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ANCIENT SCULPTURE & WORKS OF ART

AUCTION IN LONDON 4 DECEMBER 2018 SALE L18261 3.30 PM

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SOTHEBY'S EUROPE



A FRAGMENTARY EGYPTIAN BASALT BUST OF A MAN, 26TH DYNASTY, 664-525 B.C., OR EARLIER

wearing a broad striped wig falling to the shoulders. Height 29.5 cm.

PROVENANCE

French private collection, acquired at Drouot, Paris, Laurin-Guilloux-Buffetaud-Tailleur, commissaires-priseurs, February, 1985 (Drouot-Richelieu, Paris, Crait + Müller, February 2nd, 2018, no. 337, illus.)

£ 10,000-15,000 € 11,400-17,100 US\$ 13,100-19,600



PROPERTY FROM A FLORIDA PRIVATE COLLECTION

AN EGYPTIAN LIMESTONE BLOCK STATUE OF A MAN, EARLY 18TH DYNASTY, PERIOD OF AHMOSE/AMENHOTEP I, 1539-1493 B.C.

seated on a rectangular base with his hands emerging from his enveloping cloak and resting on his knees, the left hand positioned forward of the right, and wearing a wide wig falling to the shoulders, his broad face with full lips rounded and indented at the corners, and large almond-shaped eyes with long cosmetic lines and arched eyebrows in relief, the inscription carved in front translating "An offering which the King gives to Horus of Nekhen, and Nekhbet, the Majesty of Nekheb, and Osiris, the Lord of Rosetau, that they may

give invocation-offerings of bread and beer, oxen and fowl, alabaster vessels and clothing, incense and oil, all produce and vegetables, cool water, wine and milk, and all good things on which a god may live, for the One Bound to the Temple, Iri...." Height from modern base 25.4 cm.

PROVENANCE

European private collection, 1920s/1930s (based on style of custom-made wood socle)

Asian private collection, acquired between 1968 and 1972 Christie's, New York, June 8th, 2001, no. 112, illus. (as 26th-30th Dynasty)

acquired by the present owner at the above sale

‡ £4,000-6,000 €4,550-6,900 US\$5,300-7,900

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT, 19TH DYNASTY, EARLY IN THE REIGN OF RAMESSES II, CIRCA 1279-1250 B.C.

carved in sunk relief with the head of a priest facing left and holding a falcon-headed censer, his finely carved face with full outlined lips indented at the corner, slightly aquiline nose, and almond-shaped eye with long outlined and tapering cosmetic line and eyebrow in contoured relief, the earlobe pierced, the five columns of inscription including the partial name of the deceased ending in -Ptah "Overseer of the City", and that of his father the vizier Bakenptah.

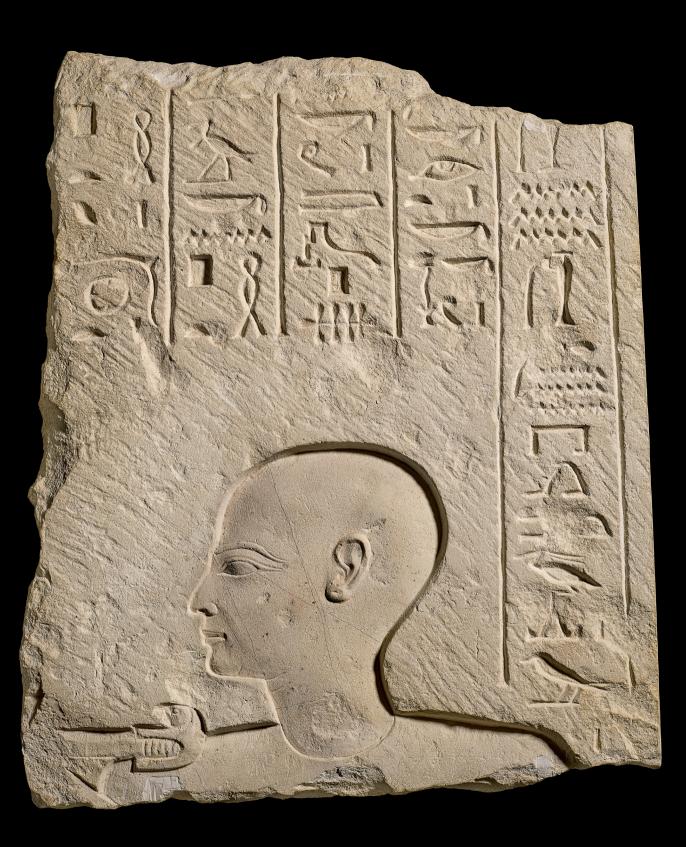
PROVENANCE

Safani Gallery, New York
Breitbart Collection, acquired from the above in the late 1970s
(Sotheby's, New York, *The Breitbart Collection of Antiquities and Ancient Glass*, June 20th, 1990, no. 14, illus.)
New York Private Collection (Sotheby's, New York, December 17th, 1992, no. 25, illus.)
acquired by the present owner at the above sale

PUBLISHED

Safani Gallery, New York, The Art of Ancient Egypt. An Exhibition of Archaeological Works of Art dating from Predynastic to Coptic Times, December 15th-April 1st, [late 1970s], p. 3, illus.

‡ £80,000-120,000 €91,000-137,000 US\$105,000-157,000





VARIOUS PROPERTIES

AN EGYPTIAN POLYCHROME WOOD MUMMY MASK, 25TH/EARLY 26TH DYNASTY, CIRCA 750-600 B.C.

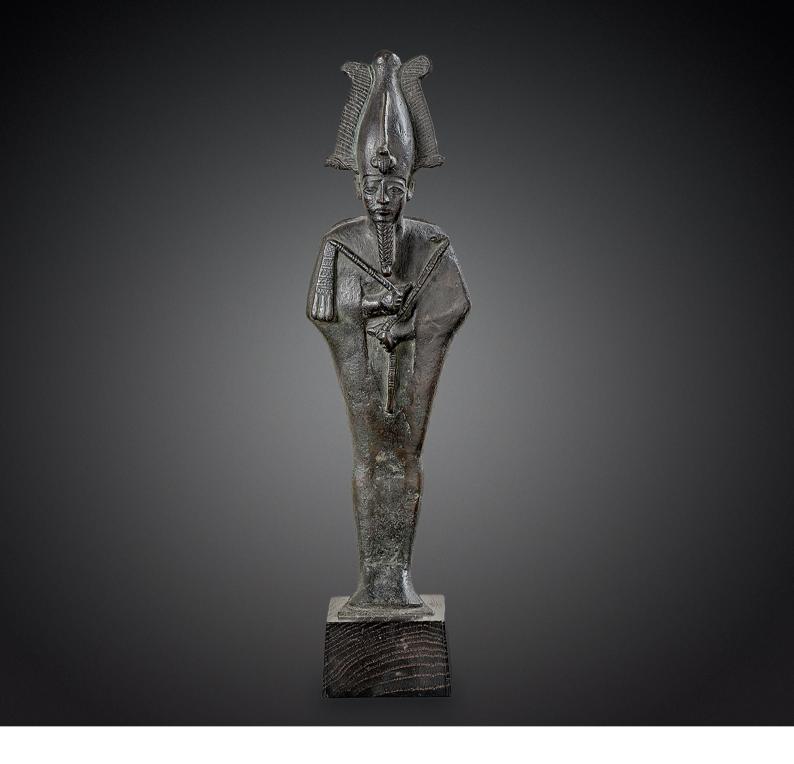
from the lid of an inner coffin, wearing a broad collar, braided beard with curled tip, and wide striped tripartite wig, the face with full lips rounded at the corners, straight nose, inlaid eyes, and long eyebrows and cosmetic lines inset in bronze. Height 47 cm.

PROVENANCE

Champollion Gallery, 689 Madison Avenue, New York New York private collection, acquired by the present owner from the above in 1981 (Sotheby's, New York, June 3rd, 2015, no. 14, illus.)

For a very similar mask see the coffin of Hor-Ankh in the Dallas Museum of Art (1994.184), the eyes and eyebrows inlaid in obsidian, calcite, and bronze.

‡ £25,000-35,000 €28,400-39,700 US\$32,600-45,700



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

the god standing on a trapezoidal base, his hands emerging from his cloak and holding the crook and flail, and wearing a broad collar, chevron-incised beard with chin-straps, and the *atef*-crown with ram horns.

Height from modern base 30.2 cm.

PROVENANCE

Maison Platt, Paris

Charles Bouché (1928–2010), inv. no., acquired circa 1950 from the above $\,$

Hôtel Drouot, Paris, Thierry de Maigret, commissaire-priseur, *Collection Charles Bouché*, October 24th, 2012, no. 197, illus.

‡ £25,000-35,000 €28,400-39,700 US\$32,600-45,700



A GREEK GOLD NECKLACE, CIRCA 4TH CENTURY B.C.

now consisting of twenty-eight amphora-shaped pendants in the round each emerging from a square box decorated with rope filigree, all interspersed with translucent glass beads, filigree rosettes at the terminals. Length 42.5 cm

PROVENANCE

Marseille Enchères Provence, Succession du capitaine de ler rang Dmitriev (1879-1965) et de sa famille, March 27th, 2010, no. 11, illus.

acquired at the above sale by the present owner

£10,000-15,000 €11,400-17,100 US\$13,100-19,600

7

A ROMAN BRONZE FIGURE OF A LAR, CIRCA 2ND CENTURY A.D.

standing on tiptoe, holding a rhyton with antelope protome in his raised right hand and a patera in his left, and wearing boots, a short tunic, and a long cloak draped over his right shoulder, back, and left forearm, the eyes recessed for inlays; on a 19th century Siena marble base. Height 12.5 cm.

PROVENANCE

Bernardo (1712-1761) and Giacomo (1725-1791) Nani di San Trovaso, Palazzo Nani, Venice, second half of the 18th Century Drouot-Richelieu, Paris, Kalck et Associés, Succession de Monsieur T. Première partie: tableaux, objets d'art, mobilier, October 17th, 2016, no. 129, as "XVIIIe siècle, d'après l'Antique" acquired at the above sale by the present owner





PUBLISHED

Collezione di tutte le antichità che si conservano nel Museo Naniano, Venice, 1815, p. 29, no. 278: "Pincerna con la patera ed il corno", illus.

Compte rendu de la Commission Impériale Archéologique pour l'année 1863, 1864, p. 139, note 2

Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. II, Paris, 1897, p. 495, no. 1, illus. (after 1815 engraving)

£2,000-3,000 €2,300-3,450 US\$2,650-3,950

8

A ROMAN BRONZE STEELYARD WEIGHT IN THE FORM OF A BUST OF SILENUS, CIRCA 2ND CENTURY A.D.

emerging from a calyx of acanthus, and wearing a nebris falling from his left shoulder, his head turned up and to his right, his face with long stylized beard of voluted curls, moustache, gnarled brow, and hair surmounted by a wreath of ivy leaves and berries, the body finely incised with tufts of spiraling hair, a fragmentary hook on top of the head, the back filled with lead. Height 9.5 cm.

PROVENANCE

private collection, Paris, since the early 20th Century (consistent with patina and Siena marble mount)
Hôtel des Ventes Victor Hugo, Dijon, March 14th, 2015, no. 99, illus.

acquired by the current owner at the above sale

£1,000-1,500 €1,150-1,750 US\$1,350-2,000





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

A TERRACOTTA HEAD OF A WOMAN, AFTER THE ANTIQUE, EARLY 20TH CENTURY

her hair swept up and back from the forehead, and surmounted by a twisted diadem. Height 27 cm.

PROVENANCE

acquired as ancient for Adolf Hitler's unrealised Führermuseum in Linz, Austria (no. 1286), prior to World War II, according to Robert Oertel's recollection (NARA, property card VI); photograph requested for Hitler's birthday book (Album XX) in a letter dated March 16th, 1942 (NARA, Ardelia Hall Collection); labeled as "copy" on 1941 photograph; discovered by Allied forces in salt mines in Altaussee, Austria (no. 7171) in 1945; transferred from Altaussee to Munich Central Collecting Point, Germany (no. 12273) on October 25th, 1945; transferred from Munich to Wiesbaden Central Collecting Point on June 29th, 1949; returned to Munich Central Collecting Point on July 11th, 1951; transferred to Salzburg, Austria, on January 22nd, 1952; no. 814 ("Antiker Frauenkopf mit Diadem") awarded to the present owner by the District Court for Civil Law, Vienna, on January 20th, 1992

PUBLISHED

"Liste mit einer Beschreibung des im Gewahrsam des Bundesdenkmalamtes befindlichen und in der Anlage zum Bundesgesetzt vom 27. Juni 1969 (BGBI. Nr. 294 vom 14. August 1969) zahlenmässig angeführten Kunst- und Kulturgutes, gemäss 1 Abs. 2 dieses Bundesgesetzes," Amstblatt zur Wiener Zeitung, September 2, 1969, p. 22, no. 849 ("Antiker Frauenkopf mit Diadem")

"Liste mit einer Kunstbeschreibung des im Gewahrsam des Bundesdenkmalamtes, öffentlicher Sammlungen und sonstiger Dienststellen befindlich und in der Anlage zum Bundesgesetz vom 13. December 1985, BGBI. Nr. 2/1986, zahlenmässig angeführten Kunst- und Kulturgutes, gemäss 1 Abs. 2 dieses Bundesgesetzes," Amstblatt zur Wiener Zeitung, February 1, 1986, p. 37, no. 814 ("Antiker Frauenkopf mit Diadem") Günter Haase, Die Kunstsammlung Adolf Hitler. Eine Dokumentation, Berlin, 2002, p. 29, Linz-No. 1286

The present head is modelled after the head of an ancient Roman statue, the so-called Flora Capitolina, with the addition of a diadem. For another head (on a bust) from the same workshop, documented on the art market in Rome in 1935, see http://arachne.uni-koeln.de/item/marbilderbestand/1060043.

Several antiquities once slated for Adolf Hitler's Führermuseum were awarded by the Viennese court to the present owner of this head and later sold at auction, including a Roman marble head of the Resting Satyr by Praxiteles, (Sotheby's, London, July 9-10th, 1992, lot 370, then Christie's, New York, December 5th, 2012, lot 78, now in a US private collection), an over life-size marble head of a veiled woman or goddess (Sotheby's, London, May 21st, 1992, lot 233, now in a US private collection), and a Roman bronze figure of Aphrodite (Sotheby's, London, May 21st, 1992, lot 371, current whereabouts unknown).

£600-900 €700-1,050 US\$800-1,200



PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

A MYCENAEAN BUFF-WARE POTTERY KYLIX, LATE HELLADIC IIIA2, LATE 14TH/FIRST THIRD OF THE 13TH CENTURY B.C.

with slender stem flaring into a deep conical bowl with slightly everted rim and twin handles, the exterior decorated on one side with a combined octopus and flower motif, encircling bands on the stem and foot.

Height 18.1 cm.; diameter 15.7 cm.

PROVENANCE

Münzen & Medaillen, Basel, Auktion 51, March 14th/15th, 1975, no. 39, illus.

Christie's, Amsterdam, February 21st, 1985, no. 282 private collection, Amsterdam, acquired at the above sale

PUBLISHED

Kunst-en Antiekveiling, 1986, p. 242, p. 13, illus.

For a closely related example see A.J.B. Wace, *Chamber tombs at Mycenae* (Archaeologia, vol. 82), 1932, pl. 16b. For the form see A. Furumark, *The Mycenaean Pottery. Analysis and Classification*, 1941, Form 79, 257, pl. 17; for the decoration see Furumark, *op. cit.*, motif 18:34, fig. 44. Also see Sotheby's, New York, December 5th, 2007, no. 38.

£8,000-12,000 €9,100-13,700 US\$10,500-15,700



PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

A LUCANIAN RED-FIGURED KRATER, ATTRIBUTED TO THE CREUSA PAINTER, CIRCA 390-370 B.C.

painted in front with a youth seated on a klismos and playing the lyre, a woman behind him crowning him with a wreath and holding an oenochoe, another woman dancing in front of him, three draped youths on the reverse; *foot restored*. Height 33 cm.; diameter 32.6 cm.

PROVENANCE

Milo John Reginald Talbot, 7th Baron Talbot of Malahide 1912–1973), Ireland

his sister the honorable Rose Talbot (1916-2009), Malahide Castle, by inheritance from the above (Christie's, London, April 27th, 1976, no. 208, pl. 18)

Geoffrey Turner, Galerij Ancient Art B.V., Amsterdam private collection, Amsterdam, acquired from the above on January 24th, 1980

PUBLISHED

A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, 1967, p. 92, no. 478

£6,000-9,000 €6,900-10,300 US\$7,900-11,800



PROPERTY OF GALERIE ARETE, HANS HUMBEL

A CHALCIDIAN BLACK-FIGURED AMPHORA, CIRCA 550-525 B.C.

one side painted with two confronted seated lions each with raised paw and curling tail, the other decorated with two lions attacking an equine, the shoulder painted on each side with two horned grazing quadrupeds flanking an owl, rays above the foot, a wavy line encircling the neck, the details in added red. Height 29.5 cm.

PROVENANCE

Professor Hans Erlenmeyer (1900-1967) and Marie Louise Erlenmeyer, Basel, collected between 1943 and 1958 (Sotheby's, London, *Antiquities from the Erlenmeyer Collection*, July 9th, 1990, no. 178, illus.)
Scottish private Collection (Sotheby's, New York, June 7th, 2007, no. 30, illus.)
acquired by the present owner at the above sale

PUBLISHED

Marie-Louise Erlenmeyer and Hans Erlenmeyer, "Über griechische und altorientalische Tierkampfgruppen," *Antike Kunst*, vol. I, 1958, p. 53, pl. 27,1

For a related example in Leningrad see A. Rumpf, *Chalkidische Vasen*, Berlin, 1927, pls. 152-154.

‡ £20,000-30,000 €22,700-34,100 US\$26,100-39,100



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, 1966, 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

‡ £ 70,000-100,000 € 79,500-114,000 US\$ 91,500-131,000





The present lot in an undated photograph in the archive of the Brummer Gallery, New York (The Metropolitan Museum of Art, Digital Collections, The Brummer Gallery Records, photograph linked to inventory card P801)

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

A FRAGMENTARY GREEK MARBLE GRAVE STELE INSCRIBED FOR HEDEIA, ATTIC, CIRCA 375-350 B.C.

carved in high relief within an architectural frame with the figure of a maiden raising her right hand to her shoulder, her head lowered pensively to her right, and wearing a chiton buttoned on the upper arm, belted peplos, and back-mantle fastened on both shoulders with circular brooches, her centrally parted hair falling in a long plait over the nape of the neck, the architrave engraved with a single line of Greek inscription reading $H\Delta EIA$; a fragment of the background to the left of her hand restored. 65.5 by 57 by 10 cm.

PROVENANCE

Edward Zoumpoulakis, Athens
Joseph Brummer (1883-1947), New York, inv. no. P801,
acquired from the above in 1923 (http://libmma.contentdm.
oclc.org/cdm/ref/collection/p16028coll9/id/61805)
perhaps Parke-Bernet Galleries, New York, Part III of the
Notable Art Collection belonging to the Estate of the Late
Joseph Brummer, June 8th-9th, 1949
Ella Baché Brummer (Galerie Koller, Zurich, The Ernest
Brummer Collection, Part II, October 16th-19th, 1979, no. 601,
illus.)

Robin Symes, Ltd., London, acquired at the above sale Belgian private collection, acquired from the above on October 31st, 1979

by descent to the current owners

PUBLISHED

Christoph W. Clairmont, *Classical Attic Tombstones*, vol. 1, Kilchberg, 1993, p. 308, no. 1.310, illus.

Johannes Bergemann, *Demos und Thanatos*, Munich, 1997, p. 173, no. 574

Linda Jones Roccos, "Back-Mantle and Peplos. The Special Costume of Greek Maidens in 4th-Century Funerary and Votive Reliefs," *Hesperia*, vol. 69, 2000, p. 255, no. 40

Hélène Bectarte, "Le costume de l'épouse dans l'art funéraire attique de l'époque classique," in Lydie Bodiou et al., eds., Chemin faisant. Mythes, cultes et société en Grèce ancienne. Mélanges en l'honneur de Pierre Brulé, Rennes, 2009, p. 237, fig. 1

Katia Margariti, *The Death of the Maiden in Classical Athens*, Oxford, 2017, p. 390, no. E39

Katia Margariti, "Lament and Death instead of Marriage. The Iconography of Deceased Maidens on Attic Grave Reliefs of the Classical Period," *Hesperia*, vol. 87, 2018, p. 134, no. 25

Both costume and hairstyle are characteristic of maidens on Attic grave stelai (see Margariti, op. cit.). The right hand probably held an object which was originally painted.

W £ 120,000-180,000 € 137,000-205,000 US\$ 157,000-235,000









ANOTHER PROPERTY

A CYPRIOTE LIMESTONE HEAD OF A WOMAN, CIRCA 2ND/1ST CENTURY B.C.

with centrally parted hair bound in a fillet and surmounted by a veil; $mouth\ and\ nose\ restored.$ Height 31 cm.

PROVENANCE

estate of Jean and Suzanne Joubert, Angers, acquired in the 1960s (Ivoire Anger/Saumur, Xavier de la Perraudière, commissaire-priseur, Angers, October 22nd, 2014, no. 66, illus.)

acquired at the above sale by the present owner

Similar heads are in Geneva (J. Chamay and J.-L. Maier, *Art grec. Sculptures en pierre du Musée de Genève*, 1990, p. 13, no. 12, pl. 11), and in Bryn Athyn, Pennsylvania (D. Gilman Romano and I. Bald Romano, *Catalogue of the Classical Collections of the Glencairn Museum*, 1999, p. 7, no. 10). For Cypriote sculpture of the Hellenistic period in general see J. Breton Connelly, *Votive Sculpture of Hellenistic Cyprus*, 1988.

£6,000-9,000 €6,900-10,300 US\$7,900-11,800





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

turned slightly to her right, her face with almond-shaped eyes, her wavy hair parted in the center, tied in a chignon at the back, and surmounted by a laurel wreath; *no restorations*. Height 19 cm.

PROVENANCE

Léon Rodriguez-Ely (1924-1973), Marseille, acquired in the 1950s (Christie's, Paris, May 6th, 2015, no. 40, illus.)

For the rendering of the facial features see a head of Isis sold at Sotheby's, New York, June 6th, 2006, no. 30.

£ 15,000-20,000 € 17,100-22,700 US\$ 19,600-26,100







PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A ROMAN MARBLE HEAD OF APHRODITE, 2ND HALF OF THE 2ND CENTURY A.D.

from an over-lifesize figure, her head turned to her left, lips parted, her thick deeply-drilled hair swept back in long waves over the pierced earlobes and surmounted by a crescentic diadem with castellated border, a curl escaping before each ear; no restorations.

Height 43 cm.; height of face 21 cm.

PROVENANCE

Robin Symes, London

Sotheby Parke Bernet, New York, May 20th, 1982, no. 148, illus.

Sotheby's, New York, December 17th, 1992, no. 90, illus. acquired by the present owner at the above sale

The hair falling from the crown over the nape of the neck divides into two thick strands, which were likely held up by the hands in the common gesture of Aphrodite wringing the sea foam from her hair (Aphrodite Anadyomene). There is a discrepancy between this feature and the way the hair is brushed back over the temples, particularly on the proper left profile, suggesting that the Anadyomene motif was superimposed on a different statuary type. A good example of this is a statue of Aphrodite Anadyomene from Leptis Magna (G. Caputo and G. Traversari, Le sculture del teatro di Leptis Magna, 1976, pp. 61ff., no. 41, pl. 37), which is based on the type of the Capitoline Aphrodite.

The high diadem of the present head is a decorative feature added by the Roman sculptor (cf. a head of the Artemis Colonna type with diadem in Marino: G. de Rossi, Bovillae, Forma Italiae, vol. I.15, 1979, p. 350, fig. 600,1).

For a head type of Aphrodite of similar size see H. Lauter, Antike Plastik, vol. 19, 1988, pp. 21ff.

± £100.000-150.000 € 114.000-171.000 US\$ 131.000-196.000









OTHER PROPERTIES

A FRAGMENTARY ROMAN MARBLE HEAD OF A GODDESS, CIRCA 2ND HALF OF THE 2ND CENTURY A.D.

turned to her right, her hair parted in the center, bound in a fillet, swept back over the ears in unruly waves, and tied in a chignon at the back; neck and lower part of face beneath eyes restored.

Height as restored 42 cm.

PROVENANCE

European private collection, 18th/19th Century (based on restoration techniques)

Swiss private collection, acquired in the 1970s

For a similar head cf. Sotheby's, New York, December 17th, 1997, no. 319.

£8,000-12,000 €9,100-13,700 US\$10,500-15,700





A FRAGMENTARY ROMAN MARBLE PORTRAIT HEAD OF A WOMAN, PERHAPS LIVIA, EARLY 1ST CENTURY A.D.

her wavy hair parted in the center; back of head, most of left profile, lower part of right profile, chin, and nose restored. Height as restored 34 cm.

PROVENANCE

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

American private collection, acquired in the 1970s (Greenwich Auction, Stamford, Connecticut, February 14th, 2016, no. 171, illus.)

acquired at the above sale by the present owner

The ancient fragment is close to portraits of Livia of the Kiel type; compare a replica in New York: P. Zanker, *Roman portraits in the collection of the Metropolitan Museum of Art*, 2016, p. 196, no. 70.

£10,000-15,000 €11,400-17,100 US\$13,100-19,600









A ROMAN MARBLE TORSO OF APHRODITE, CIRCA IST CENTURY A.D.

standing with the weight on her left leg; top break sawn flat, no restorations.

Height 16.3 cm.

PROVENANCE

the sculptor Robert Godchaux (1878-1958), acquired in the 1930s (consistent with variegated marble base)

private collection, by descent

Xavier Eeckhout, Brussels

acquired from the above by the present owner

£5,000-7,000 €5,700-8,000 US\$6,600-9,200

21

A ROMAN MARBLE BUST OF ATHENA, CIRCA 2ND CENTURY A.D.

wearing a chiton, mantle falling over the left shoulder, and aegis with central gorgoneion; head restored.

Height as restored 22 cm.; height of shoulders 12 cm.

PROVENANCE

private collection, circa 19th Century (based on style of restored head) French private collection, acquired in the 1970s (Drouot, Piasa, March 17th, 2014, no. 172, part) acquired at the above sale by the present owner

£ 700-1,000 € 800-1,150 US\$ 950-1,350





A ROMAN MARBLE BUST OF A YOUNG SATYRESS, CIRCA 1ST/2ND CENTURY A.D.

the head turned to her right, with childlike features and pointed ears, her hair arranged in a plait on the crown and surmounted by a wreath of ivy leaves and berries, the ends of a fillet falling over the shoulders and terminating in a necklace strung with ivy leaves centering a cluster of berries; *no restorations*. Height 14.5 cm.

PROVENANCE

European private collection, circa early 20th Century (based on stepped Carrara marble socle)

Sylvie Moriceau, Orange, France, inherited from her great-grandparents

French private collection, Fourques, Gard, acquired from the above in the 1980s

acquired from the above by the present owner

For the facial features and the plait on the crown *cf.* a head in the Hermitage in St. Petersburg: O. Neverov, *American Journal of Archaeology*, vol. 88, 1984, p. 37, pl. 9 (a replica restored as the infant Hermes is in a Swiss private collection: *Photographische Einzelaufnahmen*, nos. 1915–16). For the necklace compare a small herm sold at Sotheby's, London, *Ancient Marbles*, June 12th, 2017, no. 38.

£6,000-9,000 €6,900-10,300 US\$7,900-11,800







A ROMAN MARBLE FIGURE OF APHRODITE WITH KETOS, CIRCA 2ND CENTURY A.D.

standing with the weight on her left leg, and wearing a himation draped over the left shoulder and upper arm and around the legs, her left hand grasping her garment, her long hair falling over the shoulders, a diminutive sea monster (Ketos) next to her left leg; half of hair over nape of neck, both feet with adjoining drapery, greater part of Ketos, and plinth restored, other restorations removed.

Total height 95 cm.; height without plinth 89 cm.

PROVENANCE

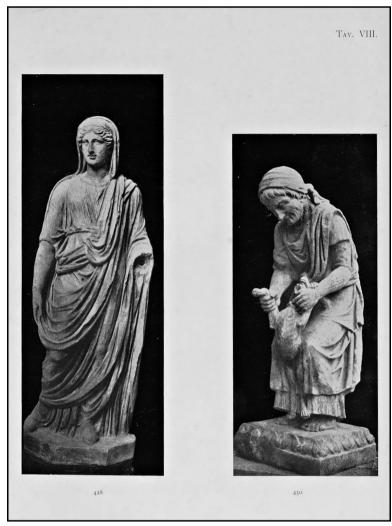
private collection, circa 18th Century (based on restoration techniques)

Portuguese private collection, acquired in the 1950s

Representations of Aphrodite with a Ketos are very rare. The only parallels seem to be: a group of the goddess with Eros standing on a Ketos in the Louvre (LIMC II, p. 79, no. 698, pl. 70), a relief figure of the seated goddess with a Ketos in her lap on the so-called Portland vase (LIMC VIII, p. 734, no. 33, pl. 498), and a relief figure of the goddess reclining on a Ketos from Ostia (LIMC VIII, p. 734, no. 43, pl. 500).

W £ 25.000-35.000 € 28,400-39,700 US\$ 32,600-45,700





The present lot illustrated in the sale catalogue of Jandolo & Tavazzi, Rome, April 27th-May 15th, 1908, no. 428, pl. VIII.

A ROMAN MARBLE TOGATE FIGURE OF A WOMAN, CIRCA 2ND CENTURY A.D.

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

PROVENANCE

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

Jandolo & Tavazzi, Rome, Catalogo delle pregevoli collezioni di oggetti d'arte e mobili antichi spettanti al signor Marchese di Riofreddo ed ai signori Gagliardi di Firenze, April 27th-May 15th, 1908, no. 428, pl. VIII (https://archive.org/stream/gri_33125010742316#page/n247/mode/2up)
Austrian private collection, acquired in the 1970s

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

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

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

£50,000-80,000 €57,000-91,000 US\$65,500-105,000





A ROMAN MARBLE FIGURE OF A WOMAN OR GODDESS, 2ND HALF OF THE 2ND CENTURY A.D.

standing with the weight on her left leg, and wearing a chiton and himation falling over her left shoulder and lower body, the head (not belonging) probably of a young Dionysos, with centrally parted hair bound in a fillet passing over the forehead and surmounted by a wreath of ivy leaves and berries; neck, right shoulder, right arm, and left lower arm restored.

Total height 101.5 cm.; height without plinth 98 cm.

PROVENANCE

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

Commandant Paul Louis Weiller (1893-1993) Christie's, Paris, June 19th, 2018, no. 124, illus. (as "Italie, XVIIIe siecle, Vestale")

Paul-Louis Weiller owned at least two other ancient marbles: a spectacular Dionysiac sarcophagus relief from the Borghese and Émile Zola collections (Sotheby's, New York, December 10th, 2009, no. 42), which he acquired prior to WWII and later presented to French President Paul Reynaud as a gift, and a reclining figure of Ariadne or a nymph bought by him in 1961 (Christie's, Paris, November 28th, 2017, no. 702).

W £15,000-25,000 €17,100-28,400 US\$19,600-32,600









A ROMAN MARBLE FIGURE OF THE MUSE ERATO OR TERPSICHORE, CIRCA 2ND CENTURY A.D.

leaning on a quadrangular support to her right with the weight on her left leg, and holding a fragmentary kithara atop the support, and wearing sandals, chiton, belted peplos with overfold, and himation fastened with a brooch on her left shoulder, falling over her back down to her feet, and cascading in zigzaging folds at her right side, her head turned slightly to her right, her deeply-drilled wavy hair parted in the center and bound in a chignon; *no restorations*. Total height 74 cm.

PROVENANCE

Munich art market, in or prior to 1926 Dr Taher Khorassani (1885-1974) collection, Vienna and Munich, acquired prior to July 1957 on consignment to H. Korban Gallery, Hotel Hilton, Vienna, 1970

Austrian private collection, by descent (Christie's, London, October 1st, 2015, no .109, illus.)

RECORDED

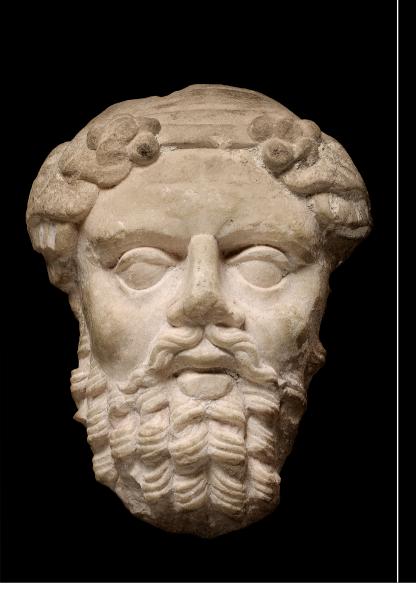
Deutsches Archäologisches Institut, photo no. 3604, dated 1926, logged in on June 10th, 1929 (http://arachne.uni-koeln. de/item/marbilderbestand/821273/, http://arachne.uni-koeln.de/item/buchseite/57165)

PUBLISHED

Korban Art Gallery, Hotel Hilton, Vienna, Catalogue. Greek & Russian Icons. Ancient Art, 1970, no. 201, illus.

A related figure of a muse appears in reverse on a late 2nd-century sarcophagus formerly in the Giustiniani Collection and now in the Kunsthistorisches Museum in Vienna, Antikensammlung, inv. no. I 171: M. Wegner, *Die Musensarkophage* (Die Antiken Sarkophagreliefs, 5.3), 1966, pp. 88f., no. 228, pl. 9b.

‡ £150,000-250,000 €171,000-284,000 US\$196,000-326,000





A ROMAN MARBLE MASK OF SILENUS, CIRCA 2ND CENTURY A.D.

with long beard of symmetrically arranged corkscrew curls, parted lips, large heavy-lidded eyes, and furrowed brow, his hair bound in a fillet and surmounted by a wreath of ivy leaves and berries; *no restorations*.

20 by 15 by 6 cm.

PROVENANCE

French private collection, by descent in the family since the 1930s (Drouot-Richelieu, Couteau-Bégarie, May 30th, 2018, no. 104, illus.)

acquired at the above sale by the present owner

£7,000-10,000 €8,000-11,400 US\$9,200-13,100

28

A HELLENISTIC MARBLE MASK OF SARAPIS, EGYPT, CIRCA 1ST CENTURY B.C.

with parted lips, large eyes, and prominent brow, the back roughly worked and with a rectangular hole, traces of stucco underneath the chin and of red pigment inside the mouth and around the eyes, the hair and beard formerly added in stucco; no restorations.

Height 19 cm.

PROVENANCE

John Jermain Slocum (1914-1997), Newport, Rhode Island, acquired in the 1960s, probably in Egypt (Ancient Objects, Providence, Rhode Island, October 15th, 2017, no. 231, illus.) acquired at the above sale by the present owner

For closely related masks of Sarapis see A. Adriani, *Repertorio d'arte dell'Egitto greco-romano*, serie A, vol. 2, 1961, p. 67f., nos. 223–227, pl. 102f.

£ 15,000-25,000 € 17,100-28,400 US\$ 19,600-32,600







A ROMAN ROSSO ANTICO MARBLE HERM HEAD OF HERMES, 1ST/2ND CENTURY A.D.

probably from a herm pillar, with luxuriant unruly beard, his hair radiating from the crown, bound in a fillet, arranged in three rows of circular curls above the forehead, and falling in long corkscrew curls over the shoulders and in a broad mass of finely incised voluted curls over the nape of the neck, a circular hole on top of the head; *no restorations*. Height 15 cm.

PROVENANCE

Paris art market, prior to 1951 (based on custom-made wood base bearing the stamp of Kichizô Inagaki, 1876-1951)
Hans Tollmann, Cologne (Gorny & Mosch, Munich, November 2004, no. 461, illus.)

Royal-Athena Galleries, New York

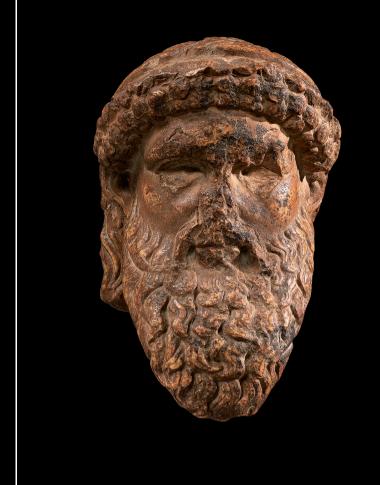
North Carolina private collection, acquired from the above in February 2005

Royal-Athena Galleries, New York, inv. no. ER1506C acquired from the above by the present owner

Cf. type F of Curtius' typology of bearded herm-heads: L. Curtius, Zeus und Hermes, (1. Ergh. RM), 1931, p. 71, pl. 21. For herm busts made of coloured stones see H. Gregarek, Kölner Jahrbuch, vol. 32, 1999, p. 105f.

£ 12,000-18,000 € 13,700-20,500 US\$ 15,700-23,500





A ROMAN GIALLO ANTICO MARBLE HERM HEAD OF HERMES , CIRCA 1ST CENTURY A.D.

with long beard of overlapping curls, the eyes recessed for inlay, his wavy hair arranged in three rows of spirals curls above the forehead, bound in a fillet, and falling in long strands behind the ears; *no restorations*. Height 18 cm.

PROVENANCE

European private collection, early 20th Century (based on patina and variegated marble base)

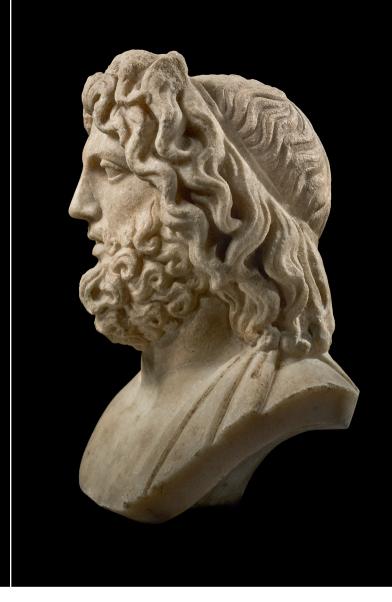
French private collection (Audap & Mirabaud, Paris, Succession d'un collectionneur. Entier mobilier garnissant son appartement, March 15th, 2016, no. 457, illus.)

 $\it Cf. Sotheby's, London, Ancient Marbles, June 13th, 2016, no. 35.$

£5,000-8,000 €5,700-9,100 US\$6,600-10,500







A ROMAN MARBLE HEAD OF ZEUS, LATE 1ST/2ND CENTURY A.D., ON 18TH CENTURY SHOULDERS

turned slightly to his right, his face with luxuriant beard and moustache, full parted lips, and prominent brow, his long wavy hair spiraling from the crown, bound in a diadem, raised in twin locks over the forehead, and falling in long deeply drilled curls down over the nape of the neck; nose restored. Height 29 cm

PROVENANCE

European private collection, 18th Century (based on restoration techniques)
Rome art market, 1934 or earlier
Nice, France, art market
Sotheby's, New York, June 5th, 2013, no. 39, illus.

RECORDED

Deutsches Archäologisches Institut, neg. no. 1934.1677, logged in on October 24th, 1934 (http://arachne.uni-koeln.de/item/marbilderbestand/1059146)

An old label on the front of the base reads "136." The 1934 photograph shows the bust mounted on a circular white marble socle typical of the 18th century.

‡ £80,00()-120,000 € 91,000-137,000 US\$ 105,000-157,000





The present lot in a drawing by Alfonso Chacón (Ciacconius), circa 1570–80, Pesaro, Bibl. Oliveriana, Ms. 59, fol. 57 (courtesy of Biblioteca Oliveriana, Pesaro)

A MARBLE HEAD OF A BARBARIAN ("HASDRUBAL"), FIRST HALF OF THE 16TH CENTURY, OR EARLIER

with beard carved in low relief, slightly parted lips, long prominent moustache, high cheekbones, and large eyes, his hair falling in short curls over the forehead, comma-shaped curls over the temples, and long strands over the nape of the neck, and surmounted by a tall and loose Phrygian cap, the back roughly carved; nose and chin restored. Height 40 cm.

PROVENANCE

Giovanni Antonio and Vincenzo Stampa, Rome, active in Rome $1550 \hbox{-} 1580$

French private collection, Paris, acquired in the 1970s acquired by the present owner from the above

RECORDED

Raccolta Stampa, 1573, Nota delle teste colossi, no. 14: "Due teste colosse una di Annibale et l'altra di Asdrubale con il turbante in testa che fanno pariglia insieme – 20." (*Documenti inediti per servire alla storia dei Musei d'Italia*, vol. 2, 1879, p. 166) drawing with note by Alfonso Chacón (Ciacconius), circa 1570–

80, in Pesaro, Bibl. Oliveriana, Ms. 59, fol. 57: "Hasdrubalis ducis Africani strenuissimi Hannibalis fratris effigies ex antiqua marmorea statua exstante apud loanem Antonium et Vincentium Stampam cives Romanos antiquitatis studiosos" (Beatrice Palma Venetucci, ed., *Pirro Ligorio e le erme di Roma*, Rome, 1998, p. 16, fig. 8).

PUBLISHED

Ulisse Aldroandi, "Delle statue antiche, che per tutta Roma, in diversi luoghi, & case si veggono," in: Lucio Mauro, *Le antichità de la città di Roma*, Venice, 1556, p. 172 ("[In casa di Maestro Vicenzo Stampa] E poi una testa col busto di un Re prigione, che ha un certo capuccio in testa")

Lucilla de Lachenal, *Fortuna dei prigionieri Daci a Roma (*Xenia Quaderni, vol. 8), Rome, 1987, p. 42

The present head of "Asdrubale" and its apparently lost companion head of "Annibale" (Ciacconius, Pesaro, fol. 55: Palma Venetucci, op. cit., p. 216, fig. 225) were part of a collection of 291 objects offered by the Stampa brothers to Alfonso II d'Este, Duke of Ferrara, in 1573.

£ 25.000-35.000 € 28.400-39.700 US\$ 32.600-45.700









PROPERTY FROM A FRENCH PRIVATE COLLECTION

A ROMAN MARBLE HEAD OF APOLLO, CIRCA 1ST CENTURY A.D.

turned to his right, his youthful face with bow-shaped lips and straight nose, his centrally parted hair radiating from the crown, bound in a fillet, brushed up over the temples and ears, and surmounted by a laurel wreath; *no restorations*. Height 12.7 cm.

PROVENANCE

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

PUBLISHED

Sotheby's, London, July 9th-10th, 1984, no. 288, illus. Sotheby's, London, November 29th, 2017, no. 37, illus.

Hatchik Sevadjian (b. 1884) moved with his family from Istanbul to Antwerp in 1897 and settled in Paris in 1902 as a dealer in precious stones. His passion for art led him to collect and deal in Greek, Roman, Egyptian, and Indian antiquities, as well as in works by 19th-century French painters, such as Delacroix, Renoir, Monet, Degas, Courbet, Van Gogh, and Pissaro. For further information see Sotheby's, London, November 29th, 2017, no. 37.

£ 3,000-5,000 € 3,450-5,700 US\$ 3,950-6,600





OTHER PROPERTIES

A ROMAN MARBLE PORTRAIT OF A BOY AS APOLLO, LATE 1ST CENTURY A.D.

his short hair radiating from the crown and surmounted by a wreath of laurel leaves and berries; neck and lower part of face incl. lower lip restored.

Height as restored 28 cm.

PROVENANCE

European private collection, 18th/19th Century (based on restoration techniques and Carrara marble socle)
French private collection, acquired in the 1980s
Aguttes, Neuilly, May 29th, 2018, no. 136, illus.
acquired at the above sale by the present owner

Roman portraits of boys wearing a laurel wreath have been compiled by K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen*, vol. 4, 2014, p. 41, note 7. The wreath probably alludes to a "private deification" of the individual as the god Apollo. For the rendering of the hair compare a boy's head, also with laurel wreath, in Copenhagen: F. Johansen, *Catalogue Ny Carlsberg Glyptotek*. *Imperial Rome*, vol. 2, 1995, p. 56f., no. 16.

£10,000-15,000 €11,400-17,100 US\$13,100-19,600





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

twisting his body with both arms held high, his raised left leg probably formerly resting on a rocky outcrop, his head with pointed ears and unruly hair, an animal skin covering his back and falling over the left knee; *lower part of face restored in plaster*.

Height 30 cm.

PROVENANCE

Eugene J. Dimet (1932-2014), Lewiston, New York, acquired in the 1970s (Cottone Auctions, Geneseo, New York, March 19th, 2016, no. 507, illus.)

acquired at the above sale by the present owner

The raised arms could have held the long double flute: *cf.* the pose of the piping Silenos on a relief in Turin: http://arachne. uni-koeln.de/item/marbilderbestand/889505). For a piping Pan see a sarcophagus in the Louvre: F. Matz, *Die dionysischen Sarkophage* (Die antiken Sarkophagreliefs, vol. IV,3), 1969, pl. 238. For the pose also see a sarcophagus fragment: Christie's, New York, April 18th, 2018, no. 4.

£3,000-5,000 €3,450-5,700 US\$3,950-6,600



A ROMAN MARBLE FIGURE OF SILENUS, CIRCA 2ND CENTURY A.D., WITH CIRCA 18TH CENTURY RESTORATIONS

standing with the weight on his right leg, a treek trunk support against his left leg, and holding a cymbal in his lowered right hand, his right arm formerly raised, an animal skin knotted on the breast, the head with parted lips and unruly beard; restorations.

Height without plinth 62 cm.

PROVENANCE

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

German private collection (Hampel, Munich, April 12th, 2018, no. 208, illus.)

acquired at the above sale by the present owner

Related statues of Silenoi are discussed by J. Habetzeder, *Opuscula*, vol. 3, 2010, pp. 163ff. Also compare a statue in Palazzo Colonna (M. Picozzi, ed., *Palazzo Colonna*, *Appartamenti. Sculture antiche e dall'antico*, 2010, pp. 331ff., no. 71), and a statue sold at Christie's, New York, June 12th, 2002, no. 203.

W £8,000-12,000 €9,100-13,700 US\$10,500-15,700





A ROMAN MARBLE FIGURE OF A HUNTER, CIRCA PUBLISHED 2ND CENTURY A.D.

stepping forward to his left, and wearing boots, short belted chiton, and chlamys fastened on his right shoulder, draped over his left forearm, and falling in long folds over the treetrunk support in back, remains of a strut on his right hip; former restorations removed.

Height 40.5 cm.; height without plinth 36.5 cm.

PROVENANCE

French private collection, acquired in the 1950s/1960s (Drouot, Paris, SVV M.F. Robert & F. Baille, April 14th, 2008,

David Ghezelbash Archéologie, Paris, acquired at the above auction

David Ghezelbash Archéologie, Paris, Archéologie, catalogue 3, 2009, no. 4, illus.

This figure probably held a long spear with both hands: compare the pose of Meleager on several Roman sarcophagi, e.g. in the Palazzo Doria: G. Koch, Meleager, Die antiken Sarkophagreliefs, vol. XII.6, 1975, pl. 10.

For the costume see the lifesize statue of a hunter from an early Hellenistic boar-hunt group in Veria: A. Herrmann, in: C. Picón and S. Hemingway, eds., Pergamon and the Hellenistic Kingdoms of the Ancient World, exh. cat. New York, 2016, p. 16, fig. 18.

£7,000-10,000 € 8,000-11,400 US\$ 9,200-13,100





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

standing with the weight on his right leg, his right arm formerly raised, and wearing a fleece knotted on the right shoulder and laden with fruits, a fragmentary tree-trunk support to his left; no restorations.

Height 39 cm.

PROVENANCE

Robert Campion, London, acquired prior to 1973 David Adams Collection, 1973-1985 (Christian McCann Auctions, Australia)

acquired at the above sale by the present owner

£ 15,000-25,000 € 17,100-28,400 US\$ 19,600-32,600

PROPERTY OF GALERIE ARETE, HANS HUMBEL

A MARBLE FUNERARY PORTRAIT STATUE OF A ROMAN POET, LATE REPUBLICAN/AUGUSTAN, 2ND HALF OF THE 1ST CENTURY B.C.

composed of two parts joined at the hips and hollowed out, seated on a cushion in a contemplative attitude and holding a scroll in his left hand, a signet ring on his left hand, his himation draped over the lower part of his body, left shoulder, and left forearm, his head turned slightly to his right, the face with high cheek-bones, fragmentary aquiline nose, deep-set eyes, and furrowed brow, his short cropped hair radiating from the crown, his right foot formerly dowelled on; right shoulder restored.

Height 115 cm.; height of head 25 cm.

PROVENANCE

"said to have been found on the Via Appia" (Lehmann-Hartleben, *op. cit.*, p. 204), or in Trevi near Spoleto (manuscript note in the Paul Arndt archive, Erlangen University)

Jandolo, Via Margutta 51, Rome, by 1912 Galleria Sangiorgi, Rome

Giovanni Walser, Rome

Joseph Brummer (1883-1947), Paris and New York, inv. no. N376, acquired from the above on March 18th, 1920 (http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/5156)

Vladimir G. Simkhovitch (1874-1959), New York, acquired from the above in December of 1921

Joseph Brummer (1883-1947), New York, reacquired from the above by exchange on December 30th, 1935, inv. no. N3726 (http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll9/id/12833)

Albright-Knox Art Gallery, Buffalo, New York, inv. no. acquired from the above on March 4th, 1936 (Sotheby's, New York, June 7th, 2007, no. 70, illus.)

acquired at the above sale by the present owner

EXHIBITED

Antikenmuseum Basel und Sammlung Ludwig, 2009-2018

PUBLISHED

Inez S. Ryberg, *An Archaeological Record of Rome from the Seventh to the Second Century B.C.*, London, 1940, p. 195, note 96

Karl Lehmann-Hartleben, "Some Ancient Portraits," *American Journal of Archaeology*, vol. 46, 1942, pp. 204ff., figs. 6ff., pl. 11f.

Andrew C. Ritchie, ed., Buffalo Fine Arts Academy. Catalogue of the Paintings and Sculpture in the Permanent Collection, Buffalo, 1949, p. 172f., illus., and p. 204, no. 83;

Margarete Bieber, *The Sculpture of the Hellenistic Age*, revised ed., New York, 1961, p. 173, fig. 730f.

Cornelius C. Vermeule, "Greek and Roman Portraits in North American Collections open to the Public," *Proceedings of the American Philosophical Society*, vol. 108, no. 2, 1964, p. 102 (repr. in Cornelius C. Vermeule, *Art and Archaeology of Antiquity*, vol. 2, London, 2001, p. 7)

Steven A. Nash et al., Albright-Knox Art Gallery. Painting and Sculpture from Antiquity to 1942, New York, 1979, p. 75, illus. Raimund Wünsche, "Eine Bildnisherme in der Münchner Glyptothek," Münchner Jahrbuch der bildenden Kunst, vol. 31, 1980, p. 25f., fig. 20f., and p. 33, note 78

Cornelius C. Vermeule, *Greek and Roman Sculpture in America*, Malibu, 1981, p. 272, no. 229, illus.

Paul Zanker, Die Maske des Sokrates. Das Bild des Intellektuellen in der antiken Kunst, Munich, 1995, p. 205f., fig. 112 (transl. as The Mask of Socrates. The Image of the Intellectual in Antiquity, Berkeley, 1995, p. 214f., fig. 112) Christopher H. Hallett, The Roman Nude. Heroic Portrait Statuary 200 BC-AD 300, Oxford, 2005, pp. 188ff., and p. 325, no. 211

Ambra Spinelli, "The "Getty Cybele": A Roman Portrait of Feminine Virtues," *American Journal of Archaeology*, vol. 121, 2017, p. 388, fig. 17.

According to Paul Zanker (op. cit., pp. 214-215), the Buffalo statue "presents a poet in a mood of remarkable, if rather strained, self assurance. We recognize him as a poet by the book roll and Greek manner of clothing, a mantle that leaves the entire torso exposed. The models for this figure are not the earlier Greek statues of poets, in their citizen dress and relaxed pose, like Menander and Poseidippus, but rather the exaggerated heroic imagery of Late Hellenistic art that we saw exemplified in reliefs of Menander. The pose is here even more exalted. The poet sits straight as an arrow, with his legs apart, not unlike the type of Jupiter that inspired images of the enthroned emperor. The sculptor of a second statue of a poet in similar pose, Trajanic in date and now in the Terme [Hallett, op. cit., pp. 188ff., pl. 109], added the realistic features of advancing age to the bare torso, thus creating a link to the iconography of the philosopher. Both statues probably stood in grave precincts and represent professional poets. A member of the aristocracy could hardly have had himself so depicted, with none of the attributes of his social status. Furthermore. the statue in Buffalo was hollowed out inside probably to contain the ashes of the deceased. It will most likely have stood in the funerary precinct of the patron, who may also have paid for this statue of his in-house poet."

For a head closely related in style to that of the present statue and dated to the Augustan period see K. Fittschen *et al.*, *Katalog der römischen Porträts in den Capitolinischen Museen*, vol. 2, 2010, p. 52, no. 39, pl. 42.

Wünsche, op. cit., p. 33, note 78 points to a Roman female portrait head in Munich as a parallel for the present statue's likely function as a "figural cinerary urn". The Munich head is hollowed out and was found filled with ashes.

‡ W £1,500,000-2,000,000 €1,710,000-2,270,000 US\$1,960,000-2,610,000











The present lot as illustrated in: Bartolomeo Cavaceppi, Raccolta d'antiche statue ed oltre sculture antiche restaurate dal Cav. B.C., vol. 1, Rome, 1768, pl. 23

ANOTHER PROPERTY

A ROMAN MARBLE PORTRAIT FIGURE OF A BOY, KNOWN AS THE "YOUNG NERO", MID 1ST CENTURY A.D.

standing with the weight on his right leg, and wearing singlelaced shoes, tunic, and mantle draped over the left shoulder and lower body and falling over the left forearm, his right arm held before him, the head turned slightly to his left, his hair falling over the forehead in comma-shaped strands, a cylindrical scroll box container tied with straps behind his left leg; nose restored, other restorations removed. Total height 91 cm.; height without plinth 87 cm.

PROVENANCE

Bartolomeo Cavaceppi (c.1716 - 1799), Rome Sir John Dick, 5th Baronet of Braid (1719–1804), British Consul at Livorno, acquired from the above French private collection, acquired prior to 1970, then by descent in the family until 2014

PUBLISHED

Bartolomeo Cavaceppi, Raccolta d'antiche statue busti, bassirilievi ed altre sculture restaurate da Bartolomeo Cavaceppi scultore romano, Rome, vol. 1, 1768, pl. 23: "Nerone fanciullo. Alto senza la base, palmi quattro. Or esistente presso l'III.mo Sig.r Giovanni Dick Consolo Britannico in Livorno" Christian D. Beck, Grundriss der Archäologie, Leipzig, 1816, p. 237

Comte de Clarac, Musée de Sculpture antique et moderne, vol. 5. Paris, 1851, p. 221, no. 2393, pl. 938 Salomon Reinach, Répertoire de la statuaire grecque et romaine, vol. 1, Paris, 1897, p. 577, no. 5 Johann J. Bernoulli, Römische Ikonographie, vol. II.1, Berlin, 1886, p. 395, no. 19 Seymour Howard, Bartolomeo Cavaceppi. Eighteenth Century Restorer, New York, 1982, p. 71, and p. 254 Ilaria Bignamini and Clare Hornsby, Digging and Dealing in Eighteenth-Century Rome, New Haven, 2010, p. 263, illus.

Despite the similarities with securely identified portraits of the young Nero (compare a statue in the Louvre: K. de Kersauson, Musée du Louvre. Catalogue des portraits romains, vol. 1, 1986, p. 210f., no. 99), the head of the present statue is more likely to be a private portrait inspired by the Imperial image: the shoes (calcei) have only one set of straps, not two sets, as would be expected from members of the Imperial family (for calcei see H. Goette, Jahrbuch des Deutschen Archäologischen Instituts, vol. 103, 1988, pp. 449ff.). No direct parallels can be found for the draping of the mantle, perhaps a type of toga.

For Sir John Dick (1719–1804), British Consul at Livorno between 1754-1776, see Bignamini and Hornsby, op. cit., p. 263f. Another statue owned by Dick and illustrated by Cavaceppi (op. cit., pl. 29), a seated Muse, is untraced (evidently a Roman copy of the same type as that of a statue in the Vatican: W. Amelung, Die Sculpturen des Vaticanischen Museums, vol. 2, 1908, pp. 467ff., no. 270, pl. 51).

W £60,000-90,000 €68,500-103,000 US\$78,500-118,000

(after Cavacepppi)





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A ROMAN MARBLE CINERARY URN INSCRIBED FOR VOLUNSEIA TYCHE, 1ST HALF OF THE 1ST CENTURY A.D.

of almost square form, carved in front and on the sides with garlands of flowers, fruit, and ears of grain suspended from the horns of rams's heads at the corners, a bird picking at the fruit in the lunette, two others below, leaf moulding along the base and crown, the framed panel engraved with three lines of Latin inscription reading *Volunseia / Mariae I(iberta) / Tyche v(ixit) a(nnos) XXXII* ("Volunseia Tyche, Maria's freedwoman. She lived 32 years"), the gabled lid with tiles of echeloned pointed leaves, pulvini, and pediment adorned with palmettes growing from twin linked rosettes, wave pattern along the base; *no restorations*.

41 by 38 by 37 cm.

PROVENANCE

recorded in the Fall of 1752 at a private house in Orvieto by Cardinal Giuseppe Garampi (1725-1792), Prefect of the Archivio Segreto Vaticano

Alan Gradon Thomas (1911-1992), Bournemouth, UK English private collection, received as a gift from the above, in the late $1950s/early\ 1960s$

by descent to the present owner

RECORDED

Archivio Vaticano, Fondo Garampi, no. 135 (adv. III), p. 55

PUBLISHED

Corpus Inscriptionum Latinarum, vol. XI: Inscriptiones Aemiliae Etruriae Umbriae latinae, part 2, fasc. 2, Berlin, 1926, p. 1308, no. 7364

L. Fumi, "L''lter urbevetanum et perusinum' del Garampi", Bollettino della Deputazione di storia patria per l'Umbria, vol. 14, 1908, p. 598

Ronald Syme, "The Early Tiberian Consuls," *Historia*, vol. 30, 1981, p. 191

For the decoration of the urn cf. e.g. F. Sinn, *Stadtrömische Marmorurnen*, 1987, p. 106, no. 60 and pl. 19, e-f.

W $\&20,000-30,000 \in 22,700-34,100$ US\$ 26,100-39,100





The present lot as illustrated in: Gianbattista Piranesi, Vasi, candelabra, cippi, sarcophagi, tripodi, Ivcerne ed ornamenti antichi, Rome, vol. 2, 1778, pl. 82

PROPERTY FROM A FRENCH PRIVATE COLLECTION

A ROMAN MARBLE CINERARY URN INSCRIBED FOR LUCIUS CALVINUS PUBIANUS SABINUS, CIRCA LATE 1ST CENTURY A.D., ENGRAVED AND RESTORED BY GIANBATTISTA PIRANESI (1720-1778)

carved in front in high relief with a festoon of leaves, fruit, and flowers hanging from two ram's heads and surmounted by an eagle with outspread wings, two birds picking at the fruit from below, the framed panel engraved with five lines of modern Latin inscription reading D(is) M(anibus)/L(ucio) Calvino Pu-/biano Sabino/L(ucius) Tucius Coc(ceius)/Nat(o) benemer(enti) ("To the Spirits of the Departed. Lucius Tucius Cocceius (made this) for Lucius Calvinus Pubianus Sabinus, his well-deserving son"), each side with a palmette in low relief, the gabled lid (probably from a funerary altar) with echeloned leaf-shaped tiles and arched front carved in high relief with the nude bust of a young boy, his writing implements to his left, his faithful dog resting its paw on his right shoulder, the urn resting on an ornate stepped Carrara marble base; various restorations.

PROVENANCE

probably Vicomte Jacques Amable Gilbert de Saint Pardoux (1752-1810), Château de Pennautier, France, acquired in Rome on his Grand Tour in 1779 M. de Pennautier, by descent, by 1883 by descent to the present owner

EXHIBITED

"Exposition des Arts décoratifs au palais de l'Industrie," Paris, 1883

PUBLISHED

Gianbattista Piranesi, *Vasi, candelabra, cippi, sarcophagi, tripodi, lvcerne ed ornamenti antichi*, Rome, vol. 2, 1778, pl. 82, dedicated "al Signor Cavalier Arthur Boyer amatore delle belle arti" Robert Mowat, *Bulletin de la Société des antiquaires de France*, 1883, p. 201

Bulletin épigraphique de la Gaule, vol. 3, 1883, p. 153 (said to belong to M. de Pennautier and labeled as having being discovered in Pompeii in 1780)

Revue de philologie, de littérature et d'histoire anciennes, 1884, p. 206 Répertoire des travaux historiques contenant l'analyse des publications faites en France et à l'étranger sur l'histoire, les monuments et la langue de la France pendant l'année, vol. 3, 1886, p. 727

Eugen Bormann, Wilhelm Henzen, Christian Hülsen, eds., *Corpus Inscriptionum Latinarum*, vol. VI, part. V: *Inscriptiones falsas urbi Romae attributas comprehendens*, Berlin, 1885, no. 3508 (p. 243) and addenda et corrigenda (p. 255, ad. loc.)

Elizabeth Angelicoussis, *The Holkham Collection of Classical Sculpture*, Mainz, 2001, p. 156, no. 54, note 2
Friederike Sinn, "Römische Marmorurnen für den
Sammlergeschmack: Fallbeispiele von Ergänzungen un
Fälschungen", in Kathrin Barbara Zimmer, ed., *Rezeption*, *Zeitgeist*, *Fälschung - Umgang mit Antiken*, Rahden/Westf., 2015,

W £ 40,000-60,000 € 45,400-68,500 US\$ 52,500-78,500





PROPERTY FROM THE COLLECTION OF MARTHA HYDER

A ROMAN MARBLE CINERARY URN INSCRIBED FOR PAMPHILE, 2ND HALF OF THE 1ST CENTURY A.D./2ND CENTURY A.D.

engraved in front between corner pilasters and within a framed rectangular panel with two lines of Latin inscription reading Pamphiles / anima sancta salve ("Hail, holy soul of Pamphile"), the sides carved with imitation ashlar masonry and fitted with mortises and remains of lead clamps for attachment of the now missing lid, said to have been carved with a bust of the deceased in a conch flanked by dolphins; no restorations. 21.6 by 38.7 by 26.7 cm.

PROVENANCE

the artist Girolamo Odam (1681-1741), Rome the sculptor Carlo Antonio Napolioni (1675-1742), Rome, official restorer to the Museo Capitolino Sotheby's, London, July 17th-18th, 1985, no. 588, illus. acquired by Martha Hyder at the above sale

RECORDED

Antonio Francisco Gori, Codex Marucellianus A, 245 (letter dated June 15th, 1740, probably from J. Odam)

PUBLISHED

Scipione Maffei, Museo veronense, Verona, 1749, p. 281, no. 2 Corpus Inscriptionum Latinarum, vol. VI: Inscriptiones Urbis Romae latinae, part 3, Berlin, 1886, no. 23740

For the decoration of the urn cf. e.g. F. Sinn, Stadtrömische Marmorurnen, 1987, p. 159, no. 174, and pl. 49, b; p. 165, no. 294 and pl. 52, d.

The inscription on the present urn is one of the few recorded ones in which the adjective sanctus/sancta refers to a pagan rather than Christian individual.

On Odam see M. B. Guerrieri Borsoi, "Il cavaliere Girolamo Odam: erudizione e disegni di un arcade romano," Studiolo, vol. 7, 2009, pp. 161-180. On Napolioni see F. P. Arata, "Carlo Antonio Napolioni (1675-1742) 'celebre ristauratore delle cose antiche': uno scultore romano al servizio del Museo Capitolino", in Bullettino della Commissione Archeologica Comunale di Roma, vol. 99, 1998, pp. 153-232.

‡ £4,000-6,000 €4,550-6,900 US\$5,300-7,900



PROPERTY FROM THE COLLECTION OF MARTHA HYDER

A ROMAN MARBLE CINERARY URN INSCRIBED FOR TITUS HELVUS IASO, 2ND HALF OF THE 1ST CENTURY A.D./EARLY 2ND CENTURY A.D.

of rectangular form, carved in front with a garland hanging from two corner masks of Zeus Ammon, two birds picking fruit from a basket in the lunette, an eagle in each lower corner, the framed panel engraved with five lines of Latin inscription reading *Dis Manibus / T(iti) Helvi / Iasonis / Vettia Sabina con-/iugi suo bene merenti fec(it)* ("To the Spirits of the Departed of Titus Helvus Iaso. Vettia Sabina made this for her well-deserving husband"); *no restorations*.

18.4 by 34.9 by 28.6 cm.

PROVENANCE

Sotheby's, London, July 17th-18th, 1985, no. 589, illus. acquired by Martha Hyder at the above sale

For the decoration cf. e.g. F. Sinn, *Stadtrömische Marmorurnen*, 1987, p. 142, no. 198 and pl. 39, f.

‡ £5,000-8,000 €5,700-9,100 US\$6,600-10,500



ANOTHER PROPERTY

A COMPOSITION STONE CAST OF A ROMAN MARBLE CINERARY URN INSCRIBED FOR AURELIA ACHAICE, EARLY 19TH CENTURY, THE ORIGINAL CIRCA 1ST HALF OF THE 1ST CENTURY A.D.

of rectangular form, the tabula ansata flanked by fluted pilasters and containing three lines of Latin inscription reading D(is) (M)anibus / Aureliae / Achaices ("To the Spirits of the Departed of Aurelia Achaice"), the gabled lid decorated with leaf-shaped rooftiles, palmette acroteria, and pulvini with rosettes in front, two confronted birds in the pediment. 25 by 32.2 by 28 cm.

PROVENANCE

66

Christie's, London, July 13th, 1983, no. 263, illus., as "late 1st to early 2nd Century A.D." Hermann Historica, Munich, October 13th, 2010, no. 2084, illus, as "Römisch[...], im Stil des 2. Jhdts. n. Chr."

Mougins Museum of Classical Art, inv. no. MM.2011.589 (Drouot-Richelieu, Pierre-Bergé, October 10th, 2017, no. 62, illus., as "Art Romain, lle siècle")

acquired at the above sale by the present owner

EXHIBITED

Mougins Museum of Classical Art, 2010-2017

PUBLISHED

John Pollini, Mougins Museum of Classical Art, 2011, p. 105, fig. 67 (as Roman) Friederike Sinn, Stadtrömische Marmorurnen, Mainz, 1987, p. 278 (referencing the Christie's

D. Kossmann, "Lateinische Grabinschiften in Auktionen des Jahre 2010, Zeitschrift für Papyrologie und Epigraphik, vol. 193, 2015, pp. 290-292, illus., as "zweite Hälfte des ersten Jahrhunderts".

The original Roman marble urn from which the present lot was cast was first recorded in the early 19th Century at Alnwick Castle, the country seat of the Dukes of Northumberland, where it was said to have been found in the

area of Corbridge in England (E. Mackenzie, An historical, topographical and descriptive view of the County of Northumberland, Newcastle upon Tyne, 1825, p. 453). Subsequent publications of the inscription are based on the 1825 reading (refs. at https://romaninscriptionsofbritain.org/ inscriptions/2326).

In 1874, the urn could no longer be found at Alnwick (F.J. Haverfield, AJ, vol. 31, 1874, p. 350, note 2).

In 1997, two identical cinerary urns from the Duke of Northumberland Collection, each identified as marble, inscribed for Aurelia Achaice, and with dimensions and decoration matching those of the present urn, were catalogued as "1st-2nd Century A.D." and offered as consecutive lots at Sotheby's, Syon House, Brentford, Middlesex, May 14th-16th, 1997, nos. 612 and 613 (both unillustrated). At least one of these two urns had to be another cast. The other one could have been either the marble original or yet a third cast. Differences in estimates and sales prices suggest that at least one of them was made of marble.

£2,000-3,000 €2,300-3,450 US\$2,650-3,950



PROPERTY FROM THE COLLECTION OF MARTHA

A ROMAN MARBLE CINERARY URN INSCRIBED BY M. ULPIUS CORINTHUS, 1ST HALF OF THE 2ND CENTURY A.D.

of rectangular form, carved in front with an oak-leaf garland hanging from filleted corner bucrania, a gorgoneion in the lunette, a swan with upturned head in each lower corner, the framed panel engraved with five lines of Latin inscription, the first one fragmentary, reading <code>Jl[...]e / Aug(usti)</code> <code>I(ibertae) / M(arcus) Ulpius Aug(usti) I(ibertus) / Corinthus / matri piissimae fec(it) ("... imperial freedwoman. Marcus Ulpius Corinthus, imperial freedman, made this for his most pious mother"). 31.6 by 38.1 by 29.7 cm. without lid</code>

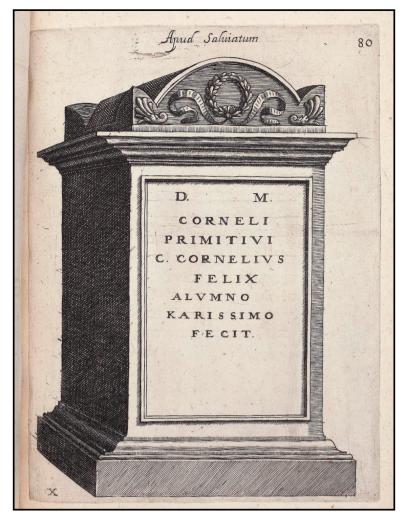
PROVENANCE

in 1869 with a stone carver at 142 Via Giulia in Rome

James Powell, Austin, Texas acquired from the above by Martha Hyder

For the decoration of the urn *cf.* e.g. F. Sinn, *Stadtrömische Marmorurnen*, 1987, p. 177, no. 356 and pl. 58, a.

‡ £8,000-12,000 € 9,100-13,700 US\$ 10,500-15,700



The present lot in the Palazzo Salviati in Rome in the late 16th Century, as illustrated in: J.-J. Boissard, *Pars Romanae Urbis Topographiae & Antiquitatum*, vol. 5, Frankfurt, 1600, pl. 80. The lid is now lost.

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

A ROMAN MARBLE FUNERARY ALTAR INSCRIBED FOR CORNELIUS PRIMITIVUS, 1ST/2ND CENTURY A.D.

of rectangular form, the front panel finely engraved within a recessed panel with seven lines of Latin inscription reading $D(is)\ M(anibus)\ /\ Corneli\ /\ Primitivi\ /\ C(aius)\ Cornelius\ /\ Felix\ /\ alumno\ /\ karissimo\ fecit\ ("To\ the\ Spirits\ of\ the\ Departed\ of\ Cornelius\ Primitivus\ .\ Caius\ Cornelius\ Felix\ made\ [this]\ for\ his\ most\ beloved\ ward"), a\ ewer\ carved\ in\ relief\ on\ one\ side,\ a\ patera\ on\ the\ other,\ the\ now\ missing\ lid\ with\ rounded\ pediment\ decorated\ with\ a\ wreath\ in\ front;\ front\ corner\ restored.$

69.5 by 42.6 by 30.2 cm.

PROVENANCE

in the 16th Century in Rome, in a house by the Forum of Nerva (Forum Transitorium)

Palazzo Salviati, Rome, late 16th Century Villa Giustiniani gardens, Rome, 18th Century Villa Borghese, Giardino del Lago, Rome, prior to 1886 Christie's, New York, December 7th, 2000, no. 598, illus. acquired at the above sale by the present owner

PUBLISHED

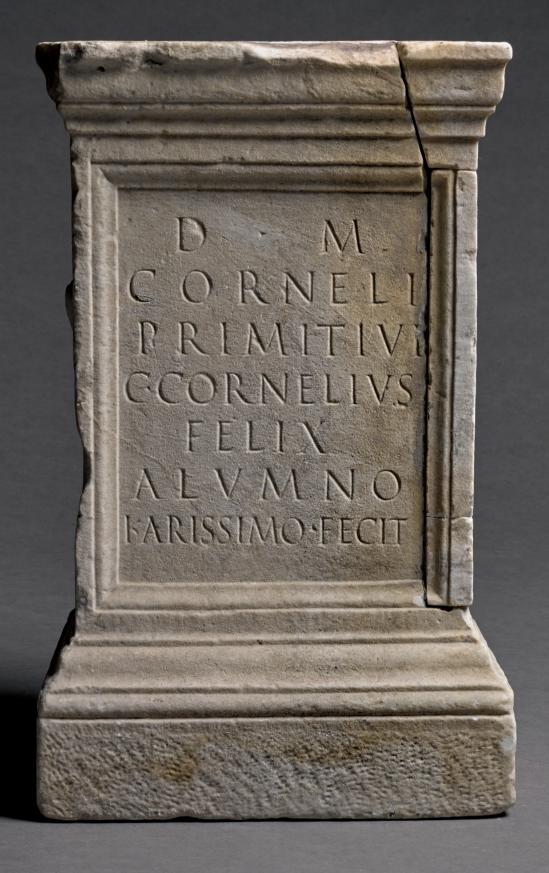
Jean-Jacques Boissard, Pars Romanae Urbis Topographiae & Antiquitatum, vol. V, Frankfurt, 1600, pl. 80 Corpus Inscriptionum Latinarum, vol. VI: Inscriptiones urbis Romae latinae, part 3, Berlin, 1886, no. 16289, with list of manuscripts and successive locations in which the altar was recorded

N.G. Brancato, Una componente transversale nella società romana: gli alumni. Inscriptiones latinae ad alumnos pertinentes commentariumque, Rome, 2015, no. 554

Epigraphers have recorded the present altar across four centuries in three of Rome's most prestigious private collections of ancient marbles.

On the use and meaning of the word *alumnus* see C. Saviato, "L''alumnus' nell'Italia romana (appunti per una ricerca su base epigrafica," in *Epigraphica*, vol. 61, 1999, pp. 288-292), and H. S. Nielsen, "Alumnus. A Term of Relation Denoting Quasiadoption," in *Classica & Mediaevalia*, 38, 1987, pp. 141-188

‡ W £15,000-25,000 €17,100-28,400 US\$19,600-32,600





OTHER PROPERTIES

A ROMAN MARBLE STRIGILLATED SARCOPHAGUS, ROMAN IMPERIAL, 3RD/4TH CENTURY A.D.

carved in front with vertical strigillation flanked by Corinthian pilasters and centering a tabula ansata engraved with seven lines of Latin inscription: D(iis) M(anibus). G(aio) Messio Segumdino qui vixit annis XVII me(n)ses IIII ("To the Spirits of the departed. To Gaius Messius Sequmdinus [i.e. Secundinus], who lived 17 years and four months"), one short side carved in low relief with two crossed oval shields. 44.5 x 195.5 x 58.5 cm.

PROVENANCE

70

Richard Temple-Nugent-Brydges-Chandos-Grenville (1776-1839), 1st Duke of Buckingham and Chandos, Stowe, Buckinghamshire, found by him in 1828, near the tomb of

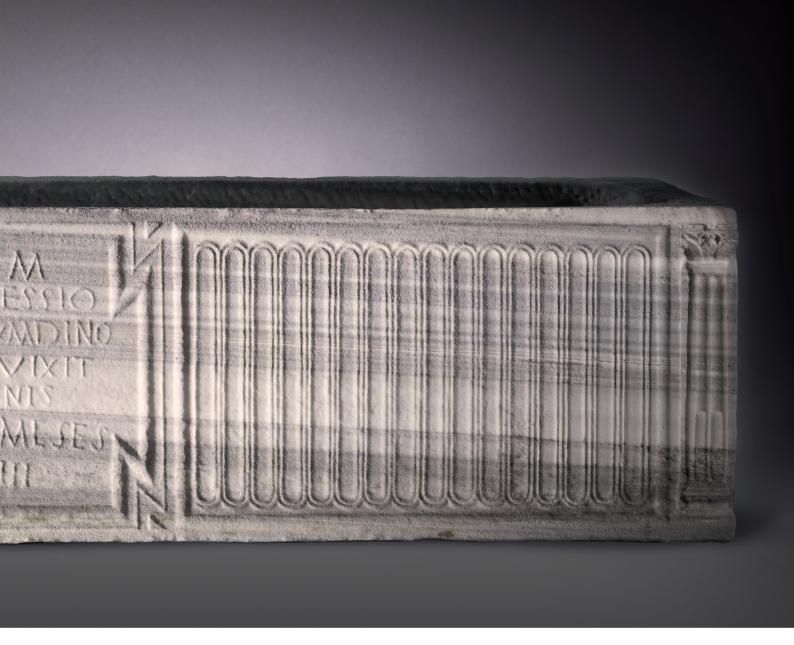
Cecilia Metella outside the walls of Rome

Richard Plantagenet Temple-Nugent-Brydges-Chandos-Grenville (1797-1861), 2nd Duke of Buckingham and Chandos, Stowe, Buckinghamshire (Christie, Manson, and Woods, Contents of Stowe House, October 3rd, 1848, no. 115) William Lowther (1787-1872), 2nd Earl of Lonsdale, Lowther Castle, Penrith, Cumberland

then 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, lot 2295

the manor house at Ashby Folville, Leicestershire (Heathcote Ball & co., Leicester, March 15th, 1984, no. 116, illus.) Sotheby's, London, December 10th-11th, 1984, no. 348, ill. New York private collection (Sotheby's, New York, June 3rd, 2015, no. 57, illus.)

acquired by the present owner at the above sale



For examples of 3rd and 4th Century sarcophagi with vertical strigillation and central figural scene see F.W. Deichmann, ed., Repertorium der christlich-antiken Sarkophage, vol. I: Rom und Ostia, Wiesbaden, 1967, nos. 245, 570, 743, 757, and 962. Examples with tabula ansata are known from Rome but unpublished.

The 1848 Stowe sale catalogue entry reads as follows: "A Roman sarcophagus, found by the late Duke of Buckingham, in an excavation made by him at Rome, in 1828, near the tomb of Cecilia Metella. It then contained the skeleton of the Roman youth whose name it bears – the bones of which were carefully replaced in the earth. It recently stood in the flower-garden at Stowe, and in it were deposited the remains of the late Duke's favorite dog, who died of extreme old age in 1837. This trifling circumstance is mentioned because to all the Duke's numerous visitors and friends, this little dog Harlequin was well known as a most sagacious and intelligent little animal; and

his attachment to his master was very extraordinary. He was a native of Bologna, of a very rare family called the red-nosed pugs. He was small in stature, but of the utmost symmetry of form. His latter years were embittered by the effects of a quarrel with a large poodle, arising from jealousy, and in this encounter, he lost one of his eyes, by a bite from his furious rival. When the Duke met with him at Bologna, he was a chief actor in a travelling showman's company; but he could be seldom prevailed upon to display his talents in dancing, after he was purchased from his former master, and promoted into a higher grade of society."

For other Stowe sarcophagi see Sotheby's, New York, December 6th, 2006, no. 57, and June 8th, 2011, no. 48.

W £25,000-35,000 €28,400-39,700 U\$\$32,600-45,700



A FRAGMENTARY ROMAN MARBLE OSCILLUM, CIRCA 1ST CENTURY A.D.

carved on one side in low relief with a maenad moving to right and holding a tympanon, the folds of her garment bellowing at her side, and on the reverse in high relief with the remains of a winged gorgoneion; *no restorations*.

26 by 27.5 by 9.5 cm.

PROVENANCE

private collection, early 20th Century (based on variegated green marble socle)

private collection, Estrablin, France, by descent (Sadde, Dijon, March 12th, 2018, no. 19, illus.)

acquired at the above sale by the present owner

A similar female figure appears on an oscillum from Ostia: A. Bacchetta, Oscilla, 2006, p. 437, no. T90, pl. 13,3.

£10,000-15,000 €11,400-17,100 US\$13,100-19,600



A ROMAN MARBLE SARCOPHAGUS RELIEF TORSO OF A YOUNG WARRIOR, EASTERN MEDITERRANEAN, 1ST HALF OF THE 3RD CENTURY A.D.

probably from a column sarcophagus, standing with the weight on his right leg, his baldric falling across his chest from his right shoulder, a chlamys fastened on his left shoulder and falling in long folds down the side; *no restorations*. Height 34 cm.

PROVENANCE

Belgian private collection, acquired in the 1960s (Vanderkindere Auctioneer, Brussels, May 2018 sale, no. 40, illus.)

acquired at the above sale by the present owner

£8,000-12,000 €9,100-13,700 US\$10,500-15,700



A ROMAN MARBLE SEASON SARCOPHAGUS RELIEF FRAGMENT WITH A FIGURE OF AUTUMN, 2ND QUARTER OF THE 3RD CENTURY A.D.

from the right end of the front of a child sarcophagus, carved with the figure of an erote striding to right, holding a crater-shaped fruit basket on his left shoulder and a dead rabbit in his right hand, and wearing a chlamys, his head turned back and up; no restorations.

44 by 17 by 4.5 cm.

PROVENANCE

Belgian private collection, Brussels, acquired in the 1970s, mounted on a Belgian black marble base characteristic of the 1950s (Galerie Moderne, Brussels, February 27th-28th, 2018, no. 554, illus.)

acquired at the above sale by the present owner

£10,000-15,000 €11,400-17,100 US\$13,100-19,600



A ROMAN MARBLE SARCOPHAGUS RELIEF FRAGMENT WITH SLEEPING EROS, 3RD CENTURY A.D.

from the right end of the front panel of a strigillated sarcophagus, the young god leaning on a downturned torch and holding a wreath in his right hand; *repaired*. Height 55 cm.

PROVENANCE

Stéphane Blot (1931-2014), Paris, reputedly acquired at auction at the Hôtel des ventes de Bourg-en-Bresse, Maître Marc-Arthur Kohn, commissaire-priseur, March 15th, 1981 French private collection, Cannes, by descent (Cannes Enchères, July 22nd, 2018, no. 200, illus.) acquired at the above sale by the present owner

£ 12,000-18,000 € 13,700-20,500 US\$ 15,700-23,500



A ROMAN MARBLE SARCOPHAGUS RELIEF FRAGMENT OF A PHILOSOPHER, LATE 3RD CENTURY A.D.

from the right end corner of a strigillated sarcophagus, carved with the figure of a philosopher standing before a curtain (*parapetasma*) and grasping the folds of his mantle falling from his left shoulder, the side carved in low relief with an unidentifed motif; *no restorations*.

31 by 27 by 20 cm.

PROVENANCE

French private collection, acquired in the 1960s, said to have been found in Lyon acquired by the present owner on the Paris art market

For related examples see É. Espérandieu, *Recueil général des bas-reliefs de la Gaule romaine*, vol. III, 1910, p. 28, no. 1772 (from Lyon), G. Koch and H. Sichtermann, *Römische Sarkophage*, 1982, fig. 291, Sotheby's, New York, *The Stansfeld Collection of Ancient Art*, December 2nd, 1988, no. 59, and http://arachne.uni-koeln.de/item/marbilderbestand/872022.

£5,000-8,000 €5,700-9,100 US\$6,600-10,500



A ROMAN MARBLE SARCOPHAGUS RELIEF BUST OF A SEA CENTAUR, 2ND QUARTER OF THE 3RD CENTURY A.D.

from a marine sarcophagus with central portrait medallion, the deity formerly holding a clipeus or shell with both hands, his head turned up and sharply to his right, the eyes with drilled pupils; *no restorations*. Height 18 cm.

PROVENANCE

Sylvie Moriceau, Orange, France, inherited from her great-grandparents

French private collection, Fourques, Gard, acquired from the above in the 1980s

acquired from the above by the present owner

For sarcophagi showing the complete composition see Sotheby's, New York, December 10th, 2009, no. 75 (http://arachne.uni-koeln.de/item/objekt/7338), and December 15th, 2016, no. 62.

£ 4,000-6,000 € 4,550-6,900 US\$ 5,300-7,900





A ROMAN MARBLE LION TRAPEZOPHOROS, CIRCA 2ND CENTURY A.D.

the head emerging from a cabriole support sheathed in acanthus leaves, with gaping jaws (lower one missing) and thick shaggy mane; *no restorations*. Height 32 cm.

PROVENANCE

French private collection, rue Verdi, Nice, acquired in the 1970s acquired by the present owner in Nice

£ 4,000-6,000 € 4,550-6,900 US\$ 5,300-7,900

56

ANOTHER PROPERTY

A ROMAN MARBLE HUNT SARCOPHAGUS RELIEF FRAGMENT, CIRCA LATE 3RD CENTURY A.D.

carved in high relief with two hands grabbing a stag's head, one by the fragmentary horn, the other by the muzzle; *no restorations*.

22 by 20 by 9 cm.

PROVENANCE

European private collection, early 20th Century (based on Siena marble stand)

French private collection, acquired in the 1950s (Orne Enchères, Alençon, March 10th, 2018, no. 71) acquired at the above sale by the present owner

Two handwritten labels affixed to the back of the mount read "Fragment d'un revêtement en bas-relief grec circa lle s. AV. JC / Issu des Fouilles Sous-marines de Mahdia (au large d'Hamamet). Fouilles exposées au Musée du BARDO (Alaoui) à Tunis."

£5,000-8,000 €5,700-9,100 US\$6,600-10,500



PROPERTY FROM A PRIVATE COLLECTION, THE

A ROMAN MARBLE TABLE SUPPORT FRAGMENT IN THE FORM OF A WINGED GOAT, CIRCA 1ST CENTURY A.D.

with tufts of hair escaping over the chest and forehead, forward-pointing ears, ribbed horns extending backward, and curved wings; *no restorations*. 36 by 28 by 10 cm.

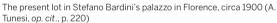
PROVENANCE

Jacques Schulman B.V, Amsterdam Private collection, Amsterdam, acquired from the above on June 1st, 1983 For a pair of double-ended table supports, each carved with addorsed winged lion and winged goat, their tails intertwined, see C. Vermeule, "Bench and Tables Supports: Roman Egypt and Beyond," in: W. K. Simpson and W. M. Davis, eds., Studies in Ancient Egypt, the Aegean, and the Sudan. Essays in honor of Dows Dunham on the occasion of his 90th Birthday, June 1, 1980, 1981, fig. 15, and J. Stubbe Ostergaard, Catalogue Ny Carlsberg Glyptotek. Imperial Rome, 1996, p. 201f., no. 104. For another fragment see Museum of Fine Arts Boston, inv. no. 28.893 (M. Comstock and C. Vermeule III, Sculpture in Stone, Boston, 1976, no. 318 (https://www.mfa.org/collections/object/table-support-in-the-form-of-a-winged-goat-151314).

 \pounds 6,000-9,000 \notin 6,900-10,300 US\$ 7,900-11,800









PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A ROMAN MARBLE TABLE SUPPORT, CIRCA 1ST CENTURY A.D.

with profiled base, slightly tapering shaft of quadrangular section, and profiled cornice, a voluted and square tenon on each side, carved in high relief in front with the bust of a satyr wearing an animal skin and holding a pedum behind his neck, his hair crowned with vine leaves, and on the back with a cuirass; no restorations. Height 68.3 cm.

PROVENANCE

Stefano Bardini (1836-1922), Palazzo Mozzi Bardini, Florence, circa 1900

Paul Mayen (1918-2000), New York, acquired at an art fair in New York in 1984

acquired from the above by the present owner

circa 1900 photograph showing the support in Stefano Bardini's palazzo in Florence (Musei Civici Fiorentini, Fototeca, Fondo Storico Bardini)

PUBLISHED

Annalea Tunesi, Stefano Bardini's photographic archive: a visual historical document, PhD thesis, University of Leeds, 2014, p. 220, photograph no. 6

The number 18557-175 is painted in red on the side of the base.

There are several such table supports decorated with busts in relief, including one with a bust of Artemis at Hever Castle (http://arachne.uni-koeln.de/item/objekt/7358), and three examples with the same type of Athena bust (LIMC II, p. 1076, no. 6, pl. 785; Sotheby's, New York, December 10th, 1999, no. 292).

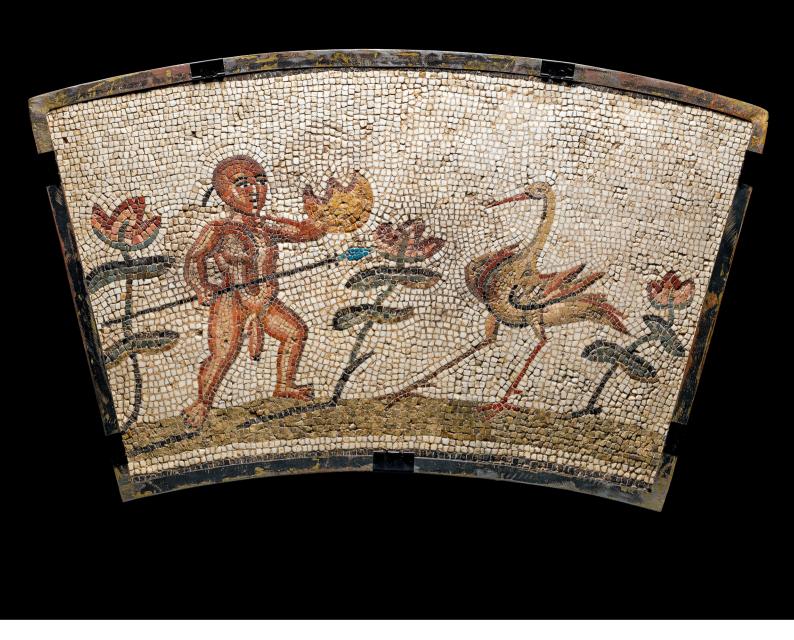
Another example with a bust of a satyr, although simpler in execution, is in Rome: A. Giuliano, ed., Museo Nazionale Romano. Le sculture, vol. I.7, 1984, p. 542f., no. XXV,8.

The backs of these supports are usually decorated with bucrania; the cuirass carved on the present example seems to be unique (for the type of the cuirass compare the cuirass serving as support of a male statuette from Pompeii: D. Kreikenbom, Bildwerke nach Polyklet, 1990, p. 172, no. III.34, pl. 164).

The fragmentary Roman marble bearded head displayed on top of the present lot in the Bardini photograph appears by itself in G. Capecchi, The Historical Photographic Archive of Stefano Bardini: Greek, Etruscan and Roman Art, 1993, p. 65.

‡ W £ 25,000-35,000 € 28,400-39,700 US\$ 32,600-45,700





ANOTHER PROPERTY

A ROMAN NILOTIC MOSAIC FRAGMENT, CIRCA 2ND CENTURY A.D.

of arched form, depicting in multicoloured tesserae on a white background a pygmy or dwarf holding a pelta before him and wielding a spear at a balking crane, the figures alternating with three large flowers.

56 by 89 cm.

PROVENANCE

French private collection, acquired in the 1980s acquired by the present owner on the art market in Marseille in June 2017

For a related example see LIMC VII, p. 598f., no. 53h, pl. 481.

 $\$\ 12,000\text{-}18,000\ \ \ \$\ 13,700\text{-}20,500\ \ \ \text{US}\ \$\ 15,700\text{-}23,500$









ADDENDA

Sotheby's, Paris, *La Collection Renand-Chapet*, October 18th, 2018, no. 115 A Roman marble head of the Small Herculaneum Woman, circa 2nd Century A.D. Height 23 cm.

PROVENANCE: on an Inagaki base; Marcel Heim, Paris; Georges Renand, Paris, acquired from the above in 1952



Sotheby's, Paris, *Pierre Bergé: from one home to another*, October 29th-31st, 2018, no. 100 A Roman marble figure of Dionysos, circa 2nd Century A.D. Height without plinth 155 cm.

PROVENANCE: Benedetti Collection, Rome, circa 1900 (probably the archaeologists and art dealers Anibale and Fausto Benedetti)

PUBLISHED: Salomon Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 3, Paris, 1904, p. 31, no. 1



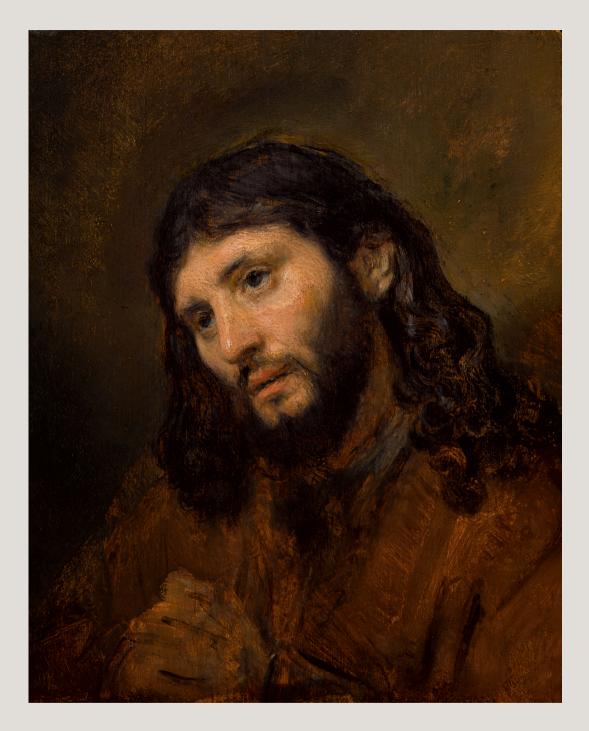
Sotheby's, Paris, *Pierre Bergé: from one home to another*, October 29th-31st, 2018, no. 1010 A Roman marble portrait bust of a man, circa 2nd Century A.D. Height 62 cm.

PROVENANCE: said to be from Salonika, recorded with a Greek art dealer on the Munich art market prior to World War I

PUBLISHED: Paul Arndt, in *Griechische und römische Porträts*, nos. 1128–29, Munich, 1930



Sotheby's 58 58



REMBRANDT Study of the Head of a Young Man, circa 1655 Estimate in the region of £6 million

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Sotheby's 535



ADOLFO WILDT AND WORKSHOP L'Anima e la sua Veste Estimate £100,000–150,000

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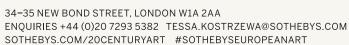
FRANZ SEDLACEK
Altweibermühle
(The Mill of Rejuvenation), 1937
Estimate £80,000–120,000



20th Century Art - A Different Perspective

AUCTION LONDON 13 NOVEMBER

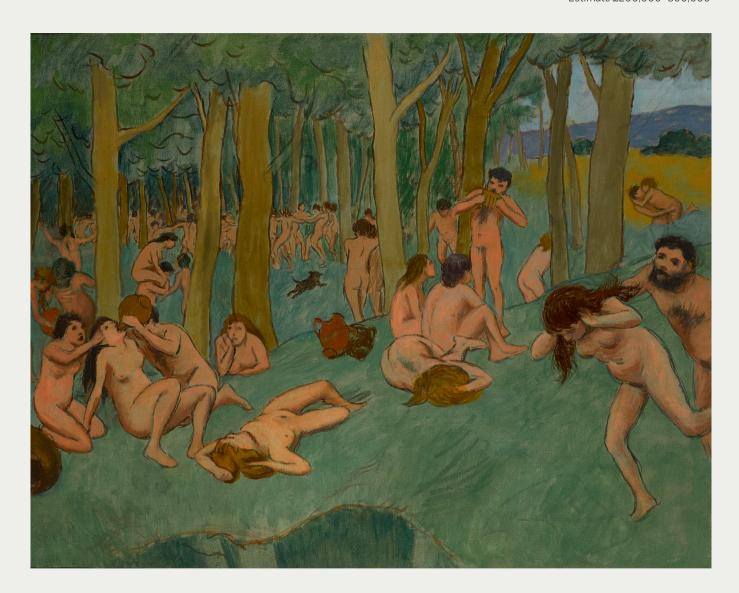
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FEDERICO ZANDOMENEGHI
The Earthly Paradise
Estimate £200,000–300,000



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Absentee/Telephone Bidding Form

Sale Number L18261 | Sale Title ANCIENT MARBLES: CLASSICAL SCULPTURE AND WORKS OF ART | Sale Date 4 DECEMBER 2018

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

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
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AYTIME PHONE	MOBILE PHONE	FAX
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	w you would like to receive your invoices:	I ☐ Post/Mail
elephone number	during the sale (telephone bids only)	
		the earliest bid received will take precedence. Bids should be submitted in Telephone bids are offered for lots with a minimum low estimate of £3,000.
LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		2
		£
		£
		£
		£
		£
		\$
		£
		£
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SIGNATURE		
DDINIT NIAME		DATE

Guide for Absentee and Telephone Bidders

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

General

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

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

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

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

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

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

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

Completing This Form

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

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

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

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

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

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

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

Conditions of Absentee & Telephone Bidding

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

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

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

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

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

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

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

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

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For information about registering to bid via BIDnow, please refer to sothebys. com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys. com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding
The auctioneer may open the bidding on
any lot by placing a bid on behalf of the
seller. The auctioneer may further bid
on behalf of the seller, up to the amount
of the reserve, by placing consecutive or
responsive bids for a lot. Please refer to
Condition 6 of the Conditions of Business
for Buvers printed in this catalogue.

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

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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.

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- 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.

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

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

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

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

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For assistance please contact:
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Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch

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- 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.

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(excluding printed matter)

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Elements of artistic, historical or religious
monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives

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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:

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Photographic positive or negative or any assemblage of such photographs UK LICENCE THRESHOLD: £10,000 Textiles (excluding carpets and tapestries) UK LICENCE THRESHOLD: £12,000 British Historical Portraits UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material. such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue) Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

o Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing

a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

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

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €) Royalty Rate

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

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

Restricted Materials

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

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

∏ Monumental

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

shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

Items sold to buyers whose address is outside the FLI 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 FLI should notify our Client Accounts Department on the day of the sale and the property will be reinvoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A \pm 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 FU 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

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 (\ddagger 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 \ddagger 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 (\ddag or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

Buyers 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

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

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business:
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website.
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.
- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering,

- making or attempting to make a bid, by whatever means, and includes Buyers:
- "Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
- "Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;
- "Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;
- "Counterfeit" is as defined in Sotheby's Authenticity Guarantee:
- "Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price:
- "Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;
- "Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot:
- "Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives):
- "Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA:
- "Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006):
- "VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction

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

- (a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.
- (b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

- (c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.
- (d) Information provided to Bidders in respect of any lot, including any estimate. whether written or oral and including information in any catalogue, condition or other report, commentary or valuation. is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.
- (e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.
- (f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:
- (i) the information provided to it by the
- (ii) scholarship and technical knowledge;
- (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
- (c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.
- (d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.
- (e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

- (a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.
- (b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.
- (c) Where available written telephone and online bids are offered as an additional service for no extra charge, at the Ridder's risk and shall be undertaken. with reasonable care subject to Sotheby's other commitments at the time of the auction: Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the RidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

- (a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.
- (b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.
- (c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids

on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

- (d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase
- (e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

- (a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.
- (b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.
- (c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buver's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers
- (d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.
- (e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.
- (f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior

agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense:
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;
- (d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer:
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit:
- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or
- (j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

- (a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.
- (b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless

collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

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

11. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.
- (e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.
- (f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using

technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

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

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

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

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

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

13. LAW AND JURISDICTION

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

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

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where

proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE **BIDDING VIA BIDNOW**

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and 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 additional Conditions.

- 1. The procedure for placing bids via any Online Platform is a one-sten process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any 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, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buver's premium and all applicable taxes and other applicable charges.
- 2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful hidder or to reopen hidding The auctioneer's decision is final.
- 3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this 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 sale

room notices and announcements. All sale room notices will be read by the auctioneer at the beginning. where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

- 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. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page 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 respective 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 will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
- 9. Live online bidding via all Online Platforms will be recorded.

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

- 11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
- 12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions. 05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND **COLLECTION INFORMATION**

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you

are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection

COLLECTION FROM NEW BOND STREET

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

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

Collect your property from: Sotheby's Property Collection Opening hours:

Monday to Friday 9.00am to 5.00pm 34-35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358 Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

Monday to Friday 8.30am to 4.30pm Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 OFD

Tel: +44 (0)20 7293 5600 Fax: +44(0)2072935625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART

STORAGE FACILITY

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

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY **GUARANTEE**

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

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the

description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

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

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

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

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

IMPORTANT NOTICES

ESTIMATES IN EUROS

4/08 NBS_GUARANTEE MAIN

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

£1 = €1.13 £1 = \$1.30

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 NOTTOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

SCULPTURE

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

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 pubil.

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 SCULP WOA



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



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

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