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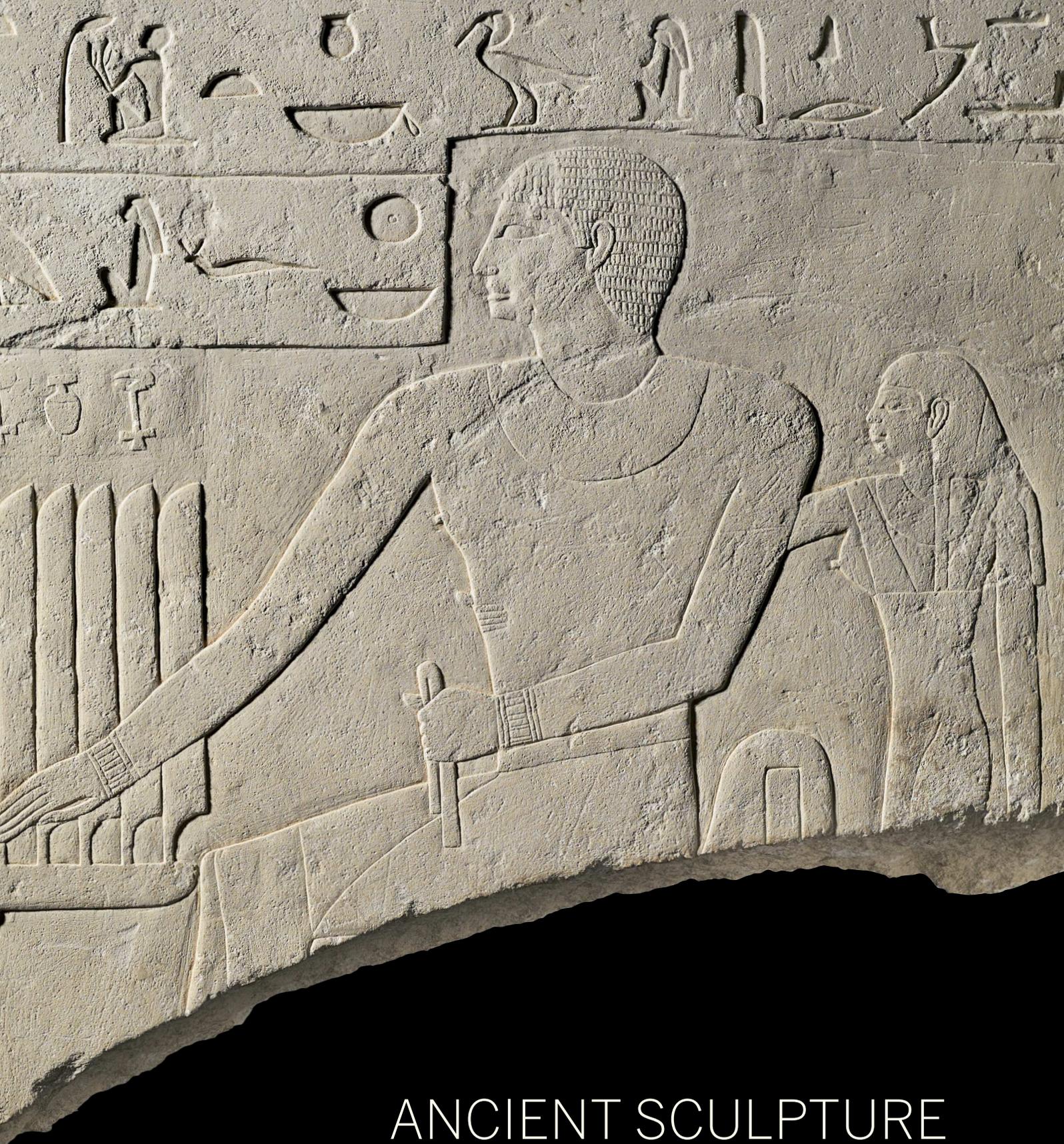


ANCIENT
SCULPTURE
& WORKS
OF ART

LONDON 29 NOVEMBER 2017

FRONT COVER
LOT 40 (DETAIL)
BACK COVER
LOT 72 (DETAIL)
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LOT 75 (DETAIL)





ANCIENT SCULPTURE
& WORKS OF ART



ANCIENT SCULPTURE & WORKS OF ART

AUCTION IN LONDON
29 NOVEMBER 2017
SALE L17261
2 PM

EXHIBITION

Saturday 25 November
12 noon-5 pm

Sunday 26 November
12 noon-5 pm

Monday 27 November
9 am-4.30 pm

Tuesday 28 November
9 am-4.30 pm

Wednesday 29 November
9 am-11 am

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PROPERTY FROM
THE ESTATE OF
ELAINE LUSTIG
COHEN

LOTS 1-7



1

**A Celtic Limestone Head of a Man, circa 1st
Century A.D.**

with long roughly worked beard and mustache, and slightly tapering nose merging into the large circular eyes, the back of the head unworked.
Height 32 cm.

PROVENANCE

Galerie Kamer, New York
Arthur Cohen and Elaine Lustig Cohen, acquired from the
above on April 26th, 1961

The Kamer invoice records that the present head is said to have been found "in the area of St Germain, France". In a letter dated June 16th, 1961, Fernand Benoît, Curator of the Musée d'archéologie (Château Borély) in Marseille, suggested that the head might originate from much further east, referring to parallels from Romania and Hungary.

For a related example cf. E. Espérandieu, *Recueil général des bas-reliefs, statues et bustes de la Gaule romaine*, vol. 11, 1938, no. 7722 (from Carling, Moselle).

‡ £ 5,000-8,000

€ 5,700-9,000 US\$ 6,700-10,600



2

**An Indurated Limestone Mask, probably
Phoenician, circa 2nd/1st Century B.C.**

from an over life-size anthropoid sarcophagus, wearing a wide wig, the round face with prominent chin, wide finely-carved mouth rounded at the corners, straight nose, and almond-shaped eyes with raised rims and cosmetic lines, the wig and ears left roughly-carved, the back concave, the surface of the mask possibly smoothed down in modern times.
Height 44.5 cm.

PROVENANCE

Galerie Kamer, New York (as Egyptian, late Ptolemaic Period)
Arthur Cohen and Elaine Lustig Cohen, acquired from the
above on June 10th, 1966

‡ W £ 6,000-9,000

€ 6,800-10,100 US\$ 8,000-12,000



3

A Roman Bronze Female Face Mask, 2nd/3rd Century A.D.

probably from a cavalry or sports parade helmet, her face with prominent chin, finely outlined upper lip, iris rings in the eye sockets, and diagonally striated upper lashes and eyebrows, the hair framing her face in rows of tiny ringlets.
Height 17.8 cm.

PROVENANCE

Mathias Komor, New York
Arthur Cohen and Elaine Lustig Cohen, acquired from the above on September 10th, 1973

For a very close example, with similar treatment of the eyes, mouth, and hair, see the masks from Straubing in Bavaria, which show the hair rising in a high peak above the crown of the head (cf. H. and J. Travis, *Roman Helmets*, 2014, fig. 89). Also see J. Garbsch, *Römische Paraderüstungen: Katalog der Ausstellung*, 1978, pl. 24.4, for a similar example from Visegrád, Hungary. For the type ("Cavalry Sports E") see H. Russell Robinson, *The Armour of Ancient Rome*, 1975, pp. 124ff.

‡ £ 6,000-9,000

€ 6,800-10,100 US\$ 8,000-12,000

An Etruscan Bronze Figure of a Man, probably northern Umbria, 5th/4th century B.C.

of highly stylized attenuated form with remaining arm raised and held out to the side, his head with large open mouth and recessed triangular eyes, a lozenge shaped recess below the nape of the neck.

Height 23.2 cm.

PROVENANCE

Mathias Komor, New York

Arthur Cohen and Elaine Lustig Cohen, acquired from the above on January 30th, 1969

For two comparable figures, each holding a shield and thought to probably represent Mars, compare *Eroi e Regine: Piceni Popolo d'Europa*, Palazzo Barberini, April 12th-July 1st, 2001, fig. 58, p. 86, and cat. nos. 365-366, p. 234-235.

‡ £ 5,000-8,000

€ 5,700-9,000 US\$ 6,700-10,600





5

A Greek Bronze Helmet, circa late 6th Century B.C.

of Corinthian type hammered from a single sheet of bronze, with rounded dome, flaring neck-protector, long pointed cheek-guards, and finely contoured almond-shaped eyes and nose-guard, the rims of the eyes with extended contours in relief at the outer corners, two holes for attachment above each shoulder, the Greek letters *theta* and *iota* incised on the right cheek-guard.
Height 28 cm.

PROVENANCE

Alphonse Kann (1870-1948), Saint-Germain-en-Laye, by repute
Mathias Komor, New York
Arthur Cohen and Elaine Lustig Cohen, acquired from the above on May 21st, 1960

EXHIBITED

"Exhibition of Greek Art", Fitzwilliam Museum, Cambridge, 1942, by repute

PUBLISHED

Martin D'Arcy, S.J., Dr. Werner Muensterberger, Edward Sullivan, C.S.B., *Persona Grata, an Exhibition of Masks from 1200 B.C. to the Present*, exh. cat., University of St. Thomas, Houston, 1960, no. 1, illus.

This helmet represents the latest form of the Corinthian helmet type, appearing in the late Archaic period. In the typology by H. Pflug, in: *Antike Helme. Sammlung Lipperheide und andere Bestände des Antikemuseums Berlin*, 1988, pp. 87ff., it belongs to the Hermione-group, named after a well-preserved helmet from Hermione in Athens (Pflug, *op. cit.*, p. 91, fig. 32f.).

There were exhibitions entitled "Exhibition of Greek Art, 3000 B.C.-A.D.1938" at the Royal Academy in 1942 and at the Fitzwilliam Museum in 1944. Both catalogue listings include two Corinthian helmets, quite possibly the same in each. In the 1942 catalogue both helmets were lent to the exhibition by Spink & Son, and if one of these is the present helmet, then it seems possible it had originally belonged to Alphonse Kann, who from 1938 was living in England.

‡ £ 50,000-80,000

€ 56,500-90,000 US\$ 66,500-106,000





6

A Large Bronze and Wood Figure of an Ibis, possibly Late Period Egyptian, 716-30 B.C. in whole or in part

with finely cast head, the recessed circular eyes with tear ducts indicated, long slender legs with carefully-engraved crosshatched markings, and engraved tail feathers, the wood body pieced together leaving an internal cavity and painted mostly in cream over a layer of white gesso.

Length 49.5 cm

PROVENANCE

Jeanne Raguin, Chalet France, 194 Avenue de la Liberté, Golfe-Juan, France

Arthur Cohen and Elaine Lustig Cohen, New York, acquired from the above in 1966

Sotheby's scientific research department investigated the structure and composition of the sculpture using a combination of methods used in museums to examine similar objects.

X-radiography revealed a pieced construction of the wooden body with a hollow cavity, but did not indicate foreign material within the cavity. Computed tomography (CT) imaging, would be necessary to further elucidate interior components of the sculpture.)

The wooden body of sculpture has been covered with gesso and painted. Small scattered fills and retouching are evident in ultraviolet light.

The Ibis head, tail, and legs appear to be solid cast using a lost-wax process, and parts may have been reinforced with cold working. Fine lines have been incised in the tail and leg pieces, in a herringbone and cross-hatched pattern respectively.

Elemental analysis of the metal using XRF identified a primary composition of copper with a small percentage of iron and lead. Trace tin and nickel were also detected in the composition. In other words, the metal is a copper alloy.

‡ W £ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700



7

A Roman Onyx Cameo of the Medusa, circa 2nd Century A.D.

In two layers of white on gray, oval in shape, the mask of Medusa turned to her left, with expressive face, and carefully detailed feathers, hair, and serpents; set in a modern gold mount.

Height of cameo 3 cm.

PROVENANCE

J.J. Klejman, New York
Arthur Cohen and Elaine Lustig Cohen, New York, acquired from the above in 1971

Cf. Martin Henig, The Content Cameos, Oxford, England and Houlton, Maine, 1990, no. 157.

‡ £ 3,500-4,500
€ 3,950-5,100 US\$ 4,650-6,000



8

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

A Vinca Terracotta Figure of a Woman, Neolithic period, Vinča-Pločnik-Phase D1, circa 4700-4500 B.C.

with striated skirt, pierced extended arms, and long beak-like nose.

Height 9.7 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

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. 206, 210, fig. 104.

£ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000



9

A Large Fragmentary Vinča Terracotta Figure of a Woman, Neolithic period, Vinča-Pločnik-Phase, circa 5000-4500 B.C.

with extended arms each pierced twice, prominent breasts, incised V-neck collar, and head with incised details, the ears pierced, remains of red pigment on the hair, the lower part of the figure restored.
Height 18.5 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 figure 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. 207, plate 246.

£ 18,000-22,000

€ 20,200-24,700 US\$ 23,900-29,200



10

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

A Minoan Serpentine Bowl, Middle Minoan III/Late Minoan I, circa 1700-1450 B.C.

with flat base and broad pyriform body carved in low relief with centrally ribbed leaves or petals.
Diameter 13.7 cm.

PROVENANCE

Charles Gillet (1879-1972), Lausanne
the late Marion Schuster, Lausanne (Sotheby's, New York,
December 7th, 2001, no. 58, illus.)
acquired at the above sale by the present owner

Cf. P. Warren, *Minoan Stone Vases*, 1969, pp. 14-17, fig. P60, and L. Marangou, *Minoan and Greek Civilization from the Mitsotakis Collection*, 1992, nos. 203-205, for related examples.

‡ £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900





11

A Greek Bronze Mirror Handle, 5th Century B.C.

in the form of a girl standing with her weight on the left leg, holding a phiale mesomphalos in her left hand and another object in her right, and wearing pointed shoes and Doric peplos, her slender oval face with small mouth, long straight nose, and large round eyes, the elaborate finely engraved coiffure radiating from the crown, lifted up in a large roll at the sides and back, and bound in a wide contoured fillet, an engraved lotus flower flanked by split-palmettes on the mirror support above.

Height 11 cm.

PROVENANCE

Münzen und Medaillen, Basel, November 29, 1958, no. 27, illus. J.J. Klejman, New York

Christos G. Bastis Collection, New York, acquired from the above in 1960 (Sotheby's, New York, *Antiquities from the Collection of the late Christos G. Bastis*, December 9th, 1999, no. 71, illus.)

acquired at the above sale by the present owner

PUBLISHED

Lenore O. Keene Congdon, *Caryatid Mirrors of Ancient Greece*, Mainz, 1981, pp. 218-219, no. 128

Antiquities from the Collection of Christos G. Bastis (exhibition catalogue), The Metropolitan Museum of Art, New York 1987, no. 93, illus.

‡ £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900

12

PROPERTY FROM THE COLLECTION OF HELEN AND MONTE GETLER

An Attic Red-figure Hydria, attributed to the Rycroft Painter, 550-500 B.C.

with disk foot and convex handles, the frontal panel painted with a wedding procession, the couple riding in a quadriga, Dionysos standing before them and lifting a kantharos, the fragmentary scene on the shoulder with Dionysos seated between four dancing maenads and satyrs, grapevine in the background of both scenes, the details in added red, a graffito underneath the foot.

Height 45.4 cm.

PROVENANCE

Elie Borowski, Basel

Helen (1925-2017) and Monte Getler, Roslyn, New York
acquired from the above on January 23rd, 1969

PUBLISHED

Beazley Archive Pottery Database, no. 9029780 (www.beazley.ox.ac.uk/record/BC318F5E-7E99-4E52-A14F-5491510345E0); the photographs are from John D. Beazley's own archive.

‡ W £ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500



PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

A Greek Bronze Patera Handle, circa 500 B.C.

in the form of a youth standing with his feet resting on a palmette flanked by volutes, the hands lifted and supporting the attachment for the patera, his slender body with taut musculature, the hair arranged in lobed waves around the forehead and falling in a long braided plait over the back, the patera attachment composed of a palmette attached to a crescentic support engraved with a double-volute flanked by split-palmettes.
Height 22.5 cm.

PROVENANCE

Mathias Komor, New York
Christos G. Bastis Collection, New York, acquired from the above in 1974 (Sotheby's, New York, *Antiquities from the Collection of the late Christos G. Bastis*, December 9th, 1999, no. 73, illus.)

PUBLISHED

Antiquities from the Collection of Christos G. Bastis (exhibition catalogue), The Metropolitan Museum of Art, New York, 1987, no. 92, illus.

See catalogue note at SOTHEBYS.COM

‡ £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



PROPERTY FROM A BELGIAN PRIVATE COLLECTION

An Attic Black Figured Neck Amphora, attributed to the Princeton Group, circa 540 B.C.

with triple handles, each side decorated with Herakles wrestling the Nemean Lion and flanked by a woman armed with a spear on the left and a gesturing warrior in full armour on the right, his shield emblazoned with an eye on one side of the vase and with a cock on the other, rays above the foot, linked palmettes and lotus buds in the handle zones, tongues below the neck, linked lotus buds on the neck, the details in added red and white.
Height 33 cm.

PROVENANCE

Alfred E. Mirsky (1900-1974), New York
Rockefeller University, New York, bequeathed by the above in 1974 (Christie's, New York, June 16th, 2006, no. 85, illus.)
Jean-David Cahn, Basel, acquired at the above sale
acquired from the above by the present owner in 2009

PUBLISHED

Minerva, International Review of Ancient Art and Archaeology, vol. 17.3, May/June 2006, p. 9
Jean-David Cahn, Basel, *Tiere und Mischwesen VII*, Katalog 19, 2007, no. 39, illus.
Beazley Archive Pottery Database, no. 9019236

£ 35,000-45,000

€ 39,300-50,500 US\$ 46,400-60,000





15

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**An Attic Black-figure Trefoil Oinochoe,
attributed to the Painter of Munich 1760/
Altenburg Class, circa 530-520 B.C.**

with echinus foot and high centrally ribbed handle with rotelles on the rim, the frontal panel painted with the introduction of Herakles to Olympus, Athena and the hero riding in a quadriga, a kerykeion branded on the rump of the nearest horse, the goddess holding the reins and wearing a high crested Attic helmet, her aegis with serpents emerging behind, Herakles wearing the lion-skin over his head and holding the club at his shoulder, Apollo and Dionysos standing before them and facing one another, Apollo playing the kithara, Dionysos holding his drinking horn, Hermes leading the procession and carrying the kerykeion, the panel decorated on each side with ivy leaves, a band of black tongues above, a red-figure floral collar between two torus moldings at the base of the neck, the details in added white and red.
Height 29.7 cm.

PROVENANCE

Charles Dikran Kelekian, New York
Christos G. Bastis Collection, New York, acquired from the above in 1979 (Sotheby's, New York, *Antiquities from the Collection of the late Christos G. Bastis*, December 9th, 1999, no. 91, illus.)

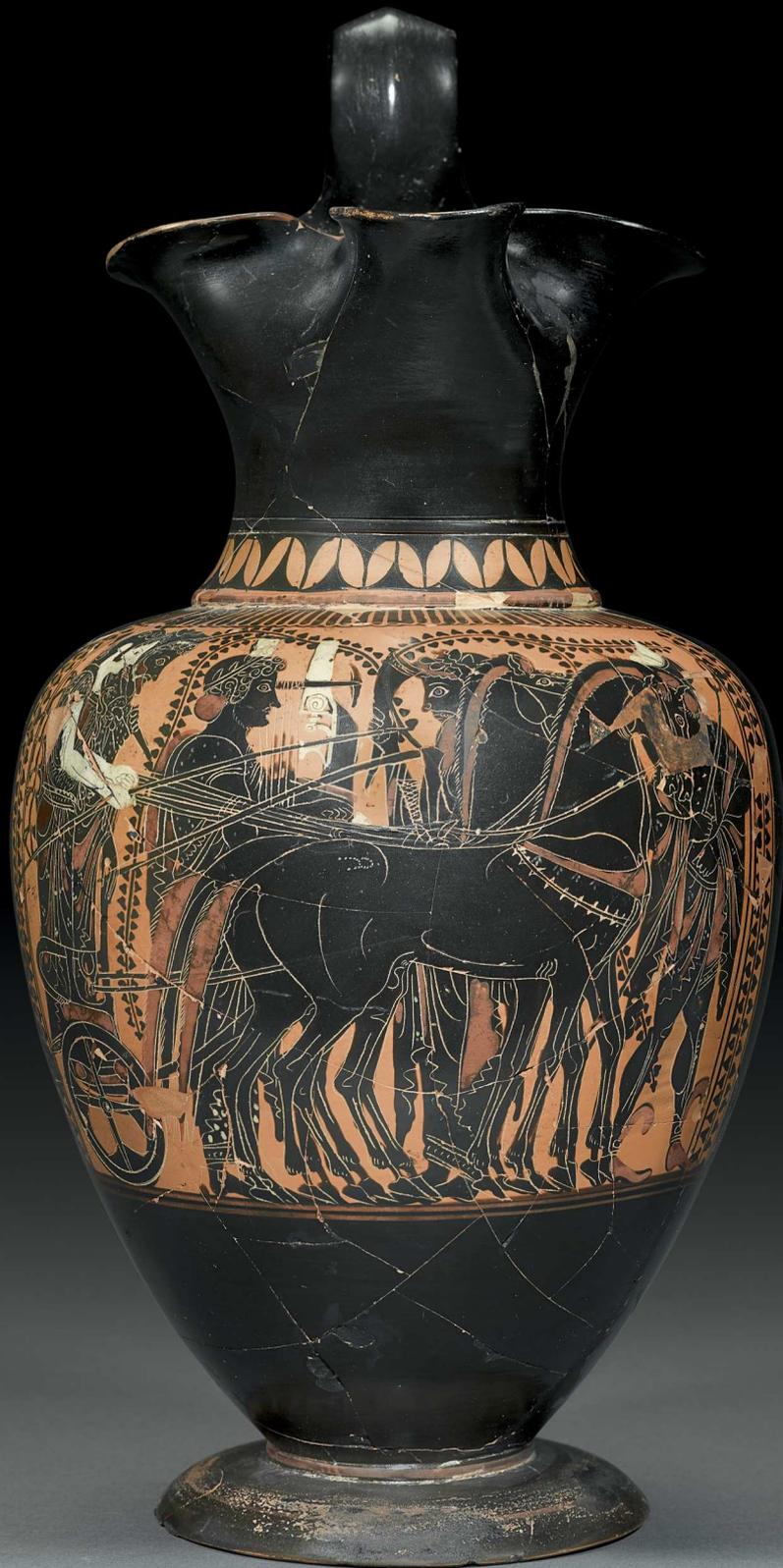
PUBLISHED

John D. Cooney, "Antiques: Pottery of the Past, the Elegant Achievements of Early Cultures," *Architectural Digest*, no. 36, 1979, p. 90, illus.
Antiquities from the Collection of Christos G. Bastis (exhibition catalogue), The Metropolitan Museum of Art, New York, 1987, no. 156, illus.
Beazley Archive Pottery Database, no. 28053

The scene depicted on the present example was popular in the 6th Century B.C. and was probably inspired or suggested by the return of Peisistratos to Athens and the Acropolis in the early 550s; see J. Boardman, *Athenian Black Figure Vases*, New York, 1974, p. 224.

± £ 45,000-65,000

€ 50,500-73,000 US\$ 60,000-86,000







16

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

An Attic Black-figured Eye-Cup, attributed to the Painter of Munich 2050, circa 520-510 B.C.

Painted on each side with apotropaic eyes flanking overlapping figures of Dionysos, a maenad (or possibly Semele or Ariadne), and Hermes, vines in the background, the handles flanked by larger vines and clusters of grapes, the tondo decorated with a gorgoneion, rays above the foot, the details added in red and white.

Diameter at rim 31 cm.

PROVENANCE

Sotheby & Co., London, June 18th, 1962, no. 148, illus. (bought by Forrer)

Spink & Son, London

Japanese private collection, acquired between 1968 and 1972

Sotheby's, New York, June 9th, 2004, no. 10, illus.

Christie's, New York, June 16th, 2006, no. 105, illus.

PUBLISHED

John D. Beazley, *Paralipomena*, 2nd ed., Oxford, 1971, p. 95, no. 9bis, and p. 97, no. 6 (as by the Painter of Munich 2050) Beazley Archive Pottery Database, no. 340219

For a related example in the Antikensammlung, Munich, inv. no. 2049, by the Painter of Munich 2050, see Beazley Archive Pottery Database, no. 302642; for similar gorgoneia see nos. 302378 (British Museum, inv. no. 1836.2-24.66) and 302637 (Basel, market).

± £ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500



17

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

An Attic Black-figure Cup, attributed to the Group of Courting Cups, FP Class, circa 530-520 B.C.

with broad stemmed foot, each side painted with the figure of a tunic-clad youth on horseback riding to right and flanked by confronted nude companions, the horseman on one side giving his horse tight rein, a sash in the field of each scene, horizontal palmettes emerging from scrolling tendrils flanking the handles, the reserved tondo centering a black-edged hole pierced through to the foot of the cup, two smaller holes drilled through the stem, the details in added red and white. Diameter at rim 22.5 cm.

PROVENANCE

Elie Borowski, Basel, prior to 1975
The Merrin Gallery, New York
Christos G. Bastis Collection, New York, acquired from the above in 1985 (Sotheby's, New York, *Antiquities from the Collection of the late Christos G. Bastis Collection*, December 9th, 1999, no. 87, illus.)

PUBLISHED

Michael Vickers, "A Dirty Trick Vase," *American Journal of Archaeology*, vol. 79, no. 3, July 1975, p. 282, pl. 50
Michael Vickers, "Another Dirty Trick Vase," *American Journal of Archaeology*, vol. 84, no. 2, April 1980, p. 183
Antiquities from the Collection of Christos G. Bastis (exhibition catalogue), The Metropolitan Museum of Art, New York, 1987, no. 158, illus.

Michael Vickers (*op. cit.*, 1975) observes of the deliberate holes drilled in antiquity through the tondo and stem of this vase that "the larger one must have held a stopper, kept in position by means of a pin which passed through the smaller holes below. Imagine then a string attached to the pin, and a practical joker at the other end..."

‡ £ 20,000-30,000
€ 22,500-33,700 US\$ 26,500-39,700



18

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

An Attic Black-figured Lekythos, attributed to the Class of Athens 581, circa early 5th Century B.C.

with spreading foot, concave handle, and echinus mouth, the body painted with Athena in combat with a warrior, both brandishing spears, the warrior falling on one knee and holding a shield, two striding warriors flanking the scene, the one on the right aiming his spear at the goddess, linked lotus buds and dots on the shoulder. Height 18.7 cm.

PROVENANCE

New York Private Collection (Sotheby's, New York, May 31st, 1997, no. 267, illus.)

‡ £ 5,000-8,000
 € 5,700-9,000 US\$ 6,700-10,600



19

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

An Attic White Ground Lekythos, attributed to the Bowdoin Painter, circa 480-470 B.C.

decorated with Nike flying over a burning altar with a phiale in her left hand and a palmetted branch in her right hand, a band of alternating meander and crossed squares below the shoulder, linked palmettes on the shoulder, rays below the neck. Height 28.5 cm.

PROVENANCE

the architect Martin Heinrich Burckhardt (1921-2007), Basel, probably acquired prior to 1970 (Cahn Auktionen AG, Basel, Auktion 2, September 21st, 2007, no. 344, illus.)

£ 8,000-10,000
 € 9,000-11,300 US\$ 10,600-13,300



20

An Attic Red-figured Stemless Cup, attributed to the Painter of Oxford 306, circa 440-430 B.C.

the tondo decorated with a victorious youth standing frontally between a wall and a vertically ridged stele on a stepped base, his head turned sharply to his left, and holding a javelin in his right hand, his hair bound in a dotted fillet. Diameter at rim 16 cm.

PROVENANCE

the underside of the foot bears the old numbers "36." and ".331" painted in ink in a 19th-century hand, as well as extensive remains of a Neapolitan red wax export stamp of the Commissione di antichità of the Kingdom of the Two Sicilies (1815-1860)
 French private collection
 Drouot Richelieu, Paris, Millon & Associés, December 8th, 2008, no. 571, illus.

For a related vase by the same painter see Yale Art Gallery, New Haven, inv. no. 1988.80.47A (<http://artgallery.yale.edu/collections/objects/58220>).

For a similar wax seal under the foot of a red-figured Attic amphora from the Musée Pincé in Angers, inv. no. MTC 1013, see B. Bourgeois and N. Balcar, in *Konservieren oder Restaurieren*, 2007, p. 42, fig. 1; the vase came from the collection of Count Lancelot-Théodore Turpin de Crissé (1782-1859), who travelled extensively in Italy in general, and to Naples in particular. Also see the seal on an Apulian volute krater from the 1865 sale of the 3rd Earl of Cadogan's (1783-1864), now in the British Museum under inv. no. 1931.0511.1.

£ 3,000-4,000
 € 3,400-4,500 US\$ 4,000-5,300





21

ANOTHER PROPERTY

**An Attic Pottery Head Oinochoe,
circa 2nd quarter of the 5th
Century B.C.**

with trefoil mouth and high cylindrical handle, the body moulded in the form of the head of a woman with centrally parted coiffure bound in a sakkos and traces of white painted wreath.
Height 16.8 cm.

PROVENANCE

Vincent (1886-1967) and Olga (1906-2000)
Diniacopoulos, Montréal, Québec, acquired in
1910-1932 or 1954
Canadian private collection (Sotheby's, New York,
June 14th, 2000, no. 232, illus.)

‡ £ 4,000-6,000
€ 4,500-6,800 US\$ 5,300-8,000

22

PROPERTY FROM A NEW YORK PRIVATE
COLLECTION

**An Apulian Red-figured Bell Krater,
attributed to the Shulman Group,
circa 350-340 B.C.**

painted in front with a woman holding a wreath and mirror, a seated youth with oinochoe and thyrsos, and young satyr with kantharos and thyrsos, two draped youths flanking a stele and holding staffs on the reverse.
Height 39 cm.

PROVENANCE

Armand G. Erpf (1897-1971), New York
Estate of Sue Erpf van de Bovencamp, New York
(Sotheby's, New York, December 6th, 2012, no.
67, illus.)

‡ £ 4,000-6,000
€ 4,500-6,800 US\$ 5,300-8,000



23

OTHER PROPERTIES

**A Roman Bronze Figure of Aphrodite,
Western Levant, circa 2nd Century A.D.**

of slender form, standing in a modest attitude with the weight on her left leg, her right foot drawn back, her head turned to her left, her eyes with recessed pupils, her hair divided in the center, bound in a diadem, surmounted by a stephane engraved with scrolling motifs, tied over the nape of the neck, and falling in long strands over her upper back.
Height 18.5 cm.

PROVENANCE

European collection, 19th Century (based on the custom-made porphyry base)

French private collection, acquired in the 1980s

For related examples from the Levantine coast see A. de Ridder, *Collection de Clercq*, vol. III: *Les bronzes*, 1905, no. 21, pl. IV, and 32, pl. V.

£ 8,000-10,000

€ 9,000-11,300 US\$ 10,600-13,300

A Roman Bronze Tripod Leg With Feline Head and Figure of Athena, circa 2nd Century A.D.

with stem of quadrangular section rising from behind a feline protome emerging with bared fangs from an acanthus calyx, a figure of Athena on a ledge above, attachment rings for the cross-bars on top, the goddess striding with her right hand raised and once holding a lance, a circular shield with protruding boss in her left hand, and wearing a long chiton with overfold and high-crested helmet. Height 43 cm.

PROVENANCE

found in the Garonne river in Caudrot, Gironde, circa 1860
 Louis-Charles Grellet-Balguer (1821-1896), Bordeaux
 Baron Jérôme Pichon (1812-1896), Paris
 North German private collection (Galerie Helbing, Munich, *Kunstbesitz eines bekannten norddeutschen Sammlers: Abteilung IV*, February 22nd, 1910, no. 656, pl. VIII)
 European private collection, for most of the 20th Century
 Jean-David Cahn, Basel
 acquired by the present owner from the above in October 2000

PUBLISHED

Louis-Charles Grellet-Balguer, in *Bulletin de la Société impériale des antiquaires de France*, 1862, p. 126
 Maxime Collignon, "Notice sur trois bronzes antiques trouvés à Bordeaux," *Société archéologique de Bordeaux*, vol. 7, 1880, pp. 52-55, pl. III
Comptes-rendus des séances de la Société archéologique de Bordeaux, 1881-1882, p. 11
 Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. II, 2nd ed., Paris, 1908, p. 288, no. 3
 Wuilleumier, "Mobilier de l'Afrique romaine," *Mélanges d'archéologie et d'histoire*, vol. 45, 1928, p. 140, no. 11
Bulletin archéologique du Comité des travaux historiques et scientifiques, vol. 26, 1998, p. 40

On October 10th, 1964, Dr. Felix Eckstein, of the Archaeological Institute at the University of Freiburg im Breisgau, produced a study arguing that the present bronze was the most substantial surviving identifiable remain of an Imperial Roman triumphal chariot. Ever since its discovery, however, scholars have consistently identified it as the leg fragment of a collapsible portable tripod table. The rings were designed to fasten foldable cross-bars. For a related example in the Museo di Antichità in Turin, inv. no. 1135, see L. Manino, "Il tripode di Industria," *Bollettino della Società Piemontese di Archeologia e Belle Arti*, vol. 20, 1966, pp. 107-114.

‡ W £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



Maxime Collignon,
op. cit., 1880, pl. III





25

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

A Greek Terracotta Figure of a Woman, Boeotia, Tanagran, circa 3rd Century B.C.

standing in a graceful attitude on a rectangular base with her right hand on her hip and holding an apple in her left hand, her left arm resting on a column, and wearing a long chiton and enveloping himation, her hair arranged in a melon coiffure with large circular chignon behind.
Height 20.6 cm.

PROVENANCE

The Marquess of Sligo, Westport House, County Mayo, Ireland
A. S. Drey, Munich
Paul Drey
Sotheby's New York, May 31, 1997, no. 95, illus.
Greek terracottas from the collection of the Marquess of Sligo were sold at Christie, Manson & Woods, London, December 9th, 1958, nos. 36-43.

‡ £ 4,000-6,000
€ 4,500-6,800 US\$ 5,300-8,000

26

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

A Hellenistic Terracotta Group of a Hunter and his Family, signed by Apollonios, circa early 1st Century A.D.

the young man, perhaps Meleager, standing cross-legged, a dog at his feet, the woman seated on a rocky outcrop and holding a small boy in her lap, the base decorated in relief with a hunter facing a leaping boar, perhaps a depiction of the Calydonian hunt, the signature ΑΠΟΛΛΟΝΙΟΥ ("[the work] of Apollonios") etched into the back prior to firing, remains of gesso and pigment.
Height 21.7 cm.

PROVENANCE

André Emmerich, Inc., Zurich and New York, and Herbert A. Cahn, Münzen und Medaillen, Basel, 1975/1976
Tradart, Geneva
acquired from the above by the current owner on May 3rd, 2010

PUBLISHED

André Emmerich Gallery, Inc., Zurich and New York, *Classical Antiquity. An exhibition organized*

in cooperation with Münzen und Medaillen AG, Basle, Switzerland, November 22nd, 1975-January 10th, 1976, no. 36, illus.

For related terracotta figures standing on tall bases decorated in relief see the statuettes of Asklepios and Aphrodite from Corfu in the British Museum, inv. nos. 1868,0110.742-743 (H. B. Walters, *Catalogue of the terracottas in the Department of Greek and Roman antiquities, British Museum*, 1903, nos. C52, pl. 24, and C53). Also see a terracotta herm in Munich (F. Hamdorf, *Die figürlichen Terrakotten der Staatlichen Antikensammlungen München*, vol. 2, 2014, p. 413, no. E167).

For the standing youth cf. the type of the Paris Lansdowne: C. Giroire and D. Roger, eds., *Roman Art from the Louvre*, 2007, p. 84, no. 25. For the seated woman cf. the type of a statue in Vicenza: V. Galliazzo, *Sculture greche e romane del Museo Civico di Vicenza*, 1976, pp. 68ff., no. 17. The 1972 catalogue entry suggests that the present group "recalls a Hellenistic type of funerary monument" showing a heroised family.

£ 12,000-18,000
€ 13,500-20,200 US\$ 15,900-23,900



Detail of the artist's signature on the back.

ANOTHER PROPERTY

A fragmentary Onyx Cameo of Athena Parthenos, circa 1st Century A.D., or later

of slightly convex form in front and concave in back, probably from a larger composition, the goddess facing left and wearing a scaly aegis with gorgoneion, pendant earring, and helmet with couchant sphinx supporting the crest, Pegasus on the side, four prancing horses in front, and fragmentary turned-up cheek-guard, her long hair flowing down to her shoulders from beneath the broad neck-guard.

Max. length 7.3 cm.; max. thickness 1.5 cm.

PROVENANCE

Sir John Charles Robinson (1824-1913), Newton Manor, Swanage, Dorset

Sir Francis Cook, Bt., 1st Viscount of Monserrate (1817-1901), Doughty House, Richmond, Surrey, acquired from the above by inheritance to his youngest son Wyndham Francis Cook (d. 1905)

by inheritance to his son, Humphrey W. Cook, London (Christie, Manson & Woods, London, July 14th, 1925, no. 180, illus.)

PUBLISHED

Cecil H. Smith and C. Amy Hutton, *Catalogue of the Antiquities (Greek, Etruscan and Roman) in the Collection of the Late Wyndham Francis Cook, Esquire.*, London, 1908, p. 70, no. 302 [785], pl. 12, as "Graeco-Roman(?) work... Apparently a fragment broken from a larger composition"

Maria João Neto, *Monserrate: The Romantic Country House of an English Family*, Casal de Cambra, 2016, p. 94, fig. 129

This cameo is a welcome addition to the testimonia regarding the chryselephantine cult statue of Athena Parthenos created by Phidias (see S. Kansteiner, *et al.*, eds., *Der Neue Overbeck*, vol. 2, 2014, pp. 171ff., no. 10).

Compared to the red jasper intaglio signed by Aspasios in the Museo Nazionale Romano (*LIMC*, vol. 2, p. 1076, no. 13, pl. 786; K. Lapatin, *Luxus. The Sumptuous Arts of Greece and Rome*, 2015, p. 246, pl. 92), the present cameo is less informative with regard to details (e.g. the helmet decoration), but superior with regard to artistic sensitivity in rendering the image of the virgin goddess.

We are grateful to John Somerville, Keeper of the Cook Collection Archive, for his help in cataloguing this lot.

‡ £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



PROPERTY FROM A FRENCH PRIVATE COLLECTION

A Fragmentary Hellenistic Terracotta Figure of a Woman or Goddess, Asia Minor, probably Myrina, circa 1st Century B.C.

perhaps Aphrodite, originally with moveable arms, seated and wearing a girdled chiton with low neckline, a brooch on each shoulder (one fragmentary), a larger one between her breasts, and strap-and-pendant necklace, her ears pierced for separately-applied earrings now missing, her centrally-parted hair arranged in a melon coiffure, bound in a radiate crown, and surmounted by an elaborate flaring headdress composed of openwork rows of linked rosettes and other motifs. Height 17 cm.

PROVENANCE

Hatchik Sevadjian, Paris (Sotheby's, London, May 20th-21st, 1930, no. 396, unsold: "the nose is very pointed and there is a deliberate touch of humour in the features... An amusing piece") by descent to the present owner

Related examples are in the British Museum, inv. nos. 1893.0915.6-7 (R. Higgins, *Greek Terracottas*, 1967, pl. 56A). Also see F. Winter, *Die Typen der figürlichen Terrakotten*, part 1, 1903, p. 167, nos. 1-2. The present figure would have originally worn sandals with high thick soles.

See lot 37 for a biography of Hatchik Sevadjian

£ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



Actual size



29

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

A Hellenistic Marble Head of Aphrodite, circa late 4th/3rd Century B.C.

turned to her left, her face with lips indented at the corners and deep-set eyes, the nose evidently once restored in antiquity, the earlobes pierced, her centrally-parted hair bound in a chignon at the nape of the neck, and bound in a diadem with small mortise at the center; faint traces of red pigment on the eyes and right eyebrow; *no restorations*.

Height 14.3 cm.

PROVENANCE

New York State private collection, reportedly acquired on the New York market in the earlier part of the 20th Century Sotheby's, New York, June 4th, 1998, no. 106, illus.

‡ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



30

OTHER PROPERTIES

**A Ptolemaic Marble Portrait Head of a Queen,
3rd/2nd Century B.C.**

turned slightly to her left, her centrally parted hair freely worked, the neck carved for insertion into a statue; *former restorations to chin and tip of nose removed.*
Height 23.5 cm.

PROVENANCE

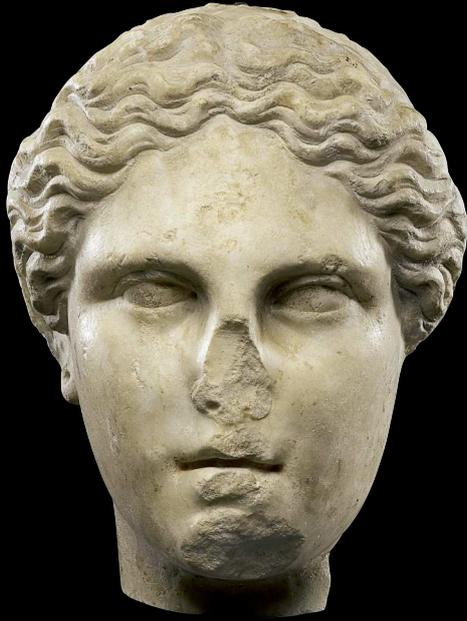
European private collection, circa 18th Century (based on restoration techniques)
private collection, Paris, acquired on the Paris art market in the 1980s

This under-lifesize head is likely to represent a member of the Ptolemaic dynasty, such as Queen Arsinoe III, for instance; cf. Yale University Art Gallery, inv. 1998.23.10 (<http://artgallery.yale.edu/collections/objects/74401>), and Sotheby's, New York, December 12th-13th, 1991, no. 71.

£ 5,000-8,000

€ 5,700-9,000 US\$ 6,700-10,600





31

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

probably from a relief, her hair parted in the center and bound in a fillet, the right earlobe pierced; *former restorations removed*. Height 19.5 cm.

PROVENANCE

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

£ 7,000-10,000

€ 7,900-11,300 US\$ 9,300-13,300



32

A Roman Marble Head of a Woman or Goddess, circa 2nd Century A.D.

turned to her left, with parted lips, her wavy hair centrally parted, bound in a broad fillet above the forehead, and pulled up under and over the fillet above the ears; *back of head missing and once separately carved, nose restored*. Height 22 cm.

PROVENANCE

Austrian private collection, acquired prior to the mid-1960s

Cf. a herm head in Copenhagen: M. Moltesen, Catalogue Ny Carlsberg Glyptotek. Imperial Rome, vol. 3, 2005, p. 401f., no. 217.

£ 5,000-8,000

€ 5,700-9,000 US\$ 6,700-10,600

33

A Marble Relief Head of a Woman, late Hellenistic, circa 1st Century B.C.

wearing a chiton, her hair parted in the center, bound in an invisible fillet, brushed back over the ear, and surmounted by a veil; *tip of nose restored, back carved flat in modern times*. Height 32.4 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques)
Orientteppiche Seirafi - Antiquitäten, Lindenallee 82, Essen

Vignold Collection, Essen, acquired from the above on June 23rd, 1981

The complete figure was probably depicted seated on a throne; *cf. a votive relief to Vesta in Berlin: <http://arachne.uni-koeln.de/item/objekt/109902>.*

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,700-53,000





34

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

once seated on a rocky outcrop and supporting herself on her left hand, the right arm extended, and wearing a close-fitting chiton leaving her upper shoulders bare; *no restorations*.
Height 15 cm.

PROVENANCE

the stage set and costume designer José Luis Viñas, Madrid, acquired in the 1970s or earlier

For the motif *cf.* the nymph from the "Invitation to the Dance" group: *LIMC*, vol. 8, p. 895, no. 40, pl. 591f.

£ 2,500-3,500

€ 2,850-3,950 US\$ 3,350-4,650

35

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 £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900





36

ANOTHER PROPERTY

A Roman Marble Figure of Fortuna, circa 2nd Century A.D., with 18th Century Restorations

seated on a high-backed chair with tasselled cushion, holding a patera in her right hand and cradling a cornucopia carved in relief with scrolling acanthus in her left arm, and wearing shoes, chiton bound with a belt under the breasts and slipping from her right shoulder, and himation originally drawn as a veil over her head, the sides of the chair carved in shallow relief with a rudder and orb to her right and a wheel to her left; *head, some fruit, and lower end of cornucopia with fingers of left hand restored, minor losses formerly restored in plaster.*
Height 76 cm.

PROVENANCE

probably Edwin Lascelles, 1st Baron Harewood (1713-1795), Harewood House, Leeds
Henry Lascelles, 6th Earl of Harewood (1882-1947), Harewood House
Georges Lascelles, 7th Earl of Harewood (1923-2011), Harewood House, by descent
The Property of the 7th Earl of Harewood, K.B.E., sold by order of the Executors (Christie's, London, April 2nd, 2014, no. 89, illus.) acquired by the present owner at the above sale

For two Roman marble portrait heads on later busts once at Harewood see Christie's, London, December 5th, 2012, nos. 505-506, and D. Boschung, in *Die antiken Skulpturen in Newby Hall sowie in anderen Sammlungen in Yorkshire*, 2007, p. 119f.; the author suggests that the two busts were acquired by Edwin Lascelles (1713-1795) in Italy during his grand Tour in 1738. Lascelles became a member of the Society of Dilettanti in 1742, built Harewood into one of Yorkshire's grandest country houses with the help of Robert Adam between 1759-1765, and was made 1st baron Harewood in 1790.

W £ 40,000-50,000
€ 44,900-56,500 US\$ 53,000-66,500





37

PROPERTY FROM A FRENCH PRIVATE COLLECTION

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

turned to his right, his youthful face with bow-shaped lips and straight nose, his centrally parted hair radiating from the crown, bound in a fillet, brushed up over the temples and ears, and surmounted by a laurel wreath.
Height 12.7 cm.

PROVENANCE

Hatchik Sevadjian, Paris (Sotheby's, London, May 20th-21st, 1930, no. 417 [part], pl. VIII, unsold)
by descent to the present owner

Hatchik Sevadjian was born in Istanbul to Armenian parents in 1884. His father, a goldsmith at the Sultan's court, moved with his family to Antwerp in 1897 and settled in Paris in 1902 as a dealer in precious stones. As a connoisseur art dealer, Hatchik's passion for art led him to collect and deal in Greek, Roman, Egyptian, and Indian antiquities, as well as in works by 19th-century French painters, such as Delacroix, Renoir, Monet, Degas, Courbet, Van Gogh, and Pissaro. In 1930, adversely affected by the stock market crash of the previous year, he offered for sale anonymously part of his antiquities collection at auction at Sotheby's in London under the general designation "The Property of a Collector" (the present lot and lot 27 in the present catalogue remained unsold in the 1930 sale and both passed by direct descent to the present owner, to whom we are expressly grateful for the information contained in the present note). Other sales of paintings and antiquities from Sevadjian's collection and stock followed in Paris in 1932 and 1934, some of them mentioning his name. One of Hatchik's most prized objects, a 2nd-Century Indian sandstone sculpture known as the "Serpent King", is now one of the major exhibits at the Musée Guimet (inv. no. MG 18214).

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



38

OTHER PROPERTIES

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".

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



39

A Roman Black Marble Herm Head of Hermes, circa 2nd Century A.D

his face with with long rounded beard composed of four tiers of voluted curls, long moustache, high cheekbones, and almond-shaped eyes, his wavy hair radiating from the crown, bound in a fillet, arranged in three rows of corkscrew curls above the forehead, and falling over the nape of the neck; *no restorations*. Height 29 cm.

PROVENANCE

Swiss private collection, Basel, acquired in the 1950s/1960s, reputedly from Herbert Cahn, Münzen und Medaillen, Basel
Christoph F. Leon, Riehen
acquired by the present owner from the above

LITERATURE

Dietrich Willers, "Zum Hermes Propylaios des Alkamenes," *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 82, 1967, p. 92f., no. 10, figs. 60ff.
Lexicon Iconographicum Mythologiae Classicae, vol. 5, p. 298, no. 52

Tatjana Brahm, *Archaismus. Untersuchungen zu Funktion und Bedeutung archaischer Kunst in der Klassik und im Hellenismus*, Frankfurt, 1994, p. 300, no. 17,2

Heike Gregarek, "Untersuchungen zur kaiserzeitlichen Idealplastik aus Buntmarmor," *Kölner Jahrbuch*, vol. 32, 1999, p. 174f., no. A21, fig. 38

Edith Krämer, *Hermen bärtiger Götter. Klassische Vorbilder und Formen der Rezeption*, Münster, 2001, p. 98, no. 1

Markus Trunk, *Die "Casa de Pilatos" in Sevilla*, Mainz, 2002, p. 220.

The only other known copy of this type is in Brussels: Krämer, *op. cit.*, p. 98f., no. 2. The Greek original is dated to the third quarter of the 4th Century B.C.

‡ £ 35,000-45,000

€ 39,300-50,500 US\$ 46,400-60,000





40

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

or Paris or Attis, probably after a Classical Greek original sculpture, turned sharply to his right, his youthful face with parted lips and heavy-lidded eyes, his long wavy hair parted in the center and falling in corkscrew curls over the sides and nape of the neck, the ear-flaps of his Phrygian cap pulled up and knotted in back; *Thasian marble, minor fills to lips.*
Height 34 cm.; height of face 15 cm.

PROVENANCE

Arthur Sambon (1867-1947), Paris, acquired prior to 1931
French private collection, by descent from the above until 2017

PUBLISHED

Arthur Sambon, *Aperçu général de l'évolution de la sculpture depuis l'antiquité jusqu'à la fin du XVIe siècle*, Paris, 1931, p. 29, pl. 23, as "Art Hellénistique (Ecole d'Aphrodisias), Tête d'Atys"

There is no other known copy of the present head, but its superior workmanship suggests a hitherto unknown Greek original unlikely to have been created before the later 4th Century B.C.

The turn of the head is similar to the type of the Paris-Lansdowne (C. Giroire and D. Roger, eds., *Roman Art from the Louvre*, 2007, p. 84, no. 25), while the rich, centrally parted hair recalls the head of a statue in Kassel: P. Gercke and N. Zimmermann-Elseify, *Antike Steinskulpturen und neuzeitliche Nachbildungen in Kassel*, 2007, pp. 176ff., no. 51. For another head of a youth with Phrygian cap also see Sotheby's, New York, June 7th, 2007, no. 46.

W £ 250,000-350,000

€ 281,000-393,000 US\$ 331,000-464,000









41

A Roman Basalt Trapezophoros Head of a Youth, probably Egypt, circa 2nd Century A.D.

his head surmounted by a fragmentary support of oblong section; *no restorations*.
Height 11 cm.

PROVENANCE

Paris art market, 1st half of the 20th Century (the underside of the custom-made wood base bears the stamp of Kichizô Inagaki, 1876-1951)
the painter Maurice Brianchon (1899-1979), Toulon
by descent to his son Pierre-Antoine Brianchon (1935-2012), Toulon (Hôtel des Ventes de Toulon, April 7th, 2013)
acquired by the current owner at the above sale

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



42

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

his face with parted lips and eyes recessed for inlay, his hair bound in a fillet, surmounted by a wreath of ivy leaves and clusters of berries, and falling in long wavy locks over the shoulders; *nose and chin restored*.
Height 16.5 cm.

PROVENANCE

European collection, 19th Century or earlier (based on restoration techniques and patina)
French private collection, Brittany

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



43

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

his face with prominent chin, smiling mouth, and furrowed brows, his hair swept up above the forehead, bound in a twisted fillet, and surmounted by a wreath of ivy leaves and berries, the ends of the fillet falling over the shoulders, mounted on a modern red marble plinth; *tip of nose and front of bust restored.*
Height 23 cm.

PROVENANCE

European collection, 19th Century or earlier (based on restoration techniques)
French private collection, acquired prior to the 1970s
David Ghezelbash Archéologie, Paris, 2013

£ 18,000-22,000

€ 20,200-24,700 US\$ 23,900-29,200



44

**A Roman Marble Herm Bust of a Youth, circa
2nd Century A.D.**

with centrally parted hair bound in a fillet and falling over
the ears in voluted curls; *nose formerly restored, top of head
separately carved and now missing.*
Height 19 cm.

PROVENANCE

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

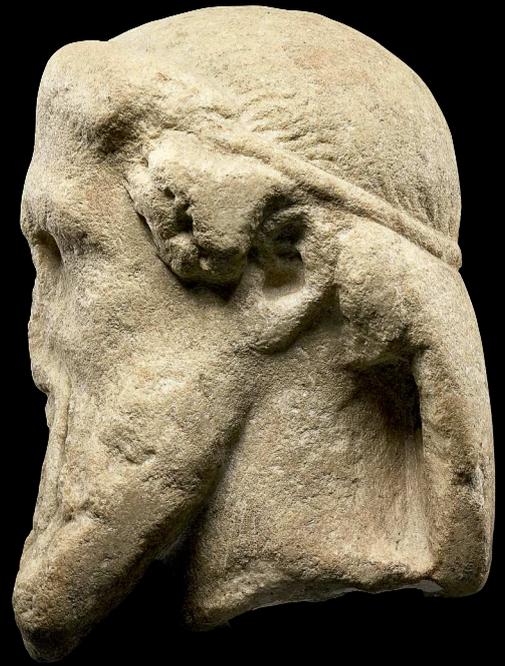
French private collection, acquired in 1960

The head belongs to a type known in several copies and dated
in the 2nd half of the 5th Century B.C. For the type see K. Knoll,
et al., eds., *Staatliche Kunstsammlungen Dresden. Katalog der
antiken Bildwerke*, vol. 2, 2011, p. 810f., no. 192.

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700





45

A Roman Marble Herm Head of Hermes or Dionysos, 2nd century A.D.

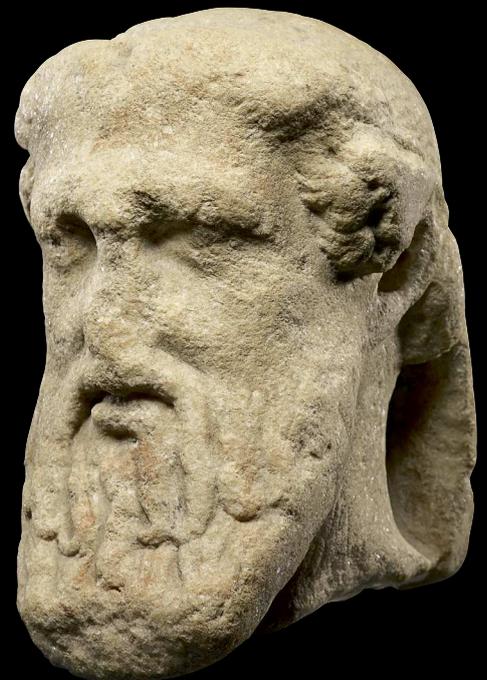
with full rounded beard composed of two tiers of wavy curls, his hair swept up above the forehead, bound in a fillet, and falling in a long plait over the nape of the neck; *no restorations*. Height 19 cm.

PROVENANCE

European collection, early 20th Century (based on green marble base)
French private collection, area of Boulogne-sur-Mer

£ 2,500-3,500

€ 2,850-3,950 US\$ 3,350-4,650





46

A Roman Marble Head of a Man, 3rd century A.D.

from a sarcophagus, turned to his right, with full beard, eyes with drilled pupils, and long unruly hair bound in a fillet. Height 18.5 cm.

PROVENANCE

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

PUBLISHED

Galerie Chenel, Paris, *Visages*, 2013, p. 72, illus.

£ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



47

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

A Roman Marble Head of Silvanus, 2nd/3rd Century A.D.

his hair surmounted by a wreath of pine needles, the neck carved for insertion into a statue; *no restorations*. Height 22 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-1962), acquired in Paris, London or Cairo in the 1950s
the Norwegian physicist Sven Oluf Sørensen (1920-2017)
by descent to the current owner

± £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



48

ANOTHER PROPERTY

**A Roman Marble Torso of Apollo Lykeios,
circa 2nd Century A. D.**

standing with the weight on his right leg, his right arm formerly raised to rest on top of his head, traces of a puntello on his left upper leg; former restorations removed.

Height 33 cm.

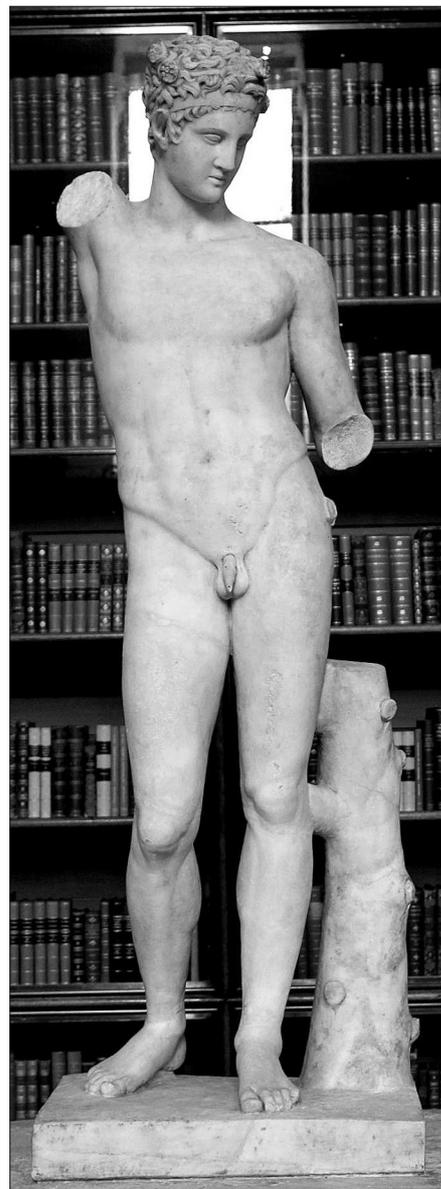
PROVENANCE

European collection, 19th Century (based on patina and restoration techniques)
the stage set and costume designer José Luis Viñas, Madrid, acquired in the 1970s or earlier

The present torso is a miniature copy of a well-known type of Apollo (*LIMC*, vol. 2, p. 193f., no. 39). The type is dated to the mid-4th Century B.C. and, based on a description in ancient literature (Lucian, *Anacharsis*, ch. 7), identified with a statue which once stood in the Athenian gymnasium known as the Lykeion. A full-scale head of this type was sold at Sotheby's, London, *Ancient Marbles*, June 13th, 2016, no. 21.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



Another copy of the present type in the British Museum, © J. Deterling

PROPERTY FROM THE VIRGINIA MUSEUM OF FINE ARTS,
SOLD TO BENEFIT FUTURE ACQUISITIONS

**A Roman Marble Torso of the Pouring Satyr,
circa 2nd Century A.D.**

after a Greek original by Praxiteles from the 2nd quarter of the 4th Century B.C., standing with the weight on his left leg, his right arm formerly raised and left arm once lowered, the support decorated with leaves in relief; head and both arms formerly restored, upper legs and support probably restored. Height 103 cm.

PROVENANCE

Spink & Son, Ltd., London
acquired by the museum from the above in February 1957 and
accessioned as inv. no. 57.8

PUBLISHED

Ancient Art in the Virginia Museum, Richmond, Virginia, 1973,
p. 125, no. 143.

The present torso is a Roman copy of the so-called Pouring Satyr, a type known in numerous copies, dated to circa 375-350 B.C., and attributed to Praxiteles. For two well-preserved copies in Dresden see K. Knoll, *et al.*, eds., *Staatliche Kunstsammlungen Dresden. Katalog der antiken Bildwerke*, vol. 2, 2011, pp. 863ff., nos. 207f. For a discussion of the debated identification of the original with a Satyr by Praxiteles mentioned by ancient authors as standing in the so-called Tripod Street in Athens see S. Kansteiner, *et al.*, eds., *Der Neue Overbeck*, vol. 3, 2014, pp. 150ff., no. 40.

‡ W £ 60,000-90,000

€ 67,500-101,000 US\$ 79,500-120,000





OTHER PROPERTIES

A Roman Marble Figure of a Satyr Having a Thorn Removed from his Foot, circa 2nd Century A.D.

after a Hellenistic group sculpture of the 2nd/1st Century B.C., leaning back with his head lifted and tilted to his left, and wearing a goat skin falling from his left shoulder, his contorted face with gaping mouth, wide-opened eyes with drilled pupils, and furrowed brow; *both lower arms and both legs incl. genitalia, support, and plinth restored.*

Total height 76 cm.

PROVENANCE

the sculptor Sir Richard Westmacott, Jr. (1775-1856), London, as of 1833
 Christie's, London, February 24th, 1970, no. 55, illus. (sold to "Walter")
 Christie's, London, October 18th, 1972, no. 182, illus.
 Giorgio Fallani & Carlo-Maria Fallani, via del Babuino, 58a, Rome, prior to or in 1974
 American private collection, until 2013

EXHIBITED

Galerie Chenel, Paris, *Fusion*, 2014

PUBLISHED

Comte de Clarac, *Musée de sculpture antique et moderne*, vol. 4, Paris, 1850, p. 252, no. 1708a, pl. 710a
 Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 1, Paris, 1897, p. 402, no. 3
 Adolf Michaelis, "Die Privatsammlungen antiker Bildwerke in England," *Archäologische Zeitung*, vol. 32, 1874, p. 41
 Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 487, no. 3
 Claudia Klages, *Tanzende Satyrn. Untersuchungen zur Typologie und Ikonographie hellenistischer Kleinkunst*, doct. diss., Bonn, 1997, p. 84
 Katharina Meinecke, "Antike Dornausziehergruppen," *Babesch. Annual Papers on Mediterranean Archaeology*, vol. 91, 2016, p. 149, no. A10, fig. 6
 Arachne, no. 51318: five photographs accessioned in 1974, Deutsches Archäologisches Institut, Rome, neg. nos. 74.262-66 (<http://arachne.uni-koeln.de/item/objekt/51318>)

Meinecke (*op. cit.*) p. 149 recognised the core of this restored statuette as the torso and head of a seated satyr having Pan remove a thorn from his foot. For a well-preserved example of this group in the Louvre, inv. no. Ma 320, see M. Bieber, *The Sculpture of the Hellenistic Age*, 1961, p. 148, fig. 634 (<http://arachne.uni-koeln.de/item/objekt/14740>). A torso of a satyr from a different version of this group was sold at Sotheby's, New York, December 10th, 2009, no. 21.

Other marbles from the Westmacott Collection include a statuette of the Muse Melpomene (Michaelis, *op. cit.*, p. 487, no. 2; sold at Sotheby's, New York, June 8th, 2011, no. 47; now in an American private collection), a statue of a girl (Michaelis, *op. cit.*, p. 487, no. 5; sold at Sotheby's, London, June 28th, 1965, no. 153), a statuette of Sarapis (Michaelis, *op. cit.*, p. 486, no. 1; now in the Getty Museum: C. Vermeule, *The J. Paul Getty Museum Journal*, vol. 2, 1975, pp. 99ff., figs. 1ff.), and a torso of a youth restored as a "Young Marcus Aurelius" (Michaelis, *op. cit.*, p. 487, no. 6; sold at Sotheby's, London, November 29th, 1965, no. 143; then with Robin Symes, and now in a South American private collection).

W £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



Another copy of the present type in the Louvre, © wikimedia



51

**A Roman Marble Fountain Figure of Eros
pinched by a Crab, circa 2nd Century A.D.**

seated in a contorted pose on a rocky outcrop, resting his right hand on a fish-shaped waterspout and raising his left arm, his head turned to his left, his mouth opened, brow knitted, and forehead furrowed in an expression of severe pain and discontent, his right foot pinched by a crab carved in relief on the rock in front; *left wing, top and bottom of right wing, left arm with fishing pole, right foot, and head of fish restored, on a rusticated modern marble base.*

Total height 36 cm.

PROVENANCE

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

French private collection, acquired in the 1950s

The iconography is without parallels, but *cf.* a wall-painting with Eros riding a crab: *LIMC*, vol. 3, p. 1005, no. 422, pl. 707. For the composition *cf.* a statue from Pompeii: A. Carrella et al., *Marmora Pompeiana nel Museo Archeologico Nazionale di Napoli*, 2008, p. 136, no. C26.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700





Another copy of the present type in the Vatican, © Wikimedia

52

A Roman Marble Figure of a Child and his Pet Duck, circa 2nd Century A.D.

seated on the ground, his right arm raised and left hand resting upon a duck; former restorations removed.
Height 37 cm.

PROVENANCE

the sculptor Joseph von Kopf (1827-1903), Rome
Christie's, London, July 10th, 1987, no. 235, illus.
Elsa Bloch-Diener (1922-2012), Bern, acquired at the above sale (Christie's, London, July 5th, 2017, no. 73, illus.)

PUBLISHED

Rudolf Herzog, "Das Kind mit der Fuchsgans," *Jahreshefte des Österreichischen Archäologischen Institutes in Wien*, vol. 6, 1903, p. 230, no. 9
Ludwig Pollak, *Joseph v. Kopf als Sammler. Beschreibung der von ihm hinterlassenen Sammlung*, Rome, 1905, p. 4, no. 8, pl. 3
Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 4, Paris, 1910, p. 285, no. 4
Georg Lippold, *Die Skulpturen des Vaticanischen Museums*, vol. III.2, Berlin, 1956, p. 361

An almost complete copy of this hellenistic type, which is known in several replicas, was found in Ephesos: M. Aurenhammer, *Die Skulpturen von Ephesos. Forschungen in Ephesos*, vol. X.1, 1990, pp. 149ff., no. 132, pl. 91. For a rebuttal of the common identification of the original with a statue described by the Greek poet Herondas see C. Kunze, *Zum Greifen nah*, 2002, p. 147f., note 819.

‡ £ 4,000-6,000
€ 4,500-6,800 US\$ 5,300-8,000



53

A Roman Marble Head of a Boy, 2nd Century A.D., on 17th Century Draped Shoulders in Coloured Marble

his chubby face with double chin, slightly open mouth with upper row of teeth visible, prominent cheeks, and eyes with drilled circular pupils, his unruly hair radiating from the crown and falling in asymmetrical locks over his high forehead and broad temples; *no restorations*.

Total height 46 cm.; height of head 18 cm.

PROVENANCE

European collection, circa 17th Century (based on variegated marble shoulders)

Dr Montfort, Saint-Tropez

acquired by the present owner at auction in Rouen

For a related example in the Vatican see B. Andreea, ed., *Bildkatalog der Skulpturen des Vatikanischen Museums*, vol. 1.1, 1994, pl. 195. For the unruly strains of hair falling on the forehead cf. heads in the Louvre (K. de Kersauson, *Musée du Louvre. Catalogue des portraits romains*, vol. 2, 1996, p. 106, no. 41) and in the Villa Albani (P. Bol, ed., *Forschungen zur Villa Albani. Katalog der antiken Bildwerke*, vol. 1, 1989, pp. 98ff., no. 23, pl. 40f.).

W £ 8,000-10,000

€ 9,000-11,300 US\$ 10,600-13,300



54

**A Roman Marble Portrait Head of a Boy, circa
A.D. 130-150**

turned to his left, his eyes with incised irises and drilled pupils, his hair radiating from the crown in long sinuous strands; *chin, upper lip, and nose restored in plaster, hair above forehead in marble, neck prepared for mounting on a statue or bust.* Height 21 cm.

PROVENANCE

European art market, first 3rd of the 20th Century (based on a photograph in the archives of Paul Arndt [1865-1937] at the University of Erlangen)
Jacques Servier (1922-2014), by repute
Hôtel des ventes, Paris, Vincent Frayssé, *Une grande collection*, November 18th, 2015, no. 116, illus.
acquired at the above sale by the present owner

W £ 8,000-10,000

€ 9,000-11,300 US\$ 10,600-13,300



55

A Roman Marble Portrait Head of Tiberius, 2nd quarter of the 1st Century

turned slightly to his left, his hair radiating from the crown and falling in crescentic curls over the forehead and before the ears, once mounted askew on a marble socle of oval section, possibly ancient; *no restorations*.
Height 18.4 cm.

PROVENANCE

Belgian private collection, acquired in Rome in the 1970s
Belgian private collection, by descent from the above
(Sotheby's, New York, December 12th, 2014, no. 39, illus.)
acquired at the above sale by the present owner

This under-lifesize portrait of emperor Tiberius (reigned A.D. 14–37 A.D.) belongs to the same portrait type as a lifesize head in the Michael C. Carlos Museum at Emory University, Atlanta, inv. no. 2003.55.1: D. Hertel, *Die Bildnisse des Tiberius, Das römische Herrscherbild*, vol. I.3, 2013, p. 226f., no. 223, pl. 140 (<http://carlos.emory.edu/content/tiberius>).

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500





56

**A Roman Marble Portrait Head of a Man,
circa early 3rd Century A.D.**

turned slightly to his right, with short beard and moustache and eyes with incised irises, his hair spiralling in thick strands from the crown and falling low over the forehead, temples, and nape of the neck; *no restorations*.
Height 28 cm.

PROVENANCE

the stage set and costume designer José Luis Viñas, Madrid, acquired in the 1970s or earlier

Cf. a portrait head from the Miller Collection: R. Brilliant, *The Miller Collection of Roman Sculpture*, 2004, p. 66f., no. 24.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

57

**A Roman Marble Portrait Head of a Man,
Antonine, mid-2nd Century A.D.**

turned slightly to his left, his broad face with short moustache, long sideburns, eyes with incised irises and drilled pupils, and voluminous hair of dense curls, the neck carved for insertion into a statue; *chin and nose formerly restored*.
Height 42 cm.

PROVENANCE

European private collection, 19th Century or earlier (based on plinth and restoration techniques)
private collection, Paris, acquired in the 1980s (Drouot, Paris, *Vente Classique*, June 10th, 2016, no. 10, illus.)

This portrait shows stylistic traits of the early Antonine period. For the thickness and rendering of the hair *cf.* a portrait in Florence: K. Fittschen, *Prinzenbildnisse antoninischer Zeit*, 1999, p. 86, no. 41, pl. 153a–b. For the fashion of the beard *cf.* some heads of the Uffizi-Toulouse portrait type of Marcus Aurelius: Fittschen, *op. cit.*, pls. 40f.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500





58

A Gallo-Roman Limestone Relief Fragment, circa 2nd Century A.D., reused as an Architectural Element, circa 14th Century

carved with the figure of a soldier and/or emperor wearing a paludamentum fastened with a brooch on his right shoulder, his head turned to his right, with short stippled beard, large eyes with drilled crescentic pupils, and short-cropped hair, a curtain hanging behind him, the back and sides of the block recarved in Medieval times into the lateral element of a portal with engaged faceted colonnette and base; *no restorations*. 88 by 39 by 38 cm.

PROVENANCE

said to have been found in the Autun region as part of a collapsed Medieval portal
Luc Vanonkelen, rue de Rollebeek, 38, Brussels
Jacques Hollander (1940-2004), Belgium, acquired from the above on March 26th, 2001
acquired by the present owner in 2015

W £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



59

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

turned to her right, her youthful face with slightly smiling mouth and almond-shaped eyes, her centrally parted wavy hair bound in an invisible fillet and rolled up over the ears, long locks falling over the sides of the neck, the back roughly worked and neck carved for insertion into a veiled statue; *no restorations*.
Height 25 cm.

PROVENANCE

European collection, 19th Century (based on patina and worn variegated marble turned socle)

English private collection, acquired in the 1960's/1970's (Cheffins, Cambridge, January 5th, 2017, no. 374)
acquired at the above sale by the present owner

The coiffure and physiognomy bear a distant similarity to some portraits of Livia, e.g. a head in the Louvre: R. Winkes, *Livia, Octavia, Julia*, 1995, p. 150f., no. 75.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900





PROPERTY FROM A BELGIAN PRIVATE COLLECTION

**A Roman Marble Portrait Bust of a Woman,
Augustan, circa early 1st Century A.D.**

carved for insertion into a herm, and wearing a stola, her head turned slightly to her left, her long hair drawn back over the ears in multiple braided strands, divided by a single braid pulled up above the forehead, falling in a fringe of ringlets over the forehead and temples, and tied over the nape of the neck, the hair in back with a circular vertical hole reaching down to the bottom of the bust; *no restorations*.
Height 41 cm.; height of face 15.5 cm.

PROVENANCE

Mssrs. Pizzardi and Barberi, Ascona, early 1960s
Luigi Hagner, Lugano-Cureglia, late 1960s
Donati Arte Classica, Lugano
Rupert Wace Ancient Art, acquired from the above in 2006
Jean-David Cahn, Basel, acquired from the above
acquired by the present owner from the above in 2011

PUBLISHED

Rupert Wace Ancient Art, London, *In Our Own Image: Gods and Mortals in Ancient Art*, 2008, no. 21, illus.
Sotheby's, New York, June 4th, 2009, no. 112, illus.

For a related example in the Museo Archeologico Nazionale in Naples, inv. no. 6247, probably from the time of Livia, see M. Guidobaldi, ed., *Ercolano. Tre secoli di scoperte*, exh. cat. Naples, 2008, p. 279f., no. 113. Also see J. Raeder, *Die antiken Skulpturen in Petworth House*, 2000, pp. 179ff., no. 64, pl. 81f.; the author (*op. cit.*, p. 180) notes that late Augustan portrait coiffures tend to combine heterogenous elements freely, such as the thin central braid which appears mostly on portraits of girls. For the fringe of ringlets over the forehead also see a head in the J. Paul Getty Museum, inv. no. 72.AA.129 (J. Frel, *Roman Portraits in the Getty Museum*, 1981, p. 34, no. 19).

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500





61

ANOTHER PROPERTY

**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 £ 50,000-80,000

€ 56,500-90,000 US\$ 66,500-106,000





62

A Marble Funerary Stele, circa 2nd Century A.D.

carved within a moulded frame with the figure of a banqueteer reclining to right on a couch with curved armrests and striped mattress, the bearded man wearing a himation over his lower body, resting his elbow on pillows and his chin on his left hand, and holding a kantharos to a cluster of grapes growing from a broad overhanging vine, a rounded tenon for insertion below. 37 by 52 cm.

PROVENANCE

André Lévy-Despas (d. 1974), Paris
Zeineb and Jean-Pierre Marcie-Rivière, Paris, 1992 (Christie's, Paris, *Zeineb et Jean-Pierre Marcie-Rivière : Grands collectionneurs et mécènes*, June 8th-9th, 2016, no. 56, illus., as "dans le goût de l'antique")

W £ 3,000-5,000
€ 3,400-5,700 US\$ 4,000-6,700

63

PROPERTY FROM A SWISS PRIVATE COLLECTION

An Etruscan Tufa Cinerary Urn and Lid, circa 2nd Century B.C.

the lid carved in the form of the deceased reclining, resting his left elbow on cushions, holding a phiale in his right hand, and wearing a long tunic, his hair bound in a fillet or wreath, the front of the urn carved in relief with a farewell scene between husband and wife shaking hands and flanked by a Fury on one side and four draped figures on the other. 45 by 59 by 22 cm.

PROVENANCE

acquired by the present owner's father on the Basel art market in the 1950s

For closely related examples from Volterra see Museo Archeologico, Florence, inv. nos. 5516 (<http://arachne.uni-koeln.de/item/marbilderbestand/882624>) and 5517 (<http://arachne.uni-koeln.de/item/marbilderbestand/882625>), and Kunsthistorisches Museum, Vienna, formerly in the Este-Catajo Collection (<http://arachne.uni-koeln.de/item/marbilderbestand/883274> and <http://arachne.uni-koeln.de/item/marbilderbestand/883282>).

‡ W £ 5,000-8,000
€ 5,700-9,000 US\$ 6,700-10,600





64

ANOTHER PROPERTY

A Roman Marble Cinerary Urn and Lid, circa 1st Century A.D.

of cylindrical form, carved in low relief in front with a blank rectangular panel flanked by confronted griffins standing with their head turned up and back, and on the back with a frontal erote emerging with arms and wings outstretched from a calyx of acanthus leaves linked to two rising scrolling stalks centering rosettes on either side, the top of the domed lid decorated with radiating overlapping pointed leaves, small rounded leaves below the knob; mortises below the rim of the chest for insertion of now missing lead clamps. Height 57 cm.

PROVENANCE

the violinist Albert Spalding (1888-1953), New York, and Pittsfield, Massachusetts
The Berkshire Museum, Pittsfield, Massachusetts, 1953-1973 (never formally accessioned into the collection)
acquired by the previous owner, Pittsfield and Florida, in 1973 (Christie's, New York, December 9th, 2015, no. 59, illus.)
acquired by the current owner in the above sale

For a typologically related example with scrolling vine in the back see D. Boschung, H. v. Hesberg, and A. Linfert, *Die antiken Skulpturen in Chatsworth sowie in Dunham Massey und Withington Hall*, 1997, no. 88 (<http://arachne.uni-koeln.de/item/objekt/4176>).

W £ 25,000-35,000

€ 28,100-39,300 US\$ 33,100-46,400





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A Roman Marble Funerary Altar inscribed for Mystes and Dorius, 1st Century A.D.

on an integral moulded base, finely carved with seated sphinxes in the lower corners and ram's heads holding garlands in the upper corners, and in front with Romulus and Remus suckling the she-wolf, an eagle with outspread wings, and a panel engraved with seven lines of Latin inscription translating "To the Spirits of the Departed. Volusia Irene to Mystes, slave of Lucius Volusius Saturninus, and to Dorius her son, who lived fifteen years and six months, with the permission of (our) master Quintus," a patera on one short side, a ewer on the other, a bird reaching for the garland on each short side, a rectangular cavity for the ashes on top; head of eagle and other details restored, back removed and replaced with an 18th-century exact copy of the front minus the inscription, lid missing and replaced by an Italian marble top. 83 by 59 by 39 cm.

PROVENANCE

Mellini Collection, Palazzo Mellini, Piazza Navona, Rome, early 16th Century
Cesi Collection, Palazzo Cesi on the Janiculum, Rome, second half of the 16th Century
John Russell, 4th Duke of Bedford (1710-1771), Southampton House, Bloomsbury Square, London, mid 18th Century
the art collector, philanthropist, and racing enthusiast Sandra Helen Payson (1926-2004), Ashleigh House, Delaplane, Virginia by descent to the present owner

PUBLISHED

Battista Brunelleschi, Florence, Biblioteca Marucelliana, Ms. A 78, 1, fol. 38r, 1509-1513, drawing of entire altar
Jacobus Mazochius (Giacomo Mazzocchio), *Epigrammata antiquae Urbis*, 1521, p. 93, verso: "in domo domini Petripauli de Mellinis"
Martinus Smetius (Martin Smet), *Inscriptionum antiquarum quae passim per Europam liber*, Leiden, 1588, fol. 122, no. 4: "in aedibus loh. Baptistae. Millini, ad Agonem: in ara marm. eleganti"
Jean-Jacques Boissard, *Pars Romanae Urbis Topographiae & Antiquitatum*, vol. III: *Topographia Romanae Urbis*, vol. III, Frankfurt, 1597, pl. 77: "apud Card. Caesianum"
Jan Gruter, *Inscriptiones antiquae totius orbis*

romani, vol. II, Amsterdam, 1707, p. 986, no. 4, engraving after Boissard on the next page
Bernard de Montfaucon, *L'antiquité expliquée et représentée en figures*, vol. 5.1, Paris, p. 92g, engraving after Boissard
Scipione Maffei, *Museum veronense*, Verona, 1749, p. 445, no. 8: "In villa Southampton"
Gaetano Marini, *Gli atti e monumenti de Fratelli Arvalli scolpiti già in tavola di marmo*, Rome, 1795, p. 123
Bachofen, "La lupa romana su monumenti," *Annali dell' Istituto di corrispondenza archeologica*, vol. 40, 1868, p. 426, no. 5
Peter Aichholzer, *Darstellungen römischer Sagen*, Vienna, 1983, p. 92
Marco Buonocore, *Schiavi e liberti dei Volusi Saturnini*, Rome, 1984, p. 94, no. 46
Dietrich Boschung, *Antike Grabaltäre aus den Nekropolen Roms*, 1987, p. 62, no. 653, pl. 17
Sandro Santolini, "Pietro e Mario Millini fondatori di una dinastia di collezionisti antiquari," in Anna Cavallaro, ed., *Collezioni de antichità a Roma da '400 e '500*, Rome, 2007, p. 51, fig. 18
William Stenhouse, *The Paper Museum of Cassiano dal Pozzo. Ancient Inscriptions*, London, 2002, p. 186

W £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500





Galleria Giustiniana, Rome, circa 1640, vol. II, pl. 146 (detail)

ANOTHER PROPERTY

A Roman Marble Marine Sarcophagus Relief Fragment, circa 3rd Quarter of the 3rd Century A.D.

carved with the bust of a bearded triton playing the lyre and turning his head back, the arm of a nereid wrapped in billowing drapery at left, the tip of another triton's fishtail below. 25.5 by 26 cm.

PROVENANCE

perhaps Marchese Giustiniani, Palazzo Giustiniani, Rome, 17th Century

probably Marchese Giampietro Campana (1808-1880), Villa Campana al Celio

Professor Arthur Lincoln Frothingham (1859-1923), Princeton, New Jersey

his estate (American Art Galleries, New York, *The Collection of the late Professor A. L. Frothingham, Princeton University*, October 29th-30th, 1924, no. 76b (part of a lot of four relief fragments)

Joseph Brummer (1883-1947), New York, inv. no. 752/c, acquired at the above sale (<http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/6415>)

Franklin Gallery, Beverly Hills

Charlton Heston (1923-2008) Collection, Los Angeles, California, acquired in the late 1950s or early 1960s

Bonhams, London, July 7th, 2016, no. 153, illus. (<https://www.bonhams.com/auctions/23364/lot/153/?category=list&length=10&page=16>)

The only other known example of a marine sarcophagus showing a lyre-playing triton looking back towards a nereid was recorded in the Palazzo Giustiniani in Rome in the 17th Century (*Galleria Giustiniana*, vol. II, pl. 146, and A. Rumpf, *Die Meerwesen auf den antiken Sarkophagreliefs*, 1939, p. 60, no. 136, fig. 92). Its subsequent whereabouts are unknown. The present fragment could either have been part of the Giustiniani sarcophagus itself, now lost and possibly dismembered, or part of another sarcophagus showing the same composition.

It has gone hitherto unnoticed that five or more of the many marble relief fragments acquired by Joseph Brummer in the 1924 Frothingham sale were once embedded into a wall of the Villa Campana al Celio. Brummer inv. nos. N753c, N754b, N756b, e, and f are all visible in a photograph of the wall taken by John Henry Parker sometime between 1869 and 1877 (see G. Nadalini, "La villa-musée du marquis Campana à Rome au milieu du XIXe siècle," *Journal des savants*, vol. 2, 1996, p. 431, fig. 8, S. Sarti, *Giovanni Pietro Campana: 1808-1880: The Man and his Collection*, p. 141(?), and <http://www>.



bsrdigitalcollections.it/details.aspx?ID=18483&ST=SS). Two other Brummer fragments, each with no photographic record in his archive, are also visible on the Campana wall, and are now in the Duke University Museum of Art, as part of a gift from his widow, Ella Bache Brummer (*A Generation of Antiquities: The Duke Classical Collection 1964-1994*, 1994, nos. 88 [lot 87, illus., in the Frothingham sale] and 89).

Frothingham studied in Rome between 1868 and 1881, and in the 1880s was a Teaching Fellow at Johns Hopkins University. A report in the *John Hopkins University Circulars* of 1885 (p. 27) mentions that he organised a temporary exhibition of his art collection "in the rooms at 106 Monument Street" in Baltimore; among the objects were "some interesting marble fragments, bought from the Campana Collection." It is likely, therefore, that the large majority, if not all of Frothingham's dozens of relief fragments sold in group lots in his estate sale, including the present one, came from the dismantling of the Villa Campana, and were acquired by him in bulk on the Roman art market shortly after the building was demolished.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

67

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A Roman Marble Architectural Relief Fragment, circa 2nd century A.D.

carved with a five-petal palmette emerging from a calyx of scrolling acanthus stalks and flanked by budding tendrils, a bead-and-reel moulding above.

24 by 33.5 cm.

PROVENANCE

private collection, East Anglia, acquired in the 1960s or earlier
acquired from the above by the present owner

£ 2,500-3,500

€ 2,850-3,950 US\$ 3,350-4,650



68

OTHER PROPERTIES

A Roman Marble Strigillated Lion Breakfast Sarcophagus, Rome, with 18th Century Restorations, circa 260-280 A.D.

the ancient figural relief fragments carefully cut out and inserted into each front corner of a fully restored sarcophagus, each lion boldly carved pinning its prey down, one a quadruped, the other a wild boar, and looking back with fierce expression and gaping jaws, a tree behind each of them, the strigillations centering a mandorla carved in low relief with an amphora. 56 by 242 by 80 cm.

PROVENANCE

Italian private collection, circa 18th Century (based on restoration techniques)
 Dr. Antoine Cloëtta, Switzerland, acquired in the 1950s
 by descent to the previous owners until 2014, when acquired by the present owner

For a related example in the Museo Nazionale Romano, Museo delle Terme, inv. no. 121540, see A. Giuliano, ed., *Museo Nazionale Romano. Le Sculture*, vol. I,7, 1984, p. 330ff., no. X, 38, and Jutta Stroszeck, *Löwen-Sarkophage* (Die antiken Sarkophag-Reliefs, vol. VI.6), 1998, no. 296, pls. 58.1 and 59.1 (<http://arachne.uni-koeln.de/item/objekt/38086>).

For other lion breakfast sarcophagi see Sotheby's, New York, June 7th, 2007, no. 78, December 5th, 2017, no. 83, September 30th, 2011, no. 225, and December 6th, 2012, no. 37.

Please see image of the entire Sarcophagus on page 140

W £ 60,000-80,000
€ 67,500-90,000 US\$ 79,500-106,000



**A Roman Marble Architectural
Element with Acanthus Decoration,
circa 2nd Century A.D.**

probably from the edge of a console or corbel,
less likely to be from a candelabrum shaft,
composed of two integral baluster-shaped
elements of unequal diameter each carved with
three acanthus leaves, one element emerging
from a recurved petal moulding, the other from
a double torus of small overlapping leaves, one
side of the object left plain and carved with two
fragmentary supports.
Height 32 cm.

PROVENANCE

Piero Tozzi (1882-1974), New York
New York private collection, by descent
John Gredler, New York, acquired from the above
in 1995/1996

A photograph of the present lot is in the Tozzi
Archive, The Onassis Library, The Metropolitan
Museum of Art, File K.4, Folder 2 (Greek and
Roman Marble). The back of the photograph
names Gredler as the buyer.

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



PROPERTY FROM A TEXAS PRIVATE
COLLECTION

**A Fragmentary Roman Marble
Candelabrum Shaft, circa 2nd
Century A.D.**

finely carved in the form of a spiral-fluted bulb
emerging from a calyx of overlapping acanthus
leaves, the top painted in red "Found in Villa
Julia, Pompeii, A.D. 1858" in a 19th-Century hand;
mounted on a 19th century base.
Total height with modern base 80 cm.

PROVENANCE

said to have been found at the House of
Julia (Felix) in Pompeii in 1858 (based on the
inscription on top)
European private collection, 19th Century (based
on mount)
acquired by the current owner at Newel, New
York, in 2005 or slightly earlier

For related examples see H.-U. Cain, *Römische
Marmorkandelaber*, 1985, p. 97 f., no. 82, pl. 89,4,
and *Antikensammlung*, Berlin, inv. no. Sk 1058
(Cain, *op. cit.*, p. 150, no. 5: <http://arachne.uni-koeln.de/item/objekt/107942>).

The House of Julia Felix (Villa di Giulia Felice)
in Pompeii was discovered in 1755 and further
investigated by the Bourbons as part of their
extensive excavation campaigns in Pompeii until
about 1860.

‡ W £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900





71

ANOTHER PROPERTY

A Marble Pedestal, probably Roman, circa 1st Century A.D., or later

of lozenge section, composed of two integral capital-like elements joined at the base by a grooved rope moulding, each side carved in low relief with overlapping acanthus leaves. Height 78 cm.

PROVENANCE

Stefano Bardini (1836-1922), Florence
 Johann II, Prince of Liechtenstein (1849-1929), acquired from the above, probably in the 1890s
 Christie's, Amsterdam, *LIECHTENSTEIN: Property from the Collection of the Princely House of Liechtenstein*, April 1st, 2008, no. 84, as 16th Century

PUBLISHED

Gabriella Capecchi, *L'archivio storico fotografico di Stefano Bardini. Arte greca, etrusca, romana*, Florence, 1993, no. 38, p. 85

If ancient, the present pedestal may have served as a source of inspiration for the restored section of a candelabrum once in the Museo Pio-Clementino (H. Moses et al., *A Collection of Antique Vases, Tripods, Candelabra, etc.*, London, 1921, pl. 52) and for the base designed by Piranesi to support the Roman marble boat now at Brocklesby (G. B. Piranesi, *Vasi, candelabri, cippi, etc.*, 1778, pl. 105-106).

For other rediscovered Bardini marbles sold at Sotheby's see New York, June 6th, 2006, no. 51 (Capecchi, *op. cit.*, fig. 119), June 8th, 2011, no. 52 (*ibid.*, fig. 209), June 3rd, 2015, no. 50 (*ibid.*, fig. 118), and London, June 13th, 2017, nos. 41 (*ibid.*, fig. 94) and 44 (*ibid.*, figs. 97-98).

W £ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500



The present lot in Florence with Stefano Bardini circa 1900 (Capecchi, *op. cit.*, p. 85)





PROPERTY FROM THE ESTATE OF DR. DAVID Y. SOLOMON

A Marble Sigma-shaped Table with Relief Border depicting the Birth of Aphrodite and a Marine Thiasos, Eastern Mediterranean, late Roman/early Byzantine, Theodosian Period, circa 490-530 A.D.

of sigma-shape, the entire perimeter carved in raised relief within a bead-and-reel border with a lively cortege of sea-creatures converging towards Aphrodite Anadyomene in the center of the straight side, the goddess seated in a conch held by two sea-centaurs and squeezing the sea-foam from her hair, the thiasos composed of nereids riding sea-centaurs, sea-griffins, sea-horses, and ketoi, some accompanied by erotes, a reclining female personification in the left corner, a male one in the right corner, several figures holding implements, such as a box, basket, rudders, fishplate, or dolphin.

126 by 122.5 cm.

PROVENANCE

reportedly found in Egypt in Minya Province Vincent (1886-1967) and Olga (1906-2000) Diniacopoulos, Montréal, Québec, acquired in Egypt Khalil Rabenou (1906-1961), New York, acquired from the above in the mid 1950s seen with the above by Ernst Kitzinger in 1958 by descent to the present owner

PUBLISHED

Ernst Kitzinger, "A Marble Relief of the Theodosian Period," *Dumbarton Oaks Papers*, vol. 14, 1960, p. 22, under note 10, under "New York" (repr. in E. Kitzinger, *The Art of Byzantium and the Medieval West: Selected Studies*, Bloomington, Ind., 1976, p. 22, note 10)

G. Roux, "Tables chrétiennes en marbre découvertes à Salamine," in *Salamine de Chypre*, vol. IV, Paris, 1973, p. 184, no. 40

Gunhild Ploug, *The Graeco-Roman Town* (Hama, fouilles et recherches, 1931-1938; III,1), Copenhagen, 1985, p. 199

Jutta Dresken-Weiland, *Reliefierte Tischplatten aus theodosianischer Zeit*, (Studi di Antichità Cristiana, 44), Vatican City, 1991, cat. no. A4, pl. 40, fig. 74

Jens Kremb, *Bemalte Tischplatten des Mittelalters*, Cologne and Weimar, 2016, p. 145

‡ W £ 400,000-600,000

€ 449,000-675,000 US\$ 530,000-795,000





The present table is exceptional in three respects. First, it is the most complete of all known Byzantine marble table tops with relief-decorated borders, almost entirely preserved except for a few fragments in the central flat area. Second, it was never tampered with: the fragments were not permanently joined together and are still loose, and the reddish layer of incrustation covering almost the entire surface was not cleaned off. Third, it is the only known example of its type in private hands with a documented collection history going back almost sixty years outside of its presumed country of origin.

Early Byzantine table tops with relief decoration were produced by various workshops along the Eastern Mediterranean during a relatively short period time of about 40 years or so, during a period sometimes known as the Theodosian Renaissance. J. Dresken-Weiland records about 110 known examples in her comprehensive 1991 monograph. The great majority of them are in a fragmentary state. The subjects of their relief decoration vary from Christian symbols or imagery derived from Biblical episodes, to purely Pagan mythological iconography, such as the deity and fantastic

sea-creatures used on the present example. Professor Ernst Kitzinger is recorded as having told the owner of the present table that "It is unusual and important that it shows Aphrodite with maritime themes. The table depicts magic, fertility, love and success."

Sigma-tables were designed to be used with a stibadium, a semi-circular dining couch wrapping around the rounded end of the table and accommodating several diners. A table with plain border from a Byzantine house at Sardis was found smashed on the floor of a slightly raised platform at the end of the house's main hall. The platform was covered in square terracotta tiles with central holes probably designed for the wooden legs that would have supported both the table and the couch. Small animal bones and shells filled the interstices between the tiles, testifying to the feasts that took place there, perhaps accompanied by musical and theatrical performances. On the subject in general see Joanita Vroom, "The Archaeology Of Late Antique Dining Habits In The Eastern Mediterranean: A Preliminary Study Of The Evidence," in *Objects in Context, Objects in Use. Material Spatiality in Late Antiquity*, 2008, pp. 311-362.



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A South Arabian Funerary Stele Representing a Priestess or Goddess, Qatabān, circa late 1st century B.C.

carved in high relief with the bust of a woman emerging from a semi-circle, raising her right hand with palm out, clasping ears of grain in her left hand against her chest, and wearing bracelets, the frame above decorated with a row of nine stylised ibex heads flanked by false windows, the frame below engraved with a nine-letter Qatabanic inscription reading from right to left, *Fysʿt Ndh̄n* (*Fayṣat* [of the clan of] *Nadh̄n*). 42.7 by 29.5 cm.

PROVENANCE

said to have been found at Timna, the Qatabanian capital
Captain John Aylward (1929-1986), R.A., F.I.C.S., Birmingham, acquired in South Arabia in 1958 (Sotheby & Co., London, July 13th, 1970, no. 16, illus.)

Paul Delplace, Antiquités. Bijoux-objets de collection, 30, rue de Namur, Brussels, acquired at the above sale
acquired from the above by the current owner's father by descent to the present owner

EXHIBITED

Bowes Museum, Barnard Castle, County Durham, May-December 1960
Birmingham City and Art Museum Gallery, 1960-1970

PUBLISHED

Corpus of South Arabian Inscriptions, no. I, 270 (<http://dasi.humnet.unipi.it/index.php?id=80&prjId=1&corId=14&collId=0&navId=617265948&reclId=4347>)

This type of stele belongs to a homogeneous group of funerary monuments, of which about thirty examples are known, both fragmentary and intact, in various Yemeni and Western museums (British Museum in London, Smithsonian Institution in Washington DC, The Israel Museum in Jerusalem, etc.), as well as in private collections. Based on iconographic and palaeographic evidence, they were carved between 100 B.C. and 100 A.D.

The position of the proper right arm, with the palm of the hand facing out, is a common gesture in Near Eastern and Mediterranean civilisations; it is a sign of protection specific to deities, but it was also customary among men and women, ministers of worship and kings, as a way to express veneration and adoration. The ears of grain held in the left hand are a symbol of fertility. On the upper part of the frame is a frieze of nine ibex heads (the sacred animal par excellence in South-Arabian culture), flanked by "false window" architectural motifs made of concentric recessing rectangles.

Fayṣat is a female name (see Ja 160); *Nadh̄n* is a family name, already recorded on other steles found at ʿAyd binʿAqīl (see Ja 351, RES 3902), the necropolis of Tamna', capital of the Kingdom of Qatabān.

Two holes, one on each side of the figure's neck, still contain bronze pins, which were probably used to fasten the stele to a wall.

For related examples and discussions of the type see R. Cleveland, *An Ancient South Arabian Necropolis. Objects from the Second Campaign (1951) in the Timna' Cemetery* (PAFSM IV), Baltimore, 1965, p. 22, pl. 41 (inv. nos. TC 553, 648, 709, and 726), p. 23, pl. 41 (TC 1358), p. 24, pl. 41 (TC 1662), and p. 26-27, pl. 51 (TC 2530), J. Pirenne, "Notes d'archéologie sud-arabe, I: Stèles à la déesse Dhāt Ḥimyam (Ḥamīm)," *Syria*, vol. 37, 1960, pp. 326-347, A. Avanzini, "The 'stèles à la déesse': problems of interpreting and dating," *Egitto e Vicino Oriente*, vol. 27, 2004, pp. 145-152, and S. Antonini de Maigret, *South Arabian Art. Art History in Pre-Islamic Yemen* (Orient & Méditerranée 10), Paris, 2012, pp. 99-101.

‡ £ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500





74

PROPERTY FROM A GERMAN PRIVATE COLLECTION

An Egyptian Calcite Offering Table, 6th Dynasty, 2360-2195 B.C.

of circular form, finely carved in shallow relief with a loaf of bread resting on a mat and flanked by circular vessels, a circular plate for the offering of bread with rectangular vessel on either side below, the mat incised with an inscription translating, "The king gives an offering, which is given to Anubis on his mountain for him who is honoured by the god Ptah-Sokar, the priest of Maat and chief of the court(-hall), Senni."
Diameter 32.7 cm.; thickness 2.2 cm.

PROVENANCE

Kunsthhaus Lempertz, Cologne, November 21st, 1967, no. 496, pl. 3
German private collection, Hamburg, acquired at the above sale by descent to the present owner

EXHIBITED

"Kunst der Antike. Schätze aus norddeutschem Privatbesitz,"
Museum für Kunst u. Gewerbe, Hamburg, January 21st-March 6th, 1977

PUBLISHED

Hartwig Altenmüller, in Wilhelm Hornbostel, ed., *Kunst der Antike. Schätze aus norddeutschem Privatbesitz*, exh. cat., Mainz, 1977, no. 5, pp. 7-9, illus.

Cf. H. Junker, *Der Friedhof südlich der Cheopspyramide. Westteil* (Giza X), 1951, p. 145, fig. 53, S. Hassan, *Excavations at Giza VII: 1935-1936, 1953*, pl. 29, and J. Vandier, *Manuel d'archéologie égyptienne*, vol. II, 1954, p. 528.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



**An Egyptian Limestone Lintel Relief
Fragment, 6th Dynasty, early in the reign of
Pepy II, circa 2246-2025 B.C.**

from the right hand side of a lintel originally surmounting a false door, carved in shallow relief with the owner, Bia, seated to left before an offering table with twelve loaves of bread on top (the inscription above reading "A thousand of bread and beer") and a large spouted vessel below, his right hand extended, a cloth in his right left hand, and wearing a kilt, bracelets, broad collar, and close-fitting wig of echeloned curls, his wife Idut standing behind him and grasping him by the waist, his three sons each bringing him offerings, Khai an open incense burner, Ankhti three loaves of bread on a plate and a lotus flower suspended from a stick over his shoulder, and Menet-Nefer (his figure only partially preserved) leading a gazelle held on a leash, each son identified by a column of inscription, a fragmentary two-line inscription above them mentioning Bia's children as being "of his body;" the upper half with four lines of inscription in sunk relief and one in raised relief translating, "An offering that the king gives and an offering that Anubis gives, Lord of the Sacred Land, who is before the Divine Booth: that he (Bia) may cross over to the good west among the revered ones whom the Great God loves; that he may join the earth; that he may cross the firmament; that Re may take his hand at the pure places. I am a truly effective spirit. I am one beloved of his father, praised of his mother every day. The King's Noble, Companion of the House, Bia" (transl. Fischer, *op. cit.*, 1965, p. 50).
55 by 61 cm.

PROVENANCE

from the mastaba of Bia at Saqqara
Heinz Herzer & Co., Munich, 1970, or earlier
German private collection, Hamburg, acquired from the above
on December 20th, 1971
by descent to the present owner

EXHIBITED

"Kunst der Antike. Schätze aus norddeutschem Privatbesitz,"
Museum für Kunst u. Gewerbe, Hamburg, January 21st-March
6th, 1977

PUBLISHED

Henry G. Fischer, "Bia and the Deified Vizier Mhw," *Journal of the American Research Center in Egypt*, vol. 4, 1965, pp. 49-54, pl. XIX (pre-1956 photograph of the present relief with lower right corner preserved, naming Idut)

Apollo, vol. XCII [106], December 1970, p. 99, illus.

(advertisement)

Antike Kunst, vol. 14 [1], 1971, p. IX, illus. (advertisement)

Hartwig Altenmüller, in Wilhelm Hornbostel, ed., *Kunst der Antike. Schätze aus norddeutschem Privatbesitz*, exh. cat., Mainz, 1977, no. 3, pp. 4-5, illus.

Berta Porter and Rosalind L.B. Moss, *Topographical bibliography of ancient Egyptian hieroglyphic texts, reliefs, and paintings, III2: Memphis, Part 2: Saqqâra to Dâshur*, 2nd ed. rev. and augm. by Jaromir Malek, by Oxford, 1982, p. 623

Nigel Strudwick, *Texts from the Pyramid Age*, Atlanta, 2005, no. 199, p. 269

Edward Brovarski, "False Doors & History: the Sixth Dynasty," in M. Bárta, *The Old Kingdom Art and Archaeology. Proceedings of the Conference held in Prague, May 31-June 4, 2004*, Prague, 2006, p. 92

Bia/Irery was a funerary priest who served the mortuary cult of the vizier Mehu. The left side of the lintel was discovered in 1940 and its inscription first published in 1954, with a drawing, by J. Wilson: "A Group of Sixth Dynasty Inscriptions," *Journal of Near Eastern Studies*, vol. 13, pp. 244, fig. 1, 245, 256-258 (Strudwick, *op. cit.*, 2005, no. 199, p. 270). A virtual reconstruction of the entire lintel, combining photographs of the left- and right-hand side fragments, was published by H. G. Fischer, *op. cit.*, 1965, pl. XIX.

W £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900





76

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

An Egyptian Limestone Stela, late 12th/early 13th Dynasty, circa 1800-1700 B.C.

carved in sunk relief with two confronted striding men, wearing kilts of differing lengths with triangular over-folds in front, and long wigs, eight columns of inscription above containing two offering formulas, the figure on the left named as "the scribe Imeni, whom Hemi bore," the one on the right as the "Guest of Osiris Khenti-Amentiu, Lord of Abydos."
53 by 21.5 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-1962), acquired in Paris, London or Cairo in the 1950s
the Norwegian physicist Sven Oluf Sørensen (1920-2017)
by descent to the current owner

‡ W £ 5,000-8,000

€ 5,700-9,000 US\$ 6,700-10,600



77

ANOTHER PROPERTY

An Egyptian Sandstone Relief Fragment, Karnak, 18th Dynasty, 1353-1336 B.C.

carved in sunk relief with the heads of three soldiers marching to left, each wearing a short wig and carrying a spear or staff, the last soldier with his head turned back, remains of red pigment.

17 by 52.5 cm.

PROVENANCE

North American private collection, acquired in the 1970s

PUBLISHED

Sotheby's, New York, June 9th, 2004, no. 56, illus.

W £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

78

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

An Egyptian Limestone Relief, Amarna, 18th Dynasty, later in the reign of Akhenaten, circa 1345-1336 B.C.

carved in sunk relief with part of a procession showing two courtiers or attendants bowing to left and wearing elaborate flounced kilts, the figure on the right with lines on his torso perhaps indicating corpulence.

16.5 by 31 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-1962), acquired in Paris, London or Cairo in the 1950s the Norwegian physicist Sven Oluf Sørensen (1920-2017) by descent to the current owner

± £ 6,000-9,000

€ 6,800-10,100 US\$ 8,000-12,000



79

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**A Limestone Relief Panel, early 19th Dynasty,
reign of Ramesses I/Sety I, 1292-1279 B.C.**

carved in sunk relief with an offering scene, depicting a scribe walking to left and holding his palette under his arm, and followed by four men carrying floral sprays and trussed ducks, two calves gamboling along beside them, a single line and eleven columns of inscription above.
58.4 by 81.3 cm.

PROVENANCE

Ernst Kofler (1899–1989) and Martha Truniger (1918–1999), Lucerne, acquired in the 1970s or earlier
Sotheby's, New York, June 13th, 2002, no. 33, illus.

The top line of inscription translates: "To bring the goods... before Osiris, the master of the guardians...and deputy of the Treasury of the Lord of the Two Lands, Meryre [owner of the tomb], the justified, in (this) House of eternity." The columns of inscription below name each figure and give their title. From

left to right they are: "his beloved brother, the scribe of the Lord of the Two Lands, Ptahmes, the master...Pendous, son of Luenenimen, the justified, the goldsmith Mes, the guardian Sethiemeheh, the servant Neferrenpet."

The Tomb of Meryre was discovered at Sakkara in 1845 by the antiquarian Solomon Fernandez (see Dawson, *Who was Who in Egyptology*, p.150). Another relief from the tomb, depicting the owner in front of Osiris and his assessors, was found in 1896 (see R. Lepsius, *Denkmäler, Text I*, 1897, p. 144, and B. Porter and R. Moss, *Topographical bibliography of ancient Egyptian hieroglyphic texts, reliefs, and paintings*, III, part 2, Oxford, 1981, p. 556).

Based on the title of deputy of the Treasury given to Meryre on the present relief, it is possible to identify him with the Meryre holding the same title and bringing offerings to his deceased master on reliefs from the late 18th Dynasty tomb of Maya, the director of the Treasury (see W. Helck, *Urkunden der 18 Dynastie*, Heft 20, 1957, p. 2614, pp. 16-17).

‡ W £ 40,000-60,000
€ 44,900-67,500 US\$ 53,000-79,500





80

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

An Egyptian Sandstone Relief of Amenhotep III, 18th Dynasty, early in the reign of Amenhotep III, circa 1390-1380 B.C.

the young king probably once facing a deity holding an ankh, symbolizing life, to the king's nose, and wearing a a Nubian wig with echeloned curls and uraeus, his youthful face with lips outlined and eyebrow incised.

16 by 19.2 cm.

PROVENANCE

probably the 5th Earl of Carnarvon (1866-1923), thence by descent to one of his nieces or cousins in North Norfolk, where it was re-discovered in the late 1980s or early 1990s by the present owners of the cottage, in the garden rockery

Reliefs which are close in style appear in Amenhotep III's sandstone desert chapel at El-Kab, dating from the early part of his reign; see Arielle P. Kozloff, Betsy M. Bryan, and Lawrence M. Berman, *Egypt's Dazzling Sun, Amenhotep III and His World*, pp. 79-82, and fig. IV.5, which shows Amun-Ra giving life to the king.

Also close are early reliefs from the Luxor Temple sanctuary, as well as a private tomb wall painting in the Luxor Museum showing the enthroned king with his mother Mutemwuya standing behind him, before his marriage to Tiy in the second year of his reign. The painted eye of the king gives a good idea of what the present relief would have looked like with its polychrome still present. See James F. Romano, ed., *Catalogue: The Luxor Museum of Ancient Egyptian Art*, American Research Center on Egypt, Cairo, 1979, no. 101, p. 79, and color pl. VII, p.74.

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



81

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

**An Egyptian Limestone Relief Fragment, 19th
Dynasty, reign of Ramesses II, 1279-1213 B.C.**

carved in sunk relief with a lady facing left before a column of inscription and raising her hands in reverence, and wearing beaded bracelets and armlets, broad beaded collar, and enveloping wig with ribbon tied at the back, diadem, and cosmetic cone on the crown, the inscription translating "for the spirit of the [Chantress] of Amun".
24 by 33.5 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-1962), acquired in Paris, London or Cairo in the 1950s
the Norwegian physicist Sven Oluf Sørensen (1920-2017)
by descent to the current owner

± £ 6,000-9,000

€ 6,800-10,100 US\$ 8,000-12,000

ANOTHER PROPERTY

**An Egyptian Basalt Relief Fragment, 30th
Dynasty, probably reign of Nectanebo II, 360-
342 B.C.**

carved in shallow relief with the figure of a woman facing right, wearing a tripartite wig and tight-fitting dress, and holding a tray before her surmounted by a lotus flower, a libation vessel, and a fragmentary cartouche.
39 by 26.5 by 8 cm.

PROVENANCE

Royal-Athena Galleries, New York (Parke-Bernet Galleries, New York, April 29th, 1964, no. 195, illus.)

Bernheimer's Antique Arts, Cambridge, Mass.

Prof. M. H. ("Mike") Abrams (1912-2015), Ithaca, New York, acquired from the above on October 19th, 1971

The Estate of Prof. M. H. Abrams (Cottone Auctions, Geneseo, New York, March 19th, 2016, no. 506, illus.)

‡ £ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500





83

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

**An Egyptian Limestone Head of a Man,
4th/5th Dynasty, 2640-2360 B.C.**

wearing a layered wig covering the ears, his face with full lips
and large prominent eyes.

Height 27 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-
1962), acquired in Paris, London or Cairo in the 1950s
the Norwegian physicist Sven Oluf Sørensen (1920-2017)
by descent to the current owner

‡ £ 2,500-3,500

€ 2,850-3,950 US\$ 3,350-4,650



84

**An Egyptian Basalt Head of a King, 13th/17th
Dynasty, 1759-1540 B.C.**

wearing a short rounded head-cloth with fragmentary uraeus,
his face with prominent cheekbones and large wide-set eyes.
Height 15 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-
1962), acquired in Paris, London or Cairo in the 1950s
the Norwegian physicist Sven Oluf Sørensen (1920-2017)
by descent to the current owner

*Cf. Aegyptisches Museum Berlin, Berlin, 1967, no. 948 (dated
tentatively to the 25th Dynasty)*

± £ 6,000-9,000

€ 6,800-10,100 US\$ 8,000-12,000



85

A Fragmentary Egyptian Granite Figure of a Man, 12th Dynasty, 1938-1759 B.C.

inscribed for the wab-priest Sesostris (Senusret), seated on a rectangular support with his hands resting on his knees, and wearing a long kilt, columns of inscription on each side of the support, on his right side an offering formula to Hathor of Tepihet (Aphroditopolis), and on his left to Osiris of Ankh-tawy (Memphis).
26 by 26 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-1962), acquired in Paris, London or Cairo in the 1950s the Norwegian physicist Sven Oluf Sørensen (1920-2017) by descent to the current owner

‡ £ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000



86

OTHER PROPERTIES

An Egyptian Limestone Head of a Man, 13th Dynasty, 1759-1640 B.C.

wearing a short beard and wide wig falling to the shoulders, his face with mouth indented at the corners and large wide-set eyes, attached to a modern marble base.
Height 7 cm.

PROVENANCE

French private collection, acquired in the 1970s acquired by the current owner at auction in France

£ 3,000-5,000
€ 3,400-5,700 US\$ 4,000-6,700



87

An Egyptian Basalt Head of a Woman, late
12/early 13th Dynasty, circa 1820-1700 B.C.

wearing a striated Hathor wig terminating in voluted curls
above her breasts and falling in a single plait in back, her
broad rounded face with large heavy-lidded eyes.
Height 7.8 cm.

PROVENANCE

Joseph Altounian, Paris, 1920s
French private collection, by descent from the above

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900





88

An Egyptian Quartzite Head of a King, 13th Dynasty, 1759-1640 B.C.

wearing the khat headdress with uraeus, his face with long wide-set eyes.
Height 12 cm.

PROVENANCE

Vicomte Guillaume de Bonchamps (1905-1985), Avenue Foch, Paris (Hôtel Drouot, November 14th, 2014, no. 63, illus.)

This head appears to have been usurped by a later king, who modified the ears and uraeus.

The present lot is accompanied by a detailed appraisal handwritten on the back of a black-and-white photograph of the head and dated December 9th, 1969.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

89

An Egyptian Basalt Bust of Djed-Hor-luf-Ankh, 26th Dynasty, 664-525 B.C.

from a kneeling figure, wearing a kilt with belt and rounded shoulder-length wig, his face with contoured eyebrows, the back pillar with two columns of inscription "A Royal Offering Formula (to) Osiris Foremost of the West(?), Lord of Abydos(?): Invocation-Offerings of...and milk...[Anubis, Lord of the] Sacred [Land (i.e. cemetery)], for(?) the Venerated One before...Djed-Hor-iuf-ankh son of(?) the wab-priest(?) of Neith...".
Height 28 cm.

PROVENANCE

Auktion 555, Kunsthaus Lempertz, Cologne, 24-27 November 1976, lot 1946.

German private collection (Christie's, New York, June 5th, 2014, no. 14, illus.)

acquired by the current owner at the above sale

£ 25,000-35,000

€ 28,100-39,300 US\$ 33,100-46,400





90

**An Egyptian Basalt Portrait Head of a Man,
late Ptolemaic Period, circa 100-30 B.C.**

with trapezoidal back-pillar, his face with prominent chin, wide mouth with full lips, broad philtrum, fragmentary aquiline nose, and large deep-set eyes beneath a furrowed brow, the short roughly worked hair surmounted by a grooved diadem, the folds of his garment remaining over the left shoulder, mounted on a late 19th Century stepped alabaster base.
Height 15.6 cm

PROVENANCE

said to have been found at Bubastis
Hilton-Price Collection (Sotheby, Wilkinson & Hodge, London, *Catalogue of the Important and Extensive Collection of Egyptian Antiquities the Property of the late F.G. Hilton-Price, Esq., Director of the Society of Antiquaries, &c.*, July 12th-14th and 17th-21st, 1911)
Sotheby's, New York, June 5th, 1999, no. 66, illus.
Robin Symes, Ltd., London

PUBLISHED

A Catalogue of the Egyptian Antiquities in the Possession of F. G. Hilton-Price, Dir. S.A., London, 1897, p. 374, no. 3124, illus. (line drawing)

Cf. B. Bothmer, Egyptian Sculpture of the Late Period, 1960, nos. 131-136, for related examples.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700





91

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**An Egyptian Bronze Figure of a Cat,
26th/30th Dynasty, 664-342 B.C.**

sacred to the goddess Bastet, seated with the tail curled around to the forepaws, and wearing a broad collar with beaded pendants and pectoral on the breast, the ears pierced, the finely modeled face with engraved mouth and eyes recessed for inlay, short incised marks indicating the fur. Height without tenons 15.7 cm.

PROVENANCE

Dikran G. Kelekian, New York, 1947
Christos G. Bastis Collection (Sotheby's, New York, *Antiquities from the Collection of the late Christos G. Bastis*, December 9th, 1999, no. 7, illus.)
acquired by the present owner at the above sale

PUBLISHED

Antiquities from the Collection of Christos G. Bastis (exhibition catalogue), The Metropolitan Museum of Art, New York, 1987, no. 20, illus.

‡ £ 25,000-35,000

€ 28,100-39,300 US\$ 33,100-46,400





ANOTHER PROPERTY

A Large Bronze Figure of Osiris, 21st/22nd Dynasty, 1075-716 B.C.

shrouded in his cloak and holding the crook and flail and wearing the *atef*-crown with long undulating uraeus in front, the inserted beard and plumes of the crown missing, his broad face with straight nose and large eyes with long cosmetic lines and eyebrows, the crook, flail, beard-strings, and eyes and eyebrows formerly inlaid with glass. Height 42.5 cm.

PROVENANCE

Ralph Huntington Blanchard (1875-1936), Cairo
Edward Drummond Libbey (1854-1925), founder of the Toledo Museum of Art, Ohio, acquired from the above in 1906

The Toledo Museum of Art, inv. no. 06.109 or 06.110 (Sotheby's, New York, June 25th, 1992, no. 20, illus.)

private collection, acquired in 1992 (Sotheby's, New York, June 13th, 1996, no. 36, illus.)

PUBLISHED

Edward Drummond Libbey, *Catalogue of a Collection of Egyptian Antiquities brought together and presented to the Toledo Museum of Art*, Toledo Museum of Art, Toledo, Ohio, 1906, no. 109 or 110

For a related large bronze figure of Osiris close in style and date compare G. Roeder, *Ägyptischen Bronzefiguren*, Berlin, 1956, pl. 25 (*Ägyptischen Museum Berlin*, Berlin, 1967, no. 839)

‡ £ 50,000-70,000

€ 56,500-79,000 US\$ 66,500-93,000





93

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**Two Egyptian Bronze Figures of Isis,
25th/26th Dynasty, 750-525 B.C.**

Height of first 19.2 cm.; height of second 11.2 cm.

PROVENANCE

Gillian Anne Fortini, née Edmonds (1928-2014), Asunción,
Lugano, and Paris, acquired prior to 1976
by descent to the present owner

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000

94

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**An Egyptian Bronze Figure of an Ibis, Late
Period, 716-30 B.C.**

sacred to the god Thoth, striding with head held high, the outline
of the tail feathers incised, the eyes with apparent remains of
inlay, the bronze-sheathed wood base probably also ancient.
Height of ibis 6 1/16 in. 15.4 cm.

PROVENANCE

William H. and Lily F. Diehl collection, New York, acquired in
1947, most probably from Maguid Samedá, 55 Sharia Ibrahim
Pasha, Cairo
Walter H. (1920-1981) and Martha W. Diehl
by descent to the present owner

‡ £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



95

PROPERTY FROM THE ESTATE OF AN ASIAN PRIVATE COLLECTOR

An Egyptian Gold-inlaid Bronze Base for a Figure of Amun, dedicated to Amenirdis, Princess and Divine Adoratrix of Amun, 25th Dynasty, 750-656 B.C.

engraved on top with 11 lines of inscription and another inscription running along the rectangular opening, in front with four lines of inscription listing offerings, on each long side with a procession of eight nome-gods, each named and holding offerings before a cartouche of Amenirdis (the Theban nome represented by a woman), and on the back with Horus and Thoth uniting the Two Lands and three cartouches naming Schepenupet, Amenirdis, and Pabetma.
4.5 by 19.2 by 7.6 cm.

PROVENANCE

Colonel Norman Colville, M.C. (1893-1974), Cornwall, UK
Sotheby & Co., London, April 21st, 1975, no. 259, illus.
Asian private collection, acquired at the above sale

PUBLISHED

Erhart Graefe, *Untersuchungen zur Verwaltung und Geschichte der Institution der Gottesgemahlin des Amun vom Beginn des Neuen Reiches bis zur Spätzeit* (ÄgAbh 37), vol. 1, Wiesbaden, 1981, p. 208-20, pl. 3*-4*, no. P11

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



96

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

A Fragmentary Egyptian Rock Crystal Amulet of Thokeris, New Kingdom, 1540-1075 B.C.

holding a sa-sign before her and wearing a tripartite wig, the hippopotamus-headed goddess with pregnant belly, pendulous breasts, gaping mouth, and crocodile tail incised with a chevron pattern, a protruding circular mortise on top of her head for attachment of the crown.
7.3 cm.

PROVENANCE

Gillian Anne Fortini, née Edmonds (1928-2014), Asunción, Lugano, and Paris, acquired prior to 1976 by descent to the present owner

For a complete example, 9.83 cm. high, cf. British Museum, inv. no. 1892,1213.1 (I. Shaw and P. Nicholson, *British Museum Dictionary of Ancient Egypt*, 1995, p. 283: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=129802).

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



97

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**An Egyptian Ebony Inlay Head of Anubis,
18th/19th Dynasty, 1540-1190 B.C.**

the jackal-headed god wearing a smooth wig, and with long erect ears and finely carved eye with long contoured eyebrow and cosmetic line, the muzzle carved separately, a fragmentary tenon below.
Height 10.5 cm.

PROVENANCE

Simon Ohan Simonian collection, acquired in the early 1970s
Mr. Thommen, Swiss art market, 1970s

This lot is accompanied by a copy of the Egyptian Export License dated December 12th, 1970

In this example, the independently carved muzzle pegged into position may represent the scarcity of wood in ancient times as suggested by Taylor (see reference below) or as an alternative explanation, it may represent the ancient artist's attempt to match wood grain flow with the contour of the sculpture. It is also plausible that this "inlay" may actually be part of an openwork backing or siding design used in furniture of the period. See T.G.H. James, *Tutankhamun*, Cairo, 2000, pp. 296-297.

For other examples of Anubis with separately carved muzzle cf. N.C. Strudwick and J.H.Taylor, *Mummies, Death and Life in Ancient Egypt, Treasures from the British Museum*, The Bowers Museum of Cultural Art, Santa Ana, California, 205, pp. 18-19, and R. Germer, *Mummies, Life After Death in Ancient Egypt*, Munich, 1997, p. 63, no. 60 (Museum Kunst und Gewerbe Hamburg Inv no 1996.162).

± £ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500



98

An Egyptian Terracotta Canopic Jar Lid, 18th Dynasty, Tuthmoside, circa 1490-1390 B.C.

wearing a broad collar and wide wig with pronounced flare at the shoulders, the eyes and other detail painted in black. Height 12.1 cm. diameter 18.4 cm.

PROVENANCE

Private collection, France, prior to 1950
Rupert Wace Ancient Art, London, April 28, 2008

EXHIBITED

Virginia Museum of Fine Arts, Richmond, October 2010-December 2016

For related canopic jar lids compare *Catalogue General Antiquities Egyptiennes, Du Musee du Caire, Canopics*, Cairo, 1967, no. 4599, and S. D'Auria, P. Lacovara, and C.H.Roehrig, *Mummies & Magic, the Funerary Arts of Ancient Egypt*, Boston, 1988, p. 149, no. 91.

‡ £ 4,500-5,500

€ 5,100-6,200 US\$ 6,000-7,300



99

OTHER PROPERTIES

An Egyptian Alabaster Canopic Jar for Djedbast-iuf-ankh, 22nd Dynasty, 943-716 B.C.

the lid in the form of human-headed Imsety wearing a striated wig, the jar engraved in front with four columns of inscription naming the deceased and the deity Qebehunef, protector of the intestines, the lid not belonging. Height 38 cm.

PROVENANCE

Sir William Bowmore (b. 1909), Brisbane, Australia, acquired circa 1970s
MossGreen Auctions, South Yarra, Victoria, Australia, *Chinese, Asian and European Antiques*, November 21st, 2012, no. 1220, illus.
acquired by the present owner at the above sale

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



100

An Egyptian Alabaster Canopic Jar of Human-headed Imsety, 26th Dynasty, 664-525 B.C.

wearing a striped wig, the jar with pronounced indentation on the body.
Height 38 cm.

PROVENANCE

Gilles Hertzog, Boulevard Saint-Michel, Paris, acquired by his father in Egypt in 1950s
acquired from the above by the present owner

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



101

An Egyptian Alabaster Canopic Jar of Baboon-headed Hapy, 26th/30th Dynasty, 664-342 B.C.

the stopper in the form of the baboon-headed deity, guardian of the lungs, with incised mouth and large eyes with pronounced brows, the four columns of inscription engraved on the jar added in modern times and giving the name of the deceased as Setja-iret-binet.
Height 35 cm.

PROVENANCE

Henry Bourne Pillsbury, acquired prior to 1960
Charles Pillsbury, New Hampshire (Sotheby's, New York, June 8th, 2011, no. 94, illus.)
acquired by the current owner at the above sale

£ 15,000-25,000

€ 16,900-28,100 US\$ 19,900-33,100



102

PROPERTY FROM A VIRGINIA PRIVATE COLLECTION

A Set of Four Egyptian Alabaster Canopic Jars, 26th Dynasty, 664-525 B.C.

belonging to the High Priest Psamtik, "Great of Fire" and "Controller of the Two Thrones", of Thoth at Hermopolis Magna, each of slightly flaring ovoid form carved with frontal panels containing columns of inscription, and surmounted by lids representing the Four Sons of Horus, from the left jackal-headed Duamutef, protector of the stomach, wearing an incised broad collar, falcon-headed Qehbusenuf, protector of the intestines, with large carefully shaped eyes, human-headed Imsety, protector of the liver, with finely carved face and traces of black pigment on the eyes, and baboon-headed Hapy,

protector of the lungs, with traces of black pigment on the eyes and incised straight mouth.

Heights 36 cm. 35.8 cm. 33.6 cm. and 33 cm.

PROVENANCE

Harold S. Vanderbilt (1884-1970), Newport and Palm Beach
 Eleanor E. Funkhouser, Mt. Airy Farm, Mt. Jackson, Virginia,
 received as a gift from the above
 by descent to the present owner

£ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



The inscriptions contain prayers and record the name of the owner of the jars, the High Priest Psamtik, and name each of the Four Sons of Horus and their respective responsible goddess. Other examples of complete sets with their lids are in the Museo Gregoriano Egizio, Vatican City (G. Botti and P. Romanelli, *Le Sculture del Museo Gregoriano Egizio*, Vatican City, 1951, nos. 67-70), Liverpool Museum (P. Bienkowski and A. Tooley, *Gifts of the Nile: Ancient Egyptian Arts and Crafts in the Liverpool Museum*, 1995, pl. 114), the A.V. Lane Collection, Southern Methodist University, Dallas, Cairo, JE 85915, painted alabaster jars of Psusennes I, and the Museum of

Fine Arts, Boston (S. D'Auria, P. Lacovara, and C.H. Roehrig, *Mummies & Magic, The Funerary Arts of Ancient Egypt*, Boston, 1998, no. 137); also compare Sotheby's, New York, November 28th, 1990, no. 67 and December 15th, 2016, no. 7.

The Vanderbilt family traveled to Egypt in 1887, a journey which included the very young Harold Stirling Vanderbilt and his older sister Consuelo, later Duchess of Marlborough. Two albums of photographs by Antonio Beato, now housed at the University of California, were probably assembled to chronicle that trip.



103

ANOTHER PROPERTY

An Egyptian Alabaster Ushabti, 19th/20th Dynasty, 1305-1080 B.C.

probably an overseer, wearing long skirt with pleated trapezoidal fold in front and short pleated sleeves, remains of painted striations on the wig and an ankh(?) in his right hand; other painted details, including the inscription, missing. Height 21 cm.

PROVENANCE

New York private collection (Sotheby Parke Bernet, New York, November 20th, 1975, no. 360, illus.)
Charles Ede, Ltd., London
American private collection (Bonhams, London, October 28th, 2009, no.39, illus.)
Hixenbaugh Ancient Art, New York

PUBLISHED

Charles Ede, Ltd., London, *Egyptian Sculpture. Catalogue IV*, January 1978, no 3

£ 5,000-8,000

€ 5,700-9,000 US\$ 6,700-10,600



104

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

An Egyptian Limestone Ushabti, 19th Dynasty, 1292-1190 B.C.

holding implements, and wearing a long kilt with overfold and double wig. Height 25 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-1962), acquired in Paris, London or Cairo in the 1950s
the Norwegian physicist Sven Oluf Sørensen (1920-2017)
by descent to the current owner

± £ 5,000-8,000

€ 5,700-9,000 US\$ 6,700-10,600



105

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**An Egyptian Wood Ushabti of Amenemope,
late 18th Dynasty, circa 1320-1292 B.C.**

holding farming tools and a seed-sack suspended over his back from both shoulders, and wearing a broad collar and striated tripartite wig, the face and ears finely carved, the seven lines of inscription including the name of the owner Amenemope. Height from modern base 14.9 cm.

PROVENANCE

Maurice Nahman (1868-1948), Cairo (Hôtel Drouot, Paris, June 4th/5th, 1953, no. 49)
Christie's, London, April 25th, 2007, no. 89, illus.

Charles Ede, Ltd., London, Catalogue 2008

For related wood ushabtis of the late 18th and early 19th Dynasty see G. James, *Shabtis, a Private View*, Paris, 2002, pp. 47-48, no. 22, inscribed for Amenem-[?], H. Schneider, *Shabtis*, Leiden, 1977, part III, p.10, 3.1.1.11, and J-F. and L. Aubert, *Statuettes Egyptiennes, Chaouabtis, Ouchehtis*, Paris, 1974, pl. 9.

‡ £ 12,000-15,000

€ 13,500-16,900 US\$ 15,900-19,900



106

An Egyptian Polychrome Limestone Ushabti of Mes, 19th Dynasty, reign of Sety I/ Ramesses II, 1290-1213 B.C.

holding hoes and seed-sacks suspended over his back, and wearing a broad foliate collar and tripartite wig, his face with large finely carved eyes with long eyebrows and cosmetic lines, the earlobes indented, the seven lines of inscription including the name of the owner Mes, and prayers from Chapter VI of the Book of the Dead.
Height 22.2 cm.

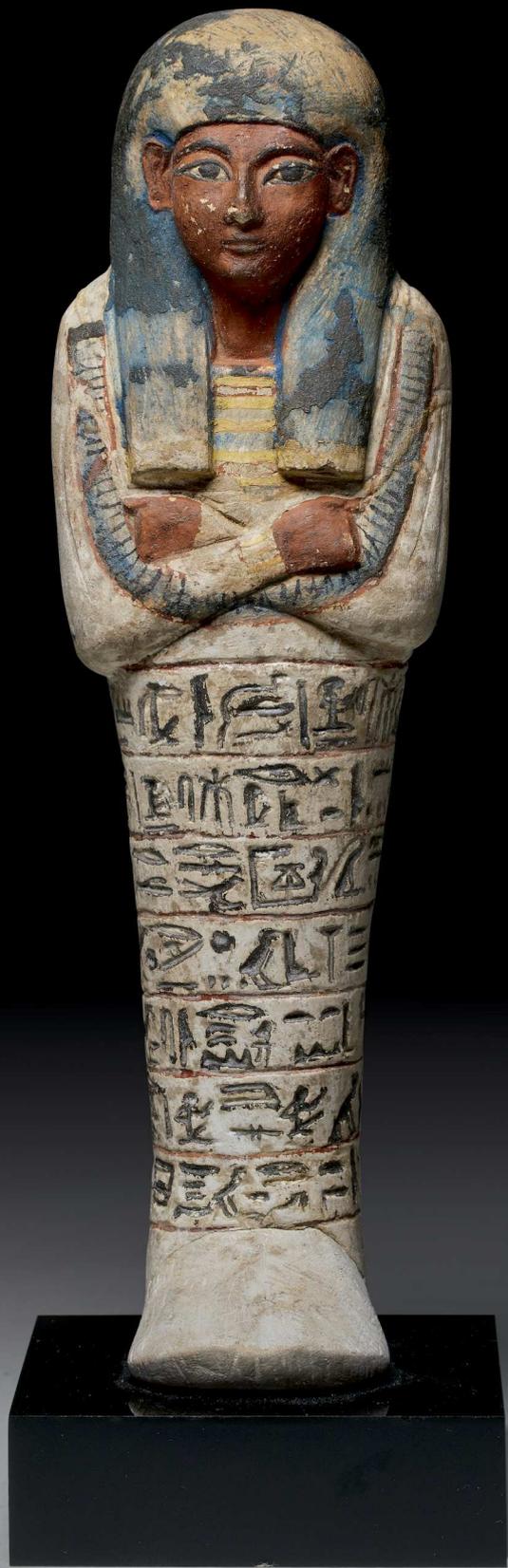
PROVENANCE

Galerie Maspero, Paris, 1973
Jean-Loup Despras, Paris, 1999
Maurice Mathieu
Rémy Le Fur & Associés, Paris, *Antiques, Art Egyptien, Collection Maurice Mathieu*, October 10th, 2012, no. 24, illus.
David Aaron Ancient Art, London

This ushabti is close to those of the artisan Senedjem, whose important tomb at Deir-el-Medina was excavated in 1885-1886; compare J-L. Bovot, *Chaouabtis, Des travailleurs pharaoniques pour l'éternité*, Paris, 2003, p. 50, cat. 182, R. Freed, *Ramesses the Great*, Mint Museum of Art, Charlotte, North Carolina, 1987, p.166. no. 37 (Cairo JE 27251), and E. Vassilika, *Egyptian Art*, Fitzwilliam Museum, Cambridge, 1995, pp. 70-71, no. 31.

‡ £ 45,000-65,000

€ 50,500-73,000 US\$ 60,000-86,000





107

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

An Egyptian Deep Blue Faience Ushabti of Iset-em-khebit, 21st Dynasty, 1075-924 B.C.

Chief of the Harem of Amun and second wife of Pinodjem II, holding hoes and seed-sack and wearing a tripartite wig, four lines of inscription in front. the details painted in black. Height from modern base 14 cm.

PROVENANCE

the Norwegian painter and art collector Henrik Sørensen (1878-1962), acquired in Paris, London or Cairo in the 1950s the Norwegian physicist Sven Oluf Sørensen (1920-2017) by descent to the current owner

Cf. G. James, Shabtis, a Private View, Paris, 2002, pp. 59-61, no. 30.

± £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



108

ANOTHER PROPERTY

An Egyptian Polychrome and Gilt Cartonnage Mummy Mask, late Ptolemaic Period, circa 100-30 B.C.

wearing a broad beaded collar and blue tripartite wig with diadem centred by a sun-disk, a winged sun-disk above, the gilded face with eyes painted in white and black, and eyebrows and cosmetic lines painted in blue, confronted figures of the god Osiris seated on a shrine on the lappets, a figure of a goddess with sun-disk crown behind each ear. Height 48 cm.

PROVENANCE

Robert H. deMulder (1940-2007), Laguna Beach, Hollywood Hills, and later Houston, Texas, acquired in New York in the early 1960s George Costopolos Auctioneers, Woburn, Massachusetts, December 6th, 2015, no. 95

For closely related examples see G.Grimm, *Dei Römischen Mummienmasken aus Ägypten*, Wiesbaden, 1974, pl.2, nos.1-4.

W £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



109

PROPERTY FROM A FRENCH PRIVATE COLLECTION

An Egyptian Polychrome Wood Mummy Mask, 19th/21st Dynasty, 1292-944 B.C.

including the upper part of the sarcophagus lid, wearing a voluminous striped tripartite wig and vulture headdress, the large eyes and eyebrows painted in black.
Height 47 cm.

PROVENANCE

Pierre Vérité, Galerie Carrefour, Arts primitifs - Haute curiosité - Archéologie, 141 Boulevard Raspail, Paris
acquired from the above by the current owner's father on September 5th, 1973

W £ 8,000-12,000
€ 9,000-13,500 US\$ 10,600-15,900

110

OTHER PROPERTIES

An Egyptian Polychrome Wood Mummy Mask, Late Period, 716-30 B.C.

wearing a long braided beard with curled tip, the eyes with long eyebrows and cosmetic lines inlaid in bronze, the central portion of the striped tripartite wig remaining.
Height 56 cm.

PROVENANCE

Michèle Sevilla, Montreux, acquired at auction in Paris between 1968 and 1970

± W £ 5,000-8,000
€ 5,700-9,000 US\$ 6,700-10,600

111

An Egyptian Wood Mummy Mask, 26th/30th Dynasty, 664-342 B.C.

from an anthropoid sarcophagus, wearing a long curled beard and tripartite wig, his broad face with outlined lips rounded at the corners, the eyebrows and cosmetic lines painted in black.
Height 53.5 cm.

PROVENANCE

Michèle Sevilla, Montreux, acquired at auction in Paris between 1968 and 1970

± W £ 5,000-8,000
€ 5,700-9,000 US\$ 6,700-10,600

112

An Egyptian Polychrome Wood Mummy Mask, 25th/26th Dynasty, 750-525 B.C.

wearing a long braided beard and fragmentary wide tripartite wig, the large eyes and arching eyebrows painted in black.
46 cm.

PROVENANCE

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

W £ 5,000-7,000
€ 5,700-7,900 US\$ 6,700-9,300

113

An Egyptian Polychrome Wood Mummy Mask, 3rd Intermediate Period, 1075-716 B.C.

with smiling mouth and black-painted almond-shaped eyes and eyebrows, red cosmetic lines marking the folds of the lids, remains of painted detail on the remaining central portion of the wig.
Height 22 cm.

PROVENANCE

French private collection, Paris, acquired on the Paris art market in the 1980s

£ 7,000-10,000
€ 7,900-11,300 US\$ 9,300-13,300

114

An Egyptian Wood Mummy Mask, 3rd Intermediate Period, 1075-716 B.C.

with full bow-shaped lips and almond-shaped eyes, traces of blue and red pigment at the edge of the fragmentary wig.
Height 18.5 cm.

PROVENANCE

private collection, Paris, acquired at auction in the 1970s

£ 3,000-4,000
€ 3,400-4,500 US\$ 4,000-5,300

115

An Egyptian Wood Mummy Mask, late 26th Dynasty/ early Ptolemaic Period, circa 550-200 B.C.

with full outlined lips rounded at the corners, and large eyes beneath straight brows, the central portion of the wig remaining.
Height 32.8 cm

PROVENANCE

Belgian private collection, acquired prior to 1970 acquired by the current owner in Belgium in 2014

W £ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000

116

An Egyptian Wood Mummy Mask, 3rd Intermediate Period, 1075-716 B.C.

the idealized face with full lips rounded at the corners, and large eyes and with arching eyebrows, a tenon for attachment of the wig above.
Height 19 cm.

PROVENANCE

private collection, Paris, acquired at auction in the 1970s

£ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000



109



110



111



112



113



114



115



116



117

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

An Egyptian Carnelian Bead and Pendant Necklace, 18th Dynasty, 1540-1292 B.C.

composed of 29 poppy- or cornflower-seed pendants interspersed with diminutive globular beads, the central pendant probably dating to the 6th Dynasty or earlier. Length 47.1 cm. central pendant 1.6 cm.

PROVENANCE

Spink & Sons, 5, 6, & 7 King Street, St. Jame's, London
 Marcel Denis Arrouet (1900-1983), prior to 1962 (a direct descendant of the family of Voltaire)
 by descent to the present owner

For the poppy or cornflower-seed pendants, compare Catharine H. Roehrig, *Hatshepsut: from Queen to Pharaoh*, The Metropolitan Museum of Art, New York, 2005, no 125.

The necklace is still associated with its Spink & Sons embossed leather and velvet and silk-lined case, as well as a note from Spink & Sons suggesting that the central pendant dates to the 6th Dynasty.

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



14



34



35



37



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58



53



53



54



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56



56



57



57



68



60



61



90

Sotheby's EST. 1744

Collectors gather here.



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A Dawn, 1914.
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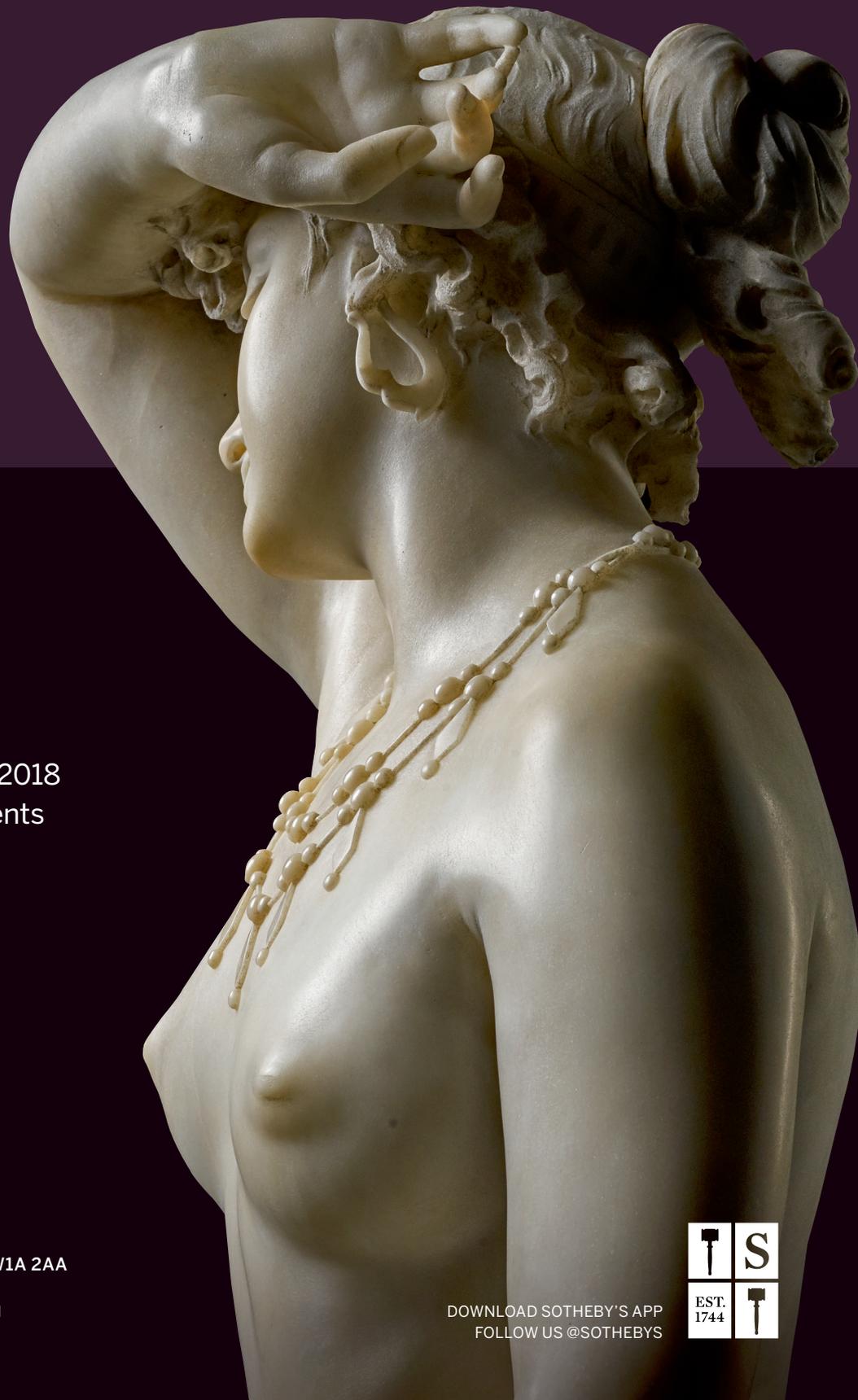
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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17261 | **Sale Title** ANCIENT SCULPTURE & WORKS OF ART | **Sale Date** 29 NOVEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

| | | |
|---------------|--------------|-----------|
| TITLE | FIRST NAME | LAST NAME |
| COMPANY NAME | | |
| ADDRESS | | |
| | POSTAL CODE | COUNTRY |
| DAYTIME PHONE | MOBILE PHONE | FAX |
| EMAIL | | |

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

| LOT NUMBER | LOT DESCRIPTION | MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX) |
|------------|-----------------|---|
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

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 the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. 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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. 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.

II 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 re-invoicing 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 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

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 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW 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 (both before and after judgement);

(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 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 the 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.

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

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

As a guide to potential buyers, estimates for this sale are also shown in Euros. 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 = €1.12

£1 = US\$1.32

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.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

11/10 NBS_SCULPTURE €



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