

ANTIQUITIES

King Street 5 July 2017



CHRISTIE'S



ANTIQUITIES

WEDNESDAY 5 JULY 2017

AUCTION

Wednesday 5 July 2017
at 10.30 am Lots 1-180
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred to
as **ELSA-14230**

VIEWING

Saturday	1 July 2017	12 noon - 5.00 pm
Sunday	2 July 2017	12 noon - 5.00 pm
Monday	3 July 2017	9.00 am - 4.30 pm
Tuesday	4 July 2017	9.00 am - 8.00 pm

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William Robinson

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[30]

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Front cover: Lot 116
Inside front cover: Lot 64
Inside back cover: Lot 133
Back cover: Lot 144



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WORLD ART GROUP



William Robinson
International Head of Group
Tel: +44 (0)20 7389 2370



G. Max Bernheimer
International Head of
Antiquities Department
Tel: +1 212 636 2247



Susan Kloman
International Head of African
& Oceanic Art Department
Tel: +1 212 484 4898



Deepanjana Klein
International Head of
Indian and Southeast Asian
Antiquities, Modern &
Contemporary Art
Tel: +1 212 636 2189



Daniel Gallen
Global Managing Director
Tel: +44 (0) 20 7389 2590

INTERNATIONAL DEPARTMENTS

AFRICAN AND OCEANIC ART

Paris

Bruno Claessens
Pierre Amrouche (Consultant)
Tel: +33 1 40 76 84 48

ANTIQUITIES

London

Laetitia Delaloye
Claudio Corsi
Chanel Clarke
Emma Saber (Consultant)
Tel: +44 (0)20 7752 3018

New York

Hannah Solomon
Alexandra Olsman
Tel: +1 212 636 2256

ISLAMIC ART

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Sara Plumbly
Romain Pingannaud
Xavier Fournier
Tel: +44 (0)20 7389 2372

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Sandhya Jain-Patel
Leiko Coyle
Isabel McWilliams
Tel: +1 212 636 2190

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London - King Street

Damian Vesey
Rukmani Kumari Rathore
Tel: +44 (0)20 7389 2106

New York

Salomé Zelic
Tel: +1 212 636 2190

Mumbai

Sonal Singh
Nishad Avari
Tel: +91 22 2280 7905

BUSINESS MANAGERS

Regional Managing Director New York

Ross Elgie
Tel: +1 212 636 2641

London

Julia Grant
Tel: +44 (0)20 7752 3113

France

Marie Faiola
Tel: +33 (0)1 40 76 85 68

INTERNATIONAL SALES CALENDAR

12 SEPTEMBER
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NEW YORK

13 SEPTEMBER
**CONTEMPORARY INDIAN
ART**
NEW YORK

25 OCTOBER
ANTIQUITIES
NEW YORK

26 OCTOBER
ISLAMIC & INDIAN ART
LONDON

6 DECEMBER
ANTIQUITIES
LONDON

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19/05/17

SPECIALISTS AND SERVICES FOR THIS SALE

ANTIQUITIES LONDON



Laetitia Delaloye
Head of Department
London
Tel: +44 (0)207 752 3018



Claudio Corsi
Specialist
London
Tel: +44 (0)207 389 2607



Chanel Clarke
Junior Specialist
London
Tel: +44 (0) 207 752 3331



Emma Saber
Consultant
London
Tel: +44 (0) 207 752 3025



Beatrice Campi
Sale Coordinator
London
Tel: +44 (0) 203 219 6159



David Ratcliffe
Department Coordinator
London
Tel: +44 (0)207 389 2831

ANTIQUITIES NEW YORK



G. Max Bernheimer
International Head of
Antiquities Department
New York



Hannah Solomon
Head of Sale, Specialist
New York



Alexandra Olzman
Associate Specialist
New York



Schuppert, Erin
Sale Coordinator
New York



Alix Bickson
Department Coordinator
New York

CONTACT

SALE COORDINATOR

Beatrice Campi
Tel: +44 (0) 203 219 6159
Fax: +44 (0)20 73 89 2686

BUSINESS MANAGER

Julia Grant
Tel: +44 (0)20 7752 3113

EMAIL

First initial followed by
last name @christies.com
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Post-Sale Coordinator
Payment, Shipping, and Collection
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Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

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THE ELSA BLOCH-DIENER (1922-2012) COLLECTION

Lots 1-84



It was a Swiss Jugendstil walnut cabinet in her parents' home in Bern that first sparked Elsa's fascination with antiques at a very early age. What started as a passion shared with her husband, quickly became a hobby which slowly expanded in new directions, including Swiss ceramics and Russian icons. Her encounter with ancient art, however, happened almost by chance, starting with Greek and Etruscan vases which were at the time 'much older and cheaper than an 18th century Langnauer plate'.

With no prior formal education in ancient art, Elsa started attending archaeology lectures and seminars at Bern University where, thanks to her genuine passion, she met various academics and experts, many of whom then became life-long friends. In particular the Egyptologist Hellmut Brunner and his wife Emma Brunner-Traut, former colleagues of the famous German archaeologist Hermann Jucker, who accompanied Elsa and her husband during their first trip to Egypt. For several years she also entertained regular correspondence with Egyptologist Maya Müller at the University of Basel and Prof. H. Jucker in Bern.

In 1965 Elsa opened her gallery on Gerechtigkeitsgasse in the old town centre of Bern. From self-taught enthusiast she quickly became a well-respected dealer, often travelling to London and New York to participate in the main antiquities auctions. As any avid and discerning collector she kept several pieces for her personal enjoyment and loaned the best to museums. Her long career ended in 1999, when she decided to close the gallery.

Elsa passed away in 2012, her parents' Jugendstil walnut cabinet still standing proud in her bedroom.

The wide breadth of her interests and knowledge is reflected in her collection, which includes works of art from ancient Greece and Rome, Etruria and Egypt. Undisputed highlights are the monumental granite head of Sekhmet from the temple of Mut at Thebes (lot 6) and the beautifully carved Roman marble torso of Polykleitos' 'Dresden Youth' (lot 75). Also of particular interest is an Etruscan bronze mirror of exceptional quality depicting the myth of Telephos (lot 64).



1

***1**

AN EGYPTIAN PREDYNASTIC PAINTED POTTERY JAR

NAQADA II-III, CIRCA 3200 B.C.

4¾ in. (12 cm.) high

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired 1970.

PUBLISHED:

H. Schlögl, *Geschenk des Nils. Ägyptische Kunstwerke aus Schweizer Besitz*, Basel, 1978, p. 20, no. 17.

• *2

AN EGYPTIAN BLACK-TOPPED POTTERY JAR

NAQADA II-III, CIRCA 3200 B.C.

5¾ in. (13.8 cm.) high

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1975.



2



***3**

AN EGYPTIAN POLYCHROME WOOD COFFIN MASK

THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.

10 $\frac{7}{8}$ in. (27.5 cm.) high

£4,000-6,000

\$5,200-7,800

€4,700-7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1981.



4

*** 4**

AN EGYPTIAN BLUE FAIENCE SHABTI FOR THE SCRIBE PRIEST OF MUT, NESPERNUB

THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.

5 7/8 in. (15 cm.) high

£4,000–6,000

\$5,200–7,800
€4,700–7,000

PROVENANCE:

Thebes, Deir el-Bahri, Cache II.
Elsa Bloch-Diener collection, Bern, acquired prior to 1982.

The inscription reads 'O shabti say I will act to irrigate (on behalf of) the scribe, the priest of Mut, Nespernub'. For an identical shabti in the Louvre, see, L. Aubert, *Les statuettes funéraires de la deuxième cachette à Deir El-Bahari*, Paris, 1998, p. 76, no. 24.



5

*** 5**

AN EGYPTIAN POLYCHROME WOOD COFFIN MASK

THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, CIRCA 1070-735 B.C.

10 1/2 in. (26.5 cm.) high

£3,000–5,000

\$3,900–6,500
€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1982.

*** 6**

AN EGYPTIAN GRANITE HEAD OF SEKHMET

THEBES, NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, CIRCA 1388-1351 B.C.

10½ in. (26.5 cm.) high

£100,000–150,000

\$130,000–190,000

€120,000–170,000

PROVENANCE:

Acquired in Egypt in 1938-39.

Münzen und Medaillen, Basel, Auktion 49, 27 June 1974, lot 31.

Elsa Bloch-Diener collection, Bern, acquired from the above.

PUBLISHED:

Archäologisches Institut der Universität Zürich, *Das Tier in der Antike*, Zurich, 1974, p. 10, no. 26.

H. Schlögl, *Geschenk des Nils. Ägyptische Kunstwerke aus Schweizer Besitz*, Basel, 1978, p. 58, no. 181.

EXHIBITED:

Zürich, Archäologisches Institut der Universität Zürich, *Das Tier in der Antike*, 21 September - 17 November 1974.



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

Most surviving large-scale images of Sekhmet were sculpted during the reign of Amenhotep III, who ruled for 38 years from 1391-1353 B.C. More than 600 statues of Sekhmet survive from this period, seated and standing, and it has been suggested that there may have been 730 in all. They were originally set up within Amenhotep III's Temple of Mut to the south of the Great Temple of Amun at Karnak, as well as in the king's mortuary temple in western Thebes. Perhaps 365 Sekhmet statues were on the east bank of the Nile and served the daytime while a similar number on the west bank served the night. Her statues required the ritual performance of liturgies twice daily. Each statue weighs nearly one ton, and despite the repetition of the subject, many are of unsurpassed beauty, dignity and technical excellence.

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





7

***7**

AN EGYPTIAN BRONZE SEKHMET

LATE PERIOD, CIRCA 664-332 B.C.

5⅞ in. (15 cm.) high

£5,000–7,000

\$6,500–9,000

€5,900–8,100

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1978.

PUBLISHED:

H. Schlögl, *Geschenk des Nils. Ägyptische Kunstwerke aus Schweizer Besitz*, Basel, 1978, p. 93, no. 323.



8

***8**

AN EGYPTIAN BRONZE SEATED IMHOTEP

LATE PERIOD, CIRCA 664-332 B.C.

4¼ in. (11 cm.) high

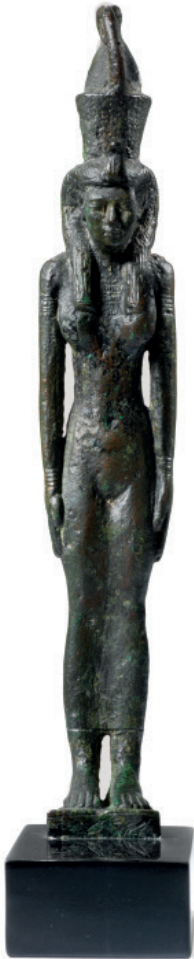
£5,000–7,000

\$6,500–9,000

€5,900–8,100

PROVENANCE:

The late John F. Keane; Sotheby's, London, 14 May 1973, lot 82.
E. J. Pories Esq.; Sotheby's, London, 10 December 1996, lot 55.
Elsa Bloch-Diener collection, Bern, acquired from the above sale.



9

*** 9**

AN EGYPTIAN BRONZE MUT
LATE PERIOD, CIRCA 664-332 B.C.
7⅞ in. (20 cm. high)

£5,000–8,000

\$6,500–10,000
€5,900–9,300

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1970.

PUBLISHED:

H. Schlögl, *Geschenk des Nils. Ägyptische Kunstwerke aus Schweizer Besitz*, Basel, 1978, p. 92, no. 319.



10

*** 10**

AN EGYPTIAN STEATITE OSIRIS
LATE PERIOD, 26TH DYNASTY,
CIRCA 664-525 B.C.
11½ in. (29 cm.) high

£10,000–15,000

\$13,000–19,000
€12,000–17,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1982.



11

*** 11**

AN EGYPTIAN BRONZE AMUN
LATE PERIOD-PTOLEMAIC PERIOD,
CIRCA 664-30 B.C.
6⅝ in. (16.8 cm.) high

£5,000–7,000

\$6,500–9,000
€5,900–8,100

PROVENANCE:

Wilhelm Horn (1870-1959) collection, inventory no. K59 Abb. T9, acquired in Cairo, 1932; and thence by descent.
The Collection of the late Wilhelm Horn; Christie's, London, 11 December 1987, lot 247.
Elsa Bloch-Diener collection, Bern, acquired from the above sale.

PUBLISHED:

G. Roeder, *Ägyptische Bronzefiguren. Mitteilungen aus der Ägyptischen Sammlung*, vol. VI, Berlin, 1956, p. 34, no. 57a, pl. 71(c).



*** 12**

AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 664-332 B.C.

4½ in. (11.5 cm.) high

£20,000–30,000

\$26,000–39,000

€24,000–35,000

PROVENANCE:

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

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

Elsa Bloch-Diener collection, Bern, acquired from the above sale.



*** 13**

AN EGYPTIAN BRONZE FALCON COFFIN

LATE PERIOD, CIRCA 664-332 B.C.

7½ in. (19 cm.) long

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Wilhelm Horn (1870–1959) collection, Berlin, inventory no. K53 Abb. T6, Berlin; and thence by descent.

The Collection of the late Wilhelm Horn; Christie's, London, 11 December 1987, lot 260A.

Elsa Bloch-Diener collection, Bern, acquired from the above sale.



14

*** 14**

AN EGYPTIAN GILT BRONZE OSIRIS

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

8 in. (20.2 cm.) high

£3,000-5,000

\$3,900-6,500
€3,500-5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1977.



15

*** 15**

AN EGYPTIAN BRONZE ISIS AND HORUS

LATE PERIOD, CIRCA 664-332 B.C.

7¾ in. (19.5 cm.) high

£6,000-8,000

\$7,800-10,000
€7,000-9,300

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1983.



16

• * 16

AN EGYPTIAN TURQUOISE FAIENCE TRIAD AMULET

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

1½ in. (3.8 cm.) high

£1,500–2,500

\$2,000–3,200

€1,800–2,900

PROVENANCE:

From the collection of a Swiss diplomat, imported into Switzerland in 1875.
Elsa Bloch-Diener collection, Bern, acquired prior to 1975.

• * 17

AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 664-332 B.C.

4¾ in. (12.1 cm) high

£1,500–2,000

\$2,000–2,600

€1,800–2,300

PROVENANCE:

The Duke of Northumberland; Sotheby's, London, 9 July 1974, lot 87.
Elsa Bloch-Diener collection, Bern, acquired from the above sale.

• * 18

AN EGYPTIAN STEATITE OFFERING SPOON FRAGMENT

LATE PERIOD, CIRCA 664-332 B.C.

2⅞ in (6.7 cm) high

£1,500–2,500

\$2,000–3,200

€1,800–2,900

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1980.



17



18



19

*** 19**

AN EGYPTIAN BRONZE OXYRHYNCHOS FISH

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

5 $\frac{7}{8}$ in. (15 cm.) long

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1982.

The sledge base inscribed on the underside for 'Hapimen, may he be endowed with permanence'.

• * 20

TWO EGYPTIAN BRONZE OXYRHYNCHOS FISH

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

4 $\frac{1}{2}$ in. (11 cm.) and 4 $\frac{3}{4}$ in. (12 cm.) long

(2)

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1982.



20





*** 21**

AN EGYPTIAN BRONZE IBIS

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

4½ in. (11.5 cm.) high

£12,000–18,000

\$16,000–23,000

€14,000–21,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1983.



22

*** 22**

AN EGYPTIAN BRONZE CAT

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

5¼ in. (13.4 cm.) high.

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Found at Bubastis.

The Pitt-Rivers Museum, Farnham, Dorset (ID 82869).

Mrs Stella Pitt-Rivers from the Pitt-Rivers Museum; Sotheby's, London, 23 February 1976, lot 213.

Elsa Bloch-Diener collection, Bern, acquired from the above sale.

• * 23

AN EGYPTIAN BRONZE CAT WITH FOUR KITTENS

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

2¼ in. (5.7 cm.) long

£1,500–2,500

\$2,000–3,200

€1,800–2,900

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1978.

PUBLISHED:

H. Schlögl, *Geschenk des Nils. Ägyptische Kunstwerke aus Schweizer Besitz*, Basel, 1978, p. 94, no. 330.



23



*** 24**

AN EGYPTIAN BRONZE HORUS FALCON

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

5 $\frac{7}{8}$ in. (15 cm.) high

£6,000–8,000

\$7,800–10,000

€7,000–9,300

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1983.



*** 25**

AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT OF A MAN

ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

14½ in. (37 cm.) high

£70,000–90,000

\$91,000–120,000

€82,000–100,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1975.

EXHIBITED:

Bern Historical Museum, *Gesichter, Griechische und Römische Bildnisse aus Schweizer Besitz*, 6 November 1982–6 February 1983, no. 102.

PUBLISHED:

K. Parlasca, *Repertorio d'arte dell'Egitto Greco-Romano, Series B, vol. II, Tavole 61-120, Numeri 247-496*, Rome, 1977, p. 60, no. 370, pl. 89,4.

H. Jucker, D. Willers, *Gesichter, griechische und römische Bildnisse aus Schweizer Besitz*, Bern, 1982, p. 237, no. 102.



*** 26**

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

ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

13¾ in. (35 cm.) high

£50,000–80,000

\$65,000–100,000

€59,000–93,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1975.

EXHIBITED:

Bern Historical Museum, *Gesichter, Griechische und Römische Bildnisse aus Schweizer Besitz*, 6 November 1982–6 February 1983, no. 101.

PUBLISHED:

K. Parlasca, *Repertorio d'arte dell'Egitto Greco-Romano, Series B, vol. II, Tavole 61-120, Numeri 247-496*, Rome, 1977, p. 32, no. 261, pl. 63,6.

H. Jucker, D. Willers, *Gesichter, griechische und römische Bildnisse aus Schweizer Besitz*, Bern, 1982, p. 236, no. 101.



*** 27**

AN EGYPTIAN LIMESTONE MALE HEAD

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

9 $\frac{7}{8}$ in. (25 cm.) high

£5,000–7,000

\$6,500–9,000

€5,900–8,100

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1976.

EXHIBITED:

Bern, Bernischen Historischen Museum,
*Gesichter, griechische und römische Bildnisse aus
Schweizer Besitz*, 6 November 1982 - 6 February
1983.

PUBLISHED:

H. Jucker, D. Willers, *Gesichter, griechische und
römische Bildnisse aus Schweizer Besitz*, Bern,
1982, p. 221, no. 94.

*** 28**

**AN EGYPTIAN GREEN FAIENCE SHABTI FOR THE OVERSEER
OF THE WRITINGS OF THE ROYAL MEAL, PSAMTEK, BORN OF
MER-NEITH**

LATE PERIOD, 27TH DYNASTY, CIRCA 525-404 B.C.

7½ in. (19 cm.) high

£7,000–10,000

\$9,100–13,000

€8,200–12,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern (base with 19th Century label).

The tomb of Psamtek in Saqqara was one of many excavations by French archaeologist and founder of the Egyptian Department for Antiquities, Auguste Mariette (1821-1881). For similar examples cf. H. D. Schneider, *Shabtis, II*, Netherlands, 1977, p. 179, 5.3.1.137; and J-F. Aubert, *Statuettes Égyptiennes*, Paris, 1974, p. 240.

*** 29**

AN AMLASH POTTERY BULL RHYTON

CIRCA EARLY 1ST MILLENNIUM B.C.

8⅞ in. (22.4 cm.) high

£7,000–9,000

\$9,100–12,000

€8,200–10,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1976.

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



28



29



30

• * 30

A CYCLADIC MARBLE BOWL

EARLY CYCLADIC, CIRCA 2700-2200 B.C.

8 in. (20.5 cm.) diam.

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1998.



31

• * 31

AN EASTERN MEDITERRANEAN CORE-FORMED GLASS AMPHORISKOS

CIRCA 6TH-4TH CENTURY B.C.

3 in. (7.5 cm.) high

£2,000-4,000

\$2,600-5,200

€2,400-4,600

PROVENANCE:

Dr. K. A. Moosberg collection, Tel Aviv (collection number GL2).

Elsa Bloch-Diener collection, Bern, acquired prior to 1983.



32

• * 32

A MINOAN SERPENTINE VESSEL

MINOAN III-MIDDLE MINOAN II, CIRCA 2000 B.C.

5½ in. (13 cm.) long

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired 1965.

For a similar bowl, cf. C. Zervos, *L'art de la Crète Néolithique et Minoenne*, Paris, 1956, p. 154, no. 150.

• * 33

A MINOAN BRONZE MALE VOTARY

LATE MINOAN I, CIRCA 1600-1500 B.C.

2¾ in. (7 cm.) high

£1,500–2,000

\$2,000–2,600

€1,800–2,300

PROVENANCE:

Elsa Bloch-Diener collection, acquired 1965.

The subjects of Minoan votive objects included men, women and animals. The men, such as in this example, were generally depicted with the right hand raised towards the chest and the left arm extended downwards against the side. The stance conjures respect, and the pose indicates supplication to the deity being worshiped.

For a similar figure, cf. C. Zervos, *L'art de la Crète Néolithique et Minoenne*, Paris, 1956, pg. 311, no. 453.



33

• * 34

AN EAST GREEK POTTERY FIGURAL ARYBALLOS

CIRCA EARLY 6TH CENTURY B.C.

2¾ in. (6 cm.) high

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1981.

For similar examples, cf. J. Ducat, *Les Vases plastiques Rhodiens Archaiques en Terre cuite*, 1966, pl. XIII, 3-4.



34



35

*** 35**

A GREEK BRONZE PATERA HANDLE

SOUTH ITALY, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

7½ in. (19 cm.) high

£3,000–5,000

\$3,900–6,500
€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1976.

The patera, a bronze vessel with the handle commonly in the shape of a kouros, was widely distributed throughout Magna Graecia, except Sicily, and continuously produced from the 6th Century B.C. to the 1st Century A.D. For a similar example of handle in the shape of a kouros in the round with raised arms from southern Italy now in the Museo Archeologico Nazionale di Reggio Calabria, inv. no. 9481, cf. C. Rolley, *Greek Bronzes*, Fribourg, 1986, p. 135, no. 116.



36

• * 36

A GREEK BRONZE MIRROR

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

10¾ in. (27.5 cm.) long

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 December 1984, lot 259.
Elsa Bloch-Diener collection, Bern, acquired from the above sale.

This mirror is of Argive-Corinthian type with a round disk and flat handle terminating in a round medallion depicting a sphinx. On the handle is a carytid in relief with her hands raised up and the rim is embellished with beaded decoration. For a mirror of the same type, cf. A. Trofimova, *Greeks on the Black Sea: Ancient Art from the Hermitage*, Los Angeles, 2007, pg. 111, no. 30.



*** 37**

AN ATTIC BLACK-FIGURED PANEL AMPHORA
WORKSHOP OF LYDOS, CIRCA 560-540 B.C.

13¼ in. (33.5 cm) high

£10,000–15,000

\$13,000–19,000
€12,000–17,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1985.

Lydos was the main potter and painter of a large workshop in Athens, active between 565-535 B.C. His name is known through two signed vases, but experts have attributed several more to his hand and an even larger number to his wider workshop, such as this panel amphora decorated with a panther on both sides.

The name Lydos, or 'the Lydian', is believed to be a nickname, maybe indicating some connection of the artist to the region of Lydia, modern Turkey, cf. J. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, pp. 107-120.



38



39

*** 38**

AN ATTIC BLACK-FIGURED BAND-CUP

ATTRIBUTED TO THE ELBOWS OUT PAINTER, CIRCA 540 B.C.

8¼ in. (21 cm.) diameter, excl. handles

£8,000–12,000

\$11,000–16,000

€9,300–14,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1975.

PUBLISHED:

W. von Fellenberg, *Schweizerische Kunst- und Antiquitätenmesse* (fair cat.), Basel, 1975, p. 58.

P. Heesen, *Athenian Little Master-Cups*, Amsterdam, 2011, p. 257, no. 1501.

*** 39**

AN ATTIC BLACK-FIGURED 'DEIANEIRA TYPE' LEKYTHOS

CIRCA 570–550 B.C.

6 in. (15.2 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener, Bern, acquired prior to 1991.

The 'Deianeira' lekythos is a rare early form produced in Athens during the early to mid 6th century B.C. The type is characterized by its short concave mouth, ovoid body, and drip ring. In this example an ithyphallic satyr is depicted carrying a wine skin whilst chasing a maenad.



40
(reverse)

*** 40**

AN ATTIC RED-FIGURED PELIKE

CIRCA MID 5TH CENTURY B.C.

6½ (16.5 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1996.

Pelikes were principally used for storing liquids such as oil and wine, which the depiction on one side of this jar suggests. The scene shows a youth holding a wine strainer below a dripping wineskin, holding an aryballos in his hand and overlooked by a draped figure. Sieves or strainers through which to pour wine were a standard feature of the symposium as the wine had often not been subjected to filtration since fermentation. The reverse of the vase shows a bull in profile to the right with a column of Doric order, perhaps suggesting that the pelike was used as part of a dedication.



40

*** 41**

AN ATTIC RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE AMAZON PAINTER,
CIRCA 350–325 B.C.

10½ in. (27 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1983.



41



*** 42**

**A GREEK MARBLE STATUE OF APHRODITE
ANADYOMENE**

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

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

£12,000–18,000

\$16,000–23,000

€14,000–21,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to
1973.

One version of the myth of Aphrodite's birth is that Cronus castrated his father, Uranus, and cast the genitals into the sea. They rose to the surface producing a white foam out of which Aphrodite arose. She was carried on the sea and finally came to rest on the shores of Cyprus. Anadyomene means "rising from the waters". In this graceful pose, she is portrayed with her arms raised and holding long tresses of her wet hair in both hands, as though she were just emerging from the sea.



43
(reverse)



*** 43**

A GREEK MARBLE MALE TORSO

HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

11½ in. (28 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1992.



*** 44**

A CAMPANIAN RED-FIGURED FISH-PLATE

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

10½ in. (25.5 cm.) diam.

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1982.

PUBLISHED:

I. McPhee and A. D. Trendall, *Greek Red-figured Fish-plates*, Basel, 1987, p. 83, no. IIC/2, pl. 24a.

The favoured fish of the Robinson Painter was the bream in all its varieties - two-banded, striped, gilt-headed or a sea bream, with the painting of their eyes being a strong characteristic of his style - a large black dot for the pupil, with a white border only around the lower half, but not encircling the pupil, as shown on this plate.

*** 45**

A CAMPANIAN RED-FIGURED FISH-PLATE

ATTRIBUTED TO THE GRASSI PAINTER,
CIRCA 360-330 B.C.

9 in. (23 cm.) diam.

£4,000–6,000

\$5,200–7,800
€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1975.

PUBLISHED:

I. McPhee and A. D. Trendall, *Greek Red-figured Fish-plates*, Basel, 1987, p. 70, IIA/4.



45



46

• * 46

A CAMPANIAN RED-FIGURED FISH-PLATE

ATTRIBUTED TO THE PALMER-SCALLOP
PAINTER,
CIRCA 350-320 B.C.

7 in (17.5 cm) diam.

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1994.

PUBLISHED:

I. McPhee and A. D. Trendall, *Greek Red-figured Fish-plates*, Basel, 1987, p. 92, IIC/170.



*** 47**

A CAMPANIAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE PAINTER OF NEW YORK GR 1000,
CIRCA 350-325 B.C.

16¾ in. (42.5 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

His Grace the Duke of Northumberland, Alnwick Castle; Sotheby's, London, 9
July 1974, lot 94.

Elsa Bloch-Diener collection, Bern, acquired from the above sale.

PUBLISHED:

A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Oxford,
1967, p. 486, no. 330.

This vase presents a lively scene of a *komos*, a drunken and sometimes ritualistic procession thought to have been performed at festivals and symposia. The revellers, known as *komasts*, are often shown playing music, as here. The Painter of New York GR 1000 was most probably a member of the Workshop of the CA Painter. His decorative characteristics include a band of ovolo joined with "v's" above the scenes, phialia, windows and sashes as filler ornaments, as well as a large amount of added white and yellow, with little other colour. All present on the above vase.





48

• * 48

A GREEK FRAGMENTARY TERRACOTTA PROTOME
SICILY, CIRCA 6TH CENTURY B.C.

5 7/8 in. (14.5 cm.) high

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1967.

EXHIBITED:

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

* 49

A GREEK TERRACOTTA BUST OF A GODDESS
SICILY, CIRCA LATE 5TH–EARLY 4TH CENTURY B.C.

18 in. (45.8 cm.) high

£15,000–25,000

\$20,000–32,000
€18,000–29,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1978.





(reverse)

*** 50**

A CAMPANIAN RED-FIGURED BAIL-AMPHORA
THE PAINTER OF LOUVRE K491, CIRCA 360-340 B.C.

12 $\frac{3}{4}$ in. (31.5 cm) high

£3,000–5,000

\$3,900–6,500
€3,500–5,800

PROVENANCE:

Casa Geri, Milan, *Notiziario* no. 211 (April–May 1972), ill. p.4.
Elsa Bloch-Diener collection, Bern, acquired prior to 1974.

PUBLISHED:

A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Supplement II, 1973, p. 188, no. 39a, pl. XXXIV, 2.

One side depicts an Oscan warrior with a white shield beside him, sitting on a black-spotted rock and testing the sharpness of his spear, with the other side showing a standing youth wearing a mantel flanked by two large fan-palmettes. The design of the black-spotted rock and use of fan-palmettes is characteristic of the Painter of the Louvre K 491, as well as the Cassandra Painter. Both painters are very closely related in style, which A. D. Trendall, *The Red Figured Vases of Lucania, Campania and Sicily*, vol. I, Oxford, 1967, p. 230, suggests may indicate that they worked in collaboration with each other.

For another bail-amphora with a similar motif, see A. D. Trendall, *The Red Figured Vases of Lucania, Campania and Sicily*, vol. I, Oxford, 1967, p. 322, no. 706 pl. 126,3. by the Errera Painter.



• * 51

AN APULIAN RED-FIGURED COLUMN-KRATER

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

13 $\frac{5}{8}$ in. (34.5 cm.) high

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1995.

For another column-krater by the Bristol painter, cf. A. D. Trendall and A. Cambitoglou, *Second Supplement to the Red-figured Vases of Apulia*, London, 1992, p. 250, no. 173a, pl. LXV,6.



* 52

A LUCANIAN RED-FIGURED KRATER

ATTRIBUTED TO THE PAINTER OF NAPLES 1959, CIRCA 340-310 B.C.

13 in. (33 cm.) high

£7,000–9,000

\$9,100–12,000

€8,200–10,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired before 1975.

PUBLISHED:

A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Suppl. 3, London, 1983, p. 79, no. 810a.

Named by Trendall after a Panathenaic amphora in Naples, the Painter of Naples 1959 was a prolific Lucanian artist who drew inspiration from Apulian vase painters of the time. He often reused the same stock images on different vases, but he did occasionally compose more elaborate scenes like on this krater of rare and unusual shape. Here Herakles is depicted reclining on a couch next to the god Dionysus, both holding a kantharos for the symposium. A maenad behind them is playing the flute and to the left a satyr is standing next to a seated Pan holding a syrinx.





*** 53**

A GREEK TERRACOTTA FEMALE BUST PROTOME

TARANTINE, CIRCA 4TH CENTURY B.C.

8 $\frac{5}{8}$ in. (22 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1981.



*** 54**

AN ITALO-GEOMETRIC POTTERY VESSEL

CIRCA LATE 8TH CENTURY B.C.

10½ in. (26.5 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired 1969.



(reverse)

*** 55**

AN ETRUSCAN BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE MICALI GROUP, CIRCA 6TH CENTURY B.C.

9¼ in. (23.5 cm) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1974.

PUBLISHED:

Das Tier in der Antike, 400 Werke ägyptischer, griechischer, etruskischer und römischer Kunst aus privatem und öffentlichem Besitz, Zurich, 1974 (advert on last page).

*** 56**

A PAIR OF ETRUSCAN BRONZE LIONS

CIRCA 6TH CENTURY B.C.

4¾ in. (11 cm.) long

(2)

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1970.



• * 57

AN ETRUSCAN BUCCHERO PESANTE TREFOIL OINOCHOE

CIRCA 6TH CENTURY B.C.

11¾ in. (30 cm.) high

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1990.

• * 58

A GREEK BLACK-GLAZED BOAR ASKOS

SOUTH ITALY, CIRCA 320-290 B.C.

6¼ in. (16 cm.) long

£2,500–3,500

\$3,300–4,500

€3,000–4,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1984, lot 337.

Elsa Bloch-Diener collection, Bern, acquired from the above sale.

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





59

*** 59**

AN ETRUSCAN BRONZE MIRROR

CIRCA 3RD CENTURY B.C.

10¾ in. (27.3 cm.) long

£3,000–5,000

\$3,900–6,500
€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1976.

The incised four-figure composition consists of two standing youths flanked in the foreground by two seated young men, who can be identified as the Dioskouroi, Castor and Polydeukes, owing to the Phrygian caps they wear. They are engaged in animated conversation, with the two standing figures looking on to each brother and seemingly listening in.

For an Etruscan mirror with a strikingly identical scene, *cf.* acc. no. H2162 in the Thorvaldsen Museum, Copenhagen.



60

*** 60**

AN ETRUSCAN BRONZE MIRROR

CIRCA 3RD CENTURY B.C.

11 in. (28 cm.) long

£4,000–6,000

\$5,200–7,800
€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1983.

This mirror is engraved with the toilette of Malavisch, with the central seated figure surrounded by four other draped and nude females. The name Malavisch is inscribed on her stool and there are four other indistinct names above the heads of the other figures.

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



*** 61**

A VILLANOVAN BRONZE VOTIVE HAND
CIRCA 7TH CENTURY B.C.

11 in. (28 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1992.

Votive offerings gained increasing popularity throughout Etruria, southern Latium and later northern Campania from the 5th Century onwards. Most gods were thought to possess the power to heal, and the sick flocked to their sanctuaries for a cure or to pray for future health. Predominantly these dedications depicted the parts of the human anatomy that needed healing.

In particular in the area of Vulci many graves have been discovered containing pairs of hands cut from a sheet of bronze, rolled up at the base to form the wrist. For a pair decorated with gold bosses in the Museo Gregoriano Etrusco, Rome, inv. no. 11930-11931, cf. F. Buranelli, *The Etruscans*, Memphis, 1992, pp. 190-191, nos. 170-171.



62

*** 62**

A LARGE ETRUSCAN TERRACOTTA VOTIVE KORE

CIRCA 5TH CENTURY B.C.

18½ in. (46 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 May 1986, lot 303.
Elsa Bloch-Diener collection, acquired from the above sale.

Starting in the 5th century B.C., votive offerings in terracotta gained increasing popularity throughout Etruria, southern Latium and northern Campania. Often such votives depicted parts of the human anatomy for dedications of healing or fertility. More often votives took the form of a human head or bust, as a representative of the whole person. More rarely the full human form, like the present example, was depicted.

• * 63

TWO ITALIC BRONZE BELT HOOKS

CIRCA 4TH–3RD CENTURY B.C.

both 4½ in. (11.5 cm.) long (2)

£1,000–1,500

(2)

\$1,300–1,900

€1,200–1,700

PROVENANCE:

Anonymous sale; Christie's, Geneva, 5 May 1979, lot 21.
Elsa Bloch-Diener collection, Bern, acquired from the above.
Anonymous sale; Christie's, London, 12 April 2000, lot 132 (unsold).



63

* 64

AN ETRUSCAN BRONZE MIRROR

CIRCA 4TH CENTURY B.C.

11½ in. (29.5 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Reputedly excavated between 1893–1901 from the tomb of Calini Sepus at Monteriggioni, Italy. Fernando Terrosi collection, Florence. Elsa Bloch-Diener collection, Bern, acquired prior to 1981.

PUBLISHED:

R. Bianchi Bandinelli, 'La tomba dei Calini Sepus presso Monteriggioni,' *Studi Etruschi* II, 1928, p. 133ff., no. 172 (S.160f), Taf. 34.

E. Böhr and W. Martini, (ed.), 'Der wiedergefundene Telephos,' *Studien zur Mythologie und Vasenmalerei. Festschrift für Konrad Schauenburg zum 65. Geburtstag am 16. April 1986*, pp. 139–144, pl. 24, 1–3.

I. Krauskopf, 'Agamemnon,' *Lexicon Iconographicum Mythologicae Classicae I*, Zurich and Munich, 1981, p. 261, no. 20.

H. Heres, 'Telephos,' *Lexicon Iconographicum Mythologicae Classicae VII*, Zurich and Munich, 1994, p. 867, no. 70, pl. 70.

R. D. De Puma, 'A Fourth Century Praenestine Mirror with Telephos and Orestes,' *Mitteilungen des Deutschen Archäologischen Instituts. Römische Abteilung* 87, 1980, pp. 20–22, fig. 7.

K. Schauenburg, 'Zur Telephossage in Unteritalien,' *Mitteilungen des Deutschen Archäologischen Instituts. Römische Abteilung* 90, 1983, p. 348, no. 79.

In 1892, the Calini Sepus tomb was discovered within the Necropoli del Casone, near Monteriggioni, whilst preparing a vineyard owned by Count Giulio Terrosi Vagnoli (b. 1851). The tomb held an entire aristocratic Etruscan family. All the finds were kept in Count Terrosi's collection in Florence, and were later dispersed between Italian museums and abroad.

Bandinelli had studied the accounts of the earlier 19th Century excavations, and carried out further excavations himself in the 1920s. He published all the finds in 1928.

In 1991 the remaining Terrosi collection was donated by the Terrosi family to the Chianciano Terme Museum (G. Paolucci, *La collezione Terrosi nel museo Civico di Chianciano Terme*, 1991).

The mirror is finely engraved with an elaborate scene depicting Telephos grasping the young Orestes by the hair and drawing him onto the altar to be slaughtered. The older figure of Agamemnon, with a hairy paunch revealed by his himation, raises his sword arm to defend his son, but is restrained by the draped figure of Clytemnestra, who clutches his arm with both

hands. Two naked females stand either side, the figure on the left beseeching Telephos to resist from committing the murder.

This scene was chronicled in Euripides' lost play *Telephos*. Telephos was king of Mysia, where the Greeks mistakenly landed on their way to Troy. In the ensuing battle, Telephos was wounded by Achilles. As the wound would not heal, Telephos consulted the Delphic oracle, who advised, 'he that wounded shall heal.' Telephos travelled on to Aulis to ask Clytemnestra for help and she advised him to kidnap her own son, Orestes, and threaten to kill him if Achilles would not help heal his injury. However, Achilles refused. It was only when Odysseus cleverly deciphered the oracles true meaning: the 'wounder' was not Achilles but in fact his sword. Scrapings of the weapon were then applied to the cut, which subsequently healed. As recompense, Telephos guided the Greek fleet on to Troy. Telephos was the father of both Tyrrhenus and Tarchon, two of the legendary founders of the Etruscan race, which may indicate why this subject appears so frequently in Etruscan art.





65

• * 66

AN ETRUSCAN BRONZE MIRROR
CIRCA LATE 4TH CENTURY B.C.

8½ in. (21.6 cm.) long

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1975.

With the seated figure of Tinia (Zeus) with Turms (Hermes) standing in front, their names engraved.

For a discussion on Tinia and Turms on Etruscan mirrors, see N. Thomson de Grummond (ed.), *A Guide to Etruscan Mirrors*, Florida, 1982, pp. 91-92 and 95, pls 75-79.



67

* 65

AN ETRUSCAN BRONZE MIRROR
CIRCA 3RD CENTURY B.C.

9½ in. (24.1 cm.) long

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 10th July 1984, lot 500.

Elsa Bloch-Diener collection, Bern, acquired at the above sale.

Anonymous sale; Bonhams, London, 22 September 1998, lot 413 (unsold).

Engraved with the seated figures of Pherse (Perseus) on the left and Kapne (Kapaneus), their names inscribed, either side of an older bearded figure, his name indistinct.



66

• * 67

AN ETRUSCAN BRONZE MIRROR
CIRCA 525-450 B.C.

8 in. (20 cm.) long

£1,500–2,500

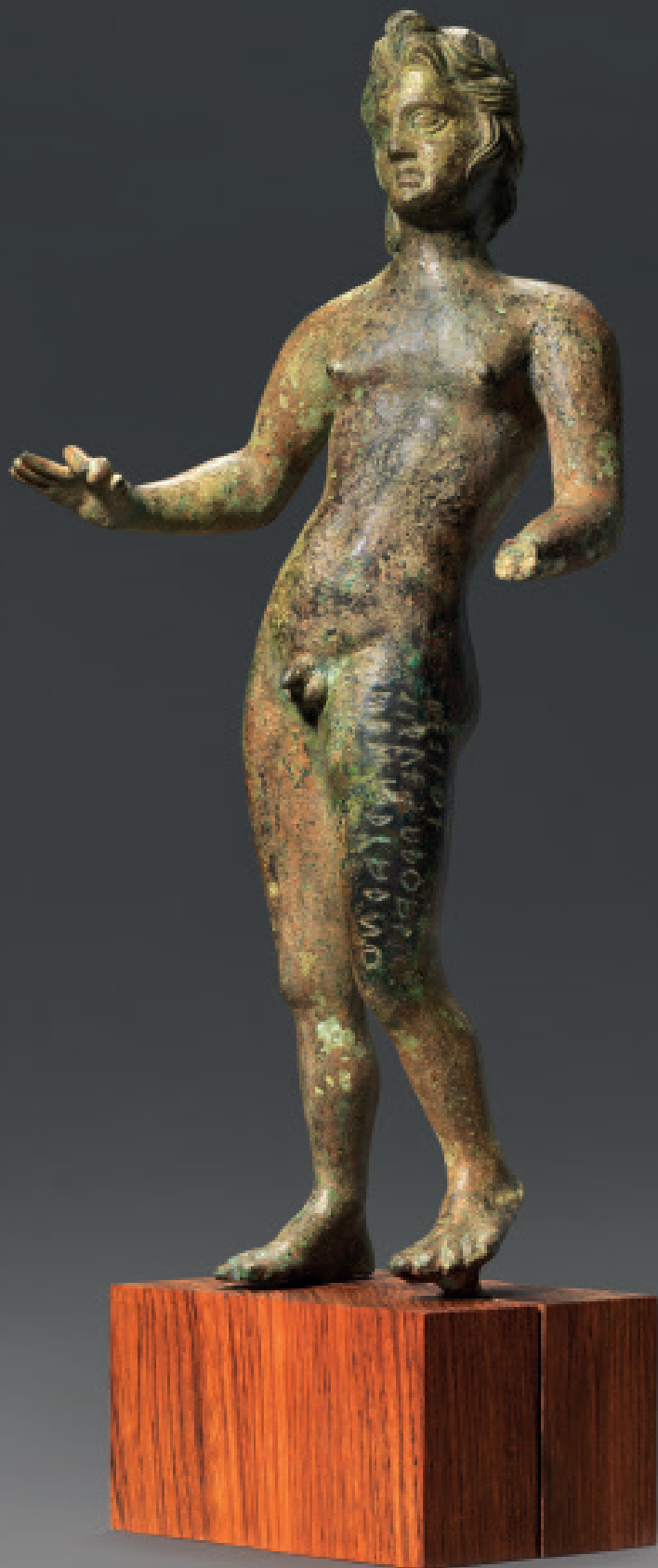
\$2,000–3,200

€1,800–2,900

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1983.

Although it is impossible to tell now what the scene would have been on the present lot, one can only guess at how the figures are posed. The faint traces of a horizontal dotted line might suggest a banqueting scene, with the two figures reclining on a couch. In the Archaic period, domestic scenes, including banqueting, music making and dancing were popular motifs on mirrors. The border appears to consist of vines, with clusters of grapes, again, an archaic decoration. For a mirror with a similar departure scene, with a standing figure holding a branch and female figure with head cloth, see acc. no. 1814,0704.915 in the British Museum. For a discussion on archaic mirrors see, N. Thomson de Grummond (ed.), *A Guide To Etruscan Mirrors*, Florida, 1982, pp. 140-143.



*** 68**

**AN ETRUSCAN BRONZE VOTIVE FIGURE
WITH INSCRIPTION**

CIRCA 3RD CENTURY B.C.

10 $\frac{7}{8}$ in. (27.8 cm) high

£8,000–12,000

\$11,000–16,000

€9,300–14,000

PROVENANCE:

Elsa Bloch-Diener collection, prior to 1982.

This unusually large, solid-cast, votive statuette represents a nude boy holding a small round offering (possibly a fruit) in his right hand. The treatment of the hair, swept back in luscious locks, and slight tilt of the head are typical of the Hellenistic taste of the period. A comparable bronze female votive figure found around Cortona and now in the collection of the Rijksmuseum in Leiden, cf. M. Cristofani, *I Bronzi degli Etruschi*, Novara, 1985, p. 274, no. 71. For a much earlier archaic votive bronze of a youth holding a circular object, cf. British museum, inv. no. 1974,1204.2.

The left leg is inscribed with the offering formula, *MINI TURC ARNTH TITLES ARTHALISA REZLA*, 'Titus Arnth dedicated me to Revla'.



69



70

*** 69**

AN ETRUSCAN BRONZE VOTIVE FIGURE WITH INSCRIPTION
CIRCA 3RD-2ND CENTURY B.C.

4¾ in. (12 cm.) high

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:

Elsa Boch-Diener collection, Bern, acquired prior to 1975.

PUBLISHED:

H. Jucker (ed.), *Hefte des Archäologischen Seminars der Universität Bern*, Bern, 1979, pp. 30–31, no. 10, pls. 1–4.

The inscription along the hem of the drapery is most likely a dedication with the name of the donor, reading *vi.travi (oder traci). ies'* - 'Vipe(?) has given this'.

*** 70**

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

4½ in. (11.5 cm.) long

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1977.

*** 71**

AN ETRUSCAN BRONZE THYMIATERION
CIRCA 5TH CENTURY B.C.

14.1/5 in. (36 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1975.



71



72

*** 72**

A ROMAN MARBLE CUPID

CIRCA 2ND CENTURY A.D.

18½ in. (46 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Elsa Bloch-Diener collection, acquired prior to 1997.

For a similar depiction of the god resting on a downturned torch, cf. A. Hermay, 'Eros', *Lexicon Iconographicum Mythologiae Classicae* III, Zurich, 1986, p. 654, no. 791.



73

*** 73**

A ROMAN MARBLE TORSO OF A YOUNG BOY

CIRCA 1ST CENTURY A.D.

14½ in. (37 cm.) high

£6,000–8,000

\$7,800–10,000

€7,000–9,300

PROVENANCE:

Anonymous sale; Christie's, London, 10 July 1987, lot 235.

Elsa Bloch-Diener collection, Bern, acquired from the above sale.

The depiction of a boy with a goose or duck was popular in ancient Rome, evidenced by the numerous variations and replicas of the subject. As S. A. Strong comments in, 'Antiques in the Collection of Sir Frederick Cook, Bart., at Doughty House, Richmond,' in *The Journal of Hellenic Studies*, Vol 28, 1908, pp. 19-21, it is however difficult to identify whether the boy formed a *genre* subject or if he originated as a representation of the child Asclepius, whose sacred animal was the goose. For a similar example, cf. E. Strong, (ed.) 'Antiques in the Collection of Sir Frederick Cook, Bart., at Doughty House, Richmond,' *The Journal of Hellenic Studies*, Vol 28 1908, no. 27, pp 19-20, pl. 14.

74 No Lot

***75**

A ROMAN MARBLE TORSO OF POLYKLEITOS' "DRESDEN YOUTH"

CIRCA FIRST QUARTER OF THE 1ST CENTURY A.D.

26½ in. (67 cm.) high

£100,000–150,000

\$130,000–190,000

€120,000–170,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1988.

EXHIBITED:

Museum Alter Plastik, Frankfurt am Main, October 1990 - January 1991.

PUBLISHED:

D. Willers, 'Altes und Neues zum Dresdeber Knaben,' in *Festschrift für Nikolaus Himmelmann*, Mainz am Rhein, 1989, pp. 135-137, pls. 1-4.

H. Beck et al., *Polyklet, Der Bildhauer der griechischen Klassik* (exhibition cat.), Frankfurt, 1990, pp. 196-197, no. 118.





The 'Dresden Youth' in the collection of the Dresden Museum.
bpk / Staatliche Kunstsammlungen Dresden / Elke Estel / Hans-Peter Klut

Polykleitos was one of the most famous and influential Greek sculptors of the High Classical Period. A native of Argos in the Peloponnesus, his artistic career flourished circa 460-420 B.C. The Roman writer Pliny tells us that Polykleitos wrote about his theories of rhythm and proportion. This sculptural Canon emphasized the juxtaposition of antithetical pairs, such as right and left, straight and curved, relaxed and tensed, rest and movement.

None of the master's original works are known to have survived, but several are recognized in Roman copies such as this beautiful torso of the Dresden Youth type.

According to art historian P. Zanker, Polykleitan works can be divided into three categories based on different age groups in athletic contests: the *pais*, the *ephebe* and the *neos*. The Dresden Youth type falls into the *ephebe* category, together with the Westmacott type, whilst the *neos* group includes other universally known types such as the *Doryphoros* or Spear-bearer and the *Diskophoros* or Discus-Bearer.

The type was named after another Roman marble copy now in the collection of the Dresden Museum, *cf.* inv. no. Hm 088, also dated to the 1st quarter of the 1st Century A.D.





76



77

*** 76**

A ROMAN BRONZE FORTUNA

CIRCA 2ND CENTURY A.D.

8½ in. (22 cm.) high

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1980.

• * 77

A GREEK TERRACOTTA ARTEMIS

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

9½ in. (23 cm.) high

£1,500–2,500

\$2,000–3,200

€1,800–2,900

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1988.

• * 78

A ROMAN MARBLE RIGHT HAND

CIRCA 2ND CENTURY A.D.

9½ in. (24 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1985.



78



79

*** 79**

A ROMAN MARBLE HEAD OF A YOUNG GIRL

JULIO-CLAUDIAN, CIRCA 1ST CENTURY A.D.

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

£10,000–15,000

\$13,000–19,000
€12,000–17,000

PROVENANCE:

The Ernest Brummer Collection, vol. II; Spink & Son and Galerie Koller, Zurich, 16–19 October 1979, lot 644.

Elsa Bloch-Diener collection, acquired prior to 1980.

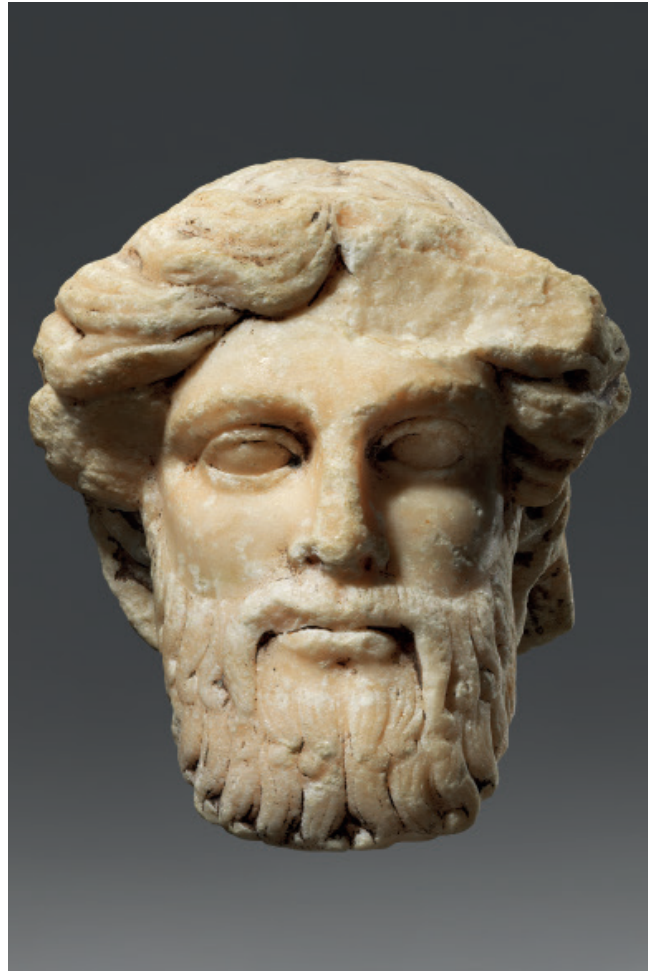
EXHIBITED:

Bern Historical Museum, *Gesichter, griechische und römische Bildnisse aus Schweizer Besitz*, 6 November 1982– 6 February 1983, no. 33.

PUBLISHED:

H. Jucker, D. Willers, *Gesichter, griechische und römische Bildnisse aus Schweizer Besitz* (exhibition cat.), Bern, 1982, p. 86, no. 33.

The smooth, almost translucent marble emulates the softness and youthfulness of a child's skin. The subject is a girl as her ears are pierced and would have once held gold earrings. With her delicate features, wide open eyes, thin lips and freshly combed hair, she exudes innocence, exemplifying the qualities of a Julio-Claudian child.



80

*** 80**

A ROMAN MARBLE HEAD OF ZEUS

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

6 $\frac{1}{2}$ in. (16.5 cm.) high

£6,000–8,000

\$7,800–10,000
€7,000–9,300

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1979.



81

*** 81**

A ROMAN MARBLE HEAD OF A GOAT

CIRCA 1ST-2ND CENTURY A.D.

9¼ in. (23.5 cm.) high

£7,000–10,000

\$9,100–13,000

€8,200–12,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1977.



82

*** 82**

A ROMAN MARBLE RELIEF HEAD OF DIONYSUS

CIRCA LATE 2ND - EARLY 3RD CENTURY A.D.

9½ in. (24 cm.) high

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1985.

Probably from a high relief sarcophagus, this head mostly likely comes from a panel showing a multi-figural dionysiac scene. According to J. Stubbe Ostergaard (*Imperial Rome*, Ny Carlsberg Glyptotek, 1996, p. 93), there are about 430 sarcophagi with dionysiac scenes known, produced from about 130 A.D. to 300 A.D., with processions featuring Dionysos and Ariadne being the most common.

*** 83**

A ROMAN LIMESTONE EAGLE

CIRCA 3RD CENTURY A.D.

27½ in. (70 cm.) high

£7,000–10,000

\$9,100–13,000

€8,200–12,000

PROVENANCE:

Elsa Bloch-Diener collection, Bern, acquired prior to 1994.

*** 84**

A ROMAN MARBLE SARCOPHAGUS RELIEF FRAGMENT

CIRCA 3RD CENTURY A.D.

20¾ in. x 13 ¾ in. (53 cm x 35 cm)

£6,000–8,000

\$7,800–10,000

€7,000–9,300

PROVENANCE:

Anonymous sale; Christie's, London, 10 July 1987, lot 211.

Elsa Bolch-Diener collection, Bern, acquired from the above sale.

For another example of a sarcophagus decorated with a scene of a shepherd tending his sheep (on side of the the lid) dated to the Tetrarchic period, circa 300 A.D. now in the Ny Carlsberg Glyptotek inv. no. 2468, cf. J. Stubbe Ostergaard, *Imperial Rome*, vol. 1, Ny Carlsberg Glyptotek, 1996, pp. 112-115.



83



84

Sangiorgi Collection

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR
(LOTS 85-110)

Giorgio Sangiorgi (1886-1965) was a principle of the most renowned art-dealing family in Rome. The firm was located at 117 via Ripetta at Palazzo Borghese and was famous for many important auctions, with catalogues written in collaboration with leading scholars. The galleria specialized in ancient art, furniture, ceramics and textiles.

As a private collector, Sangiorgi assembled an important ancient glass collection, which he published in 1914 (*Collezione de Vetri Antichi dalle Origini al V Sec. D.C., ordinati e descritti da Giorgio Sangiorgi con prefazione di W. Froehner*). Masterpieces from it were sold in the 1960s and are now the pride of numerous institutions such as the Toledo Museum of Art and the Corning Museum of Glass; the bulk of the collection was sold at Christie's New York in June 1999, "Ancient Glass formerly in the G. Sangiorgi Collection." As with the glass collection, many of the objects in his personal collection, such as the gems presented here, were acquired throughout Europe and never imported into Italy.

With thanks to Dr Carina Weiss for her help in researching this collection.

* 85

A GREEK CORAL CAMEO OF ZEUS

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

47 mm. long

£5,000-7,000

\$6,500-9,000

€5,900-8,100

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

In his own personal notes on the above cameo Sangiorgi wrote "a rare material in glyptic work". For a discussion on the use of coral in ancient jewellery see J. Ogden, *Jewellery of the Ancient World*, London, 1982, pp. 117-118. Although not unknown, coral was indeed a rare material in the Hellenistic and Roman worlds, with very few examples known.

For a very similar cameo in steatite, with an early Roman dating, in the Diözesanmuseum (now Kolumba), Cologne (inv. no. N100) see W.-R. Megow, *Kameen von Augustus bis Alexander Severus*, Berlin, 1987, pp. 208-209, no. A89. The beard and moustache are rendered in similar curls and the eagle is shown below Zeus with wings outspread, as has the above. For a Hellenistic cameo of Zeus see the Zulian cameo in the Museo Archeologico Nazionale, Venice. A coral piece in the British museum also show similarities - see inv. no. 3940 for a bust of Serapis.

* 86

A ROMAN PALE BLUE GLASS INTAGLIO OF HERCULES

CIRCA LATE 1ST CENTURY A.D.

28 mm. long max

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

Representations of Hercules in profile wearing the lion skin are common in both cameos and intaglios of this period. For a similar example of a sardonyx intaglio, cf. J. Spier, *A Catalogue of the Calouste Goulbenkian Collection of Gems*, Lisbon, 2001, no. 26.

* 87

THREE ROMAN GLASS INTAGLIOS

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

29 mm. long max.

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

The Nereid riding a hippocamp represents Thetis, the sea-nymph and mother of Achilles, who carried new armour to her son during the Trojan war. The cobalt blue glass intaglio depicts another well known myth - Europa clinging to the bull. For the type see inv. no 1814.0704.2758 in the British Museum. The profile head of Athena shows her wearing a fine helmet ornamented with the figure of Scylla raising her right hand in the gesture of apokopein.

* 88

TWO ROMAN GLASS CAMEOS

CIRCA 1ST CENTURY A.D.

Together with an amber After the Antique cameo of Eros riding a lion

(3)

46 mm. wide max.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

The cameo with the bust of winged Eros holding a heart-shaped leaf, possibly used as a fan, has a close parallel in M. L. Vollenweider, *Musée d'Art et d'Histoire de Genève, Catalogue Raisonné des Sceaux, Cylindres, Intailles et Camées*, vol. II, Mainz, 1979, p. 57 f., cat. 53.

The other cameo decorated with a crouching dog seen from above belongs to a large series of stone and glass cameos, cf. K. Sas & H. Thoen (ed.), *Schöne Schijn. Brilliance et Prestige*, Leuven, 2002, pp. 197-198, cat. 142.

The amber cameo is a later variation of the well-known Hellenistic onyx cameo signed by Protarchos, in the Museo Archeologico Nazionale, Florence.



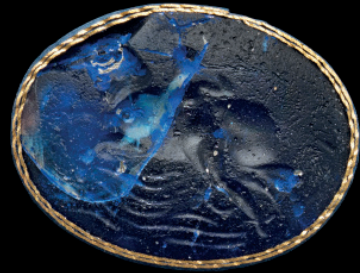
85



86



87



88

*** 89****A ROMAN GLASS CAMEO OF HERMAPHRODITUS**
CIRCA LAST QUARTER OF THE 1ST CENTURY B.C.

29 mm. wide

£2,500–3,500

\$3,300–4,500
€3,000–4,100**PROVENANCE:**G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

For another example of the same type of glass cameo showing Hermaphroditus reclining surrounded by three Erotes now in the British Museum, *cf.* inv. no. 1814,0704.1756, and M.-L. Vollenweider, *Die Steinschneidekunst und ihre Künstler in spätrepublikanischer Zeit*, Baden-Baden, 1966, no. 35, note 56, pl. 25, 7.

*** 92****A ROMAN GREEN GLASS INTAGLIO WITH PEGASUS**
CIRCA 27-14 B.C.

26 mm. wide

£1,000–1,500

\$1,300–1,900
€1,200–1,700**PROVENANCE:**G. Sangiorgi collection (1886-1965), Rome.
Private Collection, Monaco, 1970s; thence by descent.

For an identical Augustan gem in the British Museum (inv. no. 1923,0401.703), engraved with Pegasus galloping to the left with wings addorsed, see H. B. Walters, *Catalogue of Engraved Gems & Cameos, Greek, Etruscan & Roman in the British Museum*, London, 1926, no. 3114.

*** 90****A ROMAN BLUE GLASS CAMEO OF A DANCING MAENAD**
CIRCA MID-1ST CENTURY B.C.

39 mm. long

£2,000–3,000

\$2,600–3,900
€2,400–3,500**PROVENANCE:**G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.**PUBLISHED:**

G. Sangiorgi, 'Nuovi Acquisti Della Mia Collezione Di Pietre Incise', in *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 48, 1933, pp. 294-296, pl. 49, 1.

This cameo belongs to a glyptic series of dancing maenads and satyrs inspired by Neo-Attic reliefs. For another glass cameo with similar motif, *cf.* C. Weiss, *Die antiken Gemmen der Sammlung Heinrich Dressel in der Antikensammlung Berlin*, Würzburg, 2007, no. 719.

*** 93****TWO ROMAN OPAQUE BLUE APPLIQUES**
CIRCA THIRD QUARTER OF THE 1ST CENTURY A.D.

40 mm. wide max

(2)

£1,000–1,500

\$1,300–1,900
€1,200–1,700**PROVENANCE:**G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

The actor's mask was probably also a round appliqué decorating a glass vessel. For another example of stamped appliques decorating the handle of a vessel also once in the Sangiorgi collection, *cf.* D.B. Harden, *Glass of the Caesars*, 1987, p. 118, no. 50.

*** 91****A ROMAN OPAQUE BLUE GLASS INTAGLIO WITH GRIFFIN**
CIRCA LAST QUARTER OF 1ST CENTURY A.D.

21 mm. wide

£1,000–2,000

\$1,300–2,600
€1,200–2,300**PROVENANCE:**G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

The griffin stands with its left paw raised on a helmet above a shield. For the griffin in this period see E. Simon, 'Zur Bedeutung des Greifen in der Kunst der Kaiserzeit', *Ausgewählte Schriften II*, Mainz, 1998, pp. 151-169.

*** 94****TWO ROMAN GLASS CAMEOS**
CIRCA LATE 1ST CENTURY B.C.

41 mm. long max

(2)

£1,500–2,500

\$2,000–3,200
€1,800–2,900**PROVENANCE:**G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

A similar lost sard intaglio, with profile head of Bacchus wearing a large ivy-leaf wreath, is known by a glass paste, *cf.* E. Zwierlein-Diehl, *Glaspasten im Martin-von-Wagner-Museum der Universität Würzburg*, Munich, 1986, p. 132, cat. 237, dated to the third quarter of the 1st Century B.C.



89



90



91



92



93



94





*** 95**

**A ROMAN OPAQUE BLUE GLASS PHALERA OF EMPEROR
TIBERIUS**

CIRCA EARLY 1ST CENTURY A.D.

38 mm. diam.

£10,000–15,000

\$13,000–19,000
€12,000–17,000

PROVENANCE:

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

PUBLISHED:

L. Curtius, 'Nero Claudius Drusus der Ältere,' *Mitteilungen des Deutschen Archaeologischen Instituts, Roemische Abteilung* 50, 1935, p. 260, pl. 29,2.
A. Alföldi, *Römische Porträtmedaillons aus Glas. Ur-Schweiz* 15, 1951, p. 72, VI, 2, pl. III,1-2.
J. M. C. Toynbee, *Transactions Essex Archaeological Society* 25, 1955, p. 19.
Z. Kiss, *L'iconographie des princes julio-claudiens au temps d'Auguste et de Tibère*, 1975, p. 106, note 108, fig. 365.
D. Boschung, 'Römische Glasphalerae mit Porträtbüsten,' *Bonner Jahrbücher* 187, 1987, p. 232, no. 3.
K. Dahmen, *Untersuchungen zu Form und Funktion kleinformatiger Porträts der römischen Kaiserzeit*, Paderborn, 2001, p. 215, 31,3.

For an identical phalera in translucent green glass see D. Whitehouse, *Roman Glass in The Corning Museum*, vol. I, New York, 1997, pp. 26-27, no. 21. These phalerae were divided into types by Alföldi in 1951 - Type VI being the single head of Tiberius. Boschung (ibid, pp. 232-234) attributed this portrait to Tiberius, and suggested that the entire group was made in a single mould. As well as the Corning example, and another in the Vindonissa Museum, Brugg, the Sangiorgi example above is the only other complete Tiberius phalera known.

See D. B. Harden, *Glass of the Caesars*, Milan, 1987, pp. 22-23, no. 2, for a similar glass paste phalera with Tiberius, Germanicus and Drusus the Younger. As Harden explains, "the medallion belongs to a closely-related group of glass objects that is associated with attempts to promote various members of the imperial family after the death of Augustus....The medallions were probably issued in sets of nine as parade decorations (*dona militaria*) to soldiers and were worn as phalerae on the breast-plate". For another two fragmentary phalerae of Tiberius with Drusus and Germanicus, see inv. nos 1923,0401.1158 and 1867,0507.499 in the British Museum.



96



97



98

* 96

A ROMAN BLUE GLASS CAMEO WITH GREEK SIGNATURE OF SOSTRATOS
CIRCA LAST QUARTER OF THE 1ST CENTURY B.C.

31 mm. wide

£5,000–7,000

\$6,500–9,000
€5,900–8,100

PROVENANCE:

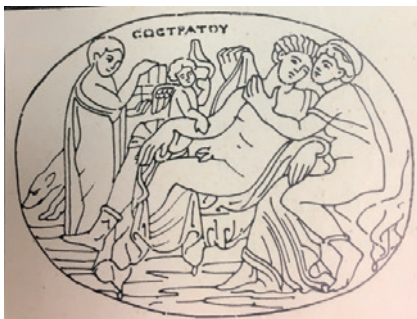
G. Sangiorgi collection (1886-1965), Rome.
Private collection, Monaco, 1970s; thence by descent.

PUBLISHED:

G. Sangiorgi, 'Nuovi Acquisti Della Mia Collezione Di Pietre Incise,' in *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 48, 1933, pp. 290-294, pl. 49.3.

This cameo depicts Aphrodite embracing her lover Adonis surrounded by a winged Eros, an attendant and his dog. At the top of the scene is clearly visible the signature of Sostratos (CΩCTPATOY), one of the most celebrated gem engravers of the Augustan period.

For another example, cf. M.-L. Vollenweider, *Die Steinschneidekunst und ihre Künstler in spätrepublikanischer Zeit*, Baden-Baden, 1966, no. 33, note 46.



Drawing by G. Sangiorgi

* 97

A ROMAN GLASS CAMEO OF A JULIO-CLAUDIAN EMPEROR
CIRCA FIRST HALF OF THE 1ST CENTURY A.D.

40 mm. long

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

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

The slightly angular head, straight profile line and small round chin resemble another known portrait of the emperor Caligula (37-41 A.D.), cf. E. Zwiernlein-Diehl, *Magie der Steine. Die antiken Prunkkameen im Kunsthistorischen Museum*, Wien, 2008, pp. 142-147, no. 10.

According to Weiss this type of cameo belongs to a series of gems with imperial portraits created to celebrate a new emperor and legitimise the passage of power from his predecessor. The first example is a cameo showing a portrait of Augustus and one of his successor Tiberius, possibly mounted as two sides of the same gem. It is possible that this practice was then continued by Tiberius and his adopted son Caligula, cf. C. Weiss, 'Neues aus der Gemmensammlung, Fragment eines Glaskameo mit dem Porträt des Augustus', in *Archäologischer Anzeiger*, 1995, pp. 540-554 and pp. 550-551.

For other examples of glass cameos portraying the emperor Tiberius, cf. C. Weiss, 'Octavian als Knabe, Divus Augustus und Tiberius. Drei Glyptische Porträts, Numismatica e Antichità Classiche', in *Quaderni Ticinesi* 34, 2005, pp. 239-241, fig. 13; and C. Weiss, in V. Gedzevičute et al., *2000 Jahre antikes Glas. Schmuck und Alltagsgerät. Die Sammlung antiker Gläser im Martin-von-Wagner-Museum der Universität Würzburg*, Würzburg, 2010, p. 56, no. 1.

98

A ROMAN FRAGMENTARY GREEN GLASS PHALERA OF THE EMPEROR TIBERIUS
CIRCA EARLY 1ST CENTURY A.D.

22 mm. long

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

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

PUBLISHED:

A. Alföldi, *Römische Porträtmedaillons aus Glas. Ur-Schweiz* 15, 1951, 66, p. 72, VI, 3, pl. III, 3.3.
J. M. C. Toynbee, *Transactions Essex Archaeological Society* 25, 1955, p. 19.
Z. Kiss, *L'iconographie des princes julio-claudiens au temps d'Auguste et de Tibère*, 1975, p. 106, note 108.
D. Boschung, 'Römische Glasphalerae mit Porträtbüsten', *Bonner Jahrbücher* 187, 1987, p. 234, no. 6.
K. Dahmen, *Untersuchungen zu Form und Funktion kleinformatiger Porträts der römischen Kaiserzeit*, Paderborn, 2001, p. 216, no. 6.

For a complete phalera in translucent green glass see D. Whitehouse, *Roman Glass in The Corning Museum*, Vol I, New York, 1997, pp. 26-27, no. 21. These phalerae were divided into types by Alföldi in 1951 - Type VI being the single head of Tiberius. Boschung (ibid, pp. 232-234) attributed this portrait to Tiberius, and suggested that the entire group was made in a single mould. As well as three complete examples known (see lot 95), the Corning example above, and another in the Vindonissa Museum, Brugg), there are only five fragmentary examples, including the above lot. The others can be found in the Archaeological Museum, Zadar, the Capitoline Museum, Rome, The Hermitage, St Petersburg, and the Staatliche Museum, Munich.

* 99

A ROMAN GREEN GLASS INTAGLIO WITH NIKE SACRIFICING A BULL

CIRCA LAST QUARTER OF 1ST CENTURY B.C.

32 mm. long

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

Kneeling semi-draped, Nike is pulling back the head of a sacrificial bull, holding a long knife in her right hand. M. L. Vollenwider suggests an attribution of the original gem to Aulos, perhaps commemorating Augustus's Armenian victory, circa 20 B.C. (*Die Steinschneidekunst und ihre Künstler in spätrepublikanischer und augusteischer Zeit*, Baden-Baden, 1966, no. 43, note 33, pl. 334,3.5)

Similar glass paste gems can be found in the Getty Museum (J. Spier, *Ancient Gems and Finger Rings: Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1992, no. 424), and the British Museum (H. B. Walters, *Catalogue of Engraved Gems & Cameos, Greek, Etruscan & Roman in the British Museum*, London, 1926, nos 3034-3035 (inv. nos 1814,0704.1489 and 1923,0401.636). The latter, like the gem above, shows an altar behind, wreathed with branches.

* 100

A ROMAN GREEN GLASS INTAGLIO WITH EROS

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

30 mm. long

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

Here Eros holds a butterfly, representing Psyche, in his left hand. Scenes of Cupid and Psyche in glyptic art often involve the god toying with his bride, whether in her anthropomorphic or zoomorphic form - for example, he is shown dangling a butterfly over a torch (Fitzwilliam Museum, inventory no. B163), and even burning the feet of a naked and bound Psyche (Paris, Cabinet Des Médailles, in V. Platt, 'Burning Butterflies: Seals, Symbols and the Soul in Antiquity' in L. Gilmour (ed.), *Pagans and Christians - from Antiquity to the Middle Ages*, London, 2007, p. 96). Such images have been argued to have a potent allegorical meaning, representing Eros's, i.e. love's, torturous treatment of the soul (V. Platt, p. 94).

* 101

THREE ROMAN GLASS CAMEOS

CIRCA LAST QUARTER OF THE 1ST CENTURY B.C.

42 mm. wide max.

(3)

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

For another example of a cameo depicting a satyr chasing a nymph, cf. A. Giuliani, *I Cammei della Collezione Medicea del Museo Archeologico di Firenze*, Roma, 1989, pp. 178-179, no. 63.

* 102

THREE ROMAN GLASS APPLIQUES AND A FINGER RING

CIRCA 1ST-2ND CENTURY A.D.

24 mm. wide max.; ring size 'H'

(3)

£1,000–1,500

\$1,300–1,900

€1,200–1,700

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

The lion mask appliqué shows remains of a vessel at the back, indicating that it was probably once attached to a large type of glass beaker decorated with rows of such mould-pressed lion masks, cf. H. Tait, *Five Thousand Years of Glass*, London, 1991, pp. 94-97, fig. 122.

The actor's mask represents the character of the first slave in the New Comedy, cf. Zwierlein Diehl, *Die antiken Gemmen des Kunsthistorischen Museums in Wien*, vol. III, München, 1991, no. 2497.

* 103

TWO ROMAN STAMPED GLASS CAMEOS

CIRCA 1ST CENTURY A.D.

43 mm. wide max.

(2)

£2,000–3,000

\$2,600–3,900

€2,400–3,500

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

Helios-Serapis is depicted wearing his modius with surrounding rays. cf. R. Veymiers, *Sérapis sur les gemmes et les bijoux antiques*, Académie Royale de Belgique, 2009, pp. 352-354. The image of the sphinx is well known from the coins of Augustus.

* 104

EIGHT ROMAN GLASS INTAGLIOS

CIRCA 1ST CENTURY B.C.

28 mm. wide max.

(8)

£1,500–2,500

\$2,000–3,200

€1,800–2,900

PROVENANCE:

G. Sangiorgi collection (1886-1965), Rome.

Private collection, Monaco, 1970s; thence by descent.

The intaglio with Mars wearing a helmet and carrying a shield and spear, in combat with a giant with snake legs, has an exergue filled with hatched triangles. This might be an archaistic detail coming from Etruscan intaglios of the 5th Century B.C.. The same detail appears on a famous gem attributed to Solon and dateable to the 1st Century B.C., see M.-L. Vollenweider, *Die Steinschneidekunst und ihre Künstler in spätrepublikanischer und augusteischer Zeit*, Baden-Baden, 1966, 21 note 32; 88 pl. 11, 2. For a glass paste intaglio of Mars and giant in the British Museum see inventory no. 1923,0401.61, dated to the 3rd



99



100



101



102



103



104



* 105

FIFTEEN GREEK GLASS INTAGLIOS AND FOUR GLASS INTAGLIO RINGS

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

32 mm. long max.

(19)

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

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

Most of these glass gems are characteristic of the Hellenistic shape - oval, with a flat back and convex front. They show, as expected, standing figures of deities in relaxed or leaning postures, including Aphrodite, Apollo and Dionysos. Others show a figure leaning on a pillar, very popular in Hellenistic art. Glass gems like the ones above were reproduced in series from mould to mould over generations of craftsmen, and there is very little individuality in the repetitive subject matter. These gems are called by D. Plantzos, *Hellenistic Engraved Gems*, Oxford, 1999, p. 73 and passim, accordingly to Pliny's 'Gems for the Masses'.

*106

TWELVE GREEK GLASS INTAGLIOS, A CARNELIAN INTAGLIO AND THREE GLASS INTAGLIO RINGS

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

36 mm. long max.

(16)

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

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

* 107

AN EXTENSIVE COLLECTION OF GREEK TERRACOTTA MOULDS

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

46 mm. long max.

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

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

According to the old label these large collection of moulds, or *cretule*, comes from a Tarentine workshop active during the Hellenistic period which produced glass intaglios in large quantities 'for the masses', as Pliny described them. Examples of this type, usually of oval shape and depicting deities such as Aphrodite, Apollo and Dionysos, are lots 105 and 106.

A particularly popular scene present in this group is the one showing a drunken Dionysos being helped by a winged Eros, which also appears on glass intaglio in several other collections, cf. D. Berges, *Antike Siegel und Glasgemmen der Sammlung Maxwell Sommerville*, Mainz, 2002, p. 54, no. 261.

Another well-known motif represented in this group is Nike writing on a shield, which can be found in several stone and glass intaglios from the Hellenistic period to the Roman Republic, cf. D. Plantzos, *Hellenistic Engraved Gems*, Oxford, 1999, pp. 68-69, nos. 167-168.

For a technological study of the production of glass gems and glass cameos, see J. Ogden, *Jewellery of the Ancient World*, London, 1982, p. 129, fig. 7-8, and C. Weiss, 'Beobachtungen an Glaskameen der Sammlung Bergau,' in R. Lierke, *Antike Glaspöferei*, Mainz, 1999, pp. 80-82.



106



107
(part lot)



108

* 108

EIGHT GREEK GLASS SCARABOIDS AND A PHOENICIAN SCARABOID CIRCA 5TH-4TH CENTURY B.C.

35 mm. long max. (9)
£2,000–3,000 \$2,600–3,900
€2,400–3,500

PROVENANCE:

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

The Phoenician emerald green glass scaraboid
depicting Bes holding lions upside-down is
an unusual type. For similar, see J. Boardman,
Classical Phoenician Scarabs, Oxford, 2003, p. 79,
pl. 55 22/X27.

* 109

ELEVEN ROMAN GLASS INTAGLIOS CIRCA 1ST-2ND CENTURY A.D.

With an After the Antique clear glass intaglio (12)
39 mm. long max. (12)
£2,000–3,000 \$2,600–3,900
€2,400–3,500

PROVENANCE:

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

* 110

TWENTY-EIGHT ROMAN GLASS APPLIQUÉS CIRCA 1ST-2ND CENTURY A.D.

30 mm. diam. max. (28)
£1,500–2,500 \$2,000–3,200
€1,800–2,900

PROVENANCE:

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

Moulded round glass appliqués were commonly
attached to the body and handles of glass vessels
as ornaments. In particular the two green glass
attachments moulded as a winged mask of
Medusa appear to have been a favourite motif,
cf. D. B. Harden, *Glass of the Caesars*, 1987, p. 119,
no. 51.



109



110



VARIOUS PROPERTIES

111

**A MYCENAEAN TERRACOTTA PSI FIGURE AND A BOEOTIAN
TERRACOTTA FEMALE FIGURE**

CIRCA 1300-1200 B.C. AND 6TH CENTURY B.C. RESPECTIVELY

4½ in. (11.5 cm.) and 7 in. (17.8 cm.) high respectively

(2)

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Mrs. M. Rolfe (1913-1983) collection, London and New York; thence by descent to the present owner.



112

AN ATTIC BLACK-FIGURED LEKYTHOS

CIRCA 550-500 B.C.

6¼ in. (16 cm.) high

£4,000-6,000

\$5,200-7,800

€4,700-7,000

PROVENANCE:

Anonymous sale; Sotheby's London, 29 March 1971, lot 70.
Beazley Archive no. 13798.



(reverse)



113

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE LIGHT-MAKE CLASS,
CIRCA 490-480 B.C.

11¼ in. (28.5 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Switzerland, 1980s.
with Frank Sternberg AG, Zurich, 1993.

Decorated with two fighting warriors and an attendant on one side, and with a departing warrior with attendant standing either side on the other. For another similar neck-amphora of the Light-make Class, cf. Beazley Archive no. 5690.



114

A EUBOEAN BLACK-FIGURED LEKYTHOS
CIRCA LATE 6TH CENTURY B.C.

10½ in. (26.7 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

with Galerie François Antonovich, Paris, 1987.



115

AN ATTIC BLACK-FIGURED WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE DIOSPPOS PAINTER, CIRCA 500-480 B.C.

8½ in. (21.5 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Dr. Ernst Berger collection, Basel, 1980s.
with Byron Zoumboulakis, Geneva, 1994.

The Diosphos Painter was active at the beginning of the 5th Century B.C. and mainly specialised in decorating lekythoi in the black-figure technique, in a period when the most famous red-figure painters were producing their finest works.

The scene depicted in this lekythos shows Herakles defeating the fallen Kyknos, with Athena and Ares standing on either side, with nonsense inscriptions above the figures.

According to the myth, Herakles and his trusted companion Iolaos cross paths with Kyknos and the god Ares whilst riding a chariot on their way to Trachis. Herakles, instigated by Athena who is eager to settle an old dispute, attacks Kyknos and then manages to wound the god Ares.

For another very similar white ground lekythos by the Diosphos Painter depicting Herakles and Iolaos fighting the Lernaean Hydra with the help of Athena now in the collection of the Louvre, cf. inventory no. CA 598.





(reverse)

PROPERTY FROM A FRENCH PRIVATE COLLECTION

116

AN ATTIC RED-FIGURED PELIKE

ATTRIBUTED TO THE CARPENTER PAINTER, CIRCA 500-490 B.C.

10 $\frac{5}{8}$ in. (27.5 cm.) high

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

with Elie Borowski, Basel.

Private collection, France, acquired from the above 21 June 1968; and thence by descent to the present owner.

This large pelike is finely decorated with scenes of athletes exercising in the *gymnasium*, and shows on one side an athlete preparing to throw the javelin (*aconition*) and an African youth, also nude and of smaller size, holding the jumping weights (*halteres*), and on the other side two pentathletes in profile, one raising a discus and the other holding two *halteres*.

This vessel is a highly significant addition to the ever-growing list of vases attributed to the Carpenter Painter, a very gifted artist active in Athens between 510-490 B.C. His stylistic origins lie amongst the chief members of the Pioneer Group, with special reference to works by Phintias, and the Proto-Panaetian Group of cup-painters. Although he is principally a painter of cups, he also decorated hydriai (*kalpides*) and pelikai such as this one.

His cups are closely related in style to those attributed by J. D. Beazley to the Salting Painter, with whom he shares use of the kalos-name Epidromos. This name, for example, appears in the tondo of a fine komast cup, formerly in the N.B. Hunt Collection (cf. Beazley Archive no. 8840), which may arguably be given to the hand of the Carpenter Painter (as opposed to the Epidromos Painter). This particular cup also displays the artist's fondness for borders of pomegranate net-pattern.

Assuredly by the Carpenter Painter, and closest to the present example for its shape, style (eg. reserved rather than incised hair contours and pronounced clavicle hooks) and unusual scheme of net-pattern framing, is an unpublished pelike in New York (cf. Metropolitan Museum of Art inv. no. 1983.141), decorated with three male revellers accompanied by a sole female, of slightly earlier date and previously assigned to Euthymides.

Some years before, the Carpenter Painter expanded the theme of athletes at exercise, again with discus, javelin, and weights, and here to the tune of a pipes-player, on the exterior of a well-preserved cup in Malibu (cf. J. Paul Getty Museum, inv.no. 85.AE.25, Beazley Archive no. 31619), whose style exhibits a recognisable degree of indebtedness to Phintias.

In common with the Pioneers and the Proto-Panaetians, the Carpenter Painter also praises Leagros as kalos on an unpublished athlete cup showing large-scale *discoboloi* on its exterior in the Cahn Collection (cf. inv. no. HC 774: Beazley Archive no. 340202; 'Recalls the Proto-Panaetian Group').

The inclusion here of a distinctly non-Greek youth, nude, markedly smaller in stature, and of seemingly African origin, is most remarkable, perhaps so far unique. The most obvious interpretation would see him as a slave attendant, however the lack of clothing clearly indicates his active involvement in the training. Participating as an athlete in a public space was a privilege normally restricted to Athenians of citizen-status and the interpretation of this scene certainly merits further study.

For further literature on the Carpenter Painter, cf. D. von Bothmer, 'An Attic Red-figure Kylix', in *The J. Paul Getty Journal*, vol. 14, 1986, pp. 5-20; D. Williams, *Corpus Vasorum Antiquorum*, London, British Museum 9, 1993, pp. 24-25, pl. 14; and D. von Bothmer et al., *Wealth of the Ancient World: The Nelson Bunker Hunt and William Herbert Hunt Collections*, Beverly Hills, 1983, pp. 62-63, cat. no. 7.





117

VARIOUS PROPERTIES

117

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE ICARUS PAINTER, CIRCA 5TH CENTURY B.C.

6¼ in. (16 cm.) high

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Léon Rodrigues-Ely (1924-1973) collection, Marseille, France.
Archéologie - Art Islamique, Christie's, Paris, 6 May 2015, lot 30.

118

AN ATTIC RED-FIGURED LEKYTHOS

PAINTER OF THE YALE LEKYTHOS, CIRCA 5TH CENTURY B.C.

6½ in. (16.5 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Léon Rodrigues-Ely (1924-1973) collection, Marseille, France.
Archéologie - Art Islamique, Christie's, Paris, 6 May 2015, lot 30.

The scene on the above lekythos with a youth carrying a dove in his outstretched hand, probably represents the giving of a love token.



118

119

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE PROVIDENCE PAINTER, CIRCA 460-450 B.C.

16¼ in. (41.5 cm.) high

£30,000–50,000

\$39,000–65,000

€35,000–58,000

PROVENANCE:

with Jean Mikas Gallery, Paris, 1960s.
 with Georges N. Krimitsas, Paris, 1997.
 German private collection, 1998-2016.

The Providence Painter was a pupil of the Berlin Painter and was active in his Athenian workshop between 480-460 B.C.

Like his master he primarily decorated smaller vases, in particular Nolan amphorae and lekythoi, showing a predilection for depicting fleeing and pursuing figures, heroic contests and hovering winged Nikai, such as this example where the goddess holds a kithara. This scheme was undoubtedly one of the most used in the Berlin Painter's workshop and several examples have been attributed to both artists, *cf.* J. H. Oakley, 'Associates and Followers of the Berlin Painter,' in J. Padgett (ed.), *The Berlin Painter and his World*, Princeton, 2017, pp. 69-72. For a neck-amphora similarly decorated with a flying Nike holding a kithara by the Berlin Painter, *cf.* Ashmolean Museum inv. no. 1890.30, and for the same motif on a lekythos by the Providence Painter, *cf.* Beazley Archive no. 9021958.





120

*** 120**

A GREEK MARBLE HEAD OF A YOUTH
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.
6¼ in. (16 cm.) high

£8,000–12,000

\$11,000–16,000
€9,300–14,000

PROVENANCE:

Private collection, Geneva, acquired prior to 1977.



121

121

A GREEK MARBLE HEAD OF A YOUNG WOMAN
CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.
3¾ in. (9.5 cm.) high

£8,000–12,000

\$11,000–16,000
€9,300–14,000

PROVENANCE:

with Artemis Münzen und Antiquitäten GmbH, Munich, from whom acquired by the present owner in 1997.



122

122

A GREEK BLACK-GLAZED KANTHAROS
CIRCA 450–400 B.C.
5 in. (12.7 cm.) high

£2,000–3,000

\$2,600–3,900
€2,400–3,500

PROVENANCE:

with Byron Zoumboulakis, Geneva, from whom acquired by the present owner in 1994.



*** 123**

A GREEK TERRACOTTA FEMALE FIGURE

TANAGRA, HELLENISTIC PERIOD,
CIRCA 3RD CENTURY B.C.

12 $\frac{5}{8}$ in. (32 cm.) high

£8,000–12,000

\$11,000–16,000

€9,300–14,000

PROVENANCE:

Formerly in the Larraín Collection, Santiago, Chile.
Private collection, Buenos Aires, acquired in the
1970s; thence by descent to the present owner.

Sergio Larraín García-Moreno (1905-1999) was a Chilean architect and collector of antiquities. In the 1970's he sought to find a place where he could display the collection that he had acquired over the course of his lifetime. Together with the foundation of the Familia Larraín Echenique, he played a huge part in founding the Museo Chileno de Arte Precolombino, Chile, in 1981. The museum still holds a large number of pieces donated from the Larraín Collection.



124

AN ATTIC RED-FIGURED JANIFORM KANTHAROS

ATTRIBUTED TO THE SPETIA CLASS, CIRCA 420 B.C.

9.1/5 in. (23.3 cm.) high

£20,000–30,000

\$26,000–39,000

€24,000–35,000

PROVENANCE:

Count Spetia di Radione; Sotheby's, London, 13 December 1928, lot 108, pl. XVII. Collection of Cecil Torr, London, circa 1929.

with Brummer Gallery, New York.

William Randolph Hearst collection, San Simeon, California.

The late William Randolph Hearst; Sotheby Parke-Bernet, New York, 5–6 April 1963, lot 2.

Mrs. M. Rolfe (1913–1983) collection, London and New York; thence by descent to the present owner.

Beazley Archive no. 218690.

PUBLISHED:

J. D. Beazley, 'Charinos: Attic Vases in the Form of Human Heads', *The Journal of Hellenic Studies*, Vol 49, Part 1, 1929, pp. 72–74, fig. 26.

J. D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd edition, vol. II, Oxford, 1963, p. 1549, no. 3.

J. D. Beazley, *Paralipomena*, Oxford, 1971, p. 505, Class V (The Septia Class), p. 1549.

The body of this kantharos is rendered in a very sculptural way, showing the head of a bearded satyr on one side and a female head on the other.

Another vessel attributed to the Spetia class is now in the collection of the Metropolitan Museum of Art, inv. no. 27.122.9. This example is also in the shape of a satyr's head and a female head, with minor differences in the treatment of the satyr's beard and with the addition of a spout below the woman's chin, suggesting that the vase was used for libations. The red-figured decoration of the rim, also similar to our example, has been attributed to Aison, a follower of Polygnotos, cf. G. M. A. Richter, *Red-Figured Athenian Vases in the Metropolitan Museum of Art*, vol. 1 and 2, New Haven, 1936, p. 186, pl. 151.





125

AN ATTIC RED-FIGURED STAMNOS

ATTRIBUTED TO THE PAINTER OF THE YALE OINOCHOE,
CIRCA 480-460 B.C.

14 in. (35.5 cm.) high

£40,000-60,000

\$52,000-78,000

€47,000-70,000

PROVENANCE:

Mrs. M. Rolfe (1913-1983) collection, London and New York, acquired prior to 1963; thence by descent to the present owner.
Beazley Archive no. 275254.

PUBLISHED:

J. D. Beazley, *Attic Red-Figured Vase-Painters*, II, Oxford, 1963, p. 1656, no. 6 bis.
B. Philippaki, *The Attic Stamnos*, Oxford, 1967, p. 71, pl. 39.

The Painter of the Yale Oinochoe is a well-known early classical Athenian artist and various vases have been attributed to his hand thanks to his very distinctive style. None of his works are signed and he was named after an oinochoe now exhibited at the Yale University Art Gallery showing Poseidon and Theseus, inv. no. 1913.143.

This stamnos shows the god Dionysos, two Maenads and a satyr on one side, and on the reverse a youth in pursuit of a female, possibly Peleus and Thetis according to Beazley, framed by two female onlookers.





126

AN ATTIC RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE PAINTER OF LONDON F64, CIRCA 390-370 B.C.

15 in. (38 cm.) high

£20,000–30,000

\$26,000–39,000

€24,000–35,000

PROVENANCE:

Dr. Ulrich Hahn collection, Cologne.
with Stolper Galleries, Munich, 1985.

Obverse with Nike driving a quadriga with Herakles beside her, Apollo in front, reverse with three youths holding strigils. According to M. Robinson (*The Art of Vase-Painting in Classical Athens*, p. 272), this is a favourite subject matter of the Painter of London F64. For a similar example, see M. Robertson, *The art of vase-painting in classical Athens*, Cambridge, 1992, p. 273, fig. 273.





(reverse)



127

A PAESTAN RED-FIGURED BELL-KRATER
 ATTRIBUTED TO ASTEAS, CIRCA 360-350 B.C.

9½ in. (24.2 cm.) high

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Dr. Müller collection, Zurich, 1970s.
 with Frank Sternberg AG, Zurich, 1993.

One side with a naked youth, the other with a dancing female. Asteas was one of the most influential Paestan vase painters and probably the tutor of the Python Painter.



128

A ROMAN GIALLO ANTICO HERM OF A HELLENISTIC RULER
CIRCA 1ST CENTURY A.D.

8 in. (20.2 cm.) high

£4,000–6,000

\$5,200–7,800
€4,700–7,000

PROVENANCE:

with Jack Ogden Ltd, London.

Private collection, London, acquired in the early 1980s from the above.

The identification of this early Imperial type of herm (likely copied from Hellenistic originals) has changed through time, from the god of warfare Mars to Alexander the Great and other Hellenistic rulers, with Pyrrhus of Pontus now being the most widely accepted interpretation, cf. C. Ruckert, *Miniaturhermen aus Stein. Eine Vernachlässigte Gattung kleinformatiger Skulptur der römischen Villegiatur*, *Madri der Mitteilungen*, vol. 39, 1998, pp. 177-178. For another similar herm bust in *giallo antico* in the Fitzwilliam Museum, cf. L. Budde and R. Nicholls, *A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum*, Cambridge, 1964, pp. 55-58, pl. 30, no. 88.



*** 129**

A ROMAN MARBLE CUIRASSED BUST

CIRCA 2ND CENTURY A.D.

27½ in. (70 cm.) wide

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Swiss private collection, acquired prior to 1991.



***130**

A GREEK BRONZE PSEUDO-CORINTHIAN HELMET

MAGNA GRAECIA, CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.

9½ in. (24 cm.) high

£15,000–20,000

\$20,000–26,000

€18,000–23,000

PROVENANCE:

Swiss private collection, acquired prior to 1966.

More decorative rather than protective, the pseudo-Corinthian helmet type developed in South Italy during the 6th–5th century B.C. at the time when its mainland Hellenic cousin, the Corinthian helmet, became extinct in Greece. It was worn on top of the head rather than over the face, secured with a chin strap, with the front portion serving as a visor (see p. 108 in A. Bottini, et al., *Antike Helme*). This helmet has raised brows and incised details, including hatching around the eye holes and the phantom nose-guard as well as the confronting boars on the cheek-plates.



131

A ROMAN MARBLE DIANA VENATRIX

CIRCA 1ST-2ND CENTURY A.D.

17 in. (43.2 cm.) high

£12,000–18,000

\$16,000–23,000

€14,000–21,000

PROVENANCE:

Mrs. M. Rolfe (1913–1983) collection, London and New York; thence by descent to the present owner.

This figure most likely comes from a group depicting Artemis Venatrix, the huntress, grasping the antlers of a stag with her left hand and, with one fluid movement, reaching round with her right to take an arrow from her quiver, slung on her back, cf. L. Kahil, 'Artemis,' *Lexicon Iconographicum Mythologiae Classicae* II, Zurich, 1984, p. 646, no. 274.



*** 132**

A ROMAN MARBLE ASCLEPIUS

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

14 ¾ in. (37.5 cm.) high

£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Private collection, Geneva, acquired prior to 1993.

133

A ROMAN BRONZE AND IRON CAVALRY PARADE MASK OF THE 'KALKRIESE TYPE'

CIRCA 1ST CENTURY A.D.

8 in. (20.5 cm.) high

£80,000–120,000

\$110,000–160,000

€93,000–140,000

PROVENANCE:

with Kojiro Ishiguro (1916–1992), Tokyo, prior to 1966.

with Sakae Art Gallery, Japan, prior to 1981.

The cavalry sports helmet, consisting of two separate pieces – the helmet and a mask, was worn by Roman auxiliary cavalry in equestrian exercises known as *hippica gymnasia*. Along with these elaborate helmets would be worn a special shield, an embroidered tunic and possibly thigh-guards and greaves, all of which would contribute to the splendour of the display. These exercises most probably accompanied religious festivals celebrated by the Roman army and were also put on for the benefit of visiting officials. Arrian, a provincial governor under Hadrian, and the only surviving source of information about the *hippica gymnasia*, describes how the horsemen were divided into opposing teams, taking turns to attack and defend, with flourishing displays of skills and horsemanship for the delight of the audience.





134

*** 134**

A ROMAN BRONZE APIS BULL
CIRCA 2ND CENTURY A.D.

6½ in. (15.6 cm.) long

£7,000–10,000

\$9,100–13,000
€8,200–12,000

PROVENANCE:

Captain E.G. Spencer-Churchill (1876–1964), Northwick Park, Blockley, Gloucestershire, acquired in Rome 1913.

Antiquities from the Northwick Park Collection, the property of the late Captain E.G. Spencer-Churchill; Christie's, London, 21–23 June 1965, lot 533.

Henri Smeets collection, Weert, the Netherlands.

The Smeets Collection of Antiquities; Sotheby's, London, 7 November 1977, lot 158.

Anonymous sale; Sotheby's, London, 14 December 1981, lot 387.

Private collection, Australia.

EXHIBITED:

Leiden, Rijksmuseum van Oudheden, *Klassieke Kunst uit Particulier Bezit*, 15 May–13 July 1975.

PUBLISHED:

E. Godet (et al), *A Private Collection. A Catalogue of The Henri Smeets Collection*, Weert, 1975, no. 239a.

H. Brunsting (ed.), *Klassieke Kunst uit Particulier Bezit* (exhibition cat.), Leiden, 1975, p. 93, no. 135.

Cf. a Roman marble altar dating to the 2nd century A.D. dedicated to the Egyptian gods, currently in the British Museum (acc. no. 1805,0703.212). As with the present lot, the Apis bull is shown without the sun-disc crown, which is almost omnipresent when the sacred beast is depicted in Egyptian art, but with the crescent moon on his flank, an attribute which sufficed to identify him to the Roman viewer. Indeed, Townley described the British Museum altar as 'ornamented on the four sides with Egyptian figures, composed in the Roman style of art' (TY 1%).



135

*** 135**

A ROMAN MARBLE HERM OF HERCULES
CIRCA 1ST CENTURY A.D.

6½ in. (17.5 cm.) high

£6,000–8,000

\$7,800–10,000
€7,000–9,300

PROVENANCE:

with Royal-Athena Galleries, New York, 1985.

Joseph S. Melchione collection, acquired from the above.

PUBLISHED:

Royal-Athena Galleries, *Art of the Ancient World*, New York, 1995, p. 71, no. 226.



136

A ROMAN BRONZE MASK OF ZEUS AMMON

CIRCA 1ST CENTURY A.D.

7 in. (17.8 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Prof. M. D. O'Hara collection, Bedfordshire, UK.

Acquired by the present owner from the above in 1992.

*** 137**

A ROMAN MARBLE PORTRAIT OF JULIA MAMAEA

CIRCA 222-235 A.D.

9½ in. (24 cm.) high

£50,000–80,000

\$65,000–100,000

€59,000–93,000

PROVENANCE:

with Brummer Gallery, Paris and New York, acquired in Paris around 1924 (item no. P208 in *The Brummer Gallery Records*, The Metropolitan Museum, New York).

The Ernest Brummer Collection, vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October, 1979, lot 651.

Private collection, Europe.

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 338.

Private collection, Australia (lots 11-13, 34, 38, 42, 44, 45, 49-53).

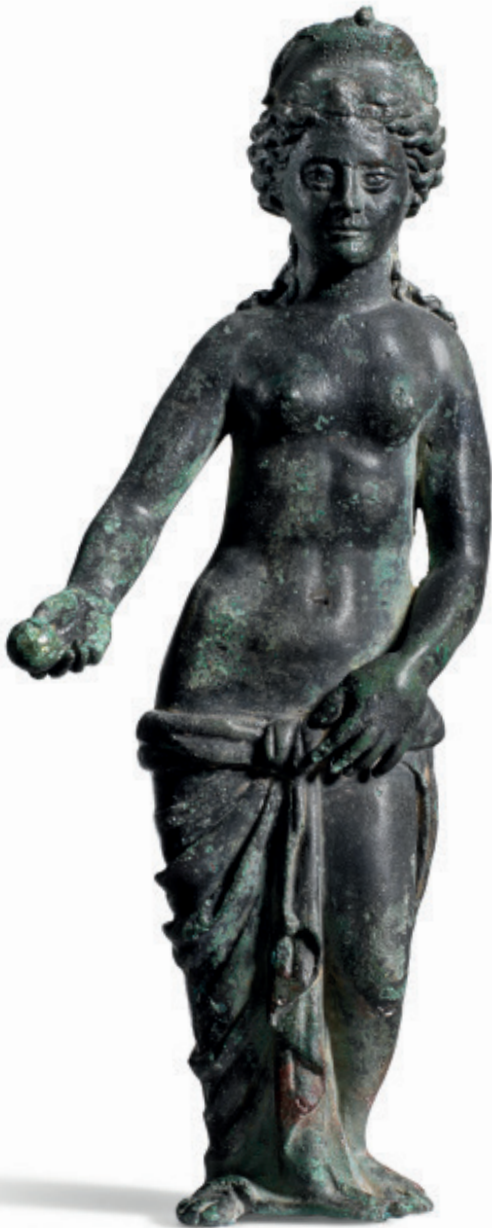
Julia Mamaea (180-235 A.D.) was one of the most powerful women of the Severan dynasty. Mother to the emperor Severus Alexander, she was an effective and admired regent during her son's minority, and continued to exert considerable influence during his reign. Sources regarding Julia's life and her son's rule are scarce, the result of both the *damnatio memoriae* enacted upon them by their successor, Maximinus Thrax, and the political chaos that followed their deaths, known as the Crisis of the Third Century, when successive competing military leaders claimed the imperial throne. Despite the paucity of sources, Julia is acknowledged as providing a welcome change from her sister, Julia Soaemias, and nephew, Elagabalus, whose purported decadence was hugely unpopular. She appointed the highly-regarded lawyer Ulpian to the Head of the Praetorian Guard, and invited the advice of the most distinguished senators, thereby strengthening the imperial throne by surrounding it with the leading men of the day. She showed respect to the traditional gods of the Roman pantheon, moving away from the unpopular Eastern tendencies of the preceding reign, and ensured the loyalty of Rome's armies through largesse. Through her political acumen, the relative stability of Alexander's reign was ensured, and stands in stark contrast to the turmoil of the following years.

Julia's manifest capabilities could not protect her from the sort of grisly end which had long plagued the imperial household. Following a lacklustre expedition against the Persians in 232 A.D., mother and son travelled north to repel a German attack. Severus Alexander's failure to win over the Rhine legions led to grave dissent, with the troops proclaiming Maximinus emperor in 235. Soldiers were dispatched to assassinate the deposed emperor, and sources claim he was found clinging to his mother Julia in a tent; both were butchered, marking the end of the Severan dynasty, and the beginning of the collapse of the Roman empire.

The present lot is an extremely rare survival, considering the aforementioned *damnatio memoriae*, when portraits and inscriptions commemorating Julia Mamaea were destroyed at the emperor's behest. Her likeness is veristically rendered, with her characteristic coiffure and averted gaze ensuring her ready identification. For other portraits, see British Museum, acc. no. 1873,0820.733, and the Hall of the Emperors in the Palazzo Nuovo, Capitoline Museums, inv. no. MC457.

138 No lot





139

139

A GALLO-ROMAN BRONZE VENUS

CIRCA 2ND CENTURY A.D.

11 in. (28 cm.) high

£8,000–12,000

\$11,000–16,000

€9,300–14,000

PROVENANCE:

Private collection, France, acquired prior to 1977.

140

A BYZANTINE BRONZE STEELYARD WEIGHT

CIRCA 5TH CENTURY A.D.

5 7/8 (15 cm.) high

£5,000–7,000

\$6,500–9,000

€5,900–8,100

PROVENANCE:

with Fortuna Fine Arts Ltd, New York, 1995.

During the Byzantine Empire, steelyard weights in the shape of the bust of an empress were used in the marketplace in order to create a standardization for weighing everyday commodities. The commodity would be hung from a chain at one end of the steelyard pole and a weight would be positioned along the calibration shaft and adjusted to determine the correct weight.



140



141

141

A ROMAN GREEN GLASS RIBBED BOWL

CIRCA 1ST CENTURY A.D.

5 in. (12.7 cm.) diam.

£3,500–4,500

\$4,600–5,800

€4,100–5,200

PROVENANCE:

Gerhard Dölker collection, Gomaringen, Germany, 1988.

For a similar ribbed bowl cf. D. Whitehouse, *Roman Glass in the Corning Museum of Glass II*, 2001, pp. 30–31, pl. 498.

142

A ROMAN GREEN GLASS LENTOID FLASK

CIRCA 3RD CENTURY A.D.

3¾ in. (9.5 cm.) high

£2,500–3,500

\$3,300–4,500

€3,000–4,100

PROVENANCE:

Gerhard Dölker collection, Gormaringen, Germany, 1988.

For another flask with mould decoration, cf. D. Whitehouse, *Roman Glass in the Corning Museum of Glass II*, 2001, pp. 131–132, pl. 638.

143

A ROMAN GREEN GLASS JUG

CIRCA 2ND CENTURY A.D.

7¾ in. (19.7 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Gerhard Dölker collection, Gomaringen, Germany, 1988.



142



143

THE OMMERSCHANS HOARD

144

A CEREMONIAL BRONZE DIRK OF THE 'PLOUGRESCANT-OMMERSCHANS' TYPE

MIDDLE BRONZE AGE, CIRCA 1500-1350 B.C.

26¾ in. (68.3 cm). high

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

Found between 1894-1900 in a heath field between Witharen and Ommerschans, the Netherlands.

Dutch private collection; thence by descent to present owner.

EXHIBITED:

A cast has been exhibited at the Rijksmuseum van Oudheden, Leiden, Netherlands, since 1927.

PUBLISHED:

J. J. Butler & J. A. Bakker, 'A Forgotten Middle Bronze Age Hoard with a Sicilian Razor from Ommerschans (Overijssel)', in *Helinium, Revue consacrée à l'archéologie des Pays-Bas, de la Belgique et du Grand Duché de Luxembourg*, vol. 1, Wetteren, 1961, pp. 193-208.

J. J. Butler, 'Nederland in de Bronstijd', in *Fibulareeks*, no. 39, Netherlands, 1969, pp. 115-119.

J. J. Butler & H. Sarfatij, 'Another Bronze Ceremonial Sword by the Plougrescant-Ommerschans Smith', in *Berichten Rijksdienst voor het Oudheidkundig Bodemonderzoek*, Netherlands, 1970-1, vol. 20-21, pp. 301-309.

D. Fontijn, 'Rethinking Ceremonial Dirks of the Plougrescant-Ommerschans Type', in *Patina*, Amsterdam, 2001, pp. 263-280.

E. van Ginkel & L. Verhart, *Onder Onze Voeten: De Archeologie van Nederland*, Amsterdam, 2009, p. 85.

The Ommerschans Hoard was found in a peat deposit in the vicinity of the city of Ommen situated in the Salland region in the Eastern Netherlands. According to different accounts the discovery took place between 1894 and 1900 and until 1927 the finds were kept in the home of the forester of the landowner's estate on which the hoard was unearthed.

In May 1927 Dr Holwerda, Director of the Rijksmuseum van Oudheden in Leiden, accompanied the Mayor of Ommen to inspect the find, recording the objects and the circumstances of the discovery. It was then arranged for the hoard to be sent to Leiden on loan and on this occasion a plaster cast of the ceremonial dirk was made (Butler & Bakker 1961, pp.193-195).

The hoard comprises an over-sized ceremonial dirk, which was found deposited over a birch platform, together with a number of smaller bronze and stone objects: a Sicilian razor close to the Pantalica A type, two chisels, a rod, two pins, four fragments of metal, a spiral, a fragment of flint chisel, a fragmentary flint, a flint or stone implement, a stone chisel, a stone tablet and a whetstone. All the contents of the find were then nailed to a wooden board by the forester and are included in the lot, with the exception of the spiral and a stone implement which have now been lost.

The most remarkable piece of the hoard is a bronze ceremonial dirk of exceptional workmanship. The exaggerated size and its thinness, the absence of rivets for fixing to the hilt and the blunt edges have been interpreted as signs of its non-utilitarian nature. In all, only five dirks of the 'Plougrescant-Ommerschans' type are known. Two were found in France, Plougrescant in Brittany and Beaune in the Burgundy region; one, the Oxborough dirk, was found in Norfolk, England, and sold in these rooms (6 July 1994, lot 363) and is now in the British Museum, inv. no. 1994.1003.1; the remaining two were unearthed in the Netherlands (Ommerschans and Jutphaas) (Fontijn 2001, p. 267-268).

This group of dirks certainly stands out amongst the archaeological record of this period for their rarity, exceptional quality and for the striking similarities between each example despite being spread over a large geographical area.

Another object of great interest within the hoard is the bronze razor, whose shape has been identified as characteristic of the Pantalica A type produced in Bronze Age Sicily. This rare find is a testimony to the wide network of commerce during the Bronze Ages and adds to the importance of this unique ensemble of objects.





PROPERTY FROM A GERMAN PRIVATE COLLECTION

145

AN EGYPTIAN INCISED BLACK-TOPPED POTTERY JAR

NAQADA I-II, CIRCA 3500-3200 B.C.

11 $\frac{1}{8}$ in. (30 cm.) high

£5,000–8,000

\$6,500–10,000

€5,900–9,300

PROVENANCE:

Kunsthau Lempertz, Cologne, 21 November 1967, lot 2.
German private collection, acquired at the above sale;
thence by descent to the present owner.

"Black-topped ware" is a type of handmade pottery produced during the Predynastic Period, specifically Naqada I and Naqada II periods. The ware obtained its name from its distinctive feature: a black band at the top of the vessel which was achieved by placing the jar upside-down inside the kiln during firing. This particular vessel has an unusual depiction of an elephant at the front, which would have been carefully scratched onto the polished surface after the jar had been fired.

For another black-topped pottery jar with incised figural decoration, cf. Museum of Fine Arts Boston, acc. no. 99.710.

146

AN EGYPTIAN ALABASTER JAR

NAQADA III, CIRCA 3200-3000 B.C.

12 $\frac{7}{8}$ in. (32.5 cm.) high

£5,000–7,000

\$6,500–9,000

€5,900–8,100

PROVENANCE:

Kunsthau Lempertz, Cologne, 21 November 1967, lot 25.
German private collection, acquired at the above sale;
thence by descent to the present owner.



145



146

147

AN EGYPTIAN POTTERY 'NET' JAR AND A LIMESTONE OFFERING TABLE

NAQADA II, CIRCA 3200 B.C.- OLD KINGDOM, CIRCA 2686-2181 B.C.

8 $\frac{5}{8}$ in. (22 cm.) high and 11 $\frac{1}{8}$ in. (28.8 cm.) diam., respectively (2)

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

Offering table: Kunsthau Lempertz, Cologne, 21 March 1968, lot 46.
German private collection, acquired at the above sale; thence by descent to the present owner.

Net jar: Kunsthau Lempertz, Cologne, 21 November 1967, lot 7.
German private collection, acquired at the above sale; thence by descent to the present owner.

For similar shaped offering table, cf. A. El-Khouli, *Egyptian Stone Vessels, Predynastic Period to Dynasty III*, Mainz am Rhein, 1978, no. 5397.



147



VARIOUS PROPERTIES

148

AN EGYPTIAN POLYCHROME WOOD SHABTI

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

9 3/4 in. (25 cm.) high

£12,000–18,000

\$16,000–23,000

€14,000–21,000

PROVENANCE:

Bernard Poindessault (1935-2014) collection, Paris, acquired prior to 1975.
Oger-Blanchet, Hôtel Drouot, Paris, 10 December 2014, lot 28.

Enveloped in a tight shroud-like garment, his arms crossed over the chest, the present shabti presents the interesting feature of having rich yellow bands across his lower body, suggesting the bandages wrapped around a

mummy. The tradition of representing bandages on shabtis can be found already in the 18th Dynasty (*cf.* a shabti for Renseneb at the British Museum, inv. no. EA57342, where yellow bands are used as a divider between rows of hieroglyphs). In the Ramesside Period stylised bandages can be found on painted wood shabtis, although usually drawn in irregular red lines. The black painted tripartite wig framing the naturally depicted face, and the broad collar are known for the type (*cf.* British Museum inv. no. EA30804).

A pigment analysis report from Oxford Materials Characterisation Service and a radiocarbon dating test from Oxford Research Laboratory for Archaeology accompany this lot.



149

AN EGYPTIAN POLYCHROME WOOD COFFIN LID
THIRD INTERMEDIATE PERIOD, 22ND-23RD DYNASTY,
CIRCA 945-715 B.C.

68½ in. (173 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

French private collection, Mr. N. V., acquired prior to 1961.



150

AN EGYPTIAN ALABASTER JAR

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

10 $\frac{3}{8}$ in. (26.5 cm.) high

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Kojiro Ishiguro (1916-1992), Tokyo, prior to 1966.

with Sakae Art Gallery, Japan, prior to 1981.



151

AN EGYPTIAN BRONZE ISIS AND HORUS

LATE PERIOD, CIRCA 664-332 B.C.

9 in. (22.9 cm.) high

£8,000–12,000

\$11,000–16,000

€9,300–14,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.
Elias S. David; Christie's, New York, 4 June 2015, lot 136.

For a similar example in The Metropolitan Museum of Art, cf. M. Hill (ed.),
Gift for the Gods, Images in Egyptian Temples, New York, 2007, no 57.



152

AN EGYPTIAN LIMESTONE CANOPIC JAR LID

LATE PERIOD, CIRCA 664-332 B.C.

2¾ in. (7 cm.) high

£2,500–3,500

\$3,300–4,500

€3,000–4,100

PROVENANCE:

with Galerie Pytheas, Paris, from whom acquired by the present owner in 1981.

Sculpted in the form of a human head, with prominent ears and delicate facial features, probably representing Imsety, one of the Four Sons of Horus, protector of the liver.

153

**TWO EGYPTIAN PAPYRUS FRAGMENTS
FROM THE BOOK OF THE DEAD FOR
PTAH-HOTEP**

EARLY PTOLEMAIC PERIOD, CIRCA 300 B.C.

17 in. x 12 in. (43.2 cm. x 30.5 cm.) and 12 in. x 10¼ in. (30.5 cm. x 26.1 cm.), framed (2)

£15,000–25,000

\$20,000–32,000

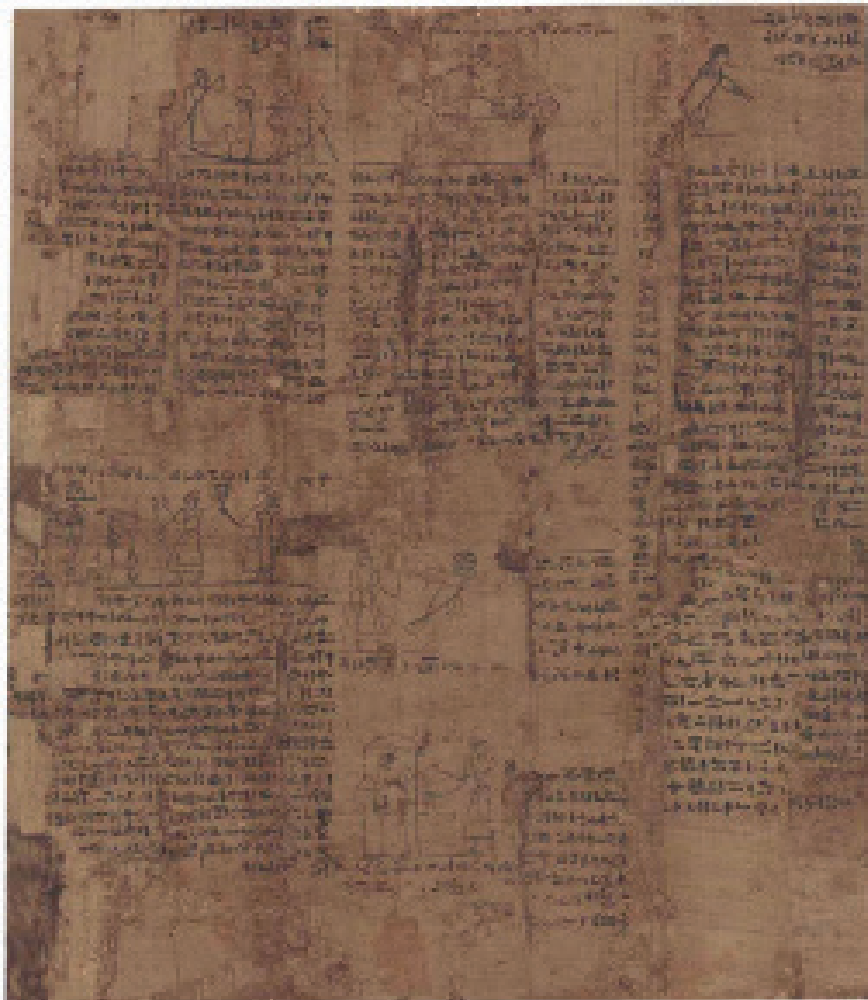
€18,000–29,000

PROVENANCE:

Robert Ladd Gifford collection, California, acquired circa 1920s; and thence by descent. Anonymous sale; Bonhams, London, 29 April 2009, lot 85.

with Charles Ede Ltd, London, 2011 (*Egyptian Antiquities*, no. 43).

Private collection, UK.



153

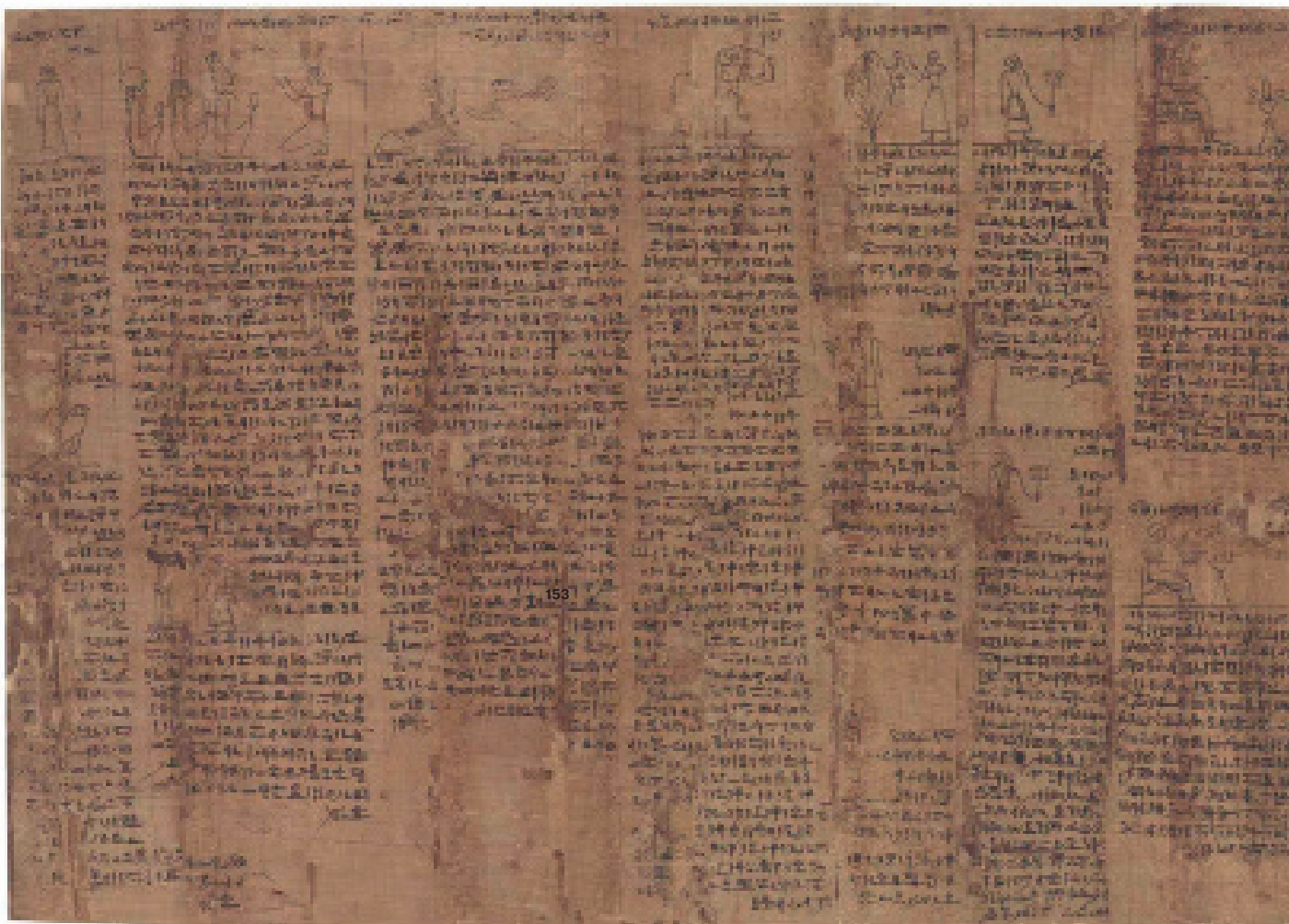
The hieratic script was used in parallel with the hieroglyphic script up until the 26th Dynasty, circa 664–525 B.C. Its main use was for record and account keeping as well more everyday purposes such as letter writing. By the Ptolemaic Period its common use had declined and it is found being used exclusively for religious texts.

A Book of the Dead papyrus would have been commissioned by an individual either in preparation for their death or by relatives of the recently deceased. The expense of producing such a work, which included the preparation of the papyrus and the engagement of a scribe, meant that these were the reserve of the upper echelons of society. The papyri would have been pre-prepared, by workshops, with blank spaces left for the deceased's name.

These particular two papyrus fragments are written in hieratic script for Ptah-hotep, the larger sheet with seven columns including chapter 52, 'Spell for not eating excrement in the Afterlife', below chapter 53, 'Spell for not eating excrement or drinking wine in the Afterlife', both with Ptah-hotep depicted seated before an offering table, chapter 54, 'Spell for giving air to the deceased in the Afterlife' and chapter 57, 'Spell for breathing air and having water available in the Afterlife', with the deceased walking with a sail above and below, chapter 59, 'Spell for breathing air in the Afterlife', with an image of the tree-goddess dispensing water to Ptah-hotep, chapter 60, 'Spell for breathing air and having water available in the Afterlife', chapter 61, 'Spell for drinking water in the Afterlife', both illustrated by the deceased walking, chapter 63b, 'Spell for drinking water and not being dehydrated by

fire', with Ptah-hotep before a burning brazier protected by a stream of water and pouring water from a ewer, chapter 71, 'Spell for coming forth by day and preventing the dead-eater from taking away the deceased's soul', with the primordial falcon and *Mehweret*-cow, chapter 72, 'Spell for coming forth by day and opening the cavern in the Underworld', with Ptah-hotep kneeling in adoration in front of Atum, Shu and Tefnut, chapter 75, 'Spell for going to Heliopolis', with the deceased walking towards the emblem of Heliopolis, chapter 76, 'Spell for taking every form from the deceased wishes', Ptah-hotep walking, chapter 77, 'Spell for taking the form of the golden falcon', with divine falcon below;

The smaller sheet with three columns comprising chapter 85, 'Spell for taking the form of a *ba*-bird', with human-headed *ba*-bird, chapter 89, 'Spell for causing a man's *ba* (soul) to be attached to his body in the Afterlife', with *ba*-bird hovering over its owner's mummy lying on lion-shaped bier, chapter 91, 'Spell for not imprisoning the deceased's *ba* in the Afterlife', the *ba*-bird flying before his walking owner, chapter 96, 'Spell for being in the presence of Thoth in the Afterlife', the deceased opening a shrine containing an ibis-headed god, chapter 100, 'Spell for making a soul worthy and letting him board the barque of Re', Ptah-hotep poles a boat containing falcon-headed Re and a heron, towards Osiris who is flanked by the emblem of Abydos and a *djed*-pillar, chapter 148, 'Spell for transfiguring a spirit in the mind of Re', but with text of chapter 100 following, with Ptah-hotep and his wife, holding a sistrum, in adoration of Sokar-Osiris represented as a mummiform falcon-headed deity upheld by Re.



154

ELEVEN EGYPTIAN PAINTED TERRACOTTA SHABTIS

30TH DYNASTY TO PTOLEMAIC PERIOD, CIRCA 4TH TO 1ST CENTURY B.C.

24 in. (6.2 cm.) high max.

£4,000–6,000

\$5,200–7,800
€4,700–7,000

PROVENANCE:

Acquired by the Cattai family, Switzerland, prior to 1977.

The Cattai family collection; Christie's, New York, 4 June 2015, lot 15.

These miniature shabtis were likely once part of a group numbering in the hundreds, ideally 401, with each representing one day of the Egyptian calendar year. For a similar group, cf. no. 348 in L. Berman (ed.), *Catalogue of Egyptian Art, The Cleveland Museum of Art, New York, 1999.*





155

PROPERTY FROM A GERMAN PRIVATE COLLECTION

155

**AN EGYPTIAN WOOD FIGURE OF
PTAH-SOKAR-OSIRIS**

LATE PERIOD, CIRCA 664-332 B.C.

23½ in. (59.5 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

German private collection, acquired prior to 1967; and thence by descent to the present owner.

The base with a standard offering formula to 'Osiris, Isis, Nephthys, Horus avenger of his father, Anubis, that they give invocation offerings of bread, beer, flesh and fowl, wine, milk, incense, water...for the Osiris, the sistrum player of Amun-Ra, Tia-Amun, begotten on the lady of the house, sistrum player of Amun-Ra, Dis-ese'.

The back pillar also names the sistrum player Tia-Amun, begotten on the lady of the house, the sistrum player of Amun-Ra, Dis-ese.



156

VARIOUS PROPERTIES

156

**AN EGYPTIAN CARTONNAGE PECTORAL
AND BROAD COLLAR**

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

15¼ in. (38.7 cm.) wide, 12 in. (30.6 cm.) high

£4,000-6,000

\$5,200-7,800

€4,700-7,000

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, New York, 19 May 1979, lot 80.

Charles Pankow (1923-2004) collection, San Francisco.

The Charles Pankow Collection of Egyptian Art; Sotheby's, New York, 8 December 2004, lot 147. Private collection, USA.

Anonymous sale; Christie's, New York, 13 December 2013, lot 26.

Private collection, UK, acquired at the above sale.



157

AN EGYPTIAN GILT CARTONNAGE MUMMY MASK

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

17¾ in. (45.1 cm.) high

£20,000–30,000

\$26,000–39,000

€24,000–35,000

PROVENANCE:

with Blanchard Antiquities, Cairo, 1906.

The Toledo Museum of Art, Ohio, 1906–1992 (inv. no. 06.5).

The Toledo Museum of Art; Antiquities and Islamic Works of Art; Sotheby's, New York, 25 June 1992, lot 40.

Alan M. May collection, Dallas, 1992–2003.

Egyptian Antiquities from the Collection of Alan M. May; Christie's, New York, 11 December 2003, lot 24.

Private collection, New England.

Anonymous sale; Christie's, New York, 5 June 2014, lot 34.

Private collection, UK, acquired at the above sale.



158

AN EGYPTIAN BRONZE ENTHRONED HARPOCRATES

PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

10 $\frac{7}{8}$ in. (27.5 cm.) high; 6 $\frac{1}{2}$ in. (16.5 cm.) long

£40,000–60,000

\$52,000–78,000

€47,000–70,000

PROVENANCE:

with Kojiro Ishiguro (1916-1992), Tokyo, prior to 1966.

with Sakae Art Gallery, Japan, prior to 1981.

This finely cast bronze represents the child god wearing the cap of Amun with the sun-disc and double plumes, sitting on an elaborate throne with an unusual row of cobras forming the back and arm-rests. The tenon on the right side of his head would have once held the side-lock of hair.

The name of the deity depicted would have been on the front of the base, which is no longer visible, but at the beginning of the proper left side of the base the text continues '...may he give life, prosperity, health and a good age'. The donors name is now badly damaged, but ends in "-nefer", the text continues with his second name, 'Nefertum, son of Psamtek his mother Irerru' and '...may Hathor give life to Padi-ih his mother Irerru'.

Such bronze statues depicting deities were not part of the funerary equipment, but were placed in temples as offers and were often inscribed with the donor's name, like in this case.







159

*** 159**

AN EGYPTIAN FAIENCE AMPHORA

ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

8 $\frac{7}{8}$ in. (22.6 cm.) high

£8,000–12,000

\$11,000–16,000

€9,300–14,000

PROVENANCE:

with Re Entombed, Melbourne.

Joseph Liciardino, Melbourne, acquired from the above, 1981.

with BC Gallery, Melbourne.

Acquired by the current owner from the above, 2013.

Anonymous sale; Christie's, New York, 25 October 2016, lot 47.

Many of these types of brightly colored faience vessels were ritually damaged before burial, hence the hole in the bottom of the present example. A large number of these vases were found during excavations for the foundation for a hospital in Alexandria in the mid-20th century (A. Caubet and G. Pierrat-Bonnefois, *Faïences de l'antiquité. De l'Égypte*, p. 185).

160

AN EGYPTIAN BRONZE CAT

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

6 $\frac{1}{4}$ in. (15.5 cm.) high

£6,000–8,000

\$7,800–10,000

€7,000–9,300

PROVENANCE:

with Spink and Son Ltd., London, May 1962; thence by descent to the present owner.



160

161

**AN EGYPTIAN PAINTED WOOD COFFIN LID FOR HORIRU SON
OF PEQETAS, BORN OF IYQIEMHOTEP**

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

66½ in. (169 cm.) high

£30,000–50,000

\$39,000–65,000
€35,000–58,000

PROVENANCE:

with Galerie im Kornhaus, Freiburg, Germany, prior to 1972.
German private collection, acquired from the above in 1999.

The text is a standard funerary offering formula to the Osiris of Northern
Abydos on behalf of the deceased, Horiru. This coffin was reputedly found at
Abusir-el-Melek in the Fayum.



The present work in Galerie im Kornhaus, Freiburg, Germany in 1972.





162

PROPERTY FROM A SWISS PRIVATE COLLECTION

*** 162**

AN EGYPTIAN ALABASTER SHABTI

NEW KINGDOM, 19TH DYNASTY, CIRCA 1250 B.C.

5½ in. (14 cm.) high

£3,000–5,000

PROVENANCE:

Mrs H. S. collection, Switzerland, acquired prior to 1969.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.



163

*** 163**

AN EGYPTIAN SANDSTONE RELIEF FRAGMENT

THIRD INTERMEDIATE PERIOD, 25TH DYNASTY, CIRCA 747–656 B.C.

15 in. (38 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

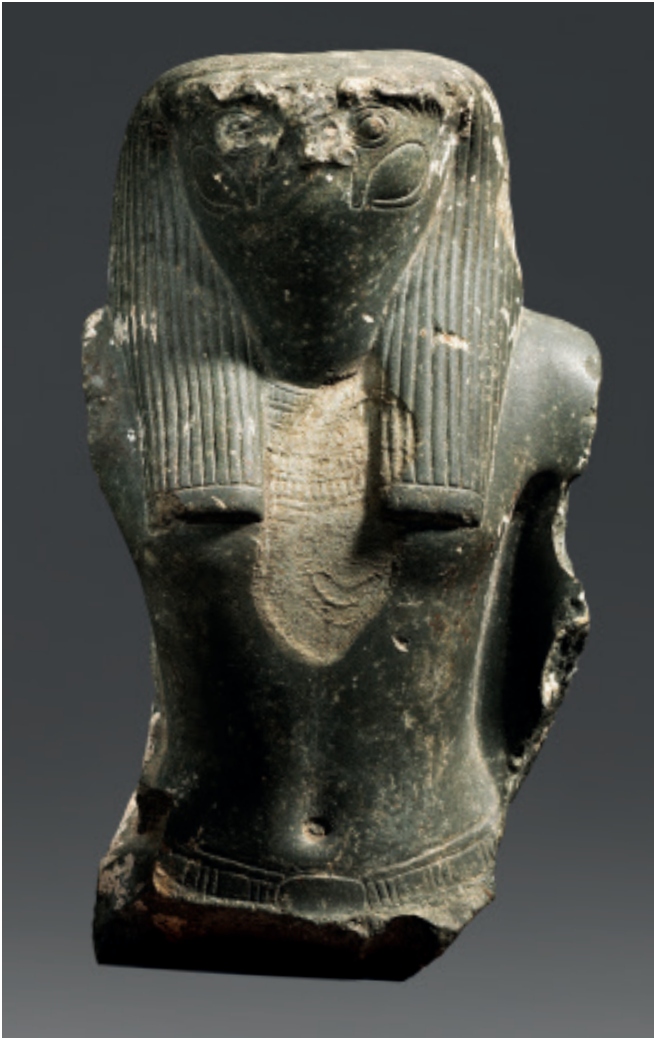
with Donati Arte Classica, Lugano.

Mrs H. S. collection, Switzerland, acquired from the above prior to 1971.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971.

On the left, a striding figure of the god Amun is holding an Ankh and was-sceptre, with remains of a hieroglyphic inscription above reading '...all prosperity'. Facing him is a now headless figure, almost certainly a female, offering a wedjat-eye. The text below reading "offering the wedjat-eye to Amun-Ra, that he might grant life". The figure must represent a Theban Divine Adoratrice performing a ritual normally reserved for a Pharaoh, suggesting the above relief dates from the 25th Dynasty.



*** 164**

AN EGYPTIAN GREYWACKE FALCON-HEADED DEITY

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

9 $\frac{7}{8}$ in. (25 cm.) high

£12,000–15,000

\$16,000–19,000

€14,000–17,000

PROVENANCE:

with Vitelleschi, Rome.

Mrs H. S. collection, Switzerland, acquired from the above in 1957.

Anonymous sale; Sotheby's, London, 9 December 1974, lot 80 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-1974.

Inscribed down the back pillar 'words spoken by Atum to his son User-maat-Ra Sotep-en-Ra', the throne name of Rameses II.

*** 165**

**AN EGYPTIAN GRANITE HEAD
OF A PRIEST**

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

6¾ in. (17 cm.) high

£5,000-7,000

\$6,500-9,000

€5,900-8,100

PROVENANCE:

with Vitelleschi, Rome.

Mrs. H. S. collection, Switzerland, acquired from
the above in 1957.

Anonymous sale; Sotheby's, London, 9 December
1974, lot 81 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971-1974.



165



166

*** 166**

**AN EGYPTIAN GOLD-INLAID BRONZE GROUP OF NEITH
AND HER SON HORUS**

LATE PERIOD, CIRCA 664-332 B.C.

7½ in. (19 cm.) high

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Mrs. H. S. collection, Switzerland, acquired prior to 1971.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971.

The rectangular base inscribed 'May Neith grant life, all prosperity, a long
lifetime, a good old age for the revered one Tay-Neith daughter of Psamtek.'



167

*** 167**

AN EGYPTIAN BLUE GLASS AMULETIC INLAY OF ANUBIS

LATE PERIOD, 27TH-30TH DYNASTY, CIRCA 404-343 B.C.

1¾ in. (4.5 cm.) long

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

Mrs. H. S. collection, Switzerland, acquired prior to 1969.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.

*** 168**

A CORINTHIAN BLACK-FIGURED POTTERY ALABASTRON

CIRCA 600-575 B.C.

9½ in. (24 cm.) high

£7,000–10,000

\$9,100–13,000

€8,200–12,000

PROVENANCE:

with Donati Arte Classica, Lugano.

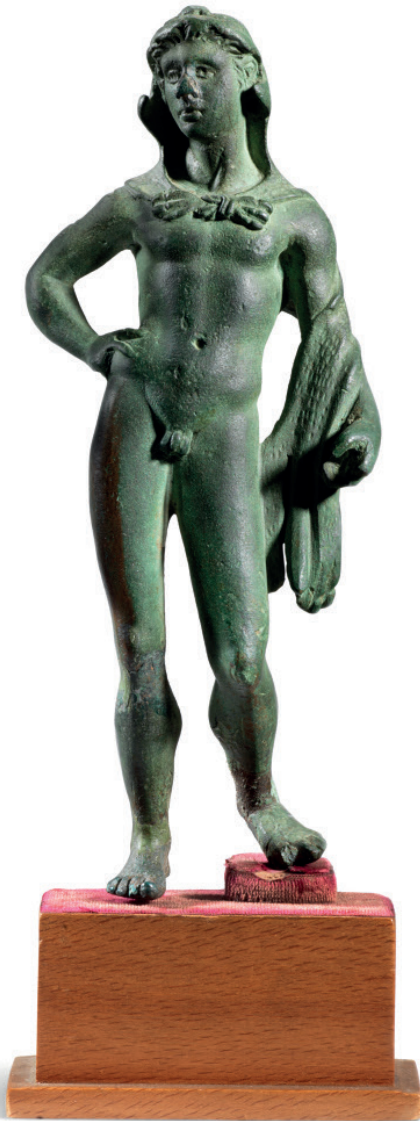
Mrs. H. S. collection, Switzerland, acquired from the above in the 1950s.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971.



168



169

*** 169**

AN ETRUSCAN BRONZE FIGURE OF HERCULE
CIRCA EARLY 3RD CENTURY B.C.

7 in. (18 cm.) high

£4,000–6,000

\$5,200–7,800
€4,700–7,000

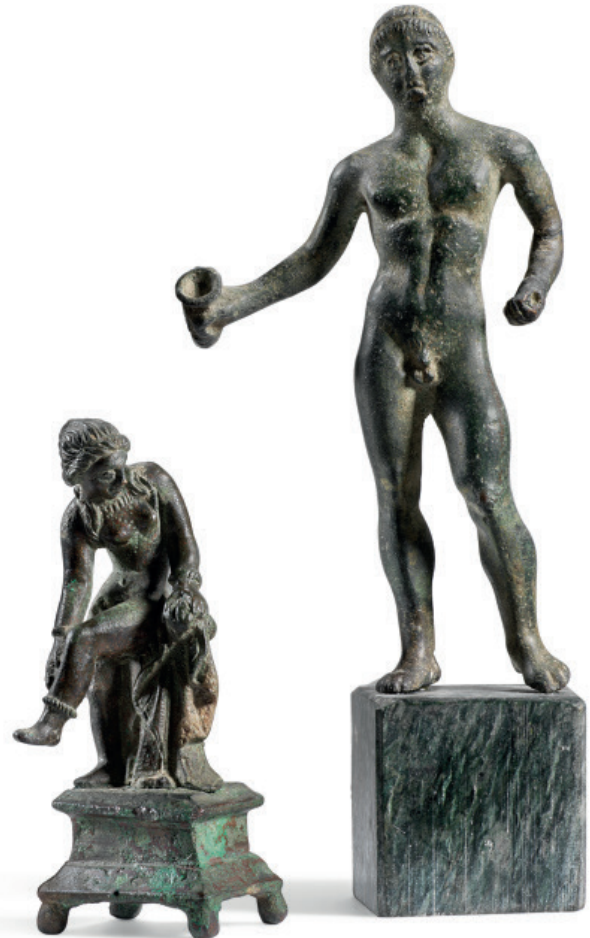
PROVENANCE:

with Donati Arte Classica, Lugano.
Mrs. H. S. collection, Switzerland, acquired from the above in 1967.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.

For a similar bronze of a youthful Herakles in a resting stance from Poggio Castiglione now in the Museo Archeologico di Firenze, inv. no. 5, cf. M. Cristofani, *I Bronzi degli Etruschi*, Novara, 1985, p. 238, no. 98.



170

*** 170**

AN ETRUSCAN BRONZE ATHLETE AND A ROMAN BRONZE VENUS

CIRCA 4TH CENTURY B.C. AND 2ND CENTURY A.D.

4¾ in. (12 cm.) and 3½ in. (9 cm.) respectively

£3,000–5,000

(2)

\$3,900–6,500
€3,500–5,800

PROVENANCE:

with Donati Arte Classica, Lugano.
Mrs. H. S. collection, Switzerland, both acquired from the above in 1955 (Athlete) and prior to 1969 (Venus).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.



171

*** 171**

AN ETRUSCAN BRONZE MIRROR

CIRCA 3RD CENTURY B.C.

10 $\frac{5}{8}$ in. (27 cm.) long

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

with E. Borowski, Basel.
Mrs. H. S. collection, Switzerland, acquired from the
above. in 1952.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.

The circular disc is incised with the Dioskouroi engaged in *sacra conversazione* with Helen or Turan-Aphrodite and another male figure wearing a wreath.



172

*** 172**

AN ETRUSCAN BRONZE OINOCHOE

CIRCA 425–400 B.C.

10 $\frac{1}{4}$ in. (26 cm.) high

£5,000–7,000

\$6,500–9,000

€5,900–8,100

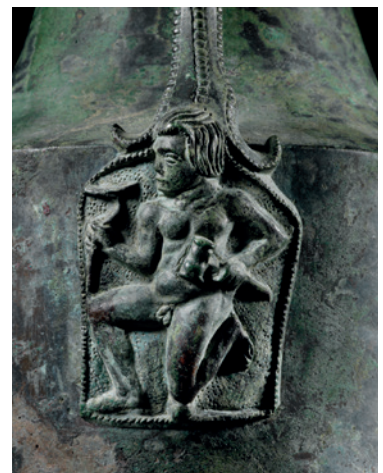
PROVENANCE:

with E. Borowski, Basel.
Mrs. H. S. collection, Switzerland, acquired from the
above in 1958.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971.

The beautifully cast handle is decorated with a plaque showing a male figure holding a hammer and tongues, possibly representing a blacksmith or Sethlans, the Etruscan god of fire and metalworking. For a similar oinochoe now in the collection of the Metropolitan Museum of Art, cf. inv. no. 44.11.4.



172
(detail)



173

*** 174**

AN ETRUSCAN IMPASTO OLLA
CIRCA EARLY 7TH CENTURY B.C.

18¾ in. (48 cm.) high

£4,000–6,000

\$5,200–7,800

€4,700–7,000

PROVENANCE:

with Donati Arte Classica, Lugano.

Mrs H. S. collection, Switzerland, acquired from the above in 1962.

Anonymous sale; Sotheby's, London, 9 December 1974, lot 144 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969-1974.

*** 173**

AN ETRUSCAN IMPASTO DOLIUM
CIRCA EARLY 6TH CENTURY B.C.

30 in. (76 cm.) high

£6,000–8,000

\$7,800–10,000

€7,000–9,300

PROVENANCE:

with Donati Arte Classica, Lugano.

Mrs H. S. collection, Switzerland, acquired from the above in 1959.

Anonymous sale; Sotheby's, London, 9 December 1974, lot 259 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969-1974.



174



175

*** 175**

A ROMAN MARBLE MOSAIC PANEL WITH MARINE SCENE

CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

26 in. x 15¾ in. (66 cm. x 40 cm.)

£7,000–10,000

\$9,100–13,000

€8,200–12,000

PROVENANCE:

with Donati Arte Classica, Lugano.

Mrs H. S. collection, Switzerland, acquired from the above in 1952.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.

*** 176**

A ROMAN MARBLE FRAGMENT OF A SATYR RIDING A GOAT

CIRCA 1ST CENTURY A.D.

9½ in. (23 cm.) high

£3,000–5,000

\$3,900–6,500

€3,500–5,800

PROVENANCE:

with E. Borowski, Basel.

Mrs. H. S. collection, Switzerland, acquired from the above in 1950.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969.



176



177

*** 177**

A ROMAN BRONZE BUST OF MARS

CIRCA 1ST CENTURY A.D.

7¾ in. (19.5 cm.) high

£6,000–8,000

\$7,800–10,000
€7,000–9,300

PROVENANCE:

with Donati Arte Classica, Lugano.

Mrs. H. S. collection, Switzerland, acquired from the above in 1950.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.



178

*** 178**

A ROMAN MARBLE HEAD OF HERCULES

CIRCA 1ST-2ND CENTURY A.D.

5⅞ in. (15 cm.) high

£5,000–7,000

\$6,500–9,000
€5,900–8,100

PROVENANCE:

Mrs. H. S. collection, Switzerland, acquired prior to 1971.

Anonymous sale; Sotheby's, London, 9 December 1974, lot 131 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971–1974.



179

*** 179**

A ROMAN MARBLE HEKATEION

CIRCA 2ND CENTURY A.D.

14½ in. (37 cm.) high

£2,000–4,000

\$2,600–5,200

€2,400–4,600

PROVENANCE:

with Donati Arte Classica, Lugano.

Mrs. H. S. collection, Switzerland, acquired from the above in 1962.

Anonymous sale; Sotheby's, London, 9 December 1974, lot 189 (unsold).

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1969–1974.



180

*** 180**

A ROMAN MARBLE HEAD OF A CHILD

CIRCA 1ST CENTURY A.D.

7 in. (18 cm.) high

£6,000–8,000

\$7,800–10,000

€7,000–9,300

PROVENANCE:

with E. Borowski, Basel.

Mrs. H. S. collection, Switzerland, acquired from the above in 1948.

EXHIBITED:

On loan to the Antikenmuseum, Basel, 1971.

END OF SALE

133

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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 any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

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. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT.London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy 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 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 the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYGB2LCTY. 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. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot 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** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

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

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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

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

(b) **Lots made of protected species**

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

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

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

(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**.

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU 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. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

λ

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

•

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

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**

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

○◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **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 written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

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.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"5th Century B.C."

In our opinion this object dates from the 5th Century B.C.

"Probably 5th Century B.C."

In our opinion this object most probably dates from the 5th Century B.C., but there remains the possibility that it may be dated differently.

"Possibly 5th Century B.C."

In our opinion this object could be dated to the 5th Century B.C. but there is a strong element of doubt.

A lot left undated

In our opinion this object may not be of ancient date.

"After the Antique"

In our opinion this object was made relatively recently (approximately in the past two hundred years) as a decorative copy in an ancient style, but not a deliberate forgery made with the intention to deceive.

With respect to Vases:

"Attributed to ..."

This vase has been attributed by a recognised authority in the field to the hand of a particular painter or workshop.

"Signed by ..."

This vase bears the signature of the named painter (or maker).

Labels

Wording on labels may be specified as part of the catalogue description.

CONDITION

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

EXPORT LICENCE REGULATIONS

Buyers are reminded that antiquities purchased in our sales are liable to either UK or EU export licence regulations. However, the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit may exercise its discretion to exempt lots from these requirements.

The Antiquities Department will be able to give you guidance in this respect and a list of lots requiring export licences will be on display during the public viewing.

In the event that a licence is required, buyers are advised to apply for export licences immediately after the sale to avoid delay.

U.S. TRADE RESTRICTIONS

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com](#)/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere. If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale. Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com. If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S WAREHOUSE

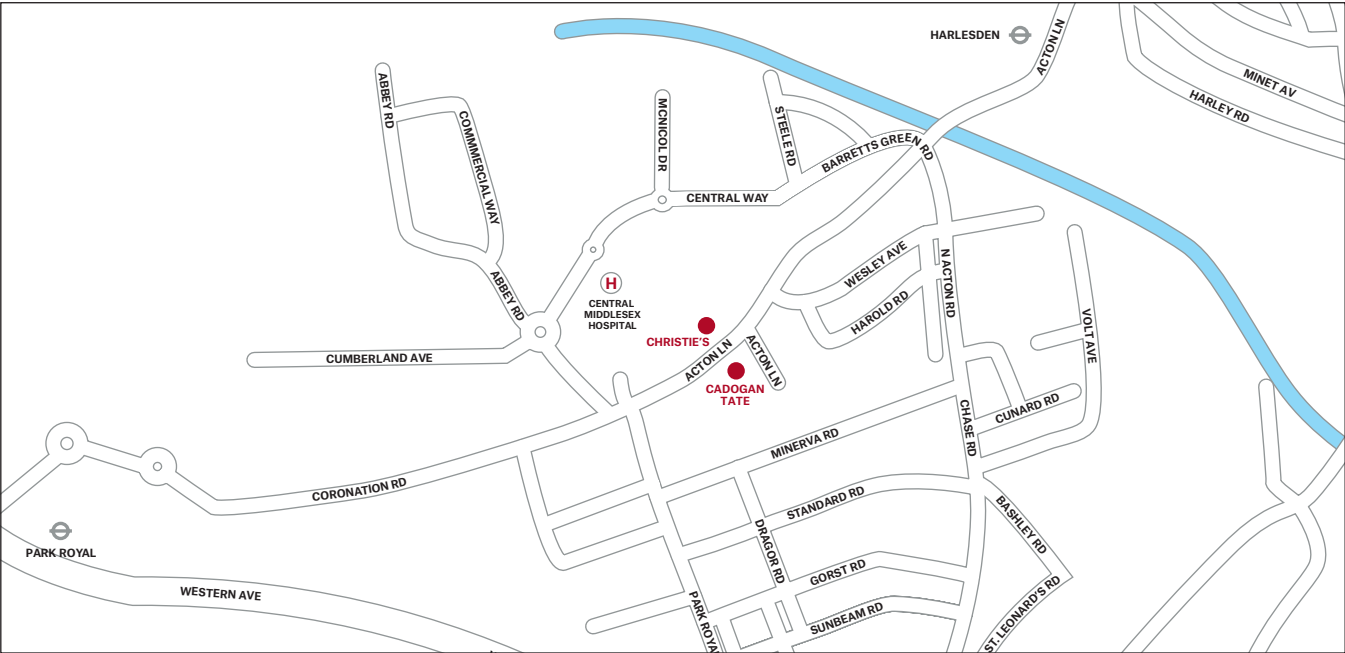
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





EUROPEAN FURNITURE & WORKS OF ART

London, King Street, 4 July 2017

VIEWING

1-3 July 2017
8 King Street
London SW1Y 6QT

CONTACT

Paul Gallois
pgallois@christies.com
+44 (0)20 7389 2260

Property from the Collection of
the Late Jane, Lady Abdy
AN EMPIRE SEVRES (HARD PASTE)
ORMOLU-MOUNTED 'FOND ECAILLE'
GROUND OVIFORM VASE (VASE
'CLODION'), CIRCA 1815
30 in. (76.2 cm.) high overall
£30,000-50,000

CHRISTIE'S

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

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WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +5511 3061 2576
 Nathalie Lenci

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff de Lira

COLOMBIA
BOGOTÁ
 +571 635 54 00
 Juanita Madrinan

DENMARK
COPENHAGEN
 +45 3962 2377
 Birgitta Hillingsø (Consultant)
 + 45 2612 0092
 Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES
HELSINKI
 +358 40 5837945
 Barbro Schauman
 (Consultant)

FRANCE
BRITTANY AND THE LOIRE VALLEY
 +33 (0)6 09 44 90 78
 Virginie Gregory (Consultant)

GREATER EASTERN FRANCE
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

PARIS
 +33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE
 +33 (0)5 56 81 65 47
 Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
 +33 (0)6 71 99 97 67
 Fabienne Albertini-Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)21 14 91 59 352
 Arno Verkade

FRANKFURT
 +49 (0)173 317 3975
 Anja Schaller (Consultant)

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
MILAN
 +39 02 303 2831

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti
 Gonzaga (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini di
 Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Chie Banta

MALAYSIA
KUALA LUMPUR
 +60 3 6207 9230
 Lim Meng Hong

MEXICO
MEXICO CITY
 +52 55 5281 5546
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
AMSTERDAM
 +31 (0)20 57 55 255

NORWAY
OSLO
 +47 975 800 78
 Katinka Traaseth (Consultant)

PEOPLES REPUBLIC OF CHINA
BEIJING
 +86 (0)10 8583 1766

HONG KONG
 +852 2760 1766

SHANGHAI
 +86 (0)21 6355 1766

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Katya Vinokurova

SINGAPORE
SINGAPORE
 +65 6735 1766
 Nicole Tee

SOUTH AFRICA
CAPE TOWN
 +27 (21) 761 2676
 Juliet Lomberg
 (Independent Consultant)

DURBAN & JOHANNESBURG
 +27 (31) 207 8247
 Gillian Scott-Berning
 (Independent Consultant)

WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngham
 (Independent Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Hye-Kyung Bae

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén (Consultant)

SWITZERLAND
GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

ZÜRICH
 +41 (0)44 268 1010
 Dr. Bertold Mueller

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 652 1097
 Yaovane Nirandara
 Punchalee Phenjati

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
LONDON, KING STREET
 +44 (0)20 7389 2225

LONDON, SOUTH KENSINGTON
 +44 (0)20 7930 6074

NORTH AND NORTHEAST
 +44 (0)20 3219 6010
 Thomas Scott

NORTHWEST AND WALES
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES
CHICAGO
 +1 312 787 2765
 Steven Zick

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

NEW YORK
 +1 212 636 2000

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS
 Tel: +44 (0)20 7389 2548
 Email: norchard@christies.com

FINANCIAL SERVICES
 Tel: +44 (0)20 7389 2624
 Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
 Tel: +44 (0)20 7389 2101
 Fax: +44 (0)20 7389 2300
 Email: rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES
 Tel: +44 (0)20 7389 2343
 Fax: +44 (0)20 7389 2225
 Email: awaters@christies.com

MUSEUM SERVICES, UK
 Tel: +44 (0)20 7389 2570
 Email: lindsay@christies.com

VALUATIONS
 Tel: +44 (0)20 7389 2464
 Fax: +44 (0)20 7389 2038
 Email: mwrey@christies.com

OTHER SERVICES

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CONTACT

G. Max Bernheimer
mbernheimer@christies.com
+1 212 636 2245

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Attributed to the Zannoni Painter or his Circle, circa
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