

ANCIENT  
SCULPTURE &  
WORKS OF ART

LONDON | 2 JULY 2019



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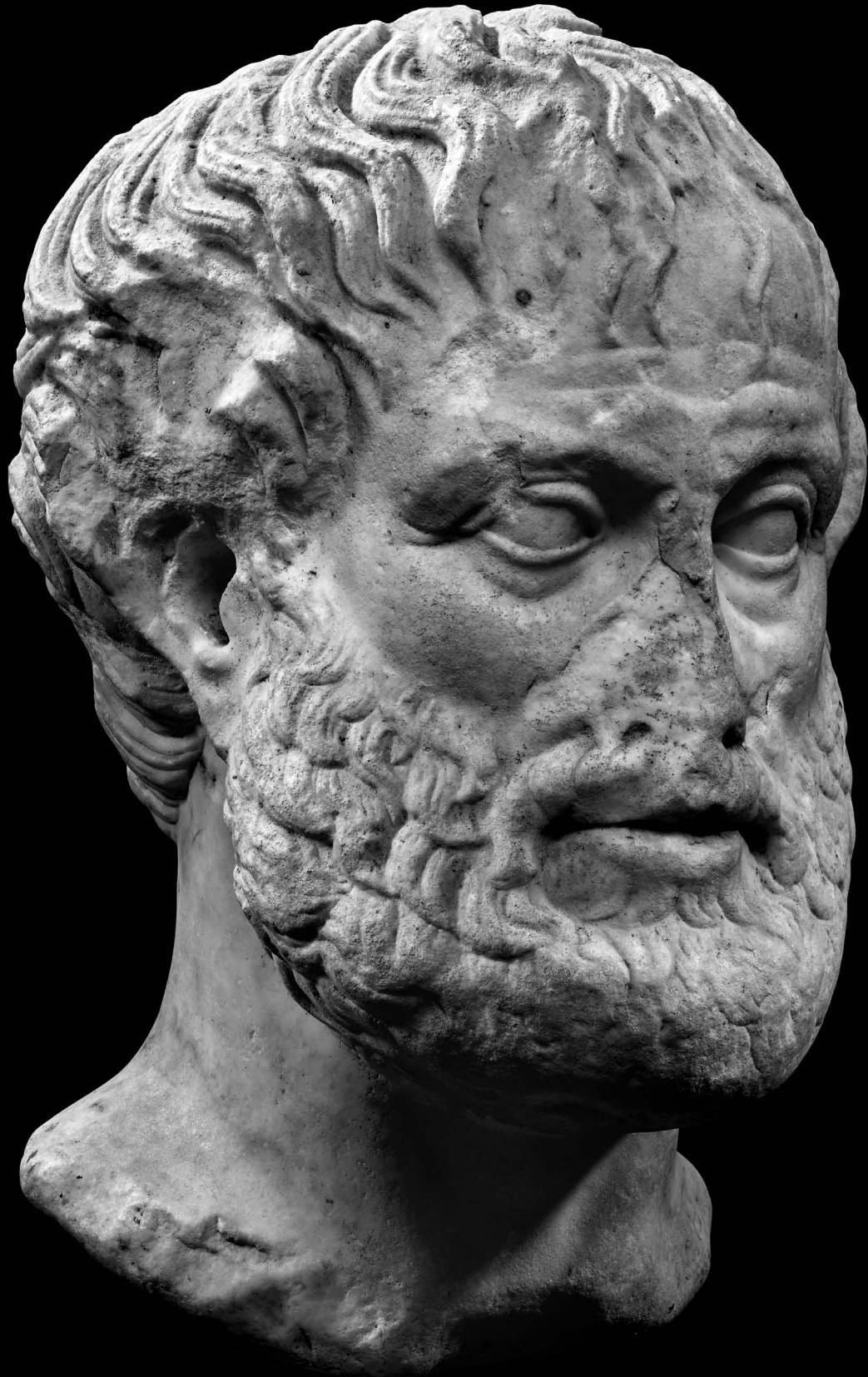


FRONT COVER  
LOT 244  
BACK COVER  
LOT 220  
THIS PAGE  
LOT 219 (DETAIL)





ΕΥΧΑΡΙΣΤΙΑΣ ΤΩΝ ΕΛΛΗΝΩΝ  
ΕΠΙ ΤΗΣ ΠΟΛΕΩΣ





# ANCIENT SCULPTURE & WORKS OF ART

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201

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

**A VINCA TERRACOTTA FIGURE OF A WOMAN, NEOLITHIC PERIOD, VINČA-PLOČNIK-PHASE, VINČA C-D, 5000-4500 B.C.**

standing with her hands on resting on the abdomen, and wearing a striated garment with straps crossing over the back, the mouth, eyes, and other details incised, the lower part of the body restored.  
Height as restored 15.5 cm.

**PROVENANCE**

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

For related examples cf. S. Hansen, *Bilder vom Menschen der Steinzeit, Untersuchungen zur anthropomorphen Plastik der Jungsteinzeit und Kupferzeit in Südosteuropa I+II* (Archäologie in Eurasien, vol. 20), 2007, pls. 255, 256, 260, and 498.

£ 6,000-8,000  
€ 7,000-9,300 US\$ 7,800-10,400

202

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

**A SEATED TERRACOTTA FIGURE, EARLY NEOLITHIC, 6200-5600 B.C.**

of highly simplified steatopygous form with tapering extremities and diagonally incised right eye, a small circular hole on the back, another on the underside.  
Height 5 cm.

**PROVENANCE**

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

For related examples cf. S. Hansen, *Bilder vom Menschen der Steinzeit, Untersuchungen zur anthropomorphen Plastik der Jungsteinzeit und Kupferzeit in Südosteuropa I+II* (Archäologie in Eurasien, vol. 20), 2007, pls. 14/8-17, 122, and 150.

£ 1,000-1,500  
€ 1,200-1,750 US\$ 1,300-1,950





203

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A SOUTH ARABIAN RELIEF HEAD OF A MAN,  
SABAEAN, 4TH/3RD CENTURY B. C.**

with short rounded beard, prominent nose, and  
large eyes with incised eyebrows, the top of the head  
summarily worked; *no restorations*.  
Height 19 cm.

**PROVENANCE**

Pierre Vérité, Galerie Carrefour, 141 Boulevard Raspail, Paris  
acquired from the above on May 23rd, 1964

£ 5,000-8,000

€ 5,800-9,300 US\$ 6,500-10,400



204

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A CYCLADIC MARBLE FIGURE OF A GODDESS,  
EARLY BRONZE AGE II, EARLY SPEDOS, CIRCA  
2700-2500 B.C.**

lying with her tapering forearms crossed beneath the breasts, three grooves indicating the fingers of the left hand, her right hand curved around her side with fingers marked by four grooves, a deep wide groove indicating the spinal column, traces of red pigment at the neckline. Height 18.1 cm.

**PROVENANCE**

Alberto Ulrich (d. 2002), New York City and the Spratling Ranch, Taxco, reputedly acquired in the mid 1950s  
New York art market  
Sotheby's, New York, December 2nd, 1988, no. 85, illus.

*Cf. P. Getz-Preziosi, Early Cycladic Art in North American Collections, 1987, no. 52 for a more complete figure very close in style. Also compare J. Thimme, Kunst und Kultur der Kykadeninseln im 3. Jahrtausend v. Chr., 1976, nos. 149-150.*

‡ £ 30,000-50,000

€ 34,800-58,000 US\$ 38,900-65,000





The present lot in the Museo Kircheriano in Rome prior to 1765  
(Contucci, *op. cit.*, pl. 4)

## 205

### OTHER PROPERTIES

#### AN ETRUSCAN BRONZE FIGURE OF A GODDESS, CIRCA 2ND CENTURY B.C.

standing with the weight on her left leg and holding a pomegranate in her outstretched right hand, and wearing laced pointed-toe shoes, girdled chiton buttoned on the upper arms, mantle draped around the lower body and bunched up in her left hand against the hip, and disk earrings, her hair swept up above the forehead, surmounted by a tall knobbed diadem, and falling in long wavy strands over her neck and upper back, the shoelaces and hem finely incised.

Height 24.7 cm.

### PROVENANCE

Padri Gesuiti del Collegio Romano, Museo Kircheriano, Rome, 18th century  
De Sanctis Mangelli Collection, Rome (Ludwig Pollak, Rome, Excelsior Hotel, *Collezione A. De Sanctis Mangelli*, March 26th-28th, 1923, p. 15, no. 75, pl. 16)  
Galerie Chenel, Paris, acquired at auction in Paris  
acquired from the above by the present owner

### PUBLISHED

Contuccio Contucci, *Musei Kirkeriani in Romano Soc. Jesu collegio Aerea*, vol. 2, Rome, 1765, p. 21f., pl. 4  
Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 5, Paris, 1924, p. 105, no. 5 (line drawing after 1923 auction catalogue plate)

For an earlier Etruscan bronze figure once in the Museo Kircheriano, published by Contucci (*op. cit.*, pl. 2), and sold in the 1923 sale of the De Sanctis Mangelli Collection (lot 248, pl. 5), see Christie's, New York, *The Morven Collection of Ancient Art*, June 8th, 2004, no. 410.

£ 40,000-60,000

€ 46,400-69,500 US\$ 52,000-78,000







206

**A ROMAN GILT-BRONZE MIRROR COVER,  
CIRCA 2ND CENTURY A.D.**

repoussé in low relief with the group of the Three Graces standing in their usual arrangement, the two outer figures holding stalks of wheat, and flanked by a seated figure of Eros to the left and a thymiaterion to the right. Diameter 12.6 cm.

**PROVENANCE**

Walter P. Chrysler, Jr. (1909-1988), acquired circa 1940-1950

Foy C. Casper, Jr. (1941-2002), former conservator at the Chrysler Museum, Norfolk, Virginia

Most Roman bronze mirrors featuring the Three Graces show them flanked by an oinochoe on the left and a crater on the right, each standing on a square pedestal; see E. Milleker, *Metropolitan Museum Journal*, vol. 23, 1988, pp. 69ff. (with a list of examples known at the time on p. 81).

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,500-25,900



207

**A ROMAN BRONZE FIGURE OF ISIS-FORTUNA,  
CIRCA 1ST CENTURY A.D.**

advancing with the weight on her left leg and formerly holding a rudder in her right hand and a cornucopia cradled in her left arm, and wearing high-soled sandals, long chiton, fringed shawl knotted above her right breast, and himation falling from her left shoulder, her eyes with indented pupils, her centrally parted wavy hair tied in a chignon, falling in corkscrew curls over her shoulders, and surmounted by a crescentic diadem and high cylindrical modius.

Height 18.3 cm.

**PROVENANCE**

Sotheby's, London, December 14th, 1995, no. 116, illus.

For an almost identical example see Sotheby's, New York, December 17th, 1996, no. 77; for related examples cf. *Ägyptisches Museum Berlin*, 1967, no. 1002, and A. de Franciscis, *Il Museo Nazionale di Napoli*, 1963, fig. 86.

‡ £ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500



208

PROPERTY FROM THE ESTATE OF JAN MITCHELL

**A PAIR OF EGYPTIAN GOLD EARRINGS, ROMAN PERIOD, CIRCA 1ST/2ND CENTURY A.D.**

each with fragmentary hoop flaring into a convex crescent below, the conical pendants each decorated with an openwork pattern of minute disks arranged in encircling rows.  
Lengths 5.2 and 3.9 cm.

**PROVENANCE**

Rev. W. Frankland Hood (c. 1825-1864), Nettleham Hall, Lincolnshire, acquired in Egypt between 1851 and 1856 (Sotheby, Wilkinson & Hodge, London, *Catalogue of the Important Collection of Egyptian Antiquities, etc. formed by the Late Rev. W. Frankland Hood during the Years 1851-1861.*, November 11th, 1924, no. 111, not illus.)

William Randolph Hearst, International Studio Art Corporation, lot 570, art. 28B, acquired at the above sale Joseph Brummer, New York, inv. no. N4795/A-B, acquired from the above November 20th, 1940 (<https://libmma.contentdm.oclc.org/digital/collection/p16028coll9/id/15596/rec/92>)

Parke-Bernet Galleries, New York, *The notable Art Collection belonging to the late Joseph Brummer. Part I*, April 20th, 1949, lot 1 or 2

Jan Mitchell (1913-2009), New York, probably acquired at the above sale  
by descent to the present owner

See *catalogue note* at SOTHEBYS.COM

‡ £ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900



209

PROPERTY FROM THE ESTATE OF JAN MITCHELL

**A GREEK GOLD FIBULA, SOUTHERN ITALY, CIRCA EARLY 4TH CENTURY B.C.**

with spiral spring of two turns and slender leech-shaped bow decorated in the center with a ribbed ring with finely-ribbed borders, a smaller similar ring at the each end, the two disks on the pin probably once flanking a cylindrical *pasta vitrea* bead, the top of the catch-plate with finely engraved geometric ornamentation.  
Length 11.1 cm.

**PROVENANCE**

Jan Mitchell (1913-2009), New York, probably acquired in the 1960s or earlier  
by descent to the present owner

*Cf. Treasures from the South of Italy*, exh. cat., 1999, p.162; 226-227, pl. 41; also compare F. H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities, British Museum*, 1911, no. 1404, and Laura Breglia, *Catalogo delle Orificerie del Museo Nazionale di Napoli*, 1941, p. 33, pl. X, nos. 2.5 and 6.

‡ £ 4,500-6,500

€ 5,300-7,600 US\$ 5,900-8,500





## 210

PROPERTY FROM THE ESTATE OF JAN MITCHELL

### A PAIR OF HELLENISTIC GOLD DISK-AND-PENDANT EARRINGS, CIRCA 2ND HALF OF THE 3RD CENTURY B.C.

decorated with filigree and finely chased detail, the disks each surmounted by a palmette and ornamented within a beaded wire border with two superimposed rosettes of eight and seven petals centering a granulation bead, the pendants each in the form of young Eros standing on a low flanged podium with the right leg advanced and wings spread, and holding a scallop shell and papyrus scroll, their plump lively faces with large eyes with indented pupils.

Lengths 5.6 cm.

### PROVENANCE

Jan Mitchell (1913-2009), New York, probably acquired in the 1960s or earlier  
by descent to the present owner

For three pairs and one single example of very similar earrings see M. M. Jackson, *Hellenistic Gold Eros Jewellery: Technique, style, and chronology*, 2006, p. 163, pl. 14B, 1-4. The first pair (*Ars Antiqua*, Lucerne, November 7th, 1964, no. 148), present whereabouts unknown, was formerly in the Guilhou and Ruesch collections; the second pair is in the Walters Art Museum, Baltimore, inv. 57.1498-9, acquired from Michel Abemayor, Cairo, 1929; the third single earring, in 2006 in a German private collection, was formerly in the Schiller Collection, Berlin-Schöneberg, said to be from Alexandria, and sold at Lepkes, Berlin, in 1929; the last pair is in the Fitzwilliam Museum, Cambridge, inv. GR 9o.1931.

‡ £ 15,000-25,000

€ 17,400-29,000 US\$ 19,500-32,400



The present lot in the J. Pierpont Morgan Collection  
(Froehner, *op. cit.*, 1903, pl. 192,8)

211

OTHER PROPERTIES

**A ROMAN BLUE GLASS PATERA HANDLE,  
CIRCA LATE 1ST CENTURY B.C./MID 1ST  
CENTURY A.D.**

cast and cut with a canine head terminal, wheel-cut grooves on top, part of the rim of the patera remaining. Length 17.2 cm.

**PROVENANCE**

Julien Gréau (1810-1895), Paris  
John Pierpont Morgan, Sr. (1837-1913), New York  
Christie's, London, September 23rd, 1998, no. 371, illus.  
Christie's, London, April 2nd, 2014, no. 177, illus.

**PUBLISHED**

Wilhelm Froehner, *Collection Julien Gréau. Verrerie antique, émaillerie et poterie appartenant à M. John Pierpont Morgan*, Paris, 1903, p. 153, no. 1110, pl. 192,8.

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,400-15,600

212

**A ROMAN AMBER-GLASS RIBBED BOWL, CIRCA  
LATE 1ST CENTURY B.C./ MID 1ST CENTURY A.D.**

cast with thirty-eight ribs on the exterior, wheel-cut rings encircling a small circle inside, a wheel-cut band below the rim.

Diameter 15.6 cm.



**PROVENANCE**

Giorgio Sangiorgi (1886-1965), Rome, by 1914  
Christie's, New York, June 3rd, 1999, lot 113, illus.

**PUBLISHED**

Giorgio Sangiorgi and Wilhelm Froehner, *Collezione di vetri antichi dalle origini al V secolo D.C.: Ordinati e descritti da Giorgio Sangiorgi con prefazione di W. Froehner*, 1914, no. 135

£ 6,000-9,000

€ 7,000-10,500 US\$ 7,800-11,700

**213**

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A TERRACOTTA FIGURE OF APHRODITE ,  
CIRCA 2ND CENTURY B.C.**

standing and lifting her mantle with her right hand,  
a dolphin at her feet, the back of the base engraved  
ΦΙΛΟ[Σ]ΕΝΟ[.].  
Height 21 cm.

**PROVENANCE**

Galerie Arete, Zurich  
acquired from the above on February 10th, 1969

For another example, unsigned, cf. Bonhams, London,  
April 26th, 2006, no. 114.

‡ £ 700-1,000

€ 850-1,200 US\$ 950-1,300







214

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A CAMPANIAN BRONZE DINOS WITH COVER AND STAND, CIRCA 500-450 B.C.**

the dinos of broad rounded form with separately cast rim decorated with beading and egg-and-dart, and surmounted by a shallow domed cover, finial missing, the tripod stand with lion-paw feet and vertical ribbing on the perimeter of the ring.  
Diameter 34.3 cm.; height with stand and cover 36.2 cm.

**PROVENANCE**

dinos and cover:  
*The Contents of Le Bois Muralt*, Christie's, London, January 18th, 2000, no. 555, illus.(photographed without cover)

tripod stand:

Jean-David Cahn, Basel, June 26th, 2000, no. 215, illus.  
dinos, cover, and stand:

Sotheby's, New York, December 7th, 2001, no. 112, illus.  
acquired by the current owner at the above sale

Compare R. D. De Puma, *Etruscan Art in The Metropolitan Museum of Art*, New York, 2013, 4.39, pp. 76 and 77,  
and D. Williams and J. Ogden, *Greek Gold. Jewelry of the Classical World*, 1994, p. 58, fig. 41.

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,400-15,600





215

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.

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

‡ £ 6,000-9,000  
 € 7,000-10,500 US\$ 7,800-11,700



216

PROPERTY OF GALERIE ARETE, HANS HUMBEL

**AN ATTIC POTTERY RED-FIGURED COLUMN KRATER, ATTRIBUTED TO THE CHAIRIPPOS PAINTER, CIRCA 490-470 B.C.**

decorated in front with Dionysos riding an ithyphallic donkey with wineskin, looking back, and holding a kantharos in his right hand and a vine in his left hand, festooned lotus buds on the neck, and on the back with a satyr striding to left, looking back, and holding a wineskin in his right hand.  
Height 40 cm.; diameter 39 cm.

**PROVENANCE**

Ars Antiqua, Luzern, prior to 1963  
"The Property of a Gentleman" (Christie, Manson, and Woods, Ltd., London, April 28th, 1964, no. 73, pl. XV)  
Galerie Fischer, Luzern, June 15th, 2008, no. 4035, illus.

**PUBLISHED**

John D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd ed., Oxford, 1963, p. 237, no. 11  
Maria Helena da Rocha, "Greek Vases in Portugal," *Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving*, vol. 42, 1967, p. 82 (in id., *Obras*, vol. IV: *Arte Antiga*, 2017, p. 318)  
John D. Beazley, *Paralipomena*, Oxford, 1971, p. 348  
Beazley Archive Pottery Database, no. 20224 (<http://www.beazley.ox.ac.uk/record/0523BC1B-4D61-435C-9153-336C92B39D9D>)

‡ £ 40,000-60,000

€ 46,400-69,500 US\$ 52,000-78,000







217

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A PAESTAN RED-FIGURED BELL KRATER,  
ATTRIBUTED TO PYTHON, CIRCA 350-320 B.C.**

painted with Dionysos seated on a scrolling plant and holding a thyrsos in the right hand and a wreath and fruit in the left, the satyr before him offering him a fruit and holding a thyrsos, a sprig of ivy above, two draped conversing youths leaning on staffs on the reverse, one holding a vine branch, details in added yellow, white, and red.

Height 35.6 cm.

**PROVENANCE**

Nostell Priory, Yorkshire, probably acquired in 1819  
(Christie's, London, *Greek and Etruscan Vases from Nostell*

*Priory*, April 30th, 1975, no. 29, illus.)

Long Island Private Collection (Sotheby's, New York, June 12th, 1993, no. 130, illus.)

Japanese Private Collection (Sotheby's, New York, June 4th, 2014, no. 27, illus.)

acquired at the above sale by the present owner

**PUBLISHED**

A. D. Trendall, *Paestan Addenda*, Rome, 1959, p. 4, no. A14

A. D. Trendall, *Red-figured Vases of Paestum*, Rome, 1987, p. 157, no. 255, pl. 96 a-b

‡ £ 5,000-7,000

€ 5,800-8,200 US\$ 6,500-9,100





218

OTHER PROPERTIES

**A CAMPANIAN RED-FIGURED AMPHORA,  
ATTRIBUTED TO THE IXION PAINTER, CIRCA  
350-330 B.C.**

painted in front with an Amazon riding a rearing horse to left and wielding a spear, and wearing a spotted costume, corslet, and Phrygian helmet, and on the reverse with two confronted draped youths.

Height 57 cm.

**PROVENANCE**

estate of Dr Leo Mildenberg (1913-2001), Zurich (Christie's, London, April 26th, 2006, no. 193, illus.)

acquired by the present owner at the above sale

**PUBLISHED**

Christie's, London, October 24th, 2013, no. 61, illus.  
Ian McPhee, *Supplement to Campanian Red-figured Vases*, no. 800b (forthcoming)

For a related vase by the same hand see Sotheby's, London, December 8th, 1994, no. 155.

W £ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500

**A FRAGMENTARY ATTIC  
GRAVE STELE INSCRIBED  
FOR KALLISTOMACHE AND  
MNESEPHILE, CIRCA 360-330 B.C.**

carved in high relief within an architectural frame with two female heads facing each other, one with straight, the other with curly hair, the architrave engraved with two lines of Greek inscription reading ΚΑΛΛΙΣΤΟΜΑΧΗ ΦΙΛΟΚΩΜΙΔΟΥ ΜΝΗΣΙΦΙΛΗ / ΧΑΙΡΕΣΤΡΑΤΟΥ ΓΥΝΗ ΜΥΡΡΙΝΟΥΣΙΟΥ ("Kallistomache, daughter of Philokomides, wife of Chairestratos, from Myrrhinous. Mnesiphile"); *no restorations*. 47 by 32 by 7 cm.

**PROVENANCE**

acquired in Greece in the 1920s by an engineer working on the Piraeus-Athens railway  
French private collection, 1920s-1946  
estate of Robert Debus, Strasbourg, 1892-1971 (Münzen und Medaillen AG, Auktion 56, Kunstwerke der Antike, February 19th, 1980, no. 163, illus.)  
Dr and Mrs Louk van Roozendaal, The Netherlands  
Oliver Forge and Brendan Lynch, London  
acquired from the above by the present owner

**PUBLISHED**

Jean Bingen, "Építaphe attique du IV<sup>e</sup> siècle," *Zeitschrift für Papyrologie und Epigraphik*, vol. 38, 1980, p. 102  
*Supplementum Epigraphicum Graecum*, vol. 30, 1980, p. 83, no. 201  
Christoph W. Clairmont, *Classical Attic Tombstones*, vol. 2, Kilchberg, 1993, p. 492, no. 2.406c, illus.  
R. van Beek *et al.*, "De volmaakte mens," *Vereniging van Vrienden Allard Pierson Museum Amsterdam*, vol. 59/60, 1994, p. 33, fig. 48  
Johannes Bergemann, *Demos und Thanatos*, Munich, 1997, p. 173, no. 586, and p. 215, no. 101  
Oliver Forge and Brendan Lynch, London, *Ancient Art from the Van Roozendaal Collection*, 2018, no. 30, illus.

The name of Mnesiphile was added separately. There is no evidence that Mnesiphile was the daughter of Kallistomache.

W £ 30,000-40,000

€ 34,800-46,400 US\$ 38,900-52,000









The present lot in the Campana Collection in Rome circa 1851 (*Monumenti inediti pubblicati dall' Instituto di corrispondenza archeologica*, vol. 5, Rome, 1849/1853, pl. 29)

220

PROPERTY FROM THE SCHICKLER-POURTALÈS COLLECTION,  
CHÂTEAU DE MARTINVEST

**A ROMAN MARBLE CIRCULAR OSCILLUM,  
CIRCA 1ST CENTURY B.C.**

carved on one side with a young satyr standing on tiptoes, holding a lagobolon in his right hand, and wearing a panther skin knotted on his right shoulder and draped over his outstretched left arm, a leaping pantheress by his side, the border decorated with twin wavy stalks emerging from a single calyx, growing leaves, flowers, and berries, and meeting on top to support a cluster of grapes, and carved on the other side with a dancing maenad raising her head in ecstasy, holding a wreath in her left hand, and wearing a chiton and billowing mantle tucked in the girdle and held in her right hand, the border decorated with twin wavy and flowering acanthus stalks rising from a single calyx and joining their tendrils on top in a Herakles knot, remains of a hole on top for suspension; *small section of rim below maenad restored*. Diameter 48.7 cm.

**PROVENANCE**

Marchese Giampietro Campana (1808-1880), Rome, by 1851  
Château de Martinvest, France, probably acquired by baron  
Arthur de Schickler (1828-1919)  
by descent to the present owners

**PUBLISHED**

Heinrich Brunn, "Intorno ad un disco di marmo del  
Museo Campana," *Annali dell' Instituto di corrispondenza  
archeologica*, vol. 23, 1851, pp. 117ff. (repr. in H. Bulle and H.

Brunn, eds., *Heinrich Brunn's kleine Schriften*, vol. 3, 1906,  
pp. 183ff.:

*Monumenti inediti pubblicati dall' Instituto di corrispondenza  
archeologica*, vol. 5, Rome, 1849/53, pl. 29 ([http://arachne.  
uni-koeln.de/item/buchseite/655179](http://arachne.uni-koeln.de/item/buchseite/655179))

Charles Daremberg and Edmond Saglio, *Dictionnaire des  
antiquités grecques et romaines*, vol. I.2, Paris, 1887, p. 1259,  
fig. 1670

Friedrich Hauser, *Die neu-attischen Reliefs*, Stuttgart, 1889,  
p. 83, no. 12

Isa Corswandt, *Oscilla. Untersuchungen zu einer römischen  
Reliefgattung*, Berlin, 1982, p. 96, no. K106, pl. 4 (with  
erroneous Museo Kircheriano provenance, repeated in later  
literature)

Lori-Ann Touchette, *The Dancing Maenad Reliefs. Continuity  
and Change in Roman Copies*, London, 1995, p. 72, no. 14,  
pl. 15c-d

Alberto Bacchetta, *Oscilla. Rilievi sospesi di età romana*,  
Milano, 2006, p. 459f., no. T143, pl. 23.1

Both the satyr and maenad belong to types frequently  
copied on so-called Neo-Attic reliefs (Hauser types 22 and  
31), cf. W. Fuchs, *Die Vorbilder der neuattischen Reliefs*  
(20. Erg. Jdl), 1959, pls. 18, 29c.

On June 8th, 1851, on the occasion of Johann Joachim  
Winckelmann's birthday, Heinrich Brunn presented the  
present lot to the assembled members of the Instituto di  
corrispondenza archeologica in Rome. His words are worth  
quoting:

£ 150,000-250,000

€ 174,000-290,000 US\$ 195,000-324,000





*“In order to celebrate the anniversary of Winckelmann’s birthday by exhibiting a new and charming work of art, we asked for assistance from a patron of our field, the Marquis Campana, who very often gives prestige to these events by lending some of his limitless treasures. And he did not deny our wishes, allowing us to bring here this magnificent marble disc, exhibited in front of your eyes; it is a work of art adorned with bacchanalian figures, a recurrent theme, and it might appear irrelevant to those who look only for erudition in art, however its relevance grows as we trace within it the laws of beauty which Winckelmann was the first to reveal to us.”*

HEINRICH BRUNN, ROME 1851







221

**A ROMAN MARBLE HEAD OF HERAKLES, CIRCA  
2ND CENTURY A.D.**

turned sharply to his right, with short hair spiralling from the crown, swept up above the forehead, and surmounted by a wreath of leaves, the ends of his fillet falling onto the neck, coarse-grained Thasian marble; *chin, lower right cheek, upper lip, and nose restored.*  
Height 13 cm.

**PROVENANCE**

reputedly William Randolph Hearst (1863-1951), San Simon, California  
private collection, Louisiana  
Royal-Athena Galleries, New York

**PUBLISHED**

Royal-Athena Galleries, New York, *Art of the Ancient World*, vol. 15, 2004, no. 23, illus.

This head could come from a miniature replica of the Herakles Lenbach type, *cf.* the bronze statuette sold at Sotheby's, New York, May 14th, 2018, no. 15.

‡ £ 15,000-25,000

€ 17,400-29,000 US\$ 19,500-32,400







222

**A ROMAN MARBLE HEAD OF DIONYSOS AS A BOY, 1ST/2ND CENTURY A.D.**

turned to his left, with slightly smiling parted lips and full cheeks, his wavy hair parted in the center, bound in a fillet visible over the forehead, brushed over the ears, surmounted by a wreath of ivy leaves and berries, tied in a chignon in back, and falling in long locks over the sides of the neck, coarse-grained Thasian marble; *no restorations*.

Height 20 cm.

**PROVENANCE**

Le Doux Collection, Valognes, France, acquired prior to 1914  
Thion Enchères, Évreux, January 24th, 2010, no. 182  
acquired by the present owner at the above sale

£ 15,000-25,000

€ 17,400-29,000 US\$ 19,500-32,400







223

**A ROMAN MARBLE FIGURE OF EROS BOUND,  
CIRCA 2ND CENTURY A.D.**

probably from a table support, the winged deity standing with his hands bound behind his back, his hair arranged in a top-knot and falling in voluted ringlets over the ears, a large quiver containing his bow and arrows behind; nose, part of left breast, part of right wing, half of left wing, right lower leg incl. foot, left foot, plinth and support restored, parts of wings formerly restored.  
Total height 46 cm.; height without plinth 44.5 cm.

**PROVENANCE**

European private collection, circa 18th Century (based on restoration techniques)  
Sotheby & Co., London, March 27th, 1961, no. 97  
Miklós Rózsa (1907-1995), Los Angeles, California, acquired at the above sale  
Santa Barbara Museum of Art, inv. no. 1995.26.66, by bequest from the above (Sotheby's, New York, December 10th, 1999, no. 396, illus.)  
Khader, M. Baidun & Sons, Jerusalem  
acquired by the present owner in 2009

**PUBLISHED**

Anna M. Riccomini, "Amore punito. Intorno a due sculture delle raccolte di Carlo Emanuele I di Savoia," *Ricerche di storia dell'arte*, vol. 124, 2018, p. 58, note 30

The oversize quiver was probably recarved in the 18th Century from a fragmentary tree or pillar serving as a table support (trapezophoros); cf. related statuettes in Torino (Riccomini, *op. cit.*, p. 54f., fig. 8f.), and Aphrodisias (S. Feuser, *Monopodia*, 2013, p. 218, no. 53, pl. 12.5-6). The motif of the bound god of love can be explained as punishment for his frivolous and reckless handling of the love darts, cf. K. Fittschen, in: *id.* and J. Bergemann, eds., *Katalog der Skulpturen der Sammlung Wallmoden*, 2015, p. 65.

£ 25,000-35,000

€ 29,000-40,600 US\$ 32,400-45,400



1710. 2nd  
A Roman marble figure of Eros, with a large bow and arrow slung on his back, standing on a rectangular base, 1710. 2nd



224

PROPERTY FROM THE ESTATE OF LOUIS MAURY, SWITZERLAND

**A ROMAN MARBLE TORSO OF A MAN, CIRCA  
2ND CENTURY A.D.**

standing with the weight on his left leg, and wearing a chlamys fastened with a brooch on his left shoulder, the head repaired in antiquity, traces of an attribute on his upper left arm, remains of a support on his left thigh; *no restorations*.

Height 82 cm.

**PROVENANCE**

Hôtel Drouot, Paris, Christian Grandin, commissaire-priseur,  
February 13th, 1982, no. 198

Louis Maury, Geneva, acquired at the above sale  
by descent to the present owners

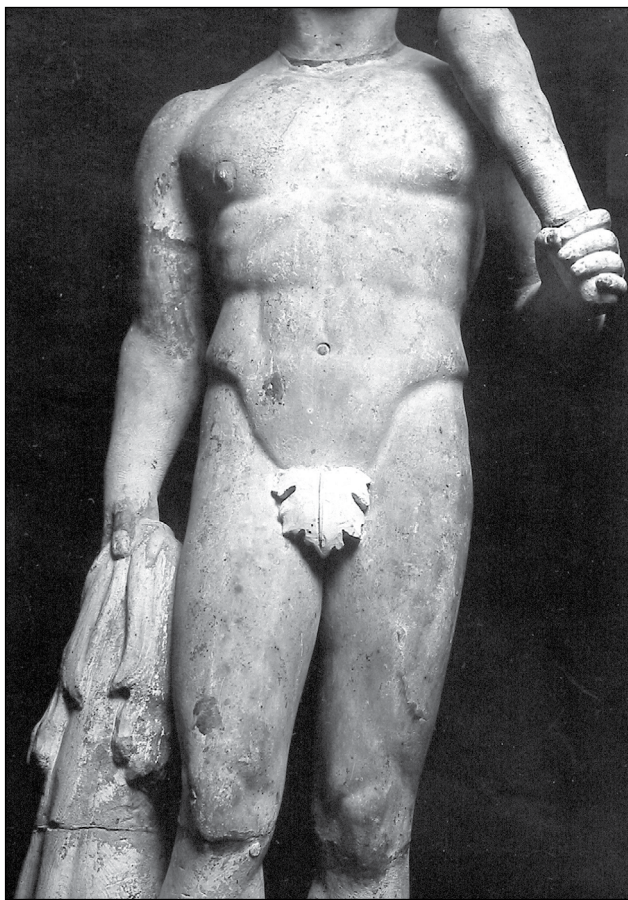
The statuary composition may have been similar to the Ares Borghese (A. Pasquier and J.-L. Martinez, *100 chefs-d'oeuvre de la sculpture grecque au Louvre*, 2007, p. 122f.). The chlamys, which is similar in shape to a Roman paludamentum, is a "decorative" feature added by the sculptor of the Roman Imperial era.

‡ W £ 60,000-90,000

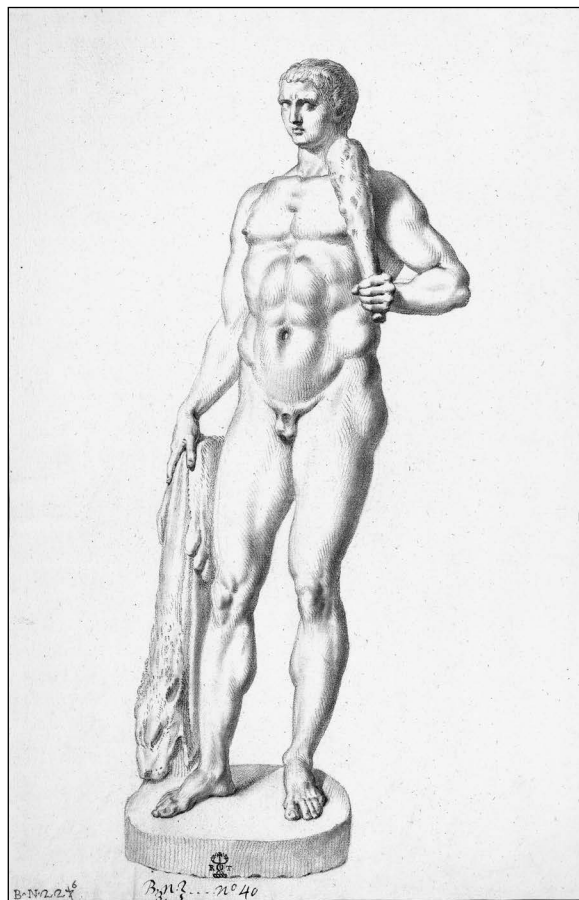
€ 69,500-105,000 US\$ 78,000-117,000







The present lot in the Barberini Collection in Rome prior to 1925 (Arndt, *Amelung, op. cit.*, no. 2885)



The present lot in Rome circa 1710-1730, restored as Herakles (re-produced by permission of the Provost and Fellows of Eton College)

## 225

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

### A ROMAN MARBLE TORSO OF A MAN, CIRCA 2ND CENTURY A.D.

standing with the weight on his left leg and the left arm held back, the areolas finely delineated, drill holes from former restorations, including one below his left shoulder in front, another on his right thigh; *former restorations removed.*

Height 46 cm.

#### PROVENANCE

Barberini Collection, Rome, 17th-early 20th Century, restored as Herakles holding a club against his left shoulder and resting his right hand on a support covered with the lion skin

the painter Paul Guiramand (1926-2007), Paris, acquired in the 1950s/1960s

Oliver Forge and Brendan Lynch, Ltd., London  
acquired by the present owner from the above in 2005

#### RECORDED

inventory of Cardinal Antonio Barberini, Palazzo Barberini ai Giubbonari, Rome, 1671, no. 816 (M. Aronberg Lavin, *Seventeenth-Century Barberini Documents and Inventories of Art*, 1975, p. 329: "Un Ercole in piccola eta alto p.mi 3 1/4 antico restaurato no. 1 -30-")

Giovanni Domenico Campiglia (1692-1775), drawing, black lead pencil on paper, circa 1710-1730, Eton College, Topham Drawings, inv. no. ECL-Bn.3:40-2013, "Campiglia Palazzo Barberini No. 227" written in ink on the back

£ 100,000-150,000

€ 116,000-174,000 US\$ 130,000-195,000







**PUBLISHED**

Friedrich Matz and Friedrich v. Duhn, *Antike Bildwerke in Rom*, vol. 1, Leipzig, 1881, p. 25, no. 95

Paul Arndt and Walther Amelung, eds., *Photographische Einzelaufnahmen antiker Sculpturen*, series 10, Munich, 1925, no. 2885, illus.

Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 6, Paris, 1930, p. 54, no. 4 (after *Einzelaufnahmen*, *op. cit.*)

Silvio Ferri, "Una statuetta romana di Ercole e un passo di Plinio," *Bollettino d'Arte*, vol. 29, Serie III, 1936, p. 441, note 13

Oliver Forge and Brendan Lynch, Ltd., London, *Flint, Marble, Bronze: From the Mediterranean and Beyond*, exh. cat., July 1st-8th, 2016, no. 31, illus.

The shape of the pubic hair and the rendering of the abdominal musculature suggest an original of the early Classical period. For an early Classical type of Apollo of similar size see E. Paribeni, *Antike Plastik*, vol. 17, 1978, pp. 101ff.



226

OTHER PROPERTIES

**A ROMAN MARBLE TORSO OF A GOD OR HERO,  
CIRCA 2ND CENTURY A.D.**

standing with the weight on his left leg, and wearing a  
chlamys fastened on his right shoulder; *no restorations*.  
Height 22 cm.

PROVENANCE

Paris art market, prior to 1951 (based on the custom-made  
wood base bearing the stamp of Kichizô Inagaki, 1876-1951)  
Château de la Cordelière, Chaource, France, 1950s  
French private collection

£ 7,000-10,000

€ 8,200-11,600 US\$ 9,100-13,000



227

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

wearing a corslet adorned with scales, his head with parted lips and formerly inlaid eyes, his helmet with twin ram's horns, fragmentary crest, and a ram's head pendant before each ear, the cheek-pieces fastened beneath the chin, the ends of his diadem falling over the shoulders; *no restorations*.  
Height 19.5 cm.

**PROVENANCE**

Spanish private collection, acquired in the 1970s (Subastas Fernando Duran, Madrid, October 17th, 2012, no. 178) acquired by the present owner at the above sale

For a discussion of this type of bust, of which more than forty examples are known, see F. Sinn, in: K. Fittschen and J. Bergemann, eds., *Katalog der Skulpturen der Sammlung Wallmoden*, 2015, pp. 89ff., no. 22. Another example was sold at Sotheby's, New York, June 8th, 2011, no. 36.

£ 3,000-5,000  
€ 3,500-5,800 US\$ 3,900-6,500



228

**A ROMAN MARBLE HEAD OF THE YOUNG DIONYSOS, CIRCA 2ND CENTURY A.D.**

his long wavy hair radiating from the crown, bound in a diadem visible over the forehead, surmounted by a wreath of ivy, brushed back over the ears, surmounted by a wreath of ivy, and tied in a chignon over the nape of the neck; *nose formerly restored*.  
Height 17 cm.

**PROVENANCE**

European private collection (based on restoration techniques)  
French private collection, acquired at auction in Paris in the 1950s/60s

£ 4,000-6,000  
€ 4,650-7,000 US\$ 5,200-7,800





229

**A ROMAN MARBLE HEAD OF A GOD, CIRCA 2ND CENTURY A.D.**

with full beard and parted lips, his long hair parted in the center, swept up above the forehead, bound in a twisted fillet, and falling down the sides in wavy locks; nose formerly restored.

Height 28 cm.

**PROVENANCE**

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

estate of Mr and Mrs Hugo Sherer Higbie, Grosse Pointe, Michigan (Leslie Hindman, Chicago, September 8th, 2012, no. 960, illus.)

acquired by the present owner at the above sale

Similar heads are known for representations of Asklepios (cf. a statue in Copenhagen: M. Moltesen, *Catalogue Ny Carlsberg Glyptotek. Imperial Rome*, vol. 2, 2002, p. 164f., no. 43), or Zeus (cf. a statue from Cyrene: C. Landwehr, in: B. Andreae, ed., *Phyromachos-Probleme* [31. Ergh. RM], 1990, p. 105, pl. 56f.).

£ 4,000-6,000

€ 4,650-7,000 US\$ 5,200-7,800





230

PROPERTY FROM THE ESTATE OF LOUIS MAURY, SWITZERLAND

**A ROMAN MARBLE HEAD OF SARAPIS,  
EASTERN MEDITERRANEAN, CIRCA 2ND  
CENTURY A.D.**

with full beard of overlapping curls, parted lips, deep-set eyes, and prominent brow, his long hair parted in the center, swept up above the forehead, bound in a diadem, and cascading down the sides in wavy locks, a circular hole on top for insertion of the modius, the rounded back roughly worked and with remains of gadroons belonging to the column from which the head was carved; *no restorations*.

Height 43.5 cm.

**PROVENANCE**

Hôtel Drouot, Paris, Jozon-Rabourdin-Choppin de Janvry, commissaire-priseurs associés, February 23rd, 1981  
Louis Maury, Geneva, acquired at the above sale  
by descent to the present owners

**PUBLISHED**

*La Gazette de l'Hôtel Drouot*, 90th year, no. 8, February 20th, 1981 (advert)

A pre-1985 black and white photograph of the head has a typewritten description on the back signed and stamped by Jean Roudillon, expert en objets d'art, Paris.

The arrangement of the hair above the forehead differs from Sarapis' canonical iconography: instead of falling over the forehead in several distinct locks, it is parted and upswept in a manner similar to heads of Asklepios (cf. a statue in Copenhagen: M. Moltesen, *Catalogue Ny Carlsberg Glyptotek. Imperial Rome*, vol. 2, 2002, p. 164f., no. 43), or of Zeus (cf. a statue from Cyrene: C. Landwehr, in: B. Andreae, ed., *Phyromachos-Probleme* [31. Ergh. RM], 1990, p. 105, pl. 56f.).

‡ W £ 60,000-90,000

€ 69,500-105,000 US\$ 78,000-117,000









231

ANOTHER PROPERTY

**A ROMAN MARBLE HEAD OF SARAPIS, CIRCA  
2ND CENTURY A.D., ON 19TH CENTURY HERM  
SHOULDERS**

his beard parted in the center and symmetrically arranged in rows of overlapping voluted curls, his long wavy hair falling low over the forehead in four spiral curls, bound in a diadem, flowing freely down the sides, and descending in six corkscrew curls over the nape of the neck; *nose restored*.  
Total height with shoulders 59 cm.; height of head 32 cm.

**PROVENANCE**

European private collection, circa 19th Century (based on restoration techniques)  
French private collection, acquired in the 1950s  
Galerie Steinitz, Paris, 2012

**PUBLISHED**

Bonhams, London, July 7th, 2016, no. 177, illus.  
Please refer to p. 129 for a view with the herm-shoulders.

W £ 30,000-50,000  
€ 34,800-58,000 US\$ 38,900-65,000







232

PROPERTY FROM A SPANISH PRIVATE COLLECTION

**A ROMAN MARBLE FIGURE OF ASKLEPIOS,  
CIRCA 2ND CENTURY A.D.**

standing with the weight on his right leg and left arm akimbo, his right arm lowered and holding a staff with entwined serpent, and wearing sandals and himation falling from the left shoulder, covering the left arm, and forming a triangular overfold around the lower body, his bearded head turned to his right, his long centrally parted hair bound in a fillet, the pupils recessed, the crown of the head carved separately; *his head repaired; plinth, feet, support, right lower arm incl. staff and serpent, two fingers of left hand, and nose restored.*

Total height 153 cm.; height without plinth 143.5 cm.; height of head 24 cm.

**PROVENANCE**

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

Cesare Della Seta, Rome

Graham Geddes, Melbourne, Australia, acquired from the above in 1972

Price Calder Collection, 1972-1976

Russell Smith Collection, 1976-1994

Graham Geddes, Melbourne, Australia

Felix e Hijo, Madrid

Spanish private collection, acquired from the above by descent to the present owners

**PUBLISHED**

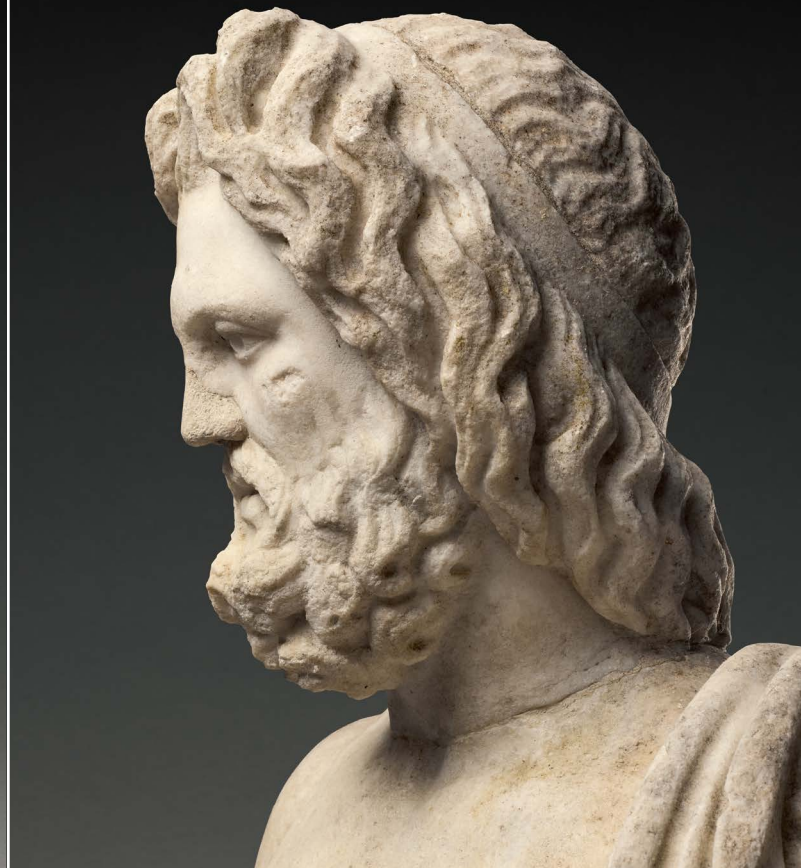
Christie's, Melbourne, *The Graham Geddes Collection*, October 15th, 1996, no. 218, illus.

W £ 100,000-150,000

€ 116,000-174,000 US\$ 130,000-195,000







With regard to the statuary composition and the draping of the himation, the present statue is similar to an often copied Asklepios type (see, for example, a replica in Rome: A. Giuliano, ed., *Museo Nazionale Romano. Le sculture*, vol. I.8, 1985, p. 376f., no. VIII,11). However, it differs with regard to the size and the position of the left foot.

Cesare della Seta also owned a portrait head of Hadrian (Bonhams, April 3rd, 2014, no. 60), a small torso of a peplophoros, and a votive stele (Bonhams, October 15th, 2008, nos. 52 and 61, respectively).





233

OTHER PROPERTIES

**ROMAN MARBLE FIGURES OF ASKLEPIOS AND  
HYGIEIA/AIGLE, CIRCA LATE 2ND CENTURY  
A.D.**

Asklepios standing on a profiled plinth with the weight on his left leg, and wearing sandals and himation falling from his left shoulder and draped around the lower body with triangular overfold, his left hand holding the himation in place, the right arm lowered, his head turned to the right and with full beard and long curly hair, a diminutive figure of Telesphoros standing to his right; Hygieia/Aigle standing on a profiled plinth with the weight on her right leg and holding a fragmentary serpent in her left hand, and wearing a long chiton girdled beneath the breast and mantle drawn as a veil over the head, her head turned to the left and with centrally parted hair, a small slumbering figure of Eros sitting to her right on a rocky outcrop; *no restorations.*

Total heights 64 and 60 cm.; heights without plinths 56 and 54 cm.

**PROVENANCE**

Archaeological Shop, Hilton Hotel, Tel Aviv private collection, United Kingdom, acquired from the above in 1971 with certificates from Hans Jucker, Universität Bern, dated May 5th, 1971

private collection, by descent (Christie's, London, October 1st, 2014, nos. 112 [Hygieia] and 113 [Asklepios], illus.)

A similar group of Asklepios and Telesphoros is in the Royal Academy of Physicians, London (unpublished). Also see Sotheby's, New York, June 18th, 1991, no. 220. The female statuette is a miniature replica of a statuary type of the 4th Century B.C. representing Aigle, one of Asklepios' daughters, according to the inscription on the plinth of another miniature replica from a group of Roman statuettes representing Asklepios' family found at Dion in Greece (*LIMC*, vol. 8, p. 779, no. 3, pl. 522). For the type see E. Atalay, *Weibliche Gewandstatuen des 2. Jhs. n. Chr. aus ephesischen Werkstätten*, 1989, pp. 89ff. A sleeping Eros is a common companion figure of statuettes of female divinities from Asia Minor; see A. Filges, *Istanbuler Mitteilungen*, vol. 49, 1999, pp. 392ff. For the profiles of the plinth of both statuettes see Filges, *op. cit.*, p. 402f., fig. 1.

W £ 80,000-120,000

€ 93,000-139,000 US\$ 104,000-156,000









**A LATE ROMAN MARBLE CLIPEUS BUST OF ASKLEPIOS, LATE 4TH CENTURY A.D.**

wearing a mantle falling from his left shoulder and leaving his chest bare, his face with full beard and almond-shaped eyes with incised irises and drilled crescentic pupils, his long centrally parted hair bound in a fillet once added separately, falling in symmetrical voluted locks over the high forehead and in long deeply-drilled curls over the temples and neck, the top of the head roughly carved, a serpent carved in relief above his right shoulder; *nose and left half of moustache restored*. Height 51 cm.; diameter 45 cm.; height of head 24 cm.

**PROVENANCE**

Jean Mikas, Paris, acquired on the Paris art market in the 1930s  
 Georges N. Krimitsas, Antiquités, 86, rue de l'Université, Paris, inherited from the above in the 1950s  
 acquired by the present owner from the above in 1998

The only other known tondo of Asklepios with serpent in the background was found on the grounds of a late 3rd Century Roman villa at Chiragan, France, together with a similar tondo depicting Hygieia (M. Bergmann, *Chiragan, Aphrodisias, Konstantinopel. Zur mythologischen Skulptur der Spätantike*, 1999, p. 33, pl. 6.1. 38,4).

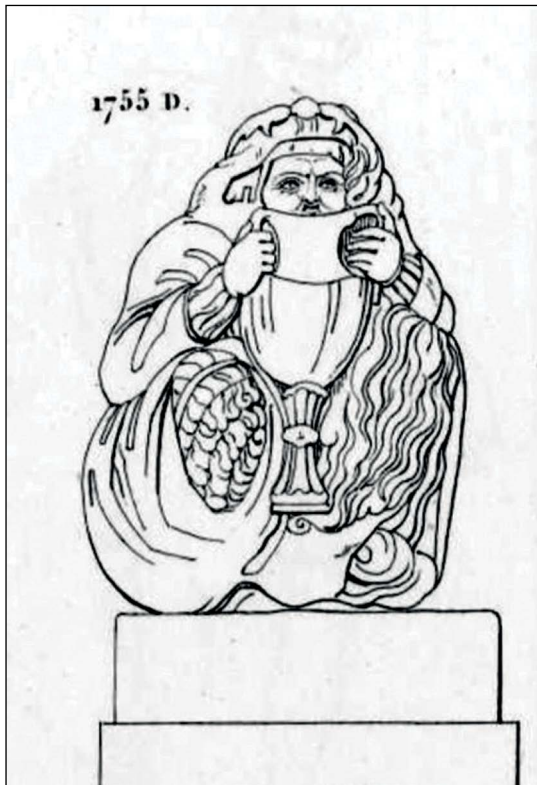
The style of the present tondo alone suggests a date in the late antique period; *cf.* the bust sold at Sotheby's, London, June 13th, 2016, no. 18. A similar late antique bearded head is in Florence: V. Saladino, ed., *Le antichità di Palazzo Medici Riccardi*, vol. 2, 2000, p. 207f., no. 73, pl. 84. For the attribute of the snake *cf.* the scroll on the 4th-century Menander tondo in Cambridge, Massachusetts: C. Vorster, *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 127/28, 2012/13, p. 452, fig. 42.

W £ 40,000-60,000

€ 46,400-69,500 US\$ 52,000-78,000







The present lot at Wilton House prior to 1850 (Clarac, *op. cit.*, no. 1755d, pl. 730a)



Another Roman copy of the same type as the present lot, in Athens (Dontas, *op. cit.*, pl. 39)

235

### A ROMAN MARBLE CROUCHING FIGURE OF SILENUS, CIRCA 2ND CENTURY A.D.

the plump figure seated with both knees drawn up and raising a kantharos to his mouth with both hands, dressed in a fleece bodysuit, and draped in a panther's skin, a thick fillet passing over the forehead, a large mortise on the back of the head, a broad channel running down the spine; *no restorations*.  
Height 40 cm.

#### PROVENANCE

Thomas Herbert, 8th Earl of Pembroke, 1656-1733, Wilton House, Wiltshire  
Sidney Charles, 16th Earl of Pembroke, 1906-1969, Wilton House, by descent (Christie's, London, April 28th, 1964, no. 82, illus.)  
estate of James Elmo Williams (1913-2015), Brookings, Oregon  
acquired by the present owner on the US art market

#### PUBLISHED

Richard Cowdry, *A description of the pictures, statues, busto's, basso-relievo's, and other curiosities at the Earl of Pembroke's house at Wilton*, London, 1751, p. 31  
James Kennedy, *A description of the antiquities and curiosities in Wilton House*, Salisbury, 1758, p. 36  
George Richardson, *Aedes Pembrochiana*, London, 1774, p. 34

Comte de Clarac, *Musée de sculpture antique et moderne*, vol. 4, Paris, 1850, p. 277, no. 1755d, pl. 730a  
Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 1, Paris, 1897, p. 419, no. 3  
Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 686, no. 62  
Georges Dontas, "Anaskaphè oikopedou angelopoulou," *Archaïologikon Deltion*, vol. 17 A, 1961/62, p. 94  
Luca Di Franco, *Capreensia disiecta membra. Augusto a Capri e la villa di Palazzo a Mare*, Rome, 2015, p. 106

A well-preserved replica was found in Athens: Dontas, *op. cit.*, p. 94, pl. 39; H. Wrede, *Römische Mitteilungen*, vol. 98, 1991, p. 171, pl. 42,1. A fragment of another replica was found on Capri: Di Franco, *op. cit.*, pp. 105ff., no. B4. The original could have been a creation of the early Hellenistic period.

There are several similar terracotta figures: F. Winter, *Die Typen der figürlichen Terrakotten*, vol. 2, 1903, p. 393, nos. 1-5; C. Grandjouan, *The Athenian Agora*, vol. 6, 1961, p. 77, no. 1004, pl. 28. Also cf. a terracotta mould: <http://www.getty.edu/art/collection/objects/7504/unknown-maker-mold-of-crouching-silenus-greek-south-italian-tarantine-late-4th-century-bc/>.

For the fleece bodysuit cf. a statue of a Silenus in Berlin: <http://arachne.uni-koeln.de/item/objekt/106145>.

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,500-25,900









236

**A ROMAN MARBLE FOUNTAIN FIGURE OF PAN,  
CIRCA 2ND CENTURY A.D.**

standing with the weight on his right leg, balancing an amphora on his right shoulder, and holding a kid against his left hip, and wearing a goat skin tied on his right shoulder, the amphora drilled through for use as a waterspout, remains of red pigment on the goat skin; head of kid, most of amphora, right arm, and left arm except hand restored, head and lower legs formerly restored.

Height 55 cm.

**PROVENANCE**

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

French private collection, recalled to have been acquired at Sotheby's, London (Drouot -Richelieu, Paris, Collin du Bocage, December 12th, 2018, no. 295, illus.) acquired by the present owner at the above sale

An untraced replica of this figure was in the Salviati Collection in Rome (unpublished drawing in Eton College, ca. 1720s). A side-reversed version without the kid was sold at Sotheby's, New York, June 4th, 2014, no. 13. For the motif of Pan carrying an amphora on his shoulders see the relief on a base in Rome: O. Dräger, *Religionem significare* (33. Ergh. RM), 1994, pl. 92.4. For a Centaur balancing a krater on his shoulder see a sarcophagus relief in the Vatican: G. Lippold, *Die Skulpturen des Vaticanischen Museums*, vol. III.2, 1956, pl. 132.

W £ 25,000-35,000

€ 29,000-40,600 US\$ 32,400-45,400





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**A ROMAN MARBLE FOUNTAIN FIGURE OF A RIVER GOD, CIRCA 2ND CENTURY A.D.**

reclining with his left elbow resting on a cushion pierced for use as a waterspout, his right hand placed on his right upper thigh and holding reed, and wearing a mantle draped around his lower body, his bearded head formerly turned to the left; *no restorations*.

Height 24 cm.; length 47 cm.

**PROVENANCE**

American private collection, acquired in the 1970s  
Donna Parker Habitat, Ltd., Antiques, Water Mill, New York  
acquired by the present owner from the above

Similar figures have been compiled and discussed by S.  
Klementa. *Gelagerte Flußgötter des Späthellenismus und  
der römischen Kaiserzeit*, 1993.

W £ 4,000-6,000

€ 4,650-7,000 US\$ 5,200-7,800





238

**A ROMAN MARBLE FOUNTAIN FIGURE OF  
RECLINING SILENUS, CIRCA 2ND CENTURY  
A.D.**

resting on his left elbow and grasping a wineskin pierced for use as waterspout in his left hand, his legs crossed, his right hand on his right upper thigh, the folds of his mantle falling from his left shoulder onto his upper arm, his fragmentary bearded head turned to his left; *no restorations*.

Height 20 cm.; width 76 cm.

**PROVENANCE**

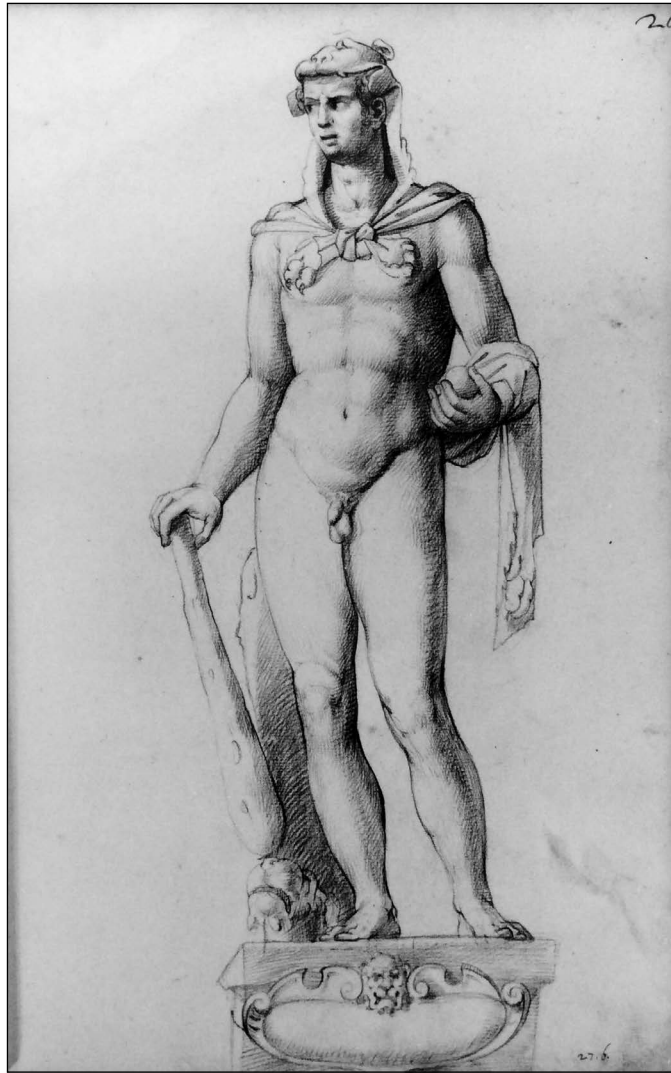
European private collection, 1st half of the 20th century, or earlier (based on cleaning technique)  
private collection, Boulogne-Billancourt, France, acquired in the 1960s/1990s

French private collection, by descent from the above  
(Drouot-Richelieu, Paris, Collin du Bocage, December 12th, 2018, no. 284, illus.)

acquired by the present owner at the above sale

W £ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500



The present lot in the Peretti di Montalto Collection in Rome, between 1615-1655 (Codex Montalto, fol. 26; Seidel, *op. cit.*, p. 102)

239

PROPERTY FROM THE SCHICKLER-POURTALÈS COLLECTION,  
CHÂTEAU DE MARTINVEST

**AN ITALIAN MARBLE HEAD OF HERAKLES,  
EARLY 17TH CENTURY**

turned to his right, with prominent brow and chin, sideburns, and short hair surmounted by the head of a lion skin, the mane flowing in long wavy locks over the back; *nose and upper lip restored*.  
Height 36 cm.

**PROVENANCE**

Cardinal Alessandro Peretti di Montalto (1571-1623), Villa Montalto, Rome  
Château de Martinvest, France, probably acquired by baron Arthur de Schickler (1828-1919)  
by descent to the present owners

**RECORDED**

Drawing, Codex Montalto, 1615/55, fol. 26 (Anna Seidel, *Der Codex Montalto*, Mainz, 2016, p. 102, fol. 26, illus.).  
Inventory of the Villa Montalto, 1623/31 (M. Barberini, in: E. Debenedetti, ed., *Collezionismo e ideologia. Mecenati, artisti e teorici dal classico al neoclassico*, 1991, p. 42: "Una statua di Ercole giouane con pomi, mazza e pelle di Leone p.mi 9")

With the help of a drawing in the Codex Montalto, this head can be identified as the former restoration of an ancient torso of Herakles from the Montalto collection. The current whereabouts of this torso are unknown. The present head appears to be an imitation of a head in the Louvre, the "Mithridates": R. Smith, *Hellenistic Royal Portraits*, 1988, p. 171, no. 83, pl. 52,1-2.

W £ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500







PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A ROMAN MARBLE FIGURE OF DIONYSOS,  
CIRCA 2ND CENTURY A.D.**

standing with the weight on his left leg and holding a small feline in his left arm, and wearing a long chiton buttoned on the upper right arm, panther-skin fastened on the right shoulder and belted beneath the breast, and himation draped around the lower body, his missing lower right arm, left elbow, front of right buttock, and part of the animal skin over the right shoulder-blade carved separately, the head repaired in antiquity; *no restorations*.

Height 113 cm.

**PROVENANCE**

private collection, southern France, on an early 20th Century socle

Galerie Chenel, Paris, acquired from the above in 2008/2009  
acquired by the present owner from the above

For the costume *cf.* the seated statue of Dionysos from the Thrasylos-monument in Athens (B. Andreea, *Skulptur des Hellenismus*, 2001, p. 79, pl. 24), and the statuette of Dionysos sold at Sotheby's, London, December 11th, 1989, no. 368. Also *cf.* a torso from Stratonikeia: R. Özgan, *Die Skulpturen von Stratonikeia*, 1999, p. 127, no. K31, pl. 40b. Holding a pet animal in the left arm is common for statues of children; *cf.* a statue of a boy in Athens: C. Vorster, *Griechische Kinderstatuen*, 1983, p. 360f., no. 88, pl. 20.1.

W £ 30,000-50,000

€ 34,800-58,000 US\$ 38,900-65,000





## OTHER PROPERTIES

**A ROMAN MARBLE FOUNTAIN FIGURE OF A NYMPH, CIRCA 2ND CENTURY A.D.**

standing with her legs crossed against a square pillar surmounted by an upturned jug drilled for use as a waterspout, her right hand resting behind her hip and holding fruits, her left hand formerly grasping the jug's handle, and wearing a mantle draped around her lower body and falling from her left lower arm, remains of hair on the shoulders; *former restorations removed, the fragmentary ancient base set into a modern marble plinth.* Total height 112 cm.; height without plinth 106 cm.

**PROVENANCE**

Scheidwimmer, Munich  
 Julius Böhrer, Munich, acquired from the above on June 9th, 1922  
 Brummer Gallery, New York, inv. no. N587a, acquired from the above on August 14th, 1922 (<https://libmma.contentdm.oclc.org/digital/collection/p16028coll9/id/5835/rec/12>)  
 Francis Neilson (1867-1961), Chicago and New York,

acquired from the above on May 18th, 1923  
 Brummer Gallery, New York, inv. no. 587a, bought back from the above on November 7th, 1923  
 Albert John Kobler (1886-1936), New York, acquired from the above on June 5th, 1935  
 New York private collection (Rago Arts and Auctions, Lambertville, New Jersey, October 20th, 2018, no. 368, illus.)  
 acquired by the present owner at the above sale

For the statuary composition and the attribute of an upturned jug on a pillar *cf.* a statuette in Milan: E. Camporini, *CSIR Italia*, vol. XI.1, 1979, p. 27f., no. 11, pl. 10. This attribute is common for statues serving as fountain-figures; *cf.* certain replicas of the Leyden Pan (G. Lippold, *Die Skulpturen des Vaticanischen Museums*, vol. III.2, 1956, p. 400f., no. 42, pl. 168), the Narkissos (G. Hafner, *Rivista di Archeologia*, vol. 18, 1994, p. 50, fig. 4), or the Venus Pontia (G. Traversari, *La statuaria ellenistica del Museo Archeologico di Venezia*, 1986, pp. 133ff., no. 43).

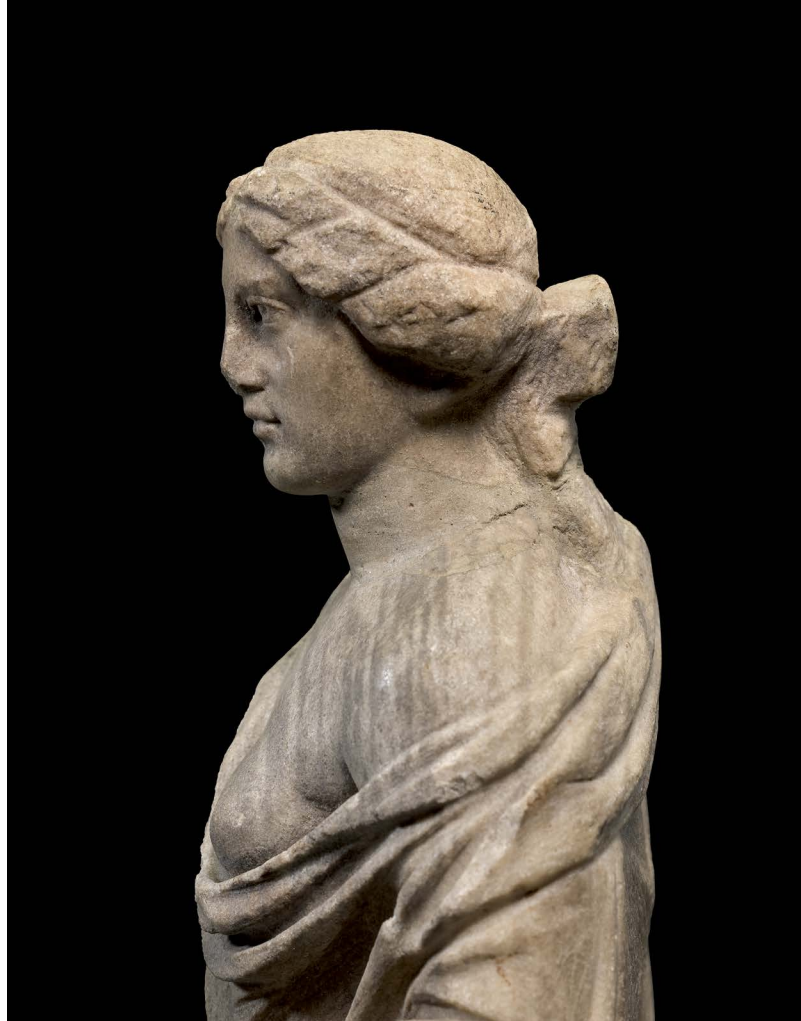
W £ 50,000-80,000  
 € 58,000-93,000 US\$ 65,000-104,000







The present lot in Athens in 1885 (Conze, *op. cit.*, p. 200)



242

**A ROMAN MARBLE FIGURE OF APHRODITE,  
GREECE, CIRCA 2ND CENTURY A.D.**

standing on a tall rectangular plinth with the weight on her left leg, and wearing shoes, chiton pinned on the right shoulder and leaving her left breast exposed, and himation falling over her back, wrapped around her left forearm, and formerly held up high in her fragmentary raised right hand, her eyes with recessed pupils, her centrally parted hair tied in a chignon and falling in a broad plait over the nape of the neck; *neck partially restored.*

Total height 40 cm.; without plinth 36 cm.

**PROVENANCE**

private collection, Athens, by 1885 Winter Collection, St Albans, Hertfordshire, England  
Mathias Komor, New York, inv. no. H 295, by 1963  
Eugene V. Thaw (1927-2018) and Clare E. Thaw, New York

**EXHIBITED**

"Sculpture through the Ages," Cummer Gallery of Art, Jacksonville, Florida, January 1963, on loan from Mathias Komor

**RECORDED**

black and white photograph with partial provenance and exhibition information handwritten on back: The Getty Research Institute, Mathias Komor Photographic Archive, Box 13, f. 8









**PUBLISHED**

Alexander Conze, "Zur sogenannten Venus Genetrix," *Athenische Mitteilungen*, vol. 14, 1889, p. 199f., illus.  
 Harold N. Fowler, *American Journal of Archaeology*, vol. 5, 1889, p. 534  
 Salomon Reinach, "Chronique d'Orient," *Revue archéologique*, 1890, p. 263  
 Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 3, Paris, 1904, p. 102, no. 9 (after Conze, *op. cit.*)

Cummer Gallery of Art, Jacksonville, Florida, *Sculpture through the Ages*, exh. cat., January 1963, no. 6, cover illus.  
 Steven M. L. Aronson, "Celebrating Eugene V. Thaw's Legacy," *Architectural Digest*, November 25th, 2018, illus.

A circular Komor label with the inventory number H295 (matching the photo's) is attached to the back of the base.

For other miniature replicas of the Aphrodite Louvre-Naples type from Greece see P. Karanastassis, *Athenische Mitteilungen*, vol. 101, 1986, pp. 279ff. For a photographic documentation of the more important replicas see M. Brinke, *Antike Plastik*, vol. 25, 1996, pp. 7ff, pls. 1ff.

‡ £ 30,000-40,000

€ 34,800-46,400 US\$ 38,900-52,000



243

**A LATE ROMAN MARBLE HEAD OF A WOMAN OR GODDESS, CIRCA 4TH CENTURY A.D.**

turned to her right, her eyes with recessed pupils, her centrally parted slightly wavy hair bound in a fillet, brushed back over the ears, and formerly tied in a chignon; on a modern square marble plinth engraved on three sides "Augusta Faustina Pii Filia"; nose and base of neck restored, chignon formerly restored. Total height 19.5 cm.

**PROVENANCE**

European private collection, circa 18th Century (based on the plinth and restoration techniques)  
 Principia Antiques, Marlborough, Wiltshire  
 Rupert Wace Ancient Art, London, acquired from the above on September 4th, 1989 (Sotheby's, London, December 13th-14th, 1990, no. 435, illus., erroneously identified with a head from Wilton House)

For the characteristics of late antique sculpture in general see C. Vorster, *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 127/28, 2012/13, pp. 393ff.

‡ £ 5,000-8,000

€ 5,800-9,300 US\$ 6,500-10,400











The present lot in Rome between 1642-1645 (drawing by Charles Le Brun, courtesy of the Bibliothèque Nationale de France)



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PROPERTY OF GALERIE ARETE, HANS HUMBEL

**A ROMAN MARBLE PORTRAIT STATUE OF LIVIA AS A PRIESTESS, EARLY 1ST CENTURY A.D.**

standing with the weight on her left leg, raising her right arm, and grasping her garment with her left hand below the breast, and wearing sandals, tunic, and mantle draped around the body and drawn up over the head as a veil, her head turned slightly to her right, her wavy hair parted in the centre and surmounted by a diadem decorated with leaves, the strand of an infula falling onto her left shoulder; *head belonging; restored are: nose, hair above left of forehead, most of the wreath incl. whole diadem, parts of veil adjacent to neck, crown of head, and nape of neck, right arm, left arm with adjacent drapery, right breast, right knee, and numerous bits of drapery folds; right toes formerly restored.*

Total height 212 cm.; height without plinth 202 cm.

‡ W £ 400,000-600,000

€ 464,000-695,000 US\$ 520,000-780,000

**PROVENANCE**

Palazzo Picchini, Rome, 1640s  
 Stowe House, Buckinghamshire, South Portico (Loggia), by 1777, probably acquired in 1774 in Rome by George Grenville for his uncle, Richard Grenville, 2nd Lord Temple (Christie, Manson, and Woods, *Contents of Stowe House*, October 3rd, 1848, no. 18, as "Agrippina, the Muse of History")  
 William Lowther (1787-1872), 2nd Earl of Lonsdale, Sculpture Gallery, Lowther Castle, Penrith, Cumberland, probably acquired at the above sale through the buyer of record, A. Robertson, Esq., Surrey  
 by descent to Lancelot Lowther (1867-1953), 6th Earl of Lonsdale (Maple & Co., Ltd., and Thomas Wyatt, Penrith, Cumberland, *Lowther Castle, near Penrith, Cumberland. The Major Part of the Earl of Lonsdale's Collection*, April 29th-May 1st, 1947, no. 2284, as "Agrippina")  
 English private collection, Cumbria, acquired in 1957 from Lowther Castle  
 English private collection, by descent (Christie's, London, April 15th, 2015, no. 122, illus., as "The Stowe Livia")  
 acquired at the above sale by the present owner

**EXHIBITED**

Antikenmuseum und Sammlung Ludwig, Basel, June 2015 to March 2019









The present lot in Rome in 1677 (anonymous drawing, courtesy of Doré & Giraud, Paris)



The present lot in the Palazzo Picchini in Rome prior to 1775 (drawing by Étienne Parrocel, courtesy of the Musée du Louvre, Département des arts graphiques)

#### RECORDED

Charles Le Brun, drawing, between 1642-1645 (Paris, Bibliothèque nationale de France. Département des manuscrits, fonds français, no. 17217, fol. 25); Stéphane Loire, "Charles Le Brun à Rome (1642-1645)," *Gazette des beaux-arts*, vol. 136, 2000, p. 88, fol. 16, illus.; Riccomini, *op. cit.*, p. 112, fig. 8

anonymous drawing, inscribed "Roma 1677" (Doré & Giraud, Paris, November 13th, 2017, no. 63)

Jan Blom (1622-1685), painting, oil on canvas, showing a statue after Le Brun's drawing (Innsbruck, Tiroler Landesmuseum Ferdinandeum); Riccomini, *op. cit.*, 2018, p. 112, fig. 7

Étienne Parrocel (1696-1776), drawing with pentimento of the right arm and note "al palazzo Picchini" (Musée du Louvre, Département des arts graphiques, RF 3729, 267)

anonymous drawing: Montauban, Musée Ingres, acquired 1867, MIC.9.26.D, from the collection of Jean-Auguste-Dominique Ingres

#### PUBLISHED

Bernard de Montfaucon, *L'antiquité expliquée*, vol. II.1, Paris, 1722, pl. 3, reproducing Le Brun's drawing  
 Stowe. *A Description of the magnificent House and Gardens of the right honourable Richard Grenville Temple, Earl Temple, Viscount and Baron Cobham*, Buckingham, 1777, p. 34 ("Agrippina")

Edward Wedlake Brayley and John Britton, *The Beauties of England and Wales*, vol. 1, London, 1801, p. 301

George Alexander Cooke, *Topography of Great Britain*, vol. 12, London, s.a. [ca. 1820], p. 49

Stowe. *A Description of the House and Gardens of the most noble Richard Grenville Nugent Chandos Temple, Duke of Buckingham & Chandos*, Buckingham, 1832, p. 36

George Lipscomb, *The history and antiquities of the County of Buckingham*, vol. 3, London, 1847, p. 88

Henry Rumsey Forster, *The Stowe Catalogue priced and annotated*, London, 1848, p. 264, no. 18

S. C. Hall and Llewellynn Jewitt, "The stately homes of England (occasionally open to the public). Lowther Castle," *The Art Journal*, vol. 2, 1876, p. 360, illus.

*Ancient sculpture in the collection of Lord Lonsdale at Lowther Castle*, Penrith, s.a. [ca. 1870], p. 7 ("Agrippina as the Muse of History, from the Stowe collection")

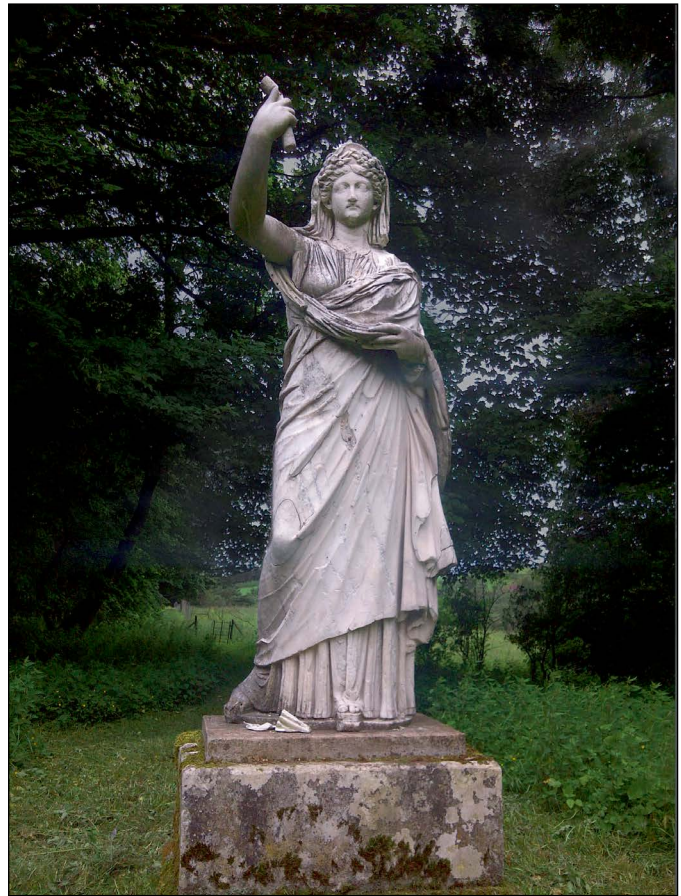
Frederik Poulsen, in: Paul Arndt and Georg Lippold, eds., *Photographische Einzelaufnahmen antiker Sculpturen*, series 11, Munich, 1929, nos. 3088-3090, illus.

Cornelius Vermeule and Dietrich von Bothmer, "Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain. Part Three. 2," *American Journal of Archaeology*, vol. 63, 1959, p. 334

Walter H. Gross, *Iulia Augusta. Untersuchungen zur Grundlegung einer Livia-Ikonographie*, Göttingen, 1962, p. 121, note 36



The present lot at Lowther Castle prior to 1929 (Poulsen, *op. cit.*, no. 3088)



The present lot in an English private collection in 2012.

Heinrich Bartels, *Studien zum Frauenporträt der augusteischen Zeit. Fulvia, Octavia, Livia, Julia*, Munich, 1963, p. 60  
 Helga v. Heintze, "Review of Gross *op. cit.*," *American Journal of Archaeology*, vol. 68, 1964, p. 320, no. 17  
 Klaus Fittschen and Paul Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen*, vol. 3, Mainz, 1983, p. 4, note 9  
 Rolf Winkes, *Livia, Octavia, Julia. Porträts und Darstellungen*, Louvain-la-Neuve, 1995, p. 129, no. 53, illus.  
 Elizabeth Bartman, *Portraits of Livia*, Cambridge, 1999, p. 162, no. 38, fig. 144  
 Brendan Cassidy, "Gavin Hamilton, Thomas Pitt and Statues for Stowe," *The Burlington Magazine*, vol. 146, 2004, p. 808, note 27  
 Anna M. Riccomini, "Le vedute romane di Jan Blom e la Laurea Garimberti," *Quaderni di Archeologia del Piemonte*, vol. 2, 2018, p. 117, note 17

The statuary type of the body is known from another copy in Rome, church of S. Omobono: W. Geominy, in: P. Bol, ed., *Die Geschichte der antiken Bildhauerkunst*, vol. 3, 2007, p. 53f., fig. 66. The Greek original dates to the early Hellenistic period. For a similar portrait head of Livia see Sotheby's, London, June 13th, 2016, no. 57.

The present statue depicts the empress as a priestess: she wears an infula, a strand of which can be seen falling alongside the left side of her neck. The infula was a twisted woollen headband worn by Roman priests on ritual occasions.

The Palazzo Picchini (or Pighini) is located between the Piazza Farnese and the Campo de' Fiori. In 1770 Pope Clement XIV acquired three famous ancient marbles from the palazzo, now in the Vatican: the statue of Meleager, a male draped torso, and the statue of a mastiff: W. Amelung, *Die Sculpturen des Vaticanischen Museums*, vol. 2, 1908, nos. 5, 10, 64. In 1776 a statue of Aphrodite from Palazzo Picchini was reported to be with the dealer Thomas Jenkins: I. Bignamini and C. Hornsby, eds., *Digging and Dealing in Eighteenth-Century Rome. Letters*, 2010, p. 86. These statues are known to have been in the collection of the Fusconi, the previous owners of the Palazzo Picchini (for the ownership history of the Palazzo see A. Michaelis, *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 7, 1892, p. 99). However, an inventory of the Fusconi collection from 1593 (publ. by R. Lanciani, *Storia degli scavi di Roma*, vol. 2, 1903, p. 90f.) bears no mention of a statue which could be identified with the present one.

A statue of Lucius Verus that once stood together with the present lot in the South Portico at Stowe House, and later in the Sculpture gallery at Lowther Castle, was sold at Sotheby, New York, June 5th, 2013, lot 51.





245

OTHER PROPERTIES

**A ROMAN MARBLE HEAD OF A YOUNG WOMAN,  
FLAVIAN, LATE 1ST CENT. A.D., ON 17TH/18TH  
CENTURY SHOULDERS**

her hair framing the forehead in a broad mass of drilled curls, drawn back behind the ears and up from the nape of the neck into a turban of concentric braids on the back, one ear pierced; *no restorations*.

Total height with socle 33 cm.; height of head 11.5 cm.

**PROVENANCE**

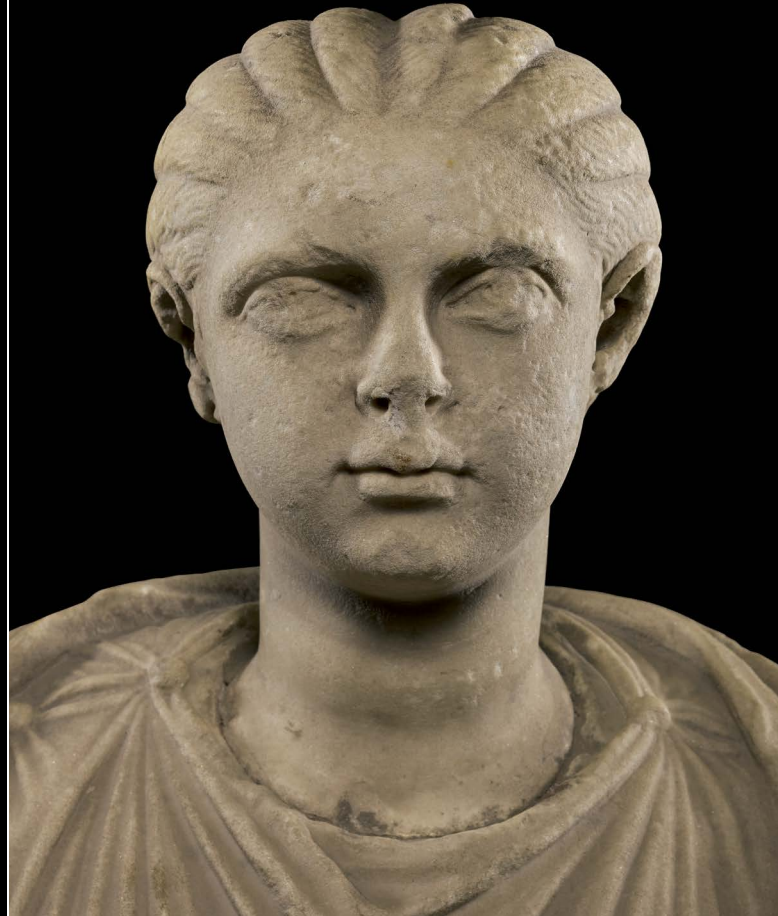
European private collection, 17th/18th Century (based on socle, shoulders, and restoration techniques)  
French private collection, acquired in the 1970s

For small-scale roman portraiture see K. Dahmen, *Untersuchungen zu Form und Funktion kleinformatiger Porträts der römischen Kaiserzeit*, 2001.

£ 10,000-15,000

€ 11,600-17,400    US\$ 13,000-19,500





246

**A ROMAN MARBLE PORTRAIT HEAD OF A GIRL,  
SEVERAN, EARLY 3RD CENTURY A.D.,  
ON 17TH / 18TH CENTURY SHOULDERS**

her eyes with incised irises and drilled pupils, her right earlobe pierced, her hair drawn back in rows of wavy tresses and gathered in an oval plait on the back; no restorations.

Height incl. shoulders 50 cm.; height of head 19 cm.

**PROVENANCE**

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

Willy Lefèvre, Kortrijk, Belgium  
by descent to the present owner

For the form of the plait on the back *cf.* Severan portrait heads in Rome (K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen*, vol. 3, 1983, p. 103f., nos. 152-153, pl. 180), and Berlin (<http://arachne.uni-koeln.de/item/objekt/2203>; *cf.* K. Fittschen, *Götttingische Gelehrte Anzeigen*, vol. 270, 2018, p. 114).

W £ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500





247

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A ROMAN MARBLE PORTRAIT HEAD OF  
ARISTOTLE, CIRCA 1ST CENTURY A.D.**

with broad rounded beard, slightly parted lips, weary heavy-lidded eyes, crow's feet, furrowed brow, and wrinkled forehead, his hair brushed forward from the crown and falling in thin wavy strands low over the balding pate and temples, the back carved separately, the neck carved for insertion into a herm; *no restorations*. Height 34.5 cm.

**PROVENANCE**

Nils Ebbesson Astrup (1901-1972), Oslo, acquired in the 1950s/1960s on the advice of Prof. Hans Peter L'Orange (1903-1983), founder and then Director of the Norwegian Institute in Rome, seen by Siri Sande with Nils Astrup between 1965 and 1969 by descent to the current owner

**PUBLISHED**

Gisela M. A. Richter, *The Portraits of the Greeks, Supplement*, London, 1972, p. 7, no. 19 ("Head in the collection of Mr. N. Astrup [so Mr. Seeberg has informed me]");

Siri Sande, *Greek and Roman Portraits in Norwegian Collections* (ActaAArtHist, vol. 10), Rome, 1991, p. 12, no. 3, pl. 3 and dust jacket cover illus.

Karl Scheffold, *Die Bildnisse des antiken Dichter, Redner und Denker*, Basel, 1997, p. 506

This head belongs to a type known in several replicas; for an overview see G. Richter, *The Portraits of the Greeks*, vol. 2, 1965, pp. 170ff., figs. 976ff. The Greek original is dated to the late 4th Century B.C. on stylistic grounds and convincingly identified as the portrait of the Greek philosopher Aristotle (384–322 B.C.). The last replica of this type to appear at auction was at Sotheby Parke Bernet, New York, December 11th, 1980, no. 163. For the possible location of the original see E. Voutiras, in: J. Bergemann, ed., *Wissenschaft mit Enthusiasmus. Klaus Fittschen gewidmet*, 2001, pp. 123ff.

For other marbles from the Nils Astrup Collection sold at Sotheby's see New York, June 8th, 2011, no. 42 ("Pseudo-Seneca"), and June 3rd, 2015, no. 28 (bearded head of Dionysos), and no. 50 (Julio-Claudian portrait bust of a man).

W £ 80,000-120,000

€ 93,000-139,000 US\$ 104,000-156,000









248

PROPERTY FROM A PRIVATE COLLECTION

**A ROMAN MARBLE PORTRAIT HEAD OF A YOUTH, JULIO-CLAUDIAN, FIRST HALF OF THE 1ST CENTURY A.D.**

turned to his right, with slender neck, his sensitive face with full lips, fragmentary aquiline nose, large wide-set eyes, and prominent brow and cheekbones, his wavy hair arranged in long overlapping locks parted over the forehead, the neck carved for insertion into a draped statue; *no restorations*.

Height 42 cm.; height of head 25 cm.

**PROVENANCE**

Peter Iasillo (1953-2017), New York, received as a gift from his grandmother, probably in 1985 or earlier (Sotheby's, New York, December 14th, 1994, no. 92, illus.)

Martin Armstrong, acquired at the above sale

Christie's, New York, December 7th, 2011, no. 173, illus.

Axel Vervoordt, Belgium, acquired at the above sale acquired from the above by the present owner in 2015

The present head is slightly over-lifesize, suggesting a portrait of a member of the Imperial family. For the arrangement of the hair over the forehead *cf.* a portrait type commonly identified as the portrait of Lucius Caesar: D. Boschung, *Journal of Roman Archaeology*, vol. 6, 1993, p. 54, no. Ja.

‡ £ 60,000-90,000

€ 69,500-105,000 US\$ 78,000-117,000







249

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A ROMAN MARBLE PORTRAIT HEAD OF  
TRAJAN, A.D. 108-117**

turned slightly to his left, his thick hair falling in long  
comma-shaped locks over the forehead; *no restorations*.  
Height 27 cm.

**PROVENANCE**

Galerie Arete, Zurich  
acquired from the above on February 10th, 1969

This portrait head of emperor Trajan (reigned 98–117 AD)  
belongs to the so-called "Dezennialientypus." For the type  
see K. Fittschen and P. Zanker, *Katalog der römischen  
Porträts in den Capitolinischen Museen*, vol. 1, 1985, p. 41f.,  
no. 42.

‡ £ 4,500-6,500

€ 5,300-7,600 US\$ 5,900-8,500





250

ANOTHER PROPERTY

**A ROMAN MARBLE PORTRAIT HEAD OF A YOUTH, SEVERAN, MID 3RD CENTURY A.D., ON 17TH CENTURY SHOULDERS**

his eyes with incised irises and drilled crescentic pupils, his short hair brushed forward over the forehead and temples; neck, nose and upper left cheek restored. Total height incl. socle and shoulders 40.5 cm.; height of head 12 cm.

**PROVENANCE**

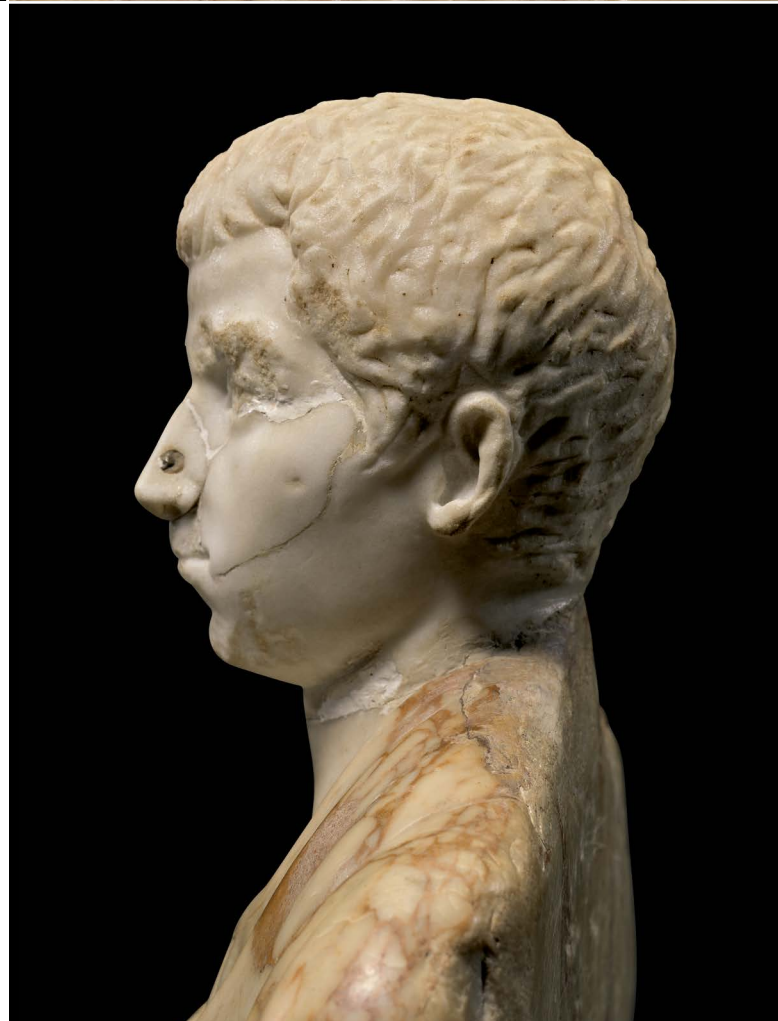
European private collection, circa 17th Century (based on restoration techniques)  
the tenor Michele Tiziano, sold at auction in Berlin  
acquired by the present owner at the above sale

**PUBLISHED**

For small-scale roman portraiture see K. Dahmen, *Untersuchungen zu Form und Funktion kleinformatiger Porträts der römischen Kaiserzeit*, 2001.

‡ £ 8,000-12,000

€ 9,300-13,900 US\$ 10,400-15,600





251

PROPERTY FROM THE ESTATE OF LOUIS MAURY, SWITZERLAND

**A MONUMENTAL ROMAN MARBLE PORTRAIT  
HEAD OF ANTINOUS AS DIONYSOS-OSIRIS,  
CIRCA A.D. 130–138**

from an over-lifesize statue, turned to his left, his unruly hair bound in a diadem and surmounted by a wreath of ivy leaves and berries, clusters of grapes hanging from the sides, a hole above the forehead for insertion of a headdress, a vertical channel for a lead clamp above the nape of the neck; *no restorations*.

Height 40 cm.; height of face approx. 18 cm.

**PROVENANCE**

Galerie Segredakis, Paris, 1930s

Emmanuel Koutoulakis, Paris, before 1988

Drouot, Paris, October 2nd, 2000, no. 906, illus.

Sotheby's, New York, December 10th, 2008, no. 43, illus.

Louis Maury, Geneva, acquired at the above sale by descent to the present owners

**PUBLISHED**

Hugo Meyer, *Antinoos. Die archäologischen Denkmäler unter Einbeziehung des numismatischen und epigraphischen Materials sowie der literarischen Nachrichten. Ein Beitrag zur Kunst- und Kulturgeschichte der hadrianisch-frühantoninischen Zeit*, Munich, 1991, p. 94f., no. I 73, pl. 83,3-5

Hans R. Goette, "Review of Meyer *op. cit.*," *Göttingische Gelehrte Anzeigen*, vol. 250, 1998, p. 40

The identification of the present head as a portrait of Antinous was questioned by Goette, *op. cit.*, p. 40, based on its atypical hairstyle. However, the disposition of the hair above the forehead warrants a classification as a loose replica of the main portrait type of Antinous (*cf.* especially a head in Athens: Meyer, *op. cit.*, p. 31, no. I 9, pl. 7). The inserted headdress could have been an Egyptian crown, which is worn by Antinous in combination with a wreath of ivy leaves on a coin from Tarsos: Meyer, *op. cit.*, p. 149, no. Mü 7, pl. 118,5. Egyptian crown and ivy wreath identify Antinous as Dionysos-Osiris.

‡ £ 60,000-90,000

€ 69,500-105,000 US\$ 78,000-117,000







## OTHER PROPERTIES

**A ROMAN MARBLE GRAVE STELE INSCRIBED FOR DAPHNIS, ATTICA, CIRCA 1ST CENTURY A.D.**

of rectangular form, carved within a recessed rectangular area with a standing figure of a woman wearing a chiton and himation, two lines of Greek inscription below reading ΔΑΦΝΙΣ ΘΕΟΔΟΡΟΥ / ΜΕΙΛΗΣΙΑ ("Daphnis, daughter of Theodoros, from Miletos"); *no restorations*. 71 by 37.5 by 9 cm.

**PROVENANCE**

Léon Rodrigues-Ely (1924-1973), Marseille, France  
(Christie's, Paris, May 6th, 2015, lot 38, illus.)

acquired at the above sale by the present owner

As in many other Attic grave stelai of the Roman period, the figure of the deceased conforms to the type of the Small Herculaneum Woman; for other examples see D. v. Moock, *Die figürlichen Grabstelen Attikas in der Kaiserzeit*, 1998, pls. 2, 17, 23, 31, 33, 38, 40, 45f., 51f., 54, 56, 66. For the name and ethnicon cf. the stele of Daphnis, daughter of Tattius, from Miletos: v. Moock, *op. cit.*, p. 144, no. 308, pl. 46d. The ethnicon Miletos appears in almost one third of all inscriptions with ethnic indication on Roman Imperial grave stelai from Attica (v. Moock, *op. cit.*, p. 10).

W £ 4,000-6,000

€ 4,650-7,000 US\$ 5,200-7,800

## 253

**A MARBLE GRAVE STELE INSCRIBED FOR GAIUS IULIUS OF BYZANTIUM, ASIA MINOR/EASTERN AEGEAN, 1ST CENTURY A.D.**

of rectangular form, carved within a recessed area with a seated veiled figure of a woman and a standing draped figure of a man, a tripod table laden with cakes to his left, a diminutive servant figure next to each figure, two lines of Greek inscription above reading ΓΑΙΟΣ ΙΟΥΛΙΟΣ/ΒΥΖΑΝΤΕΙΝΟΣ ("Gaius Iulius, of Byzantium"); *no restorations*. 53.5 by 43 by 8 cm.

**PROVENANCE**

Alex Wengraf, Arcade Gallery, London, 1970

Piet Derksen (1913-1996), The Netherlands (Christie's, Amsterdam, March 8th, 1984, no. 89)

**PUBLISHED**

Ernst Pfuhl and Hans Möbius, *Die ostgriechischen Grabreliefs*, vol. 1, Mainz, 1977, p. 255, no. 1012, pl. 152  
*Supplementum Epigraphicum Graecum*, vol. 27, 1977, p. 311, no. 1223

Adam Lajtar, *Die Inschriften von Byzantion* (Inschriften griechischer Städte aus Kleinasien, vol. 58), Bonn, 2000, p. 242f., no. 352

Oliver Forge and Brendan Lynch, Ltd., London, *Ancient Art from the Van Roozendaal Collection*, 2018, no. 36, illus.

W £ 15,000-25,000

€ 17,400-29,000 US\$ 19,500-32,400





ΕΛΠΙΣ ΙΟΥΔΑΙΩΝ  
ΕΥΧΑΡΙΣΤΕΙΝ





The present urn in the Schlens Collection in Berlin prior to 1938  
(Neugebauer, *op. cit.*, pl. 15)

254

PROPERTY FROM A DANISH PRIVATE COLLECTION

**AN ETRUSCAN ALABASTER URN AND LID, 2ND CENTURY B.C.**

the lid carved in the form of the deceased reclining, resting her left elbow on cushions, holding a phiale in her right hand, and wearing a long tunic, mantle, armbands and necklace, her hair bound in a fillet or wreath, the front of the urn carved in relief with a Fury holding a torch between two pairs of dueling warriors.  
Urn 38 by 56 by 32; lid 33 by 58 by 29 cm.

**PROVENANCE**

Christian Ludwig Schlens, 4, Corneliusstrasse, Berlin, by 1938  
German private collection, acquired in the 1960s (Lauritz, Hamburg, April 3rd, 2017, no. 4609736, on a wood base with brass plate engraved "Aschenurne. Etruskien / 2.-3. Jahrh. v. Chr.")  
acquired by the present owner at the above sale

**RECORDED**

Deutsches Archäologisches Institut, Rome: <http://arachne.uni-koeln.de/item/marbilderbestand/882493>

**PUBLISHED**

Karl Anton Neugebauer, ed., *Antiken in deutschem Privatbesitz. Festschrift zum fünfundzwanzigjährigen Bestehen der Vereinigung* (Vereinigung der Freunde Antiker Kunst), Berlin, 1938, p. 16f., no. 30, pl. 15

For a related alabaster urn relief showing the fight between Eteokles and Polyneikes cf. A. Rumpf, *Staatliche Museen zu Berlin. Katalog der Etruskischen Skulpturen*, 1928, p. 32, no. E53, pl. 38.

L. Schlens also owned a Roman marble portrait head of Aristotle, which is featured in the same 1938 publication as the present urn. In 1936, he offered to loan a painted portrait of Schopenhauer to an exhibition entitled "Great German Men in Portraits of their Time" at the national Gallery in Berlin, held to coincide with the Berlin Olympics.

W £ 15,000-25,000

€ 17,400-29,000 US\$ 19,500-32,400







255

OTHER PROPERTIES

**A MARBLE CINERARY URN INSCRIBED FOR LUCIUS VERSENIUS PAULINUS, 1ST/2ND CENTURY A.D.**

of cylindrical form, carved with strigillations flanking a tabula ansata engraved with three lines of Latin inscriptions reading *D(is) M(anibus) / L(uci) Verseni / Paulini* ("To the spirits of the Departed of Lucius Versenus Paulinus.") the splayed lid ornamented with overlapping pointed leaves radiating from a baluster finial. Height with lid 48; without lid 31.5 cm.

**PROVENANCE**

found in Nazzano in December 1807 by Matteo Cruciani, "in the wooded area called "Monte Mancino" recorded in Terracina before 1884 by Marie René de la Blanchère, in the gardens of the Antonelli family

**PUBLISHED**

*Corpus Inscriptionum Latinarum*, vol. XI: *Inscriptiones Aemiliae Etruriae Umbriae latinae*, part 1, Berlin, 1888, p. 588, no. 4008, based on an unknown newspaper dated January 30th, 1808

*Ephemeris Epigraphica*, vol. VIII, 1899, p. 157, no. 637

Thomas Ashby, "La via tiberina e i territori di Capena e del Soratte nel periodo romano," *Memorie: Atti della Pontificia Accademia romana di archeologia*, volume I.2, 1924, p. 194, note 4

Maria Pia Muzzioli, *Cures Sabini (Forma Italiae, IV, 2)*, Rome, 1980, p. 170

*Nazzano e il suo territorio*, Soveria Mannelli, 2002, p. 82, note 8

Electronic Archive of Greek and Latin Epigraphy, no. EDR145761

W £ 35,000-45,000

€ 40,600-52,500 US\$ 45,400-58,500





D

M

L·VERSENTI·

PAVLINI·



256

**A ROMAN MARBLE RELIEF MASK OF A SATYR,  
3RD CENTURY A.D.**

with deeply-drilled thick beard and hair, pointed ear, parted lips, deep-set eye hollowed out through to the background, furrowed brow, and bald pate; *no restorations*.

Width 16 cm.

**PROVENANCE**

Sotheby's, New York, February 8th-9th, 1985, no. 138, illus.

**PUBLISHED**

Sotheby's, New York, March 1st-2nd, 1984, no. 78, illus.

For a closely related example *cf.* Sotheby's, New York, May 20th, 1982, no. 16.

± £ 6,000-9,000

€ 7,000-10,500 US\$ 7,800-11,700



257

**A ROMAN MARBLE SEASON SARCOPHAGUS  
RELIEF FRAGMENT, 3RD-4TH CENTURY A.D.**

carved in high relief with the bust of a Season in the form of a winged erote wearing a chlamys fastened on his left shoulder, his head turned sharply to his right; *no restorations*.

36 by 30 cm.

**PROVENANCE**

Baron Valentin de Courcel (1838-1917), Villa Faustina, Promenade de la Croisette, Cannes, France, late 19th century

Etude SVV, Jean-Emmanuel Prunier, Louviers, November 18th, 2012, no. 4

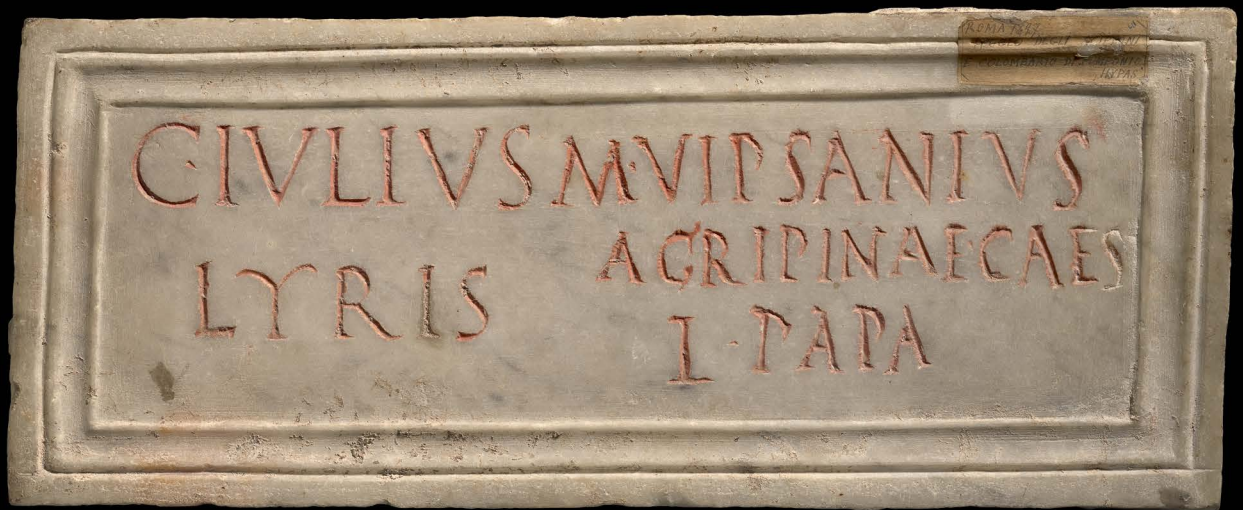
acquired by the present owner at the above sale

Two other ancient marble reliefs formerly in the Courcel collection were sold at Sotheby's, New York, June 5th, 2013, nos. 20 and 53, the latter now at the Metropolitan Museum of Art, inv. no. 2013.911.

£ 1,000-1,500

€ 1,200-1,750 US\$ 1,300-1,950





front side of the present lot

258

**A ROMAN MARBLE FUNERARY PLAQUE  
INSCRIBED FOR CAIUS IULIUS LYRIS AND  
MARCUS VIPSANIUS PAPA, 1ST HALF OF THE  
1ST CENTURY A.D.**

carved with five lines of Latin inscription reading *C(aius) Iulius / Lyris // M(arcus) Vipsanius / Agrip(p)inae Caes(aris) / I(ibertus) Papa* ("Caius Iulius Lyris. Marcus Vipsanius Papa, freedman of Agrippina, [wife] of the emperor [i.e. Germanicus]"), each name carved in a different hand, the reverse finely carved in shallow relief with the frontal figure of a bird standing with outspread wings on a spindly candelabrum.

18 by 43.5 cm.

**PROVENANCE**

from one of the Vigna Codini columbaria in Rome recorded in 1877 with the owner of the Vigna Codini as part of a group of 40 inscriptions "lying on the wet floor in a wine cellar" (introd. to CIL VI 5744-5812)

a handwritten dealer's(?) label in the upper right corner reads "Roma 1897 / Ipogeo degli Scipioni/ e colombario di Pomponio Hypas"

estate of a French private collector (Drouot-Richelieu, Paris, Collin du Bocage, October 12th, 2018, no. 229bis, part) acquired by the present owner at the above sale

**PUBLISHED**

*Corpus Inscriptionum Latinarum*, vol. VI: *Inscriptiones urbis Romanae Latinae*, part 2, Berlin, 1882, no. 5772

Heikki Solin, "Varia Onomastica XV," *Zeitschrift für Papyrologie und Epigraphik*, vol. 156, 2006, p. 308 (dates the inscription of C. Iulius Lyris to the Augustan or early Tiberian period)

£ 7,000-10,000

€ 8,200-11,600 US\$ 9,100-13,000



back side of the present lot



259

**A ROMAN MARBLE TRAPEZOPHOROS  
FRAGMENT, 2ND/3RD CENTURY A.D.**

carved with the upper part of a figure of an actor wearing a comic mask, tunic, and mantle falling from the left shoulder, his hands folded in front; *no restorations*.  
Height 32 cm.

**PROVENANCE**

French private collection, acquired in the 1970s  
Drouot-Richelieu, Paris, Bailly-Pommery & Voutier, Associés,  
May 12th, 2010, no. 40, illus.  
acquired by the present owner at the above sale

For other examples of this type of table support see S.  
Feuser, *Monopodia*, 2013, pp. 271ff., nos. 163-67, pl. 34f.

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,900-6,500





back side of the present lot



front side of the present lot

260

**A ROMAN MARBLE RELIEF PLAQUE, CIRCA  
2ND CENTURY A.D.**

perhaps a pinax, carved on one side within a raised frame with a mask of a barbarian(?) with shaggy beard and unruly hair surmounted by a floppy cap, a tuft of hair escaping on top, and summarily engraved on the other side with the standing figure of a lion facing left. 16 by 19 by 3 cm.

**PROVENANCE**

private collection, Lyon, France, acquired in the first half of the 20th century  
private collection, Lyon, by descent (SVV Bérard-Péron, Lyon, October 6th, 2018, no. 138, illus.)  
acquire by the present owner at the above sale

£ 4,000-6,000

€ 4,650-7,000 US\$ 5,200-7,800



261

ANOTHER PROPERTY

**A ROMAN MARBLE RELIEF FRAGMENT,  
EARLY 1ST CENTURY A.D.**

carved with the upper part of a satyr dancing with his arms extended and head turned to his left; *no restorations*.  
29 by 19 cm.

**PROVENANCE**

European private collection (Sotheby's, New York, December 10th, 1999, no. 288, illus.)  
acquired by the present owner at the above sale

£ 15,000-25,000

€ 17,400-29,000 US\$ 19,500-32,400





262

PROPERTY FROM THE ESTATE OF VERA GORDON

**A ROMAN MARBLE SARCOPHAGUS LID  
FRAGMENT WITH CIRCUS SCENE, CIRCA LATE  
3RD CENTURY A.D.**

carved in high relief with a prostrate charioteer wearing a ribbed leather corslet, two race horses, one wearing a lunula pendant, the other mostly missing, and two magistrates each wearing a toga with *contabulatio*, one holding a mappa or scroll, the heads of two figures carved in low relief in the background; *no restorations*. 38 by 34.3 by 13 cm.

**PROVENANCE**

Vera Gordon, née Denby (1927-2018), Eaton Square, London, acquired over years 20 ago based on her family's recollections

For a related example at Villa Giolitti in Montepulciano see *J. Ronke, Magistratische Repräsentation im römischen Relief. Studien zu standes- und statusbezeichnenden Szenen*, 1987, p. 735, no. 201, fig. 208, discussed by H. Wrede, *Senatorische Sarkophage Roms*, 2001, p. 80.

£ 7,000-10,000

€ 8,200-11,600 US\$ 9,100-13,000



263

ANOTHER PROPERTY

**A FRAGMENTARY EGYPTIAN GRANITE  
HEAD OF A KING OR GOD, 18TH DYNASTY,  
TUTHMOSIDE, CIRCA 1480-1390 B.C.**

wearing a beard with chin-straps, the face with wide finely shaped mouth and outlined lips rounded at the corners.

Height 9.5 cm.

**PROVENANCE**

probably Charles Dikran Kelekian (1900-1982), New York (based on the number T452[?] handwritten on a label with red border and cut corners attached to the underside of the variegated green marble base)

an estate collection, Old Fairfield, Connecticut, acquired in the mid-20th Century (Arte Primitivo, New York, December 13th, 2012, no. 230, illus.)

‡ £ 8,000-12,000

€ 9,300-13,900 US\$ 10,400-15,600

102

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





264

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT,  
5TH/6TH DYNASTY, 2520-2195 B.C.**

carved in shallow relief with a man and his wife standing and facing left, her right hand resting on his shoulder, his left hand resting on a staff, the man wearing a kilt, short beard, and rounded wig, the woman a dress with shoulder-straps and long tripartite wig, each face with finely outlined lips and tapering eyebrow, columns of inscription in the field and above the woman reading "his wife whom he loves".

47 by 55.9 by 2.4 cm.

**PROVENANCE**

Jerome Eisenberg, 44 East 82nd Street, New York, N.Y.  
Richard Titelman, Altoona, Pennsylvania, acquired from the above on December 27th, 1969  
American Private Collection (Sotheby's, New York, June 3rd, 2015, no. 6, illus.)  
acquired by the present owner at the above sale

**PUBLISHED**

Jerome M. Eisenberg, New York, *Art of the Ancient World*, vol. I, catalogue no. 44, December 19th, 1965, no. 59, illus.

‡ W £ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500



265

OTHER PROPERTIES

**AN EGYPTIAN WOOD FIGURE OF A MAN,  
5TH/6TH DYNASTY, 2520-2195 B.C.**

of slender form, striding and wearing a kilt with central tab, and a rounded wig of echeloned rectangular curls, his face with wide mouth and finely outlined lips rounded at the corners, the missing arms, front of the tab, and lower right leg separately carved; traces of polychrome. Height 46.5 cm.

**PROVENANCE**

Joseph Altounian (1889-1954) and Henriette Lorbet, Altounian-Lorbet gallery, Mâcon, France, perhaps acquired at the Sotheby's London sale of the MacGregor Collection of Egyptian Antiquities, June 26th-July 3rd, 1922, acquired by the present owner from Henriette Lorbet on January 4th, 1967.

In marked catalogues of the MacGregor sale, Altounian is recorded as the buyer of several Egyptian wood figures, including two whose description could match the present figure, provided that its appearance has changed somewhat since 1922.

£ 12,000-18,000

€ 13,900-20,900 US\$ 15,600-23,300







266

**AN EGYPTIAN GNEISS (“CHEPHREN DIORITE”)  
BUST OF MYCERINUS, 4TH DYNASTY, REIGN  
OF MYCERINUS, CIRCA 2550-2530 B.C.**

the king gazing lightly upwards, and wearing the divine beard and royal nemes-headcloth with fragmentary ureaus and queue, his body powerfully proportioned. Height 11.7 cm.

**PROVENANCE**

acquired by the present owner prior to 1975

**EXHIBITED**

Antikenmuseum Basel und Sammlung Ludwig, Basel, June 1998 to March 2019

**PUBLISHED**

Dietrich Wildung et al., *Entdeckungen. Ägyptische Kunst in Süddeutschland*, exh. cat. Bayerische Landesbank, Munich, Mainz, 1985, no.16, illus.

Andre Wiese and Silvia Winterhalter, *Ägyptische Kunst im Antikenmuseum Basel und Sammlung Ludwig*, Basel, 1998, no. 15, illus.

Andre Wiese and Silvia Winterhalter, *Ägyptische Kunst im Antikenmuseum Basel und Sammlung Ludwig. Die Ägyptische Abteilung*, Mainz, 2001, no. 14, illus.

Jaromir Malek et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. 8, Oxford, 1999, nos. 801-203-600

In a letter about the present bust dated July 29th, 1982, the Egyptologist Claude Vandersleyen of the Université Catholique de Louvain suggests a date in the 4th Dynasty and identifies the sitter as either Chephren or Mycerinus. The Basel catalogues (*op.cit.*, p. 16 and p. 43) note that the sculptural style is characteristic of the later 4th Dynasty; i.e. the strong features, slightly protruding eyes, thick nose, and full lips. Characteristic of Mycerinus is the small size of the head in relation to the body.

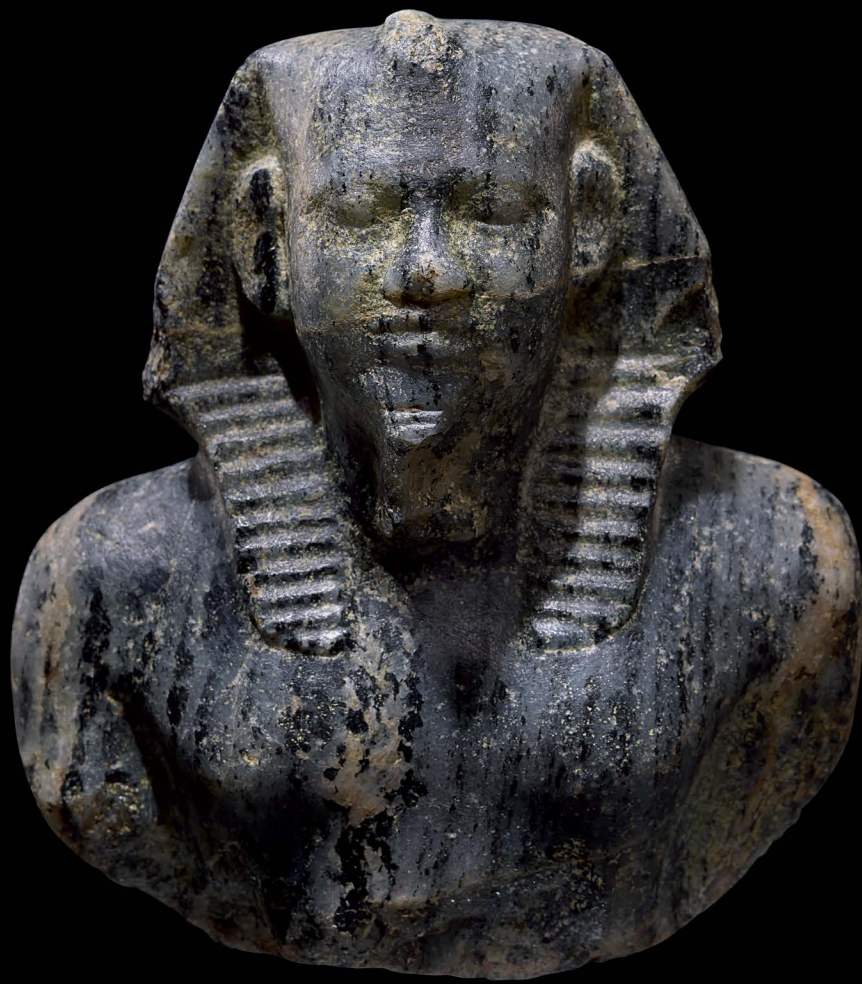
For representations of the king see G. A. Reisner, *Mycerinus. The Temple of the Third Pyramid at Giza*, pl. 48. 62g-j. 63a; also compare *Egyptian Art in the Age of the Pyramids*, The Metropolitan Museum of Art, New York, 1999, pp. 268-276, nos. 67-70. Several large-scale representations of Mycerinus rank among the greatest works of Egyptian art known; see especially the pair statue in the Museum of Fine Arts Boston, *Egyptian Art, op. cit.*, no. 67.

The tomb of Mycerinus, the third of the three Great Pyramids at Giza, contained a magnificent basalt sarcophagus, which disappeared at sea when the British merchantman *Beatrice* transporting it to England sank in 1838. Theories as to the location range from the Tuscan coast to the Bay of Biscay. The hope of one day finding it however has not been lost. See “The Lost Sarcophagus”, *Egyptology News Network*, January 26, 2011, pp. 1-5.

‡ £ 150,000-250,000

€ 174,000-290,000 US\$ 195,000-324,000







Statue en calcaire polychrome. H. 33 cm.  
Égypte. Ancien Empire. Vers 2500 av. J.C.

ARCHEOLOGIE

exposition  
du 15 mai au 15 juin 1975  
galerie du sycomore  
11 rue des beaux-arts  
75006 paris - 633.83.55

The present lot in Paris in 1975, as featured in an exhibition leaflet, Galerie du Sycomore

267

**AN EGYPTIAN LIMESTONE FIGURE OF A MAN,  
5TH DYNASTY, 2520-2360 B.C.**

from a pair or group statue, striding with his hands held to his sides, holding short staves, and wearing a kilt with partially pleated side panel and broad belt knotted at the waist, and rounded wig composed of rows of echeloned rectangular curls, his face with outlined lips and large eyes with long tapering eyebrows, the embracing hands of his wife (or mother) resting on his right arm and left shoulder; remains of polychrome.

Height 33.5 cm.

**PROVENANCE**

acquired by the present owner prior to 1975

**EXHIBITED**

Galerie du Sycomore, Paris, May 15th-June 15th, 1975  
Antikenmuseum Basel und Sammlung Ludwig, Basel, June 1998 to March 2019

**PUBLISHED**

Dietrich Wildung et al., *Entdeckungen. Ägyptische Kunst in Süddeutschland*, exh. cat., Bayerische Landesbank, Munich, Mainz, 1985, no. 19, illus.

Andre Wiese and Silvia Winterhalter, *Ägyptische Kunst im Antikenmuseum Basel und Sammlung Ludwig*, Basel, 1998, no. 16, illus.

Jaromir Malek et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. 8, Oxford, 1999, no. 800-299-200

*Cf. Egyptian Art in the Age of the Pyramids*, The Metropolitan Museum of Art, New York, 1999, pp. 376-381, nos. 131-133, for group statues from the end of the 4th and the 5th Dynasty. Also compare C. Aldred, *Old Kingdom Art in Ancient Egypt*, London, 1949, no. 32, the pair statue of Memy and Sabu, dated there to the late 5th / early 6th Dynasty (Metropolitan Museum of Art, acc. no. 48.111, now dated to the 4th Dynasty), and J. Vandier, *La statuaire égyptienne*, vol. 3, Paris, 1958, pl. XXIV,4, a pair statue in Cairo very similar in pose.

‡ £ 200,000-300,000

€ 232,000-348,000 US\$ 259,000-389,000













268

**AN EGYPTIAN GRAYWACKE FIGURE OF A MAN,  
12TH DYNASTY, 1938-1759 B.C.**

striding and resting his hands on the front of his long horizontally-pleated kilt, its decorated upper fringe folded at the waist and visible adjacent to the narrow slightly tapering back-pillar.  
Height 22.2 cm.

**PROVENANCE**

Charles Dikran Kelekian (1900-1982), New York Florida private collection, Boca Raton, acquired from the above (Sotheby's, New York, December 7th, 2001, no. 18, illus.)  
acquired at the above sale by the present owner

For another Middle Kingdom statue wearing a very similar garment cf. J. Vandier, *La statuaire égyptienne*, Paris, 1958, pl. LXXVIII, 5 (University Museum Philadelphia 9216).

Also compare E. Delange, *Catalogue des statues égyptiennes du Moyen Empire, 1060-1560 J.-C.*, Musée du Louvre, Paris, pp. 162-163, E. 12683.

From the same Florida collection in the Sotheby's, New York, December 7th, 2001 sale were lots 26 and 229, with the Kelekian inv. nos. T.1999 and T.2789, respectively.

‡ £ 40,000-60,000

€ 46,400-69,500 US\$ 52,000-78,000







269

ANOTHER PROPERTY

**AN EGYPTIAN FRAGMENTARY BROWN STEATITE FIGURE OF HATHOR, PTOLEMAIC PERIOD, CIRCA 305-30 B.C.**

of slender form striding with her arms held to the sides, and wearing a long close-fitting dress and tripartite wig of echeloned curls falling to the top of the back pillar, inscribed for Hator.  
Height 14.5 cm.

**PROVENANCE**

Marius Suzanne, Judge at the International Mixed Tribunal of Alexandria from 1905 to 1920 (Drouot-Richelieu, Paris, Piasa, commissaires-priseurs, April 13th, 1999, no. 72, illus.)

£ 3,000-4,000

€ 3,500-4,650 US\$ 3,900-5,200



270

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF A KUSHITE KING, 25TH DYNASTY, 750-656 B.C.**

perhaps Taharqa, kneeling and offering a figure of Maat in his left hand, his right hand raised in a gesture of praise, and wearing a kilt with sporran, striated beard, and the nemes head-cloth with fragmentary uraeus, the eyes with gold overlay.  
Height without tenon 6.5 cm.

**PROVENANCE**

reputedly Hilton-Price Collection  
Charles Bouché (1928-2010), probably collected in the 1960s/1970s (based on collection number on the back of the wood base, stating "C.132")  
Hôtel Drouot, Paris, Thierry de Maigret, November 15th, 2013, no. 176, illus.

‡ £ 4,000-6,000

€ 4,650-7,000 US\$ 5,200-7,800





271

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF HORUS,  
26TH/30TH DYNASTY, 664-342 B.C.**

the falcon-headed god striding on a rectangular base with his left hand extended and his right hand held to his side, and wearing a pleated royal kilt, broad collar, and striated tripartite wig surmounted by the crown of Upper and Lower Egypt with uraeus, the facial makings carefully engraved.  
Height without tenon 16 cm.

**PROVENANCE**

Courtois Collection  
Maison Platt, Paris  
Charles Bouché (1928-2010), acquired from the above in 1950  
Hôtel Drouot, Paris, Thierry de Maigret, November 15th, 2013, no. 172, illus.

‡ £ 3,500-6,500  
€ 4,100-7,600 US\$ 4,550-8,500



272

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF SEKHMET,  
21ST/26TH DYNASTY, 1075-525 B.C.**

the lion-headed goddess standing on a trapezoidal base with her hands held to her sides, and wearing a long close-fitting dress, broad collar, and striated tripartite wig surmounted by the sun-disk with uraeus.  
Height without tenon 11.2 cm.

**PROVENANCE**

Charles Bouché (1928-2010), probably acquired in the 1960s/1970s  
Hôtel Drouot, Paris, Thierry de Maigret, November 15th, 2013, no. 185, illus.

For related examples cf. George Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, Baltimore, 1946, nos. 501 and 503; also compare Jacques F. Aubert and Liliane Aubert, *Bronzes et or égyptiens*, Paris, 2001, pl. 39, and Sylvia Schoske and Dietrich Wildung, *Gott und Götter im Alten Ägypten*, Mainz, 1993, p. 61.

‡ £ 4,000-6,000  
€ 4,650-7,000 US\$ 5,200-7,800



273

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF ISIS WITH HORUS, 26TH DYNASTY, 664-525 B.C.**

the goddess seated with her feet resting on a trapezoidal footstool, her son Horus in her lap, and wearing a long close-fitting dress, engraved broad collar, finely echeloned tripartite wig, the vulture headdress, and crown surmounted by cow horns and sun-disk, her face with large eyes and long finely incised eyebrows. Height without tenon 31.1 cm.

**PROVENANCE**

Japanese private collection, 1970s or earlier (based on no longer extant custom-made wood box, hand-written label, and letterhead paper formerly used as padding)

Japanese private collection, acquired on the Tokyo art market in 1989 (Sotheby's New York, June 3rd, 2015, no. 18, illus.)

± £ 50,000-80,000

€ 58,000-93,000 US\$ 65,000-104,000







274

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF  
HARPOCRATES, 30TH DYNASTY/ PTOLEMAIC  
PERIOD, 380-30 B.C.**

the god Horus as an infant seated on an ornate throne with his feet resting on a trapezoidal foot-stool and holding his right forefinger to his mouth, and wearing the cap of the god Amun surmounted by the sun-disk and ostrich plumes, a tenon on the right for attachment of the missing side-lock, his face with eyes and eyebrows inlaid with black bronze(?), the separately-cast throne surmounted by a frieze of uraei on three sides, engraved winged sun-disks below, and below these a large lotus flower in back, and a scale pattern with papyrus stalks springing from a nefer sign on each side, the base carefully engraved with remains of an inscriptions. Height 27.3 cm.

**PROVENANCE**

Kojiro Ishiguro (1916-1992), Tokyo, prior to 1966  
Sakae Art Gallery, Japan, prior to 1981  
Christie's, London, July 5th, 2017, no. 158, illus.

The name of the god represented, no longer visible, was on the front of the base. The inscription continues on the left side of the base "...may he give life, health and a good age". The donors name, badly damaged, ends in "-nefer", and the inscription continues with his second name, "Nefertum, son of Psamtik his mother Irerru" and "...may Hathor give life to Padi-ih his mother Irerru".

‡ £ 40,000-60,000

€ 46,400-69,500 US\$ 52,000-78,000







275

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF THE HORUS  
FALCON, 26TH DYNASTY, 664-525 B.C.**

standing with the wings crossed over the tail feathers, and wearing a beaded collar and the crown of Upper and lower Egypt with separately cast spiral, the round eyes inlaid in obsidian(?) and gold, the facial markings and all other detail very finely engraved, remains of a wood support inside the fragmentary base.

Height 13.5 cm.

**PROVENANCE**

Galleria Casa Serodine, Ascona  
Hubertus Wald (1913? -2005), Hamburg, acquired from the above in July 1957

The Hubertus Wald Charitable Foundation, Hamburg  
(Christie's London, April 26th, 2012, no. 198, illus.)

**LITERATURE**

*Die Sammlung Hubertus and Renate Wald Hamburg*,  
Hamburg, 1998, pp.194-195

‡ £ 25,000-35,000

€ 29,000-40,600 US\$ 32,400-45,400







276

PROPERTY FROM A FRENCH PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF THE APIS BULL, 26TH/30TH DYNASTY, 664-342 B.C.**

the sacred bull striding on a rectangular base, crowned by the sun-disk with uraeus between the horns, and with engraved ornaments including a broad beaded collar, a vulture over the shoulders, a saddle-cloth, and a vulture over his back, a votive inscription on the proper right and front sides of the base.

Height without tenon 11 cm.

**PROVENANCE**

the painter Paul Gervais (1859–1944), France, reputedly acquired in Egypt in 1891 by descent to his son Albert Gervais (b. 1892) by descent to the current owners

*Cf. G. Steindorff, Catalogue of the Egyptian Sculpture in the Walters Art Gallery, Baltimore, 1947, no. 640, and Sotheby's, New York, March 1st-2nd, 1984, no. 140 (Lester Wolfe Collection), November 24th-25th, 1987, no. 32, June 6th, 2006, no. 86, and December 8th, 2010, no. 69.*

£ 6,000-9,000

€ 7,000-10,500 US\$ 7,800-11,700



277

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**AN EGYPTIAN BRONZE FIGURE OF THE HORUS  
FALCON, LATE PERIOD, 716-30 B.C.**

standing on a square base with wings crossed over the tail feathers, and wearing a broad collar and amulet suspended from a cord on the breast, the engraved detail highly worn in places, the aperture underneath for insertion of a mummy.

Height without tenons 19.7 cm.

**PROVENANCE**

Pierre and Claude V<sup>é</sup>rit<sup>é</sup>, acquired between in Paris between 1930 and 1960 (Christie's, Paris, *Collection Pierre et Claude V<sup>é</sup>rit<sup>é</sup>*, December 20th, 2011, no. 202, illus.)

‡ £ 15,000-25,000

€ 17,400-29,000 US\$ 19,500-32,400



278

PROPERTY FROM THE SCHICKLER-POURTALÈS COLLECTION,  
CHÂTEAU DE MARTINVEST

**AN EGYPTIAN BLUE-GREEN GLAZED STEATITE  
USHABTI OF THE CHIEF LECTOR PRIEST  
PETAMENOPHIS, 25TH DYNASTY, PERIOD OF  
TAHARQA/TANWETAMANI, 690-656 B.C.**

holding hoes in front and seed-sack over his left shoulder,  
and wearing a broad beaded collar and tripartite wig, the  
eight lines of inscription with a text from the Book of the  
Dead.

Height 18.2 cm.

**PROVENANCE**

Château de Martinvest, France, probably acquired by Baron  
Arthur de Schickler (1828-1919)  
by descent to the present owners

For other ushabtis of Petamenophis, compare J.-F. and L.  
Aubert, *Statuettes funéraires égyptiennes du département  
des Monnaies, Médailles et Antiques*, France, 2005, pp. 119-  
123, no. 39, H. Loffet, *La Collection Emmache. Antiquités  
égyptiennes*, Book 1, Paris, 2013, pp. 208-209, no. 67, H.  
A. Schlögl and A. Brodbeck, *Ägyptische Totenfiguren aus  
öffentlichen und privaten Sammlungen der Schweiz*, Freiburg  
and Göttingen, 1990, p. 238, no. 167, J. Taylor, *Death and the  
Afterlife in Ancient Egypt*, Chicago, 2001, p. 129, no. 92b, B.  
Borg, H. v. Hesberg, and A. Linfert, *Die antiken Skulpturen  
in Castle Howard*, Wiesbaden, 2005, cat. no. 126, pl. 94.4  
and 95, and Brooklyn Museum, acc. no. 60.10; also compare  
Christie's, London, October 25th, 2012, no. 52.

£ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500





279

ANOTHER PROPERTY

**A PAIR OF EGYPTIAN GLASS EYE INLAYS,  
ROMAN PERIOD, CIRCA 1ST CENTURY A.D.**

of convex form with opaque white sclerae inset with black  
irises, and deep blue cosmetic lines extended at the outer  
corners.

Lengths 4 cm.

**PROVENANCE**

Ernst and Marthe Kofler-Truniger Collection, Luzern,  
acquired in the 1950s-1960s

**PUBLISHED**

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike  
bis zum Jugendstil*, July 19th-September 13th, 1981, p. 36,  
no. 25 [part], illus. upper right, pair on left (inverted)

‡ £ 6,000-8,000

€ 7,000-9,300 US\$ 7,800-10,400



280

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**AN EGYPTIAN LINEN TEXTILE PANEL,  
CIRCA 9TH/10TH CENTURY A.D.**

woven against a deep blue field with three panels in numerous colours against a red ground, two with a frieze of human figures riding felines with their right hands raised, their tunics in alternating colours, the fragmentary central band with polygonal panels containing animals and human figures.  
82.5 by 85.7 cm.

**PROVENANCE**

Collection of Milton Girod-Mallon (Sotheby's, New York, December 12th/13th, 1991, lot 55, illus.)  
acquired at the above sale by the current owner

‡ W £ 10,000-15,000

€ 11,600-17,400 US\$ 13,000-19,500





Modern impression of 281



281 enlarged

## 281

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

### A NEO-ASSYRIAN CHALCEDONY CYLINDER SEAL OF MARDUK-ZIR-IDIN, CIRCA 750-700 B.C.

carved in fine detail, one scene with Astral Ishtar standing on a pedestal, armed with a bow and quiver, and wearing a kilt, long pleated robe open in front, and high cylindrical and horned tiara, her starry nimbus surrounding her, the star above her head, a bearded worshiper standing before her and wearing a long robe, his curling hair falling to his shoulders; the other scene with Marduk, Lord of the Gods, in a dramatic striding posture atop a charging winged lion pursuing Tiamat the Sea-Dragon, and about to let loose his arrow at the winged monster, Marduk wearing a kilt and long flounced garment open in front, a sword and sickle at his side, the monster Tiamat striding on top of a mountain and gazing back at Marduk with roaring jaws agape; in the field a winged disk and an inscription beginning with a sign indicating royal rank, and including the name of the scribe, secretary to the chancellor of a sovereign, who used the seal: "Marduk-zir-idin, son of..."; set in a modern gold swivel mount. 3.4 by 1.5 cm.

#### PROVENANCE

the missionary William Frederick Williams (d. 1871), acquired between 1851 and 1871, while headquartered in Mosul

his brother Robert S. Williams (1828-1899), Utica, New York, a founder of the Utica Public Library and Oneida Historical Society, received from the above by descent through the family to the current owners

#### PUBLISHED

Joachim Ménéant, "Oriental Cylinders of the Williams Collection", *American Journal of Archaeology*, vol. 2, no. 3, 1886, pp. 256-258, and 260, pl. V, no. 8

For closely related cylinder seals compare D. Collon, *Catalogue of the Western Asiatic Seals in the British Museum, Cylinder Seals V, Neo Assyrian and Neo Babylonian Periods*, London, 2001, pl. XXIV, nos. 232 and 292, and E. Porada, *Corpus of Near Eastern Seals in North American Collections, I, The Pierpont Morgan Library Collection*, Washington, D.C., 1948, nos. 689E and 690E.

In reference to the present seal (described as "sapphirine chalcedony"), the French orientalist Joachim Ménéant wrote (*op.cit.* p.260) that the "magnificent seal of Marduk-zir-idin is of great rarity: we have examined it with the greatest interest, and have sought to place it in the light it deserves: and in bringing this study to a close we most sincerely congratulate its fortunate owner, who has afforded us the opportunity of examining it."

± £ 8,000-12,000

€ 9,300-13,900 US\$ 10,400-15,600



lot 205



lot 221



lot 251



lot 227



lot 229



lot 222



lot 235



lot 247



lot 243



lot 223



lot 232



lot 236





lot 242



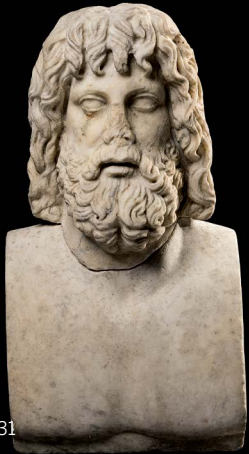
lot 244



lot 248



lot 266



lot 231



lot 231



lot 250



lot 250



lot 245



lot 245



lot 246



lot 246



lot 233



lot 233



lot 240



lot 241



Sotheby's EST. 1744

Johann Heinrich von Dannecker (1758-1841)  
German, probably Stuttgart, dated 1836  
*Girl with a Bird*  
Estimate £120,000–180,000\*

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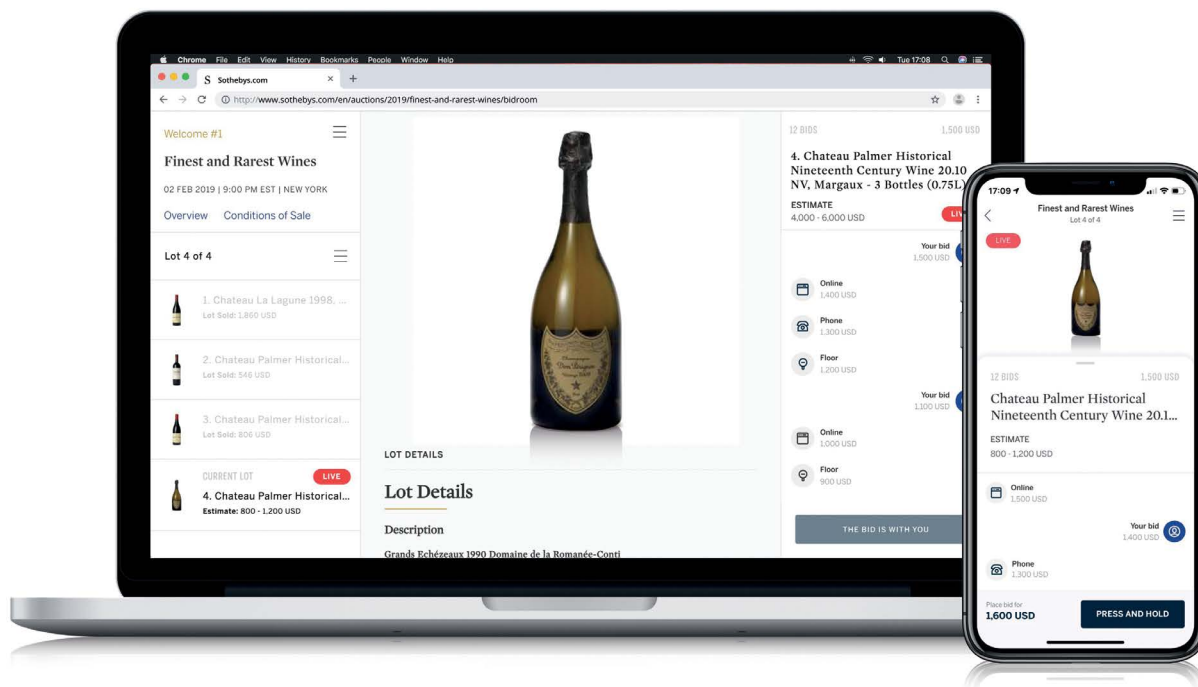
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# Guide for Telephone Bidders

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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.

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## Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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.

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### 2. DURING THE AUCTION

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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 published below.

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**Live Online Bidding** If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App, please refer to [www.sothebys.com](http://www.sothebys.com). Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at [www.sothebys.com](http://www.sothebys.com), as well as the Conditions of Business applicable to this 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 published below.

**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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

**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. 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 published below.

**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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

**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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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](mailto: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

Sotheby's, upon request and for a n 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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

### ◊ 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 suc-

cessfully 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

## 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 live 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 cataloguing (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 live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

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

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

(VAT-registered buyers from other EU

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

### 3. PROPERTY WITH A α SYMBOL

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

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

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

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

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

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

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers),

or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a ‡ symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

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

## 5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

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

Property with a ‡ or a Ω symbol  
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

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

Proof of export required

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

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



headed Property with a † or a Ω symbol.

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

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

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:  
HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Dunceggan 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

## 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 live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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 live 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 live 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 live auction.

## 11. 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 published in respect of the lot 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.

## 12. 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 of the sale. 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.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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.

## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [www.sothebys.com](http://www.sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

## 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 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 live 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 live 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 live 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 live 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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.



## 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\$1.29**

**£1 = €1.15**

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

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

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

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

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

### COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBY'S

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

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

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

11/10 NBS\_NOTICE\_E.&\$.US

## SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

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

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

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

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

4/08 NBS\_GUARANTEE MAIN

## 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 by an unknown hand 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.

3/05 NBS\_GLOS\_SCULPT\_WO A



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