised and the head is naturalistically modeled with ridged brows, convex eyes framed by defined lids and pointed canthi. The characteristic facial markings are recessed, and the beak is sharply hooked. There is an opening on the underside for the insertion of a now-missing mummy or votive, which presumably was once sealed in plaster. For a related example see fig. 1 in P. Jett, S. Sturman and T.D. Weisser, 'A Study of the Egyptian Bronze Falcon Figures in The Walters Art Gallery', *Studies in Conservation*, vol. 30, no. 3, 1985.



ANOTHER PROPERTY

22

**AN EGYPTIAN RED QUARTZITE HEAD OF A
PRIEST**

LATE PERIOD - PTOLEMAIC PERIOD, CIRCA 6TH-4TH CENTURY B.C.

9½ in. (24.3 cm.) high

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

with Peter Sharrer Ancient Art, New Jersey.

with Heinz Herzer, Munich, acquired from the above in 1974.

Resandro collection, acquired from the above in 1986.

The Resandro Collection; Christie's, London, 6 December 2016, lot 134.

EXHIBITED:

Museum Morsbroich, Schloss; Municipal Museum Leverkusen, Morsbroich;
Kunsthalle of the Hypo Cultural Foundation, Munich, *Ägyptische und moderne
Skulptur, Aufbruch und Dauer*, 24 January - 22 June 1986.

Ägyptisches Museum und Papyrussammlung, Berlin; Staatliche Museen zu

Berlin, Berlin; Staatliche Sammlung Ägyptischer Kunst München, Munich;

Museum für Kunst und Gewerbe, Hamburg, *Gott und Götter im Alten Ägypten*,
1992-1993.

LITERATURE:

H. Schlögl, *Le don du Nil: Art Égyptien dans les collections Suisses*, Basel, 1978,
advert towards the back of publication.

H. Herzer (ed.), *Ägyptische und moderne Skulptur. Aufbruch und Dauer*, 1986,

no. 1, front and back end papers.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz, 1993,
p. 212, no. 134.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient
Egyptian Art, The Resandro Collection*, Munich, 2012, p. 144, no. R-411.

This characterful face of a middle aged man clearly shows the skill of the sculptor. He is depicted with a creased forehead and shaven egg-shaped skull, with full jowls and two incised wrinkles on the neck. For a creased forehead see *Egyptian Sculpture of the Late period*, Bernard V. Bothmer, no. 259, pl. 97, 289, 290 and 108.



PROPERTY FROM A BELGIAN FAMILY COLLECTION

■*23

**AN EGYPTIAN POLYCHROME WOOD
ANTHROPOID COFFIN FOR SEUSERDEDES**

LATE PERIOD - PTOLEMAIC PERIOD, CIRCA 400-250 B.C.

71¼ in. (181 cm.) long

£50,000-80,000

US\$64,000-100,000

€59,000-94,000

PROVENANCE:

Auguste Dumoulin, Liège, acquired in Luxor in 1885; thence by descent.

LITERATURE:

L. Speleers, 'Le Sarcophage de Dame SWSR-DDS, Danseuse de Min', in *Société Française d'Égyptologie, Revue de l'Égypte ancienne*, vol. 2, 1928, pp. 130-135.

Made for a woman named Seuser-ded-es who had the title of "Dancer of Min," this anthropoid coffin belongs to a category of coffins decorated in white or yellow paint against a completely black background. As the inscriptions on her coffin indicate, Seuser-ded-es was a citizen of Panopolis (modern Akhmim), and the style of the coffin accords with others from this site in northern Upper Egypt. As Third Prophet of Min, her father Sen-ikhhet-ruri also has a title connecting him to one of the main religious cults at Akhmim, while her mother Nesi-khonsu simply bears the uninformative title "Lady of the House". Ancient Egyptian elite women during the New Kingdom and Late Period down to Roman times frequently held titles related to music and (less often) dance, connecting them to the performance of rites in the main temples of Egypt.

A distinctive feature of this coffin is the depiction of the wig of Seuser-ded-es in rectilinear rows of braids, arranged in a pattern that resembles masonry. Her wig is covered by a vulture headdress. A large floral collar covers her chest, below which a goddess (likely Nut) is depicted with outstretched wings. An image of the mummy lying on a funerary bier is below, with four canopic jars arranged below. A series of standing protective deities are arranged on either side of the coffin lid, and the back of the coffin is occupied by a large *djed*-pillar. A related coffin in the Metropolitan Museum belonging to a woman named Isetweret (86.1.48a-b) derives from Maspero's excavations from 1885-86 in Akhmim. Given the acquisition of the coffin of Seuser-ded-es in 1885, it is likely that her coffin also was excavated at Akhmim by Maspero. Both coffins seem to date between Dynasty 30 and the Ptolemaic period. Increasing scholarly interest is being paid to funerary items from the site of Akhmim, despite the fact that early excavations there were poorly documented.





24

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

•24

AN EGYPTIAN BRONZE OSIRIS

LATE PERIOD, CIRCA 664-332 B.C.

6 in. (15.2 cm.) high

£1,000-1,500

PROVENANCE:

19th century English collection, based on mount.
English private collection, acquired in 1967; thence by descent.

US\$1,300-1,900
€1,200-1,800



25

PROPERTY FROM A SWISS PRIVATE COLLECTION

•*25

**AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL
OF A HEAD OF HARPOCRATES**

LATE PERIOD, CIRCA 664-332 B.C.

3 1/8 in. (8 cm.) high

£4,000-6,000

PROVENANCE:

with Galerie Samarcande, Paris.
Swiss private collection, acquired from the above in 1983; thence by descent.

US\$5,100-7,600
€4,800-7,100



VARIOUS PROPERTIES

26

**AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL
OF A ROYAL BUST**

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

5½ in. (13 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,500-14,000

PROVENANCE:

Charles Dikran Kelekian (1899-1982), New York, with inventory sticker 'No. 390' on reverse.

Jack Josephson (1930-2022), New York, acquired from the above prior to 1982.

For related models see a head of a Ptolemy as a pharaoh in the collection of the J. Paul Getty Museum, Getty Villa, California (inv. no. 81.AA.164) and another example in the Princeton University Art Museum, New Jersey (inv. no. y1951-73).



27

27
A ROMAN MOSAIC GLASS INLAY
 CIRCA 1ST CENTURY B.C./A.D.

1½ in. (3.5 cm.) long

£6,000-8,000

US\$7,700-10,000

€7,100-9,400

PROVENANCE:

Julien Gréau (1810-1895) collection, France.
 Pierpont Morgan Sr. (1837-1913) collection, London, acquired from the estate of the above after 1895.
 Thence by descent to John Pierpont Morgan Jr. (1867-1943), New York.
 Gifted to the Metropolitan Museum of Art, New York, in 1917.
Cypriote & Classical Antiquities: Duplicates of the Cesnola & Other Collections [Part Two], Sold by Order of the Trustees of the Metropolitan Museum of Art, The Anderson Galleries, New York, 20-21 April 1928, Lot 411, 412, or 413.
 Joseph Klein (1899-1987) collection, New York, acquired between 1941-1980; and thence by descent.
Property from the Joseph Klein collection; Bonhams, London, 24 October 2012, lot 21.
Ancient Sculpture and Works of Art; Sotheby's, London, 3 July 2023, lot 281.

LITERATURE:

W. Froehner, *Collection Julien Gréau: Verrerie Antique, Tome I*, Paris, 1903, pl. LXVII, no. 3.

For related works, see the female inlay masks at The British Museum, London (EA16597) and Metropolitan Museum of Art, New York (26.7.1209). For masks of Dionysus and Isis, see E.M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World. Ernesto Wolf Collection*, 1994, nos. 127-8.

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28

28
AN EGYPTIAN GLASS INLAY OF AN IBIS BODY
 PTOLEMAIC PERIOD, CIRCA 664-332 B.C.

3½ in. (9 cm.) long

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

Ernst (1903-1990) and Marthe Kofler-Truniger (1918-1999), Lucerne (inv. no. K 9632 L.).
Ancient Glass: Formerly the Kofler-Truniger Collection, Christie's, London, 5-6 March 1985, Lot 256 (part lot).

LITERATURE:

H.W. Müller, *Ägyptische Kunstwerke, Kleinfunde und Glas in der Sammlung E. und M. Kofler-Truniger, Luzern*, *Müncher Ägyptologische Studien*, vol. 5, Berlin, 1964, p. 128, no. A183.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

■*29

AN EGYPTIAN POLYCHROME WOOD CHILD'S SARCOPHAGUS

PTOLEMAIC PERIOD, CIRCA 332-32 B.C.

41 in. (104 cm.) high

£6,000-9,000

US\$7,700-11,000

€7,200-11,000

PROVENANCE:

Sayed Pasha Khashaba collection, Egypt.

European art market, circa 1969-1973.

Belgian private collection, Mr A., acquired from the above; thence by descent.

LITERATURE:

W. Hayes, 'Selective Catalogue of Egyptian Antiquities from the Collection of Sayed Pasha Khashaba, Assiut, Upper Egypt', 1963 (unpublished).

The slightly boxy construction of the coffin is in contrast with the large scale and fine quality of carving of the face, and the attractive use of polychromy for the elaborate decoration. The lid depicts the deceased wearing a tripartite wig and a broad beaded collar. Beneath this are three registers including the sky goddess kneeling with wings outstretched, the deceased depicted as a mummy, lying on a lion-form funerary bier with canopic jars beneath and flanked by Isis and Nephthys, and the third register with three kneeling deities. The foot board is painted with two jackal deities flanking an ankh sign, and the side panels with a wavy serpent, each wearing a crown of upper and lower Egypt. The back of the sarcophagus is painted with the goddess Nut with one hand raised and wearing a tight sheath dress and a star headdress.

Like the Middle Kingdom coffin for Senbi (lot 7 in the sale), this coffin comes from the Khashaba collection and is also likely to have been found during Kamal's 1910 excavations at Meir.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION (LOTS 30 - 64)

***30**

AN EGYPTIAN SCHIST 'BIRD' PALETTE

PREDYNASTIC PERIOD, NAQADA I, CIRCA 3400 B.C.

8¼ in. (16 cm.) high

£6,000-8,000

US\$7,700-10,000

€7,100-9,400

PROVENANCE:

with Mathias Komor (1909-1984), New York.

with Münzen und Medaillen, Basel.

Acquired from the above in 1980.



*31

**A LARGE PAIR OF EGYPTIAN BRONZE,
ALABASTER AND PAINTED LIMESTONE EYES**

THIRD INTERMEDIATE PERIOD - LATE PERIOD, 21ST-30TH DYNASTY,
CIRCA 1070-332 B.C.

Each 5½ in. (14 cm.) long

£7,000-9,000

(2)

US\$8,900-11,000

€8,300-11,000

PROVENANCE:

with Galerie Orient-Occident, Paris.

Acquired from the above in 1973.

***32**

AN EGYPTIAN BRONZE SEATED ISIS

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

12½ in. (31.5 cm.) high

£40,000-60,000

US\$51,000-76,000

€48,000-71,000

PROVENANCE:

with Merrin Gallery, New York.

Acquired from the above in 1978.

The impressively large statue depicts the seated goddess Isis, wearing a tightly fitted sheath dress, tripartite wig and uraeus headdress, fronted by a larger central uraeus, her eyes inlaid. On her lap she would have held a separately made figure of her divine son Horus suckling at her breast.

According to the myth Isis was the sister-wife of Osiris. After his defeat and murder at the hands of his enemy Seth, Isis uses her magic to revive his sexual member and become pregnant. She then flees to the marshes of the Delta where she gives birth to her son Horus, the rightful heir to the kingdom of Egypt. Representations of Isis nursing her son Horus were hugely popular in Egypt, from votive bronze figures to small amulets, showing how important her cult was in particular during the Late Period. Even when new religions are introduced to Egypt during the Ptolemaic and Roman periods, her popularity continues to grow and with time she becomes assimilated with Aphrodite/Venus.





*33

AN EGYPTIAN BRONZE WIG

LATE PERIOD, CIRCA 664-332 B.C.

8¼ in. (21 cm.) high

£25,000-35,000

US\$32,000-44,000

€30,000-41,000

PROVENANCE:

with Galerie du Sycomore, Paris.

Acquired from the above in 1978.

Solidly cast in thick bronze, this massive wig likely formed part of a large-scale composite statue of a deity, perhaps mostly made of wood but with elements in bronze and perhaps other materials. The thick channels representing tresses were likely inlaid with another material, now missing. The vertical rows of hair on the front give way to a chevron-like arrangement in the back, a feature often seen (though in less sharply delineated form) in private statuary of the Late Period. The area framing the face is recessed to provide room for the form of the deity's head, which may have been not human: falcon (Horus), crocodile (Sobek), or other animal form.



***34**

AN EGYPTIAN PAINTED AND GILT WOOD MUMMY MASK

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

18 in. (45.7 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

with Elsa Bloch-Diener, Bern.

Acquired from the above in 1975.

With inlaid bronze eyebrows and bronze and painted limestone eyes.

*35

**AN EGYPTIAN PAINTED WOOD MUMMY
PORTRAIT OF A MAN**

ROMAN PERIOD, HADRIANIC, CIRCA FIRST HALF OF THE 2ND CENTURY
A.D.

19½ in. (49.5 cm.) high

£150,000-250,000

US\$200,000-320,000

€180,000-300,000

PROVENANCE:

with Galerie Orient-Occident, Paris, prior to 1981.
Acquired from the above in 1982.

EXHIBITED:

Ägypten: Antikenmuseum Basel und Sammlung Ludwig, 1997; and Musée d'Art
et d'Histoire, Geneva, 1997-1998.

LITERATURE:

M. Page-Gasser and A.B. Wiese, *Ägypten, Unbekannte Schutze aus Schweizen
Privatbesitz*, Mainz, 1997, pp. 318-319, no. 221.

K. Parlasca and H.G. Frenz, *Ritratti di Mummie. Repertorio d'Arte dell'Egitto
Greco-Romano*, Serie B, Vol. IV, Rome, 2003, no. 686, p. 40, pl. K,2.

Produced in Egypt for a relatively short time during the Roman period, from the mid-1st Century A.D. to the 3rd Century A.D., mummy portraits present us with hauntingly life-like portraits, thought to be depicting the deceased at the age of their death. The panel would have been positioned over the head of the mummy and wrapped in place with linen bands. These are found throughout Egypt, however the most celebrated group are from the Fayum, thus lending to the entire group the popular nomenclature 'Fayum portraits'.

The wood panel of the present example, still wrapped in the preserved linen, has been painted with vivid colours using the spatula for the wider strokes of the tunic and neck and fine, accurate brushstrokes for the minute details of the face and facial hair. It depicts a mature man with round face, thick curly hair brushed on the side, long beard partly covering the mouth and the ear, and round eyes with bush brows meeting on the bridge of the nose. He wears a white chiton with two *clavi*, now mostly faded. The style of his hair and beard is very close to the one fashioned by the Emperor Hadrian and helps us date this portrait with precision. Most panel portraits were removed from their wrappings, so the partial preservation of the linen in the present example is remarkable. For another portrait with similar technique depicting a bearded man and dating from the late Hadrianic period see E. Doxiadis, *The Mysterious Fayum Portraits. Faces from Ancient Egypt*, London, 1995, p. 184, no. 124.





***36**

A CYCLADIC MARBLE KANDILA

CYCLADIC I, CIRCA 3200-2700 B.C.

8 in. (20 cm.) high

£7,000-9,000

US\$8,900-11,000

€8,300-11,000

PROVENANCE:

with Francois Antonovich, Paris.
Acquired from the above in 1981.



37

•*37

A GREEK TERRACOTTA GODDESS

ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.

10 in. (25.4 cm.) high

£4,000-6,000

PROVENANCE:

with Galerie du Sycomore, Paris.
Acquired from the above in 1985.



38

•*38

A BOEOTIAN TERRACOTTA SEATED FIGURE

CIRCA MID-6TH CENTURY B.C.

6 $\frac{5}{8}$ in. (17.8 cm.) high

£4,000-6,000

PROVENANCE:

French private collection.
with Nina Borowski, Paris.
Acquired from the above in 1988.

US\$5,100-7,600

€4,800-7,100



39

•*39

TWO ETRUSCAN IMPASTO BOOT-SHAPED CUPS

CIRCA LATE 8TH-EARLY 7TH CENTURY B.C.

Each: 5½ in. (14 cm.) long

(2)

£3,500-4,500

US\$4,500-5,700

€4,200-5,300

PROVENANCE:

with Fortuna Galerie, Zurich.
Acquired from the above in 1980.

LITERATURE:

I. Jucker, *Italy of the Etruscans*, Mainz, 1991, p. 159, no. 189.



40

•*40

A VILLANOVAN IMPASTO HUT URN

CIRCA 9TH CENTURY B.C.

11½ in. (29.4 cm.) long

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

Swiss private collection.
Acquired from the above in 1991.

EXHIBITED:

Musée Rath, Geneva, 6 November 1993 – 13 February 1994; Mona Bismarck Foundation, Paris 1 March – 30 April 1994.

LITERATURE:

J. Chamay, *The Art of the Italic Peoples, 3000-300 B.C.*, Geneva, 1993, no. 8.

These burial urns in the shape of early 9th-8th Century Etruscan hut houses had a particular symbolic function: the deceased would live on forever in a house where they had lived their life. For a similar example with suspension poles extending past the roof line, see Dr. F. Buranelli, *The Etruscans - Legacy of a Lost Civilization*, Memphis, 1992, p. 41, no. 2.

52

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



41

•*41

TWO ETRUSCAN BUCCHERO CARYATID CHALICES

CIRCA EARLY 6TH CENTURY B.C.

Each 7 in. (17 cm.) high

£3,500-4,500

(2)

US\$4,500-5,700

€4,200-5,300

PROVENANCE:

with Donati Arte Classica, Lugano.
Acquired from the above in 1987.

•*42

AN ETRUSCAN BRONZE THYMIATERION

CIRCA 4TH CENTURY B.C.

16¼ in. (41.3 cm.) long

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

with Nina Borowski, Paris.
Acquired from the above in 1987.

LITERATURE:

I. Jucker, *Italy of the Etruscans*, Mainz, 1991, no. 32.



42



43

•*43

A SARDINIAN BRONZE GOAT

CIRCA 8TH-7TH CENTURY B.C.

4 in. (10.2 cm.) long

£4,000-6,000

PROVENANCE:

with Mele Gallery, Connecticut.
Acquired from the above in 1991.



44

•*44

AN ITALIC BRONZE MALE FIGURE

CIRCA 7TH CENTURY B.C.

4½ in. (10.5 cm.) high

£3,000-5,000

PROVENANCE:

with Donati Arte Classica, Lugano.
Acquired from the above in 1987.

EXHIBITED:

Musée Rath, Geneva, 6 November 1993 – 13 February 1994; Mona Bismarck Foundation, Paris 1 March – 30 April 1994.

LITERATURE:

J. Chamay, *The Art of the Italic Peoples from 3000-300 B.C.*, Geneva, 1993, no. 162.

According to Chamay this bronze figurine with a disproportionately long neck belongs to a group of Italic bronze figures representing so-called 'ant-people', see also nos 163 and 164 of the 1993 exhibition catalogue.

54

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



*45

**AN ETRUSCAN TERRACOTTA ANTEFIX OF
ARTEMIS 'POTNIA THERON'**

CIRCA 2ND CENTURY B.C.

19¼ in. (49 cm.) high

£6,000-8,000

PROVENANCE:

with Nina Borowski, Paris.

Acquired from the above in 1985.

LITERATURE:

I. Jucker, *Italy of the Etruscans*, Mainz, 1991, no. 340

US\$7,700-10,000
€7,100-9,400

Potnia Theron, meaning "Mistress of Animals," is an ancient epithet used to describe a goddess associated with animals and nature. This title is most notably linked to Artemis, the Greek goddess of the hunt, wilderness, and wildlife. Depictions of Potnia Theron in art date back to the Minoan and Mycenaean civilizations and often show a female figure flanked by animals, emphasizing her role as a protector and ruler of the natural world. For an archaic Etruscan antefix showing a goddess holding two lions found in Capua, see British Museum inv. No. 1877,0802.15.



46

•*46

AN ITALIC BRONZE TINIA

CIRCA 5TH CENTURY B.C.

4¼ in. (11.4 cm.) high

£5,000-7,000

US\$6,400-8,900
€5,900-8,300

PROVENANCE:

with Elsa Bloch-Diener, Bern.
Acquired from the above prior to 1991.

LITERATURE:

I. Jucker, *Italy of the Etruscans*, Mainz, 1991, no. 142.

Tinia was the most powerful god in the Etruscan pantheon and was often depicted with the thunderbolt and the eagle, the same attributes associated with Zeus and Jupiter in Greek and Roman religion.



47

•*47

AN ETRUSCAN BRONZE MALE VOTARY

CIRCA 3RD CENTURY B.C.

4½ in. (11.4 cm.) high

£4,000-6,000

US\$5,100-7,600
€4,800-7,100

PROVENANCE:

with Elsa Bloch-Diener, Bern.
Acquired from the above in 1987.



***48**

**AN ETRUSCAN BRONZE MIRROR WITH EUROPA
AND THE BULL**

CIRCA EARLY 5TH CENTURY B.C.

9¼ in. (23.5 cm.) long

£8,000-12,000

US\$11,000-15,000

€9,500-14,000

PROVENANCE:

with Safim SA, Geneva.

Acquired from the above in 1987.

LITERATURE:

I. Jucker, *Italy of the Etruscans*, Mainz, 1991, p. 98, no. 115.

On the reverse is the mythological scene of the Phoenician princess Europa being carried off across the sea to Crete by Zeus in the guise of a bull. There she bore him three sons including King Minos. The sea is shown as a scrolling wavy line with a giant octopus with tentacles fanned out beneath. For Etruscan representations of Europa and the bull see LIMC, IV, p. 83 including no. 120 - a similar mirror back.



49

•*49

AN EAST GREEK POTTERY ARYBALLOS

RHODIAN, ARCHAIC PERIOD, CIRCA EARLY 6TH CENTURY B.C.

3 in. (7.6 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

with Münzen und Medaillen, Basel.
Acquired from the above in 1975.



50

•*50

AN ITALO-CORINTHIAN POTTERY MONKEY VESSEL

CIRCA 6TH CENTURY B.C.

3¼ in. (9.5 cm.) high

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

with Nina Borowski, Paris.
Acquired from the above in 1985.

For the shape see A. S. Walker, *Animals in Ancient Art from the Leo Mildenburg Collection*, Part III, 1996, pp. 63-65.

58

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



***51**

A GREEK BRONZE GROTESQUE FIGURE

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

4½ in. (11.4 cm.) high

£7,000-9,000

US\$8,900-11,000

€8,300-11,000

PROVENANCE:

with Galerie du Sycomore, Paris.
Acquired from the above in 1990.

The emaciated nude hunchback figure is depicted with his left leg crossed over his right, and his genitalia swinging out behind. His arms are raised in front, with fists clenched around now missing attributes. His head is turned to the left, with silver inlaid eyes, and his hair is tied in a knot at the back with a central knobbed diadem.

Grotesque figures are often associated with depictions of mimes, who would perform character roles without masks during the Hellenistic period. Comedy skits during this time often involved dwarfs and physically deformed figures for shocking yet comedic effect. For further discussion of grotesques, see A. Kozloff and D. Mitten, *The God's Delight: The Human Figure in Classical Bronze*, 1988, no. 28, p. 166.



•*52

**A GREEK GOLD SHEET APPLIQUÉ WITH
GORGONS**

ARCHAIC PERIOD, CIRCA 500 B.C.

5 $\frac{7}{8}$ in. (14.3 cm.) high

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

with Mele Gallery, Connecticut.
Acquired from the above in 1991.



*53

A GREEK GOLD OLIVE WREATH

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

6 in. (15 cm.) wide

£10,000-15,000

US\$13,000-19,000
€12,000-18,000

PROVENANCE:

with Fiorella Angelucci, Lugano.
Acquired from the above in 1998.

Unlike in the modern iteration of the festival, the ancient Olympics only had one winner per competition. Wild olive trees were native to Olympia, the site of the festival, and the arbiters of the games awarded their wreaths (called *kotinoi* in Greek) to the victor in each event. The association between the olive tree and physical prowess harkens back to a myth of young Herakles, who managed to kill the Cithareon lion using only his fists and a wooden stake from an olive tree. Gold wreaths such as the present example derive from these wearable trophies, but the fragility of the material makes it unlikely that those made from precious metal were meant to be worn in daily life. Rather, they were more likely dedicated in sanctuaries or placed in graves as funerary offerings.

For a discussion on gold wreaths, see Williams and Ogden, *Greek Gold: Jewellery of the Classical World*, pp. 36-37, where the authors note, "The most elaborate items of jewellery were usually made for the adornment of the head...[These gold wreaths] are known from burials in Macedonia, South Italy, Asia Minor and the North Pontic area" (pp. 36-37 in op. cit.). For another example of a gold wreath with olive leaves see Museum of Fine Arts Boston acc. no. 67.88.



55



54

•*54

**A SICILIAN POTTERY FOOTED PYXIS
WITH LID**

CENTURIPE, CIRCA 3RD-2ND CENTURY B.C.

30½ in. (77.5 cm.) high

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

with Galerie du Sycamore, Paris.
Acquired from the above in 1985.

For a similar example with preserved polychrome decoration
in the collection of the Metropolitan Museum in New York
see acc. no. 27.122.10a, b.

•*55

**THREE APULIAN GNATHIAN-WARE
SKYPHOI**

ATTRIBUTED TO THE SIDEWINDER GROUP, CIRCA 350-325
B.C.

Each: 6 in. (15.2 cm.) high

(3)

£5,000-8,000

US\$6,400-10,000

€5,900-9,400

PROVENANCE:

with Galeria Serodine, Ascona.
Acquired from the above in 1984.

Two decorated with swans and one showing a theatre mask
in profile, with clusters of grape in the field.

62

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



***56**

A GREEK TERRACOTTA FEMALE HEAD

TARENTINE, CIRCA 4TH CENTURY B.C.

7½ in. (19 cm.) high

£6,000-8,000

US\$7,600-10,000

€7,100-9,500

PROVENANCE:

with Nina Borowski, Paris.

Acquired from the above in 1985.



***57**

AN ETRUSCAN TERRACOTTA SEATED GIRL

CIRCA 3RD CENTURY B.C.

18 in. (45.7 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

with Nina Borowski, Paris.

Acquired from the above in 1993.

This young girl, wearing a plain tunic tied high on her chest and holding an egg in her right hand, was probably a votive statue dedicated at a temple or sanctuary for her continued health. Commonly found in Etruria and Cyprus, these statues of seated children, usually clutching toys, are found in terracotta or bronze. For a bronze example see Dr. Francesco Buranelli, *The Etruscans Legacy of a Lost Civilization*, Memphis, 1992, p. 87, no. 44.

***58**

**A LARGE CANOSAN TERRACOTTA
APRHODITE**

CIRCA 3RD CENTURY B.C.

36¼ in. (92 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,500-14,000

PROVENANCE:

With Nina Borowski, Paris (*Galerie Archéologie*, 1986, no. 20).

Acquired from the above in 1990.

For a group of Canosan terracotta figures depicting four mourning women of similar size now in the J. Paul Getty Museum, see M. L. Ferruzza, *Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum*, pp. 123-133, nos 38-14.



***59**

**A ROMAN SILVER AND COPPER INLAID BRONZE
OIL LAMP**

CIRCA 1ST CENTURY A.D.

11¾ in. (30 cm.) long

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

with Galerie du Sycomore, Paris.

Acquired from the above in 1990.

This large lamp has a single nozzle which is joined to the body with decorative volutes with the upper surface decorated with silver inlaid foliate decoration. The curved handle terminates with a large blossom from which the forepart of a lion emerges, his finely modelled features enhanced with silver inlaid eyes and teeth, and a copper tongue. For other ornate bronze lamps with animal decoration see B. Conticello, et.al., *Rediscovering Pompeii*, Rome, 1990, pp. 176-181. For a large bronze lamp in the British Museum with similar lion protomes with silver inlaid eyes see inv. no. 1864,0126.1.





***60**

A ROMAN MARBLE MALE TORSO

CIRCA 2ND CENTURY A.D.

13½ in. (34.5 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

with Fiorella Angelucci, Lugano.
Acquired from the above in 1987.



***61**

A ROMAN MARBLE TORSO OF VENUS

CIRCA 2ND CENTURY A.D.

11 in. (28 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

with Nina Borowski, Paris.

Acquired from the above in 1985.

***62**

A ROMAN MARBLE OSCILLUM

CIRCA 1ST CENTURY A.D.

11 $\frac{3}{8}$ in. (29 cm.) diam.

£8,000-12,000

US\$11,000-15,000

€9,500-14,000

PROVENANCE:

with Nina Borowski, Paris.

Acquired from the above in 1982.

Double sided marble disc ornaments were suspended from the architraves of building as decoration. This one shows a dancing maenad on one side and an ithyphallic figure on the other. For an example from Pompeii with a young Herakles and a satyr see exhibition catalogue, J.B. Ward-Perkins & A. Claridge, *Pompeii AD 79*, Royal Academy of Arts, London, 1976, p. 83, no. 82.





•*63

A SOUTH ARABIAN ALABASTER HEAD

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

7 in. (18 cm.) high

£5,000-7,000

US\$6,400-8,900

€5,900-8,300

PROVENANCE:

with Galerie Orient-Occident, Paris.

Acquired from the above in 1988.



***64**

A PERSIAN BRONZE MASK OF A DEITY

IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

6 in. (15.4 cm.) high

£7,000-9,000

US\$8,900-11,000

€8,300-11,000

PROVENANCE:

with Merrin Gallery, New York.

Acquired from the above in 1991.

For a related bronze mask of a horned deity see B. V. Bothmer, et. al.,
The Pomerance Collection of Ancient Art, Brooklyn Museum, New
York, 1966, p. 41, no 46.



65

VARIOUS PROPERTIES

•*65

AN ELAMITE CUNEIFORM CLAY BRICK FOR SHUTRUK-NAHHUNTE I

IRAN, CIRCA 1185-1155 B.C.

13 3/4 in. (35 cm.) wide

£5,000-7,000

US\$6,400-8,900

€6,000-8,300

PROVENANCE:

From the collection of Jean Mathé and Annie Crozat-Mathé, acquired prior to 1972.

King Nahhunte reigned the Elamite kingdom from 1185 to 1155 B.C. The brick is inscribed with five lines reading "Shuruk-Nahunte son of Hallutush-Inshushinak, King of Anshan and Susa, I inscribe these bricks in the portico of Inshushiak my god, may what I have made and toiled over be pleasing to you, Inshushinak". The lot is accompanied by a letter and photos from the Assyriologist Maurice Lambert of the Louvre, dated 16 March 1972, which identifies the brick and translates the inscription according to the photo attached to the letter.

66

TWO MESOPOTAMIAN CLAY CUNEIFORM TABLETS

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

Larger: 2 3/8 in. (6.1 cm.) long

Smaller: 1 1/8 in. (4.2 cm.) long

£3,000-5,000

(2)

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

Larger tablet:

Antiquities; Christie's, London, 16 July 1985, Lot 292.

Jacques Carré (1927-2015), Antwerp, acquired from the above, thence by descent.

Smaller tablet:

Collection X, 8e vente: Bronzes et Terres Cuites du Louristan et de la Caspienne, Glyptique, Boisgirard and Heeckeren, Paris, 21-22 September 1982, Lot 250.

Both tablets are inscribed in Sumerian. The largest is an administrative text recording an account of livestock assigned to different individuals. The text comes from Puzriš-Dagān (near ancient Nippur), an emporium founded by King Šulgi. The main activities carried out there were related to livestock, mainly sheep, goats and cattle. The document dates to Šulgi's 42nd year of reign, circa 2053 B.C.

The smaller tablet is a messenger tablet. It lists the food and beverages that a messenger would receive at stops over a long journey. Its small size is to facilitate it not adding to the weight that the tablets' messenger would already be carrying.



66

74

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67

•67
AN ELAMITE PAINTED POTTERY JAR

IRAN, CIRCA 3RD MILLENNIUM B.C.

14 ¼ in. (36.2 cm.) high

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:

Hans (1900-1967) and Marie-Louise (1910-1997) Erlenmeyer, Basel.
The Erlenmeyer Collection Part I; Sotheby's, London, 9 July 1992, lot 246.



68

•68
AN AMLASH POTTERY TRIPOD VESSEL

IRAN, EARLY 1ST MILLENNIUM B.C.

10¾ in. (27.5 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,600-5,900

PROVENANCE:

Bronzes du Louristan, Terres Cuites de la Caspienne, Boisgirard and Heeckeren, Paris, 22 May 1980, Lot 448.
Arts D'Orient, Boisgirard, Paris, 13-14 February 2002, Lot 388.



69

69
A BACTRIAN BRONZE VOTIVE MACE HEAD
 CIRCA 3RD MILLENNIUM B.C.

3½ in. (8.9 cm.) high

£6,000-8,000

US\$7,700-10,000
 €7,100-9,400

PROVENANCE:

with Julian Sherrier, London.
 with Mahboubian Gallery, London, acquired from the above in 1985.

Decorated around the exterior with three crouching male figures, with long beards and bulging biceps, their elbows resting on their knees. Two with remains of shell or stone inlays in one eye.



70

PROPERTY FROM THE LIGABUE FAMILY COLLECTION

***70**
A BACTRIAN COPPER-ALLOY STAMP SEAL
 CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

2¾ in. (6 cm.) high

£3,000-5,000

US\$3,900-6,400
 €3,600-5,900

PROVENANCE:

with Paropamiso, Venice, 1985.
 Dr Giancarlo Ligabue (1931-2015), Venice, acquired from the above.

LITERATURE:

S. Winkelman, *Steals of the Oasis from the Ligabue Collection*, Padova 2004, no.1.1-25, pp. 93-94.
 G. Ligabue and G. Rossi Osmida, *Dea Madre*, Milano 2006, p. 235.

Cast in the form of a woman sitting on her haunches and wearing a long dress, which looks like a stylised kaunakes skirt. Both arms are raised in front of her chest. S. Winkelman, p. 93, *op. cit.*, notes that the facial features and hairdo are nearly identical with the depiction on a compartmented seal of a seated drinking woman, which seems to come from the Kerman area.

76

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



71

PROPERTY FROM THE RASSLA FOUNDATION, ZURICH

•*71

A SOUTH ARABIAN ALABASTER HEAD OF A WOMAN

CIRCA 1ST CENTURY B.C.

7½ in. (19 cm.) high

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

English private collection.
The Property of a Gentleman; *Classical, Egyptian and Western Asiatic Antiquities and Jewellery*, Christie's, London, 16 May 1972, lot 86.
with Charles Ede, London, acquired at the above sale.



72

PROPERTY FROM THE COLLECTION OF THE AGAZAR BROTHERS, FRANCE

*72

A NEO-ASSYRIAN LIMESTONE LION HEAD PROTOME

CIRCA 8TH-7TH CENTURY B.C.

6½ in. (16.5 cm.) high

£9,000-12,000

US\$12,000-15,000

€11,000-14,000

PROVENANCE:

With custom-made wood base designed and stamped by Kichizō Inagaki (1876-1951).
Dr. Rudolf Schmidt (1900-1970) collection, Solothurn.
Barbier-Mueller collection, Geneva.
Archéologie, arts d'Orient: collection Barbier-Mueller et à divers, Boisgirard, Paris, 16 novembre 2007, lot 49.
Archéologie, Pierre Bergé, Paris, 1 June 2012, lot 148.
with Galerie David Ghezelbash, Paris, 2017.

For another lion head protome which was originally part of the decoration of the temple of Shamash (known as 'Shining Temple') at Sippar in southern Iraq. see British Museum inv. No. 91678.



ANOTHER PROPERTY

73

AN ELAMITE BRONZE HORSE CHARIOT REIN RING

IRAN, CIRCA 12TH-11TH CENTURY B.C.

13 in. (32.6 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

with Toufic Arakji, Hamburg.

with Mahboubian Gallery, London, acquired from the above in 1997.

The reins passed from the head harness on each draft animal through the rein ring, which was connected to a yoke pole. The rein ring helped to prevent the reins from snarling and added an element of control for the driver. For a related rein ring in the British Museum surmounted with two ibexes and a tree see inv. no. 122700.

78

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



PROPERTY FROM A PRINCELY COLLECTION

74

A PERSIAN SILVER DRINKING CUP

IRAN, CIRCA 8TH-6TH CENTURY B.C.

3¾ in. (9.5 cm.) diam.

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Ernest Erickson (1893-1983), New York, acquired prior to 1954.
*Property of the Ernest Erickson Foundation; Sotheby's, New York, 28
November 1990, lot 136.
with Robin Symes, London and New York, 2000 (Bull Leapers to Picasso).*

EXHIBITED:

Cambridge, Massachusetts, The Fogg Art Museum, *Ancient Art in American
Private Collections*, 28 Dec 1954 - 15 Feb 1955.
Bull Leapers to Picasso, New York, 6-15 December 2000.

LITERATURE:

J. Coolidge (ed.), *Ancient Art in American Private collections*, Cambridge,
Mass., 1954, p.24, pl. XXXI, no. 108.

The shoulder is decorated with a band of tongues either side of a convex band of guilloche, whilst the walls of the lower body are fluted. Another smaller band of guilloche encircles the lower body just above the low foot, and the underside is decorated with a sixteen petalled rosette with alternating plain and scale-pattern petals. The shape is the forerunner of the Achaemenid deep bowls with tall flaring rims that become popular in the later Greek world. For an identical bowl in the Metropolitan Museum of Art, catalogued as Iranian, early 1st millennium B.C., acquired in 1950, see acc. no: 50.142.

THE VIDAL GOLD HOARD (LOTS 75 - 84)

This magnificent group, comprising of thirteen gold elements, were exhibited at the Musée Cernuschi, Paris, in 1948 as part of a hoard of objects reputedly found together in Hamadan, Iran in 1920. The site of Hamadan had been known as a rich source of finds since the end of the 19th century. Previous digs, led by the French scholar Charles Fossey, had unearthed Achaemenid citadel towers, column bases decorated with arabesques, faience tiles and the sculpted head of a prince. This group represents one of the rare surviving examples of the legendary use of gold in Achaemenid Persia reported by the Greek historians Herodotus and Diodorus Siculus. The exquisite craftsmanship revealed in the bracteates, roundels, and jewellery provide visual testimony to Herodotus's claim that the Persians "glittered all over with gold, vast quantities of which they wore about their persons" (Herodoti Historiae vi, 85). Together with the two gold appliques of a winged bull and a lamassu sold at Christies London on 8 December 2021 (lots 148 and 149), this stunning collection, in the words of Pope, "is one more proof, if any more were needed, that the art and culture of Achaemenid Persia reached one of the high peaks in human experience" op. cit. p. 149.



PROPERTY OF A LONDON COLLECTOR

***75**

AN ACHAEMENID GOLD APPLIQUE OF A HYBRID LION

IRAN, CIRCA 5TH CENTURY B.C.

1 $\frac{3}{8}$ in. (3.9 cm.) long

£60,000-80,000

US\$76,000-100,000

€71,000-95,000

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.

Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, pp. 57-59 (mentioned on page 59).

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, p. 38, no. 65.

M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.

His Imperial Majesty, M. R. Pahlavi, 'A glorious past: a shining future by the Shah of Iran,' in *Life International*, 29 July 1963.



*76

AN ACHAEMENID GOLD APPLIQUE OF A BACTRIAN CAMEL

IRAN, CIRCA 5TH CENTURY B.C.

3⅞ in. (8.9 cm.) long

£60,000-80,000

US\$76,000-100,000

€71,000-95,000

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, pp. 57-59 (frontispiece illustration).
Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, pp. 38 & 39, no. 64.
M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.

H. J. Kantor, 'Achaemenid Jewelry in the Oriental Institute', in *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, footnote 94.
R. Ghirshman, *Persia: from the origins to Alexander the Great*, London, 1964, p. 261, no. 317.

Depictions of camels are fairly rare in Achaemenid art. A fragmentary sheet gold votive from the Oxus treasure at the British Museum preserves the forepart of one (no. 257 in Curtis and Tallis, *Forgotten Empire, The World of Ancient Persia*); see also the Greco-Persian chalcedony scaraboid, also in London, depicting a Bactrian camel (no. 901 in Boardman, *Greek Gems and Finger Rings*). The naturalistically modelled Bactrian camel is without precedent, contrasting to the staid line of camels seen in the Persepolis friezes (see plate XXXVIII in 'Camels at Persepolis', in *Antiquity*, vol. 52, no. 206, 228-231).



*77

TWO ACHAEMENID GOLD LION HEAD ATTACHMENTS

IRAN, CIRCA 5TH CENTURY B.C.

Each: 1¼ in. (2.6 cm.) high

(2)

£30,000-50,000

US\$38,000-63,000

€36,000-59,000

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, pp. 57-59.

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, pp. 36, no. 57.

M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.

These two lion heads, slightly different in terms of the details, most likely once served as bracelet terminals. The heads were likely made by pressing the sheet gold over a copper-alloy former. The penannular bracelet hoop would have been made of other materials, such as metal or glass. For a bronze former with a lion head, and a pair of blue glass bracelets with gold lion head terminals, see fig. 140 and no. 111 in Özgen and Öztürk, *Heritage Recovered, The Lydian Treasure*, Istanbul, 1996.



***78**

**AN ACHAEMENID GOLD GAZELLE-HEADED
TERMINAL**

IRAN, CIRCA 5TH CENTURY B.C.

2¼ in. (6 cm.) long

£15,000-25,000

US\$19,000-32,000

€18,000-30,000

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, p. 59.
Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, p. 36, no. 58.
M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.
H. J. Kantor, 'Achaemenid Jewelry in the Oriental Institute', *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, footnote 94.

This elaborately decorated gold gazelle head most likely served as the finial of a whetstone. The neck is ornamented with filigree ropes and careful granulation, with additional granulation above the eyes and outlining the muzzle. The ridged horns and long ears were separately made. On each side is a circular perforation ringed with a plain filigree wire, no doubt used to pin the finial to the now-lost honing stone.

A whetstone with a gold lion head terminal with similar filigree and granulated details was excavated at Susa, and is thought to be Middle Elamite, circa 12th century B.C. (see no. 91 in Harper, Arux and Tallon, eds., *The Royal City of Susa, Ancient Near Eastern Treasures from the Louvre*). While most of the objects in the Vidal hoard are clearly Achaemenid, it may be possible that the gazelle head presented here is earlier in date, an heirloom from the Middle Elamite period.

*79

AN ACHAEMENID GOLD APPLIQUE OF A HORNED GRIFFIN HEAD

IRAN, CIRCA 5TH CENTURY B.C.

1¼ in. (3.1 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,500-14,000



PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', *Illustrated London News*, 17 July 1948, p. 59, fig. 7.

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, p. 36, no. 61.

M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.

H. J. Kantor, 'Achaemenid Jewelry in the Oriental Institute', in *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, footnote 94.

The closest contemporaneous parallel for the horned griffin are several medallions of the same subject in the Oriental Institute Museum, Chicago, Inv. no. A28588A, though the applique here is more stylised. The dynamism and independence seen in this collection exemplify the innovative achievements of Achaemenid goldsmiths who represented Persian art as a whole, as there was "no distinction between decorative and major arts, save one of scale" in the period, as described by Kantor, *op. cit.*, p. 2.

For other related horned griffin heads, see the five plaques in Boston, nos. 18-22 in Spier, Potts, and Cole, eds, *Persia, Ancient Iran and the Classical World*.

*80

AN ACHAEMENID GOLD APPLIQUE OF AN IBEX HEAD

IRAN, CIRCA 5TH CENTURY B.C.

1 in. (2.4 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, pp. 57-59, fig. 7.

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, pp. 36, no. 60.

M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.

H. J. Kantor, 'Achaemenid Jewelry in the Oriental Institute', in *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, fig. 4, footnote 94.





*81

**AN ACHAEMENID GOLD APPLIQUE OF THE HIND
QUARTERS OF A STANDING LION**

IRAN, CIRCA 5TH CENTURY B.C.

1 $\frac{1}{8}$ in. (4 cm.) high

£6,000-8,000

US\$7,600-10,000

€7,100-9,500

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, frontispiece.

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, p. 36, no. 62.

M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.

H. J. Kantor, 'Achaemenid Jewelry in the Oriental Institute', in *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, footnote 94.

*82

**AN ACHAEMENID GOLD APPLIQUE ROUNDEL
WITH AHURA MAZDA**

IRAN, CIRCA 5TH CENTURY B.C.

1 $\frac{1}{8}$ in. (4 cm.) diam.

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, pp. 57-59, fig. 7.

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, pp. 62, no. 59.

M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.

H. J. Kantor, 'Achaemenid Jewelry in the Oriental Institute', in *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, footnote 94.



The applique roundel depicts Ahura Mazda, the bearded creator god of Zoroastrianism. He is depicted above a crescent moon, wearing voluminous robes and a crown, and holding a lotus flower in his left hand, while his right is raised. The roundel is ornamented with a fringe of lotus flowers radiating from a hatched band. Ahura Mazda appears frequently in Achaemenid art. For an example with him also holding a lotus and with the same hand gesture, see the impression of a chalcedony scaraboid from Lebanon, no. 5.32 in Boardman, *Persia and the West*. Similar images of the god above a crescent moon are found on an inlaid gold earring in Boston, no. 15 in Spier, Potts, and Cole, eds, *Persia, Ancient Iran and the Classical World*.

While the precise use for all of these objects is not known, extant rings on the reverses of the appliques suggest they were embedded into necklaces and bracelets or woven onto fabrics, either to ornament garments or decorate tents such as those captured by the Greeks at Plataea which Herodotus describes as being "adorned with gold and silver" (*Herodoti Historiae* ix, 80). The roundels similarly could have been embedded into garments, like the medallions seen on the robe worn by Xerxes in a relief at Persepolis, see Kantor, *op. cit.*, p. 14, plate XI.



*83

TWO ACHAEMENID GOLD DIADEM SECTIONS

IRAN, CIRCA 5TH CENTURY B.C.

Each: 3½ in. (7.5 cm.) long

(2)

£15,000-25,000

US\$19,000-32,000

€18,000-30,000

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, pp. 57-59, fig. 1.
Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, p. 68, no. 66.
M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.
H. J. Kantor, 'Achaemenid Jewelry in the Oriental Institute', in *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, footnote 94.

*84

AN ACHAEMENID GOLD EARRING AND CHAIN

IRAN, CIRCA 5TH CENTURY B.C.

Chain: 7½ in. (19.6 cm.) long

Earring: ¾ in. (1.6 cm.) wide

(2)

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

Reputedly excavated in Hamadan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Musée Cernuschi, Paris, *Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières*, 23-31 July 1948.

LITERATURE:

A. Upham Pope, 'Recently Found Treasures of one of the World's First and Greatest Empires: Achaemenid Gold Objects', in *Illustrated London News*, 17 July 1948, pp. 57-59.
Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, exhibition catalogue, Paris, Musée Cernuschi, 1948, p. 38, nos 68 and 70.
M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141.





PROPERTY OF A LONDON COLLECTOR

85

AN EGYPTIAN GOLD FINGER RING

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

7/8 in. (2 cm.) wide; ring size L

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

with Julius Waldbrunn, Hindenberg, 1919.

French private collection, Paris.

U.K. private collection, acquired in the 1980s.

The bezel is finely decorated with the triad of seated Isis within a naos, flanked by presumably Nephthys and a diminutive Horus on her right. The general type is considered Romano-Egyptian from the 1st Century B.C./A.D. For a discussion see doctoral thesis, J. Ogden, *Gold Jewellery in Ptolemaic, Roman and Byzantine Egypt*, Durham University, 1990, p. 121, figs. 110 and 111. See also the examples in the British Museum, London, acc. nos. 1917.0501.121 with a standing Isis, 1917.0501.119 with an Isis and Ptah, and 1917.0501.118 with Isis and a bust of Osiris-Canopus.



VARIOUS PROPERTIES

86

AN ETRUSCAN GOLD FIBULA

CIRCA LATE 7TH CENTURY B.C.

1¾ in. (4.5 cm.) long

£20,000-30,000

US\$26,000-38,000

€24,000-36,000

PROVENANCE:

with Münzen Und Medaillen A.G., Basel.

Mr. V. Limbourg, Cologne, acquired from the above, 17 June 1975.

The fibula is of *sanguisuga* form, which is characterized by a hollow arched bow and long narrow catch plate. The surface is embellished with typically fine granulation, including a geometric and floral decoration with the flat top plate and the arched bow covered with looped and curled gold wire. The terminal ends in conjoined stylized lion heads. For a similar fibula see, *Schmuck der Antike: Ausgewählte Werke der Staatlichen Antikensammlungen München*, Munich, 2010, p. 88, no. 47. For Etruscan fibulae, see M. Cristofani & M. Martelli, *L'Oro degli Etruschi*, Novara, 1983, pp. 139-143.



87

**A ROMAN GOLD RING WITH ZEUS SERAPIS AND
EAGLE**

CIRCA 1ST CENTURY A.D.

Bezel: $\frac{7}{8}$ in. (2.3 cm.) long; ring size T

£2,500-3,500

US\$3,200-4,400

€3,000-4,100

PROVENANCE:

with Toufique Arakji, London.

Austrian private collection, acquired from the above, June 1982.



88

A ROMAN GOLD SNAKE ARMLET

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

4 $\frac{3}{8}$ in. (11.3 cm.) wide

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

with A.B.E.L., Berlin, 1962.

89

A PAIR OF GREEK GOLD GARNET AND SHELL EARRINGS

LATE HELLENISTIC, CIRCA 1ST CENTURY B.C.

2 in. (5.1 cm.) long

(2)

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

with Mele Gallery, New York.

Private collection, New York, acquired from the above, 18 May 1979.



89

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

90

AN ITALIC BANDED AGATE INTAGLIO RINGSTONE WITH A SACRIFICE SCENE
CIRCA 3RD CENTURY B.C.

Intaglio: $\frac{5}{8}$ in. (1.7 cm.) high; ring size T

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

with Harvey & Gore, London.

Private collection, London, acquired from the above, 3 October 1973; thence by descent.



90

This unusual gem is engraved with a sacrifice scene - the central warrior wearing a tunic, holding a circular shield and a patera, leading the bull, accompanied by two further warriors wearing crested helmets and carrying shields. The ritual depicted is the *Ver Sacrum* ("Sacred Spring" in Latin), practiced by Italic peoples, and may be related to rituals performed by soldiers in advance of going into battle during the Second Punic War (see C. Weiß, *Die antiken Gemmen der Sammlung Heinrich Dressel in der Antikensammlung Berlin*, no. 321). For similar Italic gems see A. Furtwängler, *Die Antiken Gemmen: Geschichte der Steinschneidekunst im Klassischen Altertum*, Leipzig und Berlin, 1900, vol. 1, pl. XXII, nos 55-56.



PROPERTY FROM A SWISS PRIVATE COLLECTION

•*91

A CORINTHIAN BLACK-FIGURED LIDDED PYXIS

MIDDLE CORINTHIAN, CIRCA 600-575 B.C.

7 in. (17.5 cm.) high, incl. lid

£5,000-8,000

US\$6,400-10,000

€5,900-9,400

PROVENANCE:

Swiss private collection, acquired prior to 1962; thence by descent.

The body of this spherical pyxis has a band of animals and monsters. One side is centered by a bearded siren with his head turned back, between a pair of stags. The other side is centered by a lion between a bull and a goat. There is a panther beneath each loop handle. For a discussion of the male siren in early Greek art, see J.M. Padgett, *The Centaur's Smile*, pp. 287-290, while for the shape see H. Payne, *Necrocorinthia: a study of Corinthian art in the Archaic period*, Oxford, 1931, p. 307, fig. 142.



•*92

A CORINTHIAN BLACK-FIGURED OLPE

EARLY CORINTHIAN, CIRCA 625-600 B.C.

11 $\frac{1}{8}$ in. (29.5 cm.) high

£7,000-9,000

US\$8,900-11,000

€8,300-11,000

PROVENANCE:

Swiss private collection, acquired prior to 1942; thence by descent.

The body is decorated with three registers of animals and monsters, including panthers, bulls, a goat and an owl, two sirens, each register filled with rosettes and dots.



*93

A GREEK MARBLE FOOTED PYXIS

CLASSICAL PERIOD, CIRCA 480-420 B.C.

7⁵/₁₆ in. (18.9 cm.) high; 5¹/₄ (13.4 cm.) diam.

£15,000-25,000

US\$20,000-32,000

€18,000-30,000

PROVENANCE:

Swiss private collection, acquired prior to 1962; thence by descent.

This lathe-turned vessel has a conical body with broad, flaring moldings. The tall pedestal has a disk-shaped base resting on three cylindrical feet; the lid is surmounted by a tall central knob with elaborate moldings.

Pyxides of this form have been found primarily in Attica and other locations with close affiliations with Athens, often together with red-figured vases, suggesting that the atelier for their manufacture was located there. Marble pyxides as well as related pottery examples were used as containers for jewelry or cosmetics. Some have been recovered in funerary contexts, but it is known that others served as temple dedications, including for Aphrodite, Demeter, Athena and Artemis. For a list of related examples and the most recent discussion of the form, see J. Gaunt, "The Classical Marble Pyxis and Dexilla's Dedication," pp. 381-398 in R.B. Koehl, ed., *AMILLA, The Quest for Excellence. Studies Presented to Guenter Kopcke in Celebration of His 75th Birthday*, 2013. That they were once brightly painted is confirmed by the surviving pigment on several examples (see H. Brecoulaki, et al., "Colour and Luxury, Three Classical Painted Marble Pyxides from the Collection of the National Archaeological Museum, Athens," in J.S. Østergaard, and A.M. Nielsen, eds., *Transformations: Classical Sculpture in Colour*, 2014, pp. 152-65.



***94**

AN ATTIC OUTLINE WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE PAINTER OF ATHENS 1826, CIRCA 460 B.C.

7¾ in. (19.9 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Swiss private collection, acquired prior to 1962; thence by descent.

LITERATURE:

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p. 746, no. 21.
Beazley Archive Pottery Database, no. 209222.

The cylindrical body of the vessel has two women preparing to visit a tomb. The one at the left stands in profile to the right beside a diphros. She wears a chiton and a hair band tied with a string; in her hands she holds a wreath. The woman at the right stands frontally, with her head turned over her shoulder towards the other. She wears a peplos over a chiton, earrings and a sakkos, and holds a long cloth fillet in her hands. The women's flesh is indicated in "second white," a chalky slip that stands out against the creamy white background. There is a band of meander above, with palmettes and ovolo on the shoulders. For related scenes on white-ground lekythoi see nos. 15 and 16 in J.H. Oakley, *Picturing Death in Classical Athens*. The Painter of Athens 1826 takes his name from a white-ground lekythos in Athens (no. 1, p. 745 in Beazley, *op. cit.*). He was primarily a painter of white-ground lekythoi of the standard shape, although one squat lekythos was assigned to him, and he frequently used second white for details, as here.

*95

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

ATTRIBUTED TO GROUP E, CIRCA 540 B.C.

16 in. (40.5 cm.) high

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

Swiss private collection, acquired prior to 1942; thence by descent.

EXHIBITED:

Bern, Kunsthalle, Griechische und römische Kunst, 12 June – 30 August 1942.
Zürich, Archäologische Sammlung der Universität Zürich, 9 November 2018 –
31 March 2019 (Zurich University collection, inv. L 1611).

LITERATURE:

M. Huggler, et al., *Griechische und Römische Kunst*, Bern, 1942, p. 24, no. 156.

H. Blösch, *Antike Kunst in der Schweiz*, Zürich, 1943, pp. 42-45 and 161-163,
no. 7, pls 14-17.

R. Herbig, *Ganymed: Heidelberger Beiträge zur antiken Kunstgeschichte*,
Heidelberg, 1949, p. 38, fig. 16.

B. Neutsch, 'Exekias. Ein Meister der griechischen Vasenmalerei' in *Marburger
Jahrbuch für Kunstwissenschaft*, 15, 1949-1950, p. 51 and 56, fig 19.

P.A. Clement, 'Geryon and Others in Los Angeles', *Hesperia*, 24, 1955, p. 4,
no. b.

J. D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 133, no. 5.

A. Johnston, *Trademarks on Greek Vases*, Guildford, 1979, p. 84, Type 25A,
no. 2.

C. Reusser & M. Bürge (eds.), *Exekias hat mich gemalt und getöpfert:
Ausstellung in der Archäologischen Sammlung der Universität Zürich*,
9.11.2018-31.3.2019, Zürich, 2018, pp.140-144, figs 84-89.

C. Reusser & M. Bürge (eds.), *Exekias und seine Welt: Tagung an der
Universität Zürich*, -2 March 2019, Züricher Archäologische Forschungen 8,
Zürich, 2022, pl. 45.

Beazley Archive Pottery Database, no. 301039.

Group E is the name Beazley gave "to a large and compact group, which is very closely related to the work of the painter Exekias," and is "the soil from which the art of Exekias springs." (See p. 133 in J.D. Beazley, *Attic Black-figure Vase-painters*). The vases of this group are typically large-scale amphorae and primarily depict important events from the lives of gods and heroes.

On one side of the amphora presented here is a depiction of Herakles' Tenth Labour in which Eurystheus, King of Mycenae, sends the hero on a journey to the edge of the world to capture the cattle of the triple-headed, triple-bodied monster Geryon. After traveling far west, the hero crossed Okeanos in the goblet of Helios and eventually arrived on the island of Erytheia, where Geryon dwelled with his cattle, guarded



by the herdsman Eurytion and the two-headed dog Orthros. Herakles dispatched the dog with a blow from his club, and then did the same to the herdsman. The commotion roused Geryon into action. Here we see the monster, fully armed with a spear, crested helmets, greaves and circular shields, one with the head of a Ketos in added white as the shield blazon. Herakles approaches from the left with a sword in his raised right hand. He wears a short chiton and the Nemean lionskin over his head, the paws tied around his neck, the pelt secured by a belt at his waist. Eurytion collapses before him, with blood issuing from his wounds. There is a pseudo inscription in the field above him. The panel is framed above by a lotus bud and palmette chain.

The fight between Herakles and Geryon was a popular subject on Greek vases, making its first appearance on a Protocorinthian pyxis from the 7th century B.C. It was a favorite theme for Attic vase-painters working in the black-figure technique during the mid to late 6th century B.C., where its occurrence is recorded on more than 70 vases (see pp. 126-127 in T.H. Carpenter, *Art and Myth in Ancient Greece*).

On the other side, Dionysos stands in between four nude satyrs. The god wears a long white chiton, a black and red himation, and a crown of ivy. In his left hand he holds a rhyton, and in his right, an ivy branch. The panel is framed above by a palmette chain, there are rays above the foot, and graffiti under the foot.

96

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



***96**

AN ATTIC RED-FIGURED KALPIS

ATTRIBUTED TO THE CHRISTIE PAINTER, CIRCA 440-420 B.C.

14½ in. (37 cm.) high

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

Dr. Arnold Ruesch (1882-1929) collection, Zurich, Switzerland.
Swiss private collection, acquired in 1936 from the above; thence by descent.

LITERATURE:

*Sammlung A. Ruesch, Zürich, Griechische, etruskische und römische
Altertümer*, Galerie Fischer, Luzern, 1936, no. 11.
J.D. Beazley, *Attic Red-Figure Vase-Painters*, 1963, p. 1049, no. 52.
H. Hinkel, *Der Giessener Kelchkrater*, Giessen, 1967, p. 151, no. 23 E, pl. 19 A-B.
S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens*, 1995, p. 376,
no. CHR 55.
Beazley Archive Pottery Database, no. 213621.

The Christie Painter takes his modern name from a bell-krater formerly at Tapley Park in Devon, the home of the Christie family, although the vase had earlier been in the collection of Thomas Hope at Deepdene, see J. D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1970, p. 1047, no. 19, sold at Christie's, London, 15 April 2015, lot 84. A follower of Polygnotos, he was a painter of large pots, including calyx-kraters, bell-kraters, stamnoi, pelikai and kalpides. He specialized in scenes of women and of Dionysos, with occasional mythological subjects, including Amazonomachies and pursuit scenes (see Matheson, *op. cit.*, p. 122-128).

Most of his vases that depict women show three figures, as here. At the center is a woman wearing a chiton and himation, her hair in a fillet, seated on a klismos. In her left hand she supports a barbiton, while in her right, she holds the plectron. Behind her stands a woman in a peplos, holding a lyre in her right hand, with her left arm akimbo. On the ground between them is a cista. To the right stands a woman enveloped in her himation, with the hem of her chiton visible below, holding an aulos in her right hand. A festooned taenia hangs above the seated woman. Below the scene is a band of meander with saltire squares; on the neck is a band of elegant palmettes and lotus blossoms; with ovolo on the rim and encircling the handle roots.



***97**

A CAMPANIAN RED-FIGURED HYDRIA

ATTRIBUTED TO THE WHITEFACE/FRIGNANO PAINTER, CIRCA 360-330 B.C.

19¾ in. (50 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

with Galerie Segredakis, Paris.

Swiss private collection, acquired prior to 1962; thence by descent.

EXHIBITED:

Zürich, Archäologische Institut der Universität Zürich, *Das Tier in der Antike*, September - November 1974.

LITERATURE:

A. D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily I*, Oxford, 1967, p. 381, pl. 147.1, no. 139.

A. D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily, Supplement II*, London, 1973, p. 214.

H. Bloesch, et al., *Das Tier in der Antike*, Zurich, 1974, p. 44, pl. 44, no. 264.

A. D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily, supplement III*, London, 1983, p. 183.

A.D. Trendall, *Red Figure Vases of South Italy and Sicily*, London, 1989, p. 164, no. 295.

I. McPhee, "Hesperides", *Lexicon Iconographicum Mythologicae Classicae*, vol. V, Zurich and Munich, 1990, p. 397, pl. 288, no. 5.

J.M. Padgett, et al., *Vase-Painting in Italy, Red-Figure and Related Works in the Museum of Fine Arts, Boston*, Boston, 1993, p. 167.

According to Greek mythology, the Hesperides were considered either the daughters of Night and Erebus (Hesiod, *Theogony*, 215) or of Hesperis and Atlas (Diodorus Siculus, *Library of History*, 4.27.2). They were the guardians of a tree of golden apples, given by Gaia to Hera on the occasion of her marriage to Zeus. In addition to the Hesperides, Hera sent the serpent-like dragon Ladon to guard the apples. On the hydria presented here, Ladon is coiled around the tree, and feeds from a gold phiale held out by one of the sisters. In her other hand she holds an oinochoe by the handle. To the right, two of the other sisters converse, clasping each other's arms. The sisters each wear a peplos, a sakkos, with two wearing an additional himation. All are bedecked in wreaths, earrings, necklaces and bracelets. The tree is laden with apples, and flowering plants fill the field. The vase is richly ornamented, with a band of meander below the scene, berried laurel and ovolo on the neck, wave on the rim, and rays framing the handle roots, pointed on the two closest to the front. Around the horizontal handles and below the vertical handle is an array of elegant palmettes and tendrils.

The Whiteface and the Frignano Painters were originally considered by Trendall to be two separate artists, realizing only later that they are same (see Trendall, *LCS, Suppl. III*, p. 182). Most of the vases attributed to the Whiteface/Frignano Painter feature simple scenes of youths, women and Erotes; only rarely did he attempt more ambitious mythological subjects, as here, and on another hydria in Boston depicting Kadmos and the serpent (see Padgett, et al., op. cit., 85).





98

•*98

AN APULIAN RED-FIGURED OINOCHOE
 ATTRIBUTED TO THE MENZIES GROUP, CIRCA 340-320 B.C.

10¾ in. (27.5 cm.) high incl. handle

£2,500-4,000

US\$3,200-5,100
 €3,000-4,700

PROVENANCE:

Swiss private collection, acquired prior to 1962; thence by descent.

LITERATURE:

A. D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, Oxford, 1982, p. 830, no. 129, pl. 315, no. 1.

A. D. Trendall, *Red Figure Vases of South Italy and Sicily*, London, 1989, fig. 245

A. D. Trendall and A. Cambitoglou, *Second Supplement to The Red-Figured Vases of Apulia*, Part II, London, 1992, p. 252.



99

•*99

A ROMAN GLASS CAMEO OF MEDUSA
 CIRCA 1ST CENTURY B.C.

1½ in. (3.6 cm.) long

£3,000-5,000

US\$3,900-6,400
 €3,600-5,900

PROVENANCE:

Dr. Arnold Ruesch (1882-1929) collection, Zurich, Switzerland.
 Swiss private collection, acquired in 1936 from the above; thence by descent.

LITERATURE:

Sammlung A. Ruesch, Zürich, Griechische, etruskische und römische Altentümer, Galerie Fischer, Luzern, 1936, p. 30, no. 283.

The cameo is cast from layered glass, white on black, in imitation of onyx. Medusa is shown in profile to the left, with wings in her hair and serpentine locks falling along her neck. Medusa was perhaps the most popular subject for Roman cameos, typically shown either frontally or in profile, as here. For the type, compare the onyx cameo, no. 502 in J. Boardman, et al., *The Marlborough Gems*.

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

VARIOUS PROPERTIES

100

A CYCLADIC MARBLE FEMALE FIGURE

ATTRIBUTED TO THE NAXOS MUSEUM SCULPTOR, LATE SPEDOS VARIETY, CIRCA 2500-2400 B.C.

10¼ in. (26 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,500-14,000

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.



101

A MYCENAEAN POTTERY KRATER

LATE HELLADIC III, CIRCA 1375-1300 B.C.

13 $\frac{3}{8}$ in. (34 cm.) high

£50,000-70,000

US\$64,000-89,000

€59,000-83,000

PROVENANCE:

with Galerie Simone de Monbrison, Paris, 1978.

This distinctive krater with Pictorial Style decoration in red depicts two stylized birds, the interior of their bodies filled with rows of dashes, each enclosed with zigzag lines. A vertical panel of chevrons fills the space between the birds. For related kraters depicting pairs of birds, see the examples from Enkomi, Cyprus, and one from Mycenae, nos. IV.6, IV.40 and VIII.14 in E. Vermeule and V. Karageorghis, *Mycenaean Pictorial Vase Painting*.



***102**

A LARGE ATTIC POTTERY AMPHORA

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

19½ in. (49.5 cm.) high

£60,000-80,000

US\$77,000-100,000

€71,000-94,000

PROVENANCE:

with Galerie du Sycomore, Paris.

Swiss private collection, acquired from the above in 1989.

Tall neck amphorae such as this were used to contain either liquids or dried food. The decoration is typically Middle Geometric with bands, triple lines and linked dotted lozenges. For a similar amphora in Tübingen see, J. Boardman, *Early Greek Vase Painting*, London, 1998, p. 30, no. 31.





103

103
A CARTHAGINIAN GLASS HEAD PENDANT
 CIRCA 6TH-4TH CENTURY B.C.

1 $\frac{1}{8}$ in. (4.1 cm.) high

£7,000-8,000

US\$8,900-10,000

€8,300-9,400

PROVENANCE:

Artemis Joukowsky (1930-2020) and Martha Sharp Joukowsky (1936-2022), Rhode Island, acquired in 1968 (based on the inv. no. 68. M 11).

The Joukowsky collection; Stair auction house, Hudson New York, 22 June 2023, lot 308.

EXHIBITED:

Love for Antiquity: Selections from the Joukowsky Collection, Bell Gallery, List Art Center, Brown University, Providence, Rhode Island, 12 October – 8 November 1985.

LITERATURE:

R. Winkes, *Love for Antiquity, Selections from the Joukowsky Collection*, Brown University, 1985, p. 43, no. 35.



104

PROPERTY FROM THE RASSLA FOUNDATION, ZURICH

***104**
A GREEK BRONZE FINIAL
 GEOMETRIC PERIOD, CIRCA 750 B.C.

3 $\frac{3}{8}$ in. (8.6 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

Acquired prior to November 1969.

108

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



ANOTHER PROPERTY

105

A GREEK MARBLE RELIEF HEAD OF A WOMAN

LATE CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

8 in. (20.3 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

with 19th Century inscribed copper label on the reverse.

Piasa, Drouot Richelieu, Paris, 13 June 2003, lot 116.

French private collection.

Antiquities; Sotheby's, New York, 7 December 2005, lot 48.

From an Attic funerary stele, depicting a female head with hair centrally parted and bound in a fillet, with remains of veil falling down behind. The copper label on the reverse reading "Trouvée au village de Marcopoulo dème de Koropi".



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

***106**

AN ATTIC BLACK-FIGURED CHALCIDISING EYE-CUP

CIRCA 520 B.C.

11½ in. (29.2 cm.) diam.

£30,000-50,000

US\$39,000-64,000
€36,000-59,000

PROVENANCE:

with Nicolas Koutoulakis (1910-1996), Geneva.
Private collection, New York, acquired from the above in 1987.
Antiquities; Christie's, New York, 25 October 2017, lot 65.

LITERATURE:

J.A. Jordan, *Attic black-figured eye-cups*, New York, 1988, p. 322 and 325-326, no. W 166.

The earliest eye-cups supplemented by the addition of a nose and satyr ears, with a distinctive heavy foot with a plain concave edge, were the product of Chalcidian artists working in South Italy (see for example the cup by the Phineus Painter in Munich, no. 480 in J. Boardman, *Early Greek Vase Painting*). The type was copied in Athens, likely in the workshop of Nikosthenes and Pamphaios, who were keen observers of the fashions prevalent in the west, including Etruria (see pp. 107-108 in J. Boardman, *Athenian Black Figure Vases*). For a similar Athenian example, signed by Nikosthenes as potter, now in the Menil Foundation, see no. 170 in H. Hoffmann, *Ten Centuries that Shaped the West*.



107

VARIOUS PROPERTIES

•*107

AN ATTIC LEKYTHOS IN SIX'S TECHNIQUE
 ATTRIBUTED TO THE DIOSPPOS PAINTER, CIRCA 500 B.C.

8 7/8 in. (22.5 cm.) high

£4,000-6,000

US\$5,100-7,600
 €4,800-7,100

PROVENANCE:

with H.A.C. Kunst der Antike, Basel, 1996 (Katalog 8, no. 26).
 With H.A.C. Kunst der Antike, Basel, 1997.
 Dr. Frank Hieronymus (1930-2022), Basel, acquired from the above.

For another lekythos by the Diosphos Painter in Six's technique decorated with a youth on a horse in the collection of the Bibliothèque nationale de France see Beazley Archive Pottery Database no. 11333.



108

*108

TWO ATTIC BLACK-GLAZED EPICHYSES
 CIRCA 4TH CENTURY B.C.

5 3/4 in. (14.5 cm.) high

£7,000-9,000

(2)

US\$8,900-11,000
 €8,300-11,000

PROVENANCE:

with Coins & Antiquities Ltd., London.
 Swiss private collection, acquired from the above in 1977.



PROPERTY FROM A PRINCELY COLLECTION

***109**

A GREEK LIMESTONE PEDIMENT
TARENTINE, CIRCA LATE 4TH CENTURY B.C.

33 1/2 in. (85 cm.) wide

£12,000-18,000

US\$16,000-23,000
€15,000-21,000

PROVENANCE:

with Galerie du Sycomore, Paris, 1988.

The finely-carved relief likely comes from the pediment of a *naiskos*, a small temple or shrine which in ancient Greece served as a funerary monument. It is decorated with two tritons with long sea-snake tails, holding a rudder, with a dolphin at each side. For a fragment of a limestone pediment with a triton holding a rudder and a shield see Metropolitan Museum, New York, acc. no. 1992.11.1.

PROPERTY FROM A PRIVATE LONDON COLLECTION

•110

A GREEK ALABASTER ALABASTRON
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

8 1/2 in. (21.5 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,600-5,900

PROVENANCE:

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

Antiquities; Christie's, London, 6 July 2022, lot 79.

EXHIBITED:

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



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112

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



PROPERTY FROM A SWISS PRIVATE COLLECTION

•*111

A GREEK MARBLE HEAD OF APHRODITE

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

3½ in. (9 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

with Simone de Monbrison, Paris.

Swiss private collection, acquired from the above in 1984; thence by descent.



ANOTHER PROPERTY

■*112

A GREEK MARBLE DRAPED MALE TORSO

LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

64 in. (163 cm.) high

£50,000-80,000

US\$64,000-100,000

€59,000-94,000

PROVENANCE:

Prof. Dr. Ernst Berger (1928-2006), Basel, acquired between 1961-1993.
with Jean-David Cahn, Basel, 2009.

EXHIBITED:

On loan to the Antikenmuseum und Sammlung Ludwig, Basel, 1993-2009.

The figure is depicted standing, with the entire body tightly wrapped in the himation and both hands clenching the fabric.

For the type see. A. Lewerentz, 'Stehende männliche Gewandstatuen im Hellenismus', in *Antiquitates Archäologische Forschungsergebnisse*, Band 5, Hamburg, 1993, pp. 18ff. and pp. 241ff., nos. 1, 1; 1, 3; 1, 4; 1, 9; pls 1-8.





PROPERTY OF A SWISS PRIVATE COLLECTOR

***113**

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE AMBROSIOS PAINTER, CIRCA 500-510 B.C.

12½ in. (31.8 cm.) diam. excl. handles

£15,000-25,000

US\$20,000-32,000

€18,000-30,000

PROVENANCE:

Swiss private collection.

Antiquities; Sotheby's, London, 14 December, 1995, lot 84.

Beazley Archive Pottery Database, no. 47039.

LITERATURE:

"Kyknos", *Lexicon Iconographicum Mythologiae Classicae*, vol. VII, 1994, p. 977, 107bis, pl. 704.

J. Gebauer, *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen*, Münster, 2002, p. 560, no. Kv5, fig. 341.

F. Zardini, *The Myth of Herakles and Kyknos, A Study in Greek Vase-Painting and Literature*, Verona, 2009, p. 72, 614-617, fig 3 and 159.

Decorated on one side with the battle of Herakles and the giant Kyknos, with Athena wearing an aegis standing behind the hero, and Ares advancing behind Kyknos, followed by Aphrodite, with ghosts of inscriptions in the field. The other side showing a central Herm with its kerykeion remaining, with five figures approaching from either side, one playing the pipes, another holding a cup. The tondo with a pipe player in front of an altar.

Kyknos, the bloodthirsty bandit son of Ares, god of war, was notorious for ambushing travelers and robbing them, often offering their remains to his father. When Herakles encounters Kyknos near the river Echedorus, a fierce duel ensues. With divine favor and extraordinary might, Herakles eventually overpowers Kyknos, striking him down and ridding the land of a brutal and malevolent force.



114

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

114

AN ATTIC BLACK-FIGURED EYE-CUP

ATTRIBUTED TO THE LEAFLESS GROUP, CIRCA EARLY 5TH CENTURY B.C.

8½ in. (21.5 cm.) diam. Excl. handles

£6,000-8,000

US\$7,700-10,000

€7,100-9,400

PROVENANCE:

Spencer Joshua Alwyne Compton, 2nd Marquess of Northampton (1790-1851), Castle Ashby; and thence by descent.

The Castle Ashby Vases; Christie's, London, 2 July 1980, lot 56.

Beazley Archive Pottery Database, no. 208.

LITERATURE:

D. von Bothmer, *Amazons in Greek Art*, Oxford, 1956, no. 57bis, pp. 227-228.

J. Boardman and M. Robertson (eds), *Corpus Vasorum Antiquorum: Great Britain XV, Castle Ashby, Northampton*, Oxford, 1979, p. 18, no. 47, pls. 28.4, 29.2 & 29.3.

P. Devambez and A. Kauffmann-Samaras, "Amazones," *Lexicon Iconographicum Mythologiae Classicae*, vol. I, 1981, p. 628, no. 657, pl. 511 a, b.

Between the eyes on each side is an Amazon moving to the right but looking back. She wears a high-crested Attic helmet, an animal skin over a short chiton, and greaves, and carries a spear and a Boeotian shield. The shield blazon on one side is a double three-leaved flower, resembling a thunderbolt; on the other, it is four loops and dots with a central cross. There are vine branches with fruit in the field. Flanking the eyes on one side, an ithyphallic satyr holding a rhyton; on the other side there is a maenad to the left, wearing a fillet and a chiton, and a satyr to the right, also holding a rhyton. Below each handle is an ivy leaf. In the tondo there is a gorgoneion.



115

VARIOUS PROPERTIES

115

A GREEK PARCEL GILT SILVER BOWL

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

4¼ in. (10.9 cm.) diam.

£7,000-9,000

US\$9,000-11,000

€8,400-11,000

PROVENANCE:

with Julian Sherrier, London.

with Mahboubian Gallery, London, acquired from the above in 1989.

The exterior decoration consisting of a berried wreath, tied with a Herakles knot design at the back; a pattern on tongues below emanates from a ribbed disc on the base. With remains of gilding. Silver bowls with floral decoration were widespread in the Hellenistic Period. Some were made in two parts and have their ornament in high relief, while others, as here, are made from one piece, with the decoration executed in extremely low relief. For a high relief example in Toledo and a discussion of the type see p. 79 in Oliver, *Silver for the Gods, 800 Years of Greek and Roman Silver*.



*116

AN APULIAN RED-FIGURED HYDRIA

ATTRIBUTED TO THE BALTIMORE PAINTER, CIRCA LATE 4TH CENTURY B.C.

26 in. (66 cm.) high

£18,000-25,000

US\$23,000-32,000

€22,000-30,000

PROVENANCE:

with Donati Arte Classica, Lugano.

Collection of V. L., Nyon, Switzerland, acquired from the above in 1990.

Kunstwerke der Antike, Auktion 7, Jean-David Cahn AG, Basel, 3 November 2017, no. 258.

The decoration is divided into two zones by a central band of complex meander. On the shoulders is a nuptial gathering. The bride, sitting on an elaborate chair, shelters from the sun under a fringed parasol. She is shown unveiling herself to the prospective groom, a lightly draped youth who is leaning on the edge of a sizeable laver. Attending them are three draped women. In the lower register is a central naiskos containing acanthus-lily complexes, with four draped women bearing gifts on either side.

For the bridal scene on the shoulder, compare the similar grouping of Paris and Helen on a hydria by the Baltimore Painter in *Mattinata* (see A.D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, Vol. II, Oxford, 1982, p. 871, no. 27/55, pls. 333, 3 and 333, 1).



***117**

**A GREEK TERRACOTTA SEATED DRAPED
GODDESS**

TARENTINE, CIRCA LATE 5TH – EARLY 4TH CENTURY B.C.

33½ in. (85 cm.) high

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

PROVENANCE:

With Seaby Ltd., London.

with H.A.C. Kunst der Antike, Basel, 1994 (50 Bildwerke aus Ton, Katalog 6,
no. 27).

This enthroned female figure is depicted wearing a long peplos belted below her breasts. A heavy himation is wrapped around her left arm and over her legs, while the right arm, now missing, would have been raised possibly holding an attribute. Given the imposing size, this is likely a cult statue of a goddess.

PROPERTY FROM A PRINCELY COLLECTION

118

AN ETRUSCAN BRONZE KORE

CIRCA LATE 6TH CENTURY B.C.

6 ¼ in. (15.9 cm.) high

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

Art Market, Rome, by 1941 (photographs recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, neg nos. 41.1849-41.1862, logged on 16 December 1941).

Dr. Ernst Homann-Wedeking (1908-2002), Munich and Hamburg, acquired by 1943.

Georg Ernst Graf Platen Hallermund, London, 1950s.

Private Collection, Germany.

with Gordian Weber Kunsthandel, Cologne, 2009 (*Antiken* 13, no. 13).

LITERATURE:

E. Homann-Wedeking, 'Bronzenstatuetten Etruskischen Stils', in *Römische Mitteilungen des Deutschen Archäologischen Instituts* 58, 1943, pls 5 and 12.5.

This fine figure depicts a female offrant, who holds in her right hand a diminutive egg delicately between her thumb and first finger, and in her slightly lowered left hand Homann-Wedeking (op. cit.) suggests she would have held a libation bowl. Her chiton is elegant and understated with rows of dotted folds front and back. The very slight front-back position of her feet produces an almost imperceptible twist to her body and a subsequent flare to the hem. The short-sleeves are tightly fitted with minute buttons. Her hair is centrally parted, bound in a thick ribbon and falls in thick strands past her shoulders on her back. She stands on an integral convex circular base and would have possibly once been part of a larger vessel, such as a bronze dinos or cista, as decoration to the lid. For an example of a Campanian funerary urn with a draped female figure decorating the lid, now in the British Museum, cf. S. Haynes, *Etruscan Bronzes*, London, 1985, p. 268, no. 63. Another kore of similar quality and style, in the more typical pose of grasping a fold of her skirt, is now in the collection of the Metropolitan Museum of Art (inv. no. 17.190.2066), cf. A. Kozloff and D. Mitten, *The Gods Delight*, Cleveland, 1988, pp. 195-199, no. 33.





119



ANOTHER PROPERTY

119

A PAIR OF ETRUSCAN BRONZE HANDLES WITH GORGONS

CIRCA 5TH-4TH CENTURY B.C.

4½ in. (11.5 cm.) wide

(2)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

PROVENANCE:

Swiss private collection, Zurich.

The Property of a Gentleman: *Fine Antiquities*; Christie's, London, 14 June 1978, lot 344.

Property of the San Diego Museum of Art: *Antiquities and Islamic Works of Art*, Sotheby's New York, 29 May 1987, lot 154.

with Donati Arte Classica, Lugano, 2013.

The handles are decorated with beaded bands and collars, with terminals in the form of grotesque gorgon heads with tongues protruding between fangs and bearded snakes emerging from their hair. For oinochoe handles with gorgon head attachment plates see C. Reusser, *Etruskische Kunst*, Antikenmuseum Basel, 1988, p. 76, no. 104 and I. Jucker, *Italy of the Etruscans*, Mainz, 1991, p. 37, no. 20.

PROPERTY FROM A LONDON PRIVATE COLLECTION

•120

AN ETRUSCAN BRONZE HERCULE

CIRCA 3RD CENTURY B.C.

5¾ in. (13.9 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

London private collection, acquired prior to October 1985.



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122

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



VARIOUS PROPERTIES

121

A ROMAN BRONZE ADONIS TAMMUZ

CIRCA 2ND CENTURY A.D.

6½ in. (15.5 cm.) high

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

London art market, October 1991.

This bronze belongs to a distinctive type, typically manufactured in two parts, of which only the upper half is preserved. The youthful god is depicted with his right arm outstretched, and his left fist closed around a now-missing attribute. His soft facial features are framed by tight curls resting on his shoulders, and his head is crowned with a laurel wreath. He wears an Eastern-style fringed garment, with three tassels that fall over his left shoulder, and an armband on his left upper-arm.

The identity of this statue type is typically agreed to be Adonis, who equates to the Mesopotamian Tammuz, a deity associated with vegetation and agriculture. In varying mythology, Tammuz is dragged to the underworld as a substitute for his lover Ishtar. He is eventually able to return to earth for half the year, resulting in the cycle of the seasons. The cult of Tammuz spread to the Levant and then Greece, where Tammuz took the name Adonis, from the Canaanite word 'Adon', meaning 'lord'. In Greek mythology, Aphrodite falls in love with the infant Adonis, and takes him to the underworld where Persephone too falls in love with him. Zeus settles the arising dispute and declares that Adonis will spend his year divided between them, again in parallel to the seasons. The festival Adonia was celebrated annually in classical Athens, where women mourned the death of the young god.

The cult of Adonis became popular again in the Roman period, and most figures of this type date from 1st Century B.C. to 2nd Century A.D. The god's origins are showcased in the merging of Eastern and Classical iconography portrayed in this statue type. For an example of a complete Adonis Tammuz, see the bronze in the Liebieghaus Skulpturensammlung, Frankfurt (inv. no. 2387).



*122

A ROMAN MARBLE HEAD OF A SATYR

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

10⁷/₈ in. (27.5) cm. high

£40,000-60,000

US\$51,000-76,000

€48,000-71,000

PROVENANCE:

Christoph Bernoulli (1897-1981), Basel, possibly acquired from Münzen & Medaillen AG, Basel; thence by descent.

The young satyr is depicted with pointed ears, unruly curly hair, short rounded horns over the forehead and typical mischievous smile. Possible remains of wattles on both sides of the jaw. His head is turned to his right and he gazes slightly down. For a close example of satyr head see no. y1948-49 in B. S. Ridgway, *Greek Sculpture in the Art*

Museum, Princeton University. Greek Originals, Roman Copies and Variants, Princeton, 1994, p. 82, no. 26. Both the present head and the Princeton example, believed to be after Hellenistic prototypes of the mid-2nd century B.C., are close to the statue of the so-called Young Centaur signed by Aristéas and Papias, in bigio morato, which was found at Tivoli in Hadrian's Villa and is now in the collection of the Musei Capitolini (inv. No. inv. MC0656).

The tip of the tongue sticking out is likely to be a modern addition, possibly reworked from the remains of a now-missing flute. The theme of a young satyr playing the flute was popular throughout the Roman era as attested by the number of extant copies. For a related full figure in the Louvre, see no. 216 in E. Simon, "Silenoi," LIMC, vol. VIII.

Christoph Bernoulli (1897-1981) was a Swiss art dealer and interior designer from the Bernoulli family of scholars. He was one of the founders of the Antikenmuseum Basel.



PROPERTY FROM A SWISS PRIVATE COLLECTION

***123**

A ROMAN MARBLE HEAD OF A DIOSCUROS

SEVERAN DYNASTY, LATE 2ND CENTURY A.D.

14 in. (35.6 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

H. Money, Esq.

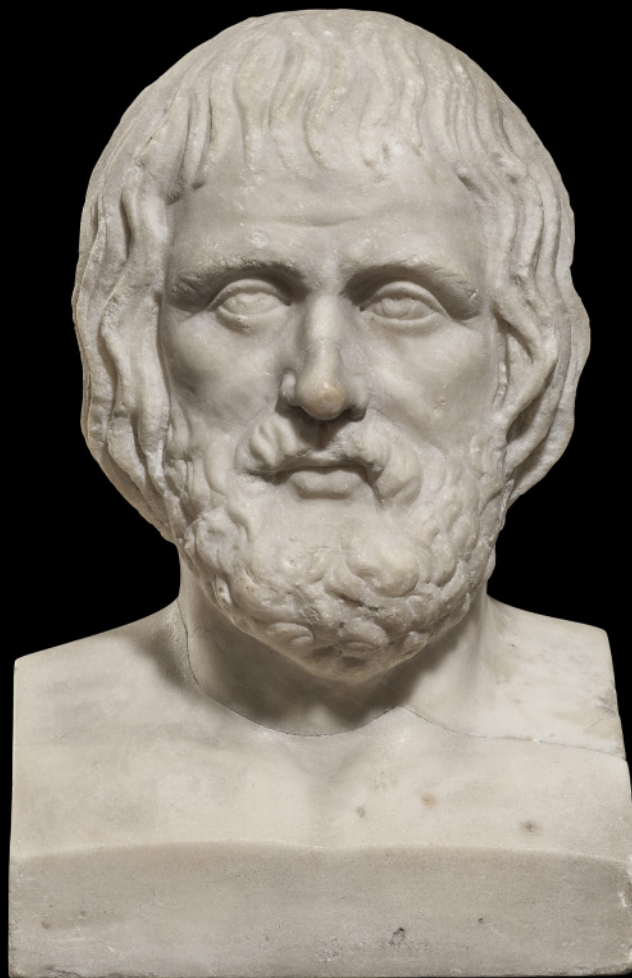
Antiquities; Sotheby's, London, 15 July 1980, lot 189.

Private collection, New York.

Property from a New York private collection; *Antiquities*, Sotheby's, New York, 6 December 2012, lot 17.

Swiss private collection, acquired from the above.

The Greek Dioskouri, Castor and Polydeuces, were the twin sons of Zeus and Leda (the name is taken from the Greek *Dios kouris*, or "youth of Zeus"). The pair is best known for their role in several important mythological events. In one, they were sent to rescue their sister Helen after she was kidnapped by Theseus. The twins also hunted with Meleager and other heroes for the Calydonian Boar and joined Jason and the Argonauts in their quest for the Golden Fleece. The rendering of the long, curling hair framing the face with anastole over the forehead is reminiscent of the iconography of Alexander the Great. Cf. F. Gury, "Dioskouroi/Castores," in *LIMC*, vol. III, no. 132.



VARIOUS PROPERTIES

*124

A ROMAN MARBLE HEAD OF EURIPIDES

CIRCA LATE 2ND CENTURY A.D.

10 in. (25.3 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

English private collection, acquired in the late 1970s/early 1980s.

David Cambridge, Cheltenham.

with Galerie Chenel, Paris, acquired from the above in 1998.

French private collection, acquired from the above in 1999/2000.

Ancient Marbles, Classical Sculpture and works of art; Sotheby's, London, 13 June 2016, lot 49.

Euripides is here portrayed as an elderly man with full beard and long hair forming compact, slightly wavy strands, radiating from a single point at the back of the head and combed forwards over the forehead. See G.M.A. Richter, *The Portraits of the Greeks*, Vol. I, London, 1965, pp. 133-140, illus. 717-767 for an overview of the known ancient copies of the portrait of Euripides.

Euripides was a classical Athenian playwright and one of the three great tragedians of ancient Greece, alongside Aeschylus and Sophocles. Born in 480 B.C., his work is renowned for its complex characters and psychological depth, often exploring the darker aspects of human nature and societal norms. Euripides' plays, such as *Medea*, *The Bacchae*, and *Hippolytus*, are marked by their innovative use of mythological themes to comment on contemporary issues.



***125**

A ROMAN MARBLE HEAD OF A BEARDED GOD

CIRCA LATE 2ND CENTURY A.D.

Head: 10¼ in. (26 cm.) high

With bust: 17 in. (43 cm.) high

£35,000-45,000

US\$45,000-57,000

€42,000-53,000

PROVENANCE:

Private collection, Bordeaux, France, acquired in the 1950s-1960s.

Anonymous sale; Versailles Enchères, 24 November 2013, lot 188.

Antiquities; Christie's, London, 1 October 2014, lot 126.

Pierre Bergé, Paris, 16 December 2015, lot 253.

Ancient Marbles, Classical Sculpture and works of art; Sotheby's, London, 13 June 2016, lot 19.

Likely depicting the god Asclepius, as well as possibly other bearded deities such as Jupiter or Neptune.

The treatment of the hair and beard is similar to a head of Asclepius in the Antikensammlung Berlin, inv. 71, cf. D. Grassinger, *Die Rückkehr der Götter. Berlins verborgener Olymp*, 2008, p. 116.



PROPERTY SOLD TO BENEFIT THE WR NORMAN CHATELTS TRUST

126

A ROMAN MARBLE HEAD OF VENUS

CIRCA 1ST CENTURY A.D.

10½ in. (26.6 cm.) high

£40,000-60,000

US\$51,000-76,000

€48,000-71,000

PROVENANCE:

Sir Henry Norman (1858-1939), acquired prior to 1930, thence by descent.

The goddess is depicted with center-parted wavy hair bound in a rolled diadem, with the long strands pulled back over the ears, and tucked into the band at the back of the head. Wavy tendrils fall along her neck, while the hair above the diadem is summarily rendered in horizontal waves. She has a peaked forehead, gently arching brows and thick lids framing unarticulated eyes. Her full jawline is in the Classical manner, and her lips are slightly parted.

In correspondence dated 1930 between the previous owner, Sir Henry Norman, and John Forsdyke, Keeper of Greek and Roman Antiquities at the British Museum, the scholar suggested that this head closely recalls an example from the Alba Collection in Madrid (see no. 571 in E. Hübner, *Die antiken Bildwerke in Madrid*, 1862). Hübner considered the Alba head to be Greek, but that view is surely antiquated.

Sir Henry Norman (1858-1939) was a prominent British journalist, politician, and social reformer. Known for his progressive views and tireless advocacy for social change, Sir Norman made significant contributions to the fields of journalism and politics during the late 19th and early 20th centuries. He served as a Member of Parliament and was a vocal supporter of women's suffrage and workers' rights. Norman's extensive travels and insightful writings provided valuable perspectives on international affairs and colonialism, particularly in Asia.



VARIOUS PROPERTIES

***127**

**A ROMAN MARBLE RELIEF WITH CUPID
BURNING A BUTTERFLY**

CIRCA FIRST HALF OF 2ND CENTURY A.D.

12 $\frac{7}{8}$ in. (32.9 cm.) high

£25,000-35,000

US\$32,000-44,000
€30,000-41,000

PROVENANCE:

Kunstwerke der Antike, Münzen und Medaillen AG, Basel, Auktion 60, 21
September 1982, lot 168.

Dr. M. Joret, Switzerland, acquired from the above; thence by descent.

LITERATURE:

A.M. Nagy, 'Erös en kairö — un bas-relief à Budapest', in *Kernos* 35, 2022, pp.
140-141, fig. 2.

Eros is depicted flying with a torch in his right hand and a captured butterfly, the symbolic manifestation of Psyche, in the other. He holds her by the wings over the flame of a fluted, lion-footed altar or thymiaterion. During the Roman period, particularly on gems, the allegorical representation of Eros chasing or torturing butterflies was common. It alluded to broader ideas relating to the relationship between the moral soul and the divine. For a red jasper intaglio showing Cupid burning a butterfly with a torch, now in the collection of the Fitzwilliam Museum in Cambridge, and a discussion of the iconography see V. Platt, 'Burning Butterflies: Seals, Symbols and the Soul in Antiquity', in L. Gilmour (ed.), *Pagans and Christians - from Antiquity to the Middle Ages*, British Archaeological Reports series, 2007, pp. 89-99.



■*128

A GREEK MARBLE ALTAR

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

34 in. (86.5 cm.) high

£25,000-35,000

US\$32,000-44,000

€30,000-41,000

PROVENANCE:

Antiquities; Sotheby's, London, 10 December 1984, lot 574.

Swiss private collection, acquired from the above sale.

Of cylindrical form with mouldings above and below, decorated with four frontally facing *bucrania* with *taeniae* hanging down, linked by large foliate swags, with hanging grape clusters. These altars were not only used as dedications in the sanctuaries of the gods, but also in private houses for domestic cults and for deceased family members. See L. Budde and R. Nichols, *A Catalogue of the Greek and Roman Sculpture, The Fitzwilliam Museum*, Cambridge, 1964, pp. 41-42, nos. 71-72, for two altars from Delos of similar type.

PROPERTY FROM A PRIVATE LONDON COLLECTION

129

**TWO ROMAN SANDSTONE
ARCHITECTURAL FREIZE FRAGMENTS**

CIRCA 2ND-3RD CENTURY A.D.

29⁷/₈ in. (76 cm.) long

(2)

£6,000-8,000

US\$7,700-10,000

€7,100-9,400

PROVENANCE:

with Georges Joseph Demotte (1877-1923) and Andrée Macé (1918-2000), Belgium and New York.

Collection Demotte/Andrée Macé; Jean-Claude Renard Auction, Suresnes, 3 September 2013, lot 87.

with Galerie Chenel, Paris, 2021.

Each section with triglyphs and dentils beneath, the metopes decorated with alternating *bucrania* and rosettes.



129

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

***130**

**A BYZANTINE MARBLE MOSAIC PANEL OF
A GOOSE**

CIRCA 6TH-7TH CENTURY A.D.

27¹/₄ in. (69.2 cm.) high

£3,500-4,500

US\$4,500-5,700

€4,200-5,300

PROVENANCE:

with Asfar Brothers, Hotel St. George, Beirut, 1972.



130



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

131

A ROMAN MARBLE MALE PORTRAIT BUST
CIRCA 3RD-4TH CENTURY A.D.

26 in. (66 cm.) high

£45,000-60,000

US\$58,000-76,000

€54,000-71,000

PROVENANCE:

with Victor Van Der Eecken, Ghent, prior to 1968.

Private collection, Ghent, 1968-1992; thence by descent.

Antiquities; Christie's, London, 24 October 2013, lot 94.

It is likely that this portrait was originally of the 2nd Century A.D., but was re-carved in the 3rd or 4th Century for a new subject; this is most evident in the contrast between the remains of the original light, feathered hairstyle visible on the sides of the face, and the short, close-cut plain hairstyle evident over the brow, which seems to have been worked by a different hand. The re-carving of the subject's eyes, with their distinctive 4th Century style, also point to later re-carving in antiquity.

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



VARIOUS PROPERTIES

***132**

A ROMAN MARBLE PORTRAIT HEAD OF A YOUTH
LATE TRAJANIC - EARLY HADRIANIC PERIOD, CIRCA 120 A.D.

13½ in. (34 cm.) high

£25,000-35,000

US\$32,000-44,000

€30,000-41,000

PROVENANCE:

Swiss private collection, acquired in 1972.

LITERATURE:

G. Traversari, 'Ritratto maschile inedito, di epoca proto-adrianea appartenente ad una collezione privata romana', in *Rivista di archeologia*, Anno XXII, 1998, PP. 60-61, figs. 1-4.

This male portrait, turned slightly to the left, depicts a young man with a very delicate, heart shaped face, with arched brows and sensitive eyes. His hair is roughly carved at the back, leading into a high halo of deeply carved, thick individual 'snail' curls that arch over his forehead. His jaw has the beginnings of curly facial hair. For the same treatment of the curls on a portrait in the Ny Carlsberg Glyptotek, see F. Johansen, *Roman Portraits II*, Copenhagen, 1995, p. 90, no. 32.



*133

**A ROMAN MARBLE POTRAIT HEAD OF A BOY AS
WORSHIPPER OF ISIS**

CIRCA EARLY 3RD CENTURY A.D.; MOUNTED ON AN 18TH CENTURY BUST

The head 8¼ in. (20.5 cm. high); total height with bust 15½ in. (39.5 cm.) high

£15,000-25,000

US\$20,000-32,000

€18,000-30,000

PROVENANCE:

North German private collection, 1970s and thence by descent.

Antiquities, Bonhams, London, 5 October 2011, lot 136.

EXHIBITED:

Museum für Kunst und Gewerbe, Hamburg, 21 January-6 March 1977.

LITERATURE:

W. Hornbostel, *Kunst der Antike, Schätze aus norddeutschem Privatbesitz*, Hamburg, 1977, pp. 55-56, no. 35.

The Horus lock, or Sidelock of Youth, on the right side of the head signals that the boy was a devotee of the cult of Isis.

For another portrait head of a boy with short hair and sidelock, also dating to the 3rd century A.D. at Petworth House see *Arachne Sculpture Database* no. 1084685. For a discussion of the Horus lock in imperial iconography, see V. Gonzenbach, 'Untersuchungen zu den Knabenweihen im Isiskult der römischen Kaiserzeit', in *Antiquitas 1*, Bonn, 1957, pp. 105-128.

134

**A GALLO-ROMAN TURQUOISE MOULD-BLOWN
PALE BLUE GLASS BEAKER**

CIRCA 1ST-2ND CENTURY A.D.

2½ in. (6.5 cm.) high

£4,000-6,000

US\$5,100-7,600
€4,800-7,100

PROVENANCE:

Discovered in excavations in February 1933 of the Gallo-Roman necropolis at Soings-en-Sologne, Loir-et-Cher, France, organised by Dr. Pierre Filloux, an amateur archaeologist.

Dr. Pierre Filloux, Contres; thence by descent.

LITERATURE:

Reproduced in a series of postcards produced in 1933 after the excavation.

P. Filloux, 'A propos d'archéologie gallo-romaine', in *Les cahiers de Marottes et Violons d'Ingres, revue réservée au corps médical*, 1949, no. 3, p. 94.

'Excursion d'automne de la Société (25 septembre 1966)', in *Bulletin de la Société archéologique l'Orléanaise*, IV, 31-32., 1966, p. 194.

J. Debal, 'Le 'cimetière romain' de Soings-en Sologne (Loir-et-Cher)', in *Revue archéologique du Centre de la France*, 1970, 9-1, pp. 20-31.

F. Lacore, 'Typologie des verres gallo-romains de Université de Tours', in *Mémoire de maîtrise dactylographié*, June 1975, pp. 133-135.

PROPERTY FROM A PRINCELY COLLECTION

•*135

A LARGE ROMAN COBALT BLUE GLASS JAR

CIRCA 1ST-2ND CENTURY A.D.

7¾ in. (19.7 cm.) high

£5,000-7,000

US\$6,400-8,900
€5,900-8,300

PROVENANCE:

Giorgio Sangiorgi collection, Rome; formed in the late 19th-early 20th Century. *Ancient Glass formerly in the G. Sangiorgi Collection*; Christie's, New York, 3 June 1999, lot 124.

Swiss private collection.

Antiquities, Christie's, London, 26 April 2012, lot 392.

Art market, London.

Antiquities, Christie's, London, 5 December 2018, lot 142.

LITERATURE:

G. Sangiorgi, *Collezione di Vetri Antichi dalle Origini al V secolo D.C.*, Milan and Rome, 1914, no. 133.

VARIOUS PROPERTIES

•136

A ROMAN GLASS SITULA

CIRCA 4TH-5TH CENTURY A.D.

4½ in. (11.5 cm.) high excl. handle

£4,000-6,000

US\$5,100-7,600
€4,800-7,100

PROVENANCE:

with Jeremiah Zado Noorian (1872-1942), New York, prior to 1942.

Art of the Near East & Jewelry. Property of the Estate of the Late J. Zado Noorian, New York. Part One, Parke-Bernet Galleries Inc., New York, 4-6 November 1942, Lot 223.

Private Collection of Dina (1928-2021) and Raphael (1924-1999) Recanati, New York.



134



135



136



137

•137

A SASANIAN FACET- CUT GREEN GLASS CHALICE
IRAN, CIRCA 6TH-7TH CENTURY A.D.

4¼ in. (10.8 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,600-5,900

PROVENANCE:

with David Aaron Ancient Art, London, 1994.

The USA prohibits the purchase by US persons of Iranian-origin “works of conventional craftsmanship” such as carpets, textiles, decorative objects, and scientific instruments. The US sanctions apply to US persons regardless of the location of the transaction or the shipping intentions of the US person. For this reason, Christie’s will not accept bids by US persons on this lot. Non-US persons wishing to import this lot into the USA are advised that they will need to apply for an OFAC licence and that this can take many months to be granted.



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•138

A ROMAN INSCRIBED GOLD GLASS VESSEL BASE
CIRCA 4TH CENTURY A.D.

4⅞ in. (10.5 cm.) wide

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:

Giorgio Sangiorgi, Rome (1886-1960), acquired in the early 20th century. *Ancient Glass formerly in the G. Sangiorgi Collection*; Christie’s, New York, 3 June 1999, lot 222. *Antiquities*; Christie’s, New York, 9 December 1999, lot 486. *Antiquities*; Christie’s, New York, 7 June 2000, lot 563. with David Giles (1940-2022), London. Sheikh Saud bin Muhammed Al Thani, Qatar (1966-2014), acquired from the above in November 2009. London art market, acquired from the estate of the above, prior to 2023. *Ancient Sculpture and Works of Art*; Sotheby’s, London, 7 July 2023, lot 289.

LITERATURE:

Daniel Thomas Howells, *Late Antique Gold Glass in the British Museum*, PhD Thesis, University of Sussex, 2010, p. 244.

Translucent green in colour, this fragment would have formed a shallow bowl on a thin ring foot. The three lines of Latin gilt inscription read ‘EVCENI./SEMPER/VERAX’ or “the Fuceni are always truthful”.

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PROPERTY FROM A PRINCELY COLLECTION

•139

A BYZANTINE SILVER SPOON

EASTERN MEDITERRANEAN, CIRCA 7TH CENTURY A.D.

9 7/8 in. (23 cm.) long

£1,500-2,000

US\$2,000-2,500

€1,800-2,400

PROVENANCE:

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

Antiquites et Objets d'Art: Collection de Martine, Comtesse de Behague, Provenant de la Succession du Marquis de Ganay; Sotheby's, Monaco, 5 December 1987, lot 128.

French art market, Paris.

with Charles Ede Ltd., London, 2009.

This spoon, with its drop between bowl and handle and delicate palm leaf engraving is characteristic of the penultimate Roman *cochlearia* which died out following the advent of the medieval spoon. A closely related example is that of the Kerynia spoons in the British Museum (in. 1939,1010.89).



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A LATE BYZANTINE GLAZED 'SGRAFFITO' POTTERY DISH

CIRCA 13TH CENTURY A.D.

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

£7,000-9,000

US\$8,900-11,000

€8,300-11,000

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.



140

PROPERTY FROM THE SCHWITTER-LAGUTT
COLLECTION, BASEL (LOTS 141-155)

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.

•*141

**TWENTY-TWO ANCIENT EGYPTIAN AND NEAR
EASTERN SEALS AND CYLINDER SEALS**

CIRCA 4TH MILLENNIUM B.C. - 7TH CENTURY A.D.

1¾ in. (4.5 cm.) wide max.

(23)

£5,000-8,000

US\$6,400-10,000

€5,900-9,400

PROVENANCE:

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

Including four hardstone Jemdet Nasr animal stamp seals, circa 3300-2900 B.C.; three Near Eastern chlorite and bronze stamp seals, circa 2nd-1st Millennium B.C.; eleven Sumerian, Akkadian, Babylonian and Neo-Babylonian hardstone cylinder and stamp seals, including an Old Babylonian amethyst cylinder seal with three line cuneiform inscription, reading: 'Abnu-Sin son of Nuruum, servant of Ammurū', circa 1800 B.C.; three hardstone Sasanian stamp seals, 5th-7th Century A.D.; a Late Period Egyptian steatite scarab seal; and a Sasanian style stamp seal





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•*142

AN EGYPTIAN BRONZE APIS BULL

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

4 in. (10 cm.) long

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Niklaus Stoecklin (1896-1982), Basel.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1945.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.

Niklaus Stoecklin (1896-1982) was a prominent Swiss painter and graphic artist, born in Basel. He is considered the main Swiss representative of the Magical Realism movement.



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•*143

AN EGYPTIAN BRONZE SEATED HARPOCRATES

LATE PERIOD, CIRCA 664-332 B.C.

6 in. (16 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

with Donati Arte Classica, Lugano.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1961.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.



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•*144

TWO EGYPTIAN BRONZE FIGURES OF HARPOCRATES AND ISIS WITH HORUS

LATE PERIOD, CIRCA 664-332 B.C.

Each 5¾ in. (13.5 cm.) high

(2)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel. The Isis and Horus acquired in 1925.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.



145

•*145

THREE COPTIC TEXTILE FRAGMENTS

CIRCA 5TH - 8TH CENTURY A.D.

The largest 8¾ in. (22 cm.) long

(3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

PROVENANCE:

with Elie Borowski, Basel.

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1949.

Phillips, London, 19 September 1995, lot 10, 11 and 12 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.

One, in polychrome, with three dancing figures between arches. For a very similar tunic fragment see J. Trilling, *The Roman Heritage Textiles from Egypt and The Eastern Mediterranean 3400 to 600 A.D.*, Washington, 1982, p. 60, no. 42; another polychrome fragment with a naked female figure riding a dolphin and a figure beneath being carried in a covered chair; and another polychrome fragment with standing figures.



•*146

TWO GREEK BRONZE ANIMALS
 GEOMETRIC PERIOD, CIRCA 8TH CENTURY B.C.

Largest: 3½ in. (9 cm.) long (2)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,800

PROVENANCE:
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt
 Collection, Basel.
 Horse: Elie Borowski, Basel.
 Bull: acquired in 1949.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1969.

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•*147

A VILLANOVAN BRONZE HORSE BIT
 CIRCA 8TH-7TH CENTURY B.C.

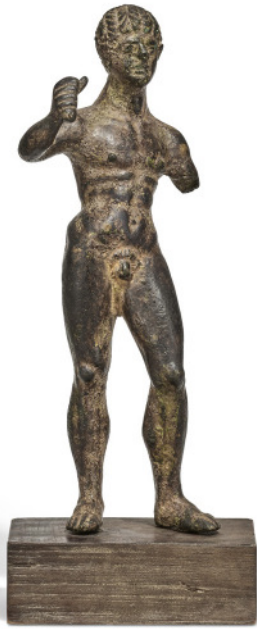
9¾ in. (25 cm.) long
 £3,000-4,000 US\$3,900-5,100
 €3,600-4,700

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, 1969.



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•*148

AN ETRUSCAN BRONZE HERKLE

CIRCA 3RD CENTURY B.C.

6¾ in. (17 cm.) high

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

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, 1969.



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•*149

AN ETRUSCAN BRONZE OINOCHOE

CIRCA 550-500 CENTURY B.C.

8½ in. (20.5 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

with Donati Arte Classica, Lugano.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1959.
Sotheby's, London, 9 December 1974, lot 250 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971.



•*150

FOUR ETRUSCAN MALE FIGURES

CIRCA 5TH CENTURY B.C.

The tallest 4 7/8 in. (10.5 cm.) high

£4,000-6,000

(4)

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

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

Herkle with lion skin: with Donati Arte Classica, Lugano, 1958.

Etruscan warrior with helmet: with Donati Arte Classica, Lugano, prior to 1969.

Etruscan warrior with dagger: Asper, Lausanne, 1956.

Etruscan kouros: acquired prior to 1969.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.

For a similar Etruscan bronze of Herkle, likely from the same workshop, in the Metropolitan Museum in New York see acc. no. 1977.194.5.

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•*151

THREE ROMAN BRONZES OF DEITIES

CIRCA 1ST-2ND CENTURY A.D.

Tallest: 4 in. (10 cm.) high

£3,000-5,000

(3)

US\$3,900-6,400

€3,600-5,900

PROVENANCE:

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

Mercury: Niklaus Stoecklin (1896-1982), Basel, 1948.

Jupiter: Donati Arte Classica, Lugano, 1962.

Cybele: Elie Borowski, Basel, 1953.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.

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



***152**

AN ETRUSCAN NENFRO FEMALE HEAD

CIRCA MID-2ND CENTURY B.C.

10 in. (26 cm.) high

£6,000-8,000

US\$7,700-10,000

€7,100-9,400

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, 1969.

The head is adorned with a high diadem with scrolling terminals over thick hair brushed away from the face and a twisted curl above the centre of the forehead. She wears large disc earrings. Etruscan stone sculpture was relatively rare and was usually reserved for funerary use. Human figures and animals are known from cinerary urns and grave markers. For a female figure from a high relief made of Nenfro see *Die Etrusker und Europa*, Berlin, 1992, p. 150, no. 216. For a grave marker in the form of a male bust see, Dr F. Buranelli, *The Etruscans - Legacy of a Lost Civilization*, Memphis, 1992, p. 198, no. 178.

***153**

A ROMAN MARBLE HEAD OF VENUS

CIRCA 1ST CENTURY A.D.

11 in. (28 cm.) high

£30,000-40,000

US\$39,000-51,000

€36,000-47,000

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.





***154**

A ROMAN MARBLE MOSAIC WITH A LEOPARD
CIRCA 2ND-3RD CENTURY A.D.

16 in. (41 cm.) diam.

£8,000-12,000

US\$11,000-15,000

€9,500-14,000

PROVENANCE:

with Donati Arte Classica, Lugano.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1957.
Phillips, London, 11 December 1995, lot 108 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971.

Leopards can be found on various mosaic scenes in both the Greek and Roman world, including Dionysiac, amphitheatre, hunting and general floral and fauna scenes and animal friezes. For Hellenistic examples see K. Dunbabin, *Mosaics of the Greek and Roman World*, Cambridge, 2012, p. 12, no. 10 and p. 24, no. 22. For a similar figure of a leopard standing on its own see Dunbabin, *op. cit.*, p. 83, n. 83, where a striding spotted feline, with head lowered, decorates one of the medallions of a much larger scheme of a Dionysiac floor mosaic produced in a Roman Rhineland workshop, circa 220 A.D.

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***155**

A ROMAN MARBLE HEAD OF A CHILD
CIRCA 1ST CENTURY A.D.

6¼ in. (16 cm.) high

£4,000-6,000

US\$5,100-7,600

€4,800-7,100

PROVENANCE:

with Vitelleschi, Rome.
Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection,
Basel, acquired from the above in 1956.

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



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. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "London Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie's is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie's.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) 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.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact our 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 www.christies.com/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 at www.christies.com/christies-live-terms.

(c) Written Bids

You can find a Written Bid Form 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 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**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ••.

3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RE-SALE 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 £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% 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, GST, 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 or delivers 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 or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries 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.

For **lots** Christie's ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer's premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie's will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie's LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer's premium** (exclusive of any applicable VAT). Christie's will collect the Indian Equalisation Levy Tax from you, where required to do so.

3 ARTIST'S RE-SALE 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 **λ** symbol 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 GBP or more if located in the United Kingdom at the time of sale. The total royalty for any **lot** cannot be more than 12,500 GBP. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in Pound Sterling)

- 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 GBP.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and

a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

a. 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;

b. drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

c. books not identified by title;

d. **lots** sold without a printed estimate;

e. books which are described in the catalogue as sold not subject to return; or

f. defects stated in any **condition** report or announced at the time of sale.

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

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

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

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

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

3 YOUR WARRANTIES

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

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

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

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

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

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

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

documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(vi) Cryptocurrency

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol **♦** may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Terms for Payment by Buyers in Cryptocurrency set out at Appendix B in these Conditions of Sale.

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the

law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(v) shall apply.

5 KEEPING YOUR PROPERTY

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

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another **Christie's** location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
 - (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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@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 \square 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 export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol \square and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags

containing endangered or protected species material are marked with the symbol \square and further information can be found in paragraph H2(h) below. 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) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ∇ 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**.

(h) Handbags

A **lot** marked with the symbol \square next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

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 LIABILITY 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 provided 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 F(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 F(a).

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

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

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

Important Notice

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

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

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • 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:

- b) provide immediate proof of correct export out of the UK within the required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for * and Ωlots. 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 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 invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.
- If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

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SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

◊ Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△ Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

△◆ Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

▣ 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**.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

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 for further information.

➤ **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

▷ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

◆ With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, *, Ω, α, † See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ 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 in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** 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 **lot**. 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.

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**.

△◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol △◆ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

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

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

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

"Studio of..."/"Workshop of...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

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

"Follower of...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

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

"With signature..."/"With date..."/"With inscription...": in Christie's **qualified** opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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.

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S



SCIENCE
BASED
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

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

CHRISTIE'S



The Exceptional Sale

London | 2 July 2024

VIEWING

28 June – 2 July 2024
8 King Street
London SW1Y 6QT

Claudio Corsi

CCorsi@christies.com
+44 (0) 20 7389 2607

THE SYDNEY J. LAMON EROS
PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

A GREEK BRONZE HEAD OF EROS
HELLENISTIC PERIOD

CIRCA 2ND-1ST CENTURY B.C.

9 3/8 in. (23.6 cm.) high

550,000-750,000 GBP

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

christies.com

CHRISTIE'S

