

ANTIQUITIES

Thursday 3 April 2014

Bonhams

LONDON



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Front cover: Lot 50
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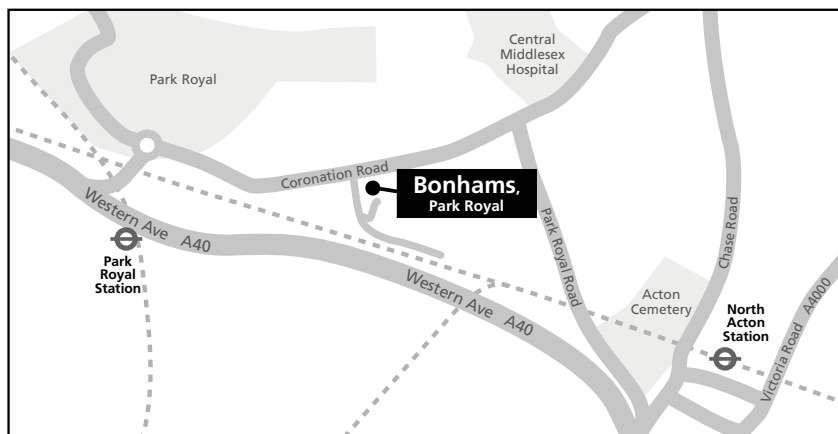
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Furniture, large paintings and large objects

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Collection & Storage

Please see Sale Information page for further information.



CLASSICAL

Lots 1 - 74





1



1 W

**A LARGE CYPRIOT POTTERY NECK AMPHORA
CYPRO-GEOMETRIC, IRON AGE, CIRCA 1050-850 B.C.**

Painted in umber with banded decoration of varying width around the neck, the shoulder and body, the neck with four vertical panels of linked cross-hatched diamond motifs, 20in (51cm) high

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

English private collection since 1977, thence by descent.

2

**A CYPRIOT LIMESTONE VOTIVE HEAD OF A YOUTH
CIRCA 6TH-5TH CENTURY B.C.**

Shown wearing pendant earrings, the hair carved in bands of ringlets, the eyes of flattened oval form, the Archaic smile, with traces of original red paint on the lips, 3 1/2in (9cm) high, mounted

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Jeff Shore Collection, Brussels.

Christie's London, 18 October 2005, lot 183.

English deceased estate (d. 2005), having inherited the lot from her mother who presumably acquired it before 2000.

2



3

3

**AN ATTIC TERRACOTTA OINOCHOE
CONCENTRIC CIRCLE GROUP, GEOMETRIC PERIOD, CIRCA
8TH CENTURY B.C.**

The globular body decorated in umber on the shoulder with a stylised bird standing on a chequered band, flanked on both sides by concentric circles, centred by a cross motif on one side and a central star design on the other side, another bird beneath the handle, 8¾in (22cm) high

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

Nigel Park Collection (b. Glasgow 1938 - d. Brussels 2013), formed between the 1970s and early 2000s, in Brussels while working for NATO.

The oinochoe was listed in an insurance valuation in 1995, no. 9.

4

**A GREEK BRONZE HORSE
GEOMETRIC PERIOD, CIRCA 8TH-7TH CENTURY B.C.**

With stylised features, long cylindrical muzzle and large raised eyes, 2in (5cm) high, mounted

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

German private collection, Cologne, acquired in 1978 from Dr. Phil. Horst-Ulbo Bauer Kleinkunst der Antike, thence by descent. Accompanied by a copy of the invoice dated 14 April 1978.



4

5

**A GREEK BRONZE ILLYRIAN HELMET
CIRCA 6TH-5TH CENTURY B.C.**

The domed helmet with a pair of raised double parallel ridges, each with smaller ridges at the outer edge, with a central frontal tang and loop at the back for attachment of a crest, with an everted rear flange and long pointed cheekpieces perforated at the forward tip, edged with a border of studs, *9in (23cm) high*

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

English private collection, acquired in the early 1990s on the UK art market.





6

6 *

**A GREEK BRONZE HYDRIA HANDLE
CIRCA LATE 6TH CENTURY B.C.**

The over-arching strap handle decorated with a beaded line along the centre terminating in an incised lotus flower, a horizontal line of spheres between the handle and the angular palmette attachments, at the top a kore's protome, with centrally-parted hair arranged in plaits, two disc terminals on the sides engraved with rosettes, 8 3/4 in (22cm) high, mounted

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

German private collection, formed in the 1970s.

Literature:

For a similar example of hydria handle with kore protome, cf. D.G. Mitten and S.F. Doeringer, *Master Bronzes from the Classical World*, Mainz on Rhine, 1968, p.78.

7

**A GREEK BRONZE KOUROS
ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.**

A young athlete, standing nude, depicted in the act of throwing the discus, the long hair arranged in braids falling over the shoulders, on integral round plaque, 3 1/4 in (8.3cm) high, mounted

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

German private collection, Cologne, acquired in 1977 from Dr. Phil. Horst-Ulbo Bauer Kleinkunst der Antike, thence by descent. Accompanied by a copy of a handwritten note from the collector, dated 17 May 1977.



7



8 *

**AN ATTIC BLACK-FIGURE BAND-CUP
CIRCA 540-530 B.C.**

Enlivened with red slip, the added white lost, the central band on each side depicting four pairs of dancers in a variety of poses, with palmettes and tendrils extending from each handle, 8½in (21.8cm) diam

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

Swiss private collection, Ticino, acquired in the 1980s.

Published:

pAn Amsterdam catalogue, *De Kunst - en Antiekbeurs van de Lage Landen*, no. 7, 14 December, 2003, illus.

Literature:

For similar works by the Centaur Painter, cf. P.Heesen, *Athenian Little Master Cups*, Amsterdam, 2011, pp. 217ff., pls. 130ff.

9 * W

**AN ATTIC BLACK-FIGURE NECK AMPHORA
IN THE MANNER OF THE ANTIMENES PAINTER, CIRCA 520-
510 B.C.**

Side (a) depicting two armed hoplites in combat, wearing cuirasses, greaves and tall crested Corinthian helmets, both holding spears and shields, the shield on the right with a head of a ketos added in white slip, side (b) depicting Herakles holding the Erymanthian boar above his head, to throw onto the now lost Eurystheus, the remnants of a female attendant standing to the right, *15³/₄in (40cm) high*

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

F.-L. Collection, Austria, acquired in about 1970.

Literature:

For similar and complete vessels by the Antimenes Painter depicting Herakles and the boar in the Musees Royaux, Brussels (R291) cf. T.H. Carpenter, T. Mannack, & M. Mendonca, *Beazley Addenda*, Oxford, 1989, p. 70.





10



11

10

**AN ATTIC RED-FIGURE KYLIX
CIRCA 5TH CENTURY B.C.**

The tondo decorated with a draped male youth with a stele on his right side, within a meander border, 4in (10cm) high, 8in (20cm) diam excluding the handles

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Nigel Park Collection (b. Glasgow 1938 - d. Brussels 2013), formed between the 1970s and early 2000s, in Brussels while working for NATO.

The kylix was listed in an insurance valuation in 1995.

11*

**AN ATTIC RED-FIGURE OWL LEKYTHOS
POSSIBLY BELONGING TO THE CL CLASS, CIRCA 475-425 B.C.**

Depicting an owl with feathered wing and face, standing between olive sprigs, 6¾in (17.1cm) high

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

American private collection, California, acquired from André Emmerich Gallery, New York in the 1960s.

12

**A GREEK RED-FIGURE SKYPHOID PYXIS
SICILY, ATTRIBUTED TO THE ETNA GROUP HEAD VASE,
ORNATE STYLE, WHITE IVY GROUP, CIRCA 330-300 B.C.**

The cover decorated with ivy leaves, the bowl showing on each side, the head of a female in profile between palmettes, 7½in (19cm) high

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

Nigel Park Collection (b. Glasgow 1938 - d. Brussels 2013), formed from 1970s- early 2000s, in Brussels while working for NATO.
Acquired from Charles Ede Ltd, London, catalogue 101, October 1975, *Antiquities*, no. 45.

Published:

A.D. Trendall, *Red-figure vases of Lucania, Campania and Sicily*, 2nd supplement, no. S/396a; and 3rd supplement IV, 413/a, and C. Ede, *Collecting Antiquities*, London, 1976, fig. 53.



12

13

**A GREEK RED-FIGURE BAIL AMPHORA
CAMPANIA, ATTRIBUTED TO THE LIBATION GROUP, CIRCA
350-320 B.C.**

Side (a) showing a satyr holding an egg in his right hand, side (b) depicting Eros, the two figures flanked by palmettes, 12in (30cm) high

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

Nigel Park Collection (b. Glasgow 1938 - d. Brussels 2013), formed between the 1970s and early 2000s, in Brussels while working for NATO.
Acquired from Charles Ede Ltd in 1975, London, catalogue 101, *Antiquities*, no. 9.

Published:

A. Trendall, *Red-figure vases of Lucania, Campania and Sicily*, Second Supplement, XIII, 413a, and C. Ede, *Collecting Antiquities*, London, 1976, p. 24, fig. 58 (b).



13



14 *

**A GREEK RED-FIGURE SKYPHOS
LUCANIA, ATTRIBUTED TO THE
INTERMEDIATE GROUP, CIRCA 400 B.C.**

Depicting on side (a) a draped female figure holding a bird in her right hand, side (b) with a nude male figure holding a staff, palmettes between the handles, $6\frac{3}{4}$ in (17.2cm) high; $12\frac{3}{4}$ in (32.4cm) wide including handles

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 5,000

Provenance:

UK private collection, South London, acquired on the art market, London in the 1980s.

14



15 *

**A GREEK RED-FIGURE BELL KRATER
APULIA, ATTRIBUTED TO THE ROSIAZ
PAINTER, CIRCA 390-380 B.C.**

Side (a) depicting a woman throwing a ball to a winged Eros, his hands outstretched to catch it, side (b) depicting two draped youths, one holding a staff, the other enveloped in a mantle, a frieze of meander and saltire squares along the bottom, of the figural scene, $8\frac{1}{2}$ in (21.5cm) high

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

German private collection.

With the Münzhandlung Ball, Berlin, acquired in 1935.

Freiherr von Lipperheide Collection, Berlin, (22 July 1838 - 30 July 1906).

Literature:

The Rosiaz Painter is a member of the Tarporley Group whose inspiration comes from the Painter of Lecce 686, see A.D. Trendall, *Red-Figured Vases of Apulia*, Volume I, Oxford, 1978, pp.58-59, pls.18.5-6 to 20; for a particularly comparable bell-krater in Bari see Perrone Coll.1, p.58, no.3/87, pl.19, 3-4.

15

16 *

**AN ATTIC RED-FIGURE CALYX KRATER
ATTRIBUTED TO THE L.C. GROUP, CIRCA 350-
340 B.C.**

Side (a) depicting a maenad standing in front of a seated beardless young man, probably Dionysus, flanked by two altars, side (b) with three draped young men, a band of laurel beneath the rim and between the handles, 11 $\frac{1}{4}$ in (29.8cm) high

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

Bonhams, London, 16 May 2002, lot 231.

UK private collection.

Bonhams, London, 5 July 1994, lot 137.

Literature:

The style of the painting on the vase is similar to that of the Painter of Munich 2391 or the Painter of Athens 1375. For discussion of the L.C. Group cf. J. Beazley, *Attic Red-Figure Vases*, Volume 2, Oxford, 1963, p.1456-1461 and para. 493-494. For discussion of the Painter of Athens 1375 cf. p.1461 and para. 494. A comparable example in shape and style is Louvre CA 153, p.1458, 24; a comparable example in composition is side a of the calyx-krater Athens 1379: p.1457, 17.





17

17 *
A GREEK RED-FIGURE OINOCHOE
APULIA, CIRCA 4TH CENTURY B.C.

Depicting a winged centaur, sitting back on his haunches, holding a wreath aloft in his right hand, with palmettes under the handle, 9in (22.8cm) high

£2,000 - 3,000
 €2,400 - 3,600
 US\$3,300 - 5,000

Provenance:

General Robert C. Richardson (1882-1954) Collection, South Carolina, thence by descent.

Robert Charlwood Richardson, Jr. was born in Charleston on October 27, 1882 and his military career spanned the first half of the 20th Century. During World War I he was a liaison officer in the American Expeditionary Force and was afterwards a military attaché with the U.S. Embassy in Rome. During World War II he commanded the U.S. Army, Pacific (Hawaiian Department) from 1943 until his retirement in 1946. During that time he was also the military governor of Hawaii (which was at that time still a US Territory) and Commanding General of U.S. Army Forces in the Pacific Ocean Areas.



18

18 *
A GREEK RED-FIGURE OINOCHOE
APULIA, ATTRIBUTED TO THE BM CENTAUR GROUP, CIRCA 340-330 B.C.

Depicting a draped young woman holding a phiale, demi-palmettes in the field, with added white and yellow slip, 8in (20.2cm) high

£2,000 - 3,000
 €2,400 - 3,600
 US\$3,300 - 5,000

Provenance:

Albeck Collection, Ticino, Switzerland, formed before 2000.

Literature:

For discussion of the style of the BM Centaur Group and their comparable artists, the Darius and Underworld Painters, see A.D. Trendall & A. Cambitoglou, *Red-Figured Vases of Apulia*, Volume II, Oxford, 1982, p.621. Especially comparable is the chous Dresden H 4.25/79: p.625, no.21/192, pl.236,5.



19 * W

**A GREEK RED-FIGURE HYDRIA
APULIA, ATTRIBUTED TO THE BALTIMORE PAINTER, CIRCA
320-310 B.C.**

Decorated with added white, ochre and crimson slip, the upper frieze depicting a wedding scene, the bride seated on a chair beneath a parasol, unveiling herself to the groom standing in front, leaning on a basin, flanked by three attendants, the lower frieze with a naiskos flanked by female figures carrying caskets and situlae, 26¼in (66.7cm) high

£20,000 - 30,000
€24,000 - 36,000
US\$33,000 - 50,000

Provenance:

T.L. Collection, Berne, Switzerland.
V.L. Collection, Nyon, Switzerland, acquired in the 1990s.

Literature:

For a similar bridal scene showing Paris and Helen on another Baltimore Painter hydria in Mattinata, Sansone Coll. 685, cf. A.D. Trendall & A. Cambitoglou, *The Red-Figured Vases of Apulia*, vol. II, Oxford, 1982, no.27/55, pls.33.3 and 333.1. For discussion of depictions of naiskoi and grave monuments on South Italian vases see H. Lohmann, *Grabmäler auf unteritalischen Vasen*, Berlin, 1979.



20



21

20

**A GREEK RED-FIGURE BELL KRATER
CAMPANIA, ATTRIBUTED TO THE SIAMESE-MAJEWSKI
PAINTER, CIRCA 330-300 B.C.**

Depicting a prancing horse on one side, its tail falling downwards, the other side depicted with a rearing horse, its tail flowing upwards, scrolling borders to the sides and below, stylised laurel beneath the rim, palmettes under the handles, 10¹/₄in (26cm) high

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

Dutch private collection, Mr J.D.W., Netherlands, 1961-80.

Exhibited:

Abbaye Sainte-Gerard de Brogne, Belgium, May 2004.
Zeeland, Middleburg, Netherlands, 1 March - May 1991.

Literature:

For discussion that the Siamese and Majewski Painters were in fact one painter, see A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Second Supplement, London, 1973, p. 208.

21

**A GREEK RED-FIGURE FISH PLATE
CAMPANIA, ATTRIBUTED TO THE HELIGOLAND PAINTER,
CIRCA 4TH CENTURY B.C.**

With a torpedofish and two striped breams around the central depression, a band of wave on the overhanging rim, 7in (17.7cm) diam

£2,500 - 3,500
€3,000 - 4,200
US\$4,200 - 5,800

Provenance:

German private collection, Cologne, acquired in 1983 from Dr. Phil. Horst-Ulbo Bauer Kleinkunst der Antike, thence by descent. Accompanied by a copy of the invoice dated 17 August 1983.



22

22 *

**A CANOSAN POLYCHROME PAINTED LIDDED POTTERY PYXIS
CIRCA 3RD CENTURY B.C.**

The domed lid with a central mask modelled in relief surrounded with bands of painted decoration, the front of the cylindrical vessel painted in pink, red and pale blue with a band of swags, the tripod legs comprising two doves and a rectangular slab foot at the back, *9in (22.9cm) high*

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

American private collection, New York, acquired from Ariadne Galleries, New York City in the late 1980s.

23 W

**A CANOSAN POLYCHROME PAINTED POTTERY
THYMIATERION
LATE 4TH CENTURY B.C.**

The central section of the support modelled in the form of a draped female, standing on an integral reel-shaped hollow base, her hands clutching the folds of her himation, her hair dressed in a radiate stephane surmounted by a circular dish with central impression, traces of the original coloured slip remains, *15in (34.3cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Belgian private collection, formed in the 1970s-80s.



23



24

24 *
**A GREEK TERRACOTTA SEATED WOMAN
CIRCA 5TH CENTURY B.C.**

Depicted nude, with articulated arms, the centrally-parted hair tied at the back into a chignon, wearing a diadem, with modern fixing of the arms, 6in (15cm) high, mounted

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Edmund M. Kaufman Collection, California, purchased from Charles Ede Ltd, London, in 1983.



25

25 *
**A GREEK TERRACOTTA BUST OF A GODDESS
CIRCA 300 B.C.**

Possibly Aphrodite, with long hair centrally-parted and falling at her shoulders, wearing a diadem and earrings, a vent hole behind and in the top of her head, 4½in (11.4cm) high, mounted

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

R.L.G. Collection, Mühlheim, Germany, formed in the 1970s.

Literature:

For a similar type cf. K.A. Neugebauer (ed.), *Antiken in Deutschem Privatbesitz: Festschrift zum 25 jährigen Bestehen der Vereinigung*, Berlin, 1938, p.14, no.23, pl.12.

26 * W

**A GREEK TERRACOTTA LOUTHERION
SOUTH ITALY, CIRCA 400-350 B.C.**

The vessel base in the form of a hollow fluted column, flaring towards the base, surmounted with a reel-shaped basin, and a separately-made bowl with pouring spout, *25 1/2 in (63.5cm) high (2)*

£3,000 - 4,000

€3,600 - 4,900

US\$5,000 - 6,700

Provenance:

Bonhams, London, 26 April 2007, Lot 344.

Property of an English lady, acquired between 1968-1978.

Literature:

For a similar example cf. H.P. Isler & M. Sgaitamatti (eds.), *Di Sammlung Collisani*, 1990, p. 150, no. 216, pl. 35; B. Kirigin, *Pharos: An Archaeological Guide*, 2003, no. 42, pp. 33 & 53.



27 W

**A LARGE ITALIC IMPASTO WARE VESSEL
NEOLITHIC PERIOD, CIRCA 3RD MILLENNIUM B.C.**

With squat piriform body, tapering neck and everted rim, the pronged handle moulded with horizontal ribs resembling a ram's horn, the polished dark grey surface decorated with impression, a swastika motif over the neck, several concentric bands of stamped dot-and-circles and dots over the shoulder and body and over the handle, the body with two abstract motifs alternating with two scrolls and stamped circles arranged in the form of rosettes, *15³/₄in (40cm) high*

£12,000 - 15,000

€15,000 - 18,000

US\$20,000 - 25,000

Provenance:

Swedish private collection, acquired from Galerie Rhea, Zurich, in 2002.

Swiss private collection, acquired before 1970.

Accompanied by a thermoluminescence report from Laboratory Ralf Kotalla.

28

NO LOT





29

29 *
AN ETRUSCAN BRONZE FIGURE OF A YOUTH WITH PAN PIPES
CIRCA 490-470 B.C.

Standing with his left foot slightly advanced, holding his Pan pipes to his chest, his short hair in a cap-style, his facial features incised, 4in (10.1cm) high, mounted

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

Jean David Cahn AG, Auktion 4, Basel, Switzerland, 19 October 2002, lot 340.
Meierhans Collection, Zurich, Switzerland, acquired in 1982 from Wölfl und Hiermann, 1982.



30

30 *
AN ETRUSCAN BRONZE KORE
CIRCA LATE 6TH - EARLY 5TH CENTURY B.C.

Wearing a diadem with her long hair cascading down her back, wearing earrings and a bracelet, with a pleated epiblema (shawl) over her chiton, holding the folds with her left hand, 3¾in (9.6cm) high, mounted

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Bonhams, London, 14th May 2003, lot 255.
London Art Market, 1985

Literature:

For a similar example cf. B. Borg, H.V. Hesberg & A. Linfert, *Die Antiken Sculpturen in Castle Howard*, Monumentis Artis Romanae 31, 2005, p.165, no.112, pl.90; A. de Ridder, *Les Bronzes Antiques du Louvre, Vol. I, Les Figurines*, Paris, 1913, p.42, no. 239, pl.23.



31

**31
AN ETRUSCAN BRONZE FINIAL
CIRCA 5TH CENTURY B.C.**

Cast in one piece, in the shape of a nude warrior armed with sword and shield, wearing a crested helmet, depicted in the act of brandishing his weapon, acrobatically balancing on a hippocampus, adorned with a long feather on its head, 6in (15cm) high, mounted

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

Swiss corporate collection, acquired in 1990.



32

**32
AN ITALIC BRONZE FIGURE OF A WARRIOR
CIRCA 6TH-5TH CENTURY B.C.**

With stylised features, depicted striding forward, wearing a cuirass without shoulder straps over a short chiton and a domed helmet with knopped finial at the top and neck-guard, 4½in (11.5cm) high, mounted

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

English private collection, acquired in the 1950s.

Literature:

The helmet worn by this warrior is similar to the Etruscan Montefortino type, possibly an early prototype without cheek-pieces. Also the cuirass without shoulder straps worn over the chiton was commonly used in Central Italy, with examples from Etruria and Umbria, cf. S. Cassani, *The Art of the Italic Peoples*, Rome, 1993, p.246, pl.143. For similar treatment of the broad shoulders and stylised anatomy, cf. *op. cit.*, p.167, pl.72.

33

NO LOT



34



35

34
**AN ETRUSCAN TERRACOTTA FEMALE VOTIVE HEAD
CIRCA 4TH-2ND CENTURY B.C.**

Of hollow form, the youthful features with full lips, the hair centrally parted beneath a himation and falling in tresses to the shoulders, *10½in (27cm) high*

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

de Lisse Collection, Belgium, acquired in the 1990s at De Munter, Brussels.

35
**AN ETRUSCAN BRONZE SPHINX ATTACHMENT
CIRCA 5TH CENTURY B.C.**

The mythical creature depicted couchant, the forepaws extending forward, the head turned to the right, with long tail and curved wings, *3½in (9cm) long, mounted*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

German private collection, Cologne, acquired in 1978 from Dr. Phil. Horst-Ulbo Bauer Kleinkunst der Antike, thence by descent. Accompanied by a copy of the invoice dated 14 April 1978.



36 W

**AN ETRUSCAN BRONZE CANDELABRUM
CIRCA 420-400 B.C.**

Composed of four parts, set on a tripod of griffin legs, decorated at their juncture with pendant palmettes, the fluted shaft surmounted by an inverted bowl incised with tongue pattern, the spool and crown with four branches, *37½in (95cm) high*

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

Van der Aa Collection, Belgium, acquired 1960s-1970s.

Literature:

For a similarly ornamented candelabrum surmounted by a satyr cf. S. Haynes, *Etruscan Bronzes*, London, 1985, no. 135, p.203 and 295.



37

37 *

**A GREEK LIMESTONE RELIEF FRAGMENT
SOUTH ITALY, CIRCA 2ND CENTURY B.C.**

From a frieze, depicting a hunting scene composed of a nude male figure on the right spearing a kneeling deer, a hound sinking its teeth into the deer's back, another nude male figure to the left holding the deer's antlers, 13in (33cm) long, mounted

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

American private collection, Los Angeles, California, acquired in 2011. Deceased estate, Southern California, acquired in the 1920s, thence by descent.

38 * W

**A ROMAN MARBLE PORTRAIT HEAD OF A MAN
AUGUSTAN - JULIO-CLAUDIAN PERIOD, CIRCA LATE 1ST
CENTURY B.C. - EARLY 1ST CENTURY A.D.**

With youthful features, the thick hair falling over the brow, with full lips and large eyes, the top of the head missing, with heavy sea encrustations, 10½in (26.6cm) high, mounted

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

American private collection, California, acquired in the mid-1990s. UK private collection early 1990s.

Literature:

For a marble portrait head of the Emperor Augustus with a very similar water-damaged surface, now in the Musée de l'Arles Antique, cf. Exhibition Catalogue, *Égypte Romaine. L'autre Égypte*, Musée de Marseille, 1997, pp. 34-5. no. 17.



38

39 W

**A GREEK MARBLE VEILED FEMALE HEAD
CIRCA 4TH CENTURY B.C.**

The oval face with wavy centrally-parted hair, the veil over her head falling in folds behind her neck, *13½in (34.5cm) high*, mounted

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

Provenance:

French private collection of Mr T., Paris, acquired in the 1990s.

French private collection, Paris, acquired in the 1980s.



40

**A HELLENISTIC PARCEL GILT SILVER BOWL
CIRCA 2ND CENTURY B.C.**

Raised from a single sheet, conical in form, with a rounded base, gently flaring towards the rim, the interior decorated with incision and gilding, including a gilt tondo at the base, with a central incised band decorated with a stylised laurel and berry wreath, interspersed with panels of crossed-hatching and saltire squares with palmette ornament, the rim with a band of ovolo in relief, the exterior incised with a dotted inscription in Greek characters, possibly the maker's monogram and an indication of weight, $6\frac{3}{4}$ in (17cm) diam; 404g weight

£30,000 - 50,000

€36,000 - 61,000

US\$50,000 - 83,000

Provenance:

UK private collection, acquired in the 1970s.

Literature:

This bowl is closely related to a group in the J. Paul Getty Museum (81.AM.84.23), thought to be of Eastern origin. Cf. M. Pfrommer, *Metalwork from the Hellenized East, Catalogue of the Collections, J. Paul Getty Museum, Malibu, 1993*, p. 151, no.24. Another silver conical bowl in the same collection (81.AM.84.21), also demonstrates what appears to be the same maker's mark: pp. 148-9, no.22.







41 W

**A ROMAN MARBLE HEAD OF APHRODITE
CIRCA 1ST-2ND CENTURY AD**

Depicted with a serene expression on her face, her head tilted and turned to the right, the wavy hair centrally parted and swept back into a chignon at the nape of the neck, the top of her head drilled for a now missing attribute, the deep-set eyes beneath the pronounced browline, the lips slightly parted, *10in (25cm) high*, mounted

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

Provenance:

Belgian private collection, acquired from Helios Ancient Art, London, in 1993 and accompanied by a copy of the receipt.

42

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

The goddess depicted nude, standing with the right leg slightly advanced, with softly curvaceous body and pronounced waistline, the navel recessed, *11in (28cm) high*, mounted

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

Provenance:

French private collection, acquired before 1945, thence by descent.





43 W

**A ROMAN MARBLE MALE PORTRAIT HEAD
CIRCA 1ST CENTURY A.D.**

With soft and youthful features, with almond-shaped eyes and full lips, the short cropped hair left unworked over the top and back, with two recesses over the forehead and two in place of the ears, possibly to insert a now-missing headdress, *12½in (32cm) high*, mounted

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

UK private collection, acquired on the London art market in 1963.



44

44 *

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

The youthful god depicted turning to his right, with almond-shaped eyes and his long curly hair plaited into a braid along the crown of his head, *4 1/2 in (11.4cm) high*, mounted

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

Sotheby's, New York, 06 December 2006, lot 128 (part).
American private collection, acquired circa 1960.

Literature:

For a similar depiction, cf. Arachne no. 56587: Rome, private collection, Stettiner.



45

45 *

**A ROMAN MARBLE BEARDED MALE HEAD
CIRCA 2ND CENTURY A.D.**

Probably depicting a god, his curling hair centrally-parted and clustering around his forehead, wearing a fillet, the pupils drilled, with the back roughly carved, possibly from a sarcophagus, *5 1/4 in (13.3cm) high*, mounted

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

American private collection, Boston.
Addis Finney Collection, Basel, Switzerland, formed between 1935-1965.



46 *

**A ROMAN MARBLE HEAD OF EROS
CIRCA 1ST-2ND CENTURY A.D.**

The youthful god shown with curling hair clustering over his ears, a small fringe at his brow and a central plait along the crown decorated with a flower, his lips curving into a smile, the eyes with articulated pupils gazing slightly upwards, *8¾in (22.2cm) high*, mounted

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

American private collection, Arizona, acquired in 1953 from a Madison Avenue dealer, New York City.

47 * W

**A ROMAN MARBLE SARCOPHAGUS
FRAGMENT
CIRCA 2ND-3RD CENTURY A.D.**

Depicting Eros, with plump features and short wings, the youthful face framed by centrally-parted wavy hair tied at the top in a knot, standing nude except for a long mantle around the shoulders, both arms raised to reach large round fruits hanging from a tree above, 18in (46in) high, mounted

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

Provenance:

American private collection, New York, acquired in the late 1980s.



47

48 *

**A ROMAN MARBLE RELIEF FRAGMENT OF
MEDUSA
CIRCA 2ND CENTURY A.D.**

Carved in high relief, the gorgon depicted frontally with snakes in her flowing hair, feathered wings emerging from the top of her head, the back flat, 7½in (19cm) high, mounted, inked on the back with 'Found at Frascati near Tusculum...'

£2,500 - 3,500

€3,000 - 4,200

US\$4,200 - 5,800

Provenance:

American private collection, New York, acquired prior to 1980.



48

49 * W

**A ROMAN MARBLE FIGURE OF ASCLEPIUS
CIRCA 1ST-2ND CENTURY A.D.**

The god depicted standing with his weight on his right leg, his left relaxed and bent at the knee, his right hand on his hip, wearing a himation around his waist and hanging over his left shoulder, the folds falling along his left side, his left arm once resting on staff, now missing, the back roughly-hewn, 52in (132.1cm) high, mounted on a marble base

£40,000 - 60,000

€49,000 - 73,000

US\$67,000 - 100,000

Provenance:

American private collection, acquired from Salander-O'Reilly Galleries, New York in 2002.

Richard James Collection, New Jersey, acquired from Hesperia Art, Philadelphia, in 1968 and accompanied by a copy of the receipt.

Literature:

Despite the absence of the head and attributes, from the stance and drapery it is likely that this depicts Asclepius the Greek god of healing and medicine. For the type, cf. B. Holtzmann, 'Asklepios', *Lexicon Iconographicum Mythologicae Classicae*, II, 1984.





50 * W

**A ROMAN ROSSO ANTICO MARBLE HEAD OF A SATYR
FLAVIAN PERIOD, LATE 1ST CENTURY A.D.**

After a Hellenistic prototype, lifesized, depicted a youthful satyr turning to his left, his round face with dimpled full cheeks and a smiling slightly open mouth, his nose snub, tiny horns emerging from his forehead above a heavy browline, his long pointed ears amongst thick wavy hair secured with a band, set on a later after the antique rosso antico bust with a nebris tied at the left shoulder, and a coloured marble socle, 12in (30.5cm) height of head; 24½in (62.2cm) overall height including socle

£200,000 - 300,000

€240,000 - 360,000

US\$330,000 - 500,000

Provenance:

American private collection, Los Angeles, California, acquired in the late 1980s.

Collection of Peter Paanakker (d. 1999), Los Angeles, California, acquired in England in the mid-1970s.

Althorp House, Northamptonshire. Thought to have been acquired in Italy in the late 18th to early 19th Century by one of the Spencer Earls during a Grand Tour, thence by descent.

Published:

C. Klages in A. Scholl, *Die antiken Skulpturen in Farnborough Hall sowie in Althorp House, Blenheim Palace, Lyme Park und Penrice Castle*, Monumenta Artis Romanae XXIII, 1995, 12 f. Nr. A2. Illustrated with a photograph taken at Althorp in 1973. Arachne, no. 290.

Literature:

The bust was one of several satyr statues in Althorp collected along with many other classical sculptures by the Spencer family on their frequent visits to Italy in the eighteenth and nineteenth Centuries. George John, 2nd Earl Spencer (1758-1834), had a particular penchant for antiquities, which is well-documented in his notebooks relating to his travels around Italy: British Library, Althorp Papers, vols. mcccxxxvii-mcccxli, Add MS 76634-76636.

Such depictions of satyrs were derived from Hellenistic prototypes, and a number of Roman copies and variants have survived demonstrating the characteristically round face and pointed ears, deeply carved long hair and laughing or smiling expressions. For examples of the type, cf. M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, pp. 139-40, figs. 568-9, 573 (also rosso antico), and 574-5.

Rosso antico marble was a popular choice of medium in depicting Bacchic subjects such as Dionysus and satyrs, presumably due to its red wine colour. It would appear that this also made them a suitable choice for decorating a Roman villa, symbolising the conviviality which was an important part of the entertainment function of such establishments, whilst at the same time conveying the education and artistic taste of the owner. For a similar depiction of a satyr (restored as full-length) in rosso antico from the Emperor Hadrian's villa at Tivoli, now in the Capitoline Museum, Rome, cf. T. Opper, *Hadrian. Empire and Conflict*, London, 2008, p. 165, fig. 149.

For a similar depiction of a herm bust of a satyr in giallo antico, cf. R.M. Schneider et al, *Villa Albani. Katalog der Antiken Bildwerke*, vol. 1, Berlin, 1989, kat. no. 110, pp. 342-346, fig. 193-194. For an example of another rosso antico satyr head, cf. Minneapolis Institute of Arts, accession number 2006.110.





51 * W

**A ROMAN MARBLE FIGURE OF A YOUNG MAN
CIRCA 1ST CENTURY A.D.**

The youthful figure standing in contrapposto with the weight on his right leg supported by a tree stump, the remains of a strut on the thigh, the left arm bent, the shoulder draped by a himation with deep zigzag folds, the athletic musculature modelled with a pronounced iliac crest, 25in (61.5cm) high

£60,000 - 80,000

€73,000 - 97,000

US\$100,000 - 130,000

Provenance:

Swiss private collection, acquired in 1965.

G. Réal Collection, Ascona, Switzerland, formed in the 1940s.

Literature:

This depiction of heroic nudity has its origins in Greek art of the 5th Century B.C. and the work of such sculptors as Polykleitos and Lysippos who sculpted athletes, gods and heroes with idealised musculature. In the Hellenistic and Roman periods, the type was employed to depict individuals, combining more realistic portraiture with idealised athletic nudity.

The type, with a mantle covering one shoulder, was particularly adopted into the Roman Imperial canon and deployed on commemorative and funerary monuments. For example the statues of Augustus' heirs, his grandsons Gaius and Lucius Caesar, from the Julian Basilica in Corinth, now in the Archaeological Museum, Corinth: D. Kleiner, *Roman Sculpture*, New Haven, London, 1992, p. 72-74, figs. 48, 50. For further discussion, see P. Zanker, *Klassizistische Statuen*, Mainz am Rhein, 1974.





52 * W

**A ROMAN PAVONAZZETTO MARBLE FIGURE
OF A DACIAN CAPTIVE
CIRCA 1ST-2ND CENTURY A.D.**

Standing with the weight on his left leg, his right leg bent and crossed over the left at knee height, both arms held in front, with his hands probably once bound, dressed long trousers underneath a knee-length tunic belted at the waist, with a cloak draped around his neck and falling behind, wearing closed-toe shoes, standing on an integral base and leaning against a back-pillar, 30³/₄in (78cm) high

£15,000 - 25,000
€18,000 - 30,000
US\$25,000 - 42,000

Provenance:

American private collection, acquired in the late 1980s in New York.

Literature:

These types of statues were often carved in coloured marbles, with the head, necks and hands usually carved separately in another coloured stone such as white marble.

The image of the captive barbarian became particularly prevalent from the late 1st Century onwards, as a reflection of increased Roman military triumph and imperial expansion.

For a similar statue in the Museum of Fine Arts, Boston, cf. no. 2000.1053. Also cf. M. De Nuccio and L. Ungaro, *I Marmi Colorati della Roma Imperiale*, Rome, 2003, pp. 333-340, nos 31-4; and R.M. Schneider, *Bunte Barbaren*, Worms, 1986, pls. 28-32.

53 W

**A ROMAN MARBLE DRAPED FEMALE FIGURE
CIRCA 1ST-2ND CENTURY A.D.**

Standing with her right leg slightly advanced, wearing a long chiton belted under the bust, swathed in a himation with the folds draped across her chest and over her left shoulder, 31in (78.7cm) high, mounted

£25,000 - 30,000

€30,000 - 36,000

US\$42,000 - 50,000

Provenance:

French private collection, acquired by Lady L.V. before 1980.





**THIS LOT IS BEING SOLD TO BENEFIT
THE GLOBAL HERITAGE FUND**

54 *

**A ROMAN BRONZE BALSAMARIUM IN THE FORM OF A BUST
OF HERMES
CIRCA 2ND CENTURY A.D.**

The god depicted facing frontally, wearing a diadem in his curling hair, small feathered wings emerging from his head, a suspension loop behind each wing, his facial features modelled with a strong brow-line, the pupils articulated, the vessel mouth at the top of the head, the base flat, *6½in (16.5cm) high*, mounted

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

American private collection, New York City, acquired from Mathias Komor in the 1960s-70s.



55 *

**A ROMAN MARBLE BUST OF APHRODITE
CIRCA 1ST-2ND CENTURY A.D.**

Her head slightly turned to the right, depicted wearing a short-sleeved chiton pinned at the shoulders, the long wavy hair centrally parted, arranged in a knot at the top and a chignon at the back, with two tresses falling over the shoulders, traces of red pigment on the hair, set on an integral base, 10in (25cm) high

£5,000 - 8,000

€6,100 - 9,700

US\$8,300 - 13,000

Provenance:

American private collection, New York.

Christies, New York, 11 December 2003, lot 221.

Gorny & Mosch, Munich, 2002.

European private collection, formed in the 1980s.



56 W

**A MONUMENTAL ROMAN MARBLE PORTRAIT HEAD OF THE
EMPEROR TRAJAN
CIRCA A.D. 98-117**

Of mature age, depicted facing forward, the thick hair characteristically combed forward over his forehead, the strands over his forehead curling left, his large almond-shaped eyes beneath a heavy browline, creased into a frown, with a heavy jawline and thick neck, *16½in (42cm) high*, mounted

£50,000 - 70,000

€61,000 - 85,000

US\$83,000 - 120,000

Provenance:

German private collection of G.L., acquired in the 1960s.

Literature:

The Emperor Trajan (Marcus Ulpius Traianus) acceded to the Imperial throne when he was forty-five years, and ruled from A.D. 98 to 117. Born in Hispania Baetica (modern Spain) he was the first emperor to be born in a Roman province. He was a great military leader and under his rule, the Empire saw its greatest military expansion, conquering Nabataea, Dacia, Armenia and Mesopotamia.

According to Kleiner the portraits made during his lifetime may be divided into several types and 'the distinctions among the types are very subtle and have to do for the most part with the arrangement of the hair over the forehead and on the nape of the neck.' (D. Kleiner, *Roman Sculpture*, Yale, 1994, p.208). This bust may be seen as one of Kleiner's 'postdecennial' types which includes those on Trajan's Column in Rome and other posthumous portraits produced after Trajan's death in A.D.117.

For a marble portrait bust in the Ny Carlsberg Glyptotek, Copenhagen (inv. 1723) with similar treatment of the hair, cf. V. Poulsen, *Les Portraits Romains*, II, Copenhagen, 1974, p.66, cat. no. 37. There is a portrait head with similar heavy facial features, originally in the Borghese Collection, now in the Musée du Louvre, Paris, Ma3512 / MR 667 .





57 W

**A ROMAN MARBLE STATUE OF HYMENAIOS
CIRCA 2ND-3RD CENTURY A.D.**

The youthful god depicted standing nude, asleep, leaning on a fluted column covered with drapery, with folds below the round belly and behind the chubby legs, the curly head leaning on the left, resting his cheek over the right hand, the left arm falling abandoned along the column, holding a wreath in his left hand, the wings with details of the feathers, 33in (84cm) high, mounted

£30,000 - 50,000

€36,000 - 61,000

US\$50,000 - 83,000

Provenance:

South German private collection, acquired on the Vienna art market, Austria, in 1979.

Literature:

Hymenaios was an Erote, the god of weddings, and was traditionally invoked in the bridal song. He is depicted on Classical Greek vases as a winged child, often holding a torch and nuptial crown. He often appears on Roman sarcophagai in wedding processions with other Erotes. For a similarly-posed sleeping Hymenaeus in the Ashmolean Museum, Oxford, cf. Clarac, *Musée de Sculpture antique et moderne*, vol. IV, Paris, 1850, pl. 650 B, no.1504 A.



58

58 *

**A ROMAN MARBLE FRAGMENT OF A SLEEPING EROS
CIRCA 1ST-2ND CENTURY A.D.**

The child god depicted resting over a lion skin spread over a rock, slightly turned over his left side to accommodate the wings and the quiver, the right arm raised behind the head, holding a fruit with the right hand, with chubby cheeks and curly hair with typical central braid, 12⁹/₁₆in (32.5cm) long

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

American private collection, New York, acquired in the late 1980s.

Literature:

For a similar depiction of a sleeping Eros, cf. C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley, 1981, p.186 fig. 153.

59 *

**A ROMAN MARBLE FRAGMENT OF A BACCHIC FIGURE
CIRCA 1ST-2ND CENTURY A.D.**

Either a satyr or Dionysus, composed of the lower torso and legs, with a nebris falling at the right side, carved in high relief with the back flat, 8in (20cm) high, mounted

£2,500 - 3,500

€3,000 - 4,200

US\$4,200 - 5,800

Provenance:

American private collection, Los Angeles, California, acquired from A.N. Abell auctions in 1979-80.
Californian private estate, 1970s.



59

60 * W

**A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR
HADRIAN**

LATE HADRIANIC, CIRCA A.D. 130-138

Over lifesize, depicted with a short curly beard covering his cheeks and chin, a short moustache above his full lips, his eyes with drilled pupils and incised irises, gazing upwards to his right, his thick short curly hair framing his forehead, *15½in (39.4cm) high*, mounted

£40,000 - 60,000

€49,000 - 73,000

US\$67,000 - 100,000

Provenance:

Bonhams, London, *The Geddes Collection*, 15 October 2008, lot 68.
Graham Geddes Collection, Victoria, Australia, formed from the 1960s-2008.
Cesare Della Seta Collection, 1976.

Exhibited:

Museum of Mediterranean Antiquities, Monash University, Melbourne, Victoria, November 2005 - April 2008.
University of Melbourne, Victoria, Australia, March 1988.

Literature:

This head is likely to be a copy of the Armoured Bust Type Imperatori 32. Portraits on coins suggest that the type can be dated to the final third of Hadrian's reign.

Other examples of an armoured bust of Hadrian can be found in the Stanza degli Imperatori, Museo Capitolino, Rome, inv.no.443; also the Museo Torlonia, Rome, inv.no.545: K. Fittschen and P. Zanker, *Katalog der Römische Porträts in den Capitolinischen Museen und den Anderen Kommunalen Sammlungen der Stadt Rom: Kaiser und Prinzenbildnisse Bd. III*, Mainz, 1985, p. 54ff., pls. 58-59, annex 35, a-d.

For a similar bust in the William Rockhill Nelson Gallery of Art, Kansas City, see *Arachne*, no.8171 and for more information on the type see M. Wegner, *Das Römische Herrscherbild: Hadrian, Plotina, Marciana, Matidia, Sabina*, Berlin, 1956, p. 20ff.

The style of the pupils and irises suggests that the eyes were reworked in the Severan Period.





61



62

61
**A ROMAN BRONZE FURNITURE LEG
 CIRCA 2ND CENTURY A.D.**

In the form of a lion's leg resting on a tortoise, at the top a nude youth emerges from a lion's head with gaping mouth and abstract floral motifs, with both arms raised to support a now-missing surface, the top of the head pierced, *14in (35.5cm) high*, mounted

£2,000 - 3,000
 €2,400 - 3,600
 US\$3,300 - 5,000

Provenance:
 English private collection, acquired in the early 1990s.

62
**A ROMAN BRONZE FOOTED PYXIS
 CIRCA 3RD CENTURY A.D.**

Of square cross-section, set on four feet in the shape of lion's paws, each surmounted by a lion's head with protruding tongue, the four panels decorated with different bucolic scenes, a dancing satyr, a farmer emptying a basket of fruit in a large container, a shepherdess carrying a basket over her head and dragging a goat by the horns, and a peasant holding a pig trying to escape from a large jar, with four hinges at the corners of the rim styled as fish with upturned tail fins, *4in (10cm) high*

£3,000 - 5,000
 €3,600 - 6,100
 US\$5,000 - 8,300

Provenance:
 Swiss corporate collection, acquired in 1990.



63

63

**A ROMAN BRONZE ROUNDEL WITH BULL'S HEAD
CIRCA 1ST-2ND CENTURY A.D.**

The hollow-cast bull's head emerging from the centre of the roundel, with large almond-shaped eyes and long curved horns, with incised details of the fur, the roundel with slightly raised flat rim decorated with a narrow band of triangles, the interior incised with hexagons and dots, a hook at the back for attachment, *5¼in (13cm) diam*

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

UK private collection, acquired in the 1970s.



64

64 * W

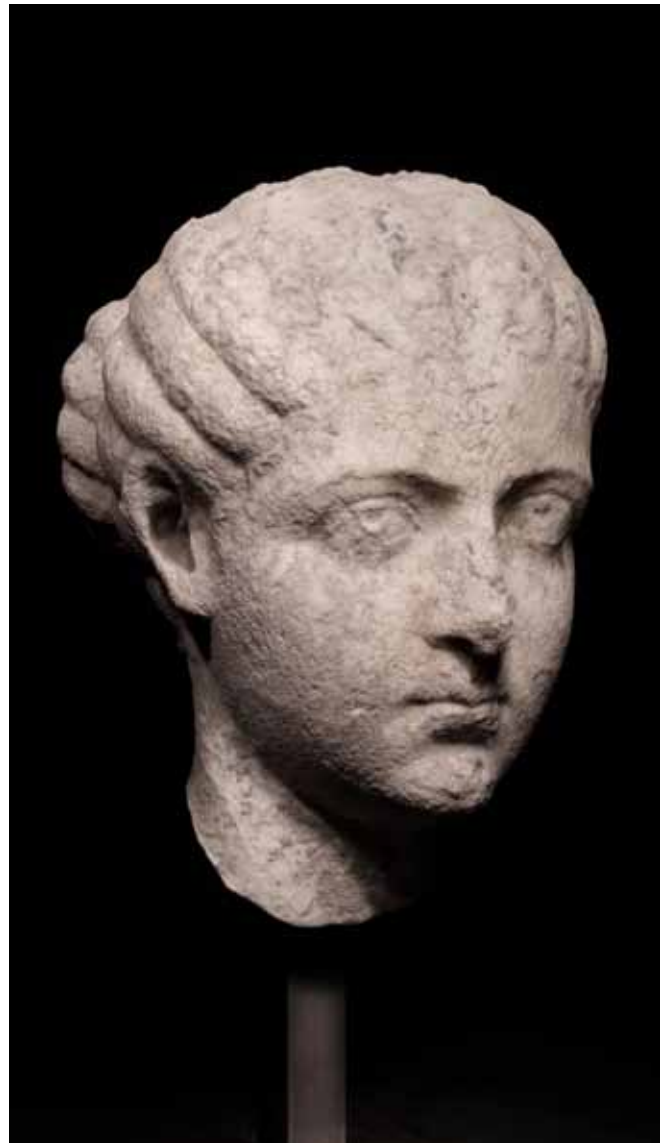
**A ROMAN MARBLE PORTRAIT HEAD OF A YOUTH
CIRCA LATE 2ND CENTURY A.D.**

Lifesized, the head set on a long slender neck, depicted with the chin raised, the eyes gazing upwards to the left, the irises articulated and the pupils drilled, the wavy hair falling in curls around the face and at the back of the neck, the back of the head flat with drill holes and the nose with the remains of an iron pin, presumably for insertion of later restoration, *11¾in (30cm) high*, mounted

£10,000 - 15,000
€12,000 - 18,000
US\$17,000 - 25,000

Provenance:

American private collection, Los Angeles, California, acquired in 2011.
Tom Morgan Collection, California.
Robert Adler Collection, California, acquired between 1956-60.



65

65 W

**A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN
SEVERAN, CIRCA A.D. 200**

Probably Fulvia Plautilla, the wife of the Emperor Caracalla, depicted gazing upwards to the right, her pupils articulated, her hair dressed in the 'melon' style and caught in a flat braided bun on the back of her head, *11in (28cm) high*, mounted

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

English private collection, Wiltshire, since the 1960s.

Literature:

For similar portrait heads of a young girl with the same hairstyle, both identified as Plautilla, cf. G.A. Mansuelli, *Galleria degli Uffizi. Le Sculpture*, parte II, Rome, 1961, figs. 141 a, b.

66 * W

A ROMAN MARBLE PORTRAIT BUST OF A YOUTH

ANTONINE PERIOD, CIRCA A.D. 140-150

Over life-sized, depicted with his head turned to the right, wearing a tunic with a cloak around his shoulders, his thick and curling hair falling over his forehead, temples and nape of the neck, covering his ears, with large eyes and slim lips, 27 $\frac{1}{2}$ in (70cm) high; 35 $\frac{1}{2}$ in (90.1cm) high including the socle

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 50,000

Provenance:

Sotheby's, New York, 07 June 2012, lot 48.
English private collection, early 20th Century.

Literature:

The styling and drill-work of the hair suggest an Antonine date. For a similar Antonine bust of a youth (British Museum inv. 1805.0703.109 / sculpture 1940), see K. Fittschen, *Prinzenbildnisse Antonischer Zeit*, 1999, p.82, no.21, pl.139a-d. For a comparable heroic bust of a man, from Greece, in the White-Levy collection, New York, see M.L. Anderson in D. von Bothmer (ed.), *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection*, New York, 1990, p.214-215, no.155.



67 * W

**A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR
SEPTIMIUS SEVERUS
CIRCA A.D. 194**

Slightly over-lifesized, depicted with his head turned to his right, his thick curling hair and beard with drilled detail, the beard characteristically full and long with ringlets at the chin and a thick moustache at the upper lip, his eyebrows incised above large eyes with articulated pupils gazing upward, the strong neck designed to be set into a composite statue, *16¼in (41.3cm) high*, mounted

£120,000 - 150,000

€150,000 - 180,000

US\$200,000 - 250,000

Provenance:

American private collection, California.

Christie's New York, 11 December 2003, lot 232.

European private collection, acquired in the 1980s.

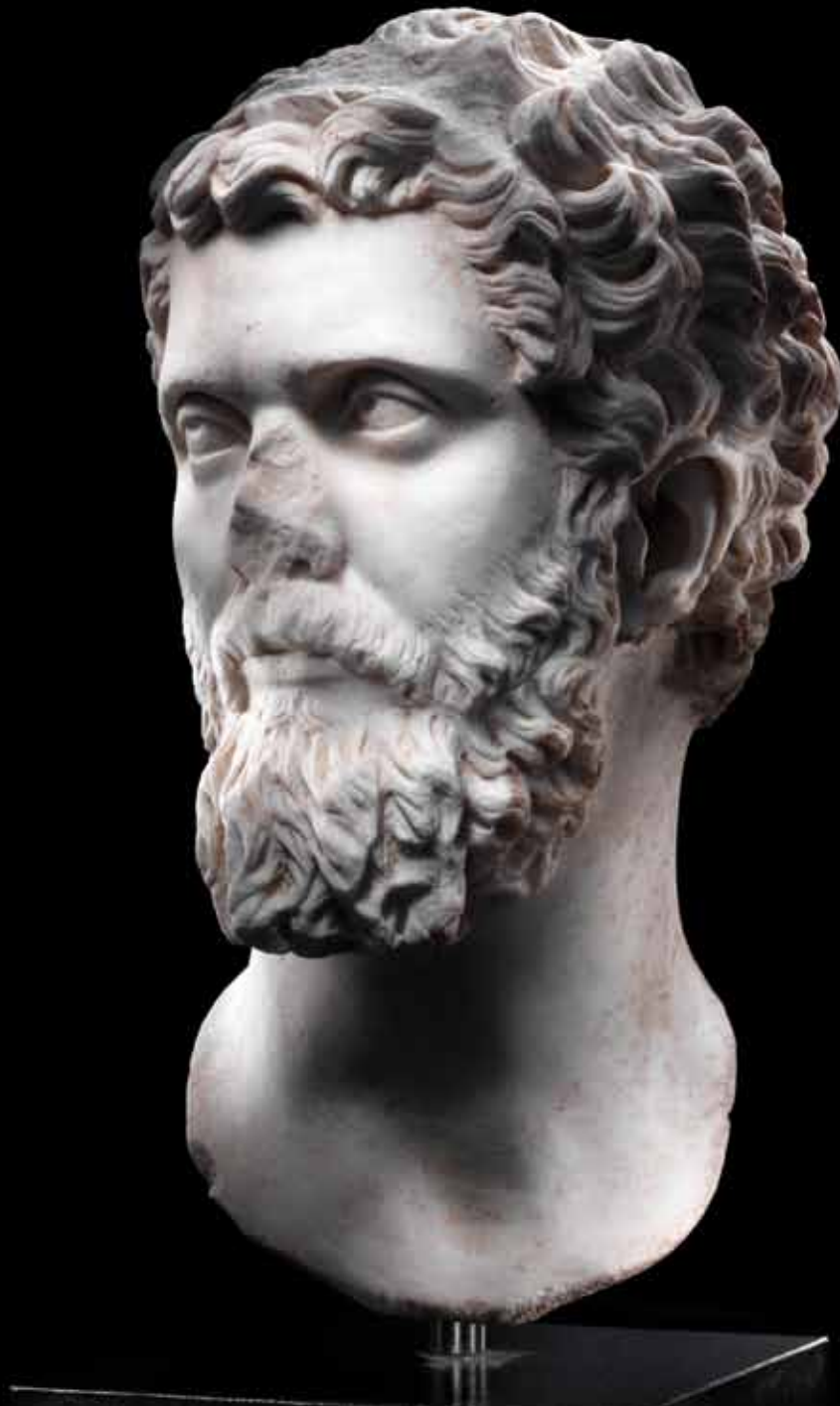
Literature:

Lucius Septimius Severus (reigned A.D. 193-211) was born in Leptis Magna, North Africa (present-day Libya), and rose to prominence under the emperors Marcus Aurelius and Commodus. After the assassination of the emperor Commodus in A.D. 192, there was a power struggle for the Imperial purple. Severus was proclaimed emperor by his legions in A.D. 193 and eventually secured full control of the Empire.

Severus and his second wife Julia Domna (who was herself born outside Rome, in the Roman province of Syria) were proponents of eastern cults, and had an interest in philosophy, astrology and mysticism. He showed great loyalty to the land of his birth and he not only carried-out large scale renovations to his home-town of Leptis Magna but also founded new Roman colonies in North Africa.

According to Diana Kleiner, in order to strengthen his dynastic ambitions, Severus modelled his portraiture style on that of the Antonines. In A.D. 196 he had himself retroactively adopted into the Antonine family and also divinized Commodus: D. Kleiner, *Roman Sculpture*, New Haven & London, 1992, p. 318.

Septimius Severus' portrait types have been divided by scholars into four main groups. This lot can be identified as an example of the earliest and rarest type, the 'Accession type' (Fittschen's Type I/McCann's Type II), produced between A.D. 193 and 196 during his struggle for the empire. For discussion of the type and the emphasising of Antonine features in such portraits see K. Fittschen, *Katalog der römischen Porträts in den Capitolischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, Mainz, 1985, vol. I, pp.94-95, no.82 and chapter 4 in A.M. McCann, 'The Portraits of Septimius (A.D. 193-211)', *Memoirs of the American Academy in Rome*, 1968.





68

68 W

**A ROMAN MARBLE VOTIVE PLAQUE
CIRCA 2ND-3RD CENTURY A.D.**

Of rectangular form, inscribed in Greek to, 'the august Syrian goddess, Aphrodite also of Synodokuchina, Pamphilus, and Pamphilus and Agathonymus his sons, by the agency of Philaenis, dedicated this dining-room from their own resources', 14in (36cm) long

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

French private collection, formed during the 19th century, thence by descent.

Literature:

The 'Syrian Goddess' referred to in the plaque was the Roman name for Atargatis, the Syrian mother-goddess also known as Aphrodite Derceto, whose cult spread widely throughout the ancient world. The 'dining-room' room also referred to here means in its most basic sense a room with three couches, but would have been used for ritualistic purposes.

69 W

**A MARBLE HEAD OF A LION
POSSIBLY ROMAN**

The feline head shown emerging from acanthus leaves, the narrow face carved with furrowed brow, the mouth agape and pierced, possibly for a fountain spout, the face framed by a thick wavy mane, 13½in (34.5cm) high

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

English private collection, acquired before 1970 in an antiques shop in Otford, Kent.



69



70 W

**A ROMAN MARBLE LIDDED CINERARY URN
CIRCA 1ST CENTURY A.D.**

Square in form with leafy gabled lid and lotus flower acroteria, the front rectangular panel inscribed with 'MEMNO' framed by four birds carrying a bountiful garland of fruit, the frontal pediment depicting two birds feeding, the sides carved with a symmetrical design of flowers and leaves, 13in (33cm) high

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 50,000

Provenance:

Fearon Collection, Ockenden House, Cuckfield, Sussex, acquired during the mid-1800s when Mr J. Fearon took occupation of the house, thence by descent.

Burrell Collection, Ockenden House, Cuckfield, Sussex, acquired during the early 1700s, thence by descent.

The urn was purportedly found on 05 April 1703 at Highbridge Hill in Cuckfield, Sussex, surrounded by Samian ware pottery, which is noted in Timothy Burrell's journal, see *Sussex Archaeological Collections*, vol. 3, p. 174. For information on the Fearon family's occupation of Ockenden House, see *Sussex Archaeological Collections*, vol. 3, p. 120. This lot is accompanied by a copy of Burrell's journal entry along with notes made during the latter half of the 20th Century by J.R. Fearon.

This urn was found and maintained with cremated remains inside. These remains are due to be excavated, thoroughly recorded and deposited with Barbican House Museum of Sussex Archaeology in Lewes (part of the Sussex Archaeological Society). For further information please contact the Antiquities Department.

Literature:

For similarly decorated urns dated to the Claudian period, cf. F. Sinn, *Stadtrömische Marmorurnen*, Mainz, 1987, pp. 26-27 and 105, plate 19, nos. 54 and 55.

71 W

**A ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH-5TH CENTURY A.D.**

On a cream background, depicting a harvest scene, with two wicker baskets filled with fruit amongst a motif of scrolling grape vine, with leaves and clusters hanging from the plant, 67 $\frac{3}{4}$ in x 28in (172cm x 71cm), mounted

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 50,000

Provenance:

Christie's, New York, 9 December 2008, lot 182.
French private collection, Paris, acquired in 1985.

Literature:

For a Graeco-Roman mosaic panel with a similar decorative motif with scrolling grape vines in the Church of Nativity in Bethlehem, cf. M.G. Picard and M.H. Stern, *La Mosaïque Gréco-Romaine*, Paris, 1965, p.359, pl.10.







72 * W

**A LATE ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH-5TH CENTURY A.D.**

Depicting a zebra moving to the right, its left foreleg raised, the body cream in colour with brown striped details, floral motifs in the field and clumps of grass in the background, 60in x 62½in (152.5cm x 159cm), mounted

£5,000 - 7,000

€6,100 - 8,500

US\$8,300 - 12,000

Provenance:

French private collection, acquired prior to 1975.

73 W

**A ROMAN MARBLE FLORAL MOSAIC PANEL
CIRCA 4TH-5TH CENTURY A.D.**

Composed of white, pink, grey and cream tesserae, arranged in a repeat pattern of five vertical lines of flowers, interspersed with lozenges, 48in (122cm) x 29in (73.5cm), mounted in a frame

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

Provenance:

Leon Simard Collection, Montreal, formed between 1950s-1980s.



73

74 W

**A ROMAN MARBLE GEOMETRIC MOSAIC PANEL
CIRCA 3RD-5TH CENTURY A.D.**

Composed of pink, cream, yellow, brown and grey tesserae arranged in a lattice of square and lozenge motifs, 37 1/4in (94.5cm) x 33in (84cm), mounted in a frame

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

Leon Simard Collection, Montreal, formed between 1950s-1980s.

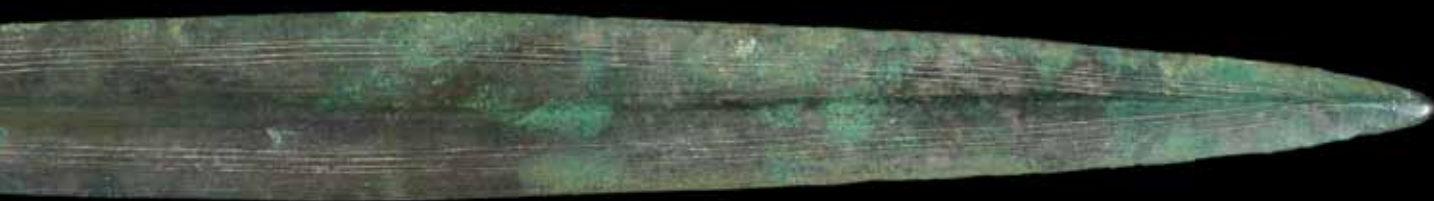


74



**BYZANTINE,
EUROPEAN AND
JEWELLERY**

Lots 75 - 84





75



76

75 *

**TWO BYZANTINE BRONZE LAMPS
CIRCA 6TH-7TH CENTURY A.D.**

A double-nozzle lamp, the loop handle with leaf-shaped thumbrest, the sides inscribed with lines of dotted Greek lettering, *4½in (11.5cm)*; and a lamp with cross-shaped thumb-piece, *4¾in (12cm) long (2)*

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

American private collection, acquired in the late 1980s.

76 *

**A BYZANTINE MARBLE CAPITAL
CIRCA 7TH-10TH CENTURY A.D.**

The front carved in relief with a cross within a roundel with foliate border, the remaining three sides ornamented with pairs of opposed scrolling acanthus leaves, cut-out and re-used as a font, *7in (17.8cm) high; 10¾in (27.3cm) wide*

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

American private collection, acquired in the late 1980s.



77 * W

**A BYZANTINE MARBLE DEDICATORY MOSAIC PANEL
SYRIA, CIRCA 5TH-6TH CENTURY A.D.**

In the form of a tabula ansata with red, brown, grey, white and cream marble tesserae, inscribed with five lines of Greek text:

ΚΕΜΝΗCΘΗΤΙΚUIBOCΑΛΛΕO
YKIKωBOYITOOYKωANΔAP
ωNACKAZEIOYCΓIAOYKωA
YOCKBACCOYEYΓENIOYKω
AKABEUN ωANNOYAΦAΛEOY

translated as: 'Lord be mindful of Jakob, son of Aleos/Aleus, and Jakobos, son of Itoos/Itheos(?) from the village of And(a)rōna, and Azizos, son of Syrianos(?), from the village of Auos, and Bassos, son of Eugenios, from the village of Akabeōn (and) Johannes, son of Afales', the text composed of dark coloured tesserae on a pale ground, 63½in (161cm) long, mounted

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

American private collection, California, acquired in 1986, thence by descent.

Literature:

These types of dedicatory mosaics were made throughout the Christian Middle East and have been found at sites in Israel, Syria, Lebanon and Jordan. There is a mosaic from Gerasa with a similar composition, now in the Yale University Art Gallery, inv. 1929.419.

Three place names can be identified on this mosaic, of which Androna, modern el-Andarin, is the best known. It is located close to several other ancient cities including Epiphaneia (modern Hama), Apamea and Chalcis. Androna is also mentioned on another mosaic: H. Salame-Sarkis, 'Syria grammata kai agalmata', *Syria*, volume 61, 1989, pp. 322-25.



78

A EUROPEAN BRONZE SWORD

LATE BRONZE AGE - EARLY IRON AGE, CIRCA 8TH CENTURY B.C.

The long leaf-shaped blade with raised mid-rib, decorated with a band of four incised lines following the outline of the blade, attached with two rivets to the hilt with Y-shaped hand guard and convex pommel shaped like a round saucer, 27¼in (69.5cm) long

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

Professor G.R. Coope Collection, England, acquired in 2000.

Literature:

This sword belongs to the Moringen type, a relatively common shape in Continental Europe, associated with burial sites of the Urnfield culture. It is common in this class of weapons to have blade and hilt cast separately in a different alloy. For an in-depth analysis of the site of Moringen, cf. F. Keller, *The Lake Dwellings of Switzerland and Other Parts of Europe*, 2012, p.276, pl. XL.

79

**A EUROPEAN GOLD BRACELET
PROBABLY BRONZE AGE, CIRCA 1200-1000 B.C.**

Of penannular form and oval cross-section, tapering towards the cut-off ends, $2\frac{3}{4}$ in (7cm) diam, 85g weight

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

UK private collection, found by the present owner's great-great-grandfather in Portugal in about 1850, thence by descent.



79

80

**A PAIR OF ACHAEMENID SILVER BRACELETS
IRAN, CIRCA 5TH CENTURY B.C.**

Of kidney-shaped penannular form, with ram head terminals, ears drawn back, wearing incised decorative collars, 3in (7.7cm) diam; 96g weight (2)

£3,000 - 4,000

€3,600 - 4,900

US\$5,000 - 6,700

Provenance:

UK private collection, London, acquired in the 1970s-80s.



80



81

**A GROUP OF GREEK GOLD JEWELLERY
CIRCA 5TH-4TH CENTURY B.C.**

Including a gold sheet rectangular plaque, plain with repoussé bosses along the edges, $8\frac{3}{4}$ in x $2\frac{3}{4}$ in (22cm x 7cm); two pendants in the shape of rosettes, the penannular centre ring decorated with granulation, each with thirteen tear-shaped petals with bitumen core, with two small suspension loops on one petal, $1\frac{3}{4}$ in (4.5cm) diam; and a large round pendant, with repoussé decoration, with a raised omphalos in the centre surrounded by a band of bosses and circles in relief, with lines of punched dots, 4in (10cm) diam, in a presentation box (4)

£5,000 - 7,000

€6,100 - 8,500

US\$8,300 - 12,000

Provenance:

UK private collection formed in the 1940s and 1950s.



82

**A COLLECTION OF ANCIENT GOLD JEWELLERY
CIRCA LATE 2ND MILLENNIUM B.C. - 3RD CENTURY A.D.**

Including a large Western Asiatic leech-shaped earring with tapered ends, a pair of Western Asiatic crescent-shaped earrings with incised triangles, circa late 2nd Millennium B.C.; four East Greek rosettes, one with four petals decorated with round pendants and a central garnet, a pair of plain eight-petaled rosettes, and an eight-petaled rosettes with gold wire along the edges, circa 6th-5th Century B.C.; a Parthian pendant with hollow sphere with garnets and terminal with cluster of spheres and granulation, a pair of earrings with tear-shaped garnets, hinged hoop and granulation, two earrings with a cluster of hollow pomegranates, a pair of earrings with wire hoops and pendants composed of two intersecting discs, and a pair of earrings with wide hoop and pendant in the shape of a cylinder inserted in a octagon, circa 1st-3rd Century A.D.; a pair of Sasanian gold vessel-shaped earrings, with scrolled handles and pendant elements hanging from the body, circa 6th-7th Century A.D.; and three other pendant and earrings, Not Ancient, *19mm-60mm long*, in a presentation box (21)

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

UK private collection, formed in the 1940s and 1950s.



83

**A ROMAN SARDONYX CAMEO OF A GROTESQUE
CIRCA 1ST CENTURY A.D.**

Carved in two layer, a mottled orange and white on banded dark grey background, depicting a profile head of a bald man with grotesque features including a pointed nose and chin, a frowning brow and a distended skull, *1in (2.6cm) long*

£15,000 - 25,000

€18,000 - 30,000

US\$25,000 - 42,000

Provenance:

UK collection, acquired in the 1980s.

Literature:

For similar examples of grotesque cameos see M. Henig, *The Content Cameos*, p.86, nos.153, 154 and 155 with illustrations.



84

**A LARGE ROMAN ONYX CAMEO OF ATHENA
CIRCA 1ST CENTURY A.D.**

The gem carved in high relief in two layers, white on a bluish-grey background, the goddess depicted in profile to the left, wearing her high crested helmet, her hair falling at her neck, the details of her face, crest and hair finely-carved, *1 1/2 in (3.8cm) long*

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 50,000

Provenance:

UK collection, acquired in the 1980s.

Literature:

For another example of a cameo of Athena see M. Henig, *The Content Cameos*, p.72, no.130, with others also on pp.73-74.



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**ANCIENT NEAR
EASTERN**

Lots 85 - 107



85

**A BACTRIAN COMPOSITE STONE SEATED FEMALE FIGURE
CIRCA LATE 3RD - EARLY 2ND MILLENNIUM B.C.**

The chlorite body wearing a cloak decorated with a fine pattern of ribbons with incised lines, the separately made white stone head set into the recess on its neck, with long nose and small incised mouth, the head and body possibly not belonging, $2\frac{3}{4}$ in (7cm) high, mounted

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

UK private collection, acquired from Gallery Rosen, Tel-Aviv, Israel, in 1968.



86 *

**A MESOPOTAMIAN GYPSUM HEAD OF A MAN
EARLY DYNASTIC, CIRCA 2500-2000 B.C.**

Probably a worshipper, the oval face with a bald pate, prominent nose, and large ears, the almond-shaped eyes inlaid with black stone lids, the left eye retaining the white stone eye with recessed pupil, once for further inlay, the curving sunken brows joining in the middle, once similarly inlaid, $3\frac{3}{4}$ in (9.5cm) high, mounted

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

Mrs H. Collection, Germany, acquired in the late 1960s.
With Elie Borowski, Basel, Switzerland before 1965.

Literature:

For a similar head from a statuette of a man, cf. A. Moortgat, *The Art of Ancient Mesopotamia*, London, 1969, fig. 80.



87

87
**A SMALL ELAMITE BRONZE FIGURE OF A SACRIFICING MAN
IRAN, CIRCA LATE 3RD MILLENNIUM B.C.**

The stylised draped figure with rimmed eyes and wide smile, the ears and nose oversized with the hair incised at the back, the bent arms cradle a goat for sacrifice, *2in (5cm) high*, mounted

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK private collection, London, acquired in the 1970s-80s.



88

88
**AN ELAMITE BRONZE FIGURE
IRAN, CIRCA 2ND MILLENNIUM B.C.**

A stylised standing idol wearing a long tunic with a folded V-neck, the arms raised above the shoulders in supplication, the hands forming fists, *6in (15cm) high*, mounted

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

UK private collection, acquired during the 1970s and 1980s.



89

**A BACTRIAN BRONZE AXE HEAD
CIRCA 2ND MILLENNIUM B.C.**

With curved flaring cutting edge, cast with a jumping horse across the top of the blade, the head projecting from the shaft, with incised details of the mane and eyes, the shaft hole pierced on both sides, *5½in (14cm) long*

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

Christie's, New York, 12 June 2002, lot 311.

UK private collection, acquired in the mid-1970s.



90



91

90 *

**A HITTITE POTTERY BULL'S HEAD RHYTON FRAGMENT
LATE 2ND MILLENNIUM B.C.**

The head modelled with pierced rounded muzzle with recessed nostrils, the teeth bared beneath, the slanted almond-shaped eyes with rims with incised notched detail, *5in (13cm) long*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

American private collection, Midwest, acquired in 1984.

Exhibited:

Loaned to the Cleveland Museum of Art in 1984: labelled no. TR16850/2.

91

**AN AMLASH TERRACOTTA STEATOPYGOUS FEMALE FIGURE
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.**

With broad hips and short tapering legs, the stubby arms incised with indicated fingers, the long neck with globular head and a high headdress, the breasts and navel in relief, *11in (27.9cm) high*, mounted

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK private collection, acquired in April 1988.

Accompanied by a thermoluminescence report from Oxford Authentication.



92 *

**AN ANCIENT NEAR EASTERN TERRACOTTA RHYTON
CIRCA MID-1ST MILLENNIUM B.C.**

Moulded in the form of an ox with long pointy ears and small round eyes, the horns now missing, with a small spout in place of the mouth, the bowl with wide rim and slightly ribbed globular body, *8½in (22cm) long*

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

American private collection, California.

Given as a gift to Mr Ted Y. Johnston while working in the Hazarajat area, Afghanistan, between 1951 and 1958, thence by descent.



93 *

**A CANAANITE BRONZE SEATED GOD
LATE BRONZE AGE, CIRCA 14TH-10TH CENTURY B.C.**

Solid cast, depicted with his left fist clenched above his knee, once to hold a sceptre, his right hand open with the palm up, possibly originally to hold a bowl, wearing a long robe with a v-neck collar and a ridged fold down the legs, wearing a tall tapering crown, the face with a prominent nose and large ears, the eyes recessed, 7 $\frac{3}{4}$ in (19.8cm) high, mounted

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

Elie Borowski Collection, Basel, Switzerland, acquired in about 1955.

Literature:

For discussion of this type of enthroned deity, cf. O. Negbi, *Canaanite Gods in Metal*, Tel Aviv, 1976, pp. 46-53.



94

**A PHOENICIAN BRONZE CHALCOPHONE
CIRCA 8TH-7TH CENTURY B.C.**

The musical instrument composed of two vertical bars with spiralled terminals as resonators, with eleven bronze springs coiled around connecting pins, $6\frac{1}{4}$ in (16cm) high, mounted

£12,000 - 15,000

€15,000 - 18,000

US\$20,000 - 25,000

Provenance:

English private collection, formed in the 1960s.

Literature:

These instruments appear in both Phoenician and South Italian contexts during the Iron Age and are largely associated with burials and funerary practices, particularly female grave sites, cf. C. Colelli and A. Fera, 'Bronze Calcophones in Southern Italy' in L. Bombardieri (ed.) *Soma 2012: Identity and Connectivity*, Oxford, vol. II, pp. 823-833.

A number of similar instruments were also found during excavations at Ur, which are thought to have been played like a multi-toned cymbal, cf. E. Wellesz (ed.), *Ancient and Oriental Music*, Oxford, 1999, pp. 239-242.



95

95
**A PERSIAN BRONZE MOUSE KOHL VESSEL
IRAN, CIRCA 1ST MILLENNIUM B.C.**

The mouse of rounded form with large ears, the elongated vessel protruding from its back with funnel shaped rim, *7in (18cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK private collection, London, acquired in the 1970s-80s.



96

96
**A PERSIAN BRONZE LION KOHL VESSEL
IRAN, CIRCA 1ST MILLENNIUM B.C.**

The stylised lion in recumbent pose with incised features and curled tail, the head turning round to the front, the tapered vessel emerging from the back with funnel shaped rim, *3¾in (9.5cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK private collection, London, acquired in the 1970s-80s.



97

97
**AN AMLASH BRONZE FEMALE PENDANT
 IRAN, EARLY 1ST MILLENNIUM B.C.**

Standing female in frontal pose with loop attachment behind, her hair styled in two characteristic curls above the temples, her arms held out beside her body with open palms, her ankle-length drapery folds over to form deep V-neck and cuffs, *3½in (8.8cm) high* mounted

£1,500 - 2,000
 €1,800 - 2,400
 US\$2,500 - 3,300

Provenance:
 UK private collection, acquired during the 1970s and 1980s.

Literature:
 For a similar example, cf. P.R.S. Moorey, *Ancient Persian Bronzes*, 1974, p. 163, fig. 144.



98

98
**A LURISTAN BRONZE OPENWORK FEMALE IDOL
 IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.**

The abstract figure with long neck, prominent nose and large round eyes, wearing a short dress in intricate openwork and a studded belt, depicted holding a stylised child in her arms, with hoops at the ears holding large earrings and at the shoulders holding two small vessel pendants, another suspension loop behind the head, *3½in (9cm) high*, mounted

£2,000 - 3,000
 €2,400 - 3,600
 US\$3,300 - 5,000

Provenance:
 English private collection, acquired in the 1980s.

99 * W

A MONUMENTAL NEO-ASSYRIAN BLACK BASALT ROYAL STELE OF ADAD-NERARI III OF ASSYRIA CIRCA 805-797 B.C.

Comprising the lower two-thirds of the stele of rectangular cross-section, the front carved in high relief with a standing figure of the king in prayer, depicted in profile from the waist down, shown wearing a long fringed robe, with bare feet, holding a staff before him, the neat regular cuneiform text inscribed across the body of the king is preserved with the beginnings of lines 9-10 and lines 11-20 in their entirety, each line separated by horizontal rulings, with several lines continuing onto the raised border, the text translating:

'.....in the city of Arwad in the midst of the sea. I ascended Mount Lebanon. I cut strong logs of cedar. At that time, I placed those cedars from Mount Lebanon in the gate of the temple of the god Salmanu, my lord. The old temple, which Salmanu-asared (Shalmaneser I), my ancestor, had built, had become dilapidated and I, in a stroke of inspiration, built his temple from its foundations to its parapets. I placed the cedar roof beams from Mount Lebanon on top. When this temple becomes old and dilapidated may a future prince renovate its dilapidated parts and return the inscription to its place.'

With a further 25 lines of cuneiform text using highly literary language inscribed on the side of the stele and dedicated to Nergal-eres, the governor of the Assyrian province of Rasappa; each line separated by irregularly applied rulings, less deeply and evenly arranged than the principal inscription, with at least one line missing from the beginning of the text, the dedication translating:

'.....who resides in Dur-Katlimmu, the holy shrine, his beloved abode, the great lord, his lord. Nergal-eres, governor of the country of Rasappa, the city of Nemed-Issar and the city of Apku, had a golden sword made and made and presented an image of Adad-nerari III, king of Assyria, his lord, to the god Salmanu, his lord, who protects the throne of his priesthood, to give into his hands the sceptre that shepherds the people, for the well-being of his seed, the well-being of the people of Assyria and the well-being of Assyria, to scatter his adversaries, to destroy his fierce foes, to subdue his enemy princes. Whoever discards this image from the presence of Salmanu puts it into another place, whether he throws it into water or covers it with earth or brings and places it into a taboo house where it is inaccessible, may the god Salmanu, the great lord, overthrow his sovereignty; may his name and his seed disappear in the land; may he live in a contingent together with the slave women of his land', 54in (137.5cm) high; 29½in (75cm) wide; 10½in (27cm) deep

£600,000 - 800,000
€730,000 - 970,000
US\$1,000,000 - 1,300,000

Provenance:

Private collection, Geneva, Switzerland, given as a gift from father to son in the 1960s.

The top section of this stele fragment, now in the British Museum, was discovered in May 1879 by a close friend of Sir Austen Henry Layard, the renowned archaeologist Hormuzd Rassam (1826-1910), following reports of its existence from different Arab travellers. The round-topped section was found to have been hurled down the mound by Arabs as this effigy was considered idolatrous and the site itself was sacred to the spirit of Sheikh Hamad, to whom various cures of ailments and afflictions had been attributed. Rassam believed the remainder of the stele was buried at the top of the mound, see H. Rassam, *Asshur and the Land of Nimrod, being an account of the discoveries made in the ancient ruins of Nineveh, Asshur, Sepharvaim, Calah, etc.* Cininnati & New York, 1897, p.312. The top of the stele was removed with some difficulty to the coast and eventually arrived at the British Museum where it entered the Museums' collections in 1881 (Inv. No. BM 131124; 1881,0721.1).

Rassam had dug some test trenches at Tell Sheikh Hamad (ancient Dur-Katlimmu) but was unable to return to the site and continue his excavations after failing to receive the necessary permit. It was in 1978 that Hartmut Kühne directed the German excavations in Tell Sheikh Hamad but he found no evidence of the lower half the stele that Rassam had believed to be at the top of the mound. So it seems this lower stele section, forming the larger part of the monument must have been removed prior to this date and likely prior to 1975 when Kühne began surveying the site.

Literature:

This royal stele fragment is an exciting rediscovery of the missing lower half of the round-topped stele fragment found by Rassam. It was previously incorrectly identified as being inscribed for Shamshi-Adad V, the father of Adad-nerari III and has only recently been identified by Professor Karen Radner of University College London as the missing lower fragment of the stele in the British Museum. See K. Radner, 'The Stele of Adad-nerari III and Nergal-eres from Dur-Katlimmu (Tell Saih Hamad)' in *Altorientalische Forschungen*, Vol.39, Berlin, 2012, pp.265-277.

The re-identification of this stele fragment now known to form a single monument, sheds new light on Dur-Katlimmu (modern Tell Sheikh Hamad, Syria). Both of the inscriptions identify Dur-Katlimmu as the seat of the god Salmanu, confirming what has already been discovered in archival texts found at Tell Sheikh Hamad. Both texts are concerned with the reconstruction and renovation of his temple at Dur-Katlimmu, from cedar beams gathered from Mount Lebanon. Both texts carry exhortations for the future, the principal inscription on the front exhorts future rulers to care for the temple, while the text on the side explicitly curses anyone who should dare to remove the stele from the temple, punishing such an act by making 'his name and his seed disappear in the land', thus making his lineage extinct. Nergal-eres presented this specific stele to the temple along with a namsaru sword, which is no ordinary sword but a weapon fit for a god. He wished to bring Salmanu's blessings on his king and his realm, showing Nergal-eres as a loyal supporter of his ruler.





©The British Museum Picture Library

This stele section is in better condition than the top section of the stele and also preserves its original width and thickness, the latter having been cut-down to enable its more easy removal. By placing both fragments together it has been possible to assess that its original height was 83½in (212cm).

There is another stele dedicated to both Adad-nerari III and Nergal-eres, though the Dur-Katlimmu stele is the larger of the two and it is known as the Tell al-Rimah stele, cf. J. Börker-Klähn, *Alt Vorderasiatische Bildstelen und vergleichbare Felsreliefs*, BagM 4, Mainz, 1982, p.196, no.164. There is another stele of Adad-nerari III and Nergal-eres from Jebel Sinjar but it looks rather different from the aforementioned examples as it has been executed in a square shape and may have served as an architectural element rather than as a free-standing monument. See Börker-Klähn, *op.cit.*, 1982, p.196, no.163 and F. Blocher, *Assyrische Würdenträger und Gouverneure im 9. um 8. Jh Eine Neubewertung ihrer Rolle*, AoF 28, pp.298-324 for photographs.

The first ten lines of the inscription which largely cover the front of the round-topped section of the stele translates:

‘Adad-nerari (III), strong king, king of the universe, king of Assyria, son of Samsi-Adad (V), king of the universe, king of Assyria, son of Salmanu-asared (Shalmaneser III), king of the four quarters. I mustered my chariotry, troops and armed forces and gave the order to march to the land of Hatti. I crossed the Euphrates in flood. I went down to the city of Paqirahubuna. Attar-sumki, son of Abi-rame, together with eight kings of Hatti, who had rebelled and trusted in their strength – the awesome radiance of the god Assur, my lord, overwhelmed them. In just one year, I subdued the land of Hatti to its full extent. Towards the sea of the west I marched. I erected my lordly image...’

The whole monument was erected to commemorate a successful military campaign of 805 B.C against an alliance of western rulers under the leadership of Attar-sumki of Arpad, a campaign known about from other sources. What makes this stele most interesting is the mention of a visit to Mount Lebanon to collect cedar logs to renovate the temple of Salmanu, the god of Dur-Katlimmu. The inscription says it was a shrine built by an ancestor of Adad-nerari, Salmanu-asared (Shalmaneser I), the inscription confirming what has already been suggested by other sources.

The text on the side of the stele, has been written by a different hand and in a more poetic and literary style than that on the front of the monument and according to Radner, is reminiscent of the literary style found in the inscription of Samsi-ilu, the Field-Marshal of Adad-nerari III, see S. Dalley, *Shamshi-ilu, Language and Power in the Western Assyrian Empire*, in, G. Bunnens (ed.), *Essays on Syria in the Iron Age*, ANES, Suppl.7, Louvain, 2000, pp.79-88.

Some passages of the text appear to intentionally erase the name and titles of Nergal-eres but it is unclear as to when and why this happened. The same appears to have happened with the Tell al-Rimah stele and Radner argues in her paper K. Radner, *op.cit.*, p.276, that there may have been specific reasons in the localities the defacements took place, as the erasure of his name and titles does not appear to have happened universally. She argues that perhaps it was not due to his personal downfall but was the result of divisions in the province of Rasappa after which it would not have been deemed appropriate ‘to advertise that the city and its temple had formerly been controlled by a governor of Rasappa’, Radner, *ibid.*, p.276.







100



101

100

**AN ACHAEMENID SILVER PHIALE
IRAN, CIRCA 5TH-4TH CENTURY B.C.**

The central omphalos surrounded by ten petals alternating with ten tear-shaped lobes of a lotus flower, $8\frac{1}{4}$ in (21cm) diam

£7,000 - 9,000
€8,500 - 11,000
US\$12,000 - 15,000

Provenance:

UK collection, acquired in 1989 on the London art market.

101

**A PRE-ACHAEMENID BRONZE PHIALE MESOMPHALOS
IRAN, CIRCA 8TH-6TH CENTURY B.C.**

The thin-walled bowl with central omphalos, finely decorated in repoussé over two registers, the lower one with tear-shaped lobes and a tight meander, the upper one with alternating triangles and tear-shaped lobes, on the interior small fan-shaped palmettes incised between each curve of the lower band, $7\frac{1}{2}$ in (19cm) diam

£1,200 - 1,500
€1,500 - 1,800
US\$2,000 - 2,500

Provenance:

UK private collection, acquired between the 1970s-80s.

Literature:

For a similar phiale, cf. P. Wilson, *Art of Ancient Iran*, London, 1997, p.246.



102



103

102 *

**A SOUTH ARABIAN BRONZE VOTIVE PLAQUE
CIRCA 2ND-1ST CENTURY B.C.**

Of rectangular form, with a raised flat border on all four sides, a row of dentils above, inscribed in raised relief with eight lines of Qatabanian script, with a dedication to the deity Hawkam, with piercings and rivets for attachment, 24½in (62cm) x 9½in (24cm)

£2,500 - 3,500
€3,000 - 4,200
US\$4,200 - 5,800

Provenance:

Swiss private collection, acquired in the late 1960s.

103 *

**A SOUTH ARABIAN ALABASTER STATUE BASE FRAGMENT
WITH IBEX HEADS
CIRCA 4TH-3RD CENTURY B.C.**

Decorated on two sides with a frieze composed of stylised ibex heads with elongated snouts and bulbous eyes, a hole in the top presumably for insertion of a statue, 10¼in (26cm) x 9¾in (25cm)

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Christie's, South Kensington, 25 October 2007, lot 256.
With Gimpel Fils Ltd, London, acquired by Peter Gimpel in the 1960s-1970s.

Literature:

The ibex was a symbol of fertility and can be found on the friezes of sacred buildings, often accompanying various Arabian deities. A similar example is on an altar in Vienna, Kunsthistorisches Museum, Ägyptisch-Orientalische Sammlung, inv. no. Sem 123: W. Seipel-Jemen, *Kunst und Archäologie im Land der Königin von Saba*, Vienna, 1998, p.319f., no.230.



104



105

104

**A SMALL SOUTH ARABIAN LIMESTONE MALE HEAD
CIRCA 1ST CENTURY B.C./A.D.**

The stylised head with sharp brow ridge and nose, brows and pupils recessed for now-missing inlays, the elongated nose with three folds below the chin, *4in (10cm) high*, mounted

£6,000 - 8,000

€7,300 - 9,700

US\$10,000 - 13,000

Provenance:

UK private collection, acquired during the 1990s.

Literature:

For a similar tall-necked head still set into its inscribed base, cf. S. Simpson, *Queen of Sheba*, London, 2002, p.196, pl.274.

105 *

**A SOUTH ARABIAN ALABASTER HEAD OF A MAN
CIRCA 1ST CENTURY B.C./A.D.**

The oval face, with thin brows and almond-shaped eyes recessed for inlay, with a straight nose, thin lips, and a small stippled moustache and beard, the top and back of the head roughly finished, *8in (20.4cm) high*, mounted

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

Provenance:

Mrs A. Collection, Paris, acquired in the 1960s.

106 * W

**A SOUTH ARABIAN ALABASTER ANTHROPOMORPHIC
INSCRIBED STELE
CIRCA 1ST CENTURY B.C./A.D.**

Of rectangular form, the face with stylised features including a long, prominent nose and small pursed mouth sculpted in raised relief, and large almond-shaped eyes recessed once for inlay, below a heavy horizontal ridged browline, the top, sides, and back of the head roughly finished, inscribed in Qatabanian for the deceased below the mouth, 15¼in (38.7cm) high, mounted

£7,000 - 9,000

€8,500 - 11,000

US\$12,000 - 15,000

Provenance:

Drouillet Collection, France, acquired in the 1980s.



107 *

**A SASANIAN SILVER-GILT ROYAL HUNTING SCENE PLATE
IRAN, CIRCA EARLY 4TH CENTURY A.D.**

The interior decorated in relief, the figural scene with gilding and finely incised details, depicting a king, thought to be Hormizd II, riding a horse at flying gallop to right, the king wearing a crown in the form of a winged eagle surmounted with a globe, with three rippling streamers flying out behind, wearing a chest halter over a belted tunic, and trousers with pleated edging, wearing a quiver at his right hip, decorated with a wavy palmette tendril and a rosette above, a beribboned sword hilt on his left, seated astride the horse with a dotted cross-hatched saddle blanket, a pair of incised balloons fly out behind, a rippling ribbon attached to its bridle with a ribbed globe above, wearing a harness ornamented with large bosses, its tail elaborately tied, the king drawing a bow, taking aim at a fleeing ostrich or great bustard in front, two shot birds below, one collapsed with an arrow through its turned neck, the other shot through its breast, the plate on a ring foot, the base with a dotted Pahlavi inscription mentioning the weight, and two monograms, (23.3cm) diameter; 791.9g weight

£150,000 - 250,000

€180,000 - 300,000

US\$250,000 - 420,000

Provenance:

Private collection, Switzerland, acquired between 2002-2005.
European private collection, UK and Switzerland, formed in the 1970s and 1980s.

Literature:

Royal hunting scenes were an important motif in Sasanian art, depicting kings and the royal family as gloriously-attired, and full of vigour and skill. For further discussion, cf. P.O. Harper, *The Royal Hunter: Art of the Sasanian Empire*, New York, 1978. Many of these gilded silver plates show similar scenes of kings hunting boar, rams, stags and lions. The representation of an ostrich or bustard however is extremely rare. There is a silver plate in Japan depicting another scene of ostrich hunting: K. Tanabe, 'Unique Sasanian Silver Plate with Bahram Gur's Ostrich-Hunting Scene and with Gold Inlay' *Bulletin of the Ancient Orient Museum*, 2, Tokyo, 1980, pp. 45-68.

The eagle crown is an important feature of this plate and according to Judith Lerner, 'only two kings include an animal protome' on their crowns: Shapur I (A.D. 241-272) and Hormizd II (A.D. 302-309). See J.A. Lerner, 'Animal Headdresses on the Sealings of the Bactrian Documents', in *Iranica 17. Exegisti Monumenta: Festschrift in Honour of Nicholas Sims-Williams*, Weisbaden, 2009, p.220.

The bird-headed crown with wings is most frequently associated with Hormizd II and this plate shows the king wearing a specific crown of a winged eagle with two pearls in its mouth. Hormizd II wears such a crown on many of his coins and is also shown wearing a similar crown on the equestrian relief at Naqsh-e Rostam: E.F. Schmidt, *Persepolis volume III. The Royal Tombs and Other Monuments*, University of Chicago Oriental Institute Publications, LXX, Chicago, 1970, pl. 91-2. There is also a silver gilt plate in the Cleveland Museum of Art (acc. No. 62.150) depicting Hormizd II (but produced about 150 years after



his reign) wearing the same crown: cf. P.O. Harper & P. Meyers, *Silver Vessels of the Sasanian Period: Volume One. Royal Imagery*, New York, 1981, pl. 14, pp. 61, 127-8.

It is possible that the plate is meant to depict Hormizd II as a young prince, as he is shown without his usual beard and with straight hair reminiscent of his father Narseh's style. Sasanian crown princes are often shown without beards, for example a coin for Bahram II (A.D. 276-293) shows the king with his wife and son, and the crown prince is clean-shaven. Cf. A. U. Pope, *A Survey of Persian Art*, volume IV, London and New York, 1938, p. 251, fig. J.

The inscription on the reverse of the plate is composed of a linear inscription in Pahlavi and two figure-like elements or monograms (one rendered as a person with Antelope's horn) which appear to be a combination of letters. The larger monogram may perhaps be read as: Ch, M, Sh, T [Ch(a)MSh(i)T], which can be transliterated as 'Jamshid'. The smaller monogram is the one seen on the crown of Kermanshahs and appears to be the same formula as GDH which is a Pahlavi monetary legend translated by Rika Gyselen as xwarrah 'royal glory appears' but it has also been translated as 'ever increasing greatness'. The linear inscription may be translated as giving the weight of the bowl, according with the weight given above. However it has also been suggested that the inscription can be read as Sh (i) R R U Y --- -- T K(?) A B L(R) ---- Z(?) ----- A H(?) L(R) M Z K(?) Y(?) which may be transliterated as 'Shir rooy - Takavar - Ahurmazd kay' and translated as 'Lion face and warrior King Hormizd'.





GLASS

Lots 108 - 139





108

108 *

**A HELLENISTIC CORE-FORMED GLASS AMPHORISKOS
EASTERN MEDITERRANEAN, CIRCA 2ND-1ST CENTURY B.C.**

Decorated with opaque yellow trail from the rim round the cylindrical neck, the piriform body with opaque white trailing combed into festoons, with applied amber glass peg base and handles, $6\frac{1}{4}$ in (16cm) high

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

American private collection, California, acquired in the 1950s-1960s.



109

109 *

**A GREEK BLUE CORE-FORMED ARYBALLOS
EASTERN MEDITERRANEAN, CIRCA 6TH-5TH CENTURY B.C.**

Possibly from Rhodes, the spherical body with yellow spiral trail above and below finely tooled turquoise and yellow zigzag decoration, with applied yellow trail at the edge of the rim, the bottom with a yellow and turquoise circle, with matching blue applied scrolling handles, $2\frac{1}{4}$ in (6cm) high, mounted

£4,000 - 5,000
€4,900 - 6,100
US\$6,700 - 8,300

Provenance:

American private collection, Texas, acquired in Dallas in 1999. With Charles Ede Limited, *Ancient Glass*, vol. XIX, 1999, no. 1. Christie's London, *Ancient Glass Formerly in the Kofler-Truniger Collection*, 5-6 March 1985, lot 317. E. & M. Kofler-Truniger Collection, Lucerne.

Published:

M. Kunz and B. Rutti, et al., *3000 Jahre Glaskunst, von der Antike bis zum Jugendstil*, Lucerne, 1981, no. 81. This example is very unusual in that the underside of the base is decorated with a mixed yellow and turquoise circle.



110

110 *

**A ROMAN MOSAIC GLASS BOTTLE
ITALY, CIRCA LATE 1ST CENTURY B.C. - EARLY 1ST CENTURY
A.D.**

Formed from slices of a cane with an opaque white circle in a translucent light amber-coloured matrix to form a squat unguentarium with a short cylindrical neck and pear-shaped body, 3in (7.6cm) high

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

Vincent Smith-Durham Collection, Hav-A-Mil House, Philadelphia, USA, acquired in the early 1990s from Antiquarium Ltd., New York.

Literature:

This small bottle is an unusual mixture of ancient glass making techniques with sections from a cast mosaic cane that were fused together and then blown to create the final shape. More usually such vessels are formed from layers or opaque white and blue or purple glass or four to six larger sections as with gold-band vessels: D.F. Grose, *Early Ancient Glass. The Toledo Museum of Art*, Toledo, 1989, pp. 261-2.



111

111

**A ROMAN PURPLE AND WHITE MARBLED GLASS FLASK
CIRCA 1ST CENTURY A.D.**

Decorated with opaque white trails in the glass, the small flaring mouth with infolded rim on a cylindrical neck and piriform body, 4³/₄in (12cm) high

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Acquired by the present owner in London and the Home Counties between the 1960s and 1980.



112

112
**A LARGE ROMAN GREEN GLASS OINOCHOE
EASTERN MEDITERRANEAN, CIRCA 4TH CENTURY A.D.**

The trefoil mouth with folded rim, decorated on the underside with applied trailing in a tight spiral, the neck with an applied coil, the piriform body set on an applied base with diagonal tooling marks, with a ribbed strap handle, 10in (25.5cm) high

£6,000 - 8,000
€7,300 - 9,700
US\$10,000 - 13,000

Provenance:

Bonhams, London, 15 October 2008, lot 362.
Dr. Ben Essex Collection, London, 2006-8.
Christie's London, 26th April 2006, lot 123.
German private collection.



113

113
**A LARGE ROMAN AMBER GLASS AMPHORA
EASTERN MEDITERRANEAN, CIRCA 4TH CENTURY A.D.**

The funnel mouth with an infolded rim, with two applied handles, the truncated conical body decorated with abraded horizontal lines, with a slightly concave base, 7in (18cm) high

£4,000 - 6,000
€4,900 - 7,300
US\$6,700 - 10,000

Provenance:

Christie's, New York, 9 December 2005, lot 144.
Acquired on the London art market in 1992.

114

**A BYZANTINE PALE BLUE GLASS BEAKER
CIRCA 5TH-7TH CENTURY A.D.**

The mould-blown body decorated with eight horizontal rows of grapes, with ring foot and inverted rim, *4in (10cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK private collection, acquired in the 1980s.



114

115

**A SASANIAN CUT GLASS BOWL
IRAN, CIRCA 4TH-6TH CENTURY A.D.**

The hemispherical bowl decorated with two rows of wheel-cut four facets with raised central points and one oval facet to fill the space separated by a horizontal groove, the foot cut in two steps, *3 1/4in (8.2cm) high; 4 1/4in (11cm) diam*

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

Acquired by the present owner in London and the Home Counties between the 1960s and 1980.



115



116

116

**AN EGYPTIAN GLASS FACE INLAY OF A KING
PTOLEMAIC - ROMAN PERIOD, CIRCA 1ST CENTURY B.C./A.D.**

Composed in two parts, the red face with recessed eye and eyebrow, the ear with indicated piercing on the lobe, with notches on the neck, surmounted by a blue glass crown, *1 1/4in (35mm) high (2)*

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

Provenance:

English private family collection since the late 1960s, by descent from the owner's grandfather, acquired during the 1940s.



117

117

**A ROMANO-EGYPTIAN MOSAIC GLASS INLAY OF A LION
EGYPT, CIRCA 1ST CENTURY B.C./A.D.**

A section of a mosaic composite bar, showing the profile of a lion's head, in a semi-translucent dark blue matrix, the opaque red face with features in dark blue, translucent yellow mane and dark orange chest, *23mm x 25mm*

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

Provenance:

German private collection, Berlin, acquired in the 1970s.



118

118

**AN EGYPTIAN MOSAIC GLASS EYE INLAY BAR
PTOLEMAIC - ROMAN PERIOD, CIRCA 3RD CENTURY B.C. -
1ST CENTURY A.D.**

With translucent dark blue eyebrow and cosmetic lines, opaque white sclera and black pupil, in an opaque red matrix, *10mm x 8mm x 13mm*

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

UK private collection, formed during the late 1950s and early 1960s.

Literature:

For a similar eye bar see Sidney M. Goldstein, *Pre-Roman and Early Roman Glass in The Corning Museum of Glass*, p.87-88, no.164 with illustration.



119

**A COLLECTION OF ROMAN MOSAIC GLASS FRAGMENTS
CIRCA 1ST CENTURY B.C./A.D.**

From vessels, some ribbed, also plaques, one side polished, including various polychrome millefiori, ribbon, banded and reticelli glass fragments; and fragments with green matrix and yellow canes imitating verde antico marble, 15mm-50mm, mounted in the Grand Tour style, in gilded cardboard and contained in wooden trays (216)

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

Provenance:

Christie's, London, 22 October 1997, lot 4 (part). Presumably from a Grand Tour collection of the 19th Century. Probably acquired in Rome.

Literature:

For a similar collection of glass fragments collected by Evan Gorga in Rome at the end of the 19th to early 20th Century, cf. L. Sagui (ed.), *Storie al Caleidoscopio. I vetri della collezione Gorga: un patrimonio ritrovato*, Rome, 1998.



**THE FOLLOWING TWENTY LOTS (120 - 139)
ARE THE PROPERTY OF A GENTLEMAN**

120

**A PHOENICIAN GLASS JANIFORM CORE-FORMED HEAD
BEAD**

**EASTERN MEDITERRANEAN OR NORTH AFRICA, CIRCA 6TH-
5TH CENTURY B.C.**

Composed of a cylindrical dark blue bead decorated on each side with a circular face with applied eye beads, one face in opaque yellow with an opaque white mouth, the other in opaque white with a yellow mouth, decorated with small yellow and white beads left in relief, 1 1/4 in (3.2cm) high, mounted

£15,000 - 25,000

€18,000 - 30,000

US\$25,000 - 42,000

Provenance:

UK collection, formed in the 1980s.

Literature:

It is unsure where this type of large face bead was produced as their known findspots include both Phoenician and Carthaginian sites. They are believed to have been made in the same workshops as other large head pendants with demonic masks, bearded male heads, or rams' heads. For a similar face bead, cf. N. Kunina, *Ancient Glass in the Hermitage Museum*, St Petersburg, 1997, p. 62, nos. 20-1. For further discussion of the type, cf. D.F. Grose, *Early Ancient Glass, The Toledo Museum of Art*, Toledo 1989, pp. 82-3, 90, no. 48, col. pl. p. 71.

121

**A ROMAN OPAQUE RED GLASS BUST OF A GODDESS
CIRCA 1ST CENTURY A.D.**

The bust cast in very high relief with incised details, shown draped in a tunic with a cloak clasped at the right shoulder, wearing a tall radiate headdress, on an oval flat background, $2\frac{1}{4}$ in (5.7cm) high, mounted

£15,000 - 25,000

€18,000 - 30,000

US\$25,000 - 42,000

Provenance:

American private collection, acquired in the 1980s.

The partner bust of this lot was offered at Christie's, New York, 09 December 2005, lot 141.

Literature:

This piece was cast in a mould, probably using the lost wax method, with the finer details engraved afterwards and then polished. Given its size, it most likely came from the centre of a phalera made in either silver or bronze.

The best-known examples and of a similar 1st Century A.D. date are two silver dishes from the Boscoreale Treasure, Pompeii. The first, now in the Louvre has a bust of an old man in the central medallion (5.4cm high, 24cm diameter of bowl) and the pendant pair with the bust of an old woman (10cm high), possibly the man's wife, is in the British Museum: L. Pirzio Biroli Stefanelli, *L'argento dei romani. Vasellame da tavola e d'apparato*, Rome, 1991, pp. 67-8, 260, fig. 44, no. 38; and H.B. Walters, *Catalogue of the Silver Plate, Greek, Etruscan and Roman in the British Museum*, London, 1921, no. 26, fig. 6.

Four bronze examples reputedly from the Roman fort at Xanten (Castrum Vetera), are now in the British Museum, with a silvered-bronze Julio-Claudian head (H.B. Walters, *ibid*, nos. 2870-3). One is inscribed on the reverse PLINIO PRAEFEC(to), which might refer to Pliny the Elder who served in Germany as Prefect in the years around A.D. 47. These examples possibly formed part of a cuirass or piece of body armour.

Similar small glass busts could have been employed as decorative attachments to the front of a helmet, as with a parade helmet in the Rheinisches Landesmuseum, Bonn: D. Whitehouse, *Roman Glass in The Corning Museum of Glass*, vol. 1, Corning, 1997, pp.28-9, no. 25.

122

**AN EGYPTIAN DARK BLUE GLASS INLAY OF A COW
LATE PERIOD, CIRCA 664-30 B.C.**

In the shape of a walking bovine in profile, with large eye and pointed ear, $1\frac{1}{2}$ in (4cm) long

£2,000 - 3,000

€2,400 - 3,600

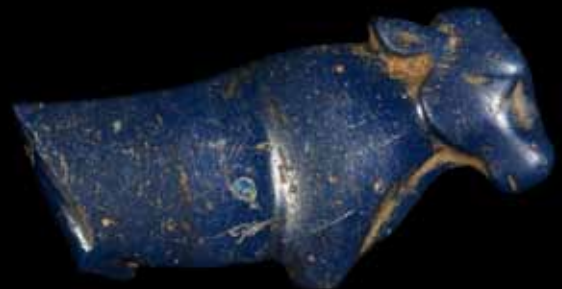
US\$3,300 - 5,000

Provenance:

UK collection, acquired before 1983.



121



122



123

**A ROMAN BLUE AND OPAQUE WHITE MARBLED GLASS
FLASK**

CIRCA MID-1ST CENTURY A.D.

Blown with a globular body and concave bottom, the slender neck with flaring mouth, decorated with swirling bands of opaque white, *4³/₄in (12.1cm) high*

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

UK collection, acquired in the 1980s.



124

**A ROMAN PURPLE AND OPAQUE WHITE COLOUR-BAND
GLASS FLASK
CIRCA MID-1ST CENTURY A.D.**

Formed of single canes of aubergine and white, cast and then blown, with a pear-shaped body, the base with a slight indentation, the cylindrical neck with a folded vertical rim, *4 1/4 in (10.7 cm) high*

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

UK collection, acquired in the 1980s.

Literature:

This small bottle belongs to a small but very interesting group of vessels that were formed from preformed cast mosaic canes that were assembled together and blown to achieve their final shape. In this example alternate lengths of purple and opaque white glass were fused together to form a rectangular blank before being folded in half upwards and then inflated to form a bottle. Cf. D.F. Grose, *Early Ancient Glass. The Toledo Museum of Art*, Toledo, 1989, pp. 261-2.



125

**A ROMAN BLUE AND WHITE MOSAIC GLASS BOWL
WESTERN EMPIRE, CIRCA 1ST HALF OF THE 1ST CENTURY
A.D.**

Cast in shallow form, slightly concave at the base, of segmental form, composed of slices of a large cane with an opaque white spiral in a transparent blue glass matrix, *5 1/2 in (14.1 cm) diam*

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

UK collection, acquired in the 1980s.

Literature:

This mosaic pattern of larger white spirals in blue can also be found in the cast ribbed bowl found in Radnage, Buckinghamshire, and now in the British Museum: D.B. Harden et al., *Glass of the Caesars*, London, 1987, p. 51, no. 27. The looseness of the decoration is possibly indicative of latter mosaic glass production in the mid-1st Century A.D. rather than a 1st Century B.C. date.



126

**A ROMAN MOSAIC GLASS DISH
CIRCA 1ST CENTURY B.C./A.D.**

Of shallow carinated profile, with a very thin applied base-ring, composed of two different canes, one with a red centre, white ring, and yellow rods in light green, the other with a red centre, yellow ring, with two rows of white rods, set in a blue matrix, *6¼in (16cm) diameter*

£30,000 - 50,000

€36,000 - 61,000

US\$50,000 - 83,000

Provenance:

UK collection, acquired in the 1980s.



87



88

127

**A ROMAN BLUE AND OPAQUE WHITE MARBLED GLASS
UNGUENTARIUM
CIRCA MID-1ST CENTURY A.D.**

The piriform vessel with a long neck flaring to a bulbous body and tapering to a pointed base, *9in (23cm) high*

£4,000 - 6,000
€4,900 - 7,300
US\$6,700 - 10,000

Provenance:

UK collection, acquired in the 1970s.

128

**A ROMAN PALE PURPLE AND WHITE MARBLED GLASS
BOTTLE
CIRCA MID-1ST CENTURY A.D.**

The bulbous body with a flattened base, the neck tapering to the out-turned mouth, *3¾in (9.4cm) high*

£5,000 - 7,000
€6,100 - 8,500
US\$8,300 - 12,000

Provenance:

UK collection, acquired in the 1980s.

129

**A ROMAN YELLOW GLASS AMPHORISKOS
SYRO-PALESTINIAN COAST, CIRCA MID-1ST CENTURY A.D.**

Decorated with applied and marvered splashes in yellow, opaque blue and opaque turquoise glass, blown into a bipartite mould with horizontal ribbing, 3in (7.7cm) high

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

UK collection, acquired in the 1980s.

Literature:

This combination of applied splashed and mould-blown decoration is rare, and when it does occur it is usually found on larger vessels like a series of jugs from Pantikapaion (ancient Kerch) on the Black Sea, cf. N. Kunina, *Ancient Glass in the Hermitage Collection*, St Petersburg, 1997, nos. 111-12, pls. 70-72.



129



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130

**A ROMAN SIDONIAN PURPLE AND BLUE GLASS BOTTLE
SYRO-PALESTINIAN COAST, CIRCA MID-1ST CENTURY A.D.**

The ovoid purple body mould-blown into a two-part mould decorated with a band of diamonds between gadrooning, two applied handles in contrasting blue glass, 3in (7.7cm) high

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 5,000

Provenance:

UK collection, acquired in the 1980s.

131

**A ROMAN BLuish-GREEN GLASS JAR
EASTERN MEDITERRANEAN, CIRCA 4TH-5TH CENTURY A.D.,**

The decoration composed of applied zig-zag trail up and down the body and another spiral trail around the body, a thick zig-zag applied from the rim to the shoulder, 3 1/8 in (7.9cm) high

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 5,000

Provenance:

UK collection, acquired in the 1980s.



131

132

**A ROMAN GILDED OPAQUE WHITE GLASS AMPHORISKOS
PROBABLY ITALY, CIRCA 1ST CENTURY A.D.**

Blown into a cylindrical body with the bottom pulled into a point, the long neck with an infolded rim, the decoration gilded, composed of two horizontal bands around the middle of the neck, the body with three registers of decoration, each divided by further horizontal bands, the upper register with continuous ivy leaves and a meander line, the middle register with stylised floral groups, each with four stems terminating in clusters of petals or berries, the lower register now worn, 5in (12.7cm) high, mounted

£40,000 - 60,000

€49,000 - 73,000

US\$67,000 - 100,000

Provenance:

UK collection, acquired in the 1980s.

Literature:

The best known opaque white glass vessels with painted and gilded decoration date from the 3rd Century A.D. and include the Daphne Ewer found at Kerch in The Corning Museum of Glass and a pair of jugs from Khovle, Georgia: D.B. Whitehouse, *Roman Glass in The Corning Museum of Glass*, Vol. 2, Corning, 2001, pp. 256-70, no. 864 and VakhtangShatberashvili, 'Two painted glass jugs from the village of Khovle, Georgia', *Annales Association Internationale pour L'Histoire du Verre*, 17, Belgium, 2009, pp. 217-21 respectively.

The form of this delicate unguentarium would, however, suggest an earlier 1st century A.D. date, a rare survival decorated just in gold leaf as demonstrated by a blue glass ewer in The Corning Museum of Glass: D. Whitehouse *Roman Glass in The Corning Museum of Glass*, Vol. 2, Corning, 2001, pp. 273-4, no. 866.





133

133

**A HELLENISTIC PALE YELLOW CAST MAMMIFORM GLASS BOWL
SYRO-PALESTINIAN COAST, CIRCA MID-2ND - EARLY 1ST
CENTURY B.C.**

With straight sides tapering to a curved base, with three wheel-cut grooves on the interior below the rim, the exterior with two further concentric grooves and a centring ring at the base, $6\frac{1}{2}$ in (16.5cm) diam; $3\frac{1}{2}$ in (9cm) high

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

UK collection, acquired in the 1980s.

134

**A ROMAN COLOURLESS GLASS BEAKER
CIRCA LATE 1ST-2ND CENTURY A.D.**

Free-blown, with a pale yellow/green tinge, the conical body with gently pushed in base and everted cut-off rim, decorated with two abraded horizontal lines around the upper body, $5\frac{3}{4}$ in (14.5cm) high

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

UK collection, acquired in the 1980s.



134



135

135

**A ROMAN PALE GREEN GLASS DISH
CIRCA 2ND CENTURY A.D.**

Wide mouthed with an out-turned folded rim and base ring, with two applied and tooled wavy slightly upturned handles on opposing sides, $5\frac{3}{4}$ in (14.9cm) wide

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

UK collection, acquired in the 1980s.

Literature:

A very similar two-handled dish was found in a grave dating to the last third of the 1st Century A.D. in the necropolis of Saint-Paul-Trois-Châteaux, Vallades, France: D. Foy & M-D. Nenna, *Tout Feu Tout Sable. Mille ans de verre antique dans le Midi de la France*, exhibition catalogue, Aix-en-Provence, 2001, p. 17, no. 16. Another example is preserved in the Louvre, Paris: V. Arveiller-Dulong & M-D. Nenna, *Les Verres antiques du Musée du Louvre II*, Paris, 2005, p.191, no. 526.

136

**A ROMAN YELLOWISH-GREEN CONICAL GLASS LAMP
CIRCA 3RD CENTURY A.D.**

The upper body decorated with three large applied blue blobs alternating with three groups of four smaller blobs, with faint wheel-cut bands around the body, and a cut-off and ground rim, $9\frac{1}{2}$ in (19cm) high

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

Japanese private collection, formed in the 1960s-1970s.



136



137

137

**A ROMAN GREEN GLASS FOOTED CUP
EASTERN MEDITERRANEAN, CIRCA 5TH CENTURY A.D.**

The wide flat horizontal mouth decorated with thin spiral purple/brown trailing underneath, with a short cylindrical neck, the bulbous body with faint mould-blown vertical ribbing set on an applied purple knob base, with fourteen purple handles applied vertically from the shoulder to the edge of the rim, *3½in (8.8cm) high*

£4,000 - 6,000
€4,900 - 7,300
US\$6,700 - 10,000

Provenance:

UK collection, acquired in the 1980s.



138

138

**A POST-ROMAN GREEN GLASS FLASK WITH PURPLE
TRAILING**

EASTERN MEDITERRANEAN, CIRCA 6TH CENTURY A.D.

The mouth with spiral trailing, the neck cylindrical, the squat body with trailing pincer to form a chain decoration around the middle, the pushed-in base with a low domed kick, *4¾in (12.1cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK collection, acquired in the 1980s.



139

**A LATE ROMAN AMBER GLASS HEAD FLASK
EASTERN MEDITERRANEAN, CIRCA 4TH-5TH CENTURY A.D.**

The face with large wide eyes and a pointed nose and chin, with curly hair, the neck rising from the top of the head, with a wish-bone handle, set on a foot with a flattened coil base, 5 1/8in (13cm) high

£12,000 - 15,000

€15,000 - 18,000

US\$20,000 - 25,000

Provenance:

UK collection, acquired in the 1980s.

Literature:

This head-flask belongs to a late Roman group of mould-blown vessels that are larger in size and feature applied coiled bases and either wish-bone handles (cf. D. Whitehouse, *Roman Glass in the Corning Museum of Glass*, vol. 2, Corning, 2001, pp. 74-6, no. 548) or with pincer wings like this example.



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**AN EGYPTIAN DIORITE JAR
 PREDYNASTIC PERIOD, CIRCA 3200 B.C.**

The squat rounded body and broad disc rim, with two horizontal lug handles, *4¼in (11cm) high; 10½in (27cm) diam including handles*

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

UK private collection, acquired in the 1980s.

141 *

**AN EGYPTIAN DIORITE COSMETIC PALETTE
 PREDYNASTIC PERIOD, CIRCA 3300-3100 B.C.**

Of rectangular form with curved corners, both sides slightly convex, *4½in (11.5 cm)*, mounted

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

Provenance:

Deaccessioned from The Heckscher Museum of Art, Long Island, New York, in 2012.

Sotheby, Wilkinson & Hodge Auctioneers, *Catalogue of the Remaining Part of the Valuable Collection of Egyptian Antiquities formed by Robert de Rustafjaell, Esq*, 20 January 1913, lot 55, pl. III.

Col. Robert de Rustafjaell Collection (1876-1943), acquired prior to 1909 while working in Egypt as a geologist and mining engineer. Found near Kift (Qift) in the Eastern Desert, 43km north of Luxor.

Published:

R. de Rustafjaell, F.R.G.S. *The Stone Age in Egypt, A Record of Recently Discovered Implements and Products of Handicraft of the Archaic Nilotic Races Inhabiting the Thebaid*, New York, 1914, p. 67, no.871.



142

142

**AN EGYPTIAN ALABASTER JAR
PREDYNASTIC PERIOD, CIRCA 3000 B.C.**

With flat base and pierced lug handles, *4in (10cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

J. Claessen Collection (1926-2006), Netherlands, acquired in the 1960s-1970s.
Sotheby's, London, 31 July 1972, lot 105.



143

143

**AN EGYPTIAN BLACK-TOPPED POTTERY JAR
PREDYNASTIC PERIOD, NAQADA II-III, CIRCA 3500-3000 B.C.**

The red burnished ware body tapering to the flat base, the rim with black burnished irregular band, *8½in (22cm) high*

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

English private family collection since late 1960s, by descent from the owner's grandfather, acquired during the 1940s.



144 *

**AN EGYPTIAN WOOD FIGURE OF AN OFFICIAL
OLD KINGDOM, 6TH DYNASTY, CIRCA 2345-2181 B.C.**

With characteristic short black hair, wearing a knee length kilt beneath his paunchy stomach, advancing on his left leg, the facial features carved and the eyes defined with paint, composed of a single piece of wood, with remnants of black and white paint, 6½in (16.5cm) high, mounted

£7,000 - 9,000
€8,500 - 11,000
US\$12,000 - 15,000

Provenance:

Christie's, South Kensington, 14 April 2011, lot 14.
Baron Jean Empain Collection, thence by descent.
Edouard Louis Joseph, Baron Empain Collection, (1852-1929), France.

Literature:

For similar figures of officials cf. Exhibition Catalogue, *Egyptian Art in the Age of the Pyramids*, The Metropolitan Museum of Art, New York, pp. 465-6 fig. 191; C.A.R. Andrews et al., *Objects for Eternity. Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, no.1.34; H.Satzinger et al., *Ägyptisches Museum Berlin*, Berlin, 1967, no.302.



145 *

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
OLD KINGDOM, CIRCA 2686-2181 B.C.**

Probably from a mastaba, carved in raised relief with an inscription over two registers, 'the horizon, which hides the spirit of this one who is in [...] body, (?)may you raise up(?)', 12in (30.5cm) x 9½in (24cm), mounted

£8,000 - 10,000

€9,700 - 12,000

US\$13,000 - 17,000

Provenance:

Dr. Charles Herbert Best Collection (1899–1978), Toronto, Canada.

Dr. Best, Professor of Physiology at the University of Toronto, co-discovered insulin with Frederick G. Banting in the summer of 1921.



146

**AN EGYPTIAN SANDSTONE FEMALE HEAD
NEW KINGDOM, EARLY 18TH DYNASTY, CIRCA 1550-1352 B.C.**

With arched eyebrows and eyes outlined by cosmetic lines, the mouth in a gentle smile, wearing a long braided wig, 11 $\frac{1}{4}$ in (30cm) high, mounted

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 50,000

Provenance:

Dutch private collection. Acquired by the present owner's grandfather before 1974, thence by descent. Accompanied by a copy of the original invoice.

Literature:

This particular hairstyle was popular amongst the women of Thebes at the beginning of the New Kingdom period. For further information and a stylistically similar example in the Metropolitan Museum of Art, New York, cf. C. Roehrig, 'Life along the Nile: Three Egyptians of Ancient Thebes' in *The Metropolitan Museum of Art Bulletin*, vol. 60, no. 1 (accession number 26.7.1404).



147

**AN EGYPTIAN PAINTED WALL FRESKO FRAGMENT
NEW KINGDOM, 18TH DYNASTY, TUTHMOSIS III, CIRCA 1497-
1425 B.C.**

Polychrome on plaster over a mud base, depicting a female figure kneeling with her right knee raised, supporting her elbow, holding a lotus flower in her hand, with terracotta coloured stem, added details in yellow and white with black outlines, she wears a long white close-fitting dress with a broad shoulder strap, the dress worn to reveal her right breast, traces of a broad collar remain, her black hair falls over her shoulders, her eyes outlined in black, *11in x 10³/₄in (28cm x 27.5cm)*

£12,000 - 15,000

€15,000 - 18,000

US\$20,000 - 25,000

Provenance:

Dutch private collection. Acquired by the present owner's grandfather before 1974, thence by descent.

Literature:

For a closely-related banquet scene from the tomb of Wah at Thebes, cf. A. Eggebrecht, *L'Égypte Ancienne*, Paris, 1986, p.181.



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148 *

**AN EGYPTIAN GYPSUM TALATAT RELIEF
NEW KINGDOM, 18TH DYNASTY, AMARNA
PERIOD, REIGN OF AKHENATEN, CIRCA 1353-
1336 B.C.**

Carved in sunken relief with a bowing courtier wearing a short wig, his folds of drapery knotted beneath his rounded stomach, his hands resting on his knees, *10in (25.4cm) x 9in (23cm) x 2 1/4in (5.5cm)*, mounted, with a collection sticker reading 'BROOKLYN 9.63.959'

£5,000 - 7,000
€6,100 - 8,500
US\$8,300 - 12,000

Provenance:

Ronald Gower Collection, Atlanta, Georgia.
By descent from his father-in-law, Hans Gram Bechmann, who collected whilst living in Egypt in the early 1900s.



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**AN EGYPTIAN SANDSTONE RELIEF
FRAGMENT
NEW KINGDOM, 18TH DYNASTY, AMARNA
PERIOD, REIGN OF AKHENATEN, CIRCA 1353-
1336 B.C.**

Carved in sunk relief with three or four figures standing shoulder to shoulder in profile facing right, depicted with elliptical eyes, prominent lips and noses, while three further figures shown in profile process towards the left, the central of the three figures with a clearly defined dome-shaped head, the face cast slightly downwards, traces of the original red pigment remain, *9 1/2in (24cm) x 6 5/8in (17cm)*, mounted

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

Belgian private collection. Acquired from the antiques dealer Claude Schots, Brussels. Accompanied by a copy of a Certificate of Authenticity issued by Claude Schots and dated 9 May 1975.



150 * W

**AN EGYPTIAN LIMESTONE DOUBLE-SIDED
RELIEF FRAGMENT FOR NEFERTITI
NEW KINGDOM, 18TH DYNASTY, AMARNA
PERIOD, REIGN OF AKHENATEN, CIRCA 1353-
1336 B.C.**

In the form of a block of rectangular cross-section, from the 'River Temple' of Akhenaten, one side inscribed in sunken relief with two vertical columns of text, the left reading 'in his lifetime, given life', the right reading 'chief royal wife, his beloved mistress' the other side with the remains of a pair of cartouches for Queen Nefertiti, $8\frac{3}{4}$ in (22.2cm) x $8\frac{1}{4}$ in (21cm) x $7\frac{3}{4}$ in (20cm), mounted

£4,000 - 5,000

€4,900 - 6,100

US\$6,700 - 8,300

Provenance:

Claude Harkins Collection, Kansas City, Missouri, USA, acquired in the early 1970s.

Archaeological Institute of America in St Louis, received from the Egyptian Exploration Society in the 1920s.

The block was excavated during the 1922 season of the Egyptian Exploration Society under the direction of Sir Leonard Woolley along with numerous other fragments from the inner room of Akhenaten's River Temple. The block is mostly likely part of a wall, the inscriptions on either side.

Published:

T. Peet & C. Leonard Woolley, *The City of Akhenaten Part: I Excavations of 1921 - 1922 at El'Amarnah*, Oxford, 1923, pl. XLIII, figs 1 & 5. The recipient is listed as the Archaeological Institute of America in St Louis.

Literature:

The title of 'chief royal wife' as opposed to the more standard 'great royal wife', is unique to Nefertiti as queen.





151 *

**A LARGE EGYPTIAN SANDSTONE SHABTI FOR THE GENERAL
KASA
NEW KINGDOM, LATE 18TH-19TH DYNASTY, CIRCA 1400-1186
B.C**

The mummiform figure wearing a black-painted short curled duplex wig, carrying broad and narrow bladed hoes, a seedbag hanging behind the left shoulder, with four incised rows of text around the legs and a column down the back, *9½in (24cm) high, mounted*

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

Provenance:

American private collection, Detroit.
With Charles Ede Limited, London, in 1972.

152 *

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI
FOR THE VIZIER KHAY
NEW KINGDOM, 19TH DYNASTY, CIRCA 1249-1235 B.C**

The mummiform figure with details added in black, wearing a striped tripartite wig and a dotted fillet, with a broad collar and bracelets at his wrist, holding two narrow bladed hoes, a net bag across his back, inscribed with five rows of text and an additional column down the back of the legs, 7in (17.6cm) high, mounted

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 50,000

Provenance:

Estate of Hope N. Efron, Washington DC, USA.

Acquired at Galerie G. Maspero in Paris, on 5 December 1967 and accompanied by a copy of the receipt and certificate of authenticity.

Ramesses II had a Vizier of this name who served in year 30-44 of Ramesses II's reign (circa 1249-35 B.C. At least two other shabtis for a Vizier Khay are known, all different in form. This one is similar in appearance and quality with Sety I's shabtis.





153

153 *

**AN EGYPTIAN BRONZE RECUMBENT LION
MIDDLE KINGDOM, CIRCA 2133-1797 B.C.**

The solid cast lion with angular recessed eye sockets, the face framed by its mane, the pronounced hind legs with long tail curled upward over its right haunch, *3¼in (8.5cm) long*

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

American private collection, Midwest, acquired during circa 1980 from Leo Mildenberg.

154 *

**AN EGYPTIAN BRONZE OVERSEER SHABTI FOR KING
PSUSENNES I
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1039-991 B.C.**

Wearing the tripartite wig and a long false beard, wearing the flaring kilt, inscribed for 'Pasebakhanniut Meramun', *2¾in (7cm) high, mounted*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

American private collection, California, acquired in the 1950s-1960s.



154

N° B1241/25
PASEBHANNU
XXIe, dynas
1070, 1030BC



155

155 *

AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION BOWL FRAGMENT

NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1350-1250 B.C.

The curved interior decorated in black with the figure of a dancing girl, shown naked, except for a broad collar, with sprays of foliage around her feet, 55mm high

£2,000 - 3,000
 €2,400 - 3,600
 US\$3,300 - 5,000

Provenance:

American private collection, Midwest, acquired from Peter Scharrer. Sotheby's, New York, *Important Antiquities from the Norbert Schimmel Collection*, 16 December 1992, lot 110. Norbert Schimmel Collection, acquired before 1974.

Such bowls were associated with the goddess Hathor and were decorated with motifs such as lotus flowers, the Hathor cow, girls with musical instruments, fish and marsh scenes.



156

156

AN EGYPTIAN GOLD AND JASPER SCARAB SWIVEL RING
NEW KINGDOM, CIRCA 1550-1070 B.C.

The scarab naturalistically carved, with the inscription 'Amen-Re' on the underside, set in a gold mount and pierced by a gold wire wound around the top of each end of the shank, 16mm length of scarab, finger size 'X'

£2,000 - 3,000
 €2,400 - 3,600
 US\$3,300 - 5,000

Provenance:

German private collection, acquired in 1995. Otto Wegener Collection, Munich, formed in the 1950s.



157

**AN EGYPTIAN POLYCHROME PAINTED WOOD CANOPIC JAR BOX FOR DJEHUTYIRDIS
THIRD INTERMEDIATE PERIOD, CIRCA 1069-702 B.C.**

Decorated in black, blue, ochre, white and maroon, the lid showing Anubis recumbent on a plinth, two sides showing jackal-headed deities, each with titles of Anubis, 'Lord of the Sacred Land, who gives protection to Djehutyirdis'; 'Lord of the Two lands, the one of Heliopolis, who provides protection for the Osiris of Djehutyirdis' and 'Lord of the burial, who provides protection for the deceased', another side with a squatting Re-Horakhty with an ankh on his knees invoking protection for the deceased, and on the other side, the sisters Nephthys and Isis in adoration of a shrine surmounted by the head of Osiris wearing the plumed headdress with ram's horns, text on either side asking for the protection of the deceased, *9 3/4 in (25cm) high*

£10,000 - 12,000

€12,000 - 15,000

US\$17,000 - 20,000

Provenance:

Dutch private collection. Acquired by the present owner's grandfather before 1974, thence by descent.





158 *

**AN EGYPTIAN PAINTED WOOD AND CARTONNAGE
SARCOPHAGUS MASK**

THIRD INTERMEDIATE PERIOD, CIRCA 1069-702 B.C.

The face finely carved and gesso-painted, the eyes and brows in black and the lips outlines in red, a mortise beneath the chin for the insertion of a false beard, the headdress composed of cartonnage with painted relief details, the back flat with three mortise holes, and inked with a collection number '1129', 10in (25.5cm) high

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

American private collection, Los Angeles, California, acquired in 2011.
American private collection of a Californian interior designer, acquired in Europe between the late 1970s and 1983.



159

159
AN EGYPTIAN GREEN GLAZED COMPOSITION AMULET OF HORUS THE SAVIOUR
THIRD INTERMEDIATE PERIOD - SAITE PERIOD, CIRCA 1069-525 B.C.

The nude Ptaikos-like figure depicted standing on two crocodiles, carrying an ankh and a was-sceptre, wearing the skull cap with a scarab on the top of the head and the sidelock of youth, a suspension loop behind the neck, with traces of gilding over the collar, *2 3/4 in (7cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK private collection, acquired before 1983.

Literature:

For a discussion of protective amulets depicting Horus-the-Child and Horus-the-Saviour, cf. C. Andrews, *Amulets of Ancient Egypt*, London, 1994, pp.38-39.



160

160 *
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION AMULET OF PTAIKOS
THIRD INTERMEDIATE PERIOD - LATE PERIOD, CIRCA 1069-332 B.C.

The dwarf god standing naked with hands resting on his rounded belly, with details in black, *2 in (5cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

American private collection, Midwest.
With Michel Abemayor, New York, acquired before 1974.

Exhibited:

Exhibited at the Cleveland Museum of Art during the 1970s as part of the exhibition 'Art for Collectors'.



161

161
**AN EGYPTIAN BLUE BICHROME GLAZED COMPOSITION
SHABTI
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

In pale blue with dark blue details, holding the adze and hoe, a seed bag over the left shoulder, a front panel with five columns of illegible text, *6¼in (15.8cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

UK private collection, London, formed in the 1970s.



162

162 *
**AN EGYPTIAN PALE GREEN GLAZED COMPOSITION SHABTI
FOR ASTWERT
LATE PERIOD, PERSIAN PERIOD, CIRCA 343-332 B.C.**

With finely-impressed details and an elongated body, depicted carrying the pick and adze, with twelve rows of text containing the Saite version of Chapter 6 of the Book of the Dead, for the woman Astwert, born to Ta-remet-en-sekhmet, *7¼in (18.4cm) high*, mounted

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

American private collection, New York, acquired prior to 1980.



163 *

**AN EGYPTIAN STONE SHABTI FOR KING TAHARQA
SUDAN, KUSHITE PERIOD, 25TH DYNASTY, CIRCA 690-664
B.C.**

The mummiform figure holding two hoes, wearing a wig with uraeus and a false beard, the body incised with several lines of text including a cartouche, *9 1/4 in (23.5cm) high*

£25,000 - 35,000

€30,000 - 42,000

US\$42,000 - 58,000

Provenance:

Nikos Paschalis (1918-1948) Collection, Greece and Egypt, thence by descent through the family in Australia. Mr Paschalis was the grandson of George Paschalis, the founder of the Paschalian Archaeophylakeion Museum in Samos, Greece in 1912. He spent time in Egypt with the British Army during and after the Second World War.

Literature:

King Taharqa was the most important king of the Kushite Dynasty (747-656 B.C.) and when his tomb at Nuri was discovered, over one thousand of these shabtis were found with him, lined up around the walls. They were primarily of granite, ankerite or calcite and were particularly large and stout with typically rugged features and an archaizing style harking back to the Middle and New Kingdoms.

For other examples of Taharqa shabtis, cf. J. Taylor, *Egypt and Nubia*, Harvard, 1991, pp.43-44, no. 53 and D. A. Welsby and J. R. Anderson, *Sudan: Ancient Treasures*, London, 2004, p. 295, no. 293.

164 *

**AN EGYPTIAN GREY STONE SHABTI FOR KING
SENKAMANISKEN
SUDAN, KUSHITE PERIOD, 26TH DYNASTY, CIRCA 643-623
B.C.**

The mummiform figure holding a hoe and a mattock at the front and a seed sack and long whip at the back, wearing a false plaited beard and a wig with a double uraeus, the body incised with six rows of text including Chapter 6b of the Book of the Dead and cartouches with the king's names, 7in (18cm) high

£40,000 - 60,000

€49,000 - 73,000

US\$67,000 - 100,000

Provenance:

Spanish private collection, acquired in 1995.
Spanish private collection, formed prior to 1983.

Literature:

Senkamanisken was the grandson of Taharka. During excavation of his pyramid tomb at Nuri, over 1,200 of his shabtis were found. The double uraeus seen on this lot is unique to Senkamanisken's shabtis. Cf. P. Lacovara, et al., *The Collector's Eye: Masterpieces of Egyptian Art from The Thalassic Collection, Ltd.*, 2001, p. 130.

Due to their similarity to 25th and 26th Dynasty shabtis for Theban officials, most of which were related to the Kushite royal family, it was presumed that all of these shabtis were made in Thebes and sent down to Kush: J. R. Anderson, *Sudan: Ancient Treasures*, London, 2004, p. 295, no. 294.

For further discussion and exempla, cf. J-F. Aubert, *Statuettes égyptiennes, chaouabtis, ouchebtis*, Paris, 1974, pp. 191-192; D. Dunham, *The Royal Cemeteries of Kush, vol. II, Nuri*, Boston, 1955, p. 282, no. 768; H.M. Stewart, *Egyptian Shabtis*, Princes Risborough, 1995, p. 28, no. 28.





165

**AN EGYPTIAN BRONZE TRIAD
LATE PERIOD, CIRCA 664-30 B.C.**

Depicting Osiris, wearing the atef crown flanked by Horus the child, wearing the double crown with sidelock and on the other side, Isis, surmounted by the sun disc with horns, shown standing on a hollow plinth, the front cast in relief with the child god squatting, flanked by Isis and Thoth in adoration, a panel on either side with falcon headed soul of Pe and jackal headed soul of Nekhen, the reverse of the plinth has panels with a lotus on stand and a human male figure, probably the deceased in jubilation posture, next to the square opening, an inscription giving the donor's identity: 'May Isis give life to Wedja-hor son of Pa-di-hor', the short sides of the plinth with further souls of Pe and Nekhen, 5in (13cm) high, 4in, (10cm) wide, mounted



£8,000 - 12,000
€9,700 - 15,000
US\$13,000 - 20,000

Provenance:

Deceased Estate, Cardiff, South Wales, acquired in the 1920s



166

166
**AN EGYPTIAN BRONZE OF HARPOCRATES
LATE PERIOD, CIRCA 664-332 B.C.**

The seated god depicted seating nude, with his right forefinger held to his mouth, wearing a tall headdress with frontal uraeus, sun-disc and plumes and sidelock of youth, *6in (15cm) high*, mounted

£2,500 - 3,000
€3,000 - 3,600
US\$4,200 - 5,000

Provenance:

French private collection, Paris, acquired before World War II, thence by descent.



167

167 *
**AN EGYPTIAN BRONZE FIGURE OF ISIS AND HORUS
LATE PERIOD, CIRCA 664-30 B.C.**

The seated goddess depicted suckling the infant Horus, wearing the horned solar disc headdress, the tripartite wig incised with vulture wings and striations, *7¾in (20cm) high*, mounted

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

Jean-Robert LeShufy Collection, New York, acquired in the 1960s.



168 *

**AN EGYPTIAN BRONZE CAT
LATE PERIOD, CIRCA 664-332 B.C.**

Hollow cast, depicted seated upright with the forepaws together, the long tail curled around right side of the body, with details of the face incised, the both ears pierced, *6 1/4 in (16cm) high*, mounted

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

Provenance:

American private collection, California, acquired in the 1950s-1960s.



169 *

**AN EGYPTIAN BRONZE AND WOOD IBIS
LATE PERIOD - PTOLEMAIC, CIRCA 664-30 B.C.**

Depicted recumbent, the body carved from wood and covered in gesso, the separately-cast bronze legs and the head inserted into the body, with a bronze tail section, the legs folded under with tangs beneath and long talons, with a sinuous neck and a curving beak, the eyes inlaid, *16½in (42cm) long*

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 50,000

Provenance:

American private collection, California, acquired in the 1960s.



170 W

**AN EGYPTIAN LIMESTONE STELE
NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA
1295-1070 B.C.**

Carved in two registers, Osiris seated on the left with a goddess behind him, a central offering table, and Anubis on the right side, below on the right hand side the end of a funeral procession with a mummy in its coffin lying under a canopy in a boat-shaped bier, and below two females kneeling facing each other in a gesture of mourning, imitating the mourning of Isis and Nephthys at funerals, another smaller mourning figure kneels in the right corner, to the left, two priests and a smaller standing figure behind, the first priest is making a libation over another heaped offering table, beyond the offering table sits the owner of the stele and his wife, the deceased is called Men with the title for wood worker, his wife's name begins, Re(me)tju..., a female figure stands behind the couple, $20\frac{1}{4}$ in x 17in (52cm x 44cm), mounted

£5,000 - 7,000

€6,100 - 8,500

US\$8,300 - 12,000

Provenance:

French private collection, South of France, formed in the 1960s-1970s.

It has been suggested that the stele may have been made for a Deir el-Medina workman.

170



171

**AN EGYPTIAN LIMESTONE CANOPIC JAR
HEAD OF IMSETY
NEW KINGDOM, CIRCA 1550-1075 B.C.**

With finely-carved facial features, the details of the eyes and brows added in black paint, $4\frac{3}{4}$ in (12.1cm) high, an old collection label on the top of the head

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

UK private collection, South London, acquired from Juergens Inc., New York, in 1979, accompanied by a copy of the receipt.

171



172

172 *

**AN EGYPTIAN SANDSTONE RELIEF FRAGMENT
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

Depicting in sunken relief, a pair of rearing and facing cobras, the cobra on the left wearing the White Crown of Upper Egypt, the cobra on the right wearing the Red Crown of Lower Egypt, $7\frac{1}{2}$ in (19cm) long, mounted

£8,000 - 10,000
€9,700 - 12,000
US\$13,000 - 17,000

Provenance:

With Rupert Wace Ancient Art, London.
American private collection.
French private collection, acquired before 1975.

Literature:

Cobras are often depicted with shen rings or sitting on baskets to identify them as nebtj (lords) of Upper and Lower Egypt. For similar examples, cf. P. Germond, *Das Tier im Alten Ägypten*, Munich, 2001, no. 250.

173 *

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

From a tomb, composed of hieroglyphs in sunken relief, a kneeling figure in a short wig for 'the tired one' above, probably 'the swallow' below, $5\frac{3}{4}$ in (14.6cm) high, mounted

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

With Laura Bosc, Paris, in 2007.
With Dominique Thirion, Brussels, Belgium.
Belgian private collection, acquired before 1983.

Literature:

The hieroglyph of the human form is in an archaistic style which suggests that it comes from a Theban tomb of the Late Period. Cf. O. Perdu and N. Mahéo, *La Collection Egyptienne du Musée de Picardie*, Paris, 1994, no.3.



173

174 W

**AN EGYPTIAN WOOD FIGURE OF PTAH-SOKAR-OSIRIS
LATE PERIOD, CIRCA 664-332 B.C.**

The mummiform figure with the body polychrome painted in a maroon and yellow feathering pattern, the yellow face with black details, wearing a blue tripartite wig, standing on a rectangular plinth with a hollow compartment and lid, wearing a separately made plumed headdress, a column of text down the back pillar inscribed, 'Hail to you, heir, who proceeded from this god, Spittle which proceeded from Atum divine....', the sides of the plinth inscribed with a protective prayer '...the great god has come forth from primeval waters for the Osiris wab-priest of Isis-who-is-before the army, wab-priest of Sobek Horwedja, son of the like-titled Nespantyhwtnefjer, born of the Lady of the house Tanetpashefy', 26in (66cm) high

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

Dutch private collection. Acquired by the present owner's grandfather before 1974, thence by descent.



175

AN EGYPTIAN WOOD AND GESSO PAINTED SARCOPHAGUS MASK

LATE PERIOD, CIRCA 664-30 B.C.

The polychrome mask carved with large pensive eyes outlined in black, the face coloured pale yellow, the striped headdress with central scarab, *11³/₄in (30cm) high*

£3,000 - 5,000

€3,600 - 6,100

US\$5,000 - 8,300

Provenance:

Dutch private collection, Mr B., acquired on the Brussels art market.
Belgian private collection formed before 1983.



175

176 * W

AN EGYPTIAN WOOD SARCOPHAGUS MASK

LATE PERIOD, CIRCA 664-332 B.C.

The facial features carved, with the remains of some polychrome gesso decoration including white on the face, the eyes inlaid with bronze and white stone eyes, *21in (53.5cm) long*, mounted

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

Provenance:

American private collection, Los Angeles, acquired before 1983.



176



177

**AN EGYPTIAN BRONZE HORUS FALCON SARCOPHAGUS
LATE PERIOD, CIRCA 664-30 B.C.**

The falcon deity wearing the double crown, perched with closed wings crossing over the tail feathers, with finely incised details on the feathers and claws, standing with arched talons on a corniced hollow sarcophagus, *6¾in (17cm) high, 7in (18cm) long*

£12,000 - 15,000

€15,000 - 18,000

US\$20,000 - 25,000

Provenance:

French private collection, Normandy, acquired in the 1970s.



178

**AN EGYPTIAN BRONZE CAT
LATE PERIOD, CIRCA 664-332 B.C.**

Hollow cast, depicted seated on its haunches with the forepaws together and the tail wrapped around the right side of the body, with large round eyes and erect ears, *5in (12.5cm) high*, mounted

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

French private collection, acquired in 1998.

French private collection, formed between the 1930s-1950s.



179

179
AN EGYPTIAN BRONZE STATUE OF AN OFFERING BEARER
THIRD INTERMEDIATE PERIOD - LATE PERIOD, CIRCA 1075-
332 B.C.

The striding figure stepping forth, wearing a kilt, a tall jar resting on his left shoulder, *3¾in (9.5cm) high, mounted*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Sotheby's New York, 17 December 1998, lot 390.
Brudy Collection, formed circa 1950s-1970s, mostly acquired at auction in London and New York.

Literature:

Cf. G. Roeder, *Ägyptische Bronzefiguren*, Berlin, 1956, pl. 27c, 27d.



180

180
AN EGYPTIAN BRONZE SEATED FIGURE OF OSIRIS
LATE PERIOD, CIRCA 664-30 B.C.

The hollow cast, enthroned deity holding the crook and flail and wearing the atef crown, the face with recessed eyes with traces of inlay, *7in (18cm) high, mounted*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

Bonhams, London, 1st May 2008, lot 105.
UK private collection, formed before 1970.



181

181 *

**AN EGYPTIAN BRONZE IBIS
LATE PERIOD - PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Depicted reclining with the legs folded under, the details of the spurred tail and curving beak incised, *5in (13cm) long*, mounted

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

American private collection, California, acquired in the 1950s-1960s.



182

182 *

**AN EGYPTIAN BRONZE HORUS FINIAL
LATE PERIOD, CIRCA 664-332 B.C.**

The falcon-headed god wearing the tripartite wig with frontal uraeus, surmounted by a harpoon in the shape of a falcon, the semi-opened wings simulating the barbs, *4 1/2in (11.5cm) high*, mounted

£3,000 - 4,000
€3,600 - 4,900
US\$5,000 - 6,700

Provenance:

Edmund M. Kaufman Collection, California, purchased from Charles Ede Ltd, London, in 1981.

Literature:

This finial would have probably been used during religious rituals. In Egyptian mythology the harpoon was the weapon used by Re-Horus to defeat the snake god Apophis.



183

183 *
A PAIR OF EGYPTIAN LIMESTONE SCULPTORS' MODELS OF CROCODILES
PTOLEMAIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

Each depicted lying on a rectangular base with their tails curved and their heads slightly raised, the details incised, 4³/₄in (12cm) long (2)

£8,000 - 12,000
€9,700 - 15,000
US\$13,000 - 20,000

Provenance:
 Pierre Bergé, Paris, 29 May 2008, lot 522.
 Ghertzos Collection, Zurich, Switzerland, formed in the 1960s-70s.

Literature:
 Sculptors' models were used to teach Greek craftsmen to ensure that they retained the Egyptian aesthetic and proportions. For similar examples and further discussion, cf. C.C. Edgar, *Sculptors' Studies and Unfinished Works*, Cairo, 1906.



184

184 *
AN EGYPTIAN LIMESTONE SCULPTORS' MODEL OF BES
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Preserving the grotesque head from a statuette depicting the dwarf god Bes, carved in high relief with finely incised details including the mane and ears, with beard with multiple curling locks, the remnants of the base of a feather crown and traces of paint remaining, 6in (15.2cm) high, mounted

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:
 Piasa, Paris, 18 March, 2003, lot 703.
 Otto Wegener Collection, Munich, Germany, between 1950-1968.

Literature:
 The Egyptian dwarf-like deity Bes was an apotropaic god and the protector of the household, children, and childbirth. He is therefore often found in domestic locations. For discussion of sculptors' models, see J.F. Romano, *The Bes-Image in Pharaonic Egypt*, New York, 1989; G. Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, Baltimore, 1946, pl.XCIV, 618.



185

**AN EGYPTIAN INDURATED LIMESTONE BUST OF ISIS
LATE PERIOD, CIRCA 664-30 B.C.**

Shown wearing a finely striated tripartite wig, surmounted by a modius of uraei, pierced in the centre, a recessed hole in her forehead for a now missing uraeus, her finely carved features with recessed eyes for inlay, depicted wearing an incised broad collar, her right hand cupped around her breast in the act of suckling the Infant Horus, now missing, *3¼in (8.5cm) high*

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

English private family collection since the late 1960s, by descent from the owner's grandfather, acquired during the 1940s.



186



187

186 *

**AN EGYPTIAN CARTONNAGE CHILD'S MUMMY FOOTCASE
ROMAN PERIOD, CIRCA 3RD CENTURY A.D.**

The front painted in ochre on red with feet wearing thonged sandals, depicted with rectangular toe nails, the base showing the soles of the sandals decorated in black with a scale pattern, the sides each showing a ba bird above three seated deities within panels, outlined in black against a turquoise ground, 6½in (16.5cm) high, 5in (13cm) wide and 5in (13cm) deep

£4,000 - 6,000
€4,900 - 7,300
US\$6,700 - 10,000

Provenance:

American private collection, Midwest, acquired in 2010.
With Archea Ancient Art, Amsterdam, Netherlands.
UK private collection, acquired before 1980.

Literature:

For a similar design of thonged sandals painted on a linen shroud, dated A.D. 200-250, cf. S. Walker and M. Bierbrier, *Ancient Faces, Mummy Portraits from Roman Egypt*, British Museum, 1997, p.114 no 110.

187 *

**AN EGYPTIAN PAINTED WOOD RIGHT FOOT
LATE PERIOD, CIRCA 664-332 B.C.**

Carved anatomically and painted with a flesh colour, white used to delineate the toenails, the remains of a sandal thong added in relief, a hole for attachment of a wooden plug at the back, 9in (23cm) long, mounted

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

Provenance:

Bonhams, London, 29 April 2009, lot 421.
UK private collection, formed in 1920s-1970s.



188

**AN EGYPTIAN CARTONNAGE MUMMY MASK
LATE PERIOD, CIRCA 664-30 B.C.**

Polychrome painted on gesso, wearing a blue tripartite wig secured with a fillet composed of a band of geometric motifs and a row of text mentioning the funerary god Ptah-Sokar, the pale pink face with finely added details, shown wearing a bead necklace and a broad collar, *13½in (34.5cm) long*

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

Dutch private collection. Acquired by the present owner's grandfather before 1974, thence by descent.



189

189 *

**AN EGYPTIAN BRONZE FIGURE OF SEKHMET
LATE PERIOD, CIRCA 664-332 B.C.**

The lion-headed goddess wearing a close fitting robe, a striated tripartite wig and sun-disc with uraeus, standing on an integral rectangular base, *6 3/8 in (16.8cm) high*, mounted

£3,000 - 5,000
€3,600 - 6,100
US\$5,000 - 8,300

Provenance:

Jean-Robert LeShufy Collection, New York, acquired in the 1960s.



190

190

**AN EGYPTIAN BRONZE SISTRUM HANDLE
LATE PERIOD, CIRCA 664-30 B.C.**

The cylindrical handle with a Hathor head on either side, the details of her wig and aegis finely incised, flanked by two uraei and surmounted by a cat, *6 in (15cm) high*

£2,000 - 3,000
€2,400 - 3,600
US\$3,300 - 5,000

Provenance:

I. Cogoni Collection, Holland, acquired between 1960 and 1978.



191 W

**A ROMANO-EGYPTIAN LIMESTONE TORSO OF
HARPOCRATES
CIRCA 1ST-2ND CENTURY A.D.**

The youthful god depicted nude, standing with the weight on his right leg, his left leg relaxed, the plait of his side-lock of youth falling in front of his left shoulder, folds of drapery on his shoulder and hanging over his arm, *22½ in (57.1 cm) high*, mounted

£8,000 - 12,000

€9,700 - 15,000

US\$13,000 - 20,000

Provenance:

UK private collection, London, acquired in the 1970s.

French private collection, Aix-en-Provence, acquired in the 1950s.



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Photo by: © Craig Stennett

**BEN (BENEDICT CHUKWUKADIBIA)
ENWONWU, M.B.E**

(Nigerian, 1917-1994)

'Snake Dance'

carved wood

141 x 20 x 20cm (55 1/2 x 7 7/8 x 7 7/8in)

(including base)

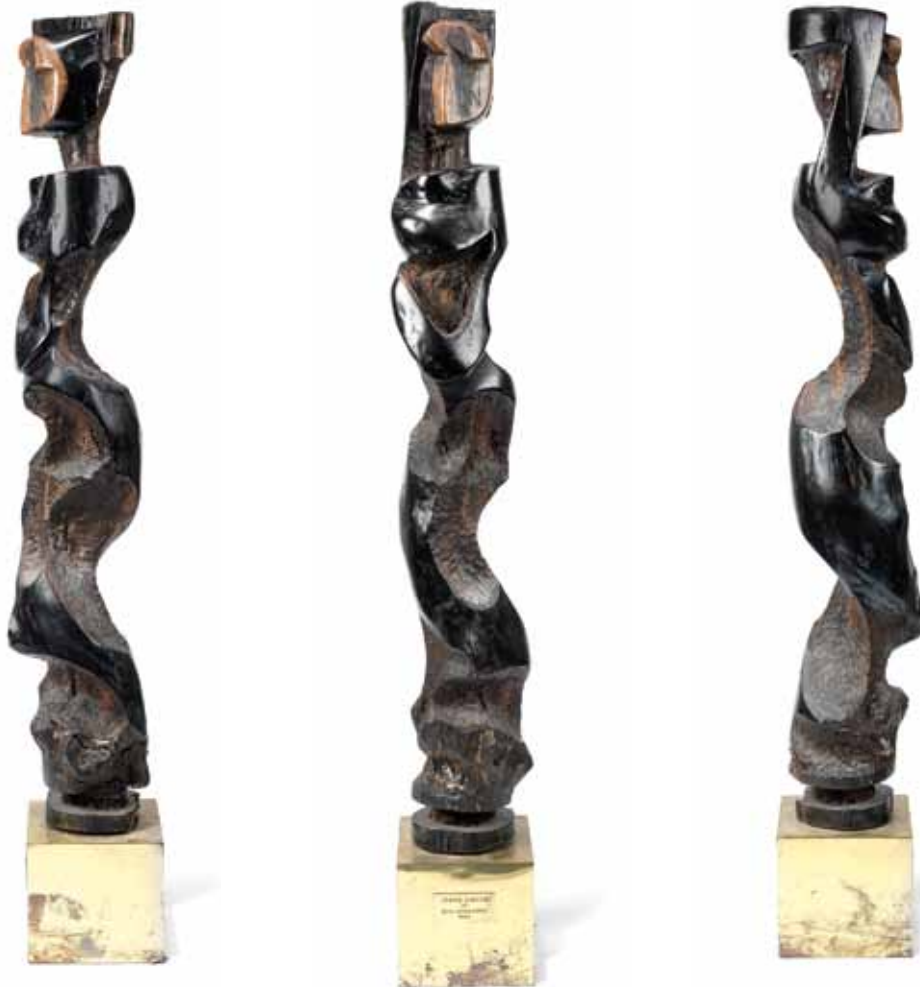
£50,000 - 80,000

US\$83,000 - 133,000

CONTACT

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Bonhams

LONDON

AFRICA NOW

New Bond Street

Wednesday 21 May 2014 at 2pm

bonhams.com/africanow

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “*you*”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
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%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams 1793 Limited*). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. This same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is 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;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- , †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
 - 3.1.1 the *Purchase Price* for the Lot;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*, and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a *Specialist Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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James Stratton
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U.S.A.
Jonathan Snellenburg
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Coins & Medals

UK
John Millensted
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U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
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U.S.A.
Jeremy Goldsmith
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Costume & Textiles

Claire Browne
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Entertainment Memorabilia

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Stephanie Connell
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U.S.A.
Catherine Williamson
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Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

UK
Fergus Lyons
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U.S.A.
Jeffrey Smith
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Greek Art

Olympia Pappa
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Golf Sporting Memorabilia

Kevin Mcgimpsey
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Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
Deborah Allan
+44 20 7468 8276
U.S.A.
Tanya Wells
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Islamic & Indian Art

Alice Bailey
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Japanese Art

UK
Suzannah Yip
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U.S.A.
Jeff Olson
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Jewellery

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Jean Ghika
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Susan Abeles
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AUSTRALIA
Anellie Manolas
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HONG KONG
Graeme Thompson
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Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
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Automobilia

UK
Toby Wilson
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U.S.A.
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
+44 8700 273616
Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Native American Art

Jim Haas
+1 415 503 3294

Natural History

U.S.A.
Claudia Florian
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Old Master Pictures

UK
Andrew Mckenzie
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U.S.A.
Mark Fisher
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Orientalist Art

Charles O'Brien
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Photography

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Portrait Miniatures

Jennifer Tonkin
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Prints

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Judith Eurich
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Russian Art

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Yelena Harbick
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Scientific Instruments

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Jonathan Snellenburg
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Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A.
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys, Dolls & Chess

Leigh Gotch
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Travel Pictures

Veronique Scorer
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Urban Art

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Watches & Wristwatches

UK
Paul Maudsley
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Carson Chan
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Whisky

UK
Martin Green
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Joseph Hyman
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HONG KONG
Daniel Lam
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Wine

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