

ANCIENT SCULPTURE
& WORKS OF ART

LONDON 3 JULY 2018



Sotheby's EST. 1744



FRONT COVER
LOT 64
BACK COVER
LOT 20
THIS PAGE
LOT 51 (DETAIL)

The image shows a close-up of a stone wall covered in ancient Egyptian hieroglyphs. The hieroglyphs are arranged in horizontal rows. The top row includes symbols such as a lotus flower, a vertical staff, a triangle, and a staff with a crossbar. The middle row features a series of vertical staffs, a staff with a crossbar, and a staff with a crossbar. The bottom row shows a staff with a crossbar, a staff with a crossbar, and a staff with a crossbar. The text "ANCIENT SCULPTURE & WORKS OF ART" is overlaid in the center of the image.

ANCIENT SCULPTURE
& WORKS OF ART



ANCIENT SCULPTURE & WORKS OF ART

AUCTION IN LONDON
3 JULY 2018
SALE L18260
4 PM

EXHIBITION

Saturday 30th June
12noon – 5pm

Sunday 1st July
12noon – 5pm

Monday 2nd July
9am – 4.30pm

Tuesday 3rd July
9am – 12noon

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L18260 "CYGNUS"

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1

1

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

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

seated on a stool and holding a child in her lap, and wearing a
V-neck garment with striations, perforations at the hips.
Height as restored 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

Vinča seated mother-and-child figures are scarce: see 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. 211, plate 317, Васиљ, *Преисториска Винча III.*
Пластнка, 1936, figs. 551, 552, and 554, and *L'art des premiers
agriculteurs en Serbie 6000-2500 avant J.-C.*, 1979, no. 232,
fig. 232.

£ 20,000-30,000 € 22,800-34,100 US\$ 27,600-41,400



2

2

PROPERTY FROM A SWISS PRIVATE COLLECTION

A Cypriote Terracotta Figure of Aphrodite/ Astarte, 6th Century B.C.

standing on a rectangular base notched in front and holding an object to her chest in her right hand, and wearing a long robe, mantle, multiple-strand necklace with large circular pendant, and pendent earrings, her tall hair bound in a diadem and falling in triangular plaits over the shoulders, a vent hole in back.

Height 43 cm.

PROVENANCE

Christian Faerber (1901-1967), Matthiesen Konsthandel A.B., Göteborg, Sweden

Swiss private collection, Basel, acquired from the above on March 3rd, 1947

A photostat of the 1947 Matthiesen gallery invoice states in both Swedish and German that the present figure was appraised by Alfred Westholm (1904-1996), then Dozent at the Göteborg Museum. Westholm led the Swedish Cyprus Expedition between 1927 and 1931. On Christian Faerber see *The Tate Gallery: Illustrated catalogue of acquisitions*, 1984, p. 175f.

For a related figure in Berlin see M. Ohnefalsch-Richter, *Die Bibel und Homer*, 1893 pl. L,1, reversed (F. Winter, *Die Typen der figürlichen Terrakotten* [Die antiken Terrakotten, vol. 3], 1903, p. 17, no. 3, said to be from Paphos).

‡ £ 3,000-5,000 € 3,450-5,700 US\$ 4,150-6,900



The present lot in the 1928 sale catalogue of the Metropolitan Museum's duplicates of the Cesnola Collection, on its original base (still extant), and flanked by heads now in the Ringling Museum in Sarasota, Florida, obj. nos. SN28.1755 and SN28.1920.

3

ANOTHER PROPERTY

A Monumental Fragmentary Cypriote Limestone Head of a Votary, late 7th/early 6th Century B.C.

with prominent smiling mouth, high cheekbones, large nose and eyes, and wearing a helmet decorated in relief with a downturned bird over the forehead.
Height 38.5 cm.

PROVENANCE

General Luigi Palma di Cesnola (1832-1904)
The Metropolitan Museum of Art, New York, acquired from the above between 1874-1876 (Anderson Galleries, New York, *Cypriote & Classical Antiquities, Duplicates of the Cesnola & Other Collections, Sold by Order of the Trustees of the Metropolitan Museum of Art, March 30th-31st, 1928, no. 370, illus.*)
Allan Frumkin, New York and Chicago, 1960s

PUBLISHED

Christie's, New York, June 5th, 2014, no. 79, illus.

The circular base bears the number 174 painted in white on the side. The number 1419 is written in red pencil on top and on the underside of the base.

The 1928 auction catalogue entry compares the present head to a related one in The Metropolitan Museum of Art, inv. no. 74.51.2857 (J. L. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus*, 1914, no. 1257, and A. Hermay and J. Mertens, *The Cesnola Collection of Cypriot Art. Stone Sculpture*, 2014, no. 1, pp. 28-30).

A larger and more naturalistically carved bird of prey with outspread wings appears on another helmeted head in The Metropolitan Museum of Art, inv. no. 74.51.2860, described as possibly a ruler of Idalion: Hermay and Myers, *op. cit.*, no. 23, pp. 45-46.

‡ £ 35,000-45,000 € 39,800-51,500 US\$ 48,300-62,500



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

An Attic White-Ground Lekythos, attributed to the manner of the Sabouroff Painter, circa 450-440 B.C.

decorated with a seated woman holding a basket of offerings, and a woman standing with a wreath, cup and fillet suspended. Height 32.2 cm.

PROVENANCE

Joseph and Ernest Brummer, Paris and New York, acquired in 1924

Galerie Koller, Zurich, *The Ernest Brummer Collection*, Part II, October 16th-19th, 1979, no. 708, illus.

Galerie Günter Puhze, Kunst der Antike, Freiburg im Breisgau acquired from the above by the present owner

PUBLISHED

Giorgos G. Kavvadias, *Ho zôgraphos tou Sabouroff*, Athens, 2000, p. 212, T36

Beazley Archive Pottery Database (BAPD), no. 9843

In the 1979 sale catalogue entry, Ann Birchall compares the present lekythos with the early work of the Sabouroff Painter. Giorgos Kavvadias lists it in his catalogue of vases painted in the manner of the Sabouroff Painter.

‡ £ 15,000-25,000 € 17,100-28,500 US\$ 20,700-34,500

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.

painted with the introduction of Herakles to Olympus, Athena and the hero riding in a quadriga, Apollo and Dionysos standing before them, Hermes leading the procession, 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

See catalogue note at SOTHEBYS.COM

‡ £ 35,000-45,000 € 39,800-51,500 US\$ 48,300-62,500







6

6

OTHER PROPERTIES

An Attic Black-figured Amphora, Attributed to the Group of Compiègne 988, circa 520-500 B.C.

Painted in front with the Judgment of Paris, Hermes moving to right and looking back towards Athena, Aphrodite and Hera, and on the other side with Dionysos standing and holding a kantharos between two satyrs, one holding a wineskin, vines in the field, the details in added red and white, a graffito underneath the foot.
Height 41 cm.

PROVENANCE

Edward Perry Warren (1860-1928), Lewes House, East Sussex Estate of Edward Perry Warren (Sotheby's, London, May 27th, 1929, no. 37)

Albert Eugene Gallatin (1881-1952), New York, acquired at the above sale
New York private collection, by descent (Christie's, New York, December 5th, 2012, no. 16, illus.)

PUBLISHED

George H. Chase and Mary Zelia Pease, *Corpus Vasorum Antiquorum: Cambridge (MA), Fogg Museum and Gallatin Collections*, Cambridge, Mass., 1942, p. 86, pl. 37, 2a-b
Albert E. Gallatin, *The Pursuit of Happiness*, New York, 1950, p. 51
John D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 285, no. 5
Beazley Archive Pottery Database, no. 320282

‡ £ 45,000-65,000 € 51,500-74,000 US\$ 62,500-90,000





7

7

**An Attic Black-figured Neck Amphora,
attributed to the Workshop of the Antimenes
Painter, circa 510 B.C.**

Painted in front with Ajax carrying the body of Achilles between a seated man and a standing woman, Ajax's shield emblazoned with a striding lion looking back, Achilles' with a satyr's mask in relief, and on the reverse with a young warrior departing on horseback between a woman and a youth; the details in added red and white.

Height 39 cm.

PROVENANCE

Bernard Bottet (1900-1971) and his son Bertrand Bottet (1924-1994), Nice and Quinson, France, acquired prior to 1960
Hélène Bottet (Drouot-Richelieu, Paris, Enchères Rive Gauche, *Objets de hasard*, March 26th, 2012, no. 41, illus.
acquired by the present owner at the above sale

PUBLISHED

Galerie Chenel, Paris, *Animal*, 2012, pp. 36-37, illus.

For another example of the same Homeric scene attributed to the same hand see F. Brommer, *Corpus Vasorum Antiquorum: Adolphseck, Schloss Fasanerie*, vol. 1, 1956, pls. 6.2 and 8.2.

See catalogue note at SOTHEBYS.COM

£ 50,000-80,000 € 57,000-91,000 US\$ 69,000-111,000





8

8

An Attic Black-figured Amphora, Attributed to the Group of Compiègne 988, circa 520-500 B.C.

Painted in front with Athena standing between Herakles and Hermes, her shield emblazoned with a hippocamp, a deer beside her, and on the back with Dionysos holding a kantharos between a satyr and maenad, vines in the background; the details in added red and white.
Height 40.8 cm.

PROVENANCE

Edward Perry Warren (1860-1928), Lewes House, East Sussex Estate of Edward Perry Warren (Sotheby's, London, May 27th, 1929, no. 36)

Albert Eugene Gallatin (1881-1952), New York, acquired at the above sale
New York private collection, by descent (Christie's, New York, December 5th, 2012, no. 15, illus.)

PUBLISHED

George H. Chase and Mary Zelia, *Corpus Vasorum Antiquorum: Cambridge (MA), Fogg Museum and Gallatin Collections*, Cambridge, 1942, p. 86, pl. 37,1a-b
Albert Gallatin, *The Pursuit of Happiness*, New York, 1950, p. 51
John D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 391, no. 3
John D. Beazley, *Paralipomena*, Oxford, 1971, p. 172
Beazley Archive Database no. 302911

‡ £ 60,000-90,000 € 68,500-103,000 US\$ 83,000-125,000





9

9

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 a youth on horseback and flanked by nude companions, a sash in the field of each scene, palmettes 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, 1975, p. 282, pl. 50
Michael Vickers, "Another Dirty Trick Vase," *American Journal of Archaeology*, vol. 84, 1980, p. 183
Antiquities from the Collection of Christos G. Bastis (exhibition catalogue), The Metropolitan Museum of Art, New York, 1987, no. 158, illus.

See catalogue note at SOTHEBYS.COM

‡ £ 12,000-18,000 € 13,700-20,500 US\$ 16,600-24,900

10

OTHER PROPERTIES

A Fragmentary Etruscan Pottery Alabastron in the Form of a Hare, second half of the 6th century B.C.

with hanging forepaws, dangling head, elongated neck, slender body with finely stippled fur, ears painted pinkish red on the inside and with diagonal white lines along the edges, incised eyelids, whiskers, and nostrils, and slightly opened mouth baring the teeth, radiating leaf motif on top of the rim.
Length 16 cm.

PROVENANCE

Münzen und Medaillen A.G., Basel, *Auction Sale XVI: Classical Antiquities*, June 30th, 1956, no. 65, illus.
Dr. Robert T. Waelder (1953-1965), Pennsylvania, acquired in 1956

EXHIBITED

on loan to the University Museum, University of Pennsylvania, 1959

For related examples see F. Buranelli, *The Etruscans: Legacy of a Lost Civilization from the Vatican Museums*, 1992, no. 85, and <http://art.thewalters.org/detail/26503/lekythos-in-the-form-of-a-suspended-dead-hare/>.

‡ £ 40,000-60,000 € 45,500-68,500 US\$ 55,500-83,000





11

11

An Etruscan Bronze Applique of a Reclining Satyr, circa 6th Century B.C.

facing right, with beard, moustache, pointed ear, hair brushed back and falling in a long plait over the nape of the neck, and wearing a long chiton falling from the right shoulder and with stippled and grooved decoration.
Length 10.6 cm.

PROVENANCE

Galerie Fisher, Lucerne, May 21st, 1941, no. 99, p. 11, pl. 9, part Pino Donati, Molinazzo di Monteggio, Ticino, acquired in the late 1960's

In 1941, the present figure was sold as part of a lot with another reclining satyr facing left and with a handle decorated with a gorgoneion on the attachment plate. All three elements were said to be from the same jug. The handle and other satyr are now in the Indiana University Art Museum, Bloomington, Ind., inv. nos. 78.7.1 and 78.7.2 respectively: F. Jurgeit, "Cistenfüsse" *etruskische und praenestiner Bronzwerkstätten* (Le ciste prenestine, II: Studi e contributi, 1), 1986, p. 99, pl. LIV a-b.

£ 3,000-5,000 € 3,450-5,700 US\$ 4,150-6,900



12

12

A Bactrian Bronze Figure of a Quadruped, probably Bactrian, circa 3rd Century B.C.

from the rim of a vessel.
7.6 cm.

PROVENANCE

W. E. Lewis (Sotheby's, London, December 9th, 1985, no. 197, illus.: "This bronze was found by Gerald Carew in 1897 in the Tezpur District of Assam. It was dug out of the foot of steep bank nearly 30 ft high")

For a related example, also said to have been found at Tezpur, see British Museum, inv. 1904, 721.1-3 (*A Guide to the Antiquities of the Bronze Age in the Department of British and Medieval Antiquities*, 1920, p. 182).

£ 7,000-10,000 € 8,000-11,400 US\$ 9,700-13,800



13

□ 13

PROPERTY FROM THE ESTATE OF DR HEINRICH MEDICUS
A Greek Bronze Mirror Handle, 5th Century B.C.

in the form of a girl holding a phiale mesomphalos and wearing pointed shoes and Doric peplos, 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.

‡ £ 7,000-10,000 € 8,000-11,400 US\$ 9,700-13,800



14

14

ANOTHER PROPERTY

A Bronze Figure of a Fisherman, late Hellenistic, circa 1st Century B.C.

running with his left foot forward and left arm raised, and wearing a short tunic falling from the left shoulder across the chest and secured with a belt, his head turned up and slightly to his left, his hair bound in a thick rolled headband, the eyes formerly inlaid.

Height 12.5 cm.

PROVENANCE

Münzen und Medaillen AG, Basel, and Andre Emmerich Gallery Inc., New York

Mrs Albert Davis Lasker, acquired from the above in April 1970 (Christie's, London, December 12th, 1990, no. 179, illus.) European private collection, 1990-2009

PUBLISHED

Andre Emmerich Gallery Inc., New York, *Art of Ancient Italy: Etruscan, Greeks and Romans. An exhibition organized in cooperation with Münzen und Medaillen AG, Basle, Switzerland*, April 4th-29th, 1970, p. 65, no. 105, illus.

£ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300



15

PROPERTY FROM THE COLLECTION OF GEORGE AND ROSEMARY LOIS, NEW YORK

A Pair of Greek Gold Earrings, Magna Graecia, circa late 4th /early 3rd Century B.C.

each composed of a disk with beaded perimeter centering a repoussé lion mask within a border of beaded scrolling filigree, a small rosette forming the link to the pendant below, each pendant in the form of an inverted pyramid ornamented with globules, filigree leaves, and palmettes, the biconical finial missing on one earring.

Heights 5.7 cm.

PROVENANCE

Andre Emmerich Gallery, New York, and Herbert A. Cahn, Münzen und Medaillen, Basel
acquired from the above by George and Rosemary Lois in 1968

PUBLISHED

Andre Emmerich Gallery, Inc. New York, *Art of the Ancients: Greeks, Etruscans and Romans, An exhibition organized in cooperation with Münzen und Medaillen AG, Basle, Switzerland*, February 7th-March 13th, 1968, no. 42, illus.
Tribal Art Magazine, vol. XVIII:2, no. 71, Spring 2014, p. 137

For a pair of very similar earrings see D. Williams and J. Ogden, *Greek Gold, Jewelry of the Classical World*, 1994, no. 214, p. 214 (The Metropolitan Museum of Art, acc. no. 26.209.1-2). For more elaborate examples compare F.H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities, British Museum*, 1911, pl. XXX, nos. 1664-1672.

‡ £ 15,000-25,000 € 17,100-28,500 US\$ 20,700-34,500

16

OTHER PROPERTIES

A Roman Bronze Figure of Aphrodite, Syria, circa 2nd Century A.D.

the goddess standing with her weight on the right leg and both hands extended, and wearing armbands, necklace with pendants in front and counterweight in back, and large circular earrings, her wavy hair parted in the centre and surmounted by a radiate stephane with engraved decoration; mounted on a stepped quadrangular giallo antico base.

Height 31 cm.

PROVENANCE

Collection of Louis de Clercq (1836-1901), Oignies, France
Comte Henri de Boisgelin, by descent
Nicholas Koutoulakis (1910-1995), Paris and Geneva, acquired from the above in 1967 with a large portion of the de Clercq Collection
Swiss private collection, by descent
acquired from the above by the present owner

PUBLISHED

André de Ridder, *Collection de Clercq*, vol. III: *Les Bronzes*, Paris, 1905, p. 93, no. 135

For further information see SOTHEBYS.COM.

‡ £ 40,000-60,000 € 45,500-68,500 US\$ 55,500-83,000



16





17

17

An Attic Marble Torso of a Weeping Siren, 4th Century B.C.

the winged creature standing with her right hand on her chest; *no restorations*.
Height 22 cm.

PROVENANCE

French private collection, 1920s/1930s (based on custom-made varnished wood base)
Rosebery's, London, September 9th, 2015, no. 754

Figures of Sirens were often used to decorate the top of attic grave stelai, either in relief or in the round. Beating the breast and pulling of the hair were common gestures of lament. For a list of known examples and further analysis see E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland*, 1990, pp. 151ff.

£ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300



18

18

A Greek Marble Figure of a Goddess, circa mid 4th Century B.C.

standing with the weight on her right leg, and wearing a long chiton and himation falling from her left shoulder; *head probably not belonging, right arm formerly restored*.
Height 35 cm.

PROVENANCE

European private collection, first half of the 20th Century (based on repair and restoration techniques, custom-made wood base, and overall French nicotine patina)
French private collection, Paris, reputedly acquired at auction on France in the 1970s

Similar statuettes are in Athens and Brauron: I. Leventi, *Hygieia in Classical Greek Art*, 2003, p. 158, nos. St1-2, pl. 55.

£ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300



19

19

**A Roman Marble Head of Sarapis, Egypt,
circa 1st Century A.D.**

his long wavy hair falling in four curls over the forehead and flowing down the sides, the plain modius with torus and slightly domed top, the back roughly worked; *no restorations*.
Height 17.5 cm.

PROVENANCE

said to have been found in 1931 on Cape Silsileh in Alexandria (the ancient Cape Lochias)
Charles Zahar, Paris, prior to 1961
Drouot, Paris, Delorme & Collin Du Bocage, *Entière collection de Monsieur B. Partie 1. Archéologie. Précolombien. Asie*, February 24th, 2010, no. 149, illus.
acquired by the present owner at the above sale

PUBLISHED

Achille Adriani, *Repertorio d'arte dell'Egitto greco-romano*, Serie A, vol. II, Palermo, 1961, p. 48, no. 177, pl. 82, fig. 275
Wilhelm Hornbostel, *Sarapis*, Leiden, 1973, p. 211, no. 5, pl. 88, fig. 151
J. F. Kater-Sibbes, *Preliminary Catalogue of Sarapis Monuments*, Leiden, 1973, p. 24, no. 129

£ 30,000-50,000 € 34,100-57,000 US\$ 41,400-69,000



20

20

A Roman Marble Archaistic Head of a Young Woman, circa 2nd Century A.D.

her oval face with smiling mouth, lips deeply indented at the corners, finely arched brows, and eyes formerly inlaid, her ribbed wavy hair bound in a broad fillet, arranged in loops above the forehead and over the temples, and falling in a long broad plait over the nape of the neck, the neck carved for insertion; *no restorations*.

Height 31.5 cm.

PROVENANCE

private collection or art market, Italy, 19th Century (based on drawings and Carrara marble circular socle)
 Pietri collection, 2nd half of the 19th Century
 Cazalis de Foundouce Collection, Montpellier, late 19th Century
 Tajan, Paris, October 22nd, 2004, no. 26, illus. (prior to cleaning)

RECORDED

two measured drawings (en face and left profile), circa late 19th century, Deutsches Archäologisches Institut, Rome:
<http://arachne.uni-koeln.de/item/buchseite/936813>; <http://arachne.uni-koeln.de/item/buchseite/936814>

This head belongs to a type known in several copies. The original appears to have been a creation of the late Hellenistic period inspired by Greek archaic sculpture. For the type, called "Brussels-Conservatori" in scholarly literature, see H. Herdejürgen, in: M. Fano Santi, ed., *Studi di archeologia in onore di Gustavo Traversari*, vol. 2, 2004, pp. 509ff. Another copy with the eyes formerly inlaid was in the Brummer Collection: Galerie Koller AG, Zurich, *The Ernest Brummer Collection*, vol. 2, 1979, p. 227, no. 626; Herdejürgen, *op. cit.*, p. 514. Other copies were sold at Sotheby's, London, December 13th, 1928, no. 50, and at Sotheby's, New York, June 4th, 1998, no. 121.

£ 100,000-150,000 € 114,000-171,000 US\$ 138,000-207,000





21

21

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

with long beard falling in three tiers of overlapping voluted curls, long moustache, parted lips, and large eyes, his hair bound in a fillet and arranged in three rows of spiral curls over the forehead and temples; *no restorations*.
Height 30.5 cm.

PROVENANCE

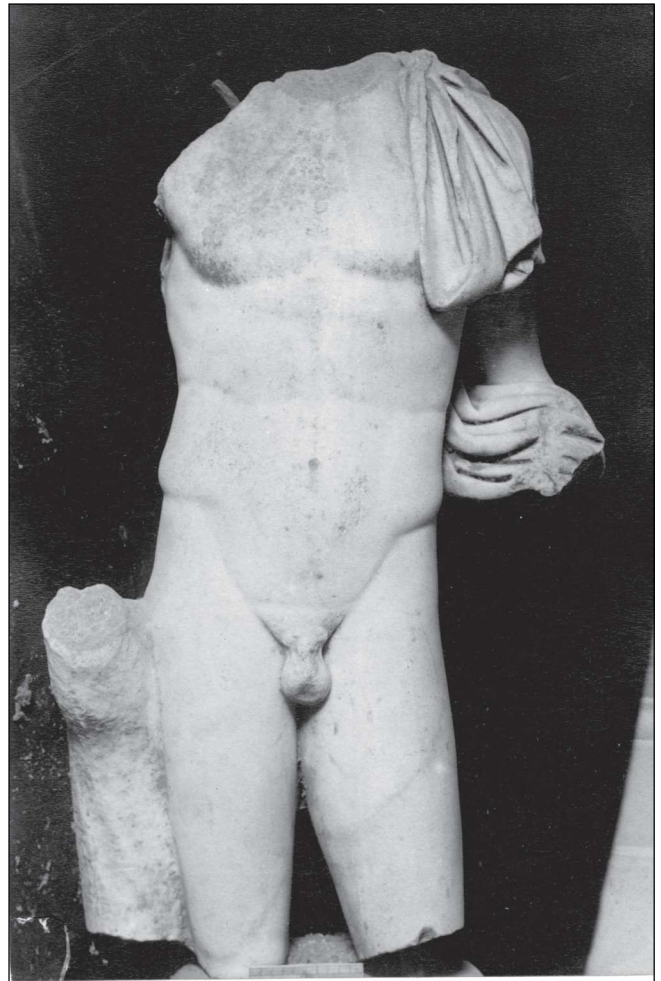
said to have been found in the river Waal in Holland or in the sand on the banks of the Rhine by Nijmegen
Ars Antiqua AG, Lucerne, Auktion III, April 29th, 1961, no. 27, pl. 15
estate of Belgian psychoanalyst Jacques Schotte (1928-2007), Ghent (Bonhams, London, April 29th, 2009, no. 112, illus.)

PUBLISHED

Dietrich Willers, "Zum Hermes Propylaios des Alkamenes," *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 82, 1967, p. 101, no. 33, figs. 79-81

£ 50,000-60,000 € 57,000-68,500 US\$ 69,000-83,000





Rom. Kunsthandel. Not. Buchetti 1892.

The present lot on the art market in Rome in 1892 (Courtesy of the Paul Arndt Archive, Institute of Classical Archaeology, Erlangen University).

22

22

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

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

standing against a tree trunk support with the weight on his right leg, and wearing a chlamys fastened on the left shoulder, the heavy folds falling over the left arm, another fragmentary support behind the left leg; former restorations removed. Height 83 cm.

PROVENANCE

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

Rome art market, 1892 (based on a dated photograph in the archives of Paul Arndt [1865–1937], Institute of Classical Archaeology, Erlangen University)

Sotheby's, New York, June 12th, 1993, no. 110, illus.

Based on the rendering of the abdominal musculature, which is comparable to Greek statuary types of ca. 460 BC (cf. the Hermes Perinth-Cyrene: S. Kansteiner, *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 130, 2015, p. 148, fig. 9), the present torso is a Roman copy of a Greek original from the mid-5th Century B.C. The chlamys, which is similar in shape to a Roman paludamentum (cf. portrait statues of Hadrian from Vaison and Pergamon: M. Wegner, *Hadrian, Das römische Herrscherbild*, vol. II.3, 1956, p. 66, pl. 14), is a "decorative" feature added by the sculptor of the Roman Imperial era.

‡ W £ 45,000-65,000 € 51,500-74,000 US\$ 62,500-90,000



PROPERTY FROM THE COLLECTION OF WILLARD AND ELIZABETH CLARK

A Roman Marble Figure of an Athlete, circa 1st/2nd Century A.D.

standing with his weight on the right leg, the left arm held back and slightly raised, traces of an attribute on the left shoulder, navel incised, pubic hair with small drill holes, traces of the support behind his right leg, traces of a small circular strut on the torso in front of his left arm; *no restorations*.
Height 29.2 cm.

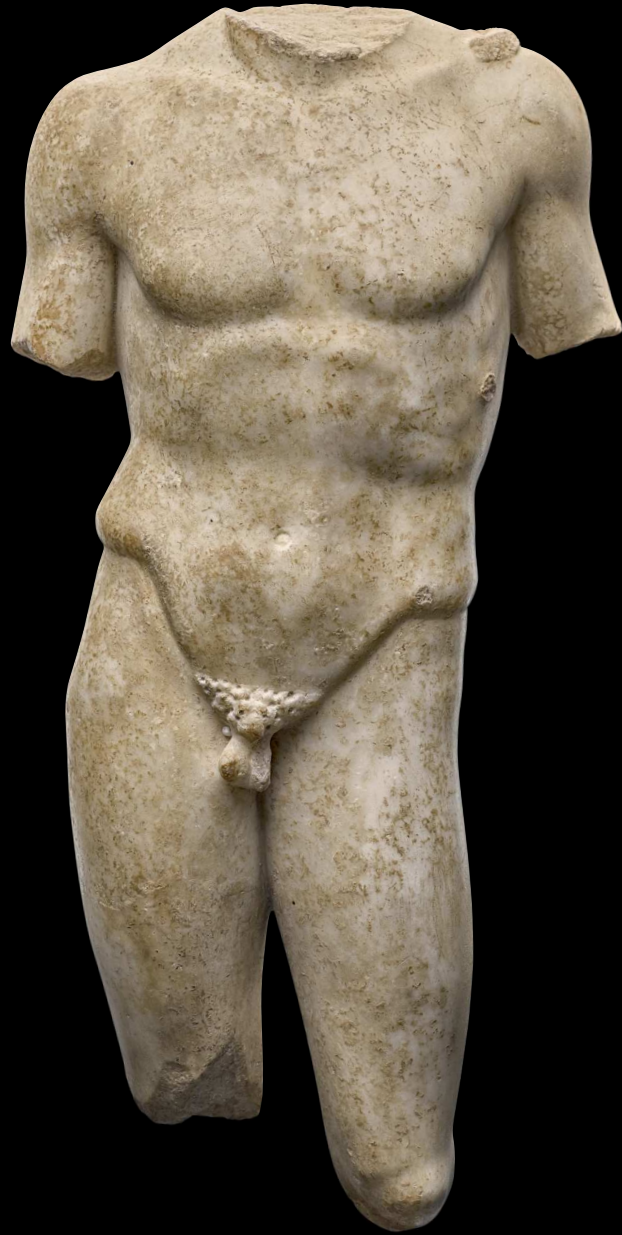
PROVENANCE

John Hewett (1919-1994), London, perhaps acquired from Robin Symes
James Freeman, Kyoto, probably acquired from the above in the early 1970s
acquired from the above by Willard and Elizabeth Clark on December 21st, 1980

As indicated by the position of the circular strut, the left lower arm was horizontally bent. It likely held a spear resting on the left shoulder; this would explain the traces on the shoulder. The statuette can therefore be called a "Doryphoros", a spear-bearer. Despite the obvious similarities to the famous Doryphoros by Polykleitos (see S. Kansteiner et al., eds., *Der Neue Overbeck*, vol. 2, pp. 477ff., no. 9), an identification of the present statuette as a miniature copy of this type should be met with caution, since there are no known small-scale Doryphoroi.

‡ £ 30,000-50,000 € 34,100-57,000 US\$ 41,400-69,000





OTHER PROPERTIES

A Marble Figure of the Capitoline Aphrodite, Roman Imperial, 1st/2nd Century A.D.

standing with the weight on her left leg, two strands of hair falling over her shoulders, the support in the form of Eros riding a dolphin; *no restorations*.

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

PROVENANCE

French private collection (Hôtel Drouot, Paris, Maître Albinet - André Le Véel Expert, *Argenterie ancienne du XVIIIe siècle. Faïences anciennes de Delft. Sièges et Meubles du XVIIIe. Importante Commode en laque d'époque Louis XV estampillée de Dubois. Sculpture antiques. Céramique de la Chine. Pierres dures de la Chine*, May 4th-5th, 1965, no. 97)
 Pierre (1927-2002) and Denise Lévy, Troyes, acquired at the above sale (Boisseau-Pomez SARL, Troyes, *Vente Succession Pierre Lévy: Arts Primitifs, Archéologie, Tableaux*, February 1st, 2007, no. 362, illus.)
 acquired at the above sale by the present owner

PUBLISHED

Sotheby's, New York, June 5th, 2013, no. 29, illus.

Alsatian-born industrialist Pierre Lévy and his wife Denise were known as major art patrons in France in general, and in the city of Troyes in particular, close to which their textile factory (Devanlay) was and still is located. Through a gift of more than 2000 works of art, they made it possible for the city to build a Museum of Modern Art, which opened in 1982. Their collection was exhibited in Paris prior to the opening: *Donation Pierre Lévy: February 16th - April 16th, 1978, Orangerie des Tuileries, Paris, 1978*. Pierre Lévy published several books on art collecting, among which are *Des artistes et un collectionneur* (Paris, 1976) and *L'art ou l'argent* (Paris, 1982).

‡ W £ 120,000-180,000
 € 137,000-205,000 US\$ 166,000-249,000





A Marble Figure of Dionysos, Roman Imperial, circa 1st Century A.D.

the young god standing with the weight on his left leg, his hair falling in long curly locks over the shoulders, and wearing high-laced sandals and himation draped over his left shoulder and loosely wrapped around the waist; *repaired across the abdomen with small areas of restoration along the breakline.* Total height 87 cm.

PROVENANCE

Khawam Brothers, Cairo, late 1950s
Christie's, London, July 11th, 1973, no. 194, illus.
Galerie Perpetch, Paris
French private collection, acquired from the above in 1993
(Sotheby's, New York, June 4th, 2014, no. 15, illus.)

PUBLISHED

Fredrik Hagen and Kim Ryholt, *The Antiquities Trade in Egypt 1880–1930. The H.O. Lange Papers*, Copenhagen, 2016, p. 81, fig. 65, showing the present lot in the background (photo captioned "Joseph Khawam in the family shop, late 1950s. Newspaper clipping; source not located")

W £ 20,000-25,000 € 22,800-28,500 US\$ 27,600-34,500

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

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

after a Greek original of the Hellenistic period, the hero once holding the body of Penthesileia, advancing onto his left leg with his right arm forward, and wearing a chlamys falling from his left shoulder, and a sheath with baldric decorated in relief with scrolling vine; *former restorations removed.* Height 40.6 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques)
New York art market (Sotheby's, New York, May 29th, 1987, no. 112, illus.)
Galerie Archéologia, 36 Place du Grand Sablon, Brussels
Belgian private collection, acquired from the above on February 15th, 1989
by descent to the present owner

The present torso is a reduced-scaled copy of the figure of Achilles from a group showing him with Penthesileia. The moment shown immediately follows Achilles' tragic mistake, when he simultaneously kills the warrior queen in combat and falls in love with her. Now, he desperately holds on to her body, raising his head in anguish. The over-lifesize Hellenistic group is known from several Roman Imperial copies (*LIMC*, vol. 7, p. 303, nos. 59–61, pls. 244ff.; M. Gensheimer and K. Welch, *Istanbul Mitteilungen*, vol. 63, 2013, pp. 325ff.).

£ 25,000-35,000 € 28,500-39,800 US\$ 34,500-48,300







27

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

turned slightly to his right, his eyes drilled in the inner corners, his hair radiating from the crown and falling in comma-shaped locks over the temples, forehead, and nape of the neck; *left ear and tip of nose with upper lip restored in marble, rim of right ear in plaster, underside of neck polished for attachment to a statue or bust.*

Height 18.5 cm.

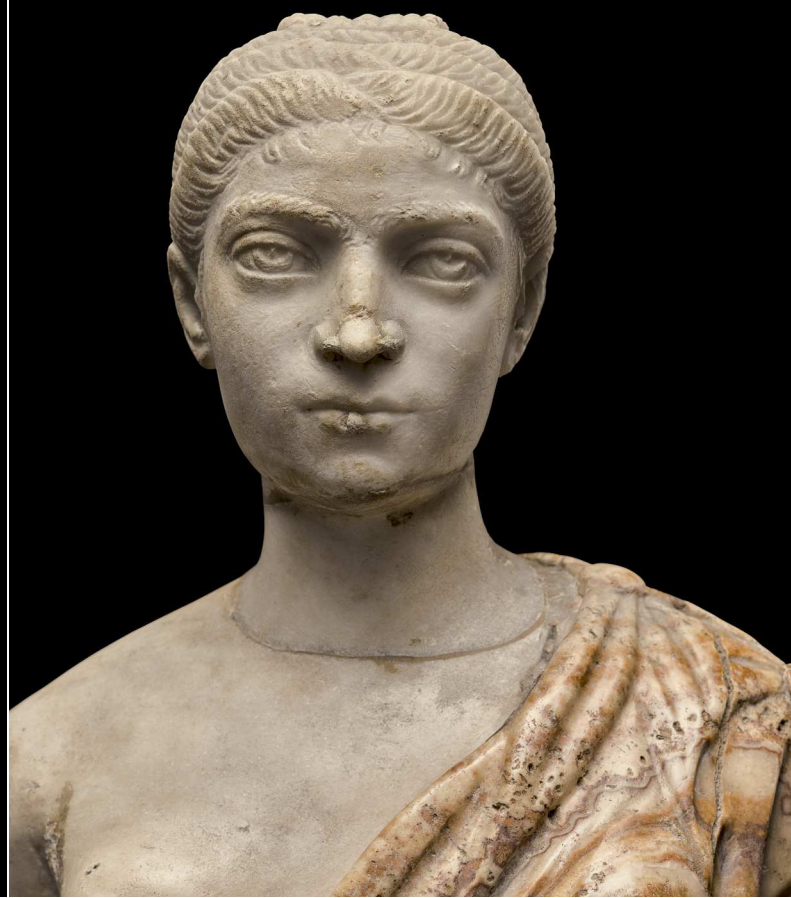
PROVENANCE

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

French private collection, acquired prior to 1960 (Drouot, Paris, Auction Art, Rémy le Fur & Associés, November 27th, 2015, no. 87, illus., on a 1920s/30s varnished block-shaped wood base)

Cf. a portrait of a boy sold at Sotheby, London, December 13th-14th, 1990, no. 278.

‡ £ 25,000-35,000 € 28,500-39,800 US\$ 34,500-48,300



28

PROPERTY FROM THE COLLECTION OF PRINCE MARC DE
BEAUVAU-CRAON

**A Roman Marble Portrait Head of a Woman,
Severan, 1st Quarter of the 3rd Century A.D.,
on 17th Century Marble and Onyx Shoulders**

her eyes with incised irises and drilled crescentic pupils
beneath incised eyebrows meeting in the middle, her hair
brushed back in seven overlapping rows, braided into seven
strands, and coiled into a broad plait fastened on top of the
head; tip of nose and area beneath chin and left lower jaw
restored.

Total height 34 cm.; height of head 10.2 cm.

PROVENANCE

European private collection, circa 17th Century (based on
restoration techniques and style)

de Beauvau family collection

Prince Marc de Beauvau-Craon (1921-1982), by descent to his
daughter, Princess Diane de Beauvau Craon

This under-lifesize portrait head has a lifesize replica in the
Museo Nazionale Romano in the Palazzo Massimo alle Terme,
Rome (reproduced in A. Giuliano, ed., *Museo Nazionale
Romano. Le sculpture*, vol. I.9, 1988, pp. 357ff., no. R272; C.
Gasparri and R. Paris, ed., *Palazzo Massimo alle Terme. Le
collezioni*, 2013, p. 365, no. 265). The head in Rome has been
considered possibly a portrait of Plautilla, wife of emperor
Caracalla (reigned 211–17 AD). For small-scale Roman
portraiture see K. Dahmen, *Untersuchungen zu Form und
Funktion kleinformatiger Porträts der römischen Kaiserzeit*,
2001.

£ 12,000-18,000 € 13,700-20,500 US\$ 16,600-24,900





OTHER PROPERTIES

A Roman Marble Portrait Head of Emperor Commodus, Egypt, circa 185–192 A.D.

son of Marcus Aurelius and last ruler of the Antonine house, the over-life-size head turned slightly to the left and crowned by a heavy wreath of oak, the thick curls of the hair and beard drilled, a cloak covering the nape of his neck; *no restorations*. Height 36 cm.

PROVENANCE

said to have been found in the Nile delta
Grégoire Loukianoff (1885–1945), Cairo
Sotheby's, New York, December 9th, 1981, no. 242, illus.
American private collection
Sotheby's, New York, December 17th, 1992, no. 145, illus.
property acquired by Martin Armstrong for Princeton
Economics (Christie's, New York, December 7th, 2011, no. 214, illus.)
acquired by the present owner at the above sale

EXHIBITED

Max Wegner, *Die Herrscherbildnisse in antoninischer Zeit, Das römische Herrscherbild*, vol. II.4, Berlin, 1939, pp. 88, 98, and 256, pl. 56b (prior to cleaning)
Jale Inan and Elisabeth Rosenbaum, *Roman and Early Byzantine Portrait Sculpture in Asia Minor*, London, 1966, p. 83
Cornelius C. Vermeule, *Roman Imperial Art in Greece and Asia Minor*, Cambridge, 1968, p. 398f., no. 8
Ernst Künzl, "Der Steindenkmälerfund von Benningen, Kreis

Ludwigsburg," *Fundberichte aus Baden-Württemberg*, vol. 3, 1977, p. 320, fig. 27

Max Wegner, "Verzeichnis der Kaiserbildnisse von Antoninus Pius bis Commodus, II. Teil," *Boreas*, vol. 3, 1980, p. 81
Zsolt Kiss, *Études sur le portrait impérial romain en Égypte*, Varsovie, 1984, p. 67f., fig. 163

Jirí Frel, *Studia varia*, Rome, 1994, p. 127

Arachne, no. 36739 (<http://arachne.uni-koeln.de/item/objekt/36739>)

The motif of the three curls falling over the forehead sets this portrait apart from other heads of Commodus. According to Frel, *op. cit.*, p. 127, this motif is borrowed from images of the god Sarapis, the portrait therefore alluding to an identification of the emperor with the Greek-Egyptian god.

Heavy crown-like wreaths are characteristic of emperor portraits from North Africa: see P. Zanker, *Provinzielle Kaiserporträts, Abhandlungen Bayerische Akademie der Wissenschaften*, 1983, p. 31f. The wreath on the present portrait is made of oak leaves and therefore to be identified as the *corona civica*, "referring to the emperor as saviour of the state" (J. Fejfer, *Roman Portraits in Context*, 2008, p. 374). A portrait of the young Commodus as crown prince was sold at Sotheby's, New York, June 11th, 2010, no. 40.

For the antiquities dealer Grégoire Loukianoff see F. Hagen and K. Ryholt, *The Antiquities Trade in Egypt 1880–1930*, 2016, pp. 230ff.

‡ £ 100,000-150,000
€ 114,000-171,000 US\$ 138,000-207,000





30

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

turned to his left, with short chiselled hair and beard, the eyes with drilled crescentic pupils and incised irises; nose and chin restored in marble, underside of neck prepared for attachment to a statue or bust shoulders.
Height 24.2 cm.

PROVENANCE

European private collection, circa 18th Century (based on restoration techniques)
Sotheby Parke Bernet, New York, November 22nd, 1974, no. 320, illus.

Bonhams, London, October 24th, 2012, no. 163, illus.
acquired by the present owner at the above sale

A related example is in the Hungarian National Museum in Budapest: A. Hekler, *Die Sammlung antiker Skulpturen. Die antiken Skulpturen im Ungarischen Nationalmuseum und im Budapester Privatbesitz*, 1929, no. 166: <http://arachne.uni-koeln.de/item/objekt/3253>); the identification of this portrait as a likeness of emperor Philip the Arab is subject to dispute (M. Bergmann, *Studien zum römischen Porträt des 3. Jahrhunderts n. Chr.*, 1977, p. 35, and M. Wegner, *Gordianus III. bis Carinus*, 1979, p. 34).

£ 40,000-60,000 € 45,500-68,500 US\$ 55,500-83,000





31

31

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

raised on her hind legs and avidly feeding on fruit from a krater or kantharos, the vessel with fluted neck and body decorated in relief with overlapping pointed leaves; legs and base of animal restored and repaired, tail formerly restored. Height 20.5 cm.; length 27 cm.

PROVENANCE

private collection, 18th Century (based on restoration techniques)
 French private collection, Île-de-France, acquired in the 1970s (Lancry-Camper, Corbeil-Essonnes, December 2nd, 2017, no. 315)

For related Roman bronze chariot fittings each in the form of a pantheress resting her paw on the rim of a vase see S. Boucher, *Les bronzes romains figurés du Musée des beaux-arts de Lyon*, 1973, nos. 273 and 291, and Ch. Boube-Piccot, *Les bronzes antiques du Maroc. III. Les chars et l'attelage*, 1980, appendix II.

£ 7,000-10,000 € 8,000-11,400 US\$ 9,700-13,800



32



33

32

A Roman Marble Relief Fragment with Two Satyrs, 1st Century A.D.

finely carved in shallow relief with a young satyr seeking protection from an older satyr standing and holding a thyrsos, the young satyr with one knee on a platform and gesturing with his head turned back towards an unidentified threat, a cluster of pine cones(?) dangling above; *no restorations*.
24.5 by 14 by 2.5 cm.

PROVENANCE

said to have been found in the Baths of Titus in Rome (based on the inscription "Terme di Tito" inked on the back in a 19th-century hand)
acquired by the present owner from an antique shop in Ireland in the 1980s

While there is apparently no parallel for the scared satyr in Roman art, the motif is already attested in Greek vase painting of the 5th century B.C. (see, for example, an Attic skyphos with Satyrs scared of Iris: *LIMC*, vol. 5, p. 752, no. 114, pl. 495). Satyrs in shock also appear on several 4th-Century B.C. South-Italian vases, afraid of the head of Medusa held up by Perseus (see R. Krumeich, in *id. et al.*, eds., *Das griechische Satyrspiel*, 1999, p. 64, note 109).

£ 1,200-1,800 € 1,400-2,050 US\$ 1,700-2,500

33

A Roman Marble Sarcophagus Relief Fragment with Labours of Herakles, 2nd Quarter of the 3rd Century A.D.

carved with two figures of bearded Herakles, one shooting his bow at the Stymphalian birds, the other standing with his left foot on the body of a now missing Amazon, his club cradled in his left arm, his head turned sharply to the right; *no restorations*.
36 by 35 cm.

PROVENANCE

French private collection, acquired in the 1950s/1960s (Tajan, Paris, April 15th, 2015, no. 24, illus.)

The closest related composition can be found on a sarcophagus formerly in the Ludovisi Collection, then in the Museo Nazionale Romano, inv. no. 8642, and now on view at Palazzo Altemps, showing the entire series of Twelve Labours; see M. de Angelis d'Ossat, *Scultura antica in Palazzo Altemps*, 2002, p. 94 f.

£ 8,000-12,000 € 9,100-13,700 US\$ 11,100-16,600



34

34

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE,
VIRGINIA: THE JAMES F. SCOTT COLLECTION

**A Roman Marble Cinerary Urn inscribed for
Caesennia Grapte, Julio-Claudian, 1st half of
the 1st Century A.D., with 18th Century Lid**

with splayed foot, deep ovoid body, and cylindrical handles carved in low relief with inverted palmettes, the body finely carved in shallow relief with scrolling branches of grapevine and ivy springing from beneath each handle, the rectangular panel in front engraved with three lines of Latin inscription reading *D(iis) M(anibus) / Caesenniae / Graptis matris* ("To the Spirits of the Departed of Caesennia Grapte, mother"); *finial of restored lid missing.*
Height without lid 36.8 cm.

PROVENANCE

Baron Pierre Nicolas van Hoorn van Vlooswyck (1743-1809), Paris (his estate sale: Jean-Baptiste Pierre Lebrun, *Catalogue des objets rares et précieux, du plus beau choix, etc.*, November 22nd-December 7th, 1809, no. 170)
New York art market

Sotheby's, New York, December 14th, 1994, no. 148, illus. acquired at the above sale by James Francis Scott (1936-2017), Charlottesville, Virginia

PUBLISHED

Aubin-Louis Millin, *Monuments antiques inédits ou nouvellement expliqués*, vol. 1, Paris, 1802, pp. 18ff., engraved on pl. 3
Tessier, "Sur des grottes sépulcrales étrusques récemment découvertes près de Corneto, l'ancienne Tarquinium," *Journal des Savans*, February 1828, p. 89
Joachim Marquardt, *Das Privatleben der Römer*, part I, Leipzig, 1879, p. 370, note 9
Christian Hülsen, ed., *Corpus Inscriptionum Latinarum*, vol. VI: *Inscriptiones Urbis Romae Latinae*, part 4: *Additamenta*, Berlin, 1902, no. 34719

‡ £ 15,000-25,000 € 17,100-28,500 US\$ 20,700-34,500



ANOTHER PROPERTY

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

carved in front with two confronted birds perched atop both ends of a heavy filleted garland of leaves and fruit and flanking a framed rectangular panel engraved with a single line of inscription reading *Memno*, two birds with folded wings in the lunette, each side carved with a calyx of acanthus spreading into four symmetrical scrolls each centering a rosette, the gabled lid with voluted ends, leaf-shaped tiles, and pediment carved in shallow relief with two birds flanking a plant. Height 33 cm.

PROVENANCE

reputedly Burrell Collection, Ockenden House, Cuckfield, Sussex, acquired during the early 1700s, thence by descent Fearon Collection, Ockenden House, Cuckfield, Sussex, acquired during the mid-1800s when Mr J. Fearon took occupation of the house, thence by descent (Bonhams, London, April 3rd, 2014, no. 70, illus.)

PUBLISHED

Roger S. O. Tomlin, "Roman Britain in 2013. III. Inscriptions," *Britannia*, vol. 45, 2014, p. 456
 Antonella Ferraro, in Lucio Benedetti, Giorgio Crimi, and Antonella Ferraro, "Antichità vere e false in internet: cinerari iscritti da siti web di casa d'aste e gallerie d'arte," *Sylloge Epigraphica Barcinonensis*, vol. 15, 2017, no. 15, pp. 98-99, fig. 15

According to the Bonhams catalogue, "The urn was purportedly found on 05 April 1703 at Highbridge Hill in Cuckfield, Sussex, surrounded by Samian ware pottery, which is noted in Timothy Burrell's journal, see *Sussex Archaeological Collections*, vol. 3, p. 174." This notion has been disputed since then by Roger Tomlin, who argues that the present urn is characteristic of cinerary urns produced in Rome and collected by Englishmen on their Grand Tour, not of Romano-British ash containers, which were of a different material, style, and workmanship.

See additional catalogue note at SOTHEBYS.COM

£ 20,000-30,000 € 22,800-34,100 US\$ 27,600-41,400



36

PROPERTY FROM GALLISON HALL,
CHARLOTTESVILLE, VIRGINIA:
THE JAMES F. SCOTT COLLECTION

A Roman Marble Funerary Altar inscribed for Julia Lyris, 1st Century A.D.

of quadrangular form finely carved on four sides, the front carved in relief with a mask of Medusa beneath a Latin inscription in three lines reading *C(aius) Iulius Postumi I(ibertus) Eucomus / Iuliae Postumi I(ibertae) Lyridi f(iliae) et / Faustillae matri eius* (Caius Iulius Eucomus, freedman of Postumus, dedicated this to his daughter Julia Lyris, freedwoman of Postumus, and to his mother Faustilla), a krater surmounted by birds perched on the handles on the left side, a phiale mesomphalos on the right side, an oenochoe on the back, the motifs linked by richly carved deeply undercut garlands suspended from bucrania on the corners, guilloche, tongues, and bead-and-reel around the base, a dentil and lesbiam kymation around the cornice. 73.3 by 54.3 by 54.3 cm.

PROVENANCE

Agostino Andrea Chigi (1466-1520), Villa Farnesina, Trastevere, Rome
Cardinal Rodolfo Pio da Carpi (1500-1564), Rome, at his villa on the Quirinal
Eva Rhodes (1943-2008), Stradbroke, Suffolk, recorded with her in an undated photograph by Richard Vaughan Williams (1923-2015), one time

Keeper of Antiquities at the Fitzwilliam Museum from the Archives of Prof. Silvio Panciera at the Sapienza Università di Roma)
probably Robin Symes, Ltd., London
American private collection, probably acquired from the above (Sotheby's, New York, December 14th, 1994, no. 149, illus.)
acquired at the above sale by James Francis Scott (1936-2017), Charlottesville, Virginia

PUBLISHED

Mariangelo Accorsio, autograph manuscript, between 1517-1521, Bibliotheca Ambrosiana, Milan, D 420, fol. 66: "In aedibus Augustini Chisii", the source for Muratori 1740
Martin van Heemskerck, drawing, between 1532-1536 (Kupferstichkabinett, Berlin, inv. no. 79 D 2, publ. Hübner 1912, Hülsen-Egger 1913)
Ulisse Aldroandi, *Tutte le statue antiche, che in Roma in diversi luoghi, e case particolari si veggono*, in Lucio Mauro, *Le antichità della città di Roma*, Venice, 1556, p. 301
Martinus Smetius (Martin Smet), *Inscriptionum antiquarum quae passim per Europam liber*, Leiden, 1588, fol. 115, no. 2
Jean-Jacques Boissard, *Pars Romanae Urbis Topographiae & Antiquitatum*, vol. III: *Topographia Romanae Urbis*, vol. IV, Frankfurt, 1597, pl. 64: "In Quirinali. In area domus Carpensium hortorum. Sub statua Serapis", based on Boissard's own original drawings from circa 1559
Jacob van Sandrart, *L'Academia Todeasca della architectura, scultura & pittura oder*

Teutsche Academie der edlen Bau-, Bild- und Mahlerey-Künste, vol. 2,2: *Von der Scvltura oder Bildereykvnst*, 1679, part 2, p. 17, pl. SS
Jan Gruter, *Inscriptiones antiquae totius orbis romani*, vol. II, Amsterdam, 1707, p. 980, no. 4
Bernard de Montfaucon, *L'antiquité expliquée et représentée en figures*, vol. 5,1, Paris, 1719, pl. 85 (Boissard engraving)
engraving engraving Lodovico Antonio Muratori, *Novus Thesaurus veterum inscriptionum*, 1740, p. 1586, no. 6, after Accorsio's notes
Corpus Inscriptionum Latinarum, vol. VI, part 3, Berlin, 1886, no. 19969
Paul G. Hübner, *Le statue di Roma: Grundlagen für eine Geschichte der antiken Monumente in der Renaissance*, vol. 1, Leipzig, 1912, pl. 7
Christian Hülsen and Hermann Egger, eds., *Die römischen Skizzenbücher von Marten van Heemskerck im Königlichen Kupferstichkabinett zu Berlin*, vol. 1, Berlin, 1913, pl. 48, fol. 47r
Christian Hülsen, *Römische Antikengärten des XVI. Jahrhunderts*, Heidelberg, 1917, p. 60, no. 35
Dietrich Boschung, *Antike Grabaltäre aus den Nekropolen Roms*, Bern, 1987, p. 61, no. 137, p. 96, no. 641, pl. 15 (Montfaucon engraving)
Census of Antique Works of Art and Architecture known in the Renaissance, no. 157600

To view this object please contact the department

‡ || W £ 45,000-60,000
€ 51,500-68,500 US\$ 62,500-83,000



Q. M. L. S. P. O. S. T. V. I. A. L. E. V. C. O. I. A. M.
L. V. I. A. E. P. O. S. T. V. I. M. I. L. L. I. N. D. I. E. T.
F. A. V. S. T. I. L. L. A. E. I. A. T. R. I. E. I. V. S.



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A Roman Marble Cinerary Vase, 1st Century A.D.

with splayed foot, the body carved in front with a rectangular panel of inscription left blank above two confronted griffins flanking a candelabrum, on each side with a mask of bearded Dionysos crowned with a wreath of ivy leaves and berries, and on the back with a sprig of ivy growing from a calyx of acanthus radiating from the splayed foot, the domed lid decorated with radiating overlapping leaves and surmounted by a lion devouring its prey; *the lion's hindquarters restored*. Height 43 cm.

PROVENANCE

European private collection, 18th Century (based on restoration techniques) probably Daniel Gurney, FSA, archaeologist and banker (1791-1880), North Runcton Hall, Norfolk by descent to his son, Sir Somerville Gurney (1837-1917) to his daughter Mabel Gurney, Lady Curtis who married Sir William Curtis, 4th Bt. (1859-1916) certainly Constance Mabel Curtis (d.1953), their daughter, who married Lionel Harrison by descent to her grand daughter, the present owner

Another way the present vase could have descended to its present owner was through the Harrison family from John Moncton, 1st Viscount Galway (1695-1751) or his son Hon. John Monckton (1739-1830).

For related lion finials on cinerary urns in the Archaeological Museum in Aquileia see V. Santa Maria Scrinari, Museo archeologico di Aquileia. Catalogo delle sculture romane, 1972, nos. 315, 316, and 319-321, all dated in the 1st Century A.D.

W £ 20,000-30,000 € 22,800-34,100 US\$ 27,600-41,400





38

38

OTHER PROPERTIES

A Roman Marble Cinerary Urn and lid, Flavian, circa A.D. 69-96

with rounded back, carved in front with four birds beneath a rectangular panel, two rams' heads supporting an olive garland, and an eagle in each corner, the inscription of later date.
41.9 by 41.3 by 31.7 cm.

PROVENANCE

Sir Francis Cook, 1st Baronet (1817-1901), Doughty House, Richmond, Surrey
Sir Francis Cook, 4th Baronet (1907-1978), by descent, sold shortly after WWII
estate of Joan Griffiths (Christie's, London, July 28th, 2009, no. 288A, illus.)
Sotheby's, New York, June 11th, 2010, no. 44, illus.
Bonhams, London, October 2nd, 2014, no. 43, illus.

PUBLISHED

Ludovico Antonio Muratori, *Novus Thesaurus Veterum Inscriptionum*, Milan, 1739-1742, p. 1319, no. 8
Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 642, no. 80
Christian Hülsen, ed., *Corpus Inscriptionum Latinarum*, vol. VI: *Inscriptiones Urbis Romae Latinae*, part 4: *Addimenta*, Berlin, 1902, no. 30482a
Eugenie Strong, "Antiques in the Collection of Sir Frederic Cook, Bart., at Doughty House, Richmond," *Journal of Hellenic Studies*, vol. 28, 1908, p. 40, no. 65, fig. 23
Friederike Sinn, *Stadtrömische Marmorurnen*, Mainz am Rhein, 1987, p. 149, no. 227

See catalogue note at SOTHEBYS.COM

W £ 8,000-12,000 € 9,100-13,700
US\$ 11,100-16,600



39

39

A Roman Marble Bench Support, circa 1st century A.D.

of rectangular form, decorated at each end with an engaged lion protome emerging from a calyx growing out of a feline leg, each side carved in relief within a square recessed panel with a palmette growing out of a krater; *no restorations*. 43 by 57.5 by 14 cm.

PROVENANCE

French private collection, Paris, reputedly acquired at auction at the Hôtel Drouot in the 1970s
acquired from the above by the present owner in 2010

A closely related example with a single lion at one end is in the Sir John Soane's Museum, inv. no. M84 (<http://collections.soane.org/object-m84>).

See *catalogue note* at SOTHEBYS.COM

W £ 12,000-18,000 € 13,700-20,500
US\$ 16,600-24,900



40

40

**A Roman Marble and Onyx
Trapezophoros, circa 2nd Century
A.D.**

in the form of a lion's leg terminating in overlapping acanthus leaves, the calyx surmounted by a separately-carved protome of a panther with gaping jaws.
Total height with tabletop 89 cms.

PROVENANCE

private collection, 18th Century (based on restoration techniques and use as part of an 18th-Century single-leg Italian console)
German private collection, 1980s

The present lot was once paired with an identical table leg supporting a separate modern table top (Sotheby's, New York, June 7th, 2012, no. 52).

W £ 25,000-35,000
€ 28,500-39,800 US\$ 34,500-48,300

41

**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

PUBLISHED

Sotheby's, New York, June 25th, 1992, no. 315, illus.

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.

‡ £ 3,000-5,000
€ 3,450-5,700 US\$ 4,150-6,900

**A Roman Marble Relief Column,
circa early 1st Century A.D.**

carved all around with vegetal motifs in two registers separated by a plain raised band, the lower part with a vine and two birds picking grapes, the upper part with an ivy plant. Height 87 cm.

PROVENANCE

Danish private collection, acquired in the 1950s/1970s
Bruun-Rasmussen, Copenhagen
acquired by the present owner from the above in 2016

W £ 20,000-30,000
€ 22,800-34,100 US\$ 27,600-41,400



41



42



43

43

A Fragmentary Roman Marble Oscillum, circa 1st Century A.D.

carved in front in high relief with a head of Medusa within a filleted wreath of oak leaves and acorns, her frightful countenance emerging from a tangled mass of writhing serpents and deeply-drilled unruly hair, and on the reverse in shallow relief with a mask of Pan, his fiendish face with high cheekbones and gnarled brow, his hair arranged in spiral curls, his long beard radiating in voluted wavy strands; *no restorations, drilled*

through the center in later times for insertion of a metal pipe and reuse as waterspout decoration.. 47 by 45 cm.

PROVENANCE

Swiss private collection, acquired in the 1960s/1970s (corroborated by original perspex base)
 Galerie Chenel, Paris, acquired on British art market
 European private collection, acquired from the above in 2014

PUBLISHED

Galerie Chenel, Paris, *Fusion*, 2014, no. 20, illus.
 See catalogue note at SOTHEBYS.COM

£ 60,000-90,000 € 68,500-103,000 US\$ 83,000-125,000





44

44

A Roman Nilotic Mosaic Emblema Fragment, circa 1st Century A.D.

the multi-coloured tesserae still set in their original mortar bedding and depicting a Nilotic scene comprising a diminutive crocodile perched on a rocky outcrop, a mallard duck, and a fish among flowering water plants, part of the mortar bedding and terracotta tray preserved.

25 by 38.5 cm including mortar bedding, 18 by 28 cm. for the design only

PROVENANCE

Professor Hans Jucker (1918-1984) and his wife Ines Jucker, Bern

Galerie Rhéa, Zurich

European Private collection, acquired from the above on August 29th, 2012

See M. J. Versluys, *Aegyptiaca Romana: Nilotic Scenes and the Roman Views of Egypt*, 2002, for a comprehensive illustrated corpus of Roman Nilotic mosaics and wall-paintings, and cat. no. 047 in particular, the Nile mosaic from the House of the Faun at Pompeii. For a complete quadrangular emblema with aquatic scene in the lower section see Sotheby's, New York, June 7th, 2007, no. 77.

‡ £ 10,000-15,000 € 11,400-17,100 US\$ 13,800-20,700

45

A Roman Wall-painting Fragment on Stucco, circa 2nd Century A.D., with early 18th Century Italian Restorations

the upper part decorated in high relief with a youthful female bust within a frame of leaves, painted flowers around the perimeter and scrolling tendrils of berries on either side, the lower half painted from left to right with two seated men, a woman holding a wreath over her head, a youth holding a cup, a woman holding a basket of flowers over her head and a staff in the other hand, and a reclining river god, the whole scene probably a later addition.

56 by 67 cm.

PROVENANCE

Dr Conyers Middleton, Cambridge and Faversham, acquired in Rome in 1724/1725

Horace Walpole, 4th Earl of Orford (1717-1797), Strawberry Hill, Twickenham, above the door in the Little Library of the flower garden cottage, acquired from the above with the rest of his antiquities collection on April 21st, 1743

Anne Seymour Damer (1748-1828), Strawberry Hill, by inheritance

George, 7th Earl Waldegrave (1816-1846), Strawberry Hill (sale: George Robins, *A Catalogue of the Classic Content of Strawberry Hill, collected by Horace Walpole*, May 16th, 1842, no. 96, in the Armoury)



45

Charles Wentworth Dilke (1789-1864), London, acquired at the above sale for £7.7.0
 acquired by the present owner from an estate in Washington, D.C., circa 2008

EXHIBITED

"The Art Treasures of Great Britain," Manchester, May 5th-October 17, 1857

PUBLISHED

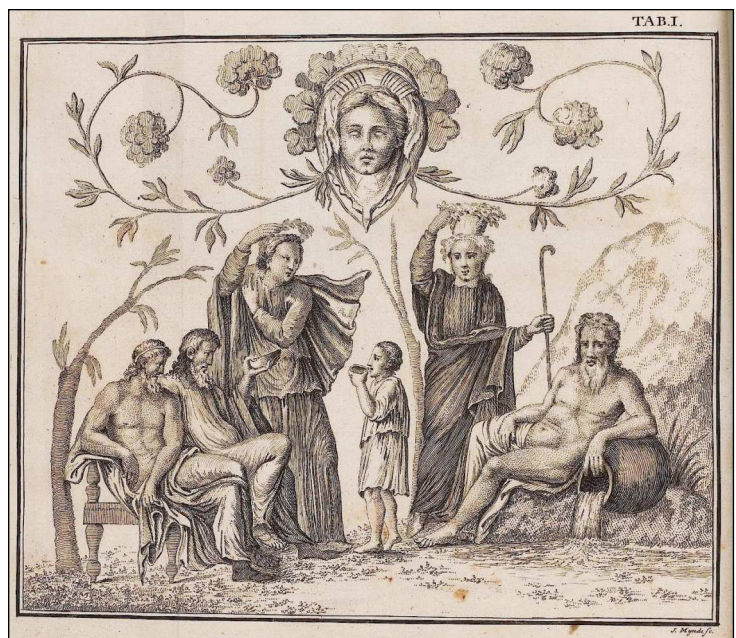
Conyers Middleton, *Germana quaedam antiquitatis eruditae monumenta quibus Romanorum veterum Ritus varii tam sacri quam profani, tum Graecorum atque Aegyptiorum nonnulli illustrantur*, London, 1742, pp. 1ff., pl. 1

A Description of the Villa of Horace Walpole, Youngest Son of Robert Walpole Earl of Orford, at Strawberry-Hill, near Twickenham, with an Inventory of the Furniture, Pictures, Curiosities, &c., London, 1774, p. 115

Transactions of the Historic Society of Lancashire and Cheshire, vol. 10, Session 1857-1858, p. 13, no. 1

A related example with gorgoneion in relief, originally from the collection of Richard Mead (1673-1654), is in the British Museum, inv. no. 1757,0818.6. The right-hand half of the figural scene appears to be copied from a fresco fragment discovered in 1710 in the Baths of Constantine and now in the Museo Nazionale Romano.

‡ £ 15,000-25,000 € 17,100-28,500 US\$ 20,700-34,500



The present lot in the collection of Conyers Middleton, Cambridge, prior to 1742 (Middleton, *op. cit.*, pl. 1).



The present lot in the same condition more than half a century ago (Parlasca, *op. cit.*, 1966, no 118).

46

PROPERTY FROM A SWISS PRIVATE COLLECTION

An Egyptian Encaustic on Wood Mummy Portrait of a Girl, Roman Period, Trajanic, circa late 1st/early 2nd Century A.D.

her hair combed back, braided, arranged in a broad bun on top of the head, and escaping in thin delicate curls over the forehead and temples, and wearing a purple chiton with black *clavus* visible, purple mantle falling from her left shoulder, reddish necklace with gold amulet case pendant, and bracket earrings with small pearls and other precious stones. 30.5 by 16 cm.

PROVENANCE

said to be from the necropolis at er-Rubayat in the Fayum Theodor Graf (1840-1903), Vienna, acquired in Egypt in the 1880s
 Berlin Museums, acquired from the above's estate through Dorotheum, Vienna, 1928
 Stadler Collection, Jestetten, Baden, Germany, acquired from the above in January 1929
 Galerie Heidi Vollmoeller, Zurich, 1955
 private collection, Zurich, probably acquired from the above by descent to the present owners

PUBLISHED

Paul Buberl, *Die griechisch-ägyptischen Mumienbildnisse der Sammlung Theodor Graf*, Vienna, 1922, pp. 21, 41, no. 33, pl. 33
 Heinrich Heydemann, *Über die gemalten Bildnisse aus dem Fayum in Besitz des Herrn Theodor Graf zu Wien* (Berichte über die Verhandlungen der Kgl. Sächsischen Gesellschaft der Wissenschaften zu Leipzig, phil.-hist. Classe, vol. 40), Leipzig, 1888, p. 321
 Irmgard Woldering, *Bildkatalog des Kestner Museums Hannover*, vol. I: *Ausgewählte Werke der ägyptischen Sammlung*, Hanover, 1958, plate in inserted supplement
 Klaus Parlasca, *Mumienporträts und verwandte Denkmäler*, Wiesbaden, 1966, p. 134, note 67
 Klaus Parlasca, *Ritratti di Mummie* (Repertorio d'arte dell'Egitto greco-romano, serie B – volume I), 1966, p. 59, no. 118, pl. 28, 2
 Barbara Borg, *Mumienporträts : Chronologie und kultureller Kontext*, Mainz am Rhein, 1996, p. 44f.

The present panel belongs to the first collection of mummy portraits assembled by the Viennese antiquities dealer Theodor Graf in the late 1880s. This famous collection made mummy portraits known to the Western world, when Graf exhibited it throughout Europe and America and published it prior to its dispersal (see Euphrosyne Doxiadis, *The Mysterious Fayum Portraits: Faces from Ancient Egypt*, London and New York, 1995, pp. 129-133).

‡ £ 60,000-90,000 € 68,500-103,000 US\$ 83,000-125,000





47

47

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

**An Egyptian Porphyritic Diorite Jar,
Predynastic Period (Nagada II)/1st Dynasty,
circa 3500-2900 B.C.**

of ovoid form with finely contoured base, tubular handles, and everted rim.

Height 14.3 cm.

PROVENANCE

Dikran K. Kelekian, Paris, inv. no. 6085
Robert Woods and Mildred Barnes Bliss, Dumbarton Oaks,
Washington, D.C., acquired from the above on July 15th, 1935
Harvard University, The Dumbarton Oaks Research Library
and Collection, inv. no. 35.13, accessioned November 1940
William R. Tyler (1910 - 2003), Paris, acquired from the above
in 1977
then by descent to the current owner

Cf. W. M. Flinders Petrie and J. E. Quibell, *Naqada and Ballas*:
1895, 1896, pl. 7, 43, and Sotheby's, New York, December 8th,
2011, no. 38.

‡ £ 15,000-20,000 € 17,100-22,800 US\$ 20,700-27,600



48

48

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

**An Egyptian Black and White Porphyritic
Diorite Jar, 1st/2nd Dynasty, 2965-2750 B.C.**

of broad rounded form with flat base and strongly inward-
curved shoulder, the jar now missing the separately carved
rim.

Diameter 13.7 cm.

PROVENANCE

probably Dikran Khan Kelekian, Paris and New York
collection of Royall Tyler (1884-1953), Paris
then by descent to the current owner

Royall Tyler was an art historian, collector, and international
financial expert based in Paris. In the 1920s and 30s he
assembled a collection of early Egyptian, Persian, and
Byzantine art, acquired mainly from dealers in Paris such as
Dikran Kelekian and Joseph Brummer. Other fine Egyptian
hardstone vases from his collection, in addition to the
four examples included in the this catalogue, were sold by
Sotheby's, New York on December 8th, 2011 (nos. 38-39),
June 7th, 2012 (nos. 1-2), and June 3rd, 2015 (nos. 2-5).

For related examples see Flinders Petrie, *Stone and Metal
Vases*, Wiltshire, 1977, pl. XXVI, nos. 485 and 500; also
compare G.D. Scott, *Ancient Egyptian Art at Yale*, New Haven,
2006, no. 25, the same form in alabaster.

‡ £ 6,000-9,000 € 6,900-10,300 US\$ 8,300-12,500



49

49

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

**An Egyptian Porphyritic Diorite Vase, 12th
Dynasty, 1938-1759 B.C.**

of slender slightly flaring form with everted rim.
Height 12.1 cm.

PROVENANCE

probably Dikran Khan Kelekian, Paris and New York
collection of Royall Tyler (1884-1953), Paris
then by descent to the current owner

Royall Tyler was an art historian, collector, and international
financial expert based in Paris. In the 1920s and 30s he
assembled a collection of early Egyptian, Persian, and
Byzantine art, acquired mainly from dealers in Paris such as
Dikran Kelekian and Joseph Brummer. Other fine Egyptian
hardstone vases from his collection, in addition to the
four examples included in the this catalogue, were sold by
Sotheby's, New York on December 8th, 2011 (nos. 38-39),
June 7th, 2012 (nos. 1-2), and June 3rd, 2015 (nos. 2-5).

For the form compare M. Page-Gasser and A.B. Wiese, *Égypte,
Moments d'éternité*, Mainz, 1997, no. 47.

‡ £ 8,000-12,000 € 9,100-13,700 US\$ 11,100-16,600



50

50

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

**An Egyptian Quartz-Diorite ("Chephren
Diorite") Bowl, 3rd/4th Dynasty, 2705-2520
B.C.**

of rounded form with flat base, carinated shoulder, and
everted rim, the highly translucent pale gray stone with black
inclusions
Diameter 26.5 cm.

PROVENANCE

probably Dikran Khan Kelekian, Paris and New York
collection of Royall Tyler (1884-1953), Paris
then by descent to the current owner

Royall Tyler was an art historian, collector, and international
financial expert based in Paris. In the 1920s and 30s he
assembled a collection of early Egyptian, Persian, and
Byzantine art, acquired mainly from dealers in Paris such as
Dikran Kelekian and Joseph Brummer. Other fine Egyptian
hardstone vases from his collection, in addition to the four
examples included in this catalogue, were sold by Sotheby's,
New York on December 8th, 2011 (nos. 38-39), June 7th, 2012
(nos. 1-2), and June 3rd, 2015 (nos. 2-5).

‡ £ 6,000-9,000 € 6,900-10,300 US\$ 8,300-12,500



The present lot on the art market in Paris in 1912 (Hôtel Drouot, Paris, June 17th-19th, 1912, no. 283, pl. XXIV).

51

PROPERTY FROM A PRIVATE COLLECTION

An Egyptian Limestone Relief of Meruka, Prophet of Khufu, late 5th/early 6th Dynasty, circa 2350-2250 B.C.

finely carved in shallow relief with the owner, Meruka, seated on a chair with bovine legs, an offering table before him, his left clenched fist held to his chest, and wearing a wrap-around kilt with broad belt, broad collar, short beard, and long wig falling to the shoulders, his face with full lips, flaring nostril, and large almond-shaped eye with tapering contoured eyebrow and cosmetic line, the three lines of inscription translating "An offering given by the King and Anubis who presides over the divine pavilion: let him be buried in the necropolis, he who is known of the King, Prophet of Khufu, wab-priest of the King, and Elder of the Hall, Meruka."
35.6 by 80 cm.

PROVENANCE

from the Mastaba of Meruka at Giza, excavated by Montague Ballard in the Winter of 1901-02
Giovanni Dattari (d. 1923), Cairo (Hôtel Drouot, Paris, *Antiquités égyptiennes, grecques et romaines. Les collections de feu M. Jean Lambros d'Athènes et de M. Giovanni Dattari du Caire*, Paris, 17th-19th June 1912, no. 283, pl. XXIV)
Mr. C. d'Aquin, Paris
William Randolph Hearst (1863-1951), San Simeon, California, acquired from the above on 20th June 1922 through his company International Studio Art Corporation
Parish-Watson & Co., New York, on consignment from the above
Joseph Brummer (1883-1947), New York, inv. no. N4449, acquired from the above on 2nd June 1939
Parke-Bernet Galleries, New York, *Part II of the Notable Art Collection Belonging to the Estate of the Late Joseph Brummer*, 11th-14th May 1949, no. 64
Denys Sutton, London, acquired at the above auction
American private Collection, by descent (Sotheby's New York, 6 December 2012, no. 43, illus.)

EXHIBITED

Yale University Art Gallery, New Haven, Connecticut, 1949-1959, loaned by Denys Sutton under loan inv. no. 14.1949 (erroneously accessioned as 1937.214)

PUBLISHED

Henry G. Fischer, "Old Kingdom Inscriptions in the Yale Gallery," *Mitteilungen des Instituts für Orientforschung*, vol. 7, fasc. 3, 1960, pp. 310-311, pl. II
T. Coffman, ed., *The William Randolph Hearst Collection [microform]: Photographs and Acquisition Records on Microfiche*, New York, 1987, book 45, entries 43-53, card 213, illus. (Egyptian antiquities)

Other reliefs from the mastaba of Meruka are in the Hildesheim Museum (inv. no. 3049), the Yale University Art Gallery (inv. no. 1937.214), and The Cleveland Museum of Art (inv. no. 1920.1994: L.M. Berman, *Catalogue of Egyptian Art*, The Cleveland Museum of Art, 1999, p. 133-134, also from the Ballard excavations and Lambros-Dattari sale).

Denys Miller Sutton (1917-1991) assumed the role of editor of the London-based arts magazine *Apollo* in 1962, and retained this position for about 25 years, during which he considerably expanded the scope of the publication, addressing sensitive art preservation issues, attracting new contributors among prominent art historians and writers, writing many articles himself, and devoting several issues to the collections of museums around the world. His strong and unrelenting interest in the visual arts was a lifelong pursuit: he served as secretary of the international commission for the restitution of cultural material after World War II, worked as an art critic for *Country Life* and the *Financial Times*, authored several books on painting, including works on Watteau, Toulouse-Lautrec, Matisse, Picasso, and Whistler, and organized several exhibitions abroad such as shows on Constable and Titian in Tokyo. The *Oxford Dictionary of National Biography* (vol. 53, Oxford, 2003, p. 382) describes him as an "astute collector of art."

The present relief is numbered as lot 105, Article 15, in the list of acquisitions made by Hearst under his company International Studio Art Corporation.

‡ £ 100,000-150,000 € 114,000-171,000
US\$ 138,000-207,000





52

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OTHER PROPERTIES

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

carved in sunk relief with the king facing right, wearing a broad beaded collar and the Blue Crown, and propelling pellets of incense to the falcon-headed incense burner held in his left hand, a column of inscription and his prenomen within a cartouche above; remains of yellow pigment.
21.9 by 26.4 cm.

PROVENANCE

Sotheby & Co., London, July 16th, 1968, no. 120
Canadian Private Collection
Sotheby's, New York, December 12th, 2013, no. 6, illus.

See W.H. Peck, "A Ramesside Ruler Offers Incense," *Journal of Near Eastern Studies*, vol. 31, no. 1, 1972, pp. 11 ff.

‡ £ 20,000-30,000 € 22,800-34,100 US\$ 27,600-41,400

68

SOTHEBY'S

53

An Egyptian Limestone Polychrome Relief Fragment, 19th Dynasty, 1292-1190 B.C.

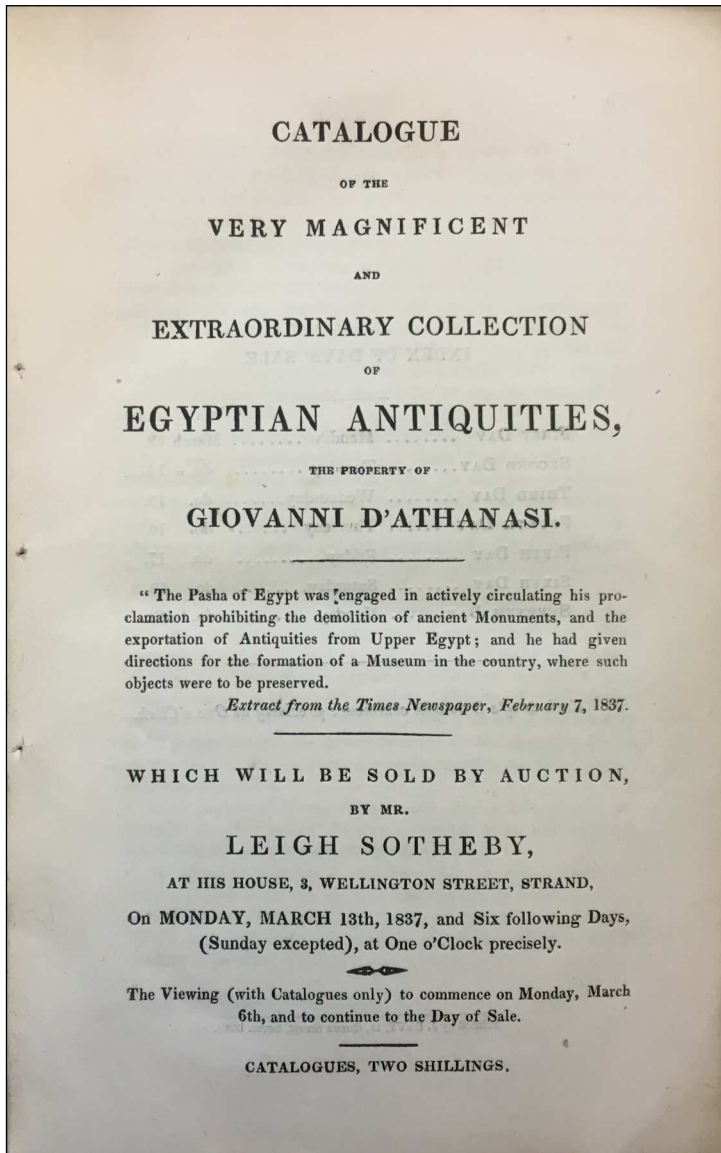
carved in sunk relief with the figures of a husband and wife walking to left, the man holding a lettuce in his left hand and a staff with lotus finial in his right hand, and wearing a long sleeved tunic, elaborate flounced kilt, broad beaded collar, and tripartite wig with diadem.
59 by 34 cm.

PROVENANCE

French private collection, early 20th Century, by repute
(corroborated by early wood frame)

£ 40,000-60,000 € 45,500-68,500 US\$ 55,500-83,000





PROPERTY FROM A PRIVATE COLLECTION

An Egyptian Polychrome Limestone Round-topped Stele, 18th Dynasty, reign of Amenhotep I/Tuthmosis II, circa 1514-1479 B.C.

dedicated to the lady Nub-em-henuti by her husband, the sailor Maya, finely carved in shallow relief with Nub-em-henuti and Maya seated at left on lion-legged chairs, the wife clasping her husband's arm with her right hand, her left hand resting on his shoulder, and wearing a long close-fitting dress, broad collar, and lotus flower diadem, her husband holding a sash and lotus flower, and wearing a long skirt and broad collar, their son Huya offering a libation at right, and wearing a short kilt with central tab and braided side-lock, a sash in his left hand, a table laden with offerings before him, inscriptions and Eyes of Horus flanking a *shen*-sign above, four lines of inscription in sunk relief below.
Height 43.2 cm.

PROVENANCE

said to be from the Abydos necropolis Giovanni d'Athanasli (1798-1854), London Edward Roger Pratt (1789-1863), Rylston Hall, Norfolk, acquired at the above sale English private collection, by descent (Sotheby's, New York, December 17th, 1998, no. 24, cover illus, without d'Athanasli provenance) acquired by the present owner at the above sale

PUBLISHED

Malek, ed., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. VIII, Oxford, 1999, no. 803-052-700.

The inscriptions on the top left translate: "Sailor of the [Fayum] lake Maya. His wife, mistress of the house Nub-em-henuti," and on the top right "His son Huya."

The inscriptions below the scene translate: "A royal offering of Osiris, ruler of eternity, the great god, lord of Abydos, and Anubis in the front of the god's booth, he in the bandages, lord of the necropolis, giving an invocation offering of bread and beer, meat and fowl, linen and clothing, incense and oil, cool water, wine, milk and everything good and clean, for the ka of sailor Maya and mistress of the house Nub-em-henuti, justified."

Two other Egyptian steles acquired by Edward Roger Pratt at the Sotheby's 1837 of the d'Athanasli Collection (lots 282 and 982) are now in the British Museum, inv. nos. 2001.1102.1, and 2007.1001.1. Another stele (lot 578 in the 1837 auction) was sold alongside the present stele at Sotheby's, New York, December 17th, 1998, no. 26, and is now in the Los Angeles County Museum of Art, inv. no. AC1999.2.1.

£ 120,000-180,000

€ 137,000-205,000 US\$ 166,000-249,000



OTHER PROPERTIES

An Egyptian Polychrome Limestone Relief Fragment, 26th Dynasty, 664-525 B.C.

finely carved in sunk relief in archaizing style with the head of a man facing right and wearing a broad collar, pendant, and close-fitting cap.
21.5 by 21 cm.

PROVENANCE

Münzen und Medaillen AG, Basel, Auktion 46, April 28th, 1972, no. 99, illus.

The Toledo Museum of Art, Toledo, inv. no. 1972.16, acquired at the above sale (Christie's, New York, October 25th, 2016, no. 6, illus.)

EXHIBITED

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

PUBLISHED

Otto Wittmann, ed., "Treasures for Toledo," in *The Toledo Museum of Art News*, vol. 19, 1976, p. 44, no. 2-3

Sandra Knudsen and P. Reich, *Egypt in Toledo: The Ancient Egyptian Collection at the Toledo Museum of Art*, Toledo, 2011, p. 76

Based solely on stylistic criteria the 1972 Basel auction catalogue entry suggests that the present relief probably originates from the Theban tomb of Pediamenopet/Petamenophis (T33), a massive and fascinating funerary complex explored in the 19th Century, sealed by Gaston Maspéro in 1900, and reopened by Claude Traunecker in 2005 for further exploration and study (<http://www.ifao.egnet.net/archeologie/tt33/>). Later publications of the present relief have adopted this identification.

In 1908 Jean Capart acquired a closely related relief fragment for the Brussels Museums (inv. no. E. 3057) and securely identified it as Pediamenopet himself based on a pre-1879 drawing of it made while still in situ in his tomb (*Bulletin des Musées royaux des art décoratifs et industriels*, September 1908, pp. 77-78, fig. 9, and J.-C. Balty, H. De Meulenaere, et al., eds., *Musées royaux d'art et d'histoire, Bruxelles. Antiquité*, 1988, pp. 38-39). In 1912, another very similar example was bought by Philip J. Mosenthal from Dikran Kelekian in Paris in 1919, and sold at Anderson Art Galleries, New York, April 4th, 1925, no. 73; it is now in The Metropolitan Museum of Art, inv. no. 1977.217, where it is described as probably from the tomb of Pediamenopet: <https://www.metmuseum.org/art/collection/search/550756>).

‡ £ 120,000-180,000

€ 137,000-205,000 US\$ 166,000-249,000



Relief fragment from the tomb of Pediamenhopet (Musées Royaux d'art et d'histoire, Brussels, inv. no. E. 3057).



Relief fragment thought to come from the tomb of Pediamenhopet (The Metropolitan Museum of Art, New York, inv. no. 1977.217).





56

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ANOTHER PROPERTY

An Egyptian Limestone Round-topped Stela, 26th Dynasty, reign of Apries, 589-570 B.C.

carved in sunk relief with King Apries offering the hieroglyphic symbol for land to Amun, and Mut, the king wearing the royal kilt with bull's tail and the crown of Upper Egypt, a winged sun-disk flanked by uraei above, the inscriptions including the names of Apries, Amun, and Mut, the three lines of inscription below apparently removed in antiquity. 30 by 22 cm.

PROVENANCE

Nicholas Tano, Cairo
 acquired in Cairo in 1925, probably from Nicholas Tano's son Georges Tano and his nephew Phocion Tano, 53 Sh. Ibrahim Pasha
 Scottish private collection (Sotheby's, New York, December 15th, 2016, no. 49, illus.)
 acquired from the above by the present owner
 See catalogue note at SOTHEBYS.COM.

‡ £ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300



57

57

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

An Egyptian Sandstone Relief Fragment, 18th Dynasty, early in the reign of Akhenaten, circa 1353-1345 B.C.

carved in sunk relief with five attendants facing left. 13.6 by 18.1 cm.

PROVENANCE

Charles D. Kelekian, New York
 Collection of the Late Lester Wolfe (1897-1983), New York (Sotheby's, New York, March 1st, 1984, no. 151, illus.)
 acquired at the above sale by the current owner

For reliefs close in date, see Cyril Aldred, *Akhenaten and Nefertiti*, Brooklyn, NY, 1973, nos. 41-44. Aldred notes that neither at Karnak or Amarna are "minor actors in the royal pageant depicted with the distortions characteristic of the royal family."

For a biographical note on Lester Wolfe see SOTHEBYS.COM.

‡ £ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300



58

58

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

An Egyptian Bronze Figure of a Baboon, Late Period, 716-30 B.C.

standing on a rectangular base with his forepaws raised before him, with straight tail, thick deeply engraved mane, striated ruff, and deeply recessed nostrils.
Height 8.4 cm.

PROVENANCE

Jean-Philippe Mariaud de Serres, Rue Saint-Anne, Paris, mid 1970s
New York Art Market
Mr. and Mrs. Carl Tautenhahn, Houston
New York Art Market
Sotheby's, New York, May 31, 1997, lot 39, illus.
acquired at the above sale by the present owner

See Dorothea Arnold, "An Egyptian Bestiary", *MMA Bulletin*, vol. 52, no. 4, New York, 1995, p. 60. The author writes that: "As far back as Early Dynastic times the ancient Egyptians venerated the baboon as the 'great white one', which has been called a royal ancestor animal."

‡ £ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300



59

59

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

Egyptian Bronze Figure of Osiris, 3rd Intermediate Period/25th Dynasty, 1075-656 B.C.

standing with his hands emerging from his cloak and holding the crook and flail, his long beard with curled tip, the atef-crown with uraeus and two lateral plumes, eyebrows and beard-straps formerly inlaid, and silver inlaid eyes, mounted on an early 20th century Egyptian wood base.
Height from modern base 21.3 cm

PROVENANCE

Martin Boddewijn, Belgian private collection, acquired in Egypt in 1920/1925
by descent to the current owner

£ 5,000-8,000 € 5,700-9,100 US\$ 6,900-11,100



60



61

60

ANOTHER PROPERTY

**An Egyptian Bronze Figure of Osiris,
25th/30th Dynasty, 750-342 B.C.**

standing and wearing a braided beard with curled tip and the Crown of Upper Egypt with long undulating uraeus in front.
Height without tenon 36.4 cm.

PROVENANCE

private collection, mid 20th Century, or earlier (based on half-preserved typewritten descriptive label on back of tapering black marble base)

Australian private collection (Lawsons, Leichhardt, September 28th, 2017, no. 53, illus.)

acquired at the above sale by the current owner

£ 15,000-25,000 € 17,100-28,500 US\$ 20,700-34,500

61

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**An Egyptian Bronze Figure of Amun, 22nd/
early 26th Dynasty, 946-600 B.C.**

enthroned and wearing a striated royal kilt, low shirt with shoulder straps, broad collar in raised relief, and the crown of Amun, the chin-straps engraved, the beard and plumes now missing.

Height 16.6 cm.

PROVENANCE

Collection of the Late Lester Wolfe, New York (Sotheby's, New York, March 1st, 1984, no. 134, illus.)

acquired from the above sale by the present owner

‡ £ 7,000-10,000 € 8,000-11,400 US\$ 9,700-13,800



62

62

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**An Egyptian Bronze Figure of Atum,
25th/26th Dynasty, 750-525 B.C.**

the god appearing in the form of a cobra with human head and body of an eel, and wearing a braided beard, striated tripartite wig with ureaus, and the atef-crown with plumes resting on ram horns, a maat-feather supporting the hood of the cobra in back.

Height 14.3 cm.

PROVENANCE

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

EXHIBITED

formerly on loan to The Brooklyn Museum of Art, 1976-1999

PUBLISHED

Antiquities from the Collection of Christos G. Bastis, catalogue of the exhibition at The Metropolitan Museum of Art, New York, 1987, no. 16, illus.

The exhibition catalogue notes that: "The whole once formed the coffin for a sacred eel; part of the eel's body and a fragment of the top of the coffin are still preserved. The eel, as dweller of the primordial morass, was sacred to the god Atum."

‡ £ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300



63

63

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**An Egyptian Fragmentary Black Basalt Head
of a Man, 12th Dynasty, period of Amenemhat
III, 1818-1772 B.C.**

wearing a wide striated beard and broad striated wig passing behind the ears, with full lips deeply indented at the corners, straight nose, and large wide-set with long eyebrows in shallow relief.

Height 6.2 cm.

PROVENANCE

Alan Brandt, New York, 1972
Christos G. Bastis, New York (Sotheby's, New York, *Antiquities from the Collection of the Late Christos G. Bastis*, December 9th, 1999, no. 12, illus.)
acquired from the above sale by the present owner

EXHIBITED

Formerly on loan to The Brooklyn Museum of Art, 1976-1999 [inv. no. L72.9]

PUBLISHED

Antiquities from the Collection of Christos G. Bastis, catalogue of the exhibition at The Metropolitan Museum of Art, New York, 1987, no. 1, illus.

Cf. J. Vandier, Manuel d'Archéologie Égyptienne, vol. III, Les Grandes Epoques, La Statuaire, Paris, 1958, pl. LXXC, 5-6.

‡ £ 7,000-10,000 € 8,000-11,400 US\$ 9,700-13,800







Main hall, Palais Stoclet, Brussels, showing the present lot in the background on the right against a marble-clad pillar. Joseph Hoffmann designed the entire house. Gustav Klimt decorated the dining room.

64

PROPERTY FROM A PRIVATE COLLECTION

An Egyptian Indurated Limestone Figure of the Scribe Nekht-ankh, late 12th/13th Dynasty, circa 1800-1700 B.C.

seated with his legs crossed on a high rectangular base with wide back pillar, his left hand resting on his chest, a bolt of cloth in his right hand, and wearing an enveloping cloak and wide wig with pointed lappets, his face with full broad mouth, aquiline nose, and wide-set eyes, two lines of inscription on the front of the base translating "An invocation of the offering for the guest of Thoth, Lord of Khemenu (Hermopolis), the Scribe of the Temple Nekht-Ankh, whom F[...] bore."
Height 27 cm.

PROVENANCE

Hôtel Drouot, Paris, *Antiquités égyptiennes, grecques et romaines appartenant à P. Philip et à divers amateurs: sculptures, peintures, bronzes, étoffes, faiences, figures de Tanagra, verres irisés*, April 10th-12th, 1905, no. 52, illus. Adolphe Stoclet (1871-1949), Brussels by descent to the present owners

PUBLISHED

Henri Frankfort, "Egyptische Beeldhouwwerken uit de verzameling A. Stoclet te Brussel," in *Maandblad voor Beeldende Kunsten*, vol. vii [3], March 1930, p. 76, fig. 9 Jaromir Malek et al., eds., *Topographical Bibliography of*

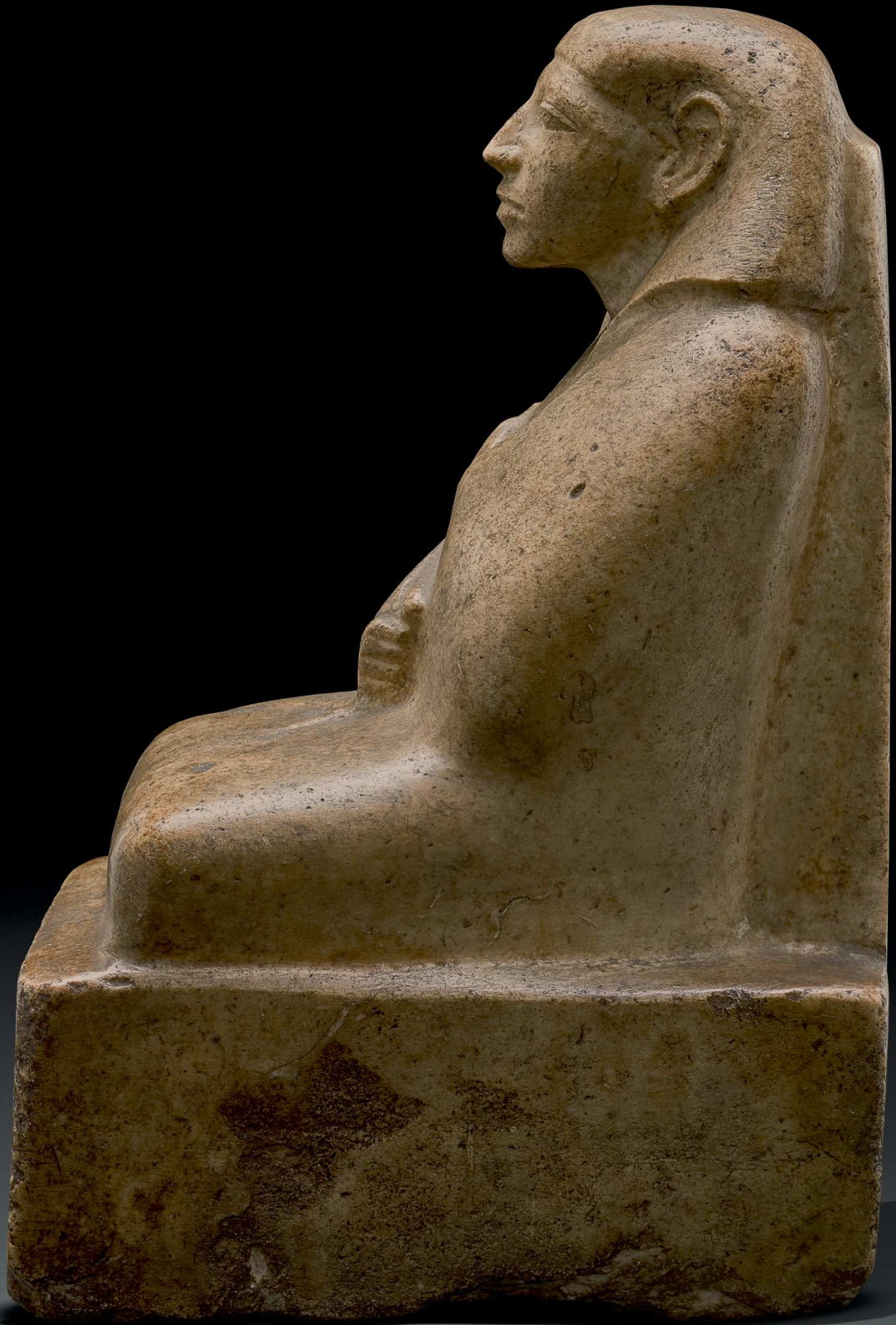
Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings, vol. VIII, Oxford, 1999, no. 801-436-450 (<http://www.griffith.ox.ac.uk/gri/s10.html>)

Cyril Aldred's comments on the 8-inch high granite statuette of Kheti in Cairo could easily apply to the present example: "Kheti is clothed in a long cloak, which he holds around him and which reduces the form of his body to a conoid mass (...). The whole statuette has a monumental unity out of proportion to its modest dimensions" (*Middle Kingdom Art in Ancient Egypt*, 2300-1590 B.C., 1950, p. 43).

For the gesture of the left hand resting against the chest and the right hand clasping the hem of the garment see the statue of Rehuankh in the British Museum: A. Oppenheimer, Dor. Arnold, Diet. Arnold, and K. Yamamoto, eds., *Ancient Egypt Transformed: The Middle Kingdom*, 2015, no. 65; the author notes that "his reverent pose and distant gaze suggest an individual witnessing a sacred rite, as would be appropriate for a figure standing in a chapel or temple."

Also from the Stoclet Collection is a Middle Kingdom seated statue of a Vizier now in the Saint Louis Museum of Art: see Frankfort, *op. cit.*, p. 77.

£ 1,000,000-1,500,000 € 1,140,000-1,710,000
US\$ 1,380,000-2,070,000





65

65

ANOTHER PROPERTY

An Egyptian Stone Figure of a Woman, 1st half of the 12th Dynasty, circa 1938-1850 B.C.

striding with her left leg advanced, and wearing a close-fitting haltered dress and striated tripartite wig falling to the top of the back pillar, a fragmentary column of inscription on her left thigh reading "the woman revered one before...". Height 17.8 cm.

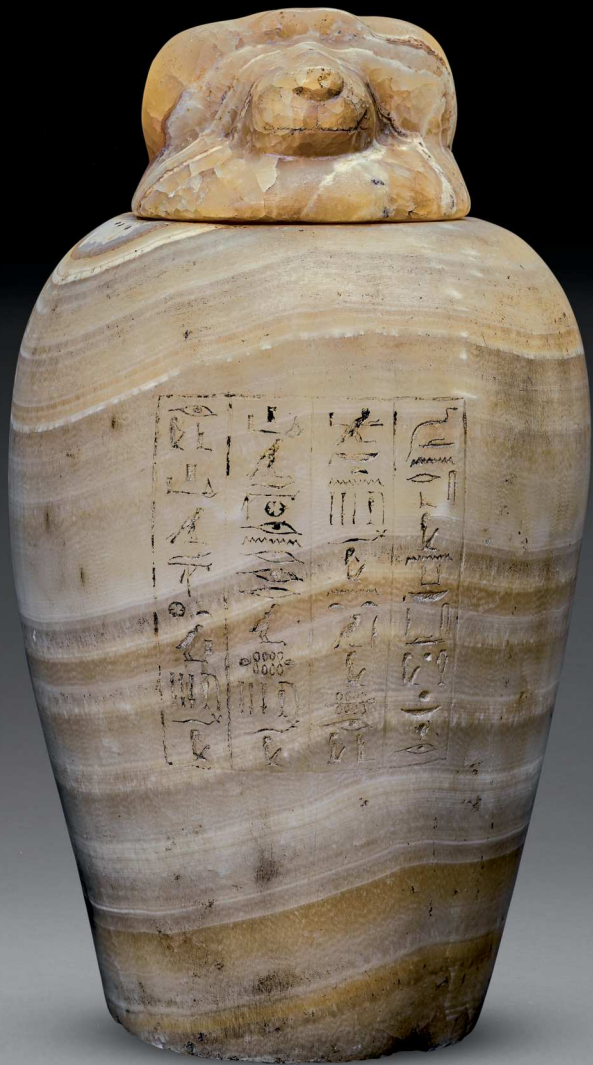
PROVENANCE

Joseph Klein, New York, acquired between 1941 and 1980
private collection, by descent (Bonhams, London, October 24th, 2012, no. 36, illus.)
acquired by the present owner at the above sale

An old typewritten label applied to the front of the original early to mid 20th-century Egyptian wood base reads: "No. 189/30 Hématite / PHARAON de la XIIe / dynastie avec inscription hieroglyphique." The inventory number with capital I used instead of a 1 is typical of Albert Eid's, a Belgian art dealer established in Cairo. Most of his stock was dispersed in the US after his death (see the note to Sotheby's, New York, June 13th, 2002, no. 30).

For a related example from a family group in the University of Pennsylvania Museum of Archaeology and Anthropology, inv. no. 59-23-1, see D. P. Silverman, *Searching for Ancient Egypt: Art, Architecture, and Artifacts from the University of Pennsylvania Museum*, 1997, p. 128, no. 35

£ 18,000-22,000
€ 20,500-25,100 US\$ 24,900-30,400



66

66

PROPERTY FROM A MASSACHUSETTS PRIVATE COLLECTION

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

of broad-shouldered ovoid form, the four columns of incised inscription including the owner's name and that of the falcon-headed Son of Horus Qebehsenuf, protector of the intestines, the lid in the form of baboon-headed Hapy, not belonging to the jar but probably from the same original set, the details of mouth and nose incised.
Height 34.3 cm.

PROVENANCE

John Lindquist (1890-1980), Boston, Massachusetts, acquired prior to 1976 inherited from the above by the present owner

Two other canopic jars belonging to Peditormednu's set, also with mismatched stoppers, are in the Boston Museum of Fine Arts: inv. no. RES.22.233a-b, jar inscribed for Hapi with human-headed stopper of Imsety (bequeathed to the Museum in 1922 by Mrs Francis C. Lowell), and inv. no. 20.55, jar inscribed for Imsety with jackal-headed stopper of Duamutef (lent by the Lowell Institute). The still missing fourth jar is inscribed for Duamutef with falcon-headed stopper of Qebehsenuf.

‡ £ 15,000-25,000
€ 17,100-28,500 US\$ 20,700-34,500



67

67

PROPERTY FROM A FRENCH PRIVATE COLLECTION

An Alabaster Canopic Jar, 12th Dynasty, 1938-1759 B.C.

the stopper in the form of a human head wearing a wide rounded wig.
Height 38.5 cm.

PROVENANCE

Ferdinand Antoine Dollinger (b. Cairo, 1897), Toulon, France
by descent to the present owner

Cf. G. Reisner and M. Abd-ul-Rahman, *Canopics* (Catalogue général des des antiquités égyptiennes du Musée du Caire), Cairo, 1967, pls. II-III (most with false beards).

£ 15,000-20,000
€ 17,100-22,800 US\$ 20,700-27,600



68

68

PROPERTY FROM A FRENCH PRIVATE COLLECTION

**An Egyptian Alabaster Headrest,
6th Dynasty, 2360-2195 B.C., or later**

carved in three sections, with rectangular base, fluted stem,
and rectangular abacus supporting the crescentic pillow,
possibly one or more of the elements of later date.
Height 25.3 cm.

PROVENANCE

Albert Edouard "Bertie" Gilou (1910-1961), Paris
by descent to the present owner

*Cf. Lawrence M. Berman, Catalogue of Egyptian Art, The
Cleveland Museum of Art, Cleveland, 1999, no. 86, and
Sotheby's, New York, December 15th, 2016, no. 5.*

£ 12,000-18,000 € 13,700-20,500 US\$ 16,600-24,900



69

69

PROPERTY FROM A FRENCH PRIVATE COLLECTION

**An Egyptian Wood Headrest, 6th Dynasty,
2360-2195 B.C.**

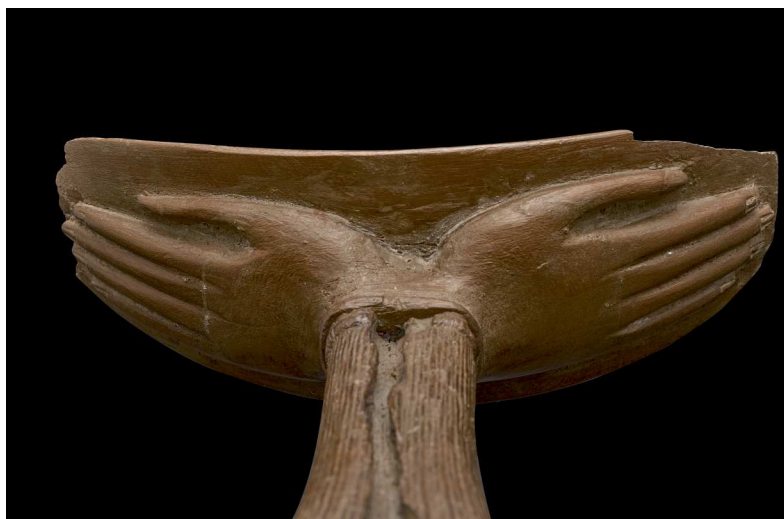
carved in three sections, with oval base encircled by a twisted cord, reeded stem, and oval pillow supported by a pair of human hands.
Height 18.5 cm.

PROVENANCE

Albert Edouard "Bertie" Gilou (1910-1961), Paris
by descent to the present owner

Cf. a similar headrest in the Walters Art Museum, acc. No. 61.301 (<http://art.thewalters.org/detail/16847/headrest/>).

£ 12,000-18,000 € 13,700-20,500 US\$ 16,600-24,900





PROPERTY FROM THE COLLECTION OF WILLARD AND ELIZABETH CLARK

An Egyptian Polychrome Wood Mummy Mask, 21st/22nd Dynasty, 1075-716 B.C.

from an inner anthropoid coffin, carved in a fine-grained hardwood, the oval face with outlined lips deeply rounded at the corners, straight nose, and almond shaped eyes with long eyebrows and slightly flaring cosmetic lines, the eye inlay composed of blue and white glass with slightly recessed pupils painted in black, a mortise beneath the chin for insertion of the beard, a tenon above for attachment of the wig. Height 24.2 cm.

PROVENANCE

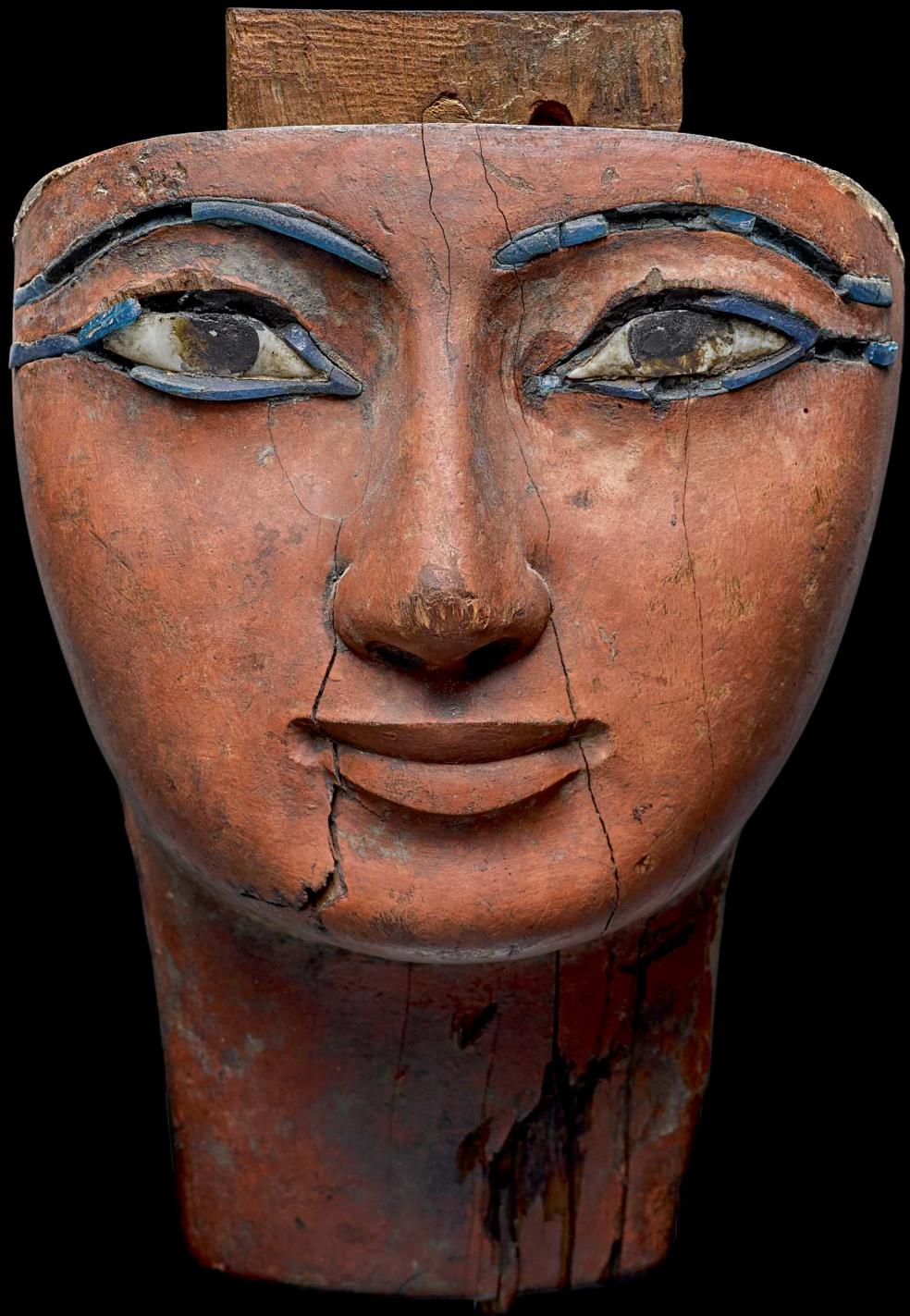
John Hewett (1919-1994), London

James Freeman, Kyoto, acquired from the above in the 1970s
acquired from the above by Willard and Elizabeth Clark on December 21st, 1980

For a related example with painted eyes and eyebrows see Sotheby's, New York, *The Charles Pankow Collection of Egyptian Art*, December 8th, 2004, lot 71 (Sotheby's, New York, June 6th, 2006, lot 78).

‡ £ 100,000-150,000

€ 114,000-171,000 US\$ 138,000-207,000





71

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ANOTHER PROPERTY

**An Egyptian Wood Mummy Mask,
21st/22nd Dynasty, 1075-716 B.C.**

from an inner coffin, carved from a dense hardwood (ebony?), with finely carved outlined lips, straight nose, eyes formerly detailed with pigment, and finely arched eyebrows, a square mortise beneath the chin for insertion of a beard, two rectangular mortises in back for attachment. Height 25 cm.

PROVENANCE

Parke-Bernet Galleries, New York, April 24th-25th, 1970, no. 127, illus.
John Green, New York, passed within the family Paul Frank, New York, acquired from the above (Sotheby's, New York, June 4th, 2014, no. 47, illus.)

For a mask from the same period, the face painted black, compare Museum of Fine Arts, Boston, acc. no. 05.291.

‡ £ 20,000-30,000
€ 22,800-34,100 US\$ 27,600-41,400



72

72

PROPERTY FROM A PRIVATE COLLECTION

**An Egyptian Wood Mummy Mask,
late 19th/early 20th Dynasty, circa
1203-1156 B.C.**

from an anthropoid coffin or coffin board,
wearing a striped wig, the finely carved face with
full outlined lips and eyes with ancient inlays
(belonging?) in bronze and marble, the inlaid
eyebrows missing, a mortise under the chin for
insertion of the beard, remains of red pigment.
Height 30 cm.

PROVENANCE

Sir Jacob Epstein (1880-1959), London
Carlo Monzino (1931-1996), Castagnola and
Lugano, 1963
European private collection, by descent
(Sotheby's, New York, December 6th, 2006, no.
94, illus.)

PUBLISHED

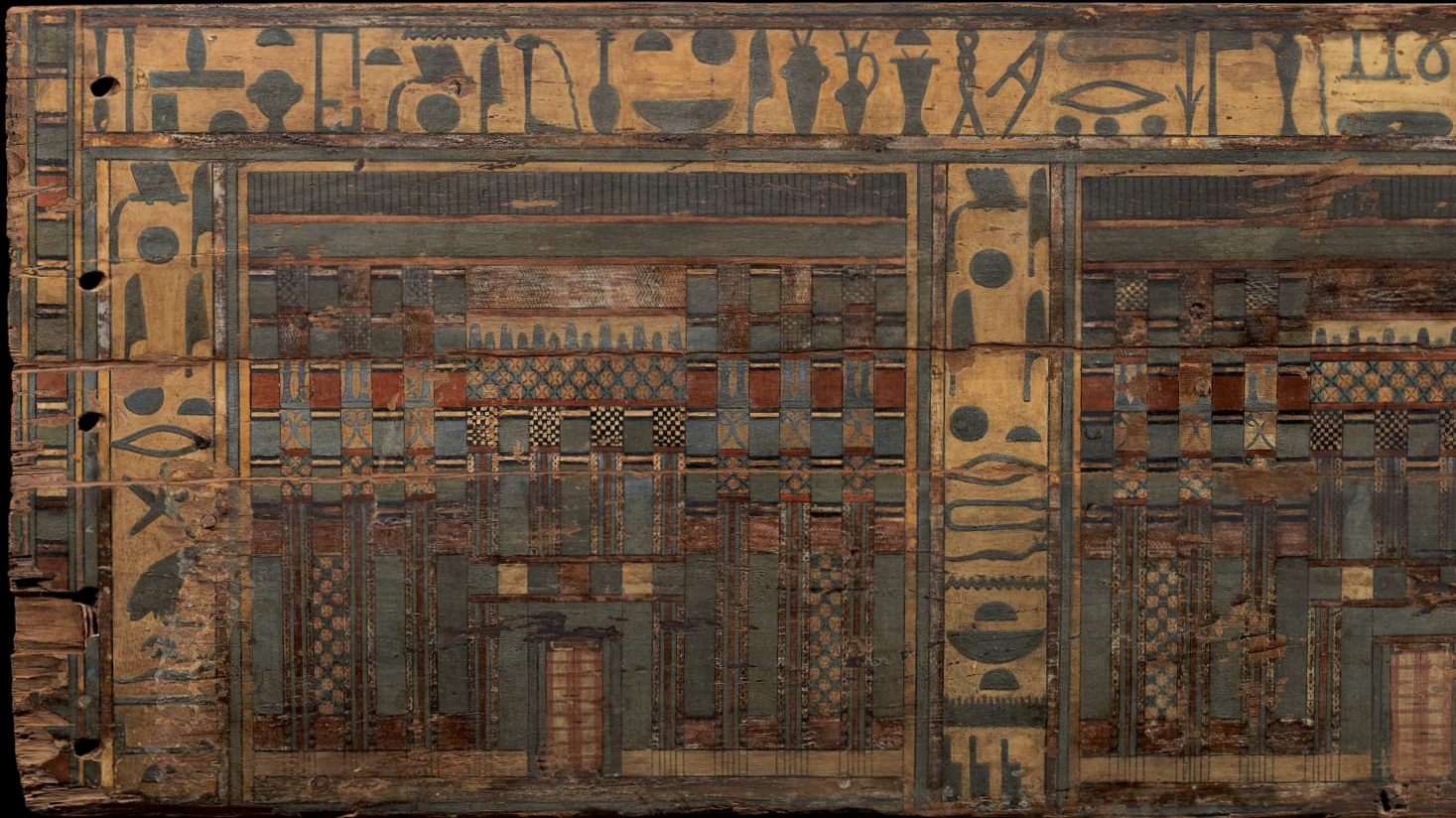
William B. Fagg, *The Epstein Collection of Tribal
and Exotic Sculpture*, catalogue of the exhibition
at the Arts Council of Great Britain, London, 1960,
no. 313

Ezio Bassani and Malcolm D. McLeod, *Jacob
Epstein Collector*, Milan, 1989, p. 52, fig. 72, and
p. 188, no. 844, illus.

For a related mask on a sarcophagus cover see
Sotheby's, New York, June 12th, 2003, no. 115.

£ 30,000-50,000

€ 34,100-57,000 US\$ 41,400-69,000



ANOTHER PROPERTY

Two Egyptian Polychrome Wood Panels from the Sarcophagus of Hathor-hotep, 1st half of the 12th Dynasty, circa 1938-1850 B.C.

also known as a Chest of Life, the first panel decorated with ornamental inscriptions containing invocations to deities associated with death and rebirth, and the imitation of a prehistoric royal palace facade with finely painted details reproducing the appearance of Early Dynastic mud brick and stone architecture, and Wedjat eyes; the second panel, fragmentary, similarly decorated, and with inscriptions in reversed orientation to allow the deceased to read them. 196 by 56 cm. for the first; 197 by 35.5 cm. for the second

PROVENANCE

Sayed Bey Kashaba Collection, Assiut, 1st quarter of the 20th Century

private collection, Egypt, by descent
acquired from the above prior to 1977

Jean-David Cahn AG, Basel, *Auktion 8: Kunstwerke der Antike*,
November 9th, 2013, no. 49, illus.

acquired by the present owner at the above sale

PUBLISHED

Günther Lapp, *Typologie der Särge und Sarkkammern von der 6. Bis 13. Dynastie* (Studien zur Archäologie und Geschichte Altägyptens, vol. 7), Heidelberg, 1993, pp. 288-289, (M33), Chart 16, pl. 19d

A fragmentary end panel from a coffin found at Meir and now in the Cairo Museum bears the same name, Hathor-hotep (Cairo CG 28062).

The dating of the present panels is based on the decoration scheme and corresponds to the later part of the reign of Amenemhat II or early Sesostris III, down through the reign of Amenemhat III (H. Willems, *Chests of Life*, Leiden, 1988, p. 163, type VI).

‡ W £100,000-150,000

€ 114,000-171,000 US\$ 138,000-207,000





74

74

PROPERTY FROM THE ESTATE OF ANNE R. SPIVAK, GROSSE POINTE, MICHIGAN

An Egyptian Pale Blue-green Ushabti of Horudja , 30th Dynasty, 380-342 B.C.

son of Shedat and priest of the goddess Neith, holding the hoe, pick, and seed-sack over his left shoulder, and wearing a braided beard curled at the tip and striated tripartite wig, his finely modeled face with lips indented at the corners, the nine lines of inscription beginning and ending at the back pillar. Height 22.8 cm.

PROVENANCE

acquired by Anne M. Spivak in the 1970s or early 1980s, very possibly from Charles D. Kelekian in New York or Charles Ede in London

See catalogue note at SOTHEBYS.COM

‡ £ 4,000-6,000 € 4,550-6,900 US\$ 5,600-8,300

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SOTHEBY'S



75

75

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

An Egyptian Faience Ushabti of Iret-hor-eru, 29th Dynasty/early Ptolemaic period, 398-300 B.C.

born to Djed-hathor-es-anekh, priest at Herakleopolis, holding the hoe, pick, and seed-sack over his left shoulder and wearing a braided beard and striated tripartite wig, the nine lines of inscription beginning and ending at the back pillar, mounted on an early 20th century Egyptian wood base. Height from modern base 18.9 cm

PROVENANCE

Martin Boddewijn, Belgian private collection, acquired in Egypt in 1920/1925 by descent to the current owner

For another ushabti of Iret-hor-eru, son of Djed-hathor-es-anekh, but in a different style, cf. J.-F. and L. Aubert, *Statuettes égyptiennes : chaouabtis, ouchebtis*, Paris, 1974, p. 261, fig. 160.

£ 2,000-3,000 € 2,300-3,450 US\$ 2,800-4,150



ANOTHER PROPERTY

An Egyptian Glass and Carnelian Bead and Pendant Necklace, New Kingdom, 1540-1075 B.C.

composed of numerous deep blue glass and five jasper-red glass cornflower seed pendants, interspersed with globular carnelian beads.

Largest pendants 1.1 cm. length as strung together 42.9 cm

PROVENANCE

Goddard and Josephine DuBois, acquired in Egypt circa 1901-1907

Dr. Goddard DuBois, San Diego (Sotheby's, New York, December 8th, 2015, lot 44, illus.)

acquired from the above by the current owner

EXHIBITED

The Metropolitan Museum of Art, New York, circa 1920-1940
 Museum of Fine Arts, Boston, 1945-1965
 Museum of Man, San Diego, 1968

For similar New Kingdom glass and faience pendants cf. Catharine H. Roehrig, *Hatshepsut: From Queen to Pharaoh*, The Metropolitan Museum of Art, 2005, no. 125a and b.

£ 7,000-10,000 € 8,000-11,400 US\$ 9,700-13,800



77

77

PROPERTY FROM THE COLLECTION OF DJAHANGUIR RIAHI
**A Gold Torque, probably Sarmatian, Northern
Black Sea Area or Central Asian Steppes,
circa 1st/2nd Century A.D.**

of solid circular section with hinged opening section and
fastener, inlaid with carnelian and niello.
Diameter 15 cm.

PROVENANCE

Drouot, Paris, May 29th-30th, 1963, no. 27, illus.

The missing inlays may have been in a material more
susceptible to decomposition with time and, on the basis of
comparison with other Sarmatian jewellery, may have been
turquoise or enamel. Some of the inlays are in the form of
Tamga symbols, a tribal or clan emblem widely used by
Eurasian nomads and recorded on various precious metal
objects and ornaments.

£ 10,000-15,000 € 11,400-17,100 US\$ 13,800-20,700



PROPERTY FROM THE COLLECTION OF DJAHANGUIR RIAHI

**A Sarmatian gold lion griffin head appliqué,
Northern Black Sea or Central Asian Steppes,
circa 2nd century B.C./1st century A.D.**

repoussé and with turquoise and enamel inlays over a black
substance, probably bitumen.

Length 4.5 cm., depth 1.5 cm.

PROVENANCE

Drouot, Paris, May 29th-30th, 1963, no. 29, cover illus.
acquired by the present owner at the above sale

Such objects were probably ornaments from horse trappings
or attachments to weaponry or its accompanying straps and
belts. The central hole in the filler probably marks the position
of an original gold attachment strut.

£ 3,500-4,500 € 4,000-5,200 US\$ 4,850-6,300



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39

ADDENDA

Sotheby's, London, June 13th, 2016, no. 14

Based on the composition, drapery motifs, and the important detail of the zigzag-folds above the left breast, this statuette is a copy in miniature of the statue of Leto from the colossal cult statuary group which once stood in the temple of Apollo at Klaros in Asia Minor. This group is preserved in several large fragments (the reconstructed height of the statues is ca. 8 m) and dated ca. 200 B.C. The group is composed of the seated Apollo flanked by the standing Artemis and Leto. The statuette is the first known copy of a statue from this group. For the group see D. Damaskos, *Untersuchungen zu hellenistischen Kultbildern*, 1999, pp. 175ff.; M. Flashar, in: *Hellenistische Gruppen*. Gedenkschrift Linfert, 1999, pp. 53ff.

Sotheby's, London, November 29th, 2017, no. 36

This statue of Fortuna comes from the Villa Doria-Pamphili. It is documented in a drawing by Jacques-Louis David with the note "ville pamphile" (P. Rosenberg and L.-A. Prat, *Jacques-Louis David. Catalogue raisonné des dessins*, 2002, p. 487, no. 613), and by a drawing by Charles Percier (<https://www.photo.rmn.fr/archive/13-603644-2C6NU0LCHCHC.html>). The Percier drawing shows the statue on top of an inscribed column.

Sotheby's, London, November 29th, 2017, no. 61

This rare figure of a togata was sold at Jandolo & Tavazzi, Rome, April 27th – May 15th, 1908, no. 428, illus. (https://archive.org/stream/gri_33125010742316#page/n247/mode/2up).

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18260 | **Sale Title** ANCIENT SCULPTURE & WORKS OF ART | **Sale Date** 3 JUNE 2018

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.

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 £41,018. 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: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera
 EU LICENCE THRESHOLD: £123,055
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▽ Interested Parties

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

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)
 Royalty Rate

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

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

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

▮ Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring 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 □ 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 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
Duncraggan 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

(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.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

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

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

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

by the Buyer to Sotheby's for the item, in the currency of the original sale.

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

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
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IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

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

£1 = US\$1.40
£1 = €1.14

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.

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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.

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GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 ANTONIO CANOVA

In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named).

2 ATTRIBUTED TO ANTONIO CANOVA

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 WORKSHOP OF ANTONIO CANOVA

In our opinion a work in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF ANTONIO CANOVA

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 MANNER OF ANTONIO CANOVA

In our opinion a work in the style of the artist and of a later date.

6 AFTER ANTONIO CANOVA

In our opinion a copy at a later date of a known work by the artist. In the case of 19th century sculpture this indicates that in our opinion the work was made by a foundry or editor at a later date and apparently without exclusive rights.

7 ITALIAN, 15TH CENTURY

In our opinion a work from that region and of that date

8 PROBABLY ITALIAN, 15TH CENTURY

In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

9 IN RENAISSANCE STYLE

In our opinion a work executed in the style of the Renaissance but not necessarily of that period.

10 The term signed and/or dated and/or

inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

11 The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

12 Dimensions are given height before width

13 CONDITION OF LOTS

Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.

NOTES



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



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