

Sotheby's EST. 1744



ANCIENT MARBLES
CLASSICAL SCULPTURE AND WORKS OF ART

LONDON 12 JUNE 2017



FRONT COVER
LOTS 41, 42, 43, 44 (DETAIL)
BACK COVER
LOT 50 (DETAIL)
THIS PAGE
LOT 59



ANCIENT MARBLES

CLASSICAL SCULPTURE
AND WORKS OF ART



THIS PAGE
LOT 26 (DETAIL)

ANCIENT MARBLES

CLASSICAL SCULPTURE AND WORKS OF ART

AUCTION IN LONDON
12 JUNE 2017
SALE L17260
2 PM

EXHIBITION

Friday 9 June
9 am-4.30 pm

Saturday 10 June
12 noon-5 pm

Sunday 11 June
12 noon-5 pm

Monday 12 June
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CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	ANCIENT MARBLES: CLASSICAL SCULPTURE AND WORKS OF ART: LOTS 1-66
127	ABSENTEE BID FORM
129	BUYING AT AUCTION
130	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
131	CONDITIONS OF BUSINESS FOR BUYERS
133	WAREHOUSE, STORAGE, COLLECTION INFORMATION
134	AUTHENTICITY GUARANTEE IMPORTANT NOTICES
	SOTHEBY'S EUROPE



1

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

**A Vinca Terracotta Figure of a Woman,
Neolithic Period, Vinča C, Vinča-Pločnik-
Phase I, 5000-4700 B.C.**

with narrow waist and outstretched perforated arms, and wearing a V-neck top and skirt with stippled detail, both garments with vertical grooves, the details engraved. Height 15 cm.

PROVENANCE

Austrian private collection, Vienna, acquired in the 1950s/1960s
Richter Gallery, Wiener Neustadt, Austria
acquired from the above by the present owner on December 19th, 1991

For a closely related example cf. S. Hansen, *Bilder vom Menschen der Steinzeit. Untersuchungen zur anthropomorphen Plastik der Jungsteinzeit und Kupferzeit in Südosteuropa* (Archäologie in Eurasien, vol. 20), vol. 1, 2007, p. 210, pl. 104. Also see Christie's, New York, June 9th, 2011, no. 67, and Sotheby's, London, June 13th, 2016, no. 1.

For still standard literature on the subject see O. Höckmann, *Die menschengestaltige Figuralplastik der südosteuropäischen Jungsteinzeit und Steinkupferzeit, in der Reihe Tackenberg - Narr* (Münstersche Beiträge zur Vorgeschichtsforschung), vols. 3-4, 1968. More recently, and for a more general approach, see M. Gimbutas, *The Gods and Goddesses of Old Europe 7000 to 3500 BC: Myths, Legends and Cult Images*, 1974, *ad loc.*

£ 12,000-18,000

€ 14,200-21,300 US\$ 15,100-22,700



2

PROPERTY FROM A GERMAN PRIVATE COLLECTION

A Greek Terracotta Votive Figure of a Woman, Magna Graecia, circa early 5th Century B.C.

standing with her left leg advanced and holding a dove to her breast, and wearing an himation and chiton with folds held in the left hand, her hair arranged in rows of tight curls over the forehead, falling in long strands in front of the shoulders, and surmounted by a high polos.

The present lot comes with an original notarized statement by the present owner attesting to the provenance.
Height 20 cm.

PROVENANCE

the orientalist, archaeologist, and art historian Friedrich Sarre (1865-1945), Babelsberg, Potsdam
his wife Maria Sarre, née Humann (1875-1970), Villa Giovanni, Ascona

by descent to her daughter Irene Wätjen (1910-2004), Ascona
by descent to the present owner, Hamburg

Cf. R. Kekulé von Stradonitz and F. Winter, Die antiken Terrakotten, vol. 3, part 1: Die Typen der figürlichen Terrakotten, 1903, p. 106, no. 1 (from Syracuse).

£ 2,000-3,000

€ 2,400-3,550 US\$ 2,550-3,800



3

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

Two Fragmentary Greek Antiquities, 5th/4th Century B.C.

comprising an Attic red-figured lekythos, circa 480-460 B.C., decorated with a striding figure of Artemis holding a torch and bow, and wearing a long chiton and leopard skin, a quiver on her back, palmettes on the vessel's shoulder, a meander band below, the body of the vessel scratched with a fragmentary Greek inscription reading ΛΕΚΥΘΟΣ ΤΙΜΑ[ΝΑΚ]ΤΟΣ ΑΝΤΙΜΕΝ ("I am the lekythos of Timanax son of Antim(enes)"), and a terracotta head of a goddess moulded in relief, Magna Graecia, 4th Century B.C., her centrally-parted hair surmounted by a stephane, and wearing an acorn-shaped earring.

Lekythos 14.5 cm. high; head 16.5 cm. high

PROVENANCE

John Rowland Fothergill (1876 - 1957), Warwickshire by inheritance to his half-brother Reginald Hannay Fothergill (1879 - 1971), Westmorland by descent to the present owner

The name Timanax, restituted here in the genitive form, is well attested in Classical Athens by fifteen ostraka (F. Willemssen and S. Brenne, *Athenische Mitteilungen*, vol. 106, 1991, p. 155).

John Rowland Fothergill was a close friend of Oscar Wilde's, both before and after Wilde's prison sentence, and an associate of the artist William Rothenstein, with whom he opened the Carfax Gallery in 1898. The same year Wilde's friend Robbie Ross, the art dealer and critic, introduced Fothergill to Edward Perry Warren, the American art collector who donated many of his antiquities to the Boston Museum of Fine Arts. Fothergill became Warren's personal secretary for a time and a member of the Lewes House brotherhood (see Osbert Burdett and E.H. Goddard, Edward Perry Warren, *The Biography of a Connoisseur*, 1941, containing several mentions of Fothergill). Before WWI he lived in Italy, where he met Paul Hartwig and Wolfgang Helbig, two of the most prominent classical archaeologists of their time, both of them involved in collecting and trading classical Antiquities. In later life Fothergill became an innkeeper, first in Thame, then in Ascot, and finally in Market Harborough. He was renowned as a chef and authored several books on cooking, as well as gardening.

£ 3,000-5,000

€ 3,550-5,900 US\$ 3,800-6,300



4

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

An Etruscan Black-figured Amphora, circa 490 B.C.

with triple handles, decorated on each side with a dancing youth and satyr, the youth holding a wreath on one side, four linked palmettes in each handle zone, ivy leaves growing from the tendrils at their nexus.
Height 36.2 cm.

PROVENANCE

Kunst und Münzen A.G., Piazza Riforma, Lugano, Switzerland acquired from the above by the present owner's late husband in the 1970s

This lot is accompanied by an undated certificate of authenticity on Kunst und Münzen A.G. letterhead, signed by Marcello Merlo.

± £ 4,000-6,000

€ 4,750-7,100 US\$ 5,100-7,600



5

ANOTHER PROPERTY

A Campanian Red-figured Neck Amphora, attributed to the Whiteface Group, circa 340-320 B.C.

with disk foot, twisted handles, and lip in two degrees, the body painted in front with a seated figure of Dionysos holding a patera and thyrsos and flanked by a female and male attendant, and on the reverse with a youth offering a wreath to another youth, encircling meander band below the scenes, palmettes in the handle zones, tongues on the shoulder, a woman's head in profile on each side of the neck, details in added yellow and white.
51.5 cm.

PROVENANCE

French private collection, 19th Century
French private collection, acquired in the 1960s/1970s
acquired at auction in France by the current owner

For another amphora probably by the same hand cf. K. Schauenburg, *Studien zur unteritalischen Vasenmalerei*, vol. 13, figs. 68a,b (Museo Archeologico Nazionale, Naples, inv. no. 127957).

W £ 7,000-10,000

€ 8,300-11,800 US\$ 8,800-12,600



The present lot in the Milani collection, prior to 1883 (Reinach, *op. cit.*)

6

PROPERTY FROM A SWISS PRIVATE COLLECTION

A Hellenistic Bronze Figure of an Athlete or Actor, circa 2nd Century B.C.

striding with his right leg forward, and wearing a short enveloping mantle twice folded, his bearded head turned to his left, his eyes with recessed pupils.

Height 15.5 cm.

PROVENANCE

Louis-Félix, vicomte de Nolivos (1805-circa 1867), Paris (Hôtel Drouot, Paris, 19th-20th January, 1866, no. 13: "Hercule vêtu de la robe de Déjanire")

Carl Anton Milani (1820-1882), Frankfurt (F.A.C. Prestel, *Catalog der Kunst- und Antiquitäten-Sammlung des verstorbenen Herrn C. A. Milani*, June 4th and following days, 1883, no. 463, illus.)

Swiss Private collection, Lugano

Swiss Private collection, Lugano, acquired from the above in the late 19th Century

by descent to the present owner (affectionately called by the family "Il Viandante Maestoso" [The Majestic Wayfarer])

PUBLISHED

Wilhelm Froehner, *Collection Auguste Dutuit; bronzes antiques, or et argent, ivoires, verres et sculptures en pierre [et inscriptions]*, vol. 1, Paris, 1897, p. 24

Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 2, Paris, 1909, p. 815, no. 5

Gisela M.A. Richter, *The Metropolitan Museum of Art. Greek, Etruscan and Roman Bronzes*, New York, 1915, p. 84

Frederik Poulsen, "Aux musées d'antiques parisiens", in *From the collections of the Ny Carlsberg Glyptotek*, vol. 3, Copenhagen, 1942, p. 157, fig. 11

Judith Petit, *Bronzes antiques de la collection Dutuit*, Paris, 1980, p. 98

Three related examples are known, sometimes described as actors or athletes. The closest one is in the Petit Palais in Paris, inv. no. DUT 45, from the Dutuit Collection, 11.9 cm. high without base, dated 1st/2nd Century A.D.; Petit, *op. cit.*, p. 98, no. 36). The two others are in the Metropolitan Museum of Art, inv. no. 07.286.96, 12.1 cm. high, dated late Hellenistic/Early Roman Imperial (Richter, *op. cit.*, p. 84, no. 128, and C.A. Picón, *Art of the Classical World in the Metropolitan Museum of Art*, no. 182, pp. 161 and 438), and in the Cabinet des médailles of the Bibliothèque Nationale de France in Paris, inv. no. 2992, accessioned 1909, from the Piet Lataudrie collection (unpubl., mentioned by Petit, *op. cit.*, p. 98).

For a similar figure on a 2nd Century A.D. Roman bronze balsamarium (coincidentally also in the Cabinet des Médailles, inv. no. 1420) decorated in relief with wrestling scenes from the palaestra, see Comte de Caylus, *Recueil d'antiquités égyptiennes, étrusques, grecques et romaines*, Paris, 1752-1767, vol. 1, p. 217, pl. LXXXVIII, E. Babelon and J.-A. Blanchet, *Catalogue des bronzes antiques de la Bibliothèque nationale*, Paris, 1895, pp. 574-575, no. 1420, fig. 1420, H. Rolland, *Bronzes antiques de Haute-Provence (Basses-Alpes, Vaucluse)*, Paris, 1965, no. 298, and C. Braun, *Römische Bronzebalsamarien mit Reliefdekor* (BAR, vol. 917), Oxford, 2001, no. 44, pl. 49.

‡ £ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700



Actual size





7

PROPERTY FROM THE COLLECTION OF SHIRLEY HAZZARD AND FRANCIS STEEGMULLER

An Attic Marble Relief Head of a Maiden, circa early 4th Century B.C.

from the figure of a servant girl on a grave stele, facing right and wearing a sakkos; *no restorations*.
Height 15.2 cm.

PROVENANCE

European private collection, circa early 20th Century (based on the style of the marble mount)
probably the artist Beatrice Stein Steegmuller (d. 1961), New York

the writers Francis Steegmuller (1906-1994) and Shirley Hazzard Steegmuller (1931-2015), New York

Cf. the head of the servant girl on the stele of Hegeso: C. Clairmont, *Classical Attic Tombstones*, vol. 2, 1993, pp. 95ff., no. 2.150.

For Francis Steegmuller and Shirley Hazzard see M. Bartlett, et. al., *Literary Lives. The World of Francis Steegmuller & Shirley Hazzard*, catalogue of the exhibition at The New York Society Library, New York, 2010.

‡ £ 6,000-9,000
€ 7,100-10,700 US\$ 7,600-11,400

8

ANOTHER PROPERTY

An Attic Marble Anthemion from a Grave Stele, circa 350-340 B.C.

the shaft carved in shallow relief with two circular rosettes above a fragmentary line of engraved Greek inscription reading ΕΣΤΙ[ΑΙΟΣ], the architrave surmounted by a tall slightly concave anthemion composed of twin spirally-fluted acanthus stalks both emerging from a three-leaf calyx and terminating in addorsed volutes, each with pendent bell flower, the half palmettes above flanking a small rosette; *no restorations*.
109 by 58 by 12.5 cm.

PROVENANCE

John Hewett, Bog Farm, Kent, 1960s
New York art market, acquired from the above on November 3rd, 1980

American private collection
American family trust (Sotheby's New York, December 10th, 2008, no. 28, illus.)
acquired by the present owner at the above sale

PUBLISHED

Christie's, London, October 24th, 2013, no. 32, illus.

The composition of the anthemion is closely paralleled on the stele of Pytharchos from Rhamnous: F. Hildebrandt, *Die attischen Namenstelen*, 2006, p. 273f., no. 109, pl. 46. For evidence of the use of the name Hestiaios in Attica see M. Osborne and S. Byrne, eds., *A Lexicon of Greek Personal Names*, vol. 2, 1994, p. 161.

W £ 60,000-90,000
€ 71,000-107,000 US\$ 75,500-114,000





PROPERTY FROM A GERMAN PRIVATE COLLECTION

**A Greek Marble Relief Head of Youth, Attica,
3rd Quarter of the 4th Century B.C.**

with full parted lips, large eyes, straight nose, and prominent brow, his short hair freely worked, the mouth, nostrils, and ears drilled; *no restorations*.
Height 17 cm.

PROVENANCE

the orientalist, archaeologist, and art historian Friedrich Sarre (1865-1945), Babelsberg, Potsdam
his wife Maria Sarre, née Humann (1875-1970), Villa Giovanni, Ascona
by descent to her daughter Irene Wätjen (1910-2004), Ascona
by descent to the present owner, Hamburg

The present head was probably part of an Attic grave stele, similar to the one of Philodemos: C. Clairmont, *Classical Attic Tombstones*, vol. 1, 1993, p. 323, no. 1.342.

On Friedrich Sarre and his art collection see J. Kröger, *Die Sammlung des Orientalisten, Archäologen und Kunsthistorikers Friedrich Sarre (1864-1945)*, in *Privates und öffentliches Sammeln in Potsdam. 100 Jahre "Kunst ohne König"*, 2009, pp. 119-122.

The present lot comes with an original notarized statement by the present owner attesting to the provenance.

£ 25,000-35,000

€ 29,500-41,300 US\$ 31,400-44,000





10

PROPERTY FROM THE COLLECTION OF SHIRLEY HAZZARD AND FRANCIS STEEGMULLER

An Attic Marble Funerary Relief with Banquet Scene, circa 350 B.C

the right half preserved, carved within an architectural frame with a bearded man reclining on a kline and holding a rhyton in his raised right hand, a woman seated on the kline and holding a box, a dining table in front of them, a young male attendant standing at right holding a vessel, a large single-handled jar behind him; *no restorations*.
24 by 27 cm.

PROVENANCE

Edward Zoumpoulakis, Athens
Joseph Brummer, New York, inv. no. P1324, acquired from the above in August 1924 (<http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/25462>)
the artist Beatrice Stein Steegmuller (d. 1961), New York, acquired from the above on October 11th, 1937
the writers Francis Steegmuller (1906-1994) and Shirley Hazzard (1931-2015), New York

For reliefs with a similar composition see N. Kaltsas, *Sculpture in the National Archaeological Museum Athens*, 2002, pp. 229ff., nos. 482-487. A comparable relief was sold at Sotheby's London, December 10th, 1996, no. 157.

‡ £ 5,000-8,000

€ 5,900-9,500 US\$ 6,300-10,100

11

PROPERTY FROM THE MINA MERRILL PRINDLE COLLECTION

A Greek Marble Grave Stele, Ionia, circa late 2nd Century B.C.

of slightly tapering form and surmounted by a pediment crowned with an acroterion, carved in relief within a recessed panel with two youths shaking hands, each wearing a chiton and himation; *no restorations*.
63.5 by 34 by 10 cm.

PROVENANCE

Brimo de Laroussilhe, Paris
Joseph Brummer, Paris, inv. no. P83, acquired from the above prior to December 31st, 1924, sent to the New York gallery on June 27th, 1921 (<http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/22237>)
Mina Merrill Prindle (1864-1963), 2211 Greysolon Road, Duluth, Minnesota, and 1131 Hillcrest Avenue, Pasadena, California, acquired from the above on June 4th, 1930 (a previous sale dated December 17th, 1929 was cancelled for tax reasons) thence by descent to the present owners

For a closely related example *cf.* the stele of Antiochis from the Samos Archaeological Museum in Vathy: E. Pfuhl and H. Möbius, *Die ostgriechischen Grabreliefs*, vol. 1, 1977, p. 192f., no. 708, pl. 106. The funerary inscription and certain details, such as the palmette within the acroterion, were probably originally painted.

‡ W £ 45,000-65,000

€ 53,500-77,000 US\$ 57,000-82,000





12

ANOTHER PROPERTY

A Roman Marble Head of a Goddess, circa 1st Century A.D.

after a Greek original of the early 4th Century B.C., her face with serene countenance, full parted lips, and heavy-lidded eyes, her long wavy hair parted in the centre, bound in a diadem visible above the forehead, confined in a broad fillet, and tied in a chignon at the back; *the proper right side of the hair once restored.*

Total height 22 cm.; height of face 11.5 cm.

PROVENANCE

Kenneth Glover, esq. (Christie's, London, June 26th, 1962, no. 304, illus.)

This remarkable head is the only known Roman copy of a hitherto unidentified Greek original of the early 4th Century B.C. The rendering of the hair and the position of the diadem visible across the forehead closely resemble the head of the statue of Eirene by Kephisodotos the Elder (circa 374 B.C.), which is known from several Roman copies (see S. Kansteiner, *et al.*, eds., *Der Neue Overbeck*, vol. 3, 2014, p. 37f., no. 3). It may be suggested that the original of the present head was a work by the same artist.

£ 50,000-80,000

€ 59,000-94,500 US\$ 63,000-101,000





Another copy of the present type in St. Petersburg (Waldhauer, *op. cit.*, fig. 34)

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

A Roman Marble Figure of a Muse, circa 2nd Century A.D.

after a Greek original of the early 4th Century B.C., standing with the weight on her left leg, and wearing an enveloping himation, the folds held in her right hand to her breast and against her hip by the left arm, a lock of hair falling on the left shoulder, the neck hollowed out for insertion of the head; *no restorations*.

Total height 65 cm.; height without plinth 62.5 cm.

PROVENANCE

Coins and Antiquities, London

English private collection, acquired from the above in the 1960s

English private collection, by descent from the above London art market

Sotheby's, New York, June 5th, 2013, no. 25, *illus.*

acquired by the present owner at the above sale

The other known copies of this type, all headless, are in St. Petersburg (O. Waldhauer, *Die antiken Skulpturen der Ermitage*, vol. 3, 1936, p. 36, no. 276, fig. 34), in Madrid (*Photographische Einzelaufnahmen*, no. 1736), in Blenheim Palace (A. Scholl, *et al.*, *Die antiken Skulpturen in Farnborough Hall*, 1995, pp. 18ff., no. B1, pl. 7), in the Musée Rodin (S. Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 5, 1924, p. 360, no. 2), in Argos (J. Marcadé and É. Raftopoulou, *Bulletin de Correspondance Hellénique*, vol. 87, 1963, pp. 97ff., no. 78, figs. 42f.), and Sotheby's, London, December 4th, 1979, no. 119.

The original seems to have been a creation of the early 4th Century B.C.; *cf.* the maiden on an Attic grave stele: C. Clairmont, *Classical Attic Tombstones*, vol. 4, 1993, p. 166f., no. 5.280.

An old fragmentary label underneath the base reads "[...]-11929".

W £ 30,000-50,000

€ 35,400-59,000 US\$ 37,700-63,000





14

ANOTHER PROPERTY

A Roman Marble Relief Figure of a Dancer, circa 1st Century A.D.

probably from a circular base carved in high relief with several dancing figures, moving to right with her left leg forward, and bringing the folds of her enveloping himation to her chest with her right arm; head, right elbow, and part of left upper arm formerly restored, the back carved flat in modern times.

Total height 47 cm.; height without plinth 41 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques
French private collection, Paris, probably acquired in the 1970s or earlier
Paris art market

Two circular bases decorated in high relief with similar dancing women are in Copenhagen, one with three (J. Ostergaard, *Catalogue Ny Carlsberg Glyptotek. Imperial Rome*, 1996, p. 219, no. 119), the other with six figures (Ostergaard, *op. cit.*, p. 239, no. 140). There is no known exact parallel for the present dancer's pose. For a comparable figure in the round see Berlin, Antikensammlung, inv. no. 1965.15 (<http://arachne.uni-koeln.de/item/objekt/106060>).

W £ 15,000-25,000

€ 17,700-29,500 US\$ 18,900-31,400



15

**A Roman Marble Figure of
Aphrodite, 2nd/3rd Century A.D.**

standing with the weight on her right leg, and holding with her left hand the folds of her mantle wrapped around the lower body, a long strand of hair falling over her left shoulder; *right arm and shoulder as well as head formerly restored, base recut.*

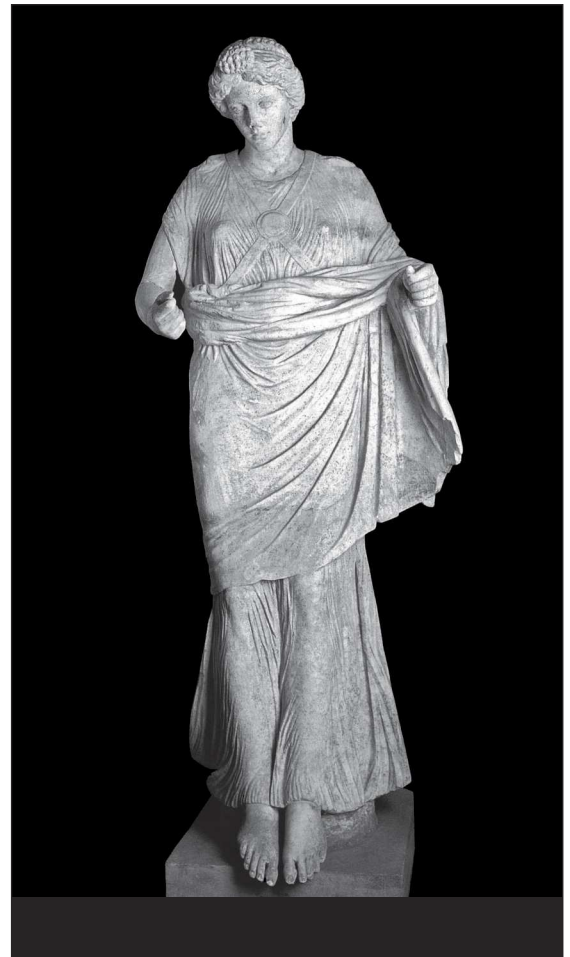
Total height 81.5 cm.; height without plinth 77 cm.

PROVENANCE

French private collection, Paris, acquired in the 1970s on the Paris art market

W £ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700



Another copy of the present type from Oplontis
(*Pompei. Abitare sotto il Vesuvio*, exh. cat., 1996, pl. 80)

16

PROPERTY FROM THE COLLECTION OF CHARLES STEINBERG AND VIOLETTA LANDEK STEINBERG, NEW YORK, TO BE SOLD IN ENGLAND TO BENEFIT THE WORK OF INGRID NEWKIRK FOR PEOPLE FOR THE ETHICAL TREATMENT OF ANIMALS (PETA) AND OF JILL ROBINSON FOR ANIMALS ASIA

A Roman Marble Figure of Nike, circa 2nd Century A.D.

after a Greek original of the 4th Century B.C., wearing a chiton and himation draped across the hips and over her left forearm, two straps across the chest meeting in a central medallion carved in relief with a winged gorgoneion, mortises on the shoulder-blades for insertion of the now missing wings; *base and lower legs restored, head and forearms formerly restored*. Total height 81 cm.; height without plinth 77 cm.

PROVENANCE

European private collection, 18th Century or earlier (based on restoration techniques)
acquired by the present owners in the 1970s from a gallery on East 57th Street in New York

The torso of the present figure is a reduced-sized and simplified copy of a larger type preserved in several copies, of which only one has its original head (from Oplontis: A. la Regina, ed., *Nike. Il gioco e la vittoria*, exh. cat. Rome, 2003, p. 208f., no. 35). Two other full-sized examples are in Berlin, Antikensammlung, inv. nos. Sk 226 and 227 (<http://arachne.uni-koeln.de/item/objekt/2207> and <http://arachne.uni-koeln.de/item/objekt/2208>) and another reduced-sized example is in the Ashmolean Museum, Oxford (C. Vermeule, *American Journal of Archaeology*, vol. 59, 1955, p. 130, pl. 41,2).

The Greek original is dated to the early 4th Century B.C. based on stylistic grounds (cf. S. Kansteiner, *Pseudoantike Skulptur II*, 2017, pp. 47ff.).

‡ W £ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700





17

OTHER PROPERTIES

A Roman Marble Head of the Goddess Roma, late 2nd Century A.D., on circa 18th-Century Marble Shoulders

turned sharply to her right, wearing an Attic helmet decorated with fragmentary animals (griffins?) in relief, her oval face with full parted lips and large eyes with incised irises and drilled pupils, her long deeply-drilled wavy hair parted in the center and gathered in a plait at the back; *nose, helmet crest and animals formerly restored.*

Total height 63 cm.; height of face 15 cm.

PROVENANCE

European private collection, circa 18th Century (based on the restoration techniques)

English art market, acquired at auction in Gloucestershire as made of concrete/composite material, together with other pieces of garden sculpture and furniture

acquired from the above by the present owner at the Ardingly Antiques Fair on April 19th, 2016

The best parallel for the helmet's high frontlet and the way in which the hair frames the forehead is a small bronze bust of Dea Roma from Brescia: B. Barr-Sharrar, *The Hellenistic and Early Imperial Decorative Bust*, 1987, p. 81f., no. C192, pl. 59.

W £ 15,000-25,000

€ 17,700-29,500 US\$ 18,900-31,400





18

A Roman Marble Head of Io, circa 2nd Century A.D.

turned slightly to her left, a pair of horns flanking the forehead, her wavy hair parted in the center and surmounted by a wreath of oak leaves and clusters of berries, a cluster of grapes falling over each side of the neck, a small head of a cow or bull emerging from the back; *no restorations*. Height 16 cm.

PROVENANCE

European private collection, by April 20th, 1979, when appraised in writing by Herbert Cahn, Basel
Döbritz, Frankfurt am Main, November 19th, 2016, no. 475, illus.

The horns and bovine head suggest a representation of Io, the Argive princess turned into a cow by Zeus or Hera, although known depictions of Io in the round show her only with horns (cf. B. Freyer-Schauenburg, *Römische Mitteilungen*, vol. 90, 1983, pp. 35ff.).

The closest parallel for the highly unusual iconography of the small bovine head emerging from the back is a small Roman rosso antico portrait head of a boy also wearing a wreath of ivy berries and formerly in Berlin, Antikensammlung, inv. no. Sk 134 (<http://arachne.uni-koeln.de/item/objekt/213510>).



The iconography may have Egyptian origins; see the janiform black marble bust of Isis conjoined with Apis in the guise of a bull in the Vatican Museums, Museo Gregoriano Egizio, inv. no. 22807 (from the Villa Hadriana: *The Vatican Collections: Papacy and Art*, exh. cat., 1982, p. 180f., no. 97; *LIMC*, vol. 2, p. 181, no. 34, pl. 181). Io and Isis were occasionally combined in Roman sculpture (cf. Sotheby's, New York, June 3rd, 2015, no. 36).

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,100-15,100



The present lot in the Codex Montalto, 1st half of the 17th Century, showing the statue fully restored (Seidel, *op. cit.*, fol. 70)

19

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A Fragmentary Roman Marble Figure of Apollo, 1st/2nd Century A.D., with Venetian Restorations, 1st half of the 16th Century

seated on his mantle on a rocky outcrop, his right leg forward, his left leg drawn in, a fragmentary kithara on his left thigh; *entire upper body, right lower leg incl. part of base, and a drapery fold restored; for the now missing restorations cf. Montalto Album, fol. 70.*

Total height 69.5 cm.; height of face 8 cm.

PROVENANCE

Italian private collection, 1st half of the 16th Century (based on the restorations)

Cardinal Alessandro Peretti di Montalto (1571-1623), Villa Montalto, Rome

John Bacon Sawrey Morritt (1772?-1843), Rokeby Hall, Yorkshire

thence by descent, Rokeby Hall (Sotheby's, London, *Medieval, Renaissance, and later Works of Art*, June 10th, 1969, no. 83) acquired at the above sale by the present owner





PUBLISHED

drawing, Codex Montalto, between 1615-55, fol. 70 (Anna Seidel, *Der Codex Montalto*, Mainz, 2016, p. 119, fol. 70, illus.) inventory of the Villa Montalto, between 1623-31 (M. Barberini in E. Debenedetti, ed., *Collezionismo e ideologia. Mecenati, artisti e teorici dal classico al neoclassico*, 1991, pp. 47 and 48, one of two seated figures of Apollo exhibited facing each other in the same room and described identically: "Una Statua di Appollo nudo a sedere coll'arpa p.mi 3"). Friedrich Matz, "Antikensammlungen in England," *Archäologische Zeitung*, vol. 31, 1873, p. 26 Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 647, no. 10

In the early 17th Century the statue was displayed in the *Galleria* of the Casino Felice on the grounds of the Villa Montalto in Rome (Seidel, *op. cit.*, p. 228). The dispersal of the Montalto collection began in 1785 under the auspices of Thomas Jenkins (Seidel, *op. cit.*, pp. 21ff.). J.B.S. Morrill of Rokeby Hall probably began collecting ancient sculpture during or shortly after his Grand Tour in 1794-1796.

For the few marbles still at Rokeby Hall see D. Boschung and H. v. Hesberg, *Die antiken Skulpturen in Newby Hall*, 2007, pp. 134ff. Dispersed marbles from Rokeby Hall include a Silvanus-statuetten sold at Sotheby's, London, July 10th, 1979, no. 348, and two Greek grave stelai now in the Getty Museum (J. Burnett Grossman, *Greek Funerary Sculpture. Catalogue of the Collections at the Getty Villa*, 2001, pp. 120ff., no. 44, and p. 130f., no. 47).

In the Villa Montalto the present statue formed a pair with another seated figure of Apollo playing a string instrument (whereabouts unknown; Seidel, *op. cit.*, p. 120, fol. 71). Based solely on the drawings of these two figures in the Codex Montalto, Seidel hypothesises that they were both restored by Ippolito Buzzi (1562-1634), the same Baroque sculptor believed to have restored another pair of seated Apollos in the Ludovisi Collection. The present lot, however, shows restorations that appear to be earlier in style than those executed by Buzzi. The head in particular is closer to those of restored statues in the Archaeological Museum in Venice, the bulk of which is now attributed to several sculptor's workshops operating in the early 16th Century, including Tullio Lombardo and his relatives (see M. de Paoli, "Opera fatta diligentissimamente": restauri di sculture classiche a Venezia tra Quattro e Cinquecento, 2004).

£ 50,000-80,000
 € 59,000-94,500 US\$ 63,000-101,000





VARIOUS PROPERTIES

A Roman Marble Head of a Muse, circa 2nd Century A.D.

turned sharply to her left, her wavy hair parted in the centre, pulled back over the ears, tied in a chignon over the nape of the neck, and surmounted by a tall wreath of laurel leaves and berries; *no restorations*.
Height 9 cm.

PROVENANCE

estate of Claire Gonin, Küssnacht, Switzerland, acquired prior to 1977
Swiss private collection, by descent (Fischer Kunst- und Antiquitätenauktionen, Lucerne, September 7th, 2016)

£ 2,500-3,500
€ 2,950-4,150 US\$ 3,150-4,400



21

**A Hellenistic Stucco Head of Helios,
circa 2nd Century B.C.**

his face with parted lips, straight nose, and deep-set eyes, his wavy hair swept up above the creased forehead, flowing in long overlapping locks above the temples, and surmounted by a radiate crown, traces of gesso and pigment. Height 17.5 cm.

PROVENANCE

Maurice Bouvier (1901-1981), Egypt until 1959, then Switzerland
by descent to his son Jean-François Bouvier, Peseux, Switzerland
acquired from the above by the present owner in 2010

EXHIBITED

Antikenmuseum Basel und Sammlung Ludwig, 1998-2003
"Cleopatra. Roma e l'incantesimo dell'Egitto,"

Chiostro del Bramante, Rome, October 12th, 2013-February 2nd, 2014
"Le mythe Cléopâtre," Pinacothèque de Paris, April 10th-September 7th, 2014
"The Myth of Cleopatra," Singapore Pinacothèque, May 29th, 2015-October 11th, 2015
"Cleopatra y la fascinación de Egipto," Centro de exposiciones Arte Canal, Madrid, December 30th, 2015-May 8th, 2016

£ 6,000-9,000

€ 7,100-10,700 US\$ 7,600-11,400



The present lot in a drawing attributed to Pietro Testa (1611 – 1650), from Cassiano dal Pozzo's Museo Cartaceo, circa 1630s



The present lot in a drawing attributed to Pietro Testa (1611 – 1650), from Cassiano dal Pozzo's Museo Cartaceo, circa 1630s

22

A Fragmentary Roman Marble Head of the Diadumenos, circa 2nd Century A.D., with mid 17th Century or earlier Restorations

turned to his right, his face with full parted lips and straight nose merging into the prominent brow, his hair radiating from the crown in voluted overlapping curls and bound in a broad fillet; *quadrangular plinth, shoulders, ends of fillet, and back part of head restored, all carved from a single block of marble.* Total height 53 cm.; height of head 26.5 cm.; height of face 17.5 cm.

PROVENANCE

European private collection, 16th/17th Century (based on restorations and Dal Pozzo drawing)
 French private collection, Paris, acquired in the 1980s or earlier
 acquired by the present owner from the above

RECORDED

unpublished 1630s Italian drawing, probably by Pietro Testa (1611–1650), originally part of the *Museo Cartaceo* ("Paper Museum"), a collection of drawings and prints assembled by the Italian scholar Cassiano dal Pozzo (1588-1657), then in the collection of Sir William Stirling-Maxwell (1818-1878), sold at Philips, London, December 12th, 1990, and recorded in a photograph in the Warburg Institute Library in London

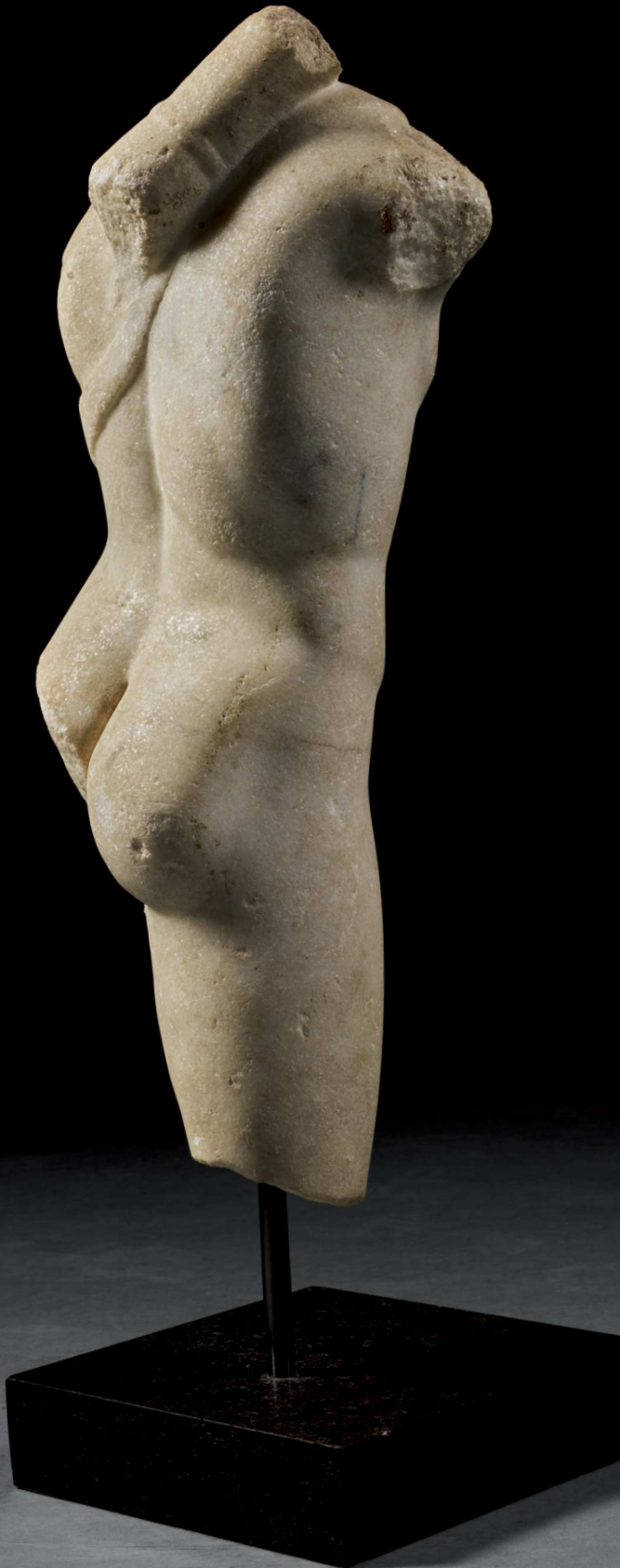
The front part of the head comes from a copy of the Diadumenos by Polykleitos, a famous bronze statue from circa 430/420 B.C., known in numerous copies. For other examples see D. Kreikenbom, *Bildwerke nach Polyklet*, 1990, pp. 109ff., pls. 247ff. For the original and its interpretation see S. Kansteiner, et al., eds., *Der Neue Overbeck*, vol. 2, 2014, pp. 467ff., no. 2.

W £ 25,000-35,000

€ 29,500-41,300 US\$ 31,400-44,000







23

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A Roman Marble Torso of Eros, circa 2nd Century A.D.

probably from a group showing the young god subduing an opponent, poised with the weight on his right leg, his left leg formerly raised, and wearing a quiver on his back, the strap slung over his right shoulder and across his chest; *Thasian coarse-grained marble, no restorations*.
Height 65 cm.

PROVENANCE

Nicolas Koutoulakis 1910-1996), Galerie Segredakis, 4 Rue de l'Echelle, Paris
the architect and industrial designer Paul Mayen (1918-2000), New York, acquired from the above on March 6th, 1987
acquired from the above by the present owners

The dynamic pose of the god (original height 100 or 110 cm.) suggests that he was engaged in a victorious struggle with a lesser opponent; for a possible reconstruction of the composition see the warriors on the bronze reliefs from Siris in London: *LIMC*, vol. 1, p. 617, no. 478, pl. 498. His opponent could have been Pan, whom Eros defeated in a duel (see N. Marquardt, *Pan in der hellenistischen und kaiserzeitlichen Plastik*, 1995, pp. 124ff.).

An old handwritten label on the base reads "3630".

‡ W & £ 30,000-50,000

€ 35,400-59,000 US\$ 37,700-63,000





ANOTHER PROPERTY

A Roman Marble Torso of Dionysos, circa 2nd Century A.D.

standing with the weight on his right leg, his left leg forward, and resting his left elbow on a pillar, his right arm formerly raised, and wearing a himation draped over his left shoulder and around the lower body, his long hair falling over the back; *no restorations*.

Height 40.5 cm.

PROVENANCE

Joseph Brummer, New York, inv. no. P114 ("Old Paris stock"), arrived in New York from Paris on November 3rd, 1921 (<http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/22319>)

Vladimir Gregorievitch Simkhovitch (1874-1959), New York, acquired from the above on November 8th, 1921

Joseph Brummer, New York, inv. no. P114, returned to him by the above on January 17th, 1925

Parke-Bernet Galleries, New York, *Part I of the Notable Art Collection belonging to the*

Estate of the Late Joseph Brummer, April 20th-23rd, 1949, lot 172

Charles Ede, Ltd., London

English private collection, acquired from the above in the 1970s (Bonhams, London, April 25th, 2012, no. 75, illus.)

The present statuette ultimately derives from a Greek prototype, the Apollo Lykeios, to which a himation was added. Cf. a statue in the Villa Albani: P. Bol, ed., *Forschungen zur Villa Albani. Katalog der antiken Bildwerke*, vol. 4, 1994, pp. 237ff., no. 467, pls. 144ff.

£ 18,000-22,000

€ 21,300-26,000 US\$ 22,700-27,700





25

A Roman Marble Figure of a Youth, circa 2nd Century A.D., with 18th-Century Head of Marcus Aurelius

standing with the weight on his left leg, his right arm raised, and wearing a chlamys fastened on his right shoulder, falling down his back, and wrapped around his left forearm; base, support, right leg, left lower leg, genitalia incl. pubic hair, left hand, right arm, and head restored.

Total height 67.5 cm.; height without plinth 63 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques)

American private collection, Long Island, acquired in the late 1970s/early 1980s

The finely-carved restored head is a miniature portrait of the young Marcus Aurelius of the Uffizi-Toulouse type (cf. K. Fittschen, *Prinzenbildnisse antoninischer Zeit*, 1999, pl. 38).

W £ 60,000-90,000

€ 71,000-107,000 US\$ 75,500-114,000



A Roman Marble Head of Sarapis, late 2nd Century A.D.

with full beard and moustache, parted lips, and long deeply-drilled hair bound in a diadem, falling in multiple strands over the forehead, and flowing in long wavy locks down to his shoulders, the top of the head prepared for addition of the modius, the back roughly worked, traces of red pigment over the beard and hair; *no restorations*.
Height 33 cm.

PROVENANCE

said to have been found at Antaradus (modern-day Tartus, on the Syrian coast)
Louis De Clercq (1882-1901), Oignies, inv. no. H 168
by descent to his grand-nephew Comte Henri de Boisgelin (1901-1967), rue de Mazarine, Paris
Nicolas Koutoulakis, Paris and Geneva, 1960s
Drouot-Richelieu, Paris, Millon et Associés, *Archéologie et Préhistoire*, December 13th, 2016, no. 208, illus.

PUBLISHED

André de Ridder, *Collection De Clercq. Catalogue*, vol. 4: *Les marbres, les vases peints et les ivoires*, Paris, 1906, p. 38f., no. 34
G.J.F. Kater-Sibbes, *Preliminary Catalogue of Sarapis Monuments*, Leiden, 1973, p. 77, no. 438 (erroneously as "Paris, Louvre")
Wilhelm Hornbostel, *Sarapis*, Leiden, 1973, p. 100, note 6, and p. 282, note 2

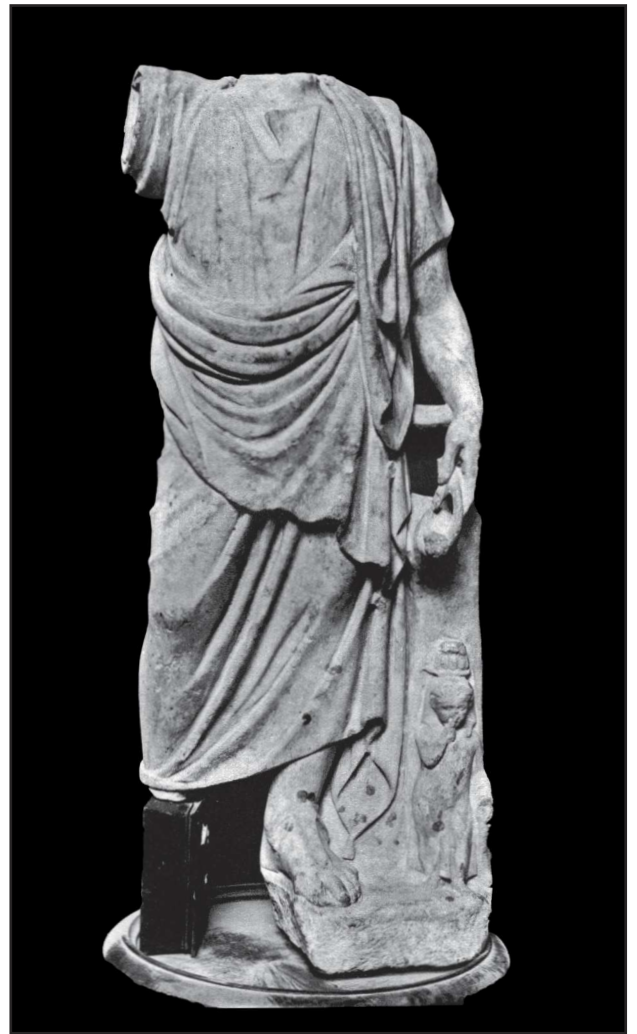
The present head can be securely identified as one of Sarapis based on the mortise and prepared circular surface for a separately-made modius. However, neither the number of locks falling onto the forehead, nor the disposition of the beard locks match any of the known heads of Sarapis (cf. W. Hornbostel, *op. cit.*). It may be seen as a free rendering of the god's image.

£ 60,000-80,000

€ 71,000-94,500 US\$ 75,500-101,000







The present lot in Cairo prior to 1936 (Graindor, *op. cit.*)

27

A Roman Marble Torso of Sarapis, Egypt, circa 1st/2nd Century A.D.

standing with the weight on his left leg, his right arm raised and left arm lowered, and wearing a chiton and himation draped across the hips and back and falling from his left shoulder, fragmentary locks falling over the shoulders; *no restorations*. Height 60 cm.

PROVENANCE

Cairo art market, prior to 1936
 French private collection, Paris, acquired between 1965-1970

PUBLISHED

Paul Graindor, *Bustes et statues-portraits d'Égypte romaine*, Cairo, [1936], p. 95f., no. 43, pl. 37
 Wilhelm Hornbostel, *Sarapis*, Leiden, 1973, p. 309, note 1, fig. 326
 G. J. F. Kater-Sibbes, *Preliminary Catalogue of Sarapis Monuments*, Leiden, 1973, p. 33, no. 192
 V. Tran Tam Tinh, *Sérapis debout*, Leiden, 1983, p. 165, no. IVA2, fig. 119

The lower left arm and hand, left foot, half of the plinth, and the support carved in relief with a figure of Harpocrates were still preserved when the statue appeared on the Egyptian art market in the 1930s.

W £ 50,000-80,000
 € 59,000-94,500 US\$ 63,000-101,000





28

ANOTHER PROPERTY

A Roman Marble Head of Sarapis, circa 2nd Century A.D.

after the circa 300 B.C. monumental cult statue attributed to Bryaxis, with thick parted beard of spiral curls, curled moustache, and long wavy hair falling in symmetrical curls onto the shoulders and five deeply drilled locks over the forehead, the neck carved for insertion into a bust, the crown of the head prepared for addition of the modius, the back carved flat; *no restorations*.
Height 14 cm.

PROVENANCE

European private collection, prior to WWII (based on the wooden socle)
American private collection, acquired in the 1980s

PUBLISHED

Galerie Chenel, Paris, *Aesthetica*, 2016, p. 73, illus.

For the written sources regarding the cult statue see S. Kansteiner, *et al.*, eds., *Der Neue Overbeck*, vol. 3, 2014, pp. 492ff., no. 6.

A handwritten label under the base reads "Greek Head Marble / Neptune-008-P".

£ 10,000-15,000

€ 11,800-17,700 US\$ 12,600-18,900



29

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

A Roman Marble Head of Pan, circa 3rd Century A.D.

his scowling face turned to his right, with deeply-drilled thick wavy moustache, pointed ears, scent glands hanging from either side of his jaw, parted lips, broad nose, and large eyes with incised irises and pupils beneath knitted brows, and long shaggy hair; *no restorations*.
Height 9.5 cm.

PROVENANCE

estate of Flora Whitney Miller (1897-1986), New York (Sotheby's, New York, May 29th, 1987, no. 113, illus.)

Flora Whitney Miller was the daughter of Gertrude Vanderbilt Whitney, founder of the Whitney Museum in New York. Flora Whitney Miller was later its president and chairman. The sale in which the head of Pan was sold included several other objects from her estate, primary among them a splendid monumental Roman marble sarcophagus showing the Story of Adonis, acquired by the Antiken Museum Berlin (<http://arachne.uni-koeln.de/item/objekt/41143>).

‡ £ 4,000-6,000

€ 4,750-7,100 US\$ 5,100-7,600





30

ANOTHER PROPERTY

A Hellenistic Marble Head of a God, circa 2nd Century B.C.

probably Zeus, turned to his left, with full beard arranged in three tiers of curls, long moustache, prominent brow, and parted lips, his hair swept up above the forehead, bound in a fillet, and falling over the nape of the neck; *no restorations*. Height 9.5 cm.

PROVENANCE

French private collection, Nice, acquired in the 1970s
French private collection, by descent (Drouot Richelieu, Paris,
Boisgirard Antonini, May 13th, 2016, no. 33, illus.)

£ 3,000-5,000

€ 3,550-5,900 US\$ 3,800-6,300



31

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A Roman Marble Head of Eros-Harpokrates, circa 1st/2nd Century A.D.

holding his right forefinger to his smiling mouth and his thumb to the chin, his wavy hair arranged in a top-knot and tapering braid across the crown, cascading on either side in drilled voluted curls, braided in a sidelock, and falling over the nape of the neck, a circular mortise and flat square area on top of the head for insertion of the Crown of Upper and Lower Egypt; *no restorations*.

Height 12.5 cm.

PROVENANCE

English private collection, probably acquired in the 1970s or earlier (consistent with bevelled wood plinth and plaster mount)

For a complete figure of Eros-Harpokrates *cf. LIMC*, vol. 4, p. 420, no. 39a, pl. 243.

£ 3,000-5,000

€ 3,550-5,900 US\$ 3,800-6,300



32

OTHER PROPERTIES

A Roman Marble Figure of Eros Sleeping Standing Up, circa 1st/2nd Century A.D.

resting on a fragmentary downturned torch cradled under his left arm, holding a wreath of flowers in his left hand, and clasping his left shoulder with his right hand, his chubby face with parted lips and closed eyes, his long hair arranged in a braid across the top of the head, his overlapping wings folded over the back; *part of plinth, right knee, and edge of left wing restored, nose and lower part of torch formerly restored.* Height 74 cm.

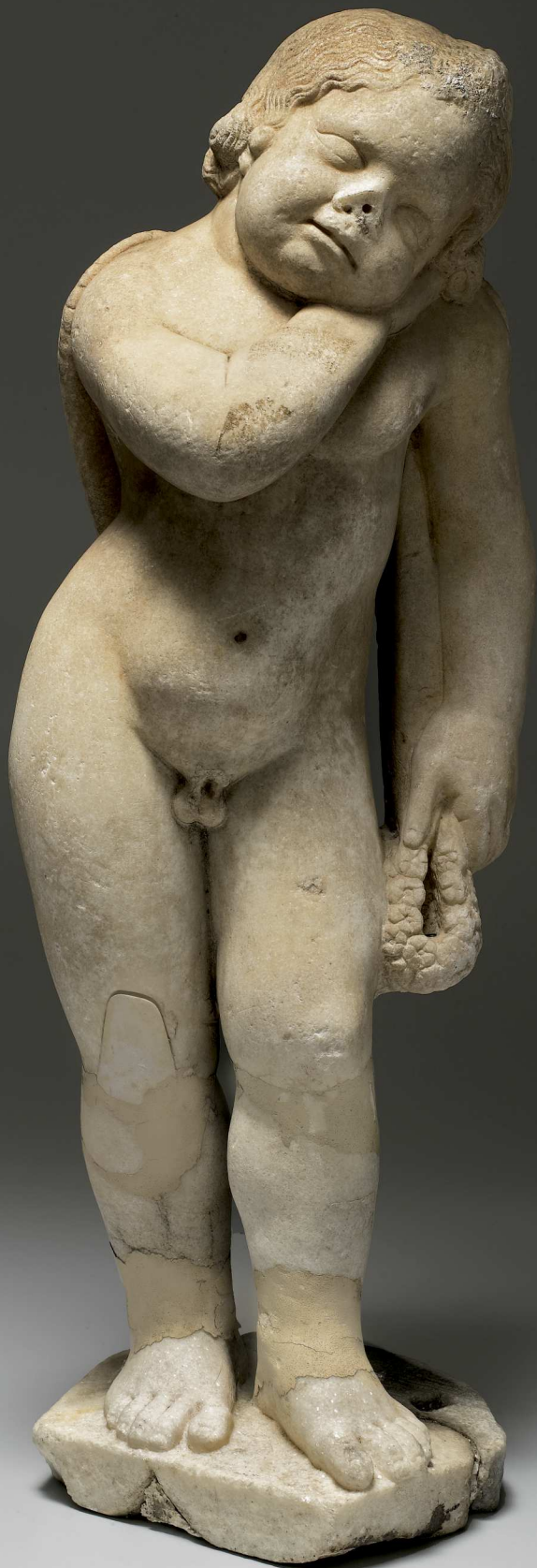
PROVENANCE

European private collection, 18th Century or earlier (based on restoration techniques)
Bernard Baruch Steinitz (1933-2012), Paris

The present figure belongs to a type preserved in several exact copies, including in the Vatican (G. Lippold, *Die Skulpturen des Vaticanischen Museums*, vol. III.2, 1956, p. 408, no. 2, pl. 172, and p. 444, no. 36, pl. 183), in the Museo Nazionale Romano (A. Giuliano, ed., *Museo Nazionale Romano*, vol. I.2, 1981, p. 293f., no. 14), and in Stockholm (Nationalmuseum inv. nos. Sk 33, Sk 34, and Sk 35). According to M. Söldner, *Untersuchungen zu liegenden Eroten in der hellenistischen und römischen Kunst*, 1986, p. 445, note 443, the type upon which all these copies are based is a Roman creation.

W £ 25,000-35,000

€ 29,500-41,300 US\$ 31,400-44,000





A Roman Marble Head of a Maenad, circa 2nd Century A.D.

after a late Hellenistic Greek original, turned to her left, her face with full parted lips and heavy-lidded eyes, her long hair brushed back over the ears, gathered in a knot on the crown, bound in a fillet passing over the forehead, and surmounted by a wreath adorned with clusters of berries, two small locks escaping over the forehead and before the ears, voluted curls beneath the ears; *no restorations*.
Height 22.5 cm.

PROVENANCE

said to have been found in Beirut
Louis de Clercq (1882-1901), Oignies
Comte Henri de Boisgelin (1901-1967)
Nicolas Koutoulakis, Paris and Geneva
Drouot-Richelieu, Paris, Millon et Associés, *Archéologie et Préhistoire*, December 13th, 2016, no. 207, illus.

PUBLISHED

André de Ridder, *Collection De Clercq. Catalogue*, vol. 4: *Les marbres, les vases peints et les ivoires*, Paris, 1906, p. 37f., no. 32, pl. 11
Nina Jidejian, *Beirut through the Ages*, Beirut, 1973, p. 139, fig. 77

Two other Roman copies of the same Greek original are in the Vatican: one in the Museo Chiaramonti (B. Andreae, ed., *Bildkatalog der Skulpturen des Vatikanischen Museums*, vol. I.1, 1994, pls. 28f.; C. Vorster, *Museo Gregoriano Profano. Katalog der Skulpturen*, vol. II.2, 2004, p. 143, no. 86, pl. 104), the other in the storerooms (G. Kaschnitz-Weinberg, *Sculture del magazzino del Museo Vaticano*, 1937, p. 86, no. 175, pl. 34).

The original appears to date to the late Hellenistic period.

£ 35,000-45,000

€ 41,300-53,500 US\$ 44,000-57,000



Another copy of the present type in the Museo Chiaramonti (Andreae, *op. cit.*, pl. 29)



34

A Fragmentary Roman Marble Torso of a Nymph, circa 1st Century A.D.

reclining to her left, her missing right arm once carved separately and doweled on, her mantle wrapped around her left arm and lower back; *no restorations*.

Height 14 cm.

PROVENANCE

French private collection, 19th Century
French private collection, acquired in the 1960s/1970s
acquired at auction in France by the current owner

£ 2,500-3,500

€ 2,950-4,150 US\$ 3,150-4,400



35

A Roman Marble Head of a Satyr, circa 2nd Century A.D.

turned strongly to his left with lively expression, his thick wavy hair radiating from the crown, swept up above the forehead, and bound in a fillet adorned with clusters of berries.; *no restorations*.

Height 20.5 cm.

PROVENANCE

French private collection, acquired in the 1950s (Crédit
Municipal de Paris, Paris, April 2nd, 2016)

*Cf. a satyr's head in the Vatican: B. Andreae, ed., Bildkatalog
der Skulpturen des Vatikanischen Museums, vol. I.3, 1994, pl.
1033.*

£ 14,000-16,000

€ 16,600-18,900 US\$ 17,600-20,100





36

A Roman Marble Head of a Satyr, circa 2nd Century A.D.

turned sharply to his left, with lively countenance, open smile with bared teeth, and pointed ears, his unruly hair spiraling from the crown, swept up in asymmetrical locks above the forehead, and bound in a wreath of ivy leaves and clusters of berries; *no restorations*.

Height 23 cm.

PROVENANCE

French private collection, Paris, acquired in the 1950s (then mounted on a prewar French ebony socle)

French private collection, by descent
acquired from the above by the previous owner

The present head is a reversed copy of an early Hellenistic type known from numerous other Roman copies (for example a head in Dresden: K. Knoll, *et al.*, eds., *Staatliche Kunstsammlungen Dresden. Katalog der antiken Bildwerke*, vol. 2, 2011, pp. 898ff., no. 213). Also see Sotheby's, New York, December 12th-13th, 1991, no. 77, and December 17th, 1997, no. 114, and Sotheby's, London, *Ancient Marbles*, June 13th, 2016, no. 38.

£ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700





37

PROPERTY FROM AN AUSTRALIAN PRIVATE COLLECTION

A Roman Marble Herm Bust of Pan, circa late 1st/2nd Century A.D.

with full beard, grinning mouth, high cheekbones, prominent bushy eyebrows, and eyes recessed for inlay, his hair swept up above the forehead, bound in a fillet and surmounted by a wreath of ivy leaves and berries, the ends of the fillet falling over the shoulders, the use of the running drill evident throughout; *no restorations*.
Height 18.5 cm.

PROVENANCE

Christie's, Melbourne, July 5th-7th, 1999, no. 107
the artist Paul Jones (1921-1997), Eryldene, Gordon, Australia
acquired from the above by the current owner

For a related example in the Ermitage Museum in St.
Petersburg see <http://arachne.uni-koeln.de/item/marbilderbestand/834544>.

± £ 5,000-7,000

€ 5,900-8,300 US\$ 6,300-8,800



38

ANOTHER PROPERTY

A Roman Marble Herm Bust of a Dionysiac Child, 1st/2nd Century A.D.

with dimpled chin and recessed eyes, the wavy hair surmounted by a wreath of ivy leaves and berries, a necklace of ivy leaves and berries attached to the tassels; *no restorations*.
Height 18 cm.

PROVENANCE

Mathias Komor (active 1941-1983), New York
Alsdorf Collection, Chicago (Sotheby's, New York, December 8th, 2000, no. 96, illus.)

PUBLISHED

Christie's, New York, December 13th, 2013, no. 143, illus.
For a closely related example cf. C. Vermeule and A. Brauer, *Stone Sculptures. The Greek, Roman and Etruscan Collections of the Harvard University Art Museums*, 1990, p. 149, no. 137 (<http://www.harvardartmuseums.org/collections/object/292367?position=26>). Also see Sotheby's, London, July 9th, 1984, no. 261.

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,100-15,100



39

A Roman Giallo Antico Marble Herm Bust of Attis, 1st/2nd Century A.D.

his youthful face with prominent chin, parted lips, and eyes recessed for inlay, his hair surmounted by a Phrygian cap with flaps tied up in a fragmentary knot over the crown of the head and falling over the shoulders, two thick curls over the forehead and a comma shaped lock before each ear; *no restorations, the lower front edge recarved and the eyes inlaid in modern times.*

Height 19 cm.

PROVENANCE

once mounted on a circa-1870 Belgian clock
Belgian private collection, acquired with the clock in the late 1960s (Galerie Athena, Brussels, June 2016, no. 1140)

For a related example see Berlin, Antikensammlung, inv. no. Sk 81 (<http://arachne.uni-koeln.de/item/objekt/105843>).

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,100-15,100

A Late Roman Marble Trapezophoros Figure of the Good Shepherd, late 3rd/5th Century A.D.

holding a ram over his shoulders and grasping the animal's feet against his chest with his right hand, his formerly extended left hand once holding a shepherd's staff, and wearing a short tunic belted at the waist, an animal once standing at his side; *no restorations*.
Height 60 cm.

PROVENANCE

French private collection, acquired in the middle part of the last century

French private collection, Coulommiers, Ile-de-France, by descent

Other copies of this specific type, a creation of the Constantinian Period, have been found all around the Mediterranean world. Most of the known examples come from Asia Minor (N. Firatli, *La sculpture byzantine figurée au Musée archéologique d'Istanbul*, 1990, nos. 42-47, and J. Spier, ed., *Picturing the Bible: The Earliest Christian Art*, 2007, p. 190f., no. 21), others from Almeria, Seville, Rome, Athens, Sparta, Caesarea Maritima, Alexandria, and from as far East as southern Iraq.

W £ 8,000-10,000

€ 9,500-11,800 US\$ 10,100-12,600





JAMAICA 1968

Half a century after their first transatlantic voyage, four ancient Roman statues return to London from Jamaica.

In 1968, after fifteen months of construction work, Douglas Cooper and Diene Cooper, jewellers from Philadelphia, inaugurated El Cerro, their magnificent new villa overlooking Montego Bay. He was a jewellery dealer. She was a jewellery designer, daughter of American industrialist and art collector Theodor Pitcairn. A few years earlier they had chosen Jamaica as a new location for yet another jewellery salon, after those in Philadelphia, Costa Rica, and Amsterdam.

No one visiting the opulent villa could miss the group of four statues set in a colonnade around the pool as a reference to Villa Adriana in Rome. All four were acquired in London from Crowther's, although they originally came from different sources. Two of them were with Stefano Bardini in Florence circa 1900, and one in Rome circa 1924. The fourth one is still untraced. The way each of the statues is restored suggests that it was once part of an Italian private collection, most likely in a palazzo or villa in Rome, since at least the 18th Century.

THIS VIEW OF EL CERRO, the Montego Bay villa of Douglas Cooper and Diene Cooper, was photographed during the recent Roman Bacchanal show.

Ruth Seltzer
Roman Bacchanal in Montego Bay, Jamaica

By RUTH SELTZER
 In her daughter's home at Montego Bay, Jamaica, the Cooper family has just staged a Roman Bacchanal show. The evening event was a lively affair in the courtyard of the villa.

When guests entered the courtyard, they were met by the hostess, Diene Cooper, who was dressed in a Roman gown. The evening was a celebration of the villa's inauguration.

THE COOPER LIVING ROOM
 The Cooper living room is a masterpiece of modern design. It features a large fireplace and a view of the sea.

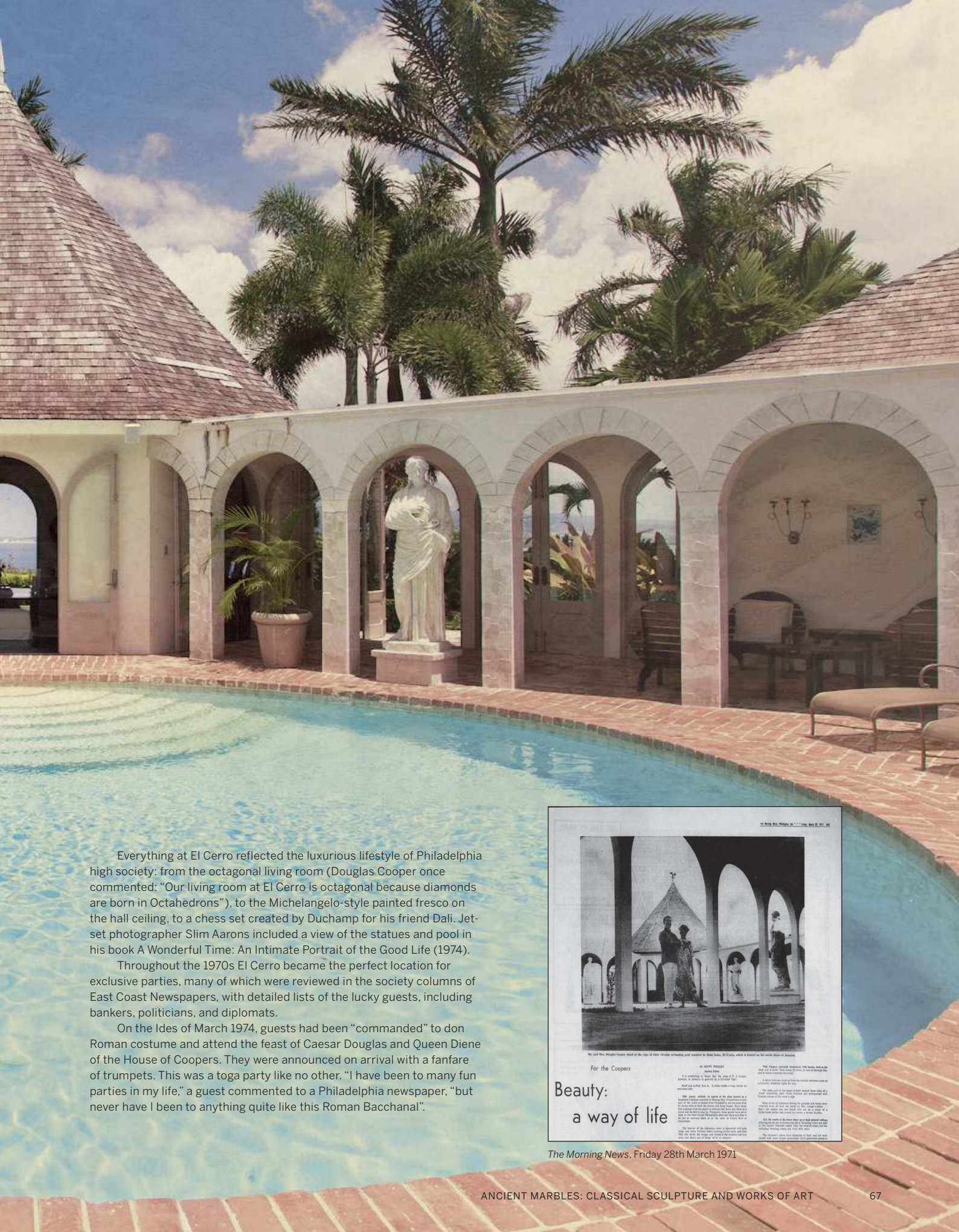
AND THE COOPER SHOW
 The Cooper show was a success. It attracted many guests and was a highlight of the evening.

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The Philadelphia Inquirer, Sunday 10th March 1974



Everything at El Cerro reflected the luxurious lifestyle of Philadelphia high society: from the octagonal living room (Douglas Cooper once commented: "Our living room at El Cerro is octagonal because diamonds are born in Octahedrons"), to the Michelangelo-style painted fresco on the hall ceiling, to a chess set created by Duchamp for his friend Dali. Jet-set photographer Slim Aarons included a view of the statues and pool in his book *A Wonderful Time: An Intimate Portrait of the Good Life* (1974).

Throughout the 1970s El Cerro became the perfect location for exclusive parties, many of which were reviewed in the society columns of East Coast Newspapers, with detailed lists of the lucky guests, including bankers, politicians, and diplomats.

On the Ides of March 1974, guests had been "commanded" to don Roman costume and attend the feast of Caesar Douglas and Queen Diene of the House of Coopers. They were announced on arrival with a fanfare of trumpets. This was a toga party like no other. "I have been to many fun parties in my life," a guest commented to a Philadelphia newspaper, "but never have I been to anything quite like this Roman Bacchanal".



The Morning News, Friday 28th March 1971



The present lot in Florence with Stefano Bardini, circa 1900 (Capecchi, *op. cit.*)

PROPERTY FROM THE COLLECTION OF THE LATE DIENE AND DOUGLAS COOPER, MONTEGO BAY, JAMAICA

A Roman Marble Portrait Statue of a Woman, circa 2nd Century A.D.

standing with the weight on her left leg, wearing a chiton and stola, both high-girdled, and a mantle wrapped around the legs and draped over the left forearm; *restored are the head incl. neck, left lower arm with adjoining drapery, feet, lower edge of drapery, and plinth, right arm formerly restored, upper and lower body possibly not belonging together.*

Total height 194 cm.; height without plinth 185 cm.

PROVENANCE

Italian private collection, 18th Century (based on restoration techniques)

Stefano Bardini (1836-1922), Florence, late 19th/early 20th Century

Douglas James Cooper (1931-1988) and Diene Cooper, born Pitcairn, El Cerro, Tamarind Hill, Montego Bay, Jamaica, installed in the house prior to its completion in 1968 acquired with the house by the current owners in 2009 and removed from the premises in 2016

PUBLISHED

Gabriella Capecchi, *L'archivio storico fotografico di Stefano Bardini. Arte greca, etrusca, romana*, Florence, 1993, p. 38, pl. 94

The Philadelphia Inquirer, August 4th, 1968, p. 73

"Beauty: A Way of Life," *The Morning News*, Wilmington, Delaware, March 26th, 1971, p. 35, illus.

"Roman Bacchanal in Montego Bay, Jamaica," *The Philadelphia Inquirer*, Sunday, March 10, 1974, p. 123

Slim Aarons, *A Wonderful Time: An Intimate Portrait of the Good Life*, New York, 1974,

Axel Filges, *Standbilder jugendlicher Göttinnen*, Cologne, 1997, p. 163, note 643, no. 47

The stola indicates that the present figure was designed for a portrait head; *cf.* two statues from Spain: P. León, ed., *Arte romana de la Bética. Escultura*, 2009, p. 258f., figs. 348 and 353. The 18th/19th-century head imitates portraits of the Claudian period; *cf.* G. Lahusen and E. Formigli, *Römische Bildnisse aus Bronze*, 2001, p. 134, no. 76.

‡ W £ 150,000-250,000

€ 177,000-295,000 US\$ 189,000-314,000





The present lot in Rome prior to 1924 (Reinach, *op. cit.*)

PROPERTY FROM THE COLLECTION OF THE LATE DIENE AND DOUGLAS COOPER, MONTEGO BAY, JAMAICA

A Monumental Roman Marble Portrait Statue of a Woman, circa 2nd Century A.D.

standing with the weight on her left leg, and wearing sandals, chiton, stola, and mantle; *the head incl. neck, left hand with cup and adjoining drapery, and right arm incl. shoulder restored.* Total height 209 cm.; height without plinth 201 cm.

PROVENANCE

private collection, Rome, 18th/19th Century (based on restoration techniques)
 photographed in Rome prior to 1924 (Reinach, *op. cit.*)
 Bert Crowther, Syon Lodge, Islington, Middlesex, photographed in 1962
 Douglas James Cooper (1931-1988) and Diene Cooper, born Pitcairn, El Cerro, Tamarind Hill, Montego Bay, Jamaica, installed in the house prior to its completion in 1968
 acquired with the house by the current owners in 2009 and removed from the premises in 2016

PUBLISHED

Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 5, Paris, 1924, p. 375, no. 8 ("Rome. Tête et bras mod. Phot. env. par Helbig")
The Philadelphia Inquirer, August 4th, 1968, p. 73
 "Beauty: A Way of Life," *The Morning News*, Wilmington, Delaware, March 26th, 1971, p. 35, illus. (reversed)
 "Roman Bacchanal in Montego Bay, Jamaica," *The Philadelphia Inquirer*, Sunday, March 10, 1974, p. 123
 Slim Aarons, *A Wonderful Time: An Intimate Portrait of the Good Life*, New York, 1974 (<http://www.gettyimages.co.uk/event/slim-aarons-retrospective-57576281?#the-swimming-pool-at-the-jamaican-home-of-philadelphia-jeweller-picture-id52171077>)
<https://davidwills.wordpress.com/2011/01/08/barney-bubbles-snaps-maisie-p/> (1962 photograph by Colin Fulcher of Margaret Minay posing next to the statue at Crowther's, Syon Lodge, Islington)

The stola suggests a portrait statue. For the draping of the mantle *cf.* a statue in Sparta: <http://arachne.uni-koeln.de/item/objekt/30646>. The 18th/19th-century head imitates portraits of Agrippina Minor; *cf.* B. Andreae, ed., *Bildkatalog der Skulpturen des Vatikanischen Museums*, vol. I.1, 1994, pl. 174.

‡ W £ 250,000-350,000

€ 295,000-413,000 US\$ 314,000-440,000









PROPERTY FROM THE COLLECTION OF THE LATE DIENE AND DOUGLAS COOPER, MONTEGO BAY, JAMAICA

A Monumental Roman Marble Statue of a Woman, circa 2nd Century A.D.

standing with the weight on her left leg, and wearing a chiton and mantle wrapped around the upper body; *head incl. neck, right hand, front of base and feet restored, left hand formerly restored, area between right and left wrists recarved.*

Total height 213 cm.; height without plinth 201 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques)

Douglas James Cooper (1931-1988) and Diene Cooper, born Pitcairn, El Cerro, Tamarind Hill, Montego Bay, Jamaica, installed in the house prior to its completion in 1968 acquired with the house by the current owners in 2009 and removed from the premises in 2016

PUBLISHED

Ruth Seltzer, *The Philadelphia Inquirer*, August 4th, 1968, p. 73
 Scott Straley, "Beauty: A Way of Life," *The Morning News*, Wilmington, Delaware, March 26th, 1971, p. 35, illus. (reversed)
 Slim Aarons, *A Wonderful Time: An Intimate Portrait of the Good Life*, New York, 1974 (<http://www.gettyimages.co.uk/event/slim-aarons-retrospective-57576281?#the-swimming-pool-at-the-jamaican-home-of-philadelphia-jeweller-picture-id52171077>)

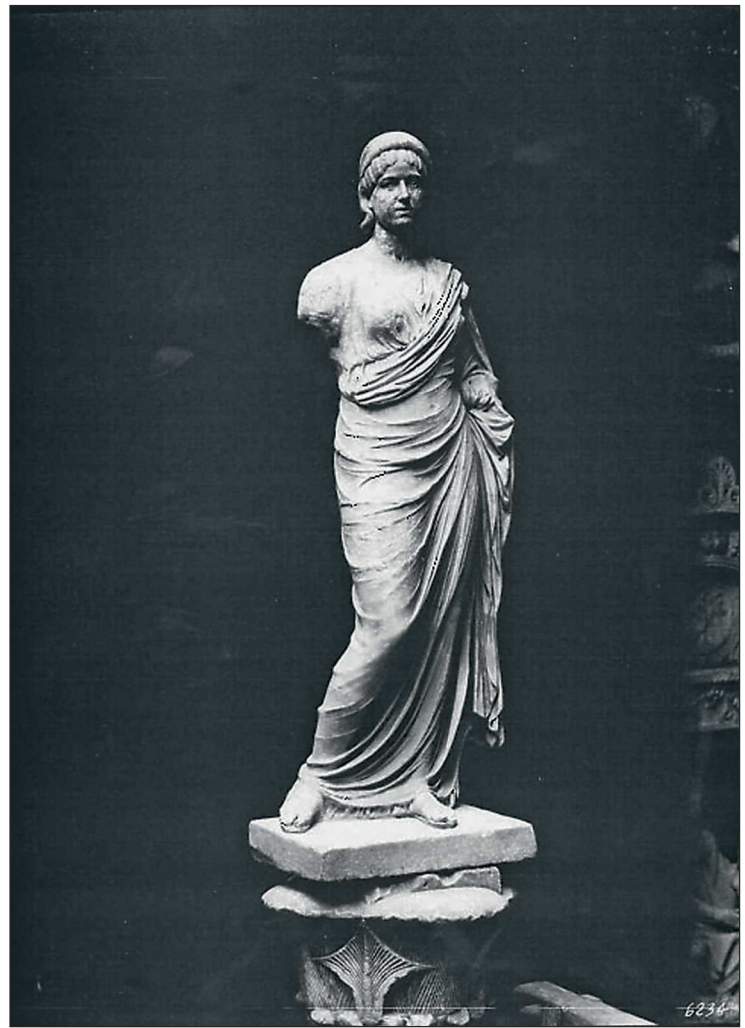
The present statue belongs to a Hellenistic type known from several other copies (see H.J. Kruse, *Römische weibliche Gewandstatuen des 2. Jhs. n. Chr.*, 1975, p. 455, note 285), to which should be added a statue in Barcelona: P. Vélez, ed., *Fons del Museu Frederic Marès. Cataleg d'escultura*, 2010, pp. 62ff., no. 4. The missing drapery fold connecting the right and left wrists is the only feature that sets it apart from the type. This feature was either omitted by the ancient sculptor or more likely removed in modern times by the restorer.

‡ W £ 150,000-250,000

€ 177,000-295,000 US\$ 189,000-314,000



Another copy of the present type
in the Palazzo Doria
(photograph by J. Deterling)



The present lot in Florence with Stefano Bardini circa 1900 (Capecchi, *op. cit.*, pl. 97)

44

PROPERTY FROM THE COLLECTION OF THE LATE DIENE AND DOUGLAS COOPER, MONTEGO BAY, JAMAICA

A Roman Marble Figure of Julia Mamaea, the Body circa 2nd Century A.D., the Portrait Head circa A.D. 222–235

standing with the weight on her left leg, and wearing a chiton and mantle draped across the chest from her left shoulder and falling in long folds over her left arm, the head turned to her right; neck, nose, mouth, parts of diadem and hair, shoulders and upper back, area around both knees, feet, and plinth restored.

Total height 190 cm.; height without plinth 180 cm.

PROVENANCE

Italian private collection, circa 18th Century (based on restoration techniques)
Stefano Bardini, Florence, late 19th/early 20th Century
Douglas James Cooper (1931-1988) and Diene Cooper, born Pitcairn, El Cerro, Tamarind Hill, Montego Bay, Jamaica, installed in the house prior to its completion in 1968
acquired with the house by the current owners in 2009 and removed from the premises in 2016

PUBLISHED

The Philadelphia Inquirer, August 4th, 1968, p. 73
Gabiella Capecchi, *L'archivio storico fotografico di Stefano Bardini. Arte greca, etrusca, romana*, Florence, 1993, p. 39, pl. 97f.
Axel Filges, *Standbilder jugendlicher Göttinnen*, Cologne, 1997, p. 269, no. 129, illus.

Related statues have been compiled and discussed by Filges (*op. cit.*), pp. 84ff. Julia Mamaea was the mother of and close advisor to emperor Alexander Severus (reigned A.D. 222-235). For the portrait type see K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen*, vol. 3, 1983, pp. 30ff., no. 33. Other portraits of Julia Mamaea were sold at Sotheby's, London, July 10th, 1990, no. 275 (now in a German private coll.: A. Mlasowsky, *Imagines imperii*, 2006, p. 119f., no. 28, pl. 39f.), and at Sotheby's, New York, December 7th, 2005, no. 61.

‡ W £ 100,000-150,000
€ 118,000-177,000 US\$ 126,000-189,000





OTHER PROPERTIES

A Roman Marble Togate Figure of a Woman, circa 2nd Century A.D.

standing with the weight on her left leg, and wearing a toga over a chiton bound in a twisted belt, a signet ring on the index finger of her right hand, the veiled head (not belonging) with centrally parted wavy hair surmounted by a stephane; *base faceted in modern times, neck, chin, and back of head incl. most of veil restored, nose and left hand formerly restored.* Total height 125 cm.; height without plinth 118 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques)
Austrian private collection, acquired in the 1970s

Representations of togate women in the round and in relief are not common, as the toga was a garment typically reserved for men; see the fourteen examples compiled by H. Goette, *Studien zu römischen Togadarstellungen*, 1990, p. 158f., to which a statue from Spain should be added: A. Garcia y Bellido, *Archivo Español de Arqueología*, vol. 38, 1965, p. 85, fig. 3.

For a discussion of the ancient sources and visual evidence for the use of the toga by unmarried women see K. Olson, in J.C. Edmondson and A. Keith, eds., *Roman Dress and the Fabrics of Roman Culture*, 2008, pp. 142ff.

The ancient head which was added to the present statue shows idealised features and wears a stephane. She represents a goddess, not an actual individual (*cf.* a head in Warsaw: T. Mikocki, *Les sculptures mythologiques et décoratives dans les collections polonaises*, 1994, p. 70, no. 60, pl. 35). The original head of the statue would have been a private portrait.

W £ 60,000-90,000

€ 71,000-107,000 US\$ 75,500-114,000





46

A Roman Marble Portrait Head of a Lady, late 2nd Century A.D., on circa 18th-Century Marble Shoulders

her youthful-looking face with parted bow-shaped lips and wide-set eyes with incised irises and dotted pupils, the elaborate and carefully arranged coiffure rising high above the forehead in two tiers of deeply drilled wavy curls, surmounted by a diadem, and pulled back in long tapering braids to a small chignon at the nape of the neck, voluted curls escaping in front of the ears; nose and plait below chignon formerly restored.

Total height 63 cm; height of head 30 cm.

PROVENANCE

European private collection, circa 18th Century (based on the restoration techniques)

Private collection, southern France

French private collection, acquired in the 1980s at the Hôtel Drouot, Paris (Hôtel des Ventes Victor Hugo, Dijon, June 13th, 2015, no. 41, mounted on an 18th Century bust and with restored braid in back) acquired by the current owner at the above sale

PUBLISHED

Galerie Chenel, Paris, *Aesthetica*, 2016, pp. 46-47

The dating of this portrait is challenging: while the small “bridges” in the hair (signs of drilling) point to the late 2nd cent. A.D., the coiffure was *en vogue* at the time of emperor Trajan (reigned A.D. 97–117). For the combination of a “Flammen”-Toupet (for the term see K. Fittschen, *Études et Travaux*, vol. 25, 2012, p. 109) with plaits gathered at the nape of the neck cf. a portrait in Heraklion: M. Lagogianni-Georgakarakos, *Die römischen Porträts Kretas* (Corpus Signorum Imperii Romani. Greece, vol. VI.1), 2002, p. 77f., no. 47, pl. 52.

W £ 50,000-80,000

€ 59,000-94,500 US\$ 63,000-101,000





A Roman Marble Herm of the Greek Poet Anakreon, 1st/2nd Century A.D.

based on a mid-5th Century B.C. original Greek bronze sculpture, turned to his left, with full beard and mustache, parted lips, and furrowed forehead, his hair bound in a fillet and falling in short curls over the forehead and temples; *herm shoulders restored, nose formerly restored.*

Total height 52.5 cm.; height of head from neck break 31 cm.

PROVENANCE

Prince Carl Alexander of Prussia (1801–1883), Schloss Glienicke, Berlin, probably acquired in Rome in the 1840s through Karl Friedrich Schinkel (1781 - 1841), perhaps from the Vescovali brothers
Bernard Baruch Steinitz (1933-2012), Paris

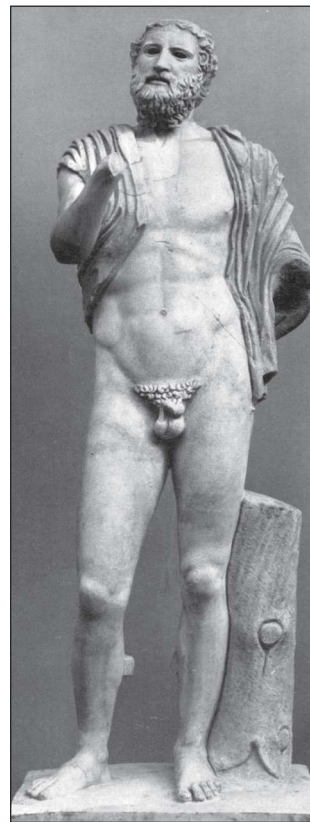
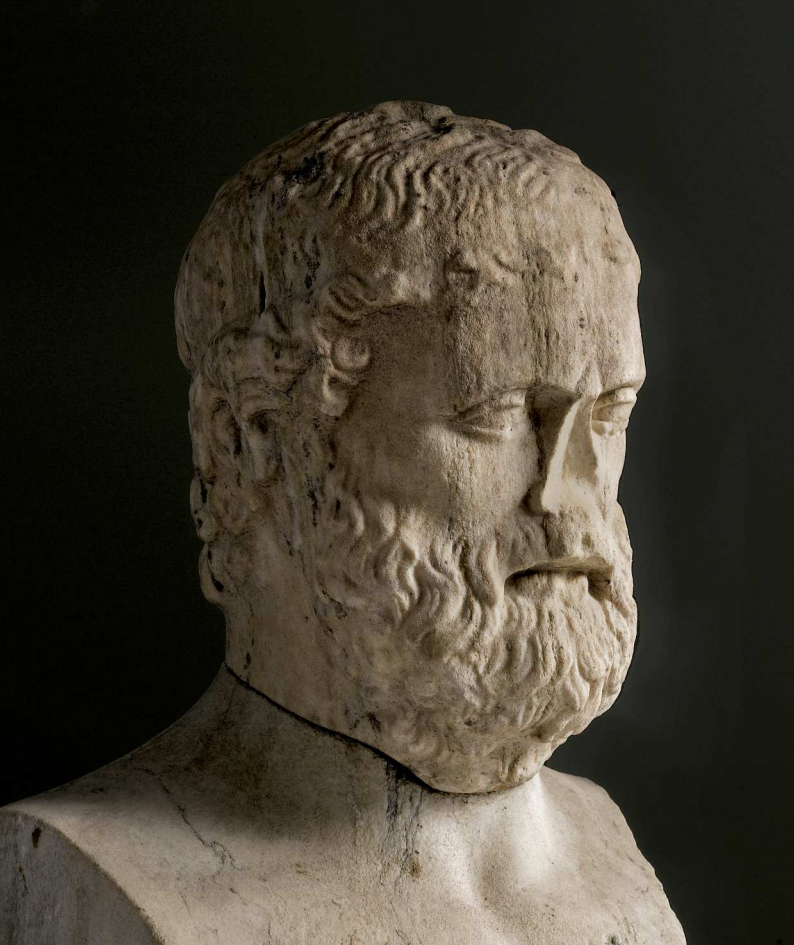
PUBLISHED

Reinhard Kekulé, "Anakreon", *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 7, 1892, p. 120
Adolf Furtwängler, *Meisterwerke der griechischen Plastik*, Leipzig, 1893, p. 92, note 1
Johann J. Bernoulli, *Griechische Ikonographie*, vol. 1, München, 1901, p. 81, no. 6
Paul Arndt, *La Glyptothèque Ny-Carlsberg*, Munich, 1912, p. 43

Andreas Rumpf, "Wanderfahrt nach Glienicke", *Mitteilungen des Vereins für die Geschichte Berlins*, vol. 34, 1917, p. 61
German Hafner, "Anakreon und Xanthippos", *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 71, 1956, p. 3f., note 15
Gisela M. A. Richter, *The Portraits of the Greeks*, vol. 1, London, 1965, p. 76f., no. 8
Adolf Greifenhagen, *Gymnasium*, vol. 81, 1974, p. 210
Emmanuel Voutiras, *Studien zu Interpretation und Stil griechischer Porträts des 5. und frühen 4. Jhs.*, Bonn, 1980, p. 81f.
Sepp-Gustav Gröschel, "Glienicke und die Antike", in *Schloss Glienicke*, exh. cat., Berlin, 1987, p. 257
Harry Nehls, *Italien in der Mark. Zur Geschichte der Glienicker Antikensammlung*, Berlin, 1987, p. 14
Serena Brusini, "La decorazione scultorea della villa romana di Monte Calvo", *Rivista dell'Istituto nazionale d'archeologia e storia dell'arte*, vol. 23, 2000, p. 186, note 490
Claire Cullen Davison, *Pheidias. The Sculptures & Ancient Sources*, vol. 1, London, 2009, p. 414, no. 9
Maria G. Picozzi, ed., *Palazzo Colonna. Appartamenti. Sculture antiche e dall'antico*, Rome, 2010, p. 316, note 4.

A plaster cast of the present head is in Berlin: <http://arachne.uni-koeln.de/item/reproduktion/3304305>.





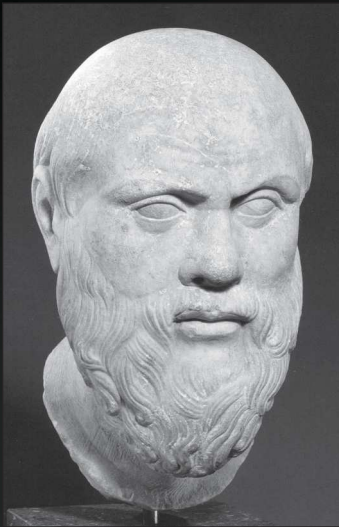
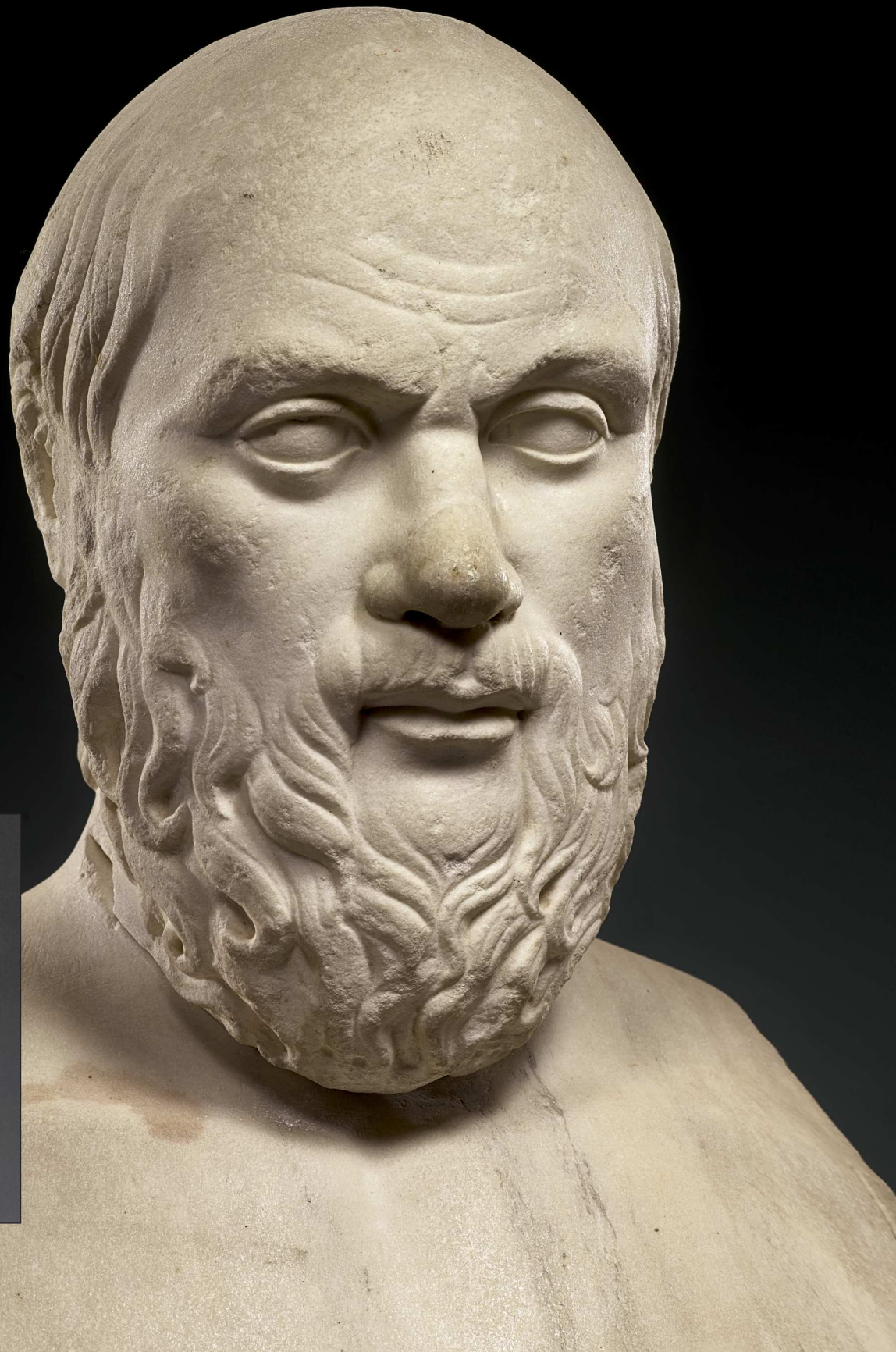
The statue of Anacreon in Copenhagen (Richter, *op. cit.*, fig. 279)

The head is a copy of a type identified by the inscription on a herm copy in the Musei Capitolini (Richter, *op. cit.*, p. 76, no. 1, fig. 274) as the Greek poet Anacreon (ca. 575–ca. 490 B.C.). An almost complete copy of the statue, found in 1835 in a Roman villa at Monte Calvo in the Sabine Hills, is in Copenhagen: Richter (*op. cit.*), p. 76, no. 5, figs. 278f.; F. Johansen, *Catalogue Ny Carlsberg Glyptotek. Greek Portraits*, 1992, pp. 18ff., no. 1. The poet is depicted nude, except for a light mantle around the shoulders, playing the lyre, and singing. The original is thought to be a work by Pheidias from ca. 450/40 B.C. For the written sources, dating, and interpretation of the original statue see S. Kansteiner, *et al.*, eds., *Der Neue Overbeck*, vol. 2, 2014, pp. 287ff., no. 18. The present head originally sat on a herm, since the turn of the head differs from that of the Copenhagen statue.

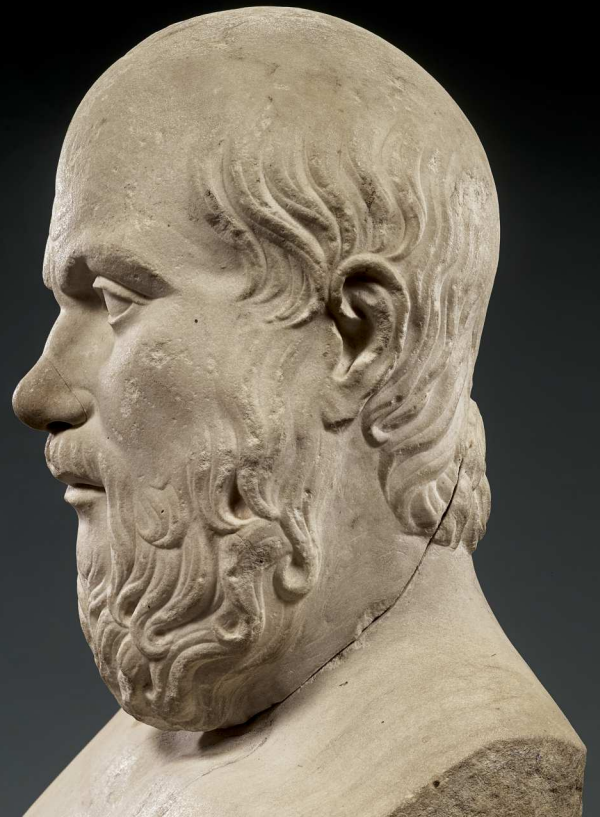
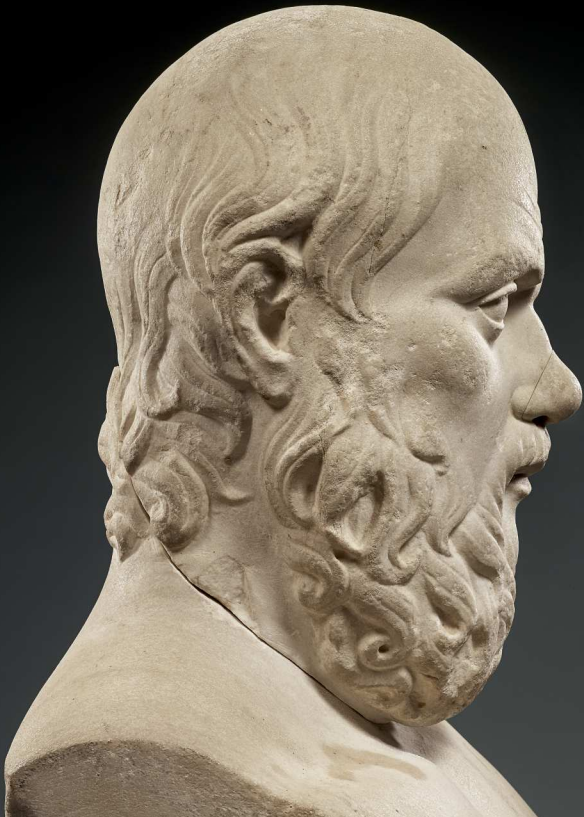
The present herm was formerly at Schloss Glienicke in Berlin, the summer residence of Prince Carl Alexander of Prussia. The palace was designed in neoclassical style by Karl F. Schinkel in 1826. For the marbles still located there see F. Goethert, *Katalog der Antikensammlung des Prinzen Carl von Preußen im Schloß zu Klein-Glienicke*, 1972. Dispersed marbles from Glienicke Palace include a porphyry statue of a woman formerly at Bagshot Park and now in the British Museum (Gröschel, *op. cit.*, p. 257, fig. 165; H. Gregarek, *Kölner Jahrbuch*, vol. 32, 1999, p. 189, no. B51), and a head of Athena now in the Antikenmuseum Basel (Gröschel, *op. cit.*, p. 259, fig. 170; W. Schürmann, *Antike Plastik*, vol. 27, 2000, p. 66, no. K4, pls. 40f.).

W £ 10,000-15,000

€ 11,800-17,700 US\$ 12,600-18,900



Another Head of the same type, sold at Sotheby's, New York, December 7th, 2001, no. 118, and at Christie's, New York, December 10th, 2010, no. 149



A Roman Marble Portrait Head of Socrates, 1st/2nd Century A.D., on 18th Century Herm Shoulders

his oval face with full beard of long unruly locks, moustache, bulbous nose, high cheekbones, heavy-lidded prominent eyes, and furrowed forehead, his sparse hair falling in long strands over the temples and the nape of the neck; *herm shoulders and tip of nose restored.*

Total height 52.5 cm; height of head 32 cm.

PROVENANCE

Sir John Dickson-Poynder, Bart., later 1st Baron Islington (1866-1936)
 Spink & Son, London
 Joseph Brummer, New York, inv. no. P2045, acquired from the above on February 24th, 1926
 (<http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/25944>)
 William Randolph Hearst (1863-1951), acquired from the above on March 1st, 1928
 Butterfield & Butterfield, San Francisco
 Manou Mobedshahi, San Francisco, acquired at auction from the above in the early 1980s
 Michaans auctions, Alameda, California, *Inspiring Interiors. Fine Art, Furnishings & 20th Century Design*, September 9th, 2016, no. 3023, illus.

PUBLISHED

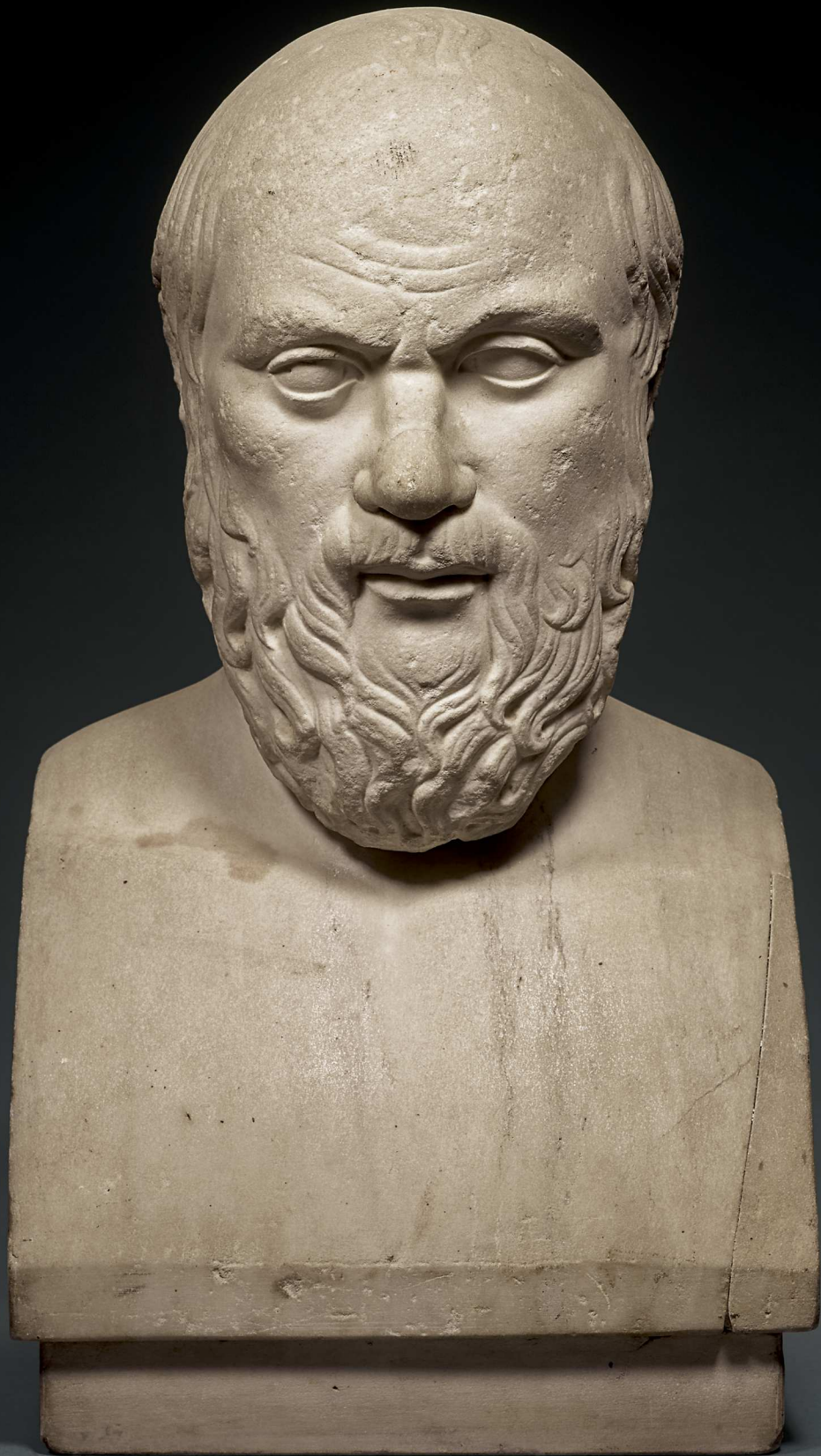
Greek and Roman antiquities from famous private collections & recent excavations on view at Spink & Son's Galleries, London, S.W.1., 1925, no. 4, illus. ("Life-size Marble Bust of a Philosopher, probably Socrates. ?Greek. Alexandrine period. Lord Islington's Collection")

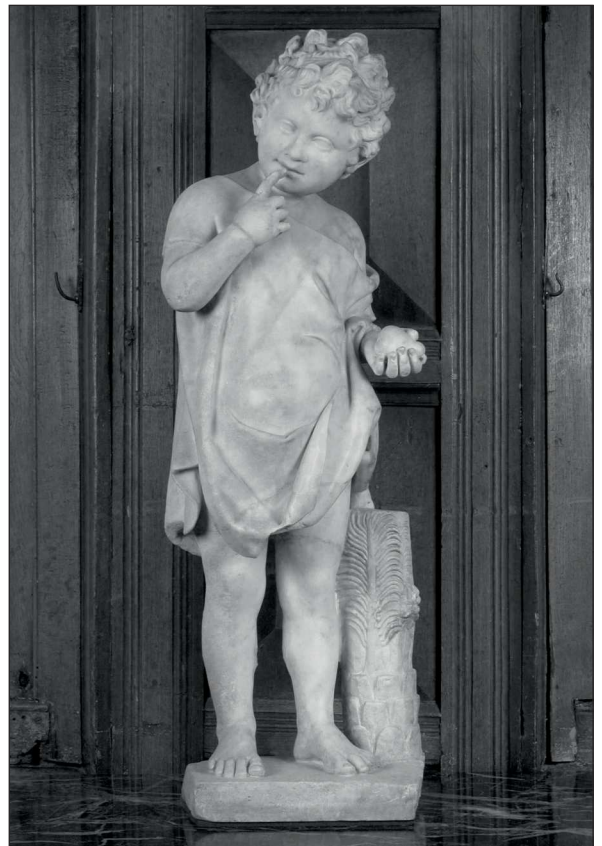
A head almost identical to the present one was last sold at Christie's, New York, December 10th, 2010, no. 149. Both heads bear a certain similarity to the older portrait type of Socrates (type A: G. Richter, *The Portraits of the Greeks*, vol. 1, 1965, pp. 110ff., figs. 456ff.; I. Scheibler, *Münchner Jahrbuch der bildenden Kunst*, vol. 40, 1989, pp. 7ff.). They could also be the portrait of an unknown Greek philosopher. For the physiognomy also see a head from Athens: Richter (*op. cit.*), p. 146f., figs. 807ff.

Sir John Dickson-Poynder was a distinguished politician and colonial administrator (see note to Sotheby's, London, *Old Master Paintings*, July 7th, 2005, no. 50).

W £ 80,000-120,000

€ 94,500-142,000 US\$ 101,000-151,000





Another copy of the present type at Powis Castle © National Trust / Kate Lynch

49

PROPERTY FROM A FRENCH PRIVATE COLLECTION

A Roman Marble Figure of a Boy, circa A.D. 70-100

standing with his right leg against a tree-trunk support, holding a bunch of grapes in his left hand, his right arm bent upwards, and wearing a tunic slipping off his left shoulder, the lower edge of the garment pulled up and tucked in between his left hip and elbow, his short hair bound in a twisted fillet with clusters of ivy berries in front; *head repaired but belonging (neck reconstructed with original fragments embedded in plaster), nose, chin, one of the clusters of berries, left hand, right elbow, right thumb and index finger, and part of a drapery fold restored.* Total height 87 cm.; height without plinth 83 cm.; height of head 15 cm.

PROVENANCE

European private collection, 18th Century (based on restoration techniques)
acquired by the present owner in Lebanon prior to the early 1980s

PUBLISHED

Sotheby's, London, *Ancient Marbles*, June 13th, 2016, no. 46, illus.

The body of this figure belongs to a type preserved in more than twenty copies (for the type see K. Fittschen, *Katalog der antiken Skulpturen in Schloss Erbach*, 1977, pp. 11ff., no. 2; another copy was sold at Christie's, New York, December 5th–6th, 2001, no. 620). The original, which is dated to the early Hellenistic period, probably represented Hermes as a child. In the present case, the type was used for the body of a wreathed portrait head of a boy datable in the Flavian period; cf. a portrait in Copenhagen: F. Johansen, *Catalogue Ny Carlsberg Glyptotek. Roman Portraits*, vol. 2, 1995, p. 56f., no. 16.

W £ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700







50

PROPERTY OF LEE RADZIWILL

**A Roman Marble Portrait Head of a Boy, Early
Antonine, circa A.D. 140-150**

his finely-carved face with fragmentary aquiline nose and almond-shaped eyes with drilled pupils, incised irises, and prominent upper lids, the eyebrows incised, his long wavy hair radiating from the crown and falling in long overlapping locks over the forehead; *no restorations*.

Height 23 cm.

PROVENANCE

Nogatch, Paris

acquired by Lee Radziwill from the above in the 1960s

PUBLISHED

Richard Champion, "Inside the Fifth Avenue Apartment of Lee Radziwill," *Architectural Digest*, July/August 1975

Vogue Magazine USA, June 1976

Lee Radziwill, *Happy Times*, New York, 2001

The workmanship points to a Greek workshop. Cf. a boy's portrait in Athens: A. Datsuli-Stavridi, *Rhōmaika portraita sto Ethniko Archaialogiko Mouseio tēs Athēnas*, 1985, p. 57f., pl. 63f.

‡ £ 25,000-35,000

€ 29,500-41,300 US\$ 31,400-44,000



For more than 120 years, the Denver Art Museum has stood as a beacon for art and culture in the Rocky Mountain West. The museum's strategic vision is grounded in the belief that art can make a difference in people's lives by inspiring creativity and fostering a greater understanding of our world. The Denver Art Museum is known for its exemplary education approach and an innovative exhibition program that pushes the boundaries of what museums can do. As Denver continues to build upon its national reputation as an innovative city with a highly creative and active population, the museum is a valued anchor in the region's creative ecosystem, inspiring visitors through its collections, programs, campus, and community engagement.

As an unmatched cultural and creative resource for the seven-state Rocky Mountain region, the Denver Art Museum is committed to the continual refinement and enhancement of its collections,

making them accessible, preserving them for future generations, and building on a national reputation for leadership and excellence in collection management and conservation. The diversity represented by collections encourages collaboration among departments to explore the depth of human experience inherent to art, crossovers that illuminate the rich entanglement of cultures and histories present in our everyday lives.

The Denver Art Museum's collections – including African art; American Indian art; Architecture, Design and Graphics; Asian art; Modern and Contemporary art; Painting and Sculpture; Photography; Oceanic art; Pre-Columbian art; Spanish Colonial art; Textile art and fashion and Western American art– span human experience, highlighting creativity in all its forms.

Properties from the Denver Art Museum's collection are being sold to benefit future art acquisitions.

51

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE DENVER ART MUSEUM

A Marble Portrait Bust of a Man, Roman Imperial, Early Antonine, mid 2nd Century A.D.

his head turned to his left, and wearing a military cloak (*paludamentum*) fastened with a domed brooch in the form of a rosette, his face with short beard, straight nose, eyes with incised irises and drilled pupils, and furrowed brow, the hair radiating from the crown in exuberantly asymmetrical curls massing above the ears, one curled lock falling over the forehead, the entire bust and its pedestal carved in one piece; *nose restored in marble, tip of beard in painted plaster*. Total height 76.5 cm.; height without socle 56.5 cm.

PROVENANCE

Rome art market, 1960 or earlier
Adolph Loewi, Inc., Los Angeles, acquired in Rome prior to 1961
acquired from the above by the Museum in 1965 (inv. no. 1965.22)

EXHIBITED

"Roman Portraits: A Loan Exhibition of Roman Sculpture and Coins from the First Century B.C. through the Fourth Century A.D.," Worcester Art Museum, Worcester, Mass., April 6th - May 14th, 1961

"I, Claudia. Women in Ancient Rome," Yale University Art Gallery, New Haven, Conn., September 6th-December 1st, 1996, San Antonio Museum of Art, San Antonio, Tex., January 3rd-March 9th, 1997, and North Carolina Museum of Art, Raleigh, N.C., April 6th-June 15th, 1997

RECORDED

three photographs accessioned in 1960, Deutsches Archäologisches Institut, Rome, neg. nos. 60.2432-34, labeled "Rom, Kunsthandel" (<http://arachne.uni-koeln.de/item/marbilderbestand/1059733>, <http://arachne.uni-koeln.de/item/marbilderbestand/1059734>, <http://arachne.uni-koeln.de/item/marbilderbestand/1059735>)

five photographs by G. Fittschen-Badura (<http://arachne.uni-koeln.de/item/objekt/5133>)





PUBLISHED

Michael Milkovich, *Roman Portraits*, exh. cat., Worcester Art Museum, 1961, p. 46f., no. 19, illus.

Ancient Mediterranean Art. The Denver Art Museum Collection, Denver, 1968, p. 52, no. 58, illus.

Cornelius C. Vermeule, *Greek and Roman Sculpture in America*, Malibu, 1981, p. 340, no. 293, illus.

Klaus Fittschen, "The Bronze Bust of the 'Young Marcus Aurelius' by Antico and Its Antique Model," *The J. Paul Getty Museum Journal*, vol. 18, 1990, p. 123, note 47

Susan B. Matheson, in Diana E. Kleiner and Susan B. Matheson, eds., *I. Claudia. Women in Ancient Rome*, exh. cat., Yale University Art Gallery, New Haven, 1996, p. 140, no. 72, illus.

Barbara Borg, et al., *Die antiken Skulpturen in Castle Howard*, Wiesbaden, 2005, p. 87, note 8

Klaus Fittschen, et al., *Katalog der römischen Porträts in den Capitolinischen Museen*, vol. 2, Berlin, 2010, p. 111, note 1a

According to Susan Matheson (*op. cit.*, p. 140), "This portrait represents a Roman military officer, distinguished by the cape (paludamentum) he wears over his shoulder. He was probably not a professional soldier, however, but rather a member of the elite senatorial or equestrian class whose command during a specific military campaign would provide the opportunity for political advancement or financial gain. The military reference is thus an indicator of the man's social class. The portrait depicts a man of middle age. At this stage of his life, it is likely that he would be married and have children. Unless his father was still alive, he would be the head of the household, a position of nearly absolute power in theory, but one subject to negotiation, persuasion and compromise in practice. While he was away on military campaign, his wife would assume full command of both the household and the family business."

‡ W £ 300,000-500,000

€ 354,000-590,000 US\$ 377,000-630,000





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A Roman Marble Figure of a Man of Letters, the body circa 2nd Century A.D., the head mid 3rd Century A.D.

standing against a tree-trunk support with the weight on his left leg, the right leg slightly advanced, the right arm relaxed, and grasping the edge of his garment with his left hand, and wearing sandals and himation falling from the left shoulder and forming a triangular overfold, his finely carved head (not belonging) turned to his right, his face with portrait features and with incised irises and drilled pupils; *right hand and scroll restored, base recarved and sunk into a modern marble plinth.* Total height 60 cm.; height without plinth 56 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques)
American private collection, Honolulu, Hawaii, probably acquired in the 1970s or earlier

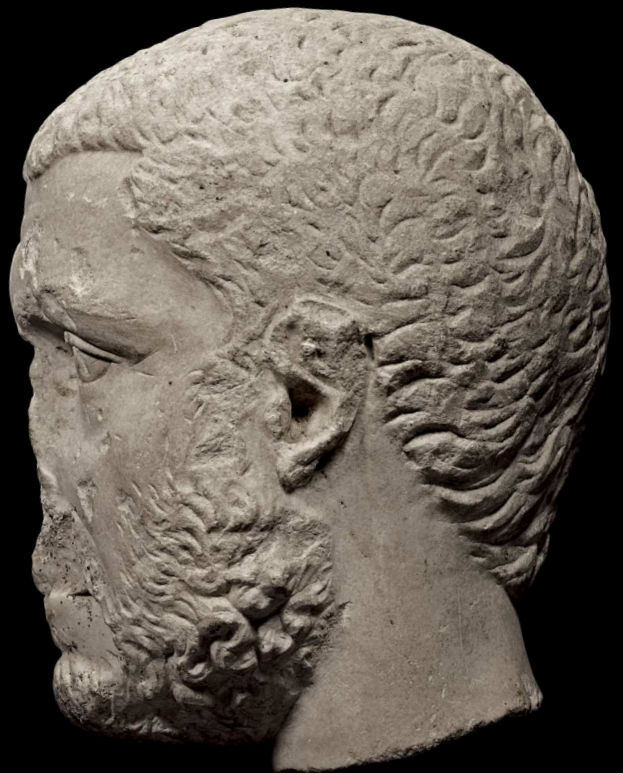
The present statuette is probably the one described by A. Michaelis, *Journal of Hellenic Studies*, vol. 5, 1884, p. 159, no. 17 (Antiquarian Museum, Edinburgh).

The arrangement of the drapery and the gesture of the left arm call to mind depictions of intellectuals on Roman sarcophagi; cf. B. Ewald, *Der Philosoph als Leitbild* (34. Ergh. RM), 1999, pls. 76,2, and 76,4. On small-scale roman portraiture see K. Dahmen, *Untersuchungen zu Form und Funktion kleinformatiger Porträts der römischen Kaiserzeit*, 2001.

W £ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700





53

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

A Roman Marble Portrait Head of a Man, circa A.D. 220-240

apparently deliberately damaged, turned to his right, with short hair and beard, eyes with incised irises, drilled crescentic pupils, crow's feet and furrowed brow; *no restorations*.
Height 25.5 cm.

PROVENANCE

acquired by the present owner on the Roman art market in the 1950s

PUBLISHED

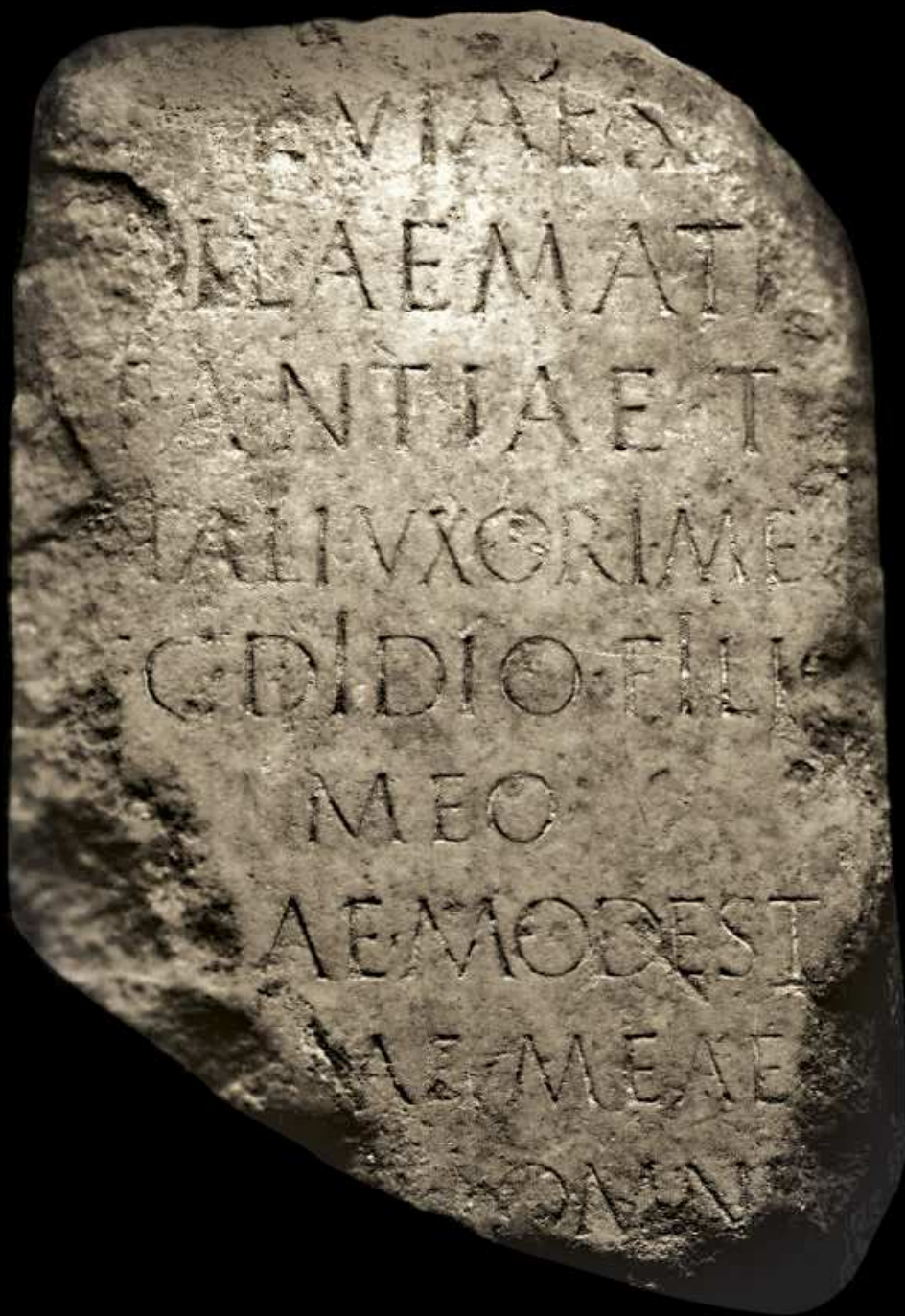
Marianne Bergmann, *Studien zum römischen Porträt des 3. Jhs. n. Chr.*, Bonn, 1977, pp. 123 and 128, pl. 37,1-2
Susan Wood, "A too-successful *Damnatio Memoriae*," *American Journal of Archaeology*, vol. 87, 1983, p. 491, note 16
Sotheby's, London, *Ancient Marbles*, June 13th, 2016, no. 54, illus.

Bergmann (*op. cit.*, p. 128) compares the present head to one in Cambridge, Mass. (C. Vermeule and A. Brauer, *Stone Sculptures. The Greek, Roman, and Etruscan Collections of the Harvard University Art Museums*, 1990, p. 155, no. 142) and dates both to the post-Gallienic period, namely after A.D. 268. However, the Cambridge head is now identified as emperor Macrinus, who reigned from A.D. 217 to 218 (D. Salzmann, *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 98, 1983, p. 365f.). Therefore, the present head appears to be pre-Gallienic.

£ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700





54

OTHER PROPERTIES

A Roman Marble Plaque, circa 1st Century A.D.

engraved with nine lines of fragmentary Latin inscription naming the relatives of the dedicant, his mother (Naevia Sextilla?), his wife (Epantia?), his son (Caius Didius), and his daughter (Modesta).
63 by 39 cm.

PROVENANCE

private collection, southern France, acquired in the 1960s
Galerie Chenel, Paris, 2011
acquired from the above by the present owner in 2015

PUBLISHED

Galerie Chenel, Paris, *Miroir*, 2011, no. IV

W £ 4,000-6,000

€ 4,750-7,100 US\$ 5,100-7,600



55

A Roman Marble Cinerary Urn inscribed for Caius Telegenius Azmenus, circa late 1st/early 2nd Century A.D.

the front carved in relief with a fruit-laden garland hanging from two corner theatre masks with ringlets, an eagle with outspread wings beneath each mask, two birds picking at the garland in the lunette, the recessed panel engraved with four lines of Latin inscription: *Dis Manibus / C(aio) Telegenio Azmeno / vixit a(nnos) XXI (m)enses III Telegennia / Mater* ("To the spirits of the departed. To Caius Telegenius Azmenus. He lived twenty-one years and three months. (His) mother Telegennia (had this made)," the gabled lid with palmette-shaped acroteria, the pediment decorated in shallow relief with a bird picking fruit flowing from a cornucopia. 26.7 by 33.5 by 31.5 cm.

PROVENANCE

found near the Porta Capena in Rome in 1639
 Senator Carlo Strozzi (1587-1671), Villa Casamorata, Florence, and by descent in the same location until at least 1875
 Galleria Sangiorgi, Rome
 Joseph Brummer, New York, inv. no. N401, acquired from the above on January 2nd, 1920

(<http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/5225>)

Parke-Bernet Galleries, New York, *Part I of the Notable Art Collection belonging to the Estate of the Late Joseph Brummer*, April 20th-23rd, 1949, lot 165

American private collection, Connecticut, acquired in the 1970s

American private collection, by descent from the above (Westport Auctions, Westport, Conn., July 17th, 2016, no. 46)

PUBLISHED

Antonio Francesco Gori, *Inscriptiones antiquae in Etruriae urbibus exstantes*, vol. I, Florence, 1727, p. 341, no. 15

Ludovico Antonio Muratori, *Novus thesaurus veterum inscriptionum*, vol. II, Milan, 1740, p. 1219, no. 7

Hans Dütschke, *Antike Bildwerke in Oberitalien*, vol. 2: *Antike Bildwerke in Florenz*, Leipzig, 1875, pp. 224-225, no. 481 (24)

Christian Hülsen, *Corpus Inscriptionum Latinarum*, vol. VI: *Inscriptiones Urbis Romae Latinae*, part. IV, fasc. 1: *Tituli sepulcrales: Plotia-Zozion*, Berlin, 1894, no. 27136

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,100-15,100



The present lot at Lansdowne House, prior to 1930. The relief below is now in the Princeton University Art Museum. The group of Eros and Psyche above is now in the San Antonio Museum of Art. Reproduced by permission of © Historic England Archive.



The present lot in the Cesi gardens in Rome in the late 16th Century (Boissard, *op. cit.*)

56

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A Roman Marble Funerary Altar inscribed for Claudius Hyllus, late 1st Century A.D./1st half of the 2nd Century A.D.

the pediment carved in relief with a reclining figure of the deceased in the guise of sleeping Eros, one side decorated with a jug, the other with a patera, the panel in front finely engraved with six lines of Latin inscription reading *Diis Manibus / Claudio Hyllus / vix(it) ann(is) IIII mens(ibus) VII / dieb(us) V Claudius / Tauriscus pater filio / karissimo* ("To the Spirits of the Departed. To Claudius Hyllus. He lived four years, seven months, and five days. Claudius Tauriscus [had this made] for his most cherished son").

93 by 66.5 by 43.5 cm.

PROVENANCE

Girisóitis, at his home by the "Forum Iudaeorum", Rome, recorded there by Cyriacus of Ancona (1391-1452)
Gentile Baffi, Palazzo Tebaldeschi (Tore del Melangelo), Piazza Margana, Rome
Pietro Romano, Rome, at his home behind the church of Santa Maria sopra Minerva, Rome, late 15th Century
Cardinals Paolo Emilio Cesi (1481-1537) and Federico Cesi (1500-1565), Palazzo Cesi on the Janiculum, Rome, by 1597, where it remained until the late 18th Century
Bartolomeo Cavaceppi (1716-1799), Rome
Sir William Petty Fitzmaurice (1737-1805), 2nd Earl of Shelburne and later 1st Marquess of Lansdowne, Lansdowne House, London
by descent to Henry Petty Fitzmaurice (1872-1936), 6th Marquess of Lansdowne (Christie, Manson & Woods, London, *Catalogue of the Celebrated Collection of Ancient Marbles the Property of the Most Honourable The Marquess of Lansdowne*, March 5th, 1930, no. 30)
Bert Crowther, Syon Lodge, Isleworth, by 1954, sold by him circa 1970

PUBLISHED

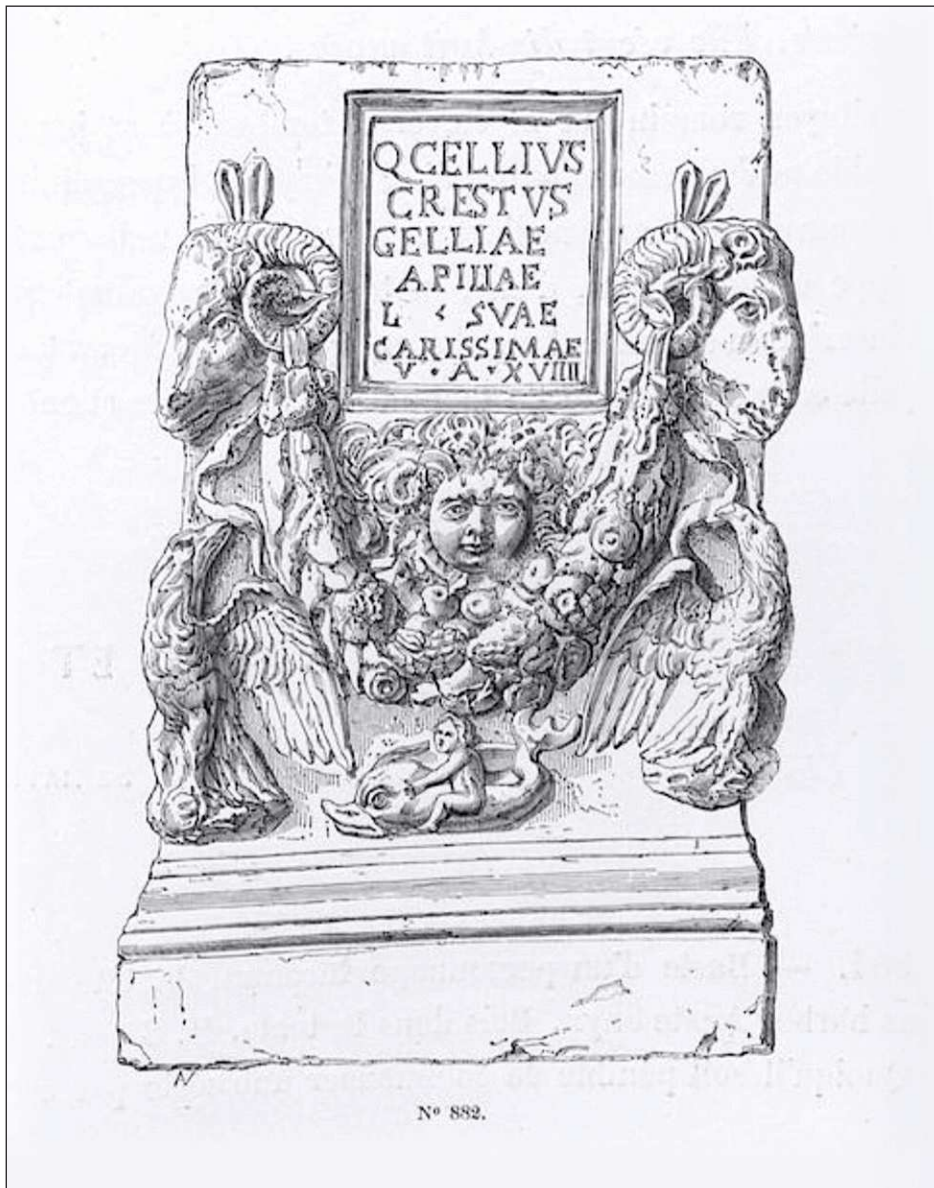
Jean-Jacques Boissard, *Pars Romanae Urbis Topographiae & Antiquitatum*, vol. III: *Topographia Romanae Urbis*, vol. III, Frankfurt, 1597, pl. 69 ("In aedibus Cardi. Caesii")
Bernard de Montfaucon, *L'antiquité expliquée et représentée en figures*, vol. IV, 1, Paris, 1719, p. 84, pl. LXII
Eugen Bormann, Wilhelm Henzen, and Christian Hülsen, eds., *Corpus Inscriptionum Latinarum*, vol. VI: *Inscriptiones Urbis Romae Latinae*, part 2: Berlin, 1882, no. 15118 (with a list of more than twenty manuscripts dating from the first half of the 15th Century to the latter part of the 18th)
Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 457, no. 71
Arthur Hamilton Smith, *A Catalogue of the Ancient Marbles at Lansdowne House*, London, 1889, p. 33, no. 71
Cornelius Vermeule, "Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain," *American Journal of Archaeology*, vol. 60, 1956, p. 335, pl. 106, fig. 11 ("possessing one of the most distinguished epigraphic pedigrees of any Roman marble")
Glenys Mary Davies, *Fashion in the grave: A study of the motifs used to decorate the grave altars, ash chests and sarcophag made in rome in the early empire (to the mid second century A.D.)*, vol. 2, doct. diss., University of London, 1978, p. 27, no. 3
Henning Wrede, *Consecratio in formam deorum*, Mainz am Rhein, 1981, p. 201, no. 17
Dietrich Boschung, *Antike Grabaltare aus den Nekropolen Roms*, Bern, 1987, p. 89, no. 372
Seymour Howard, *Antiquity Restored: Essays on the After Life of the Antique*, 1990, p. 260, note 62
Giovanna Tedeschi Grisanti and Heikki Solin, "Dis Manibus, pili, epitaffi et altre cose antiche" di Giovannantonio Dosio: il codice N.A. 618 della Biblioteca Nazionale di Firenze, Pisa, 2011, p. 183
Jason Mander, *Portraits of children on Roman funerary monuments*, Cambridge, 2013, no. 88
Elizabeth Angelicoussis, *Reconstructing the Lansdowne Collection of Classical Marbles*, forthcoming 2017, vol. 2, no. 104
Census of Antique Works of Art and Architecture Known in the Renaissance, no. 158239 (<http://census.bbaw.de/easydb/censusID=158239>)

W £ 30,000-50,000

€ 35,400-59,000 US\$ 37,700-63,000



DIIS MANIBVS
CLAVDIO HYLLO
VIX ANN III MENS VII
DIEB V CLAVDIVS
TAVRISCVS PATER FILIO
CARISSIMO



The present lot in the collection of Louis Fould, prior to 1861 (Chabouillet, *op. cit.*)

57

ANOTHER PROPERTY

**A Roman Marble Cinerary Urn
inscribed for Gellia Aphia, 1st
Century A.D.**

the front carved in relief with a fruit-laden garland hanging from two ram's heads in the corners, an eagle with wings outspread beneath each head, a gorgoneion in the lunette, and an erote riding a dolphin below the garland, the central panel engraved with seven lines of Latin inscription: *Q(uintus) Gellius / Crestus / Gelliae / Aphiae / Libertae suae / carissimae. / Vixit a(nnos) XVIII* ("quintus Gellius Crestus [had this made] for Gellia Aphia, his most beloved freedwoman. She

lived nineteen years"); the lid (not belonging) carved in the pediment with an eagle and a serpent; *one palmette acroterion formerly restored.*
52.5 by 34.5 by 31 cm.; lid 29 by 29.5 by 8.5 cm.

PROVENANCE

François Duval-Toepffer (1776-1854), jeweller to the Imperial court, Saint-Petersburg, Russia, then Morillon near Geneva, acquired circa 1800 by descent to his wife Ninette Duval and to his son the painter Etienne Duval (1824-1914), Morillon near Geneva
Louis Fould (1794-1858), Paris, acquired from the above in 1856 together with ten other marbles

(Charles Pillet, Paris, *Catalogue de la précieuse collection d'objets d'art, d'antiquités et de tableaux formée par feu M. Louis Fould*, June 4th, 1860, and following days, no. 882)
William Lowther (1787-1872), 2nd Earl of Lonsdale, Lowther Castle, Penrith, Cumberland, probably acquired at the above sale thence by descent to Lancelot Lowther (1867-1953), 6th Earl of Lonsdale (probably Maple & Co., Ltd., and Thomas Wyatt, Penrith, Cumberland, *Lowther Castle, near Penrith, Cumberland. The Major Part of the Earl of Lonsdale's Collection*, April 29th-May 1st, 1947)
English private collection, acquired at auction in Kent, in the 1960s (Bonhams, London, November 30th, 2016, no. 72, illus.)



PUBLISHED

Theodor Mommsen, *Inscriptiones Confoederationis Latinae Helveticae* (Mittheilungen der Antiquarischen Gesellschaft in Zurich, vol. 10), Zurich, 1854, p. 104, no. 14 ("ex Italia allata Genevam"), based on a transcription by Heinrich Meyer
 Anatole Chabouillet, *Description des antiquités et objets d'art composant le cabinet de M. Louis Fould*, Paris, 1861, p. 34, no. 882 ("acquis à Genève en 1856"), engraved on p. 33, mentioned as being from the collection of François Duval on p. 28, note 1
Gazette des beaux-arts, 1860, p. 269, engraved

Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 497, no. 60
 Eugen Bormann, Wilhelm Henzen, and Christan Hülsen, eds., *Corpus Inscriptionum Latinarum*, vol. VI: *Inscriptiones urbis Romae Latinae*, part 3: *Tituli sepulcrales: claudius-Plotius*, Berlin, 1886, no. 18958
 Otto Hirschfeld, *Corpus Inscriptionum Latinarum*, vol. XII: *Inscriptiones Galliae Narbonensis Latinae*, Berlin, 1888, no. 203
 William Deonna, *Pierres sculptées de la vieille Genève (Collections lapidaires du Musée et Documents hors du Musée)*, Geneva, 1929, p. 37, no. 129

Heikki Solin, *Die stadtrömischen Sklavennamen: Ein Namenbuch*, Wiesbaden, 1996, p. 477
 Alessandro Teatini, *I marmi Reksten e il collezionismo europeo di antichità tra XVII e XIX secolo*, 2003, pp. 33-34, note 87

François Duval-Toepffer's and Louis Fould's most prized ancient marble, a figure of a satyr originally from Hadrian's Villa at Tivoli, is now in the Louvre (Cécile Giroire and Daniel Roger, *Roman Art from the Louvre*, 2007, no. 26).

W £ 50,000-80,000
€ 59,000-94,500 US\$ 63,000-101,000



58

A Roman Marble Dionysiac Sarcophagus Relief Fragment, circa A.D. 170/180

from the right end of a sarcophagus front panel depicting the triumphal and joyful return of Dionysos from India, carved in high relief from left to right with a youthful satyr standing frontally, wearing a chlamys, and formerly holding a lagobolon in his left hand, the head of an elephant behind him, and with Pan moving to right alongside a young satyr, a maenad in the background, the front legs of a galloping animal in low relief on the remains of the short side; *no restorations*.
54 by 37 cm.

PROVENANCE

4, The Ball, Dunster, Minehead, Somerset, where the relief was kept in a garden shed
C.F. Johns, acquired with the above property circa 1975 and later moved to the owner's residence in the West Country, where it was displayed on the wall
English private collection, acquired from the above (Bonhams, London, July 7th, 2016, no. 180, illus.; <https://www.bonhams.com/auctions/23364/lot/180/>)

For a similar composition in the center of an Antonine sarcophagus in the Villa Medici in Rome see F. Matz, *Die dionysischen Sarkophage* (Die antiken Sarkophagreliefs, vol. IV, 2), 1968, pp. 269ff., no. 130, pl. 158, 1.

W £ 10,000-15,000

€ 11,800-17,700 US\$ 12,600-18,900

59

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

A Roman Marble Amazonomachy Sarcophagus Fragment, Attica, 2nd quarter of the 3rd Century A.D.

carved in high relief with the figure of a Greek warrior fighting an amazon mounted on a rearing horse, the man holding a circular shield and wearing an Attic helmet, a rectangular mortise on top of the moulding; *no restorations, remains of concrete and painted plaster along the perimeter suggesting that the fragment was once built into a wall*.
86 by 87 by 16 cm.

PROVENANCE

Ugo Jandolo, Rome
Joseph Brummer (1883-1947), New York, inv. no. P13151, acquired from the above on November 19th, 1936, as "Found in the Sea, at Piraeus, in the beginning of the 19th Century" (<http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/40605>)
The Cranbrook Academy of Art, Bloomfield Hills, Michigan, acquired from the above on June 2nd, 1938 (Sotheby Parke-Bernet, New York, *The Cranbrook Collections*, May 2nd-5th, 1972, no. 337, illus.)



PUBLISHED

Cornelius C. Vermeule, *Greek Sculpture and Roman Taste*, Ann Arbor, 1977, p. 12, fig. 10

The Gilgamesh Group Inaugural Exhibition, November 29-December 1, 1979, Setsu Gatodo Gallery 4F, Nihonbashi, Tokyo, no. 7, illus.

Theodosia Stefanidou-Tiveriou, *Neoattika*, Athens, 1979, p. 113, note 1

Guntram Koch and Hellmut Sichtermann, *Römische Sarkophag*, Munich, 1982, p. 391, note 3

Guntram Koch, "Einige Fragmente figurengeschmückter Sarkophag", *Archäologischer Anzeiger*, 1993, pp. 417ff., fig. 14

Carola Kinttrup, "Chronologie der attischen Amazonomachie-Sarkophag", in Guntram Koch, ed., *Akten des Symposiums*

"125 Jahre Sarkophag-Corpus" (*Sarkophag-Studien*, vol. 1), Mainz, 1998, p. 214, pl. 95.3

Carola Kinttrup, *Die attischen Sarkophag. Amazonomachie-Schlacht-Epinausimachie* (Die antiken Sarkophagreliefs, vol. IX.1.2), Berlin, 2016, p. 83, and p. 262, no. 144, pl. 36.1.

Although the fragment shows water-induced corrosion, the reported findspot ("found in the sea, at Piraeus") is certainly a dealer's invention to connect it with the famous "Piraeus-Reliefs" found in 1930/31, not long before the present fragment appeared on the market.

‡ W £ 20,000-30,000

€ 23,600-35,400 US\$ 25,200-37,700



60

OTHER PROPERTIES

A Roman Marble Strigillated Season Sarcophagus, Middle Antonine, circa A.D. 160/170

with rounded ends, each end panel in front carved in high relief with the personification of a Season in the form of an erote seated on a rocky outcrop with an animal underneath, Summer on the right holding ears of corn and Autumn on the left with clusters of grapes.

68.5 by 211 by 62.5 cm.

PROVENANCE

Italian private collection, circa 18th Century (based on restoration techniques)

Rome art market (based on a photograph archived in 1963)

Dr. Antoine Cloëtta, Switzerland, acquired in the 1950s

by descent to the previous owners until 2014, when acquired by the present owner

PUBLISHED

photograph accessioned in 1963, Deutsches Archäologisches Institut, Rome, neg. no. 63.2119 (<http://arachne.uni-koeln.de/item/objekt/136055>)

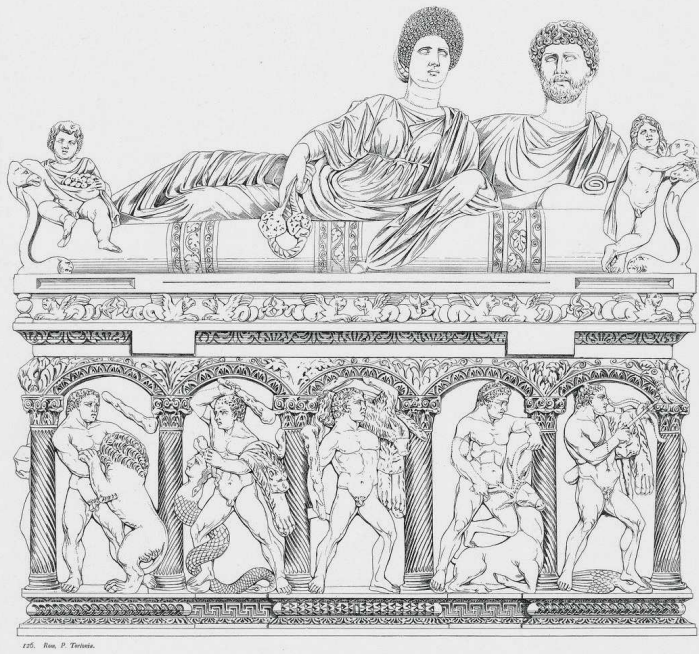
Peter Kranz, *Jahreszeiten-Sarkophage* (Die antiken Sarkophagreliefs, vol. V.4), Berlin, 1984, p. 223, no. 142, pl. 66,1

According to Peter Kranz (*op. cit.*, p. 63f.), the present lot is the earliest known example of a strigillated season sarcophagus, followed closely by an early Severan example in the cloisters of the Cathedral at Amalfi (Kranz, *op. cit.*, p. 223, no. 141, pl. 66,2).

W £ 35,000-45,000

€ 41,300-53,500 US\$ 44,000-57,000





225. Rom, P. Torlonia.



The Torlonia sarcophagus from Rome, showing similar erotes leaning on the armrests of the lid, each decorated with horse protomes (C. Robert, ed., *Einzelmythen, Actaeon - Hercules* [Die antiken Sarkophagreliefs, vol. III.1] 1897, pl. 34)

61

A Roman marble figure of Eros, circa mid 3rd Century A.D.

carved almost entirely in the round, from the right front corner of a monumental sarcophagus lid in the form of a *kline* supporting the reclining figure of the deceased, the young deity leaning against the armrest with his legs formerly crossed, and holding fruit before him within the folds of his chlamys, his hair arranged in a top-knot, the armrest decorated with the bust of a satyr or maenad and the head of a horse; *no restorations*. Height 60 cm.

PROVENANCE

Ernst Ascher, 1, rue des Beaux-Arts, Paris
 American private collection, Chicago, acquired from the above on January 31st, 1963 (the invoice reads "Buste d'enfant; marbre, représentant le Dieu Harpocrate, les / cheveux sont rassemblés sur le haut de la tête / Epoque Egyp(t)o-Romaine environ 2e A.D. / Ancienne collection Hakim")
 Christie's, New York, June 14th, 1996, no. 102, illus. ("The Property of a Lady")
 New Jersey private collection (Christie's, New York, December 7th, 2011, no. 205, illus., prior to cleaning and re-mounting)
 acquired at the above sale by the present owner

PUBLISHED

Christie's, New York, December 9th, 2015, no. 78, illus.

For similar fruit-bearing figures of Eros shown standing at the front corners of *kline*-shaped sarcophagus lids from Asia Minor see the Sidamara Sarcophagus in the Istanbul Archaeological Museum, inv. no. 1179 (H. Wiegartz, *Kleinasiatische Säulensarkophage*, 1965, p. 156, pls. 7c. and f; <http://arachne.uni-koeln.de/item/objekt/7650>), and a sarcophagus in the Torlonia Collection (<http://arachne.uni-koeln.de/item/objekt/131793>). Both examples also show a horse head emerging from the armrest of the couch, thus emulating in marble what would have been a bronze attachment (the fulcrum) on an actual wood couch. The bust of a satyr or maenad depicted on the present example is unattested on other sarcophagi to our knowledge. It represents the lower end of the fulcrum on the arm of the couch, a position often occupied by Dionysiac figures, such as Silenus, satyrs, and maenads, on preserved bronze examples (see S. Faust, *Fulcra. Figürlicher und ornamentaler Schmuck an antiken Betten*, Mainz, 1989).

W £ 40,000-60,000

€ 47,200-71,000 US\$ 50,500-75,500





62

**A Roman Marble Relief Torso of Dionysos,
circa 2nd Century A.D.**

probably from a large Dionysiac sarcophagus, the god standing with the weight on his left leg, and wearing a goat skin or nebris tied over his left shoulder, his hair falling in long strands over the shoulders; *no restorations*.
Height 40.5 cm.

PROVENANCE

French private collection, 19th Century
French private collection, acquired in the 1960s/70s
acquired at auction in France by the current owner

For a sarcophagus in Naples showing a similarly clad figure of Dionysos standing in his chariot, leaning upon a satyr, and holding a thyrsus see F. Matz, *Die dionysischen Sarkophage* (Die antiken Sarkophagreliefs, vol. IV.2), 1968, cat. no. 118, pl. 138.1.

£ 8,000-10,000

€ 9,500-11,800 US\$ 10,100-12,600



63

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A Roman Marble Relief Head of a Man, circa
2nd half of the 3rd Century A.D.**

probably from a large sarcophagus, turned to his right, his face with deeply drilled hair and beard, parted lips, long thick moustache, straight nose, and deep-set eyes with drilled pupils beneath the prominent forehead, the hair bound in a spiral-twisted fillet, the back of the head unworked; *no restorations*.

Height 19.5 cm.

PROVENANCE

New England Historic Genealogical Society, Boston, probably acquired in the late 19th Century based on the black marble turned socle (Sotheby's, New York, May 29th, 1987, no. 143 illus.)

acquired by the present owner at the above sale

± £ 4,000-6,000

€ 4,750-7,100 US\$ 5,100-7,600



The present lot in the Lanckoróński Collection in Vienna prior to 1924 (Morey, *op. cit.*, fig. 100)

64

VARIOUS PROPERTIES

A Roman Marble Relief Head of a Boy, circa 2nd Century A.D.

probably from a sarcophagus, his hair radiating from the crown and falling in asymmetrical locks over his forehead and temples, a broad and deep support on the nape of the neck; *no restorations*.
Height 15 cm.

PROVENANCE

French private collection, 19th Century
French private collection, acquired in the 1960s/1970s
acquired at auction in France by the current owner.

£ 3,000-5,000

€ 3,550-5,900 US\$ 3,800-6,300

65

A Roman Marble Column Sarcophagus Fragment, Asia Minor, circa A.D. 250-260

carved in high relief on the left with the head of Virtus wearing a crested helmet, on the right within a niche with the head of a Dioskouros wearing a pilos and chlamys fastened on his right shoulder, and above with a winged figure of Scylla flanked by tritons and seahorses, the continuous frieze across pediment, entablature, and arch finely carved with egg-and-dart and other mouldings; *no restorations*.
55 by 68 by 17 cm.



PROVENANCE

Count Karol Lanckorónski (1848-1933), Palais Lanckorónski, Vienna
reputedly sold at auction in the 1960s in Vienna, where acquired by the previous owner's late father
acquired from the above by the present owner in 2013

PUBLISHED

Charles R. Morey, *Sardis*, vol. 5, *Roman and Christian Sculpture*, vol. 1, *The Sarcophagus of Claudia Antonia Sabina*, Princeton, 1924, p. 57, fig. 100
Guntram Koch, *Die mythologischen Sarkophage. Meleager* (Die antiken Sarkophagreliefs, vol. XII.6), Berlin, 1975, p. 52
Carola Reinsberg, *Die Sarkophage mit Darstellungen aus dem Menschenleben. Vita Romana* (Die antiken Sarkophagreliefs, vol. I.3), Berlin, 2006, p. 241, no. 168
Oliver Forge and Brendan Lynch, London, *Antiquities including the Collection of Ernst Langlotz (1895-1978)*, 2013, no. 33, illus.

Based on size, style, architectural details, and iconography, the present fragment is thought to come from the same sarcophagus as another fragment in the Vatican showing the head of a horse, most likely the horse belonging to the Dioskourous: Reinsberg (*op. cit.*), p. 235, no. 148, pl. 46,3-4.

Part of the upper body of Virtus and the upper part of the column between the two figures were still preserved when the fragment was photographed in the Lanckoronski collection. Their current whereabouts are unknown.

On the Lanckorónski collection of ancient sculpture see W. Oenbrink, "Die ehemalige Skulpturensammlung des Grafen Karol Lanckoronski (1848-1933) in Wien," in J. Sliwa, ed., *Archeologia Śródziemnomorska w Uniwersytecie Jagiellońskim 1897-1997. Kolloquium Krakau 1997, 1998*, pp. 159 ff.

W £ 30,000-50,000

€ 35,400-59,000 US\$ 37,700-63,000



side A

66

A Roman Marble Bench or Table Leg, circa 1st century A.D.

of rectangular form, carved with addorsed seated lions with tails entwined, each winged and horned with bared fangs, their foreparts in the round, the rest of their body in relief on both sides between mouldings of semicircular dentils, two mortises on top; *no restorations*.
37 by 66.5 by 14.5 cm.

PROVENANCE

French private collection, Cognac, acquired in Dijon prior to the mid 1980s
acquired by the present owner on the art market in Bordeaux

Closely related examples missing the lions' heads in both cases are in the Sir John Soane's Museum, London, inv. no. S143 (<http://collections.soane.org/object-s143>, entry based on Cornelius Vermeule's unpublished notes for a catalogue of the Museum's antiquities) and in Berlin, Antikensammlung, inv. no Sk 1090. (A. Conze, *Königliche Museen zu Berlin. Beschreibung der antiken Skulpturen*, Berlin, 1891, p. 429, no. 1090; <http://arachne.uni-koeln.de/item/objekt/107980>).



side B

Other examples are in the Museo Bardini in Florence (E. Neri Lusanna and L. Faedo, eds., *Il Museo Bardini a Firenze*, vol. 2, 1986, p. 202, nos. 33–34, figs. 48f.; <http://arachne.uni-koeln.de/item/marbilderbestand/892889>), in the church of San Crisogono in Rome (H.-U. Cain, *Römische Marmorkandelaber*, 1985, p. 86, pl. 5,4; <http://arachne.uni-koeln.de/item/marbilderbestand/892893>), and in the Villa Borghese in Rome (P. Moreno and A. Viacava, *I marmi antichi della Galleria Borghese*, 2003, p. 244f., no. 235, built into the base of a statue of a satyr and dolphin, inv. no. CC; <https://goo.gl/images/NJDxhw>).

W £ 25,000-35,000

€ 29,500-41,300 US\$ 31,400-44,000



lot 16



lot 17



lot 22



lot 22



lot 24



lot 25



lot 26



lot 33



lot 36



lot 40



lot 41



lot 42



lot 43



lot 44



lot 47



lot 48



lot 51



lot 52



lot 61

ADDENDA ET CORRIGENDA

Sotheby's, London, *Ancient Marbles. Classical Sculpture and Works of Art*, June 13th, 2016:

Lot 48: The portrait herm of Hermarchos comes from the collection of Fulvio Orsini (1528–1600), librarian to the Farnese family. It was drawn by Theodor Galle in Orsini's studio in 1598 and inventoried in Orsini's collection upon his death, in each case described as a portrait of Pittacus.

SELECTED LITERATURE:

F. Orsini, T. Galle, and J. Faber, *Illustrium imagines*, 1606, p. 64 ("Imago Pittaci [...] Eiusdem caput in marmore apud Fulvium visitur, paulo minus quam naturale; & forsan in Museo aliquo, aut Bibliotheca, ornamenti causa collocatum fuit")

M. de Nolhac, *Mélanges d'archéologie et d'histoire*, vol. 4, 1884, p. 183, no. 15

M. Kätzlmeier-Frank, *Theodor Galles Zeichnungen zu Fulvio Orsinis Imagines. Der Codex Capponianus 228*, 1993, pp. 212ff., no. 114

M. van der Meulen, *Rubens: Copies after the Antique*, Corpus Rubenianum Ludwig Burchard, pt. 23, vol. 2, p. 237f., no. 209, and vol. 3, figs. 425f.

Lot 58: The portrait head of a boy was withdrawn because it was found to be a modern reproduction of a head in the Munich Glyptothek: P. Wolters, *Archäologischer Anzeiger*, 1919, p. 26f., fig. 1.

Lot 79: The Dionysiac relief was found as part of a nearly complete sarcophagus lid in 1588 at Ostia, and belonged to the Farnese collection in Rome, where it was sketched in the first half of the 17th Century (drawings from Cassiano dal Pozzo's Museo Cartaceo, vol. VII, fol. 50, and vol. X, fol. 26). The other part of the lid is now in Naples: C. Gasparri, ed., *Le sculture Farnese*, vol. 3, 2010, p. 113f., no. 42, pl. 35.

SELECTED LITERATURE:

C. Vermeule, *Transactions of the American Philosophical Society*, vol. 56, pt. 2, 1966, p. 46, no. 8680, fig. 191, and p. 62, no. 8019

F. Matz, *Die dionysischen Sarkophage, Die antiken Sarkophag-Reliefs*, vol. IV.4, 1975, p. 487f., no. 325, Beilage 124

C. Gasparri, ed., *Le sculture Farnese. Storia e documenti*, 2007, p. 174, no. 206

Sotheby's, New York, *Ancient Egyptian Sculpture & Works of Art*, December 15th, 2016

Lot 62: A Roman marble marine sarcophagus from the Giustiniani collection.

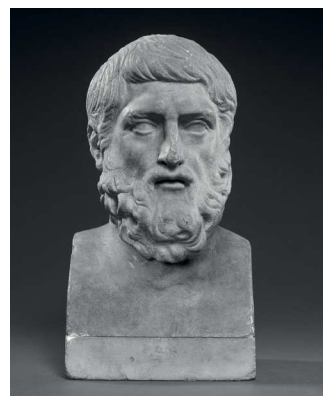
SELECTED LITERATURE:

Galleria Giustiniana, vol. II, circa 1640, pl. 98

F. Matz and F. von Duhn, *Antike Bildwerke in Rom*, vol. 2, 1881, p. 379, no. 3197

C. Hülsen, *Das Skizzenbuch des Giovannantonio Dosio im Staatlichen Kupferstichkabinett zu Berlin*, 1933, p. 59, note to fol. 3 (partial drawing of front panel, inscribed "A S[anti] Gio[vanni] et Paolo," Staatsbibl. Berlin, Ms. lat. Fol. 61n)

A. Rumpf, *Die Meerwesen auf den antiken Sarkophagreliefs* (Die antiken Sarkophagreliefs, vol. V.1), 1939, p. 27f., no. 71, figs. 40f. (drawings by Eichler and Dosio), pl. 20 (early 20th-Century photograph)



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US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◻ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if

applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to

restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

Ⓜ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of

collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your

shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items

to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and;
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot); or in

the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);

VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to

whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly

and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BlDnow") are made subject to the BlDnow Conditions available on the Sotheby's website or upon request. The BlDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date

of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any

such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the

remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90

days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant

auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.255

£1 = €1.179

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_e & \$USJ

NOTES



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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