

ANTIQUITIES

Thursday 6 July 2017



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ANTIQUITIES

Thursday 6 July 2017 at 10.30am
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Francesca Hickin
+44 (0) 20 7468 8226
francesca.hickin@bonhams.com

Siobhan Quin
+44 (0) 20 7468 8225
antiquities@bonhams.com

Serena Zaccaron
+44 (0) 20 7468 8332
serena.zaccaron@bonhams.com

Senior Consultant

Joanna van der Lande

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ILLUSTRATIONS

Front cover: Lot 58
Back cover: Lot 129
Inside front cover: Lot 105 (detail)
Inside back cover: Lot 135
Opposite: Lot 27 (detail)

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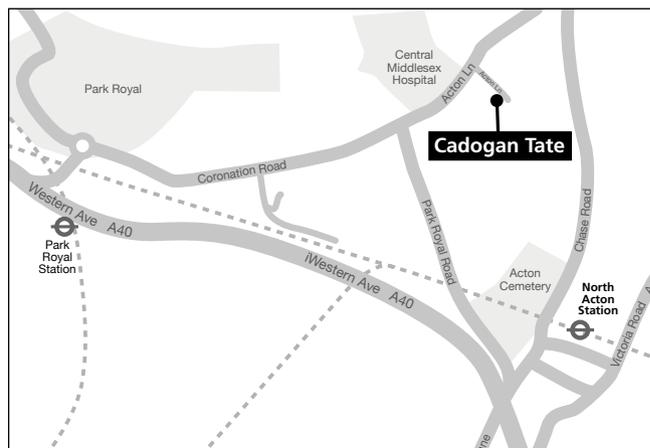
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Lot 72 (detail)

**A UK PRIVATE COLLECTION OF
PHOENICIAN GLASS HEAD PENDANTS**

1

**A PHOENICIAN GLASS MALE HEAD PENDANT
CIRCA 5TH-4TH CENTURY B.C.**

The cobalt blue head with row of blue curls across the forehead, white face with eyes lined in blue, blue pupils and eyebrows, an applied white nose, mouth and ears with earrings, *3.4cm high*

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

2

**A PHOENICIAN GLASS MALE HEAD PENDANT
CIRCA 6TH-5TH CENTURY B.C.**

The cobalt blue head with white face and ears, eyes lined in blue, with blue pupils and eyebrows, the applied nose, mouth, earrings and decorative headband in yellow, a turquoise suspension loop at the top, *3.1cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

3

**A PHOENICIAN GLASS GROTESQUE HEAD PENDANT
CIRCA 6TH-5TH CENTURY B.C.**

The turquoise head with trailed suspension loop, decorated with applied white and deep turquoise eyes beneath brown eyebrows, and a yellow mouth, *4.1cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

4

**TWO PHOENICIAN GLASS HEAD PENDANTS
CIRCA 6TH-5TH CENTURY B.C.**

One bearded male head, dark blue with white face, the eyes with blue pupil and lined in blue, with yellow mouth, applied earrings and rosette, the headband in blue and white, and another blue grotesque face, with applied white eyes with blue pupils, white ears and mouth, *2.6cm and 2.1cm high (2)*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

5

**A PHOENICIAN GLASS DEMONIC MASK PENDANT
CIRCA 6TH-5TH CENTURY B.C.**

The cobalt blue head with applied white eyes, eyebrows and beard, with trailed cobalt blue suspension loop, *3.6cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

6

**A PHOENICIAN GLASS MALE HEAD PENDANT
CIRCA 6TH-5TH CENTURY B.C.**

Fashioned in cobalt blue glass with face and nose applied in yellow, the eyes lined with blue and white, with cobalt blue pupils, the mouth, rosette on the forehead and earrings applied in white, with a decorative band across the top of the head of blue trail spirally twisted with white, a suspension loop applied at the back, *2.2cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

7

**A PHOENICIAN GLASS MALE HEAD PENDANT
CIRCA 6TH-5TH CENTURY B.C.**

The turquoise head with white face, nose and ears, applied white and cobalt blue eyes, with yellow mouth and earrings, trailed suspension loop, *2.4cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

8

**TWO PHOENICIAN GLASS FEMALE HEAD PENDANTS
CIRCA 5TH-3RD CENTURY B.C.**

One with white face, applied eyes in pale blue, mouth in red, blue ears with yellow earrings, a blue and white marvered turban across the forehead, and a cobalt blue suspension loop; and another with opaque yellow face and applied blue eyes, turban with blue, red and white diagonal marvered threads, blue suspension loop, *2.1cm and 2.4cm high (2)*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

9

TWO PHOENICIAN GLASS FEMALE HEAD PENDANTS

One wearing a turban with blue, yellow and red spiralled threads, with a white face and applied blue eyes and yellow mouth, with blue curls and suspension loop at the back, circa 6th-3rd Century B.C.; and another with opaque yellow face and applied blue eyes, curls and suspension loop, with blue and white decorative band across the forehead, circa 3rd-1st Century B.C., *1.9cm and 2.1cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, UK, acquired in the late 19th Century; and thence by descent to the present owner.

For similar, see V. Arveiller Dulong and M.-D. Nenna, *Les verres antiques du Musée du Louvre*, vol. III, Paris, 2011, p.23.



1



2



3



4



5



6



7



8



9



EGYPTIAN



10



11



12

11

AN EGYPTIAN SERPENTINITE STONE BANGLE EARLY DYNASTIC, 1ST-2ND DYNASTY, CIRCA 3000-2650 B.C.

Bevelled on the exterior, flat on the interior, 9.5cm wide

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Germany.
Swiss art market.
Anonymous sale; Bonhams, London, 16 May 2002, lot 676.
Private collection, Europe, acquired at the above sale.

Exhibited

Amsterdam, Allard Pierson Museum, 17 November 2006 - 25 March 2007.

Published

C. Andrews and J. Van Dijk (eds), *Objects for Eternity, Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p.37, no.1.23b.

12

AN EGYPTIAN RED HAEMATITE MACEHEAD AND A NEAR EASTERN HAEMATITE MACEHEAD Circa 3rd Millennium B.C.

The Egyptian macehead of spherical form, tapering to the base, 5.6cm high; the Near Eastern macehead of globular form, with collared edge to the shaft hole, 4.1cm high (2)

£2,500 - 3,000
€2,900 - 3,400
US\$3,200 - 3,900

Provenance

Private collection, Belgium, established 1970's.
with Dominique Thirion, Ars Antiqua, Brussels.
Private collection, Europe, acquired June 2009 from the above.

OTHER PROPERTIES

10

AN EGYPTIAN RED LIMESTONE JAR PRE-DYNASTIC PERIOD, NAQADA II, CIRCA 3500-3200 B.C.

With everted disc rim and flat base, twin lug handles at the shoulder, 5.1cm high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Pino Donati collection, Lugano-Breganzona, formed in the 1960's-early 1970's.
with Arte Classica, Stefano Donati, Lugano.
Private collection, Europe, acquired November 2011 from the above.

For two near-identical examples, see Petrie Museum, University College London, UC 15617 and UC15621, which Petrie himself excavated and published in *Prehistoric Egypt* in 1920 (pl. XXXVIII, nos. 59 and 63).



13



14

13 *

AN EGYPTIAN SERPENTINE BOWL
EARLY DYNASTIC, 1ST-3RD DYNASTY, CIRCA 3000-2575 B.C.

The shallow bowl with straight flaring sides, a recessed tondo and inverted rim, 27cm diam.

£4,000 - 6,000
 €4,600 - 6,900
 US\$5,100 - 7,700

Provenance

C. N. collection, Brussels, acquired 1980.
 New York art market, 2001.
 Private collection, Switzerland, acquired from the above in 2015.

Published

S. Hendricks, 'Une Importante collection de vases égyptiens en pierre', *Bulletin des Musées Royaux d'Art et d'Histoire*, vol. 61, 1990, no.140, p.23 and 25.

14

FIVE EGYPTIAN STONE VESSELS

Comprising a brown serpentine bowl, late Predynastic-Early Dynastic, circa 3100-2900 B.C., 10.5cm wide inc. handles; a diorite gneiss jar, 1st-6th Dynasty, circa 3000-2181 B.C., 5.5cm wide; a miniature alabaster *hes*-vase, early Middle Kingdom, circa 2200-1900 B.C., 4.5cm high; an alabaster jar, late Middle Kingdom-early New Kingdom, circa 1700-1500 B.C., 6.5cm wide; and a miniature alabaster alabastron, Late Period, circa 664-332 B.C., 3.4cm high

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Item 1: Jean-Loupe Despras collection, Paris, 1970's. with Galerie Orient et Occident, Paris, September 1999.
 Item 2: Albert E. Davis collection, New York and Arizona, formed between 1970 and 1989.
 Anonymous sale; Bonhams, London, 28 October 2009, lot 12.
 Item 3 and 5: René Withofs (1919-1997) collection, Brussels. Anonymous sale; Christie's, London, 27 October 2009, lot 79.
 Item 4: Private collection, France.
 Anonymous sale; Maître Marielle Digard, Drouot, Paris, 7 February 2011, lot 21.
 All: Private collection, Europe.



15



16



17

15 *

**AN EGYPTIAN ANDESITE
PORPHYRY BOWL
EARLY DYNASTIC, 1ST-2ND DYNASTY,
CIRCA 3000-2650 B.C.**

With flaring sides and inverted rim,
on a flat base, 20cm diam.

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400

Provenance

Baron Empain (1852-1929) collection,
Belgium; and thence by descent.
The Empain Collection of Egyptian Antiquities;
Christie's, London, 14 April 2011, lot 6.
*Collection du baron Edouard Louis Joseph
Empain*; Pierre Bergé, Paris, 29 November
2014, lot 19.
Private collection, Switzerland.

16

**AN EGYPTIAN SILTSTONE BOWL
EARLY DYNASTIC, 1ST-3RD DYNASTY,
CIRCA 2920-2575 B.C.**

The shallow dish with inverted rim and
off-centre circular groove, 12.9cm diam.

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, Zürich,
formed in the 1970's – early 1980's.
Dutch art market.
Private collection, Europe,
acquired March 2000.

Published

C. Andrews and J. van Dijk (eds),
*Objects for Eternity, Egyptian Antiquities from
the W. Arnold Meijer Collection*, Mainz, 2006,
p.25, no.1.10.

Stone vessels in siltstone are first found in the
Naqada II period, with a strong preference
for the material developing during the Early
Dynastic period. After the 3rd Dynasty,
siltstone vessels are exceedingly rare, despite
the ongoing use of the stone for sculpture.

17 *

**AN EGYPTIAN DOLOMITE BOWL
EARLY DYNASTIC, 1ST-2ND DYNASTY,
CIRCA 3000-2650 B.C.**

The shallow bowl tapering towards the
flat base, a ridge below the rounded rim,
8.2cm diam.

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Private collection, England.
Anonymous sale; Sotheby's, London,
14 July 1986, lot 311.
Private collection, Switzerland.

A similarly shaped bowl is at the Louvre,
see J. Vandier d'Abbadie, *Catalogue des
objets de toilette égyptiens*, Paris, 1972,
p.109, no.429.

18

**AN EGYPTIAN WOOD FIGURE OF A MAN
OLD KINGDOM, 6TH DYNASTY,
REIGN OF PEPY II, CIRCA 2150 B.C.**

Striding forward with the left leg advanced, the arms held tightly to the sides with clenched fists, wearing a short kilt and echelon-curl wig, the sharp, narrow face with large eyes and pointed chin, with traces of red, black and white pigment, 26cm high

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

Provenance

Private collection, France, formed 1950's-1960's; and thence by descent. Anonymous sale; Hôtel des Ventés, Nice, 26 June 2004, lot 35. Private collection, Europe, acquired at the above sale.

Exhibited

Amsterdam, Allard Pierson Museum, 17 November 2006 – 25 March 2007.

Published

C. Andrews and J. Van Dijk (eds), *Objects for Eternity, Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p.64-5, no.1.37.

Statues of the deceased were placed in the tomb to serve as a surrogate for the physical body, and as such could receive offerings. Having previously been the preserve of the king and his family, non-royal tombs began to be equipped with such statues, both in wood and stone, during the 4th Dynasty, with the practice becoming widespread in elite burials by the 6th Dynasty. The present lot was originally carved from a single piece of wood, of a type probably indigenous to the Nile Valley, such as acacia or sycamore. The hole in the centre of the stomach may indicate where the knot of the kilt would have been inserted - this was often separately carved.





19

19

**AN EGYPTIAN STEATITE HUMAN-HEADED CROCODILE
NEW KINGDOM, CIRCA 1550-1069 B.C. OR LATE PERIOD,
CIRCA 664-332 B.C.**

Depicted lying flat on an oval base, scales incised, the short tail folded along its left side, the human head wearing a wig with triangular lappets, with widely-set eyes and serene expression, *9cm long*

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

Private collection, formed 1950's–1960's; and thence by descent. Anonymous sale; Christie's, London, 5 July 1995, lot 318. Private collection, Europe, acquired at the above sale.

Exhibited

Amsterdam, Allard Pierson Museum, 17 November 2006 - 25 March 2007.

Published

C. Andrews and J. Van Dijk (eds), *Objects for Eternity, Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p.72, no.2.01.

Depictions of human-headed crocodiles are rare. Crocodile gods such as Sobek are usually shown either wholly as a crocodile, or as a crocodile-headed human, i.e. the opposite of the present lot. The oldest representation of a crocodile with a human head appears to be a vignette belonging to Spell 88 of the Book of the Dead of Neferrenpet, who lived during the reign of Ramesses II. In this 'spell for assuming the form of a crocodile', the deceased identifies himself with the god Sobek, who is feared by all. The present lot is perhaps to be interpreted along the same lines and may have served as an apotropaic amulet.

Van Dijk tentatively dated the present lot to the New Kingdom, citing the facial characteristics and hairstyle of the head. In support of a later date are the few known representations of human-headed crocodiles, which are thought to have been composite deities such as Sobek-Osiris and Sobek-Re, and which all date to the Late Period; see a dark-green serpentine human-headed crocodile said to have come from Fayum and currently in Budapest (Musée Hongrois des Beaux Arts, inv. no. 51.329), which is similar to the present lot, and L. Kákosy, 'Krokodil mit Menschenkopf', *ZÁS* 90, 1963, p. 66-74.



20

20

**A FRAGMENTARY EGYPTIAN OPAQUE GLASS VESSEL
NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1185 B.C.**

Of cylindrical form, with turquoise, white and yellow combed and marvered 'feather' decoration, *6cm high*

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

Provenance

Private collection, UK. Anonymous sale; Bonhams, London, 26 April 2001, lot 221. Private collection, London, acquired at the above auction.

21

**AN EGYPTIAN BRONZE WEIGHT IN THE FORM OF A NUBIAN HEAD
NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1185 B.C.**

Hollow cast with remnants of lead infill, with four tiers of corkscrew curls forming a mass of hair, the face naturalistically modelled with large eyes set beneath heavy, frowning brows, a wide nose, and lips set together and pulled downward, with glass inlay in the eyes, and traces of gilding remaining on the hair, 3.9cm high

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, Germany, 1970's.
with Galerie am Museum, Jürgen Haering, Freiburg.
Private collection, Europe, acquired November 2010 from the above.

Bronze weights were hollow-cast and then filled with lead to bring the piece up to the necessary weight. Found predominately during the early New Kingdom, they were largely eschewed after this period, probably as it was realised that over time corrosion rendered them untrustworthy. Such weights were most commonly in the form of domestic and semi-domestic animals, such as cattle or bulls, which themselves were symbols of prosperity and thus a fitting match for ascertaining value (S. K. Doll, in *Egypt's Golden Age: The Art of Living in the New Kingdom*, Boston, 1982, p.61-2). The present lot, with its unusual subject and lively manner, is an exquisite and rare example of the genre.



21

22

**AN EGYPTIAN FAIENCE STAMP SEAL
NEW KINGDOM, CIRCA 1550-1069 B.C.**

Depicting an animal-headed deity wearing the double-crown, facing right, a *nefer* sign in front, the loop decorated with a floral bundle, 3.8cm long

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Dr Edgar Banks (1866-1945) collection, acquired prior to 1937.
US art market.
Anonymous sale; Bonhams, London, 5 October 2011, lot 52.
Private collection, Europe, acquired at the above sale.

For a similar seal, see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p.54, no.55i. This example shows Seth and a falcon-headed god, one of which might also feature on the present lot.



22

23 *

**AN EGYPTIAN GILT GESSO-PAINTED WOOD FALSE BEARD
NEW KINGDOM, CIRCA 1550-1069 B.C.**

Curved at the tip, patterned to indicate plaiting, with tang at the top for insertion into a mask, 10.8cm high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Mr and Mrs Goddard DuBois (1869-1934) collection,
acquired in Egypt between 1900-1906; and thence by descent.
The DuBois Antiquities Collection; Midnight Sun Auction, Carson,
California, 15 March 2014, lot 67.
Private collection, North America.

Exhibited

San Diego, Museum of Man, 1968.

Constance Goddard DuBois was a historical novelist, ethnographer, member of the American Anthropological Association and keen advocate for Native American rights. She travelled with her husband to Egypt between 1900-1906, forming a small collection of Egyptian antiquities whilst there; a note from 1906 records her acquisition of the present lot as 'Beard of mummy, gilded'.



23



24

24 *

**AN EGYPTIAN GLAZED COMPOSITION SHABTI FOR MAY
NEW KINGDOM, LATE 18TH-19TH DYNASTY,
CIRCA 1400-1185 B.C.**

Wearing a duplex wig with echeloned curls falling at the front, and an ankle-length robe of the living, the drapery indicated, with a *Ba*-bird with outstretched wings clasped to his upper chest, a single column of hieroglyphs running down the front of the garment reading 'For the royal scribe and director of the cattle of the Lord of the Two Lands, May, true of voice', 15.7cm high

£5,000 - 7,000
€5,700 - 8,000
US\$6,400 - 9,000

Provenance

French art market, 1969.
with Galerie la Reine Margot, Paris.
Maurice Mathieu collection, acquired from the above on 7 June 1990.
Collection Maurice Mathieu; Remy le Fur, Drouot Richelieu, Paris,
10 October 2012, lot 33.
London art market.
Private collection, North America.

During the late 18th-19th Dynasties, shabti figures wearing the dress of daily life were introduced. They showed the deceased as a person dressed in the fashionable, contemporary clothing of an upper-class Egyptian – for example, heavily-pleated garments, shawls, skirts, duplex wigs and sandals. This development coincided with, and was potentially inspired by, the manner in which Akhenaten was choosing to represent himself, which was also a break with the past. For example, at his Jubilee Temple in Thebes he is shown in the typical shabti pose, with arms crossed, holding divine symbols, and with the lower part of his body clothed in the dress of everyday life. For a similar shabti wearing the costume of the living with a *Ba*-bird at the chest, see H. D. Schneider, *Shabtis*, II, Netherlands, 1977, p.84, no.3.2.5.13, pl. 31.

25 *

**AN EGYPTIAN LIMESTONE
TALATAT RELIEF FRAGMENT
NEW KINGDOM, 18TH DYNASTY,
REIGN OF AKHENATEN,
1351-1334 B.C.**

Carved in sunken relief with a trussed duck, the webbed foot of another below, the tail and feathered wing of a third bird above, on the side an inscription partially preserved reading 'f...', 23cm high

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400

Provenance

Estate auction, Handen, Connecticut, 1960s.
Donald Gunn collection, Akron, Ohio,
acquired prior to 1969.

Property from a Midwest University Professor;
Christie's, New York,
5 December 2012, lot 119 (part lot).
Private collection, Switzerland.

Published

E. Ertman, 'Dead as a Duck: A Royal Offering Scene?', in G. Knoppers and A. Hirsch (eds), *Egypt, Israel, and the Ancient Mediterranean World: Studies in Honor of Donald Bruce Redford*, Leiden, 2004, pp.193-201, fig. 1.

Ertman highlights how offering scenes with birds with open wings are found only in royal commissions, specifically in temple contexts; for example, similar iconography is found in the Temple of Hatshepsut at Deir el Bahari (pp. 196-197). A dating to the reign of Akhenaten is supported by the shape of the trussed duck and by the fact that the birds are not separated in space but instead are intermingled with each other (ibid, p.200).

25



26 †

**AN EGYPTIAN LIMESTONE
RELIEF FRAGMENT
NEW KINGDOM, 18TH DYNASTY,
CIRCA 1428-1350 B.C.**

Carved in low relief with a partial cartouche for Amenhotep, the hieroglyphs with finely incised detail, the feet of a goose preserved above, part of the royal epithet, 'Son of Ra', 16cm x 18cm

£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500

Provenance

Professor W. G. Lambert (1926-2011)
collection, London,
acquired in the 1960s.
with Charles Ede Ltd, London, acquired from
the above in 2001.
Private collection, UK, purchased from the
above in 2003.

The presence of the partial royal epithet suggests that the cartouche is most probably that of Amenhotep II or III.

26



PROPERTY FROM A LIECHTENSTEIN PRIVATE COLLECTION

27 *

**AN EGYPTIAN LIMESTONE TALATAT RELIEF FRAGMENT
WITH CARTOUCHES OF THE PHARAOH AKHENATEN
NEW KINGDOM, 18TH DYNASTY, REIGN OF AKHENATEN,
CIRCA 1351-1334 B.C.**

Carved in sunken relief with royal cartouches, on the left the Throne name of Akhenaten 'Nefer-kheperu-Re Wa-en-Re' (Beautiful are the Forms of Re, the One of Re), in the centre the new name of the king, 'Akhen Aten' (The one beneficial to the Aten), on the right a fragment of inscription probably referring to Nefertiti reading 'his...[probably beloved]...of the king', 24.6cm x 53.5cm

£60,000 - 90,000

€69,000 - 100,000

US\$77,000 - 120,000

Provenance

Hermopolis, El Ashmunein, Egypt.

Private collection, US, acquired prior to 1969.

Private collection, Principality of Liechtenstein.

Published

G. Roeder, *Amarna-Reliefs aus Hermopolis. Ausgrabungen der Deutschen Hermopolis-Expedition in Hermopolis 1929-1939, Band II*, Hildesheim, 1969, PC 187, pl.197.

Between 1929 and 1939 the German archaeological expedition in Hermopolis unearthed more than 1200 Amarna-period talatat blocks. Dating from the reign of Akhenaten, they were originally made for the temples of Tell el-Amarna and later re-used as construction material in buildings of Ramesses II in the downriver town of Hermopolis. When publishing the reliefs in 1969, Roeder found around 300 additional talatat fragments in American private collections that were added to the main corpus, this relief being one of them.

The reign of Akhenaten marks an important break in Egyptian history as the pharaoh introduced a radical programme of religious and artistic reformation. At the death of his father Amenhotep III, he changed his name to Akhenaten and moved the capital to the new city of Akhetaten, modern Tell el-Amarna. He ruled from there together with his wife, Queen Nefertiti. The aim of his reform was to substitute the traditional polytheism for a new monotheistic cult centred around the deified sun disc, Aten. For further, see R. E. Freed, Y. J. Markowitz and S. H. D'Auria, *Pharaohs of the Sun. Akhenaten, Nefertiti, Tutankhamen*, London, 1999, pp.17-28.

This relief reflects the new ideas introduced by Akhenaten by presenting his new name, which included the name of the new god Aten, together with a probable reference to his queen Nefertiti. The talatat-stone format was itself an innovation introduced by Akhenaten, probably in order to speed his construction works. It was a standardised stone measuring 52 by 26 by 24 centimetres, small enough for a single worker to carry.





28



29

OTHER PROPERTIES

28 *

AN EGYPTIAN GLAZED COMPOSITION SHABTI FOR THE LADY OF THE HOUSE, QA-MUT NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

Bi-chrome glazed, depicted mummiform, wearing tripartite wig and broad collar, the arms folded across the chest, the fist hands emerging from the vestment and holding a hoe in each, a seedbag and yoke at the back, a column of hieroglyphs running down the front of the garment with the name written in hieratic, 'The Osiris, Lady of the House, Qa-Mut', 16.8cm high

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

Dr Jan Beekmans (1927-2008) collection, Germany, 1978.
Michael Richards collection, Toronto, Canada.
North American art market.
Private collection, North America.

29

AN EGYPTIAN WOOD MUMMY MASK NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

From the lid of an anthropoid coffin, finely-carved with large, almond-shaped eyes beneath gently sloping brows, the full lips in a serene smile, the wig partially preserved, 26cm high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Count Robin de La Lanne-Mirrlees (1925-2012) collection, Scotland, acquired prior to 1943; and thence by descent to the present owner.

Exhibited

Hildesheim, Roemer-Pelizaeus Museum, *Mumien der Welt*, 13 February-28 August 2016.

Count de La Lanne-Mirrlees was an author, herald to the Queen and former office of arms at the College of Arms in London, as well as Baron of Inchdrewer and Laird of Bernera. He is most remembered for his correspondence with Ian Fleming, and the role he took in developing Fleming's James Bond character, a fellow Scottish aristocrat. In fact, Bond's cover as genealogist Sir Hilary Bray in *On Her Majesty's Secret Service* (1963) is said to have been inspired by the Count's role as heraldic researcher at the College of Arms.



30 *

**AN EGYPTIAN LIMESTONE RELIEF DEPICTING A PHARAOH
NEW KINGDOM, RAMESSIDE PERIOD,
POSSIBLY RAMESSES II, CIRCA 1279-1069 B.C.**

Sculpted in sunken relief, the king's head in profile to the left with large, lidded eyes with extended eye-lines beneath arching brows, long, straight nose, full, fleshy lips and rounded chin, neck-rolls indicated, the double-crown partially preserved, the *nemes*-headcloth visible beneath, with remains of red pigment, 23cm x 26cm

£5,000 - 8,000

€5,700 - 9,200

US\$6,400 - 10,000

Provenance

with Mathias Komor (1909-1984), New York (inv. no. D856), 1971. James G. Hanes Jr collection, North Carolina, acquired in the 1970s from the above; and thence by descent. Anonymous sale; Auction Brunk Auctioneers, North Carolina, March 2016, lot 379.

The full lips of the present portrait can find a parallel in a relief depicting Ramesse II, originally from Memphis and now in the Cairo Museum, see M. Saleh and H. Sourouzian, *The Egyptian Museum Cairo*, Mainz, 1987, no. 206.



Mathias Komor archive photograph, dated on reverse 1971



31

31 *

**AN EGYPTIAN SANDSTONE RELIEF FRAGMENT
NEW KINGDOM, 20TH DYNASTY, CIRCA 1186-1069 B.C.**

Carved in sunken relief with a depiction of Ptah wearing close-fitting cap with frontal *uraeus* and false beard, holding the typical multiple sceptre of an *ankh*, *was* and *djed*, an inscription above reading 'Ptah, Lord of Lords', 15cm high

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400

Provenance

U.S. or European art market, ca. 1969-early 1970s.
Property from a Midwest University Professor; Christie's, New York, 5 December 2012, lot 119 (part lot).
Private collection, Switzerland.

It has been suggested that this relief might fall into the category identified by Schulman as "ex-votos of the poor" (A. R. Schulman, 'Ex-votos of the Poor', in *Journal of the American Research Center in Egypt*, vol. 6, 1967, pp. 153-156). Ex-votos were donated as a tangible declaration of faith or gratitude towards a deity, and bore the representation of the god, often accompanied by a short inscription with the god's name or epithet. Probably produced for the lower classes, they were sometimes the product of re-carving pre-existing reliefs or stone fragments, as could be the case with the present lot.



32

32 *

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
WITH CARTOUCHE FOR THE PHARAOH SETNAKHT
NEW KINGDOM, 20TH DYNASTY, REIGN OF SETNAKHT,
CIRCA 1185-1182 B.C.**

Carved in sunken relief with inscriptions and cartouches, on the short side reading 'Beloved of Ptah User-Khau-Ra Sotep-en-Ra Mery-Amun', on the two longer sides reading 'Beloved of Ptah Set-nakht Merer-Ra Mer-Amun', 19cm high, 7cm deep

£2,500 - 3,500
€2,900 - 4,000
US\$3,200 - 4,500

Provenance

Private collection, Paris, acquired in the early 1980s.
Anonymous sale; Pierre Bergé, Paris, 29 November 2014, lot 69.
Private collection, Switzerland.

There appears to have been a period of confusion between the end of the sole reign of queen Twosret, and the accession of Sethakht, though it is not clear for how long this period of instability lasted, or how widespread it was. Also largely unknown is how Setnakht came to the throne, or his background. He is thought to have reigned for only about three years. The Great Harris Papyrus, dating to the reign of Ramesses III some 65 years later, describes how he ended the rebellions of the period, relieved besieged cities, reopened temples and secured their revenues, and generally restored the country's stability. A similar block relief with cartouches of Ramesses II on three sides was discovered in Thebes, though this is a foundation block, unlike the present lot (see B. Letellier, *Ramses le Grand*, Paris, 1976, pp.45-46, no.7).



33 *

**AN EGYPTIAN POLYCHROME WOOD SARCOPHAGUS MASK
NEW KINGDOM-THIRD INTERMEDIATE PERIOD,
19TH-21ST DYNASTY, CIRCA 1292-945 B.C.**

Depicting the deceased in a feathered tripartite wig with floral motifs and a scarab over the brow, and a broad beaded collar, details in black, red, blue, green, yellow and white, 48cm high

£12,000 - 18,000
€14,000 - 21,000
US\$15,000 - 23,000

Provenance

Simon Ohan Simonian collection, Switzerland, early 1970s.
Anonymous sale; Christie's, New York, 12 June 2002, lot 269.
Anonymous sale; Malter Galleries Auction, Encino, California,
12 January 2003, lot 67.
US art market, 2006.
Private collection, North America.

THE FREDERICK ALLAN DOWNES (1898-1974) COLLECTION OF EGYPTIAN ART

Frederick Allan Downes was an airship officer in the First World War, who went on to work in India on the Bombay, Baroda and Central India Railways. During the Second World War he served as Squadron Leader Technical Branch, RAF. The collection was added to by his son, Peter Allan Downes, RN.



34

34

**AN EGYPTIAN CARTONNAGE MUMMY MASK FRAGMENT
NEW KINGDOM-THIRD INTERMEDIATE PERIOD,
CIRCA 1292-664 B.C.**

The eye with details in black including the iris and cosmetic line, with red flesh tones, *9.5cm high*

£1,200 - 1,600
€1,400 - 1,800
US\$1,500 - 2,100

Provenance

Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.

35

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

The standing mummiform deity wearing the *atef* crown, the recessed eyes with traces of inlay, the crossed hands holding the crook and flail, *18.2cm high*

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.



35



36

36
AN EGYPTIAN STEATITE BUST OF HARPOCRATES
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.

Wearing the double crown with central uraeus, with plaited sidelock of youth, his index finger held to the corner of his mouth, *8cm high*

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.

37
AN EGYPTIAN BRONZE FIGURE OF ISIS AND HORUS
LATE PERIOD, CIRCA 664-332 B.C.

Depicted seated, wearing the horned solar disc with a ring of stylised uraei, with incised vulture headdress, her breast offered to the infant Horus seated on her lap, *16.5cm high*

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200

Provenance

Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.



37



38

**38
AN EGYPTIAN ALABASTER SHABTI
NEW KINGDOM, 20TH DYNASTY, CIRCA 1186-1069 B.C.**

The mummiform figure with details in red and black pigment, the face and hands coloured red, with black tripartite wig, 16cm high

**£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900**

Provenance

Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.



39

**39
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION
SHABTI FOR NESY-KHONSU
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,
CIRCA 1069-945 B.C.**

The mummiform figure of typical form with details in black, wearing a striped tripartite wig, holding two hoes and carrying a seedbag, with five horizontal bands of text for the Chief Supervisor of the Concubines of Amun, Nesy-Khonsu, 16.3cm high

**£1,200 - 1,600
€1,400 - 1,800
US\$1,500 - 2,100**

Provenance

Thebes, Deir el-Bahri (cache 1).
Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.

Cf. H. D. Schneider, *Shabtis Part II*, Leiden, 1977, no. 4.3.0.6. Nesy-khonsu was buried circa 973 B.C. (Year five of Siamun) and was the daughter of Smendes II and the wife of Panedjem II. Other shabtis for Nesy-Khonsu can be found in the Metropolitan Museum of Art, NY, acc. no. O.C.846, Egyptian Museum of Berlin, acc. no. 8551 and 852, and numerous other institutions.



40

40
**AN EGYPTIAN GREEN GLAZED COMPOSITION
 OVERSEER SHABTI
 THIRD INTERMEDIATE PERIOD, 22ND-23RD DYNASTY,
 CIRCA 946-715 B.C.**

With details in black, wearing a short wig and long kilt, holding a whip in his right hand, inscribed on both sides with the shabti formula, Chapter 6 of the Book of the Dead, written in hieratic, *16.5cm high*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.



41

41
**AN EGYPTIAN GREEN GLAZED COMPOSITION
 SHABTI FOR TJA-NEHEBU
 LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

The mummiform servant figure carrying an adze, pick and seedbag, with plain back pillar, the front with ten horizontal bands of text for the Commander of the Royal Fleet, Tja-Nehebu born to Ta-Nefret-iyti, *19cm high*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Frederick Allan Downes (1898-1974) collection, UK, formed in the first half of the 20th Century; and thence by descent to Peter Allan Downes (1921-1984) and the present owner, S. Westcott.

Cf. G. Janes, *Shabtis. A Private View*, Paris, 2002, nos 106a and 106b. Tja-Nehebu's tomb was found intact at Saqqara beside the pyramid of Wenis in 1900 by A. Barsanti and G. Maspero. Tja-Nehebu probably dates to the reign of King Amasis (circa 570-526 B.C.). Four hundred and one shabtis were found in his tomb of which examples can be found in the Metropolitan Museum of Art, acc. no. 10.130.1047c, gifted in 1910; Dublin, 1922:16; the Louvre, AF 1908; and the British Museum, EA 34278-34281.



42

OTHER PROPERTIES

42 *

AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR THE DIVINE ADORATRICE HENUTTAWY THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, CIRCA 980-930 B.C.

Depicted mummiform, with details added in black, carrying a hoe in each hand and a seedbag on the back, with six horizontal rows of text wrapping around the body, reading "The illuminated one, the Osiris, the Divine Adoratrice, Henuttawy, she speaks: 'O these shabty!'", and continuing with a form of the standard text from Chapter 6 of the Book of the Dead, 14.7cm high

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400

Provenance

with Galerie Arete, Zurich.
Private collection, Switzerland, acquired from the above 10 February 1969; and thence by descent.

It has been suggested that the Divine Adoratrice Henuttawy was the daughter of Pinudjem II, High Priest of Amun at Thebes, circa 990-969 B.C., and his wife Iset-em-Khebit. Her tomb has not been located and only her shabtis testify her existence - see G. Janes, *Shabtis, a Private View*, Paris, 2002, no.58.



43

43 *

AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR PA-NEFER-NEFER THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1069-945 B.C.

Depicted mummiform, wearing tripartite wig and seshed headband, with hands held across the chest, holding two hoes, a seedbag at the back, one full and one partial line of hieroglyphs reading 'The Osiris Chief Keeper of the records of the treasury of the estate of Amun, Pa-Nefer-Nefer, true of voice', 9.4cm high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Private collection, Europe, prior to 1983.
Anonymous sale; Pescheteau-Badin Auction, Paris, 22 May 2012, lot 178.
Private collection, North America.

44 *

**AN EGYPTIAN BRONZE CAT
THIRD INTERMEDIATE PERIOD,
21ST-26TH DYNASTY, CIRCA 1069-664 B.C.**

Hollow cast, depicted seated and alert with forepaws together, its long tail curling around the right side and in front of the paws, the head with large eyes, large ears with incised linear fur details, the muzzle incised with radiating whiskers, wearing a *wedjet*-eye pectoral around the neck, 11cm high excl. tang

£8,000 - 12,000

€9,200 - 14,000

US\$10,000 - 15,000

Provenance

Roger Liechti (1934-2010) collection, Geneva, 1950s-early 1980s (inv. no. E21).
North American collection.
Anonymous sale; Christie's, London, 6 October 2011, lot 45.
New York art market.



45



45

**AN EGYPTIAN FAIENCE MENAT COUNTERPOISE AMULET
THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

In the form of a Bastet aegis wearing a sun disc, a hatched square with lined border beneath the broad collar, a rosette roundel beneath, suspension loop at back, 9.1cm long

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, Belgium, formed between 1950 and 1970, and thence by descent.
Anonymous sale; Pierre Bergé, Brussels, 5 June 2009, lot 436.
Private collection, Europe, acquired from the above sale.

The *menat* was an elaborate necklace of multiple string beads, which as well as being worn could be shaken ritualistically to emit a rattling noise used to accompany song and dance, usually in honour of the goddess Hathor. Their heavy weight necessitated a counterpoise, which was worn between the shoulder blades. *Menat* counterpoises in amuletic form are found from the New Kingdom onwards, with the most ornate examples dating to the TIP. Bastet, along with the other goddesses found on such amulets, had powerful protective powers and connotations of fertility. See C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p.41-2.

Unusually, this amulet is modelled such that the Bastet's head is fully rendered whether looked at frontally or in profile.

46



46

**AN EGYPTIAN BLACK STEATITE FIGURE OF OSIRIS
LATE PERIOD, CIRCA 664-332 B.C.**

The standing god wearing the *atef* crown, false beard and broad collar, holding a flail and a crook, 18cm high

£2,500 - 3,500
€2,900 - 4,000
US\$3,200 - 4,500

Provenance

Mrs Elias-Vaes (1908-2002) collection, Netherlands, acquired late 1960s-early 1970s.
Property from the Private Collection of the late Mrs Elias-Vaes;
Christie's, London, 29 April 2010, lot 183.
Private collection, UK.

Wilhelmina Gerardina Vaes was an encyclopaedic collector, with interest in paintings, books, clocks, sculpture, arms, glass and antiquities. Her extensive and eclectic collection was exhibited in 1970 in the Rotterdam Historical Museum, and in 1991 she opened the Kralings Museum which exhibited her collection over twenty rooms. Mrs Elias-Vaes donated her collection to the Stichting Vaes-Elias in 1999, and the foundation brought her pieces to auction in 2010.



47

47 *

**AN EGYPTIAN BLUE GLAZED COMPOSITION WINGED SCARAB
LATE PERIOD, CIRCA 664-332 B.C.**

The body and two wings made separately, perforated for attachment, details of the beetle and feathered wings indicated, wings probably not belonging to body, *scarab 5cm wide; wings 6.2cm each*

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

James and Marilyn Alsdorf collection, Chicago, 1970s-1980s.
Property from the Alsdorf Collection; Sotheby's, New York, 7 December 2001, lot 256.
North American art market.
Private collection, North America.

48 *

**A FRAGMENTARY EGYPTIAN GYPSUM FIGURE OF ISIS
AND HORUS
LATE PERIOD, CIRCA 664-332 B.C.**

In typical pose, the goddess with her right hand clutched to her breast and supporting in her left the head of the infant Horus, with sidelock of youth, *9.4cm high*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Hans J. Bär (1927-2011) collection, Zurich, acquired in 1950s.
Anonymous sale; Schuler Auktionen, Zurich, 6 September 2011, lot 5855.
Private collection, Switzerland.



48



49

49

**AN EGYPTIAN BRONZE
FIGURE OF OSIRIS**

LATE PERIOD, CIRCA 664-332 B.C.

The mummiform deity standing holding the crook and flail, with incised details to the false beard, broad collar, and side plumes of the atef crown, 16cm high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

with Faustus Galleries, London.

M. S. R. collection, UK,

acquired from the above 31 May 1978.



50

50 *

**AN EGYPTIAN QUARTZITE
FIGURE OF ISIS AND HORUS**

**LATE PERIOD, 26TH DYNASTY,
CIRCA 664-525 B.C.**

The goddess Isis seated on a throne, wearing a close-fitting dress and tripartite wig, topped by a modius and frontal uraeus, nursing in her lap the infant Horus, his hand grasping her lower arm, 13.5cm high

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

Provenance

Monsieur J.L. G. collection, Paris, ca. 1980s.

Anonymous sale; Pierre Berge, Paris,

29 November 2014, lot 109.

Private collection, Switzerland.

51

**AN EGYPTIAN PALE GREEN
GLAZED COMPOSITION SHABTI
LATE PERIOD, CIRCA 664-332 B.C.**

Depicted mummiform, wearing a striated wig and false beard, holding a pick and hoe, with a seedbag hanging from the left shoulder, eight horizontal bands of inscribed hieroglyphs for '...irdis, born to Timen', *19.7cm high*

**£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900**

This lot is sold to benefit the Oasis Community Church, Retford, Nottinghamshire (UK), to contribute towards building a local community centre.

Provenance

Mrs Brown collection, Nottinghamshire, UK; and thence by descent.
Mr and Mrs Elliot collection, Nottinghamshire, UK, acquired from the above in the early 1990s.

Exhibited

Kingshaugh Royal Manor, Nottinghamshire, 1990s-2010s.



51

52 *

**AN EGYPTIAN ALABASTER ALABASTRON
LATE PERIOD, CIRCA 664-332 B.C.**

Piriform, with disc rim, short flaring neck and twin vestigial handles on the shoulder, *16.5cm high*

**£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900**

Provenance

Anonymous sale; Parke-Bernet Galleries, New York, 30 April 1959, lot 144.
Private collection, USA.
Private collection, Virginia.

For a close parallel, see an alabastron found in Cyprus and formerly in the Cesnola Collection, which is presumed to have been imported from Egypt (Metropolitan Museum of Art, NY, acc. no. 74.51.5086).



52



53

53 *

AN EGYPTIAN LIMESTONE RELIEF INSCRIBED WITH THE HORUS NAME OF THE PHARAOH WAHIBRE (GREEK APRIES) LATE PERIOD, 26TH DYNASTY, REIGN OF WAHIBRE, CIRCA 589-570 B.C.

Carved in raised relief on a slightly domed plaque, the Horus falcon wearing the double crown and standing on a *serekh* containing his Horus name, Wahibre, two *ankh* signs above, 23.2cm x 13.4cm

£5,000 - 7,000
 €5,700 - 8,000
 US\$6,400 - 9,000

Provenance

Monsieur J.L. G. collection, Paris, ca. 1960s-1980s.
 Anonymous sale; Pierre Berge, Paris, 29 November 2014, lot 110.
 Private collection, Switzerland.

The short reign of Wahibre was marked by military problems in both Egypt as well as abroad. Civil war broke out upon the return of the survivors of the Egyptian army that had been defeated by the Dorian Greek invaders of Libya. The army rebelled against the pharaoh under the leadership of a victorious veteran general, the future Ahmose II. The two sides met in 570 B.C. and Wahibre was killed. He was buried at Sais, probably the royal cemetery for the 26th Dynasty. For further, see P. Clayton, *Chronicle of the Pharaohs*, London, 1994, pp.196-197.



54

54 *

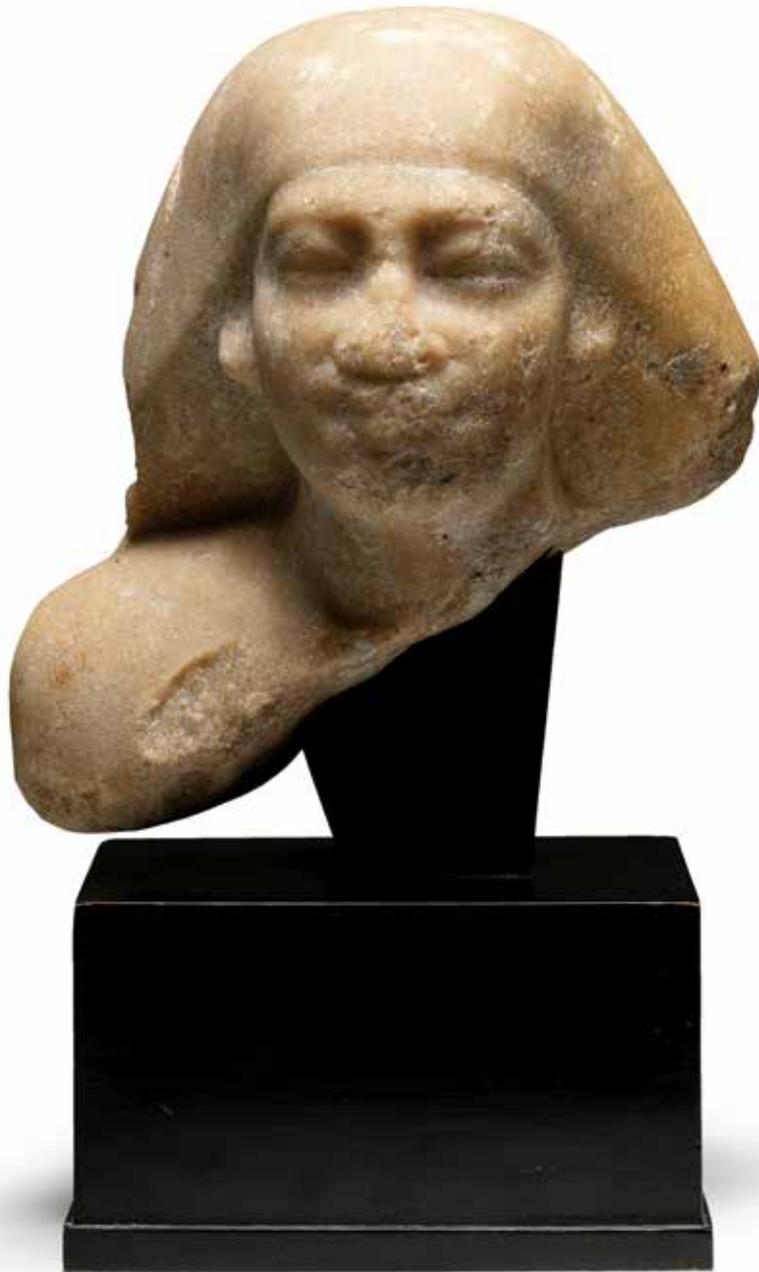
AN EGYPTIAN LIMESTONE TRIAL PIECE OF HARPOCRATES LATE PERIOD, CIRCA 664-332 B.C.

Carved in raised relief, the youthful god wearing a skull-cap and sidelock of youth, an ornate broad collar with heart-shaped pendant on his torso, and an armet around his upper right arm, 15cm high

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,900 - 6,400

Provenance

Private collection, southern California, acquired prior to 1982; and thence by descent to J. L. Anonymous sale; Bonhams, London, 16 April 2015, lot 17. Private collection, Switzerland.



55 *

**AN EGYPTIAN QUARTZITE BUST OF A MAN
LATE PERIOD, 25TH-EARLY 26TH DYNASTY, CIRCA 700-600 B.C.**

The rounded face with elongated eyes and broad mouth, with double-wig low on the forehead and partially covering the ears, the remains of a back pillar inscribed with the beginning of an offering formula reading 'hetep-di-nesw' (an offering which the king gives...), 21cm high

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

Provenance

Darrell A. Amyx (1911-1997) collection, California, formed in the 1960s.
Private collection, USA.
Anonymous sale; Bonhams, London, 16 April 2015, lot 16.
Private collection, Switzerland.

For a head with a similar double-wig over the ears, see E. Riefstah (ed.), *Egyptian Sculpture of the Late Period*, New York, 1960, no. 34, pl. 32, fig. 74.



56

56 *

**AN EGYPTIAN GREYWACKE TORSO OF AN OFFICIAL
LATE PERIOD, CIRCA 664-332 B.C.**

Depicted standing with his left leg advanced, the arms held straight at his sides, wearing a short pleated kilt, the back pillar with traces of inscription reading 'A gift which the king gives to Horus of Edfu, that he may give...', 15cm high

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400

Provenance

with Charles Ede Ltd, London, 1978
(*Small Sculpture from Ancient Egypt*, no. 2).
Anonymous sale; Gestas-Carrère, Pau, 26-27 April, 2013, p.4, lot 1.
Private collection, Switzerland, acquired from the above sale.

57

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

Depicted mummiform, the god enveloped in a shroud-like garment, his fistled hands emerging from the vestment, held right over left, clasping a was-sceptre with incised detailing to his chest, the finial meeting the tip of his false beard, wearing a cap-crown and an incised broad collar, the counterpoise incised at his back, the face finely-modelled with large lidded eyes beneath straight brows, pursed full lips and prominent ears, 18.8cm high

£20,000 - 30,000
€23,000 - 34,000
US\$26,000 - 39,000

Provenance

Private collection, Europe, acquired in the 1920s;
and thence by descent.
Anonymous sale; Christie's, London, 5 October 2000, lot 164.
Private collection, Netherlands.

The Egyptian god Ptah was revered under many aspects, including those of a creator god, and a god who listens to individuals' prayers; indeed, Ptah's name was commonly accompanied by the epithet Nefer-Her, 'Merciful of Face'. He was also the chief god of Memphis, Egypt's capital city, and patron of creative craftsmen. As god of craftsmanship, Ptah was believed to have created the world through his thoughts and creative word. Ptah is easily identifiable by his tight-fitting cap, his straight beard and mummiform clothing.

The detail of the top of the was-sceptre standing proud from the god's chest, and meeting the tip of his false beard, is quite unusual. For bronzes with the same feature, see an example in the Walters Art Museum, MA, acc. no. 54.1017, where the god holds a composite sceptre combining the was with an *ankh* and *djed* symbol, the World Museum, Liverpool, M1 1386, and the Ashmolean Museum, Oxford, AN1986.50. This aspect imitates the depiction of Ptah in wall reliefs, where the god is shown in profile and the was-sceptre is held away from the body, so as to be seen clearly by the viewer.





rear view

58

**AN EGYPTIAN GRANITE HEAD OF A PRIEST
LATE PERIOD, LATE 26TH DYNASTY, CIRCA 610-525 B.C.**

His head characteristically shaven, with elongated eyes beneath gently curving brows, the upper lids indicated, the slightly smiling mouth with soft, rounded lips, the philtrum defined above, the curvature of the top of the head and temples, and the fleshy underside of the chin, naturalistically and subtly carved, 16cm high

£60,000 - 80,000
€69,000 - 92,000
US\$77,000 - 100,000

Provenance

with Nicolas Koutoulakis, Paris, 1950s.
Private collection, Paris, acquired from Nicolas Koutoulakis prior to 1958.
Anonymous sale; Tajan, Drouot Paris, 13 November 2001, lot 85.
Private collection, Europe, acquired at the above sale.

Exhibited

Amsterdam, Allard Pierson Museum, 17 November 2006 - 25 March 2007.

Published

C. Andrews and J. van Dijk (eds), *Objects for Eternity, Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, no. 3.55.

The 26th Dynasty, or the so-called Saite Period (named as the capital was at this time in the city of Sais in the Nile Delta), was a time of great prosperity, stability and, consequently, artistic endeavour. The style of the period is characterised by reverence for the traditional canons of proportion, and an emerging desire for realism, resulting in sculpture which is full of character.

The present lot belongs to a well-known category of sculptures, often referred to as the "egg-head" type; they depict priests of religious cults, instantly recognisable by their shaven heads. The stone used here was clearly carefully selected, and the sculptor made sensitive use of the pink, speckled part of the material, incorporating it into the back of the head, leaving the face uncompromised by the change in colour. For another Late Period granite male head, predominately black in colour with pink aspects, see Virginia Museum of Fine Arts, Richmond, no. 69.51. See also R. Fazzini, *Images for Eternity, Egyptian Art from Berkeley and Brooklyn*, New York, 1975, cat. 104a, p. 121, for a priest head with very similar treatment of the eyes, brows and upper lids.





59

59 *
**AN EGYPTIAN GESSO-PAINTED WOOD JACKAL
 LATE PERIOD, CIRCA 664-332 B.C.**

Representing Anubis, recumbent, the separately-made head with alert ears and long, pointed snout, with remains of black pigment, 31cm long

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Dr Ulrich Müller collection, Zurich, acquired between 1968-1974.
 US art market.
 Private collection, North America.

Published

Das Tier in der Antike, University of Zurich, 1974, no.54, p.13, pl.12.

Jackal figures such as this depicted Anubis, the Egyptian god who guarded the secret rites of mummification and revivification, and the journey of the deceased into the afterlife. This wood figure was made to sit atop a funerary shrine or coffin, thereby providing extra protection for the deceased; his alert ears add to his characterisation as an attentive guardian. For further, see J. Yellin, *Mummies and Magic, the Funerary Arts of Ancient Egypt*, Boston, 1992, p.229-230.



60

60 *
**AN EGYPTIAN GILT GESSO-PAINTED WOOD *Ba*-BIRD
 LATE PERIOD, CIRCA 664-332 B.C.**

The human-headed falcon standing on a rectangular plinth, wearing a false beard and a tripartite wig surmounted by a sun disc, polychrome painted details of plumage on the wings and chest, the face and sun disc gilt, 16.7cm high

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Private collection, near Lyon, France, acquired early 20th Century.
 French art market, ca. 1995.
 with Anubis Ancient Art, Netherlands.
 Steven Bono collection, Chicago, Illinois,
 acquired in 2001 from the above.
 North American art market.
 Private collection, North America.

The *Ba* was the soul of the deceased, which was thought to leave the physical body upon death in order to join the sun god in the sky. On account of this, it was usually represented as a bird, often with a human head or arms. In order to ensure eternal life, the *Ba* had to periodically return to the burial chamber to be reunited with the mummy, as only the regular reuniting of body and soul could ensure the deceased's ongoing existence in the afterlife.



61 *

**AN EGYPTIAN WOOD MUMMY MASK
LATE PERIOD, 30TH DYNASTY
OR LATER, CIRCA 380-332 B.C.**

With almond-shaped eyes and extended cosmetic lines, the defined lids and brow outlined in black, the full lips drawn into a slight smile, remains of black gesso on the wig, 26.7cm high

£3,000 - 4,000

€3,400 - 4,600

US\$3,900 - 5,100

Provenance

Dr John Winnie collection, St Mary's, Georgia, USA, prior to 1983.

US art market.

Anonymous sale; Bonhams, London, 15 October 2008, lot 67.

French art market.

Anonymous sale; Pierre Bergé, Paris, 26 May 2011, lot 115.

Private collection, North America.



62

62 *

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

Depicted in typical mummiform posture, holding the crook and flail in his hands, wearing the *atef* crown with frontal uraeus and a broad collar with incised details, with integral back pillar and rectangular base, 16cm high

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400

Provenance

Private collection, France,
acquired early 1980s.
Anonymous sale; Pierre Bergé, Paris,
1 June 2012, lot 81.
Private collection, Switzerland.

For a similar standing greywacke Osiris,
see the Museum of Fine Arts in Boston,
acc. no. 29.1131.



63

63

**AN EGYPTIAN POLYCHROME WOOD SARCOPHAGUS FRAGMENT
LATE PERIOD, CIRCA 664-332 B.C.**

The layer of gesso painted in white, red, green and blue, divided into three registers, each showing a goddess, holding a star in one hand and a was-sceptre in the other, each flanked by columns of text naming them as goddesses of the 10th, 11th and 12th hour of the night, 47.5cm high

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, California,
acquired in the 1970s.

64

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

Solid cast, seated in an upright position on a shaped base, with large ears, angular features and shoulder blades, its tail curled around the right side, 8.3cm high

£5,000 - 8,000

€5,700 - 9,200

US\$6,400 - 10,000

Provenance

Michel Guy (1927-1990, French Minister of Culture 1974-1976) collection, Paris, acquired 1970s.
Anonymous sale; Thierry de Maigret, Paris, 29 June 2007, lot 12.
with Royal-Athena Galleries, New York, 2008.
Private collection, UK, acquired from the above.



64

65

**TWO EGYPTIAN POLYCHROME PAINTED
WOOD HANDS AND A FALSE BEARD
LATE PERIOD, CIRCA 664-332 B.C.**

Each hand clasping a scroll cylinder, one with text reading 'The Osiris, the Wab-priest', not a pair; 12.5cm and 14cm high; the false beard painted with plaited detail, 17cm high (3)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Ambassador Victor Allard (1924-2013) collection, Brussels, acquired prior to 1980; and thence by descent.



65



66 *

**AN EGYPTIAN GLAZED COMPOSITION AMPHORA
ROMAN PERIOD, CIRCA 2ND CENTURY A.D.**

With turquoise glazed interior, the dark aubergine-brown exterior decorated in relief with a garland of turquoise leaves around the shoulder, the body with applied foliate sprigs, the strap handles joined to a broad disc rim, with an aubergine glazed knopped lid, 19.8cm high

£8,000 - 12,000

€9,200 - 14,000

US\$10,000 - 15,000

Provenance

Stift Neuberg (Neuberg Abbey) collection, Heidelberg, Germany, 19th Century.
with H. H. Cahn, *Munzen und Medaillen*, Auktion 41, 1972, lot 151.
Fiorella Cottier-Angeli collection, Geneva, 1981-2007.
with Galerie Günter Puhze, Freiburg, 2007.
Private collection, Midwest USA, acquired in 2007.

Stift Neuberg was privately-owned from 1798 until 1926 and a collection of antiquities had been formed by 1893 when the Greek and Roman collection were published. It is believed that the amphora was acquired along with the rest of the collection by Friedrich Alexander von Bernus (1838-1908), who had inherited Stift Neuberg from his relative Johann Friedrich Schlosser (1780-1851), a nephew of Goethe. The abbey was sold to the Benedictines in 1926 and has remained a religious establishment since then.

Cf. *Égypte Romaine*, Musées de Marseille, 1997, p.120, no.129. For a discussion of the techniques of this form of foliate relief decoration see F. Friedman (ed.), *Gifts of the Nile, Ancient Egyptian Faience*, London, 1998, p.263, no.200.



67



68

67
**TWO EGYPTIAN GOLD
 SQUATTING FIGURES
 PTOLEMAIC PERIOD-ROMAN PERIOD,
 CIRCA 3RD-1ST CENTURY B.C.**

The dwarf-like figures with their hands on bent knees, filigree in a triangular shape to indicate the genital area and in a band across the chest, the rounded face with a wreath across the forehead with central rosette, pierced laterally at elbow height, 2.3cm and 2cm high

£800 - 1,200
 €920 - 1,400
 US\$1,000 - 1,500

Provenance

Private collection, Europe, acquired 1930s; and thence by descent to the present owner.

These figures show similarities with a group of gold jewellery from the South of Italy, especially in the treatment of the rosette on the forehead and the filigree; see D. Williams and J. Ogden, *Greek Gold Jewellery of the Classical World*, London, 1994, pp.199-221. The lateral piercing suggests these elements were once incorporated into a necklace.

68
**AN EGYPTIAN GOLD
 AMULET OF SOBEK-RE
 LATE PERIOD, CIRCA 664-332 B.C.**

The crocodile god depicted striding forward with his tail bent, the head raised, crowned with a sun disc and uraeus, 2cm long

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Private collection, Europe, acquired 1930s; and thence by descent to the present owner.

The crocodile god Sobek was worshiped in the region of Thebes and particularly in the Fayum. Bronze figures of Sobek-Re, wearing the sun disc and uraeus, were offered in the sanctuaries of the region. One example is now in the Louvre, see P. Germond, *An Egyptian Bestiary*, London, 2001, pp. 172-174. Crocodile amulets were also offered in funerary ceremonies for protection from water-borne perils. The lack of suspension loop or piercing suggests this amulet was placed within the mummy wrappings.



69

69 *
**AN EGYPTIAN POLYCHROME GILT
 CARTONNAGE MUMMY MASK
 LATE PTOLEMAIC - ROMAN PERIOD,
 CIRCA 1ST CENTURY B.C. - 1ST
 CENTURY A.D.**

The gilt face with eyes and eyebrows outlined in black, a headband with central sun disc across the forehead, a winged scarab on the crown of the head, 22cm high

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,900 - 6,400

Provenance

Private collection, Switzerland, acquired in the late 1960s; and thence by descent. Private collection, Switzerland.



70

**AN EGYPTIAN BRONZE CAT
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

Seated upright with his tail curled around its right side, the face with large eyes and detailed muzzle, the ears pierced, with gold loop earrings with granulated decoration, ancient but probably not belonging,
13cm high

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Private collection, Europe, acquired 1930s;
and thence by descent to the present owner.



71 *

**AN EGYPTIAN GILT CARTONNAGE
MUMMY MASK AND
ASSORTED TRAPPINGS
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

The gilt face with blue brows and cosmetic lines framing large eyes, wearing a tripartite blue wig, the beaded collar visible between the lappets with a central winged scarab at the base, 37.5cm high; together with a broad collar section with finely painted rosette and other beads with falcon head terminals, approx. 43cm x 21cm; an openwork frontal section, with a vignette of the mummy of the deceased on a lion-form couch with canopic jars below, a mourning Isis at the foot and Nephthys at the head, both named, a central column of text down the front reading 'A gift which the king gives Osiris foremost of the West, Great God of Abydos, the Osiris, Khesnet-keb(?), son of Padiamun, born to the lady of the House Tab(?)', the remainder of the text unreadable, 48cm x 16cm; an elongated rectangular strip in two parts with text reading 'A gift that the king gives to Osiris, Foremost of the West, Great God, lord of Abydos, for the Osiris lord of Busiris, Wennefer, the Great God forever...of Isis Ta-di-ihet'; a segmented fragment painted with the goddess Nut kneeling with outstretched wings, 27cm x 11cm; four panels depicting the Sons of Horus, Imsety, Duamutef, Qebhsenuf and Hapy, each approx. 14cm x 6.5cm; two square panels with lamenting Isis and Nephthys, both named, on a red ground, both 7.5cm high; and a hollow foot section painted at the top with a band of djed-pillars and Isis knots, the feet in beaded sandals, some trappings possibly not belonging to the mask, 17cm long, 14cm high (12)

£20,000 - 30,000
€23,000 - 34,000
US\$26,000 - 39,000

Provenance

Private collection, Zurich, acquired in 1975 when the owners lived in Cairo (1974-1980).

For a similar mask, see an example in the Brooklyn Museum (acc. no. 12.911.2a-f).



72

**AN EGYPTIAN WOOD SARCOPHAGUS PANEL FOR TA-HERET
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

Preserving one vertical line of hieroglyphs, reading 'A Royal Offering Formula to Osiris, Foremost of the West, Great God, Lord of Abydos, that he may give a good burial, bread and beer, oxen and fowl, to the God's Mother of Hathor Ta-heret, daughter of the Sa-mer-ef priest, Servant of Neith, in charge of the God's Corpse, God's Servant of Herishef, the King of the Two Lands, the holder of the Throne, Wah-ib-re, (and) born of the Sistrum-player of Herishef Nebet(?)-. . . .',
178cm high

£30,000 - 40,000

€34,000 - 46,000

US\$39,000 - 51,000

Provenance

Merton D. Simpson (1928-2013) collection, New York, acquired in Paris in 1970; and thence by descent. Paris art market, 2011.

Ta-heret's priestess title of God's Mother of Hathor is found from the Late Period onwards around Edfu, a city on the west bank of the Nile, between Esna and Aswan. Interestingly, her father, Wah-ib-re, was the Sa-mer-ef priest, a title found in Heracleopolis, and where Herishef was the local god. This difference suggests that Ta-heret moved from her father's household to a far-away city, perhaps as a result of marriage. The text on this panel may have originally been ornamented with glazed polychrome inlay.

Merton D. Simpson was an abstract expressionist painter and noted African and tribal art collector and dealer. His own Modern work was widely exhibited, firstly at the Museum of Modern Art in 1951. The Brooklyn Museum archives hold numerous letters between Mr Simpson and various curators of the Egyptian department from 1972 onwards, including a note from Bernard Bothmer confirming the Museum's acquisition of a granite lion head from Mr Simpson (acc. no. 73.26).



PROPERTY OF A SPANISH FOUNDATION

73 TP

AN EGYPTIAN LIMESTONE RELIEF PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Carved in sunken relief with the figure of a king wearing a short echeloned wig, false beard and broad collar, presenting a sphinx as part of a temple ritual, a vertical column of text behind his left shoulder, reading 'performing (the ritual of) Maat for the Ka of...[the name of the god now missing]', 38.7cm x 97cm

£30,000 - 50,000

€34,000 - 57,000

US\$39,000 - 64,000

Provenance

René Bouché (1905-1963) collection, Paris and New York.
Anonymous sale; Sotheby's, New York, 29 May 1987, lot 31.
Spanish art market.
Property of a Spanish Foundation.

René Bouché was a noted fashion illustrator, portrait artist and member of the Eighth Street Avant-Garde Painters Club.

For an example of another relief depicting part of the temple ritual of the Ptolemaic Period, showing Ptolemy II presenting offerings, cf. The Walters Museum, Baltimore, acc. no. 22.200. Carving in deep sunken relief such as the present lot was preserved for decorating the outside of the temple, where the carving created dark shadows in the bright sunlight and made for a more arresting and dynamic image.



A SWISS PRIVATE COLLECTION OF EGYPTIAN AMULETS

The following fifteen lots (lots 74-88) come from a Swiss private collection, which was formed from the late 1950s-late 1970s from the following auctions: Sotheby's, London, 1st December 1958, 4th December 1978, 4th December 1979 and Christie's, London, 24 April 1978, 31 October 1978, 10 December 1985, and from Coins & Antiquities, London, 1976-9. Please contact the department for specific lot information. We would like to thank Carol Andrews for her kind assistance in the preparation of these catalogue entries.

74 *

TWO EGYPTIAN GREEN GLAZED COMPOSITION BASTET AMULETS THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.

The lion-headed goddesses seated on thrones and holding Hathor-headed sistrams and papyrus stems on their laps, the larger with an openwork throne, the sides in the form of the body of the snake god Nehebkau, attachment loops behind, 5.7cm and 3.8cm high (2)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Private collection, Switzerland.

Bastet, the benevolent goddess, was often depicted as lion-headed, though unlike Sekhmet she was not thought of as a fearsome, raging deity. The sistram identifies her - Bastet was the goddess of festivity, and linked with music, singing and dancing. The snake god Nehebkau symbolised invincible power, and in the Book of the Dead acted as one of the forty-two Assessors of the Dead.

75 *

FOUR EGYPTIAN GLAZED COMPOSITION ANIMAL AMULETS

Comprising a Horus falcon, 3.9cm high; a crocodile, 5.7cm long; a recumbent lion, 4.1cm long, all Late Period, circa 664-332 B.C.; and a cat of Bastet, with a kitten between her front legs, Third Intermediate Period, circa 1069-664 B.C., 4.3cm high (4)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Private collection, Switzerland.

76 *

FOUR EGYPTIAN TURQUOISE GLAZED COMPOSITION ANIMAL AMULETS

Comprising a cat of Bastet, Third Intermediate Period, 1069-664 B.C., 3.4cm high; a striding bull, probably Apis, 3cm long; a plaque of a vulture, 4cm high; and a uraeus, 4.7cm high, all Late Period, circa 664-332 B.C. (4)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Private collection, Switzerland.

77 *

EIGHT EGYPTIAN GLAZED COMPOSITION ANIMAL AMULETS LATE PERIOD, CIRCA 664-332 B.C.

Comprising a double bull, 2cm long; a sow, 2.5cm long; a Horus falcon, 2cm high; another falcon, wearing a sun disc, 2.6cm high; a crouching lion, 2.6cm long; a crocodile, 2cm long; and two hares, 2.4cm and 2cm (8)

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Switzerland.

Amulets in the form of two animals' foreparts joined back to back are thought to have been linked to regeneration, with the central suspension loop perhaps indicating the sun and its daily traverse across the sky. See W. M. Flinders Petrie, *Amulets*, London, 1914, pl. XXXIX, nos 223a-c. The sow was revered for her fertility, as well as her skills as a protective and sustenance-providing mother. The hare was admired for its swiftness and keen eyesight.

78 *

AN EGYPTIAN GLAZED COMPOSITION KOHL JAR, AN EGYPTIAN GLAZED COMPOSITION DOUBLE-FACED ROUNDEL, AN EGYPTIAN GLAZED COMPOSITION RECUMBENT LION, AND AN EGYPTIAN GLAZED COMPOSITION FIGURE OF PTAICHOS

The jar with a monkey standing behind and grasping the rim in his paws, New Kingdom, circa 1550-1069 B.C., 4.9cm high; the roundel with one side showing the head of Bes, a *wedjet*-eye on the reverse, 5.1cm diam.; Ptaichos depicted brandishing knives, a scarab with a sun disc between its front legs on the crown of his head, 5.5cm high; and a recumbent lion, 4.4cm long, all Late Period, circa 664-332 B.C. (4)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Private collection, Switzerland.

For further on kohl jars with monkey figures see G. L. Spalinger, *Egypt's Golden Age*, Boston, 1982, nos.285-6, p.225-5. For a similar roundel, see W. M. Flinders Petrie, *Amulets*, London, 1914, no. 190q, pl. XXXIV.

79 *

SEVEN EGYPTIAN GLAZED COMPOSITION AMULETS OF DEITIES

Comprising a female sphinx with Nubian hairstyle, 3cm high; a seated lion-headed goddess, wearing uraeus, 'nefer' at back, 4cm high, both Third Intermediate Period, circa 1069-664 B.C.; a striding Nefertum, a couchant lion underfoot, 5.6cm high; a papyrus column topped by a lion-headed goddess wearing a sun disc, possibly Wadjet, 4.3cm high; a standing Ptah, 4.2cm high; a kneeling Bes, 3.0cm high; and a seated ibis-headed Thoth, wearing a full moon, 2.8cm high, all Late Period, circa 664-332 B.C. (7)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Private collection, Switzerland.

80 *

EIGHT EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION AMULETS

Comprising an aegis topped by the ram-headed Amun-Ra, the head in profile and surmounted by a sun disc and uraeus, Third Intermediate Period, circa 1069-664 B.C., 3.4cm high; a striding Taweret, the hippopotamus goddess wearing a tripartite wig, her crown surmounted by double plumes, 4.6cm high; a Bes, 3.1cm high; a crouching cat, the ears alert, 2.1cm high; three sows, 3.1cm long, 1.7 and 1.6cm high; and a Horus falcon, 1cm high, all Late Period, circa 664-332 B.C. (8)

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Switzerland.

81 *

EIGHT EGYPTIAN GLAZED COMPOSITION AMULETS AND AN EGYPTIAN LAPIS LAZULI DJED-PILLAR LATE PERIOD, CIRCA 664-332 B.C.

Comprising a bright blue striding Isis, the hieroglyph for 'throne' upon her head, 3.8cm high; a similar turquoise fragmentary bust of Isis 3.7cm high; a bright blue squatting Bes, 3.1cm high; a turquoise Harpocrates, 2.9cm high; a green Ptah, 2.1cm high; a green seated Bastet, 1.2cm high; a fragmentary turquoise erotic amulet, with a dwarf holding an enlarged phallus over his head, 1.9cm high; a bright blue *tyet*-knot, 2.6cm high; and a *djed*-pillar, 3.5cm high (9)

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Switzerland.



74

75



77



76



78

79



80

81

82 *

AN EGYPTIAN BLUE GLAZED COMPOSITION GRAPE CLUSTER NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

The cluster composed of uniform rows of small circular grapes, pierced at the top for attachment, *6cm long*

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Switzerland, acquired prior to July 1941; and thence by descent to the present owner.

Three-dimensional bunches of grapes in blue faience were a 'highly symbolic architectural ornament' in the 18th Dynasty (B. Crowell, *Gifts of the Nile*, London, 1998, p.189). This grape cluster was modified for suspension after moulding - the upper half of the reverse was cut away, and the front side pierced for attachment. Clusters of this form have been found at the sites of numerous New Kingdom royal palaces. It is thought they decorated important royal buildings and shrines; for example, a temple relief dating to the reign of Amenhotep II shows a row of grape clusters hanging from the royal kiosk. In addition to signifying 'fertility and well-being', pendant grapes 'may have become an emblem of royal and divine superiority' (ibid.).

83 *

AN EGYPTIAN TURQUOISE GLAZED COMPOSITION DJED-PILLAR AND AN EGYPTIAN GREEN GLAZED COMPOSITION PAPYRUS SCEPTRE LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

7.4cm and 8.7cm high respectively (2)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Private collection, Switzerland.

84 *

THREE EGYPTIAN GLAZED COMPOSITION FIGURES OF PTAICHOS LATE PERIOD, CIRCA 664-332 B.C.

The dwarf god wearing a broad collar and standing on two crocodiles, the largest figure holding snakes, the smaller two brandishing knives, falcons on each shoulder of the largest, moon disc wearing Thoth baboons on each shoulder of the smallest, all with a scarab on the head and a winged goddess wearing a sun disc at the back, *7.8cm, 5.9cm and 5.2cm high respectively (3)*

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, Switzerland.

Ptaichos was connected to Horus-the-Saviour, and embodied divine power, with his strength rendering him capable of overwhelming even the most fearsome creatures.

85 *

AN EGYPTIAN GLAZED COMPOSITION "CONCUBINE", AN EGYPTIAN YELLOW GLASS HARPOCRATES, AND THREE EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION AMULETS OF DEITIES LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.

Comprising a bright blue "concubine" in typical pose, *6cm high*; a yellow glass Harpocrates, *5.2cm high*; a Taweret, *2.2cm high*; a Bes, *3.7cm high*; and a Mut, wearing the double crown, holding a staff and *ankh*, *4.3cm high*, all the amulets flat-backed (5)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Private collection, Switzerland.

Glazed composition figures of nude, often tattooed, females have traditionally been identified as concubines, with their deliberate lack of lower legs designed to prevent them escaping their masters in the afterlife. They may have also imbued the deceased with powers of fertility and sexuality.

86 *

TWENTY-NINE EGYPTIAN GLAZED COMPOSITION AND STONE AMULETS

Including a turquoise clenched fist, First Intermediate Period, circa 2181-2025 B.C., *2.1cm high*; a plaque of two conjoined double-sided cartouches, one naming Amenhotep I, circa 1525-1504 B.C., *1.2cm high*; a turquoise bound Asiatic captive, *4.4cm high*; a blue lioness head, *2.1cm high*, both New Kingdom, circa 1550-1069 B.C.; a green *wedjet-eye*, *1.4cm wide*; a bright blue and green seated Harpocrates, *2cm high*, both Third Intermediate Period, circa 1069-664 B.C.; and eight openwork plaques with a goddess, possibly Sekhmet, Late Period, circa 664-332 B.C., *1.8cm high max. (29)*

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Switzerland, acquired prior to 1980.

For a similar bound captive, see W. M. Flinders Petrie, *Amulets*, London, 1914, no. 60c, pl. V, and no. 221b, pl. XLV for a lioness head. See G. D. Scott III, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Trust Collection*, San Bernardino, 1992, p.164 for more on fist amulets and their connection with sexuality and male potency.

87 *

AN EGYPTIAN GLAZED COMPOSITION EYE INLAY, AN EGYPTIAN GLAZED COMPOSITION PAPYRUS COLUMN, AND THREE EGYPTIAN GLAZED COMPOSITION MINIATURE VESSELS LATE PERIOD, CIRCA 664-332 B.C.

The blue eye with black detail, *6cm wide*; the green papyrus column topped by a scarab, *6.1cm high*; one vessel in the form of three conjoined kohl jars, *3.8cm high*; the other two tankard-shaped, with stylised duck head handles, *4cm and 2.3cm high respectively (5)*

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Switzerland.

88 *

FIVE MESOPOTAMIAN STONE AND BONE ANIMALS CIRCA 3RD-1ST MILLENNIUM B.C.

Comprising a serpentine frog, *6.4cm long*; a red stone animal head amulet, *2.1cm long*; an agate duck weight seal amulet, the underside incised with a floral design, *2.3cm long*; a large glazed composition frog, *4.5cm long*; and a bone crouching lion, *2.5cm long (5)*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, Switzerland.

For a similar large Mesopotamian glazed composition frog, see A. Caubet and G. Pierrat-Bonnefois (eds), *Falences de L'Antiquité*, Paris, 2005, p.34, no.48.



82



83



84



85



86



87



88



89

OTHER PROPERTIES

89

**A EUROPEAN BRONZE SPECTACLE ORNAMENT
CIRCA 8TH-7TH CENTURY B.C.**

Formed from a single wire, coiled into two opposing spirals conjoined by four central loops, *18.3cm long*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Professor Joseph E. J. Wieloch (1890-1943) collection, UK, acquired prior to 1940; and thence by descent to the present owner.

90

**A VINCA TERRACOTTA IDOL
NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.**

The seated female figure with angular bird-like features, the hair arranged in a pointed chignon, her extended arms pierced at the hands, the incised details indicating a 'V' necked tunic with chevron motifs, *13.5cm high*

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Mr Z. S. collection, UK, inherited from his father Mr S. S. in Serbia in the 1970s and then brought to London while working for the UN between 1980-1983.

Accompanied by a thermoluminescence report from Oxford Authentication Ltd.



90

91

**A EUROPEAN BRONZE RAPIER BLADE
MIDDLE BRONZE AGE, CIRCA 1400-1000 B.C.**

The long slender blade tapering to a fine point, the butt trapeze-shaped, the two rivet-holes complete with rivets, *62.5cm long*

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

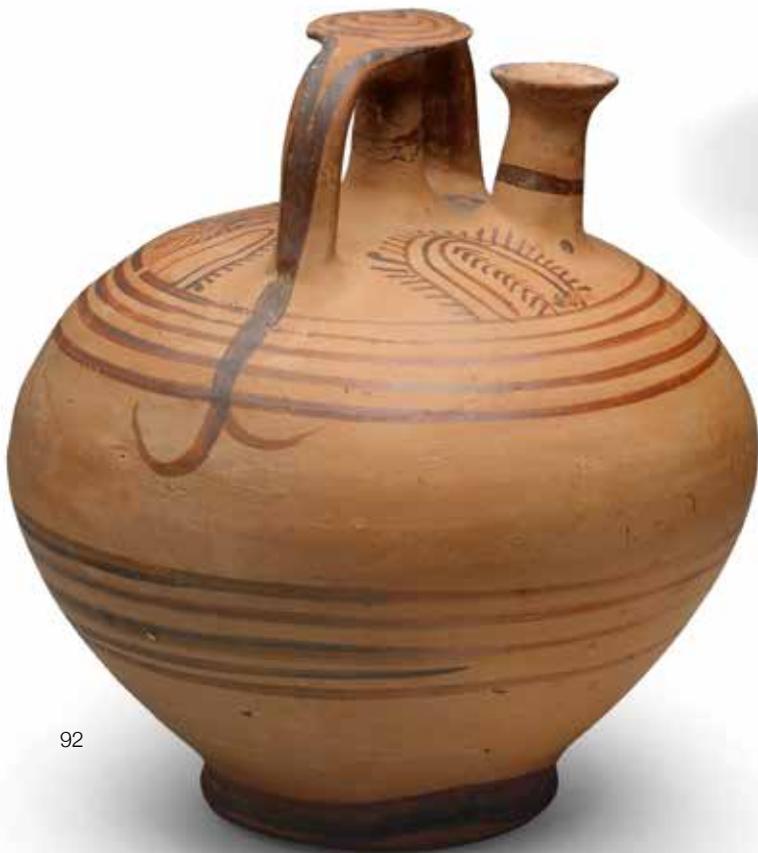
Provenance

Reported to have been discovered in the 1980s near the river Wensum, north of Dereham, Norfolk.

Private collection, UK, acquired in the late 1990s from an East Anglian dealer, who purchased the rapier from the finder.

For a similar rapier see *Bronze Age Metalwork in Norwich Castle Museum*, Norfolk Museums, 1977, p.25, no. 28.





92

92
**A LARGE MYCENAEAN POTTERY STIRRUP-JAR
 CIRCA 1400-1300 B.C.**

With central false spout and strap-handles, decorated in umber with stylised plants at the shoulder, the globular body with encircling bands, 23cm high

£2,500 - 3,500
 €2,900 - 4,000
 US\$3,200 - 4,500

Provenance

with Galerie Günther Puhze, Freiburg.
 Wolfgang Zoepnek collection, Dassendorf, acquired from the above on 10 December 1994.



93

93 *
**A RHODIAN POTTERY FOOTED BOWL
 CIRCA 6TH CENTURY B.C.**

The shallow bowl painted in black and red, the interior decorated with a band of dotted triangles linked with blossoms, a band of chevrons above, concentric bands around the centre, black concentric bands on the exterior, 21.5cm diam., 10.9cm high

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,900 - 6,400

Provenance

Private collection, Europe, 1982.
 Private collection, 1988.
 Anonymous sale; Christie's, New York, 16 June 2006, lot 78.
 Private collection, Europe, acquired at the above sale.

A related example is in the Basel Museum, Switzerland, see K. Schefold, *Meisterwerke Griechischer Kunst*, Basel, 1960, no. 95.



94

94 *

**A GREEK TERRACOTTA GAME TABLE
ARCHAIC PERIOD,
CIRCA EARLY 6TH CENTURY B.C.**

The rectangular table top supported by four rectangular legs linked by additional panels, the decoration in black with additional incised details: on the top eleven straight lines with small black circles at the extremities, the central line with central circle, vertical strokes along the edges of the tabletop, underneath the edges a pattern of waves in a geometric grid, a series of seven seated lions and a swan with rosettes in the field on the legs and panels, a line of waves above, vertical strokes underneath, 28cm x 20.3cm, 12.8cm high

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400

Provenance

Private collection, Geneva, since the 1950s-1960s.

Game tables such as this are thought to have been part of the funerary offerings during the Archaic period in Attica. Miniature clay tables have been found in offering deposits at the Kerameikos and at Vari, with figures of weeping mourners on the top. In both cases they were accompanied by small clay dice, leading to their interpretation as game tables (D. C. Kurtz and J. Boardman, *Greek Burial Customs*, London, 1971, pp.76-79). It has been suggested that their presence in funerary contexts reflects how the Greeks of this period saw board games as a metaphor for life and death (see H. Whittaker, 'Board games and funerary symbolism in Greek and Roman contexts' in *Papers and Monographs from the Norwegian Institute at Athens*, vol. 7, 2005, p.281). A close example is in the National Museum of Denmark in Copenhagen - see J. Lund and B. B. Rasmussen, *Antiksamlingen: grækere, etruskere, romere*, Copenhagen, 1994, p. 64.

95▲

**A VILLANOVAN BLACK BURNISHED POTTERY JUG
CIRCA 9TH CENTURY B.C.**

Of elegant form, the squat body with tall conical neck, pinched-in spout and arched handle joining the rim to the lower body, the surface engraved with dotted decoration within triangles, the lower body incised with three frolicking horses and a walking sphinx, 28cm high

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

with Charles Ede Ltd, London. James Chesterman (1926-2014) collection, UK, acquired from the above in December 1984.



95



96



97

96 *

**A CORINTHIAN BLACK-FIGURE PHIALE MESOMPHALOS
CIRCA 600-575 B.C.**

With added details in red, the interior with a frieze of animals, a goat facing left with lowered head, a panther facing right and one facing left, both with frontal head, rosettes in the field, concentric bands above and below, dots and concentric bands on the omphalos, concentric bands on the exterior, 18.4cm diam.

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

Private collection, US, 1982.
Anonymous sale; Christie's, New York, 14 June 1993, lot 44.
Anonymous sale; Christie's, New York, 16 June 2006, lot 77.
Private collection, Europe, acquired at the above sale.

97 *

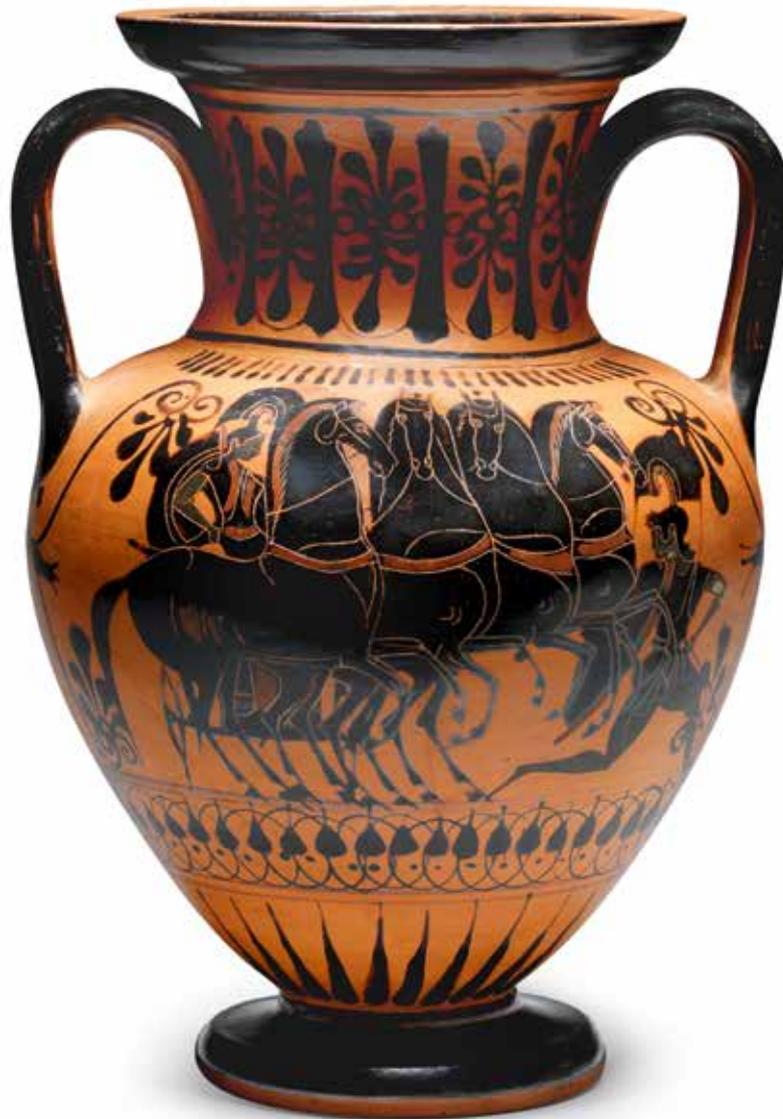
**A CORINTHIAN BLACK-FIGURE TRIPOD PYXIS AND LID
CIRCA 600-575 B.C.**

With added details in red and incised, the rounded body on three rectangular legs, each decorated with a chain of three lotuses, a horizontal band around the rim, the separate lid, probably not belonging, with disk-shaped knob, decorated with concentric plain and dotted bands, 7.5cm high, 9.5cm diam.

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Professor Hans (1900-1967) and Mrs Marie-Louise (1912-1997) Erlenmeyer collection, Basel.
Cycladic and Classical Antiquities from the Erlenmeyer Collection; Sotheby's, London, 9 July 1990, lot 165.
Anonymous sale; Christie's, New York, 16 June 2006, lot 76.
Private collection, Europe, acquired at the above sale.



98

**AN ATTIC BLACK-FIGURE AMPHORA
ATTRIBUTED TO THE PAINTER OF WÜRZBURG 314,
CIRCA 510-500 B.C.**

With added polychrome details, the obverse with an Amazon riding a chariot pulled by a quadriga wheeling to the right, a second Amazon walking in front and looking backwards, carrying a lance in her left hand, both wearing a short chiton and a high-crested Attic helmet, holding a circular shield over the right shoulder; the reverse with a maenad wearing a long chiton, between two satyrs, all walking to the right, rays and a band lotus buds above the foot, tongues on the shoulder, palmettes and lotus chain on the neck, open lotus buds and four palmettes under each black handle, 24cm high

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

Provenance

with Christoph Leon, Basel.
Private collection, Switzerland, acquired in the 1960's from the above.
Anonymous sale; Christie's, London, 7 October 2010, lot 125.

The Painter of Würzburg 314 was identified by Beazley as being 'near the Priam Painter' (J. D. Beazley, *Attic Black-Figure Vase-Painters*, New York, 1978, pp.333-334). A similarly small hydria from the same painter is in the Theodor collection - see P. Heesen, *The J.L. Theodor Collection of Attic Black-Figure Vases*, Amsterdam, 1996, pp.55-56.



detail of reverse

99



99 *

**A GREEK MINIATURE
BRONZE VOTIVE HELMET
CIRCA LATE 6TH - EARLY 5TH CENTURY B.C.**

Of Corinthian type, the crown surmounted with a couchant sphinx, ram heads decorating the cheekpieces in relief, 4.9cm high

£2,500 - 3,500
€2,900 - 4,000
US\$3,200 - 4,500

Provenance

Private collection, Geneva, since the 1950-1960s.

Such helmets have been found as votive offerings in sanctuaries from the 7th Century B.C. onwards. For further discussion, see A. M. Snodgrass, *Arms and Armor of the Greeks*, Ithaca, 1967.

100 *

**A GREEK SILVER BOWL
ARCHAIC PERIOD,
CIRCA 6TH CENTURY B.C.**

The globular bowl decorated with a rosette with twenty-six petals around a shallow central boss, with wide flaring rim, 6.7cm high

£5,000 - 7,000
€5,700 - 8,000
US\$6,400 - 9,000

Provenance

Private collection, Switzerland, early 1990s. Anonymous sale; Christie's, New York, 16 June 2006, lot 99. Private collection, Europe, acquired at the above sale.

100





101

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

The domed helmet with two raised parallel ridges, each with a smaller ridge at the outer edge, running over the crown, with an everted rear flange and long pointed perforated cheekpieces, edged with a border of flat bronze rivets, 26cm high

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 39,000

Provenance

with Sakai Art Gallery, Japan, 1981.



102

102 *

**A GREEK TERRACOTTA APE
PROBABLY RHODES OR BOEOTIA, CIRCA 5TH CENTURY B.C.**

The pregnant female depicted squatting on a rectangular base, her left hand clasping her left ankle, her right pointing towards her exposed genitals, with remains of white slip, 9.2cm high

£700 - 1,000
€800 - 1,100
US\$900 - 1,300

Provenance

Private collection, US, 1994.
North American art market.
Anonymous sale; Christie's, New York, 16 June 2006, lot 129 (part lot).
Private collection, Switzerland, acquired at the above sale.

This unusual terracotta probably belongs to a type originating in Rhodes, of small figurines of satyrs, boys, or grotesques squatting and exposing themselves (cf. R. A. Higgins, *Terracottas in the British Museum*, vol. I, 1969, London, pl. 45-6). The message conveyed by the present lot is unclear, but must have been connected to female fertility.



103

103 *

**A GREEK TERRACOTTA HEAD OF ATHENA
PROBABLY TARANTO, CIRCA LATE 5TH CENTURY B.C.**

Wearing a Thracian helmet atop her wavy hair, her austere face with heavily-lidded almond-shaped eyes, straight nose and full lips 13.3cm high

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Lilian Rojzman Berkman (d. 2001) collection, US, acquired in the 1960s.
Property from the Lilian Rojzman Berkman Collection; Sotheby's, New York, 9 December 2004, lot 381.
Private collection, Switzerland, acquired from the above sale.

For similar, see C. E. Vafopoulou-Richardson, *Ancient Greek Terracottas*, Oxford, 1991, p. 30, no. 31.



104 (two views)

104 *

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

Of lentoid form, the domed top decorated on one side with a leaping bull with outstretched forelegs, on the other side with a crouching panther, the spout with a wide flaring mouth, the handle arching across the body, 13.7cm long

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

Sir Theodore Fry (1836-1912) collection, England, early 1900s.
Anonymous sale; Christie's, New York, 16 June 2006, lot 121.
Private collection, Europe, acquired at the above sale.





105

**AN ATTIC RED-FIGURE PELIKE
CIRCA 460-450 B.C.**

The obverse with a nude satyr in pursuit of a maenad, wearing a chiton; the reverse with two draped youths holding staves, 31.5cm high

£7,000 - 10,000

€8,000 - 11,000

US\$9,000 - 13,000

Provenance

with Galerie Günther Puhze, Freiburg.
Wolfgang Zoepnek collection, Dassendorf, acquired from the above on 5 January 1995.



106

106 *

**A GREEK OR ETRUSCAN
BRONZE SITULA HANDLE
HELLENISTIC PERIOD,
CIRCA LATE 4TH-3RD CENTURY B.C.**

The two arching bails rectangular in section with bud-shaped finials, folded back at the end to suspend at one side a spout in the form of a mask of Silenus, depicted with his mouth open, long curly beard and bald head, 21.5cm long

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Private collection, Europe, 1974.
Anonymous sale; Boisgirard & Associés, Hotel Drouot, Paris, 16 June 2005, lot 22.
Anonymous sale; Christie's, New York, 16 June 2006, lot 137.
Private collection, Europe, acquired at the above sale.

Attribution of this type is difficult without a known find-spot, as the style was widespread from Gaul to southern Russia. Von Bothmer therefore describes bronzes akin to the present lot as 'Etruscan or Greek' (B. von Bothmer, *Antiquities from the Collection of Christos G. Bastis*, Mainz on Rhine, 1987, p. 223).



107

107 *

**A GREEK BRONZE VESSEL HANDLE
HELLENISTIC PERIOD,
CIRCA LATE 4TH-3RD CENTURY B.C.**

The attachment plate in the form of a siren, with wings outspread and tail feathers fanning below the body, long hair falling on her shoulders, the eyes inlaid in silver, the curved handle with three ribs decorated with beading along the edge, a flange at the top for attachment, 16.5cm high

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Private collection, 1988.
Anonymous sale; Boisgirard & Associés, Hotel Drouot, Paris, 16 June 2005, lot 96.
Anonymous sale; Christie's, New York, 16 June 2006, lot 140.
Private collection, Europe, acquired at the above sale.

108
No lot



109

**A GREEK BRONZE PILOS HELMET
CIRCA 4TH CENTURY B.C.**

Of conical form with carinated lip above the broad brim, a pierced hole on either side of the brim for now missing cheekpieces, two concentric bands of bronze flattened rivets at the crown, another oval band of flattened rivets on one side, the remains of a riveted attachment-plate nearby, a circular area of ancient reinforcement at the lip, 22cm high

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

Provenance

with Sakai Art Gallery, Japan, 1981.

The *pilos*-type helmet is derived from a felt cap of similar shape, often seen in depictions of travellers and herdsmen, which may have also been worn beneath these helmets for added comfort. Such helmets were first used in Sparta at the end of the 5th Century B.C., as the Peloponnesian War drew to a close. These lighter, simpler helmets offered all-round vision, as well as being cheaper to make, an important consideration in a period when the Greek city-states were recruiting more men from the lower social classes. The present helmet was once adorned with several decorative elements, of which only the attachment rivets now remain. For further, see G. Waurick, 'Helme der Hellenistischen Zeit und ihre Vorläufer' in A. Bottini, *Antike Helme*, Mainz, 1988, p.151-158.



110

110
**A CAMPANIAN RED-FIGURE
 NECK AMPHORA
 CIRCA 350-340 B.C.**

The obverse with the nude seated figure of Hermes, holding the caduceus, flanked by palmettes and flowers; the reverse with a standing draped youth, the neck decorated with a female head in profile, 29cm high

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,900 - 6,400

Provenance

Private collection, Spain, 1980-2015.
 Private collection, Austria.

It has been suggested that the present lot has close links with the Three-Dot Group and in particular a neck-amphora from the Three-Dot Group, cf. A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Oxford, 1967, no.333a, Suppl. 1, p.47, pl.IX, 5. The facial features of Hermes in the above lot resemble those of the nude woman on the obverse of 333a, the draped youths on the reverse sides of both amphorae are related, and the floral decoration beneath the handles is almost identical. A connection to the Parrish Group has also been suggested.



111

111
**AN APULIAN RED-FIGURE MUG
 ATTRIBUTED TO THE WHITE
 SACCOS-KANTHAROS GROUP,
 CIRCA 320-330 B.C.**

Decorated with the head of Nike, wearing a radiate stephane and drop earrings, a large palmette beneath the Hercules knot handle, 16cm high

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

with Jackson McClure, Woking, UK.
 M. S. R. collection, UK, acquired from the above 2 March 1979.

Cf. A. D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, RVAp 2, London, 1978, pl. 376.7 and pl. 377.6-7.

112

**A DAUNIAN POTTERY ASKOS
CIRCA MID-LATE 4TH CENTURY B.C.**

The spherical body with a wide strap handle with small knob at base, the spout with a flaring rim, the interior of which is decorated with interlocking 'S's, the body decorated with bands of waves, dotted zigzag, undulating vine-leaves, scrolling tendrils with small animals, the lower portion of the body with vertical garlands, quadrupeds and birds in flight, swastikas in the field, the base with double-line cross, details in added red, 34.8cm high

£6,000 - 8,000

€6,900 - 9,200

US\$7,700 - 10,000

Provenance

Heinz Weisz collection, Geneva, acquired 1960s.
Swiss art market, 2011.
Anonymous sale; Christie's, London, 24 October 2013, lot 56.
Private collection, UK.

Published

J. Chamay and C. Courtois,
*L'Art Premier des lapyges
Ceramique Antique d'Italie Meridionale*,
exhibition catalogue, Musée d'art et
d'histoire, Geneva, 2002, no. 56.

Exhibited

Musée d'art et d'histoire, Geneva,
24 October 2002-19 January 2003.
Mona Bismarck Foundation, Paris,
5 February-5 April 2003.



112

113[†]

**A SOUTH ITALIAN BLACK-GLAZED
BELL-KRATER
APULIA, CIRCA 4TH CENTURY B.C.**

Set on a stemmed pad foot, with loop handles, 21cm high

£800 - 1,000

€920 - 1,100

US\$1,000 - 1,300

Provenance

with Jean-Philippe Mariaud de Serres, Paris.
with Charles Ede Ltd, London, purchased
from the above on 14 September 2000.
Private collection, UK, purchased from the
above prior to July 2003.



113



114

114 *

**A GREEK TERRACOTTA FEMALE FIGURE
POSSIBLY TANAGRA, CIRCA 350 B.C.**

Standing on an integral oval plinth, her weight on her left leg, the right bent at the knee, wearing a chiton and swathed in a himation, which is pulled up and over her hair, her right arm held across her chest, her hand emerging from the drapery, her left resting on her upper thigh, remains of red pigment and white slip, 26cm high

£2,500 - 3,500
€2,900 - 4,000
US\$3,200 - 4,500

Provenance

Robert Taylor collection, New York.
Property from the Estate of Robert Taylor; Sotheby's, New York, 9 December 2004, lot 385.
Private collection, Switzerland, acquired at the above sale.



115

115 *

**A GREEK TERRACOTTA SEATED FEMALE FIGURE
CIRCA EARLY 4TH CENTURY B.C.**

Wearing a chiton and enveloped in a himation, pulled up and over the back of her wavy, centrally-parted hair, her face delicately modelled, her right hand emerging from the folds of the drapery to clasp a small hare, 20.8cm high

£2,500 - 3,500
€2,900 - 4,000
US\$3,200 - 4,500

Provenance

Richard Wagner collection, Cape Cod & Boston, MA.
US art market.
Anonymous sale; Gorny & Mosch, Munich, 18 December 2009, lot 244.
Private collection, Switzerland, acquired at the above sale.

This figure was designed to sit upon a separately-made seat or throne, probably rendered in wood.



116

116 *

**A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
CIRCA 3RD-2ND CENTURY B.C.**

With large, almond-shaped eyes and wearing a wreath in his hair, small curls crowning his forehead and falling before his ears, the hair stippled over the back of his head, *13.3cm high*

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

Provenance

A. P. collection, Brussels, acquired between 1967 and 1969.
Anonymous sale; Cahn AG, Auktion 9, Basel, 19 November 2014, lot 163.
Private collection, Switzerland, acquired from the above sale.

For similar, see M. B. Comstock and C. C. Vermeule, *Sculpture in Stone, The Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*, Boston, 1976, p. 282, no. 456.



117

117 *

**A GREEK MARBLE LOWER TORSO OF APHRODITE
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

Sensitively modelled, the goddess standing with her weight on her left leg, *15.5cm high*

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

Provenance

Private collection, Florida, acquired in London in the late 1960s.
Property from a Florida Private Collection; Sotheby's, New York, 12 June 2003, lot 27.
Private collection, Switzerland, acquired from the above sale.



118

118 †

**A GREEK MARBLE DRAPED FIGURE
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

The youthful form swathed in a himation, his right hand grasping the drapery at the neck, the left hand resting on his hip, the back roughly hewn, 22cm high

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

Private collection, Netherlands.
with Archaea Ancient Art, Amsterdam, 2001.
with Charles Ede Ltd, London, acquired from the above on 11 October 2001 (cat. 173, 2003, no.7).
Private collection, UK, purchased from the above in 2003.



119

119 *

**A GREEK MARBLE MALE HEAD
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

The youthful face with heavy-lidded almond-shaped eyes and full lips, framed by long wavy hair, centrally-parted and bound in a diadem, 20cm high

£5,000 - 8,000
€5,700 - 9,200
US\$6,400 - 10,000

Provenance

Reputedly found on Ephesus in 1908.
with K. J. Hewett (1919-1994), UK.
Private collection, UK, acquired from the above on 27 September 1982.
Anonymous sale; Bonhams, London, 23 October 2013, lot 226.



120 *

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

Her wavy hair centrally-parted and dressed in a chignon at the nape of her neck, surmounted by a diadem, *15.8cm high*

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

Provenance

Private collection, acquired in 1961.

Dutch art market.

Anonymous sale; Bonhams, London, 1 May 2008, lot 211.

Private collection, Switzerland, acquired at the above sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

121



121 *

**A ROMAN BRONZE INKWELL
CIRCA 1ST CENTURY A.D.**

The deep bowl with straight sides, on a splayed foot with lathe-turned mouldings on the underside, a band of guilloche below the rim with copper and silver overlay, the interior separated into two sections by a sheet insert, the lid in two parts, one side with circular opening for a stylus, the other side with a bail handle with stylised duck head terminals, *6cm high*

£2,500 - 3,500
€2,900 - 4,000
US\$3,200 - 4,500

Provenance

Private collection, Europe, 1988.
Anonymous sale; Christie's, New York,
16 June 2006, lot 231.
Private collection, Europe,
acquired at the above sale.

Inkwells of such size are more commonly terracotta, with bronze examples usually being smaller, especially those with decoration in silver, copper or gilding. The hinged lid and use of concentric circles as a decorative design are typical of inkwells of this period.

122



122 *

**A ROMAN BRONZE STRIGIL
CIRCA 1ST CENTURY A.D.**

With concave blade tapering to a point, the rectangular handle fenestrated, *25cm long*

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, Europe, 1968.
Anonymous sale; Christie's, New York,
16 June 2006, lot 229.
Private collection, Europe,
acquired at the above sale.

123

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

The mature man with his hair falling forward in a short fringe across the slightly furrowed brow, 23cm high

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400

Provenance

with Felix e Hijo, Seville.
Private collection, UK,
acquired from the above in 1989.



123

124 *

FIVE ROMAN POTTERY OIL LAMPS AND TWO ROMAN POTTERY OIL LAMP FRAGMENTS CIRCA 1ST-5TH CENTURY A.D.

One red slipped, moulded with an erotic scene, the woman reclining with her knees bent, her lover above her, 10.5cm long; one with standing nude warrior wearing crested helmet, spear and shield, the workshop signature underside L MVNSUC, 11cm long; one with a lion attacking a man, 10.7cm long; one rectangular, with ten radiating nozzles, three filler-holes at the centre, the workshop signature underside KAIEICWPA, 10.6cm wide; and one with standing youth holding a basket and a branch, North African red slip ware, 10.9cm long; one fragment preserving the discus moulded with an erotic scene, the man reclining to his left, his lover lowering herself onto him, 7.7cm wide; and another preserving part of the discus showing an erotic scene, the woman looking backward towards her kneeling lover holding her right leg over his shoulder, 4.6cm wide (7)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, US, 1950s-1960s.
Anonymous sale; Christie's, New York,
16 June 2006, lot 243.
Private collection, Europe,
acquired at the above sale.



124



125

125 *

**A ROMAN POLYCHROME
FRESCO FRAGMENT
CIRCA 1ST CENTURY A.D.**

Depicting a partridge standing in profile, the body with blue, yellow, black and red details, green tendrils with brown details remaining in the upper left corner, on a white background, *19.5cm x 18.5cm max.*

**£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900**

Provenance

Mr M. collection, South Germany, acquired 1980s.
Anonymous sale; Gorny & Mosch, Munich, 19 June 2009, lot 497.
Private collection, Switzerland, acquired at the above sale.



126

126

**A ROMAN POLYCHROME
FRESCO FRAGMENT
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Depicting Cupid, the nude figure in flight with outstretched wings, his right arm raised, an undulating ribbon fluttering behind the waist, contained within a hexagonal medallion, against an ochre and red ground, a panel of white floral dot decoration beneath, *27cm x 28cm*

**£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400**

Provenance

with Mathias Komor (1909-1984), New York. Private collection, acquired 1960s from the above.
Anonymous sale; Bonhams, London, 21st April 2005, lot 199.
Private collection, USA, acquired from the above sale.



127

127 *

**A ROMAN POLYCHROME FRESCO FRAGMENT
CIRCA 1ST CENTURY A.D.**

Probably depicting Venus, the nude female portrayed in flesh tones on an ochre ground, with diaphanous drapery across her thighs and billowing in an arch behind her head, *35.5cm x 35cm approx.*

£5,000 - 8,000

€5,700 - 9,200

US\$6,400 - 10,000

Provenance

with Mathias Komor (1909-1984), New York.
Private collection, USA, acquired 1960s from the above.
Anonymous sale; Bonhams, London, 26 April 2007, lot 121.
Private collection, USA, acquired at the above sale.

128 *

**A ROMAN TERRACOTTA OIL LAMP
CIRCA 2ND CENTURY A.D.**

Double-spouted and moulded in the form of a reclining Dionysus, the god wearing a berried wreath, his head resting on his raised crooked right arm, nude save for the drapery enveloping his legs, the ankles crossed, a suspension loop at the top, *15.5cm long*

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,500

Provenance

with Galerie Günther Puhze, Freiburg.
Private collection, Germany, acquired 1970s.
Anonymous sale; Gorny & Mosch, Munich, 14 December 2010, lot 504.
Private collection, Switzerland, acquired at the above sale.



128

'[The Street of the Tripods of at Athens] also contains some really remarkable works of art. For there is a Satyr, of which Praxiteles is said to have been very proud...'

Pausanias, 1.20.1.



rear view

129 *

**A ROMAN MARBLE HEAD OF A SATYR
CIRCA LATE 1ST-EARLY 2ND CENTURY A.D.**

Gazing down and to his left, his countenance serene, his thick, wavy locks bound in a wide fillet and crowned by a wreath of berries, his pointed goats' ears emerging beneath, 25.4cm high

£30,000 - 50,000

€34,000 - 57,000

US\$39,000 - 64,000

Provenance

Private collection, New York.

Anonymous sale; Sotheby's, New York, 14 December 1993, lot 48.

S. Carroll collection, New York, until 2016.

The present lot is a Roman copy of an original work by Praxiteles, dating to around 380-370 B.C., which once stood in the street of the Tripods at the foot of the Acropolis in Athens. The complete statue showed the young satyr pouring wine from his raised right hand into a dish held in his outstretched left hand, and is notable, besides the idealised youthful beauty of the satyr, for its peaceful, serene character. Judging by the numerous high-quality Roman copies that have survived, Praxiteles' work was greatly admired by Roman society, and we can presume that these later statues adorned both public and private spaces. When displayed in the latter, a sculpture such as the present lot demonstrated the owner's taste, education and veneration for high Greek culture.

For other similar Roman copies of Praxiteles's satyr, see the Walters Art Gallery, MA, inv. no. 23.22, the Metropolitan Museum of Art, NY, acc. no. 08.258.43, and the British Museum, London, 1838, 1231.1. For more on Praxiteles and his Pouring Satyr, see A. Stewart, *Greek Sculpture*, Yale, 1990, p. 280, no. 498 and A. Pasquier and J.-L. Martinez, *Praxiteles*, Paris, 2007, p. 270-275.



130 ^{TP}

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

Depicted life-sized, the young woman standing on a circular integral plinth with her weight on her left leg, her right knee bent, wearing a long, heavily pleated stola and swathed in a palla, her left hand holding her drapery to her chest, wearing a diadem atop her centrally-parted, wavy hair, drawn back and bound in a chignon, her oval face with large, almond-shaped, unarticulated eyes with drilled canthi, a straight nose, and full, slightly parted, lips, her garments and hair deeply drilled, *152cm high*

£40,000 - 60,000

€46,000 - 69,000

US\$51,000 - 77,000

Provenance

Anonymous sale; Parke-Bernet Galleries, New York, 1950, lot 100.
Private collection, U.S.A., acquired from the above sale.

This portrait statue depicts a young, elite Roman woman. She has a calm, pleasant demeanour, idealised, youthful beauty, and the heavy pleating of her stola emphasises her modesty. Whether this statue stood in a domestic or funerary setting, it certainly served to honour the subject.





131

131 *

**A ROMAN BRONZE HERCULES
CIRCA 1ST CENTURY A.D.**

The bearded hero depicted nude, on circular integral plinth, with his weight on his right leg, the bent left leg slightly advanced, leaning on his club draped with the lion skin, holding the Apples of the Hesperides in his right hand behind his back, 7.8cm high

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Private collection, 1997.
Anonymous sale; Boisgirard & Associés, Hotel Drouot, Paris, 16 June 2005, lot 37.
Anonymous sale; Christie's, New York, 16 June 2006, lot 259.
Private collection, Europe, acquired at the above sale.



132

132 *

**A ROMAN MARBLE STATUE FRAGMENT
CIRCA 2ND CENTURY A.D.**

With two feet preserved, a columnar support to the left, on an integral base, 29.2cm high

£1,000 - 2,000
€1,100 - 2,300
US\$1,300 - 2,600

Provenance

Private collection, Switzerland, formed in 1972.
New York art market.
Anonymous sale; Bonhams, London, 24 October 2012, lot 160.

133

**A ROMAN BRONZE DANCING EROS
CIRCA 1ST CENTURY A.D.**

Depicted with plump features, the curling hair arranged in a central parting, the eyes with silver inlay, shown skipping with left foot raised, a short staff or strigil held aloft in his left hand, wings and base added later,
13.5cm high

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

Provenance

Private collection, South Germany,
since the 1970s.

Anonymous sale; Hermann Historica, Munich,
2 May 2013, lot 2186.

D. D. collection, Lower Austria.



134 *

**A ROMAN MARBLE STATUE OF ASCLEPIUS
CIRCA 2ND CENTURY A.D.**

The god standing with his weight on his right leg, the left leg bent, with a himation draped across his left shoulder and around his waist, revealing his nude torso, the folds deeply drilled, remains of support at his right side, *72cm high*

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 39,000

Provenance

Anonymous sale; Christie's, New York, 5 June 1998, lot 288.
S. Carroll collection, New York, 1998-2016.

Despite the absence of the head and the god's ubiquitous snake-entwined staff, the stance and drapery of the present lot points to this being a depiction of Asclepius, the Greek god of healing and medicine. For the type, see B. Holtzmann, 'Asklepios', *Lexicon Iconographicum Mythologicae Classicae*, II, Zurich and Mainz, 1984.





profile view

PROPERTY FROM A GERMAN PRIVATE COLLECTION

135

**A ROMAN MARBLE HEAD OF APOLLO
ANTONINE PERIOD, CIRCA 100-150 A.D.**

The youthful god with his head turned slightly to his right, wearing a laurel wreath in his thick, luxuriously wavy hair, curls escaping onto his forehead, his locks drawn up into a top-knot, and bound behind in a low chignon, with tendrils falling onto his neck, his oval face with large almond-shaped eyes with thick upper lids, deeply drilled at the inner canthi, the closed mouth slightly smiling, *32cm high*

£50,000 - 70,000

€57,000 - 80,000

US\$64,000 - 90,000

Provenance

Private collection, Germany, since 1964.

The luscious curls of the present lot is typically early Antonine, with deeply-drilled, bountiful locks piled high upon the head. Sculpture during the Antonine periods is characterized by an increased emphasis in drill work focused on producing full, plastically-rendered curls, which were contrasted with the smoothly polished face of the subject.

For an Apollo with a similarly fleshy face, quiet countenance and high laurel wreath, see Ny Carlsberg Glyptothek, Copenhagen, inv. no. 1612. The present lot probably represents Apollo Kitharoidos, i.e. Apollo holding the kithara, a depiction which emphasises his role as god of music.





136



137

OTHER PROPERTIES

136

**A ROMAN MARBLE HAND
CIRCA 2ND CENTURY A.D.**

The left hand with the fingers spread to hold a large bunch of grapes, a vine leaf underneath, probably from a statue of Dionysus or Eros, 18cm long

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

August Nylén (d. 1920) collection, Sweden; and thence by inheritance. Anonymous sale; Dalarna Auktionsbyrå AB, Borlänge, Sweden, 11 September 2016, lot 44.

137

**A ROMAN MARBLE HAND
CIRCA 2ND CENTURY A.D.**

The left hand holding a bunch of three poppy heads, 26cm long

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

August Nylén (d. 1920) collection, Sweden; and thence by inheritance. Anonymous sale; Dalarna Auktionsbyrå AB, Borlänge, Sweden, 11 September 2016, lot 44.

138

No lot



139

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

The goddess looking slightly to her right, her centrally-parted wavy hair bound in a low chignon with an elaborate top-knot, her face sensitively carved with articulated, almond-shaped eyes, *15cm high*

£15,000 - 25,000

€17,000 - 29,000

US\$19,000 - 32,000

Provenance

Dr C. collection, Paris, 1970s.

Anonymous sale; Millon & Associates, Paris, 1 June 2011, lot 400.

140

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

Possibly from a relief, wearing a diadem atop her centrally-parted, wavy hair, the goddess gazing to her left with large, articulated, almond-shaped eyes beneath gently-arching brows, full lips and rounded chin, *23cm high*

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Bernard Herrmann (1911-1975) collection, US.
New York art market.

Anonymous sale; Sotheby's, New York, 8 June 2011, lot 26.



141

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

The standing draped female figure, possibly a Muse, carved in high relief, wearing a long sleeved chiton, a fillet in her drilled wavy hair, her right arm raised, her left hand resting on a staff by her side, folds of drapery extending behind, 46cm high

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400

Provenance

Private collection, Germany,
acquired at auction in Germany in 1968-1969.
Anonymous sale; Christie's, London,
25 April 2007, lot 251.
Private collection, UK.

A similar figure, holding a tragic mask in the outstretched arm, can be found on the right corner of a sarcophagus now in the church of San Gavino in Porto Torres, Italy, which represents Apollo surrounded by the Muses, see G. Pesce, *Sarcofagi Romani di Sardegna*, Rome, 1957, pp.98-102, no.56.



141



142

142 *

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

Probably from a sarcophagus, carved in high relief with a female head, her incised almond-shaped eyes gazing downward and to her right, with straight nose and full lips, her wavy centrally-parted hair swept back from her face and bound in a topknot, remains of an egg and dart border preserved behind, 10.1cm high

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

Brussels art market.
Anonymous sale; Bonhams, London,
28 October 2009, lot 221.
Private collection, Switzerland,
acquired at the above sale.



143

143 *

**A ROMAN MARBLE HEAD
OF A MALE YOUTH
CIRCA EARLY 2ND CENTURY A.D.**

The face delicately carved with heavily-lidded almond-shaped eyes, a strong, straight nose, high cheekbones, full, slightly-parted lips and rounded chin, his thick wavy hair partially preserved at the left side, *14.5cm high*

£5,000 - 8,000
€5,700 - 9,200
US\$6,400 - 10,000

Provenance

New York art market, ca. 1980s.
Private collection, New York,
1990s until 2010.

144 *

**THREE ROMAN MARBLE
CORINTHIAN CAPITALS
CIRCA 3RD-5TH CENTURY A.D.**

Each side with two tiers of overlapping stylised acanthus leaves, with scrolling leaf tips, the upper tips supporting the square abacus, *12cm high*

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,400

Provenance

Anonymous sale; Phillips, London,
11 December 1990, lot 107.
Private collection, Switzerland.



144



145

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

Depicted gazing to her right, her centrally-parted wavy hair veiled with a palla, 23cm high

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

Professor Ernst Berger (1928-2006) collection, Basel (former director of the Antikenmuseum).
with Galerie Günther Puhze, Freiburg.
Wolfgang Zoepnek collection, Dassendorf,
acquired from the above on 3 August 2015.

The wavy hair is typical of the fashions of the time, which sought to imitate the exaggerated undulating hairstyle of the Empress Faustina Minor (130-176 A.D.), daughter of Emperor Antoninus Pius and wife to Marcus Aurelius. For a similar portrait of a woman, or possibly the Empress herself, see C. Vermeule, *Greek and Roman Sculpture in America*, Los Angeles, 1981, p.332, pl. 285.

146 *

**A ROMAN MARBLE MALE PORTRAIT BUST
REIGN OF CARACALLA, CIRCA 211-217 A.D.**

Depicted life-sized, the head turned slightly to the right, the face framed with short curly hair and beard with a neat bushy moustache, the eyebrows engraved above upward-gazing articulated eyes, 36cm high

£50,000 - 80,000

€57,000 - 92,000

US\$64,000 - 100,000

Provenance

Dr William Redel (1917-2012) collection, USA, acquired prior to 1967; and thence by descent to the present owner.

The strong countenance and short, curly, clumpy hair is reminiscent of certain portrait types of Septimius Severus, and of the portraiture of his son and heir, Caracalla. This change in hairstyles from the Antonine period has been attributed to Septimius's and Caracalla's North African heritage, and the former's military background. The Roman elite would often fashion private, personal portraits after the prevailing style of the reigning dynasties, and the present lot displays a deliberate imitation of the hair, beard and moustache sported by the ruling family of the early 3rd century A.D. The rendering of the hair and beard, which lacks the schematic drill work typical of portraits from the time of Septimius Severus, points to an execution date during the reign of Caracalla. For a portrait of Caracalla with similar treatment of the hair and beard, see K. Fittschen and P. Zanker, *Katalog der Römischen Porträts in den Capitolinischen Museen und der anderen kommunalen Sammlungen der Stadt Rom I: Kaiser- und Prinzenbildnissen*, Mainz, 1985, pls. 110-114, app. 71-77.

However, unlike portraits of the notorious Caracalla, who murdered his younger brother Geta to secure sole supremacy, and whose likenesses are marked by their scowling expression and an accentuated, aggressive twist of the head, this portrait exudes a calm, confident demeanour. For two portraits which exhibit similar benign countenances, see K. Rhomiopoulou, *ΕΛΛΗΝΟΡΩΜΑΪΚΑ ΓΛΥΠΤΑ, ΤΟΥ ΕΘΝΙΚΟΥ ΑΡΧΑΙΟΛΟΓΙΚΟΥ ΜΟΥΣΕΙΟΥ* [= *Greco-Roman Sculpture of the National Archaeological Museum*], Athens, 1997, p.109, cat.111 and p.111, cat.114. Both of these portraits were found in Greece, and the present lot is carved from a fine-grained, Greek marble, perhaps suggesting a similar Greek provenance. The present lot exemplifies the desire of the Roman elite to both align themselves with the ruling classes by close imitation of their public image, yet retain an individualistic character within their portraiture.





OTHER PROPERTIES

147 *

A ROMAN STUCCO FISH APPLIQUÉ MOULD CIRCA 4TH CENTURY A.D.

With three columns of eight lines partially preserved,
depicting an array of similar, but different, fish, 29x26cm max.

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400

Provenance

German art market, 2000.

Swiss art market.

Private collection, Switzerland, acquired from Cahn AG, Basel, 2002.

Such moulds are rare, and were created by impressing stamps of the desired design into a piece of relatively soft material. The appliques that were made from such moulds decorated North African *terra sigillata* ware, being applied before the pottery was dried and fired. The choice of fish likely reflects a demand for Christian motifs, which emerged with the rise of Christianity in the later Roman period.



148 *

**A ROMAN MARBLE SARCOPHAGUS FRAGMENT
CIRCA 250-300 A.D.**

Partially preserving four figures, with a male on the extreme left, his head turned in profile to the left, the other three figures facing towards the right, with a female in the centre grasping two shoes in her right hand, a money-bag in her left, all the figures heavily draped, two pairs of shoes suspended from a beam at the top of the scene, 38.5cm x 46cm max.

£7,000 - 10,000

€8,000 - 11,000

US\$9,000 - 13,000

Provenance

with S. Simonian, Germany, 2000.

with Roswitha Eberwein, Antike Kunst Göttingen.

Private collection, Switzerland, acquired from the above in October 2002.

The detail of the hanging shoes suggests that this sarcophagus panel depicted a shoemaker's workshop. Scenes of daily life were relatively rare on sarophagi, which more usually depicted mythological scenes. For another sarcophagus panel showing a shoemaker, see a relief discovered at Ostia, dating to the 2nd Century A.D., showing a shoemaker and ropemaker at work (now at Museo Nazionale Romano, Palazzo Massimo alle Terme).



149

149

**A BYZANTINE BRONZE CENSER
CIRCA 7TH CENTURY A.D.**

The rim with three trefoil acanthus attachments for suspension chains, the rounded bowl cast in relief with scenes from the life of Christ: The Annunciation, the Birth of Christ, the Baptism, the Crucifixion, and the Empty Tomb, the neck and the raised foot engraved with foliate design, with a cross in relief on the underside of the foot, 12cm high, 10.5cm diam.

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Private collection, UK, formed in the 1950s by Mr and Mrs S. Broukal, and thence by descent to the present owner.

This censer with its distinctive, slightly worn in appearance raised cast decoration is typical of the 'Palestinian type' of censer. For similar examples see I. Richter-Siebels, *Die Palaestinensichen Weihrauchgefäesse mit Reliefszenen aus dem Leben Christi*, Berlin, 1990.

150

**A BYZANTINE BRONZE EAGLE
CIRCA 5TH-7TH CENTURY A.D.**

Depicted standing on large splayed claws, with crossed tail feathers, 6cm high

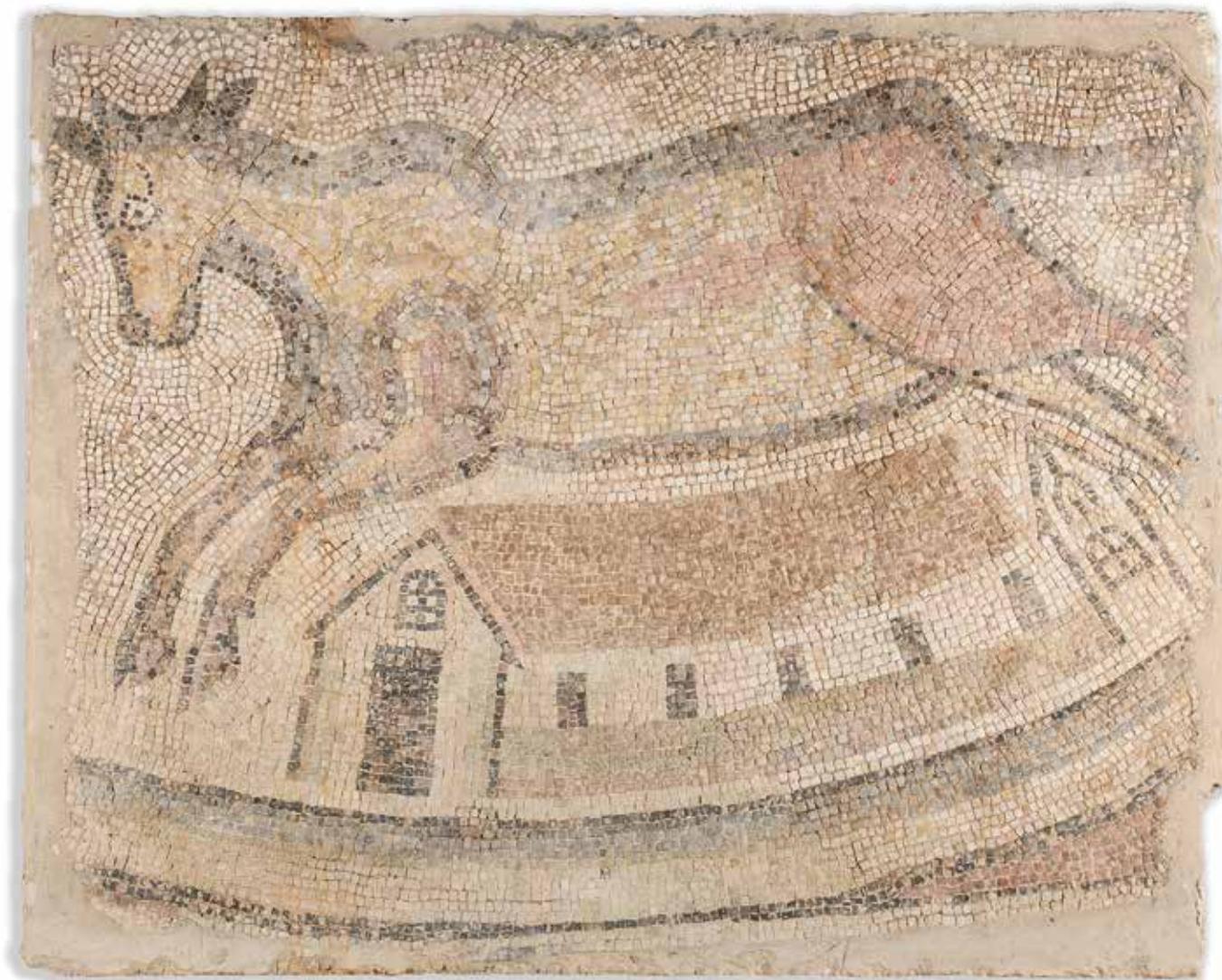
£1,000 - 1,200
€1,100 - 1,400
US\$1,300 - 1,500

Provenance

with Mathias Komor (1909-1984), New York, 1972.
Professor Hugo Munsterberg (1916-1995) collection, New Paltz, New York, acquired from the above.
with Royal-Athena Galleries, New York, 2008.
Private collection, UK, acquired from the above.



150



151 * TP

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

Composed of ochre, red, brown, cream and black tesserae, depicting a bull leaping over a long house, above a curved linear border, 105cm x 130cm approx.

£8,000 - 12,000

€9,200 - 14,000

US\$10,000 - 15,000

Provenance

with Asfar Brothers, Beirut, Lebanon, 1972.
Private collection, Switzerland, acquired from the above on 7 April 1972; and thence by descent to the present owner.

This unusual mosaic probably once formed part of a larger hunting scene. Animal hunts were popular design choices for Roman mosaics, and showed dogs or large cats, such as leopards and lions, or even humans, pursuing bulls, stags and other prey. The house may be intended to signify the scale of the beast or to add a sense of dynamism.

JEWELLERY

OTHER PROPERTIES

152

**A WESTERN ASIATIC LAPIS LAZULI
AND ROCK CRYSTAL NECKLACE
CIRCA 2ND-1ST MILLENNIUM B.C.**

Composed of ten elongated spirally carved lapis lazuli beads, four cylindrical lapis lazuli beads, interspersed with forty irregular spherical rock crystal beads, restrung with modern clasp, 72cm long

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900

Provenance

with Mahboubian Gallery of Ancient Art,
New York, 1970s.



152



153

153

**AN ACHAEMENID BANDED
AGATE BEAD NECKLACE
IRAN, CIRCA LATE 6TH-EARLY
5TH CENTURY B.C.**

Composed of twenty-one cylindrical beads with varied horizontal banding, interspersed with gold disc beads, restrung with a modern clasp, 62cm long approx.

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

with Mahboubian Gallery of Ancient Art,
New York, 1970s.



154



155



156

154

**A MINIATURE GREEK
GOLD COLUMN CAPITAL
HELLENISTIC PERIOD,
CIRCA 4TH-3RD CENTURY B.C.**

In the shape of a Corinthian capital, the base with a ring of beads and two rows of acanthus leaves, a volute support at each of the four corners of the abacus with granulation and a five-petal flower at each side, the four sides of the abacus decorated with a central flower, 1.5cm high; weight 98g

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Private collection, Europe, acquired 1930s; and thence by descent to the present owner.

This capital is closely related to an example in the British Museum, which is said to be from Taranto, South Italy. The British Museum capital is the finial of a gold sceptre, with the main body made of gold net and surmounted by a glass fruit, possibly a quince, nestled among gold acanthus leaves. It is believed to have been part of the funerary offering for a Tarantine priestess (see D. Williams and J. Ogden, *Greek Gold Jewellery of the Classical World*, London, 1994, pp. 202-203).

155

**TWO PAIRS OF GREEK GOLD EARRINGS
AND A PAIR OF ROMAN GOLD AND
GARNET EARRINGS**

Comprising a pair of gazelle-head earrings, the heads with incised details, attached horns and ears, and a band of tongues at the collar, the hoops made of twisted wires, 1.7cm diam.; a pair of Erotes earrings, the winged Eros holding a phiale and panpipes, an open loop at the back, 1.9cm high, both Hellenistic Period, circa 3rd Century B.C.; and a pair of gold and garnet crescent-shaped earrings with a central cabochon garnet, twisted wire along the border, triangular granulation decoration on the outside, circa 1st-2nd Century A.D. 2.5cm high (3)

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Europe, acquired 1930s; and thence by descent to the present owner.

156

**A GREEK GOLD FIGURE OF EROS AND
A ROMAN GOLD FIGURE OF FORTUNA**

The nude Cupid standing with his arms bent at the waist, a decorative belt across the chest, Hellenistic Period, circa 3rd-2nd Century B.C., 1.5cm high; weight 19.8g; Fortuna depicted standing, holding a cornucopia in her left hand and a phiale in the other, circa 2nd-3rd Century A.D., 2.3cm high; weight 115.8g

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

Private collection, Europe, acquired 1930s; and thence by descent to the present owner.



157

157
A ROMAN GOLD BRACELET
PROBABLY EGYPT, CIRCA 1ST-2ND CENTURY A.D.
 The spiral body composed of three gold wires twisted together, tapering at the end into one single wire coiled in overlapping terminals, 7.2cm diam.; weight 507.2g

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 Private collection, Europe, acquired 1930s; and thence by descent to the present owner.

158
A GREEK GOLD AND GARNET RING
HELLENISTIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.
 The hollow gold ring set with an oval cabochon deep red garnet, ring size I; stone 2.5cm long; weight 176.3g

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 Private collection, Europe, acquired 1930s; and thence by descent to the present owner.

159
A GREEK GOLD AND CARNELIAN INTAGLIO RING
HELLENISTIC PERIOD, CIRCA LATE 2ND CENTURY B.C.
 The oval intaglio carved with a depiction of Herakles, the nude hero standing, his left arm resting on the club, holding the lion skin over his bent right arm, ring size K; intaglio 2.2cm long; weight 163.8g

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 Private collection, Scotland, until ca. 1987.



158



160



159



161

160
A ROMAN GOLD AND CARNELIAN INTAGLIO RING
CIRCA 2ND CENTURY A.D.
 The hollow gold hoop set with an oval intaglio carved with a depiction of Apollo standing in profile to the left, his right leg bent with his foot resting on an outcrop, his head inclined towards the lyre resting atop his right knee, his chlamys falling behind, ring size D; intaglio 1.1cm long; weight 71.8g

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 Capt. Robert Gordon Southey M.C. (1896-1976) collection, UK; and thence by descent to the present owner.

161
A LATE ROMAN OR SASANIAN GOLD AND NICOLO RING
CIRCA 4TH-6TH CENTURY A.D.
 With high, up-turned shoulders, set with an un-engraved nicolo ringstone, Ring size K; stone 1.6cm long; weight 151.7g

£800 - 1,200
 €920 - 1,400
 US\$1,000 - 1,500

Provenance
 Private collection, Europe, acquired 1930s; and thence by descent to the present owner.



162

162
**AN EASTERN MEDITERRANEAN
CORE-FORMED GLASS ALABASTRON
CIRCA 4TH-3RD CENTURY B.C.**

The cobalt blue cylindrical body decorated with yellow and white feather trailing, with two small applied cobalt blue handles, the broad disc rim with an applied band of yellow trailing around the edge, *11.8cm high*

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

with Hilton Archaeological Shop, Tel Aviv, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired from the above in June 1973.
Private collection, USA, acquired from the Estate of the above.



163

163
**AN EASTERN MEDITERRANEAN
CORE-FORMED GLASS AMPHORISKOS
CIRCA 2ND-1ST CENTURY B.C.**

Of translucent yellow glass, decorated with opaque yellow and white trailing spiral thread, combed into festoons on the body, with applied glass peg base and handles, *15.1cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

with J. Zadok & Sons, Jerusalem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired from the above on 6 January 1976.
Private collection, USA, acquired from the Estate of the above.



164

**A ROMAN OLIVE GREEN GLASS FLAGON
EGYPT, CIRCA 300-350 A.D.**

The cylindrical body tapering towards the bulbous tip, with cylindrical neck and shallow funnel mouth with rounded lip, two opposed four-ribbed handles, a horizontal trail just below the neck, the decoration wheel-cut with a central band of vertical strokes between two bands of ovals within rectangular panels, framed by four groups of horizontal lines, 19.6cm high

£6,000 - 8,000

€6,900 - 9,200

US\$7,700 - 10,000

Provenance

Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York, acquired at Chelsea Auctions, New York, 31 January 1991. Private collection, USA, acquired from the Estate of the above.

This flagon relates to a group of olive green flasks and jugs produced in the Eastern Mediterranean, with virtually identical wheel-cut shallow decoration. The shape relates to the large terracotta amphorae used for transporting wine, for further discussion and an example of a similar flagon of this type, see S. B. Matheson, *Ancient Glass in the Yale University Art Gallery*, New Haven, 1980, p.86-87, no.235.

165

**A ROMAN OPAQUE WHITE GLASS
HEXAGONAL BOTTLE WITH VESSELS
CIRCA EARLY 1ST CENTURY A.D.**

The body blown in a three-part mould, the six panels divided by thin columns with stepped base and capitals, surmounted by pointed arches filled with a rounded boss, a vessel in each panel, the lower body with a festooned fillet forming six arches enclosing fruits, concentric circles on the underside of the base, the tall cylindrical neck with everted rim and inward-folded lip, 8.5cm high

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

with J. Zadok & Sons, Jerusalem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired on 31st January 1977 from the above.
Private collection, USA, acquired from the Estate of the above.

The significance of the vessels depicted on this type of bottle has long been discussed. Eisen suggested their similarity with the vessels used in temples of the period, and therefore classified the bottles as the 'Temple Series' (G. A. Eisen, *Glass: Its Origin, History, Chronology, Technic and Classification to the Sixteenth Century*, New York, 1927).

166

**A ROMAN OPAQUE WHITE GLASS
HEXAGONAL BOTTLE WITH BIRDS
CIRCA EARLY 1ST CENTURY A.D.**

The body blown in a three-part mould, with six panels separated by thin columns with triangular pediments above, five panels with a perched bird beneath, the sixth with a butterfly, vertical ribbing on the lower part of the body, with tall cylindrical neck and everted rim with inward-folded lip, 8.6cm high

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

with J. Zadok & Sons, Jerusalem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired on 31 January 1977 from the above.
Private collection, USA, acquired from the Estate of the above.

An origin in or near Sidon, on the coast of the Eastern Mediterranean, has been suggested for these bird bottles. As suggested by Stern, the subject may have been chosen in order to evoke the name Ornithopolis, the Bird City, the coastal town said to have belonged to Sidon (E. M. Stern, *The Toledo Museum of Art, Roman Mold-blown Glass, the First to through Sixth Centuries*, Toledo, 1995, p.143-144). Opaque white seems to be the most popular colour for this type of vessel - for another, see J. Paul Getty Museum, acc. no. 2003.300.

167

**A ROMAN BLUE GLASS AMPHORISKOS
CIRCA 1ST CENTURY A.D.**

Thick walled, with opaque white continuous spiral trail from bottom to top, two opaque white handles applied, 15.5cm high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

with Hilton Archaeological Shop, Tel Aviv, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired from the above in May 1979.
Private collection, USA, acquired from the Estate of the above.



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168
**A ROMAN AMBER GLASS RIBBED BOWL
LATE 1ST CENTURY B.C. -
EARLY 1ST CENTURY A.D.**

With twenty-nine tooled vertical ribs on the exterior, decorated on the interior with a wheel-cut groove below the rim, on a flattened base, *11.7cm diam.*

£1,800 - 2,200
€2,100 - 2,500
US\$2,300 - 2,800

Provenance

with J. Zadok & Sons, Jerusalem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York, acquired from the above on 6 January 1976. Private collection, USA, acquired from the Estate of the above.

169
**A ROMAN PALE GREEN-BLUE
GLASS SPRINKLER FLASK
CIRCA 4TH CENTURY A.D.**

Mould-blown, the globular body with diagonal ribbing, the cylindrical neck with a constriction at the bottom and flaring rim, twin B-shaped handles, *11.3cm high*

£800 - 1,000
€920 - 1,100
US\$1,000 - 1,300

Provenance

with Hilton Archaeological Shop, Tel Aviv, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York, acquired from the above in June 1973. Private collection, USA, acquired from the Estate of the above.

170
**TWO ROMAN MARBLED
GLASS UNGUENTARIA
CIRCA 1ST-2ND CENTURY A.D.**

One pale green, with piriform body and elongated tapering neck, everted rim and inward-folded lip, marvered throughout with opaque white trails; and another pale blue, with piriform body and elongated neck constricted at the base, everted rim and inward-folded lip, marvered throughout with opaque white trails, pontil scar underneath, *12cm high each (2)*

£800 - 1,000
€920 - 1,100
US\$1,000 - 1,300

Provenance

Item 1: with Hilton Archaeological Shop, Tel Aviv, Israel, June 1973.
Item 2: with Barakat Antiquities, Bethlehem, Israel, September 1980.
All: Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York. Private collection, USA, acquired from the Estate of the above.



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171

**A ROMAN YELLOW GLASS DISH
CIRCA 3RD-4TH CENTURY A.D.**

With deep straight walls and outward-folded rim, set on a tooled foot ring, pontil scar underneath, *25cm diam.*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

with Barakat Antiquities, Bethlehem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired from the above in May 1980.
Private collection, USA,
acquired from the Estate of the above.

172

**A ROMAN YELLOW GLASS JUG
CIRCA 3RD-4TH CENTURY A.D.**

The flaring mouth with folded collar-like rim, the neck expanding to sloping shoulders, the body tapering towards the pushed-in base, the strap handle drawn upwards and folded to form a thumb-rest, *20cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

with Harmer Rooke Inc., New York.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired from the above on 2 October 1976.
Private collection, USA,
acquired from the Estate of the above.

173

**A ROMAN YELLOW GLASS MODIOLUS
CIRCA 1ST-2ND CENTURY A.D.**

The wide cylindrical body with flaring mouth and rounded rim, set on a ring base tooled out of the lower wall, with applied strap handle on the side, *11.7cm high*

£800 - 1,200
€920 - 1,400
US\$1,000 - 1,500

Provenance

with Barakat Antiquities, Bethlehem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York,
acquired from the above in May 1980.
Private collection, USA,
acquired from the Estate of the above.

The modiolus is a broad cup also known in metal and pottery. The name derives from that of a measuring cup, which it resembles in shape. They were, however, made in various sizes and cannot be interpreted as having a standardised capacity (see D. Whitehouse, *Roman Glass in The Corning Museum of Glass*, vol. 3, Corning, 2003, p.139, no.1126).

174

THREE ROMAN PALE GREEN GLASS JARS, A ROMAN YELLOW GLASS FLASK, AND A ROMAN PALE BLUE GLASS BOTTLE CIRCA 2ND-4TH CENTURY A.D.

The jars with bulbous bodies, one with zigzag trailed decoration applied between the shoulder and the rim, another with three handles applied at shoulder and rim, the third with an everted rim, *5.8cm, 8.5cm and 9.6cm high*; the piriform flask on slightly pushed-in base, with trefoil lip and applied strap-handle, *9.5cm high*; and an ovoid unguentarium with elongated cylindrical neck and everted lip with folded rim, *12.4cm high* (5)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Item 1: with J. Zadok & Sons, Jerusalem, Israel, June 1974.
Item 2: with Hilton Archaeological Shop, Tel Aviv, Israel, June 1973.
Item 3: with Antiquarium Yaffa, Israel, June 1973.
Item 4: acquired ca. 1960s-early 1990s.
Item 5: with Hilton Archaeological Shop, Tel Aviv, Israel, June 1972.

All: Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York. Private collection, USA, acquired from the Estate of the above.

175

FOUR ROMAN GLASS VESSELS CIRCA 3RD-5TH CENTURY A.D.

Comprising a pale blue sprinkler flask, blown in two parts, the short cylindrical neck with raised everted rim, a pierced diaphragm at the junction with the shoulder, the globular body with pinched decoration along the pushed-in base, *10.1cm high*; a pale blue flask with rounded squat body with short neck, everted rim with inward-folded lip, twin applied blue glass handles, on a pushed-in base, *7.3cm high*; and two green jugs, one with piriform body, elongated neck and trefoil lip, applied strap handle pinched at the top, and another with piriform body, short neck ending in an everted rim with round trail below, applied rounded handle, *10.6cm and 12.6cm high* (4)

£1,000 - 1,200
€1,100 - 1,400
US\$1,300 - 1,500

Provenance

Larger jug: with Kando, Jerusalem, Israel, June 1974.
Others: with Hilton Archaeological Shop, Tel Aviv, Israel, 7 June 1972.
All: Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York. Private collection, USA, acquired from the Estate of the above.

176

THREE ROMAN GLASS DOUBLE BALSAMARIA CIRCA 4TH-6TH CENTURY A.D.

One pale green, the conjoined tubes decorated with turquoise blue trail, applied trail handles, *11.1cm high*; another pale green, the body with applied blue glass spiral trail and zigzag at the bottom, with basket handle, *17.6cm high*; and another with body pincer to form two tubes and undulating trail handles, *10.6cm high* (3)

£1,000 - 1,200
€1,100 - 1,400
US\$1,300 - 1,500

Provenance

Item 1: acquired ca. 1960s-early 1990s.
Item 2: with Moriah Aircraft Inc., New York, January 1974.
Item 3: with Hilton Archaeological Shop, Tel Aviv, 7 June 1972.
Both: Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York. Private collection, USA, acquired from the Estate of the above.

177

THREE ROMAN AUBERGINE GLASS VESSELS AND A ROMAN GREEN GLASS JANUS HEAD FLASK CIRCA 3RD-5TH CENTURY A.D.

Comprising a jar with wide mouth and tooled neck flange, the bulbous body with nine indentations, *9.6cm high*; another jar with wide mouth and tooled neck flange, the bulbous body with shallow indentations, *9.2cm high*; a bottle with bulbous body, tall cylindrical neck, and everted rim with inward-folded lip, *11.1cm high*; and a head flask with flaring mouth and inward-folded rim on a cylindrical neck, the body blown in a two part mould in the shape of a chubby-cheeked child with curly hair on both sides, *8cm high* (4)

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

Jars: with Kando, Jerusalem, Israel, June 1974.
Bottle: with Hilton Archaeological Shop, Tel Aviv, Israel, 7 June 1972.
Head flask: with Harmer Rooke Inc., New York, 4 March 1975.
All: Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York. Private collection, USA, acquired from the Estate of the above.

178

A ROMAN GREEN GLASS BOTTLE AND A ROMAN PALE AUBERGINE GLASS BOTTLE CIRCA 3RD-4TH CENTURY A.D.

The green bottle slightly tapering towards the flat base, the short neck flaring towards the uneven sloping shoulder, with flat everted rim, *9cm high*; the aubergine bottle with funnel flanged rim and tapering body, on pushed-in base, *10.1cm high* (2)

£800 - 1,000
€920 - 1,100
US\$1,000 - 1,300

Provenance

Item 1: Lt. General (Res.) Moshe Dayan (1915-1981) collection. with Hilton Archaeological Shop, Tel Aviv, June 1973.
Item 2: acquired ca. 1960s-early 1990s.
Both: Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York. Private collection, USA, acquired from the Estate of the above.

179

A ROMAN AMBER GLASS HEXAGONAL JUG AND A BYZANTINE BLUE GLASS UNGUENTARIUM CIRCA 4TH-7TH CENTURY A.D.

The moulded hexagonal body with a central panel with sunken relief of a seven-branched menorah on a tripod base, added later, with cylindrical neck and trefoil rim, applied handle folded at the rim, on a flat base, *10.7cm high*; the unguentarium with twisted ribbed body and thick trail handles, on a base knob, *10.3cm high* (2)

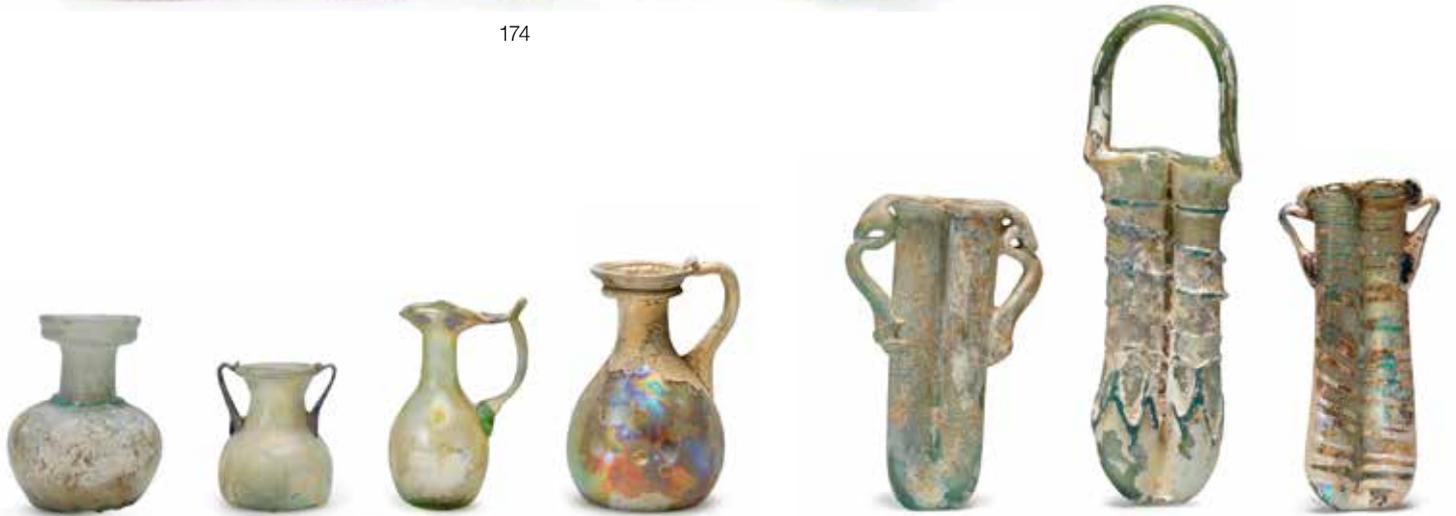
£1,000 - 1,200
€1,100 - 1,400
US\$1,300 - 1,500

Provenance

Item 1: with Kando, Jerusalem, Israel, June 1974.
Item 2: Oppenlander Collection, Hamburg. with Archaeological Shop, Tel Aviv, Israel, 6 January 1976.
Both: Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York, acquired from the above. Private collection, USA, acquired from the Estate of the above.



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**A ROMAN LIGHT OLIVE GREEN GLASS FLASK
CIRCA 4TH-5TH CENTURY A.D.**

The lentoid body blown into a vertically ribbed mould and flattened, with long tapering neck and flaring rim, applied turquoise blue glass handles, pontil scar to the underside, 15cm high

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

with Barakat Antiquities, Bethlehem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York, acquired from the above in February 1980.
Private collection, USA, acquired from the Estate of the above.

For similar examples with mould blown ribbed bodies and applied blue handles see Y. Israeli, *Ancient Glass in the Israel Museum. The Eliahu Dobbins Collection and Other Gifts*, Jerusalem, 2003, p.269, no.259.



181

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**A ROMAN GREEN GLASS FOOTED FLASK
CIRCA 4TH-5TH CENTURY A.D.**

The piriform body with tall tapering neck and tooled flaring foot, with applied turquoise glass twin handles with pinched extensions over the sides, and applied turquoise glass coil below the rim and around the lower neck, 17.8cm high

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

with Barakat Antiquities, Bethlehem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York, acquired from the above in February 1980.
Private collection, USA, acquired from the Estate of the above.

For a similar example see V. Arveiller-Dulong & M.-D. Nenna, *Les Verres antiques du Musée du Louvre*, II, Paris, 2005, p.394, no.1064.



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**A ROMAN GREEN GLASS PHIAL
CIRCA 4TH CENTURY A.D.**

The tapering body blown into a vertically ribbed mould, with cylindrical neck and flaring mouth with inward-folded rim, applied pair of turquoise blue handles, a pontil scar underneath, 26cm high

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

with J. Zadok & Sons, Jerusalem, Israel.
Dr Stanley I. Batkin (1914 - 2015) collection, Scarsdale, New York, acquired from the above on 17 May 1977.
Private collection, USA, acquired from the Estate of the above.



OTHER PROPERTIES

183

**A GREEK PALE GREEN GLASS SKYPHOS
HELLENISTIC PERIOD, CIRCA 2ND-MID 1ST CENTURY B.C.**

The thick cast glass forming a deep, rounded bowl, standing on a ring foot, the ring handles with horizontal upper and curved lower plates, the upper plates merging with the rim, 16.5cm diam. inc. handles

£7,000 - 10,000

€8,000 - 11,000

US\$9,000 - 13,000

Provenance

D. S. collection, London, since 1970s.

For a similar example see N. Kunina, *Ancient Glass in the Hermitage Collection*, 1997, p.259, no.57. The type imitates examples in gold, silver and bronze.



184

184

**A GREEK CORE-FORMED GLASS UNGUENTARIUM
EASTERN MEDITERRANEAN, CIRCA 3RD CENTURY B.C.**

With tall cylindrical neck, thick disc rim, long stem and a flaring foot, the ovoid body with vertical ribbing and decorated with opaque yellow, turquoise and white trail wound spirally from the rim and combed into a zig-zag pattern on the body, with twin applied blue folded disc handles, 7.6cm high

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

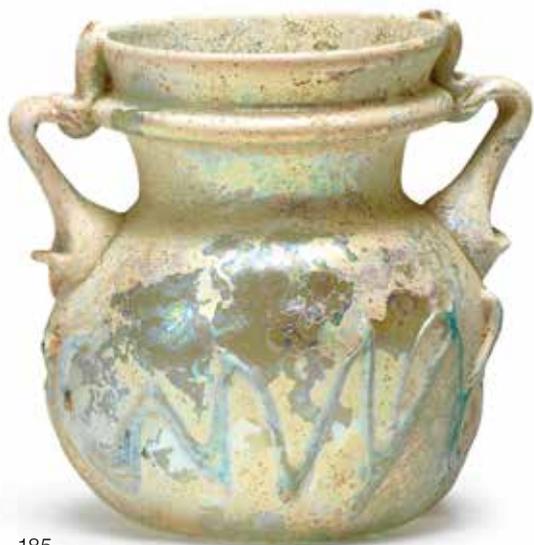
Provenance

Teddy Kollek (1911-2007) collection, Israel.

Teddy Kollek collection; Archaeological Center, Auction 25, Tel Aviv, 11 April 2001, lot 160.

Private collection, London, acquired at the above auction.

Cf. E. M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World, 1600B.C.-A.D.50*, Ostfildern, 1994, p.230, no.56.



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**A ROMAN GREEN GLASS TWIN-HANDLED JAR
CIRCA 4TH CENTURY A.D.**

Free-blown, with applied green glass handles and turquoise zigzag trail around the body, 9.3cm high

£1,000 - 2,000

€1,100 - 2,300

US\$1,300 - 2,600

Provenance

with Atigh Gallery, London, 1994.



186

**A ROMAN COBALT BLUE GLASS CHALICE
CIRCA 4TH CENTURY A.D.**

The large, deep ovoid body mould-blown with an irregular honeycomb pattern, a band of vertical fluting beneath the everted cut-off rim, on a disc foot with knobbed stem, 18.3cm high

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

with Sheppard and Cooper Ltd, London, 1995 (*Glass of the Dark Ages*, 1995, p.5, no.4).

Anonymous sale; Christie's, New York, 8 June 2001, lot 220.

W. Haberey suggests that vessels such as the present lot were formed by first being placed in a shallow one-piece mould, before being further inflated once removed from the mould (*Zur Herstellung der römischen Wabenbecher*, Bonner Jahrbücher CLVI, 1966, pp. 208-12).

This process often distorted the pattern towards the bottom of the vessel, as here, where the honeycomb pattern becomes less tight. For a similar honeycomb beaker, see S. Matheson, *Ancient Glass in the Yale University Art Gallery*, New Haven, 1980, p.109, no.284. There are three main varieties of this type of mould-blown bowl, discussed by J. W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum*, Toronto, 1975, p.147, no. 643. This blue example belongs to the third variety.

Find-spots range from northern France and the Rhineland across South Russia, Syria and even Korea: a rim fragment in blue glass from the catacomb of San Sebastian is preserved in the Vatican Collection (F. Fremersdorf, *Antikes, Islamisches- und Mittelalterliches Glas*, Catalogo del Museo Sacro V, Vatican 1975, p.70, no.679, pl.30), and a complete blue bowl appears in the Winfield Smith Collection (T. S. Buechner, *Glass from the Ancient World: The Ray Winfield Smith Collection*, Corning, 1957, p.211, no.240). Another smaller blue version was found in the Tomb of Heavenly Horse in Kyongju in Korea, provisionally dated to the early 6th century A.D.



187



188



189

187
TWO ANATOLIAN MARBLE IDOLS
EARLY BRONZE AGE,
CIRCA 2700-2100 B.C.

A Kusura type idol with disc head and roughly rectangular body, and another idol, possibly Troy type, the flat figure indented to indicate the neck, 8.2cm and 8cm high (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Private collection, UK, formed in the 1950s by Mr and Mrs S. Broukal; and thence by descent to the present owner.

For a similar variant of the Kusura type see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.556, no.488.

188
AN ANATOLIAN MARBLE IDOL
KUSURA TYPE, EARLY BRONZE AGE,
CIRCA 2700-2100 B.C.

The flattened figure with disc head on a flaring neck, with roughly trapezoidal body, 12.7cm high

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Private collection, UK, formed in the 1950s by Mr and Mrs S. Broukal; and thence by descent to the present owner.

For a discussion by Olaf Hockmann on Early Bronze Age mother goddess idols from Anatolia see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.553-4.

189
TWO MARBLE AND TWO TERRACOTTA
ANATOLIAN SCHEMATIC IDOLS
EARLY BRONZE AGE,
CIRCA 3RD MILLENNIUM B.C.

The marble idols of Troy type, each of figure of eight form, the clay idols of Caykenar type, with incised linear decoration, 4.1cm-6cm high (4)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Private collection, UK, formed in the 1950s by Mr and Mrs S. Broukal; and thence by descent to the present owner.



190

**AN IRANIAN POTTERY SPOUTED VESSEL
CIRCA EARLY-MID 1ST MILLENNIUM B.C.**

The globular body with a carinated design, a flat base and short flaring cylindrical neck, an animal head joining the beaked spout to the rim of the neck, a small wide ridged handle on the opposite side, 22.5cm high

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

Paul (1912-1986) and Helen (b. 1914) Zuckerman collection, Detroit, acquired 1960s-1970s.

Property from the Paul and Helen Zuckerman Collection; Christie's, New York, 5 December 2012, lot 189.

Private collection, London, acquired at the above auction.

191



191 *

**A LURISTAN BRONZE WHETSTONE
CIRCA 10TH-8TH CENTURY B.C.**

The socket with a goat protome with short curved horns, the two front legs bent under the body, an attachment loop underneath, the long cylindrical honing stone slightly tapering to the tip, 17cm long

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Paul (1912-1986) and Helen (b. 1914) Zuckerman collection, Detroit, acquired 1960s-1970s.
*Property from the Paul and Helen Zuckerman Collection; Christie's, New York, 5 December 2012, lot 184 (part lot).
Private collection, Switzerland.*

192 *

**A LURISTAN BRONZE MASTER-OF-ANIMALS
STANDARD FINIAL
CIRCA 1000-650 B.C.**

Of double composition form, the janiform Master at each end holding the neck of a predatory animal in each outstretched hand, with cocks' heads emerging to the sides and outwards beneath, a ridged band at the centre, 22.5cm high

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

with Coins and Antiquities, London.
Private collection, Switzerland, acquired from the above in 1978.

For a similar double composition finial, see an example in the Nasli M. Heeramanek Collection of Ancient Near Eastern and Central Asian Art at the Los Angeles County Museum of Art, acc. no. M.76.97.37.



192



193

193

**A NEO-ASSYRIAN BRONZE BOWL
CIRCA 9TH-7TH CENTURY B.C.**

The lobed, shallow bowl with concentric rings around the tondo, two groups of incised encircling bands beneath the flaring rim, 16.7cm diam.

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, Europe, acquired 1960s.
Property from a Princely collection; Christie's, London, 30 April 2008, lot 16.

194

**A MARLIK SILVER BEAKER
IRAN, CIRCA LATE 2ND MILLENNIUM B.C.**

With a spool-shaped body, flat base and rim, bands of guilloche above the base and below the rim, the body decorated with multiple diagonal impressed bands with incised chevrons, crossing to form diamonds, each diamond with an impressed swastika with incised chevron detail, the underside of the base with raised concentric ridges and a central cruciform motif with multiple chevrons between the arms, 10.5cm high

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Vasilev Evanoff collection, USA, formed in the 1950s.
Anonymous sale; Marc Ferri, Hôtel Drouot, Paris, 14 October 1992, lot 30.



194

195

**A SARMATIAN BRONZE HORSE ORNAMENT
CAUCASUS, CIRCA 6TH-5TH CENTURY B.C.**

The shield-shaped openwork plaque divided into two registers, the upper register with alternating horse and antelope heads, the latter facing upwards, the lower register with confronting horses with another behind each, an antelope head dividing them, bands of chevrons dividing each section with concentric circles at each junction, five attachment loops at the top, 16.9cm high

£5,000 - 7,000
€5,700 - 8,000
US\$6,400 - 9,000

Provenance

US art market 1994.

The Sarmatians were a nomadic steppe people, whose culture extended from Scythia to the Caucasus. Horses were revered in Sarmatian culture, and this ornament was probably intended to hang on a horse's chest.



195



196

196

**A SOUTH ARABIAN BRONZE EROTIC GROUP
CIRCA 2ND-1ST CENTURY B.C.**

Depicting a man and woman lovemaking, the man standing, his left hand holding the woman's buttock, his right wrapped around her back, the woman with her legs wrapped around her lover's hips, her right hand at his waist, her left at his right shoulder, the man's genitals and woman's breasts naturalistically modelled, 8cm high

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

Anonymous sale; Christie's, New York, 9 December 1999, lot 393. Property from the Collection of Alan Dershowitz and Carolyn Cohen; Christie's, New York, 8 June 2012, lot 49. Private collection, London, acquired at the above auction.

See a bronze plaque in the Staatliches Museum für Völkerkunde München, inv. no. 94-317880, for a similar erotic group, depicted in high relief with accompanying dedicatory text.

PROPERTY FROM THE RALPH HINSELWOOD DALY, OBE (1924-2006) COLLECTION

In 1955 Ralph Hinshelwood Daly joined the Colonial Service and was posted to the Aden Protectorates that today form the Republic of Yemen. It was here that he met and married his wife Elizabeth Anne Daly (nee Fenton Wells) and acquired the collection of alabaster sculptures. In 1967 the Aden Protectorates gained independence from Britain, and Ralph, awarded an OBE for his work, retired from the Colonial Service and returned with Elizabeth to Europe, taking their collection of alabasters with them.



197

197

**A SOUTH ARABIAN ALABASTER HEAD
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The stylised oval face with arching incised eyebrows above recessed almond-shaped eyes, the small mouth with plump lips, the pierced ears with carved details, the hair roughly carved flaring beneath the ears, *12.5cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Ralph Hinshelwood Daly, OBE (1924-2006) collection, UK; and thence by inheritance to the present owner.

198

**A SOUTH ARABIAN ALABASTER HEAD
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The stylised face with a straight browline above almond-shaped schematic eyes, a long slender nose, and a straight slit mouth, the beard cursorily incised, *21cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Ralph Hinshelwood Daly, OBE (1924-2006) collection, UK; and thence by inheritance to the present owner.



198

199

**A SOUTH ARABIAN ALABASTER HEAD
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The stylised oval face with straight browline, thin nose, the straight slit mouth above a prominent chin, with large protruding ears with incised details, *15.8cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Ralph Hinshelwood Daly, OBE (1924-2006) collection, UK; and thence by inheritance to the present owner.



199



A SELECTION FROM THE SAM DUBINER COLLECTION OF AMLASH ART

Sam Dubiner (1914-1993), born and raised in Toronto, Canada, was a prodigiously successful businessman, founding many companies across the globe starting at the precociously early age of 10 with a novel idea for the selling of newspapers, which led to him employing 25 newspapers boys when he was only 12 years old. In 1950, Sam and his wife Betty took the decision to temporarily immigrate to Israel for Sam to help build up new industries in the newly established Jewish state. After Sam had achieved business success he became a leading patron of the arts in Israel, opening the first commercial art gallery in Tel Aviv, known as Galerie Israel, and acting as patron to artists as well as introducing Israeli modern artists to the United States and Europe. His passion in the arts extended beyond contemporary art, and he held a keen interest in the art of primitive societies, organising exhibitions of his collection of tribal art in five major Japanese cities in 1961. Prior to this, while on a visit to Tehran in 1959, he bought his first Persian antiquity, which led to his love affair with Amlash pottery and the acquisition of thousands of Persian pottery sculptures which continued until 1968.

AMLASH ART AND SAM DUBINER

Amlash, in the Gilan province of Northwest Iran, was the name attributed to this pottery because the first pieces were brought to the city by an Amlash villager. It was with the excavations at Marlik by Japanese archaeologists and then the Archaeological Service of Iran and the Tehran Museum that Sam became involved, working closely with Professor Ali Hakemi of the Tehran Museum from the mid 1960s. In the years that followed he sponsored many of the archaeological excavations in that region and acquired some of his extensive collection of Amlash pottery through the system of partage, as well as through buying from dealers in Iran, the USA and Europe.

From the 23 September – 19 October 1963, Galerie Israel staged its first Amlash show in the USA, exhibiting at the Betty Parsons Art Gallery in New York, which was well received. A subsequent show, *The Art of Amlash*, was held from 22 February – 3 March 1966 at the National Antiques Show, Madison Square Garden. Many short films were made by Dubiner in the 1970s after he travelled the globe producing films about ancient peoples featuring the origins of international artists who migrated to Persia and whose cross-fertilisation of ideas influenced Amlash pottery. Many of these films featured Amlash sculptures from his collection, a number of which form part of this initial offering of Sam Dubiner's collection.

200 *

**AN AMLASH POTTERY ANTHROPOMORPHIC VESSEL
CIRCA 1ST MILLENNIUM B.C.**

With swollen pear-shaped body, cylindrical neck, slightly pinched-in at the mouth with impressed 'eyes' on either side, two arms delineated with fingers applied to either side of the shoulder, a loop handle behind the neck, 23cm high

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.

This lot was featured in the short film 'Dubiner and Amlash', part of the series made in the 1970s called *The Amlash Connection*, written and narrated by Sam Dubiner, filmed and directed by Shlomo Soriano.

201 *

**AN IRANIAN BUFF POTTERY SPOUTED VESSEL
CIRCA 1ST MILLENNIUM B.C.**

Of ovoid form with long open spout, the handle in the form of a stylised horse with trumpet-shaped snout, 15.4cm high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.

This lot was featured in the short film 'Britain and Amlash', part of the series made in the 1970s called *The Amlash Connection*, written and narrated by Sam Dubiner, filmed and directed by Shlomo Soriano.



200



201

202 *

**AN AMLASH POTTERY BULL RHYTON
CIRCA EARLY 1ST MILLENNIUM B.C.**

With a prominent neck hump, the muzzle extending into a long open spout, with crescent horns, and four stumpy legs, his genitalia modelled beneath, *37cm high; 42cm long*

£8,000 - 12,000

€9,200 - 14,000

US\$10,000 - 15,000

Provenance

Sam Dubiner (1914-1993) collection, Israel,
and thence by descent to the present owner.

It has been suggested that vessels such as this bull rhyton may have been used in a secular context for the drinking of wine. For a discussion on whether ceramic rhytons were used for the domestic consumption of wine and other fluids or as libation vessels at religious ceremonies see A. C. Gunter, 'The Art of Eating and Drinking in ancient Iran' in *Asian Art, Arthur M. Sackler Gallery, Smithsonian Institution*, vol. 1, no. 2, Spring 1988, pp.11-14. The rhyton first appeared in Iran in the 4th Millennium B.C. and continued to be used throughout the Pre-Islamic period. An 11th Century A.D. Persian dictionary gives the definition of the rhyton as 'a bull or cow formed of pottery, gold or other materials used for the drinking of wine'. However Hittite texts found in Turkey (circa 1450-1200 B.C.) refer to the use of animal-shaped rhytons for making ritual libations of wine or beer to certain deities. It is quite possible that rhytons were used for both purposes and that deities were being made offerings of drink in imitation of everyday domestic meals (ibid.).



203



203 *

**AN AMLASH BLACK BURNISHED POTTERY
MUSICAL INSTRUMENT
CIRCA 1ST MILLENNIUM B.C.**

Of elongated form tapering towards the top, a looped handle on one side of the vessel, the surface with a series of evenly placed piercings on either side of the handle, the body decorated with a series of scratched parallel lines, 24.8cm high

**£2,000 - 4,000
€2,300 - 4,600
US\$2,600 - 5,100**

Provenance

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.

For another Amlash pottery musical instrument see Banque Bruxelles Lambert and G. Ae, *In de schaduw van Babel: A l'ombre de Babel*, Brussels, 1995, p.90, no.134, which was sold in these rooms 29 April 2009, lot 183. This example retained the small clay balls within the hollow body, indicating that the instrument was designed to be shaken or rattled. The Museo Nazionale d'Arte Orientale in Rome holds another example, inv. 16867/23993. It is likely that these instruments could be played by dragging a stick or similar across the grooves on the exterior. The animal head, again found on the present lot and the cited example, may have held a ritualistic significance.

204 *

**AN IRANIAN BUFF POTTERY INCENSE BURNER
CIRCA LATE 2ND-1ST MILLENNIUM B.C.**

Hollow, each of the rectangular sides with five vertical apertures, the lower third modelled in a cylindrical form with four ibex heads set in relief at each corner, another four horned animal heads set in relief at each corner of the top of the tower, surmounted by an openwork cuboid, 52cm high

**£8,000 - 12,000
€9,200 - 14,000
US\$10,000 - 15,000**

Provenance

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.

This lot was featured in the feature film *The Amlash Enchanted Forest*, written by Sam Dubiner and directed by Shlomo Soriano. This film was selected for the Berlin Film Festival in 1974.

An example of a hollow pottery tower with rectangular openings and ibex head protomes at the corners is in the Museo Nazionale d'Arte Orientale in Rome, inv. 5130/4852, and is suggested to be an incense burner or vase-stand. While the present lot is rectangular-shaped, the example in Rome is a triangular tower.

END OF SALE



204

PRINTS AND MULTIPLES

Tuesday 27 June 2017
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Liz (Feldman & Schellmann II. 7)
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(BRITISH, BORN 1930)**

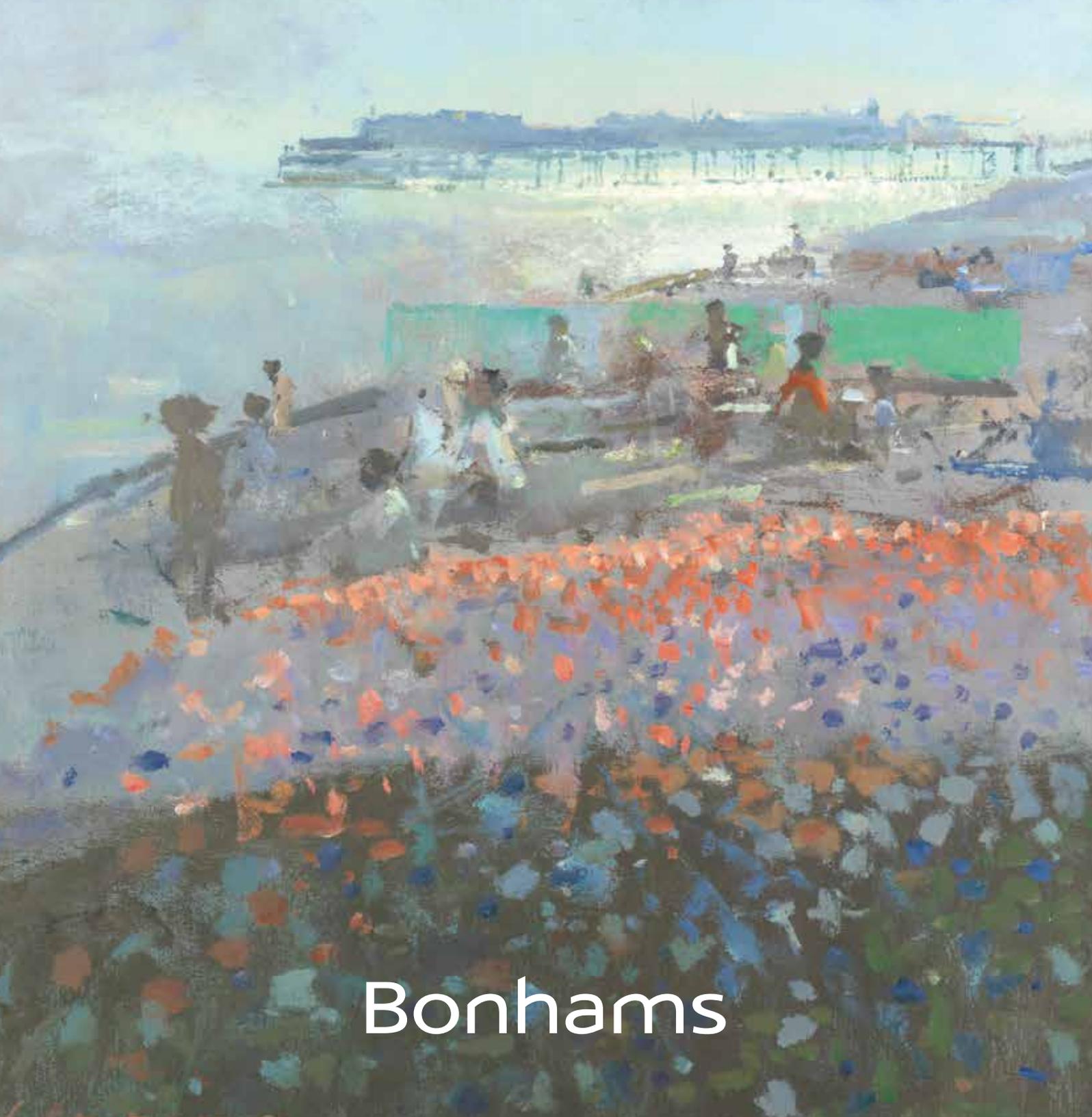
Hastings Pier (detail)
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Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:

Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds

Michael Steel
+44 1284 716 190

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Marie
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
San Francisco
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 156 686
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona
Terri Adrian-Hardy
+1 (602) 684 5747
arizona@bonhams.com

California Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California Palm Springs
Brooke Sivo
+1 (760) 350 4255
palm Springs@bonhams.com

California San Diego
Brooke Sivo
+1 (323) 436 5420
sandiego@bonhams.com

Colorado
Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida Palm Beach
Jon King
+1 (561) 651 8786
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia
Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois

Ricki Blumberg-Harris
+1 (773) 267 3300
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Jersey

Alan Fausel
+1 (973) 997 9954
newjersey@bonhams.com

New Mexico

Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (503) 312 6023
oregon@bonhams.com

Pennsylvania

Alan Fausel
+1 (610) 644 1199
pennsylvania@bonhams.com

Texas

Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (540) 454 2437
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC

Gertraud Hechl
+1 (540) 454 2437
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario •

Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong •

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing

Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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

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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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;

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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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*. The 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

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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- 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.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, 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> .		
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 <i>Sale of Goods Act 1979</i> or otherwise.	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 c/o <i>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.
8.1.2 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> ,		
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 <i>Misrepresentation Act 1967</i> , 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 or 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> ;	10.5	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.
8.1.4 to remove and store the <i>Lot</i> at your expense;			
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;			
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;	9.3.2 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;	10.6	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.
8.1.7 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;		10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;	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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.9 to retain possession of, and on seven days 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		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.
8.1.10 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.	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 <i>Occupiers Liability Act 1957</i> , 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> .
8.2 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.		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> .
8.3 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.		10.12	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 <i>Contracts (Rights of Third Parties) Act 1999</i> , 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.
	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* on each lot, 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;	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	8	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> ;	8.1	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:	9.4	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;	8.1.1	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	9.5	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;	8.1.2	deliver the <i>Lot</i> to a person other than you; 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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; 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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	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;	8.2	The discretion referred to in paragraph 8.1:	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;	8.2.1	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	10.1	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;	8.2.2	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	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;	9 FORGERIES	9	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> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	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.	9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
	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	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.
	9.2.2	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 for 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."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself
 Please contact me with a shipping quote (if applicable)

Sale title: Antiquities		Sale date: Thursday 6 July 2017													
Sale no. 24098		Sale venue: New Bond Street													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
£10 - 200by 10s	£10,000 - 20,000by 1,000s														
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£5,000 - 10,000by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
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By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
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Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____ Date: _____

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
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