

ANTIQUITIES

Thursday 5 July 2018

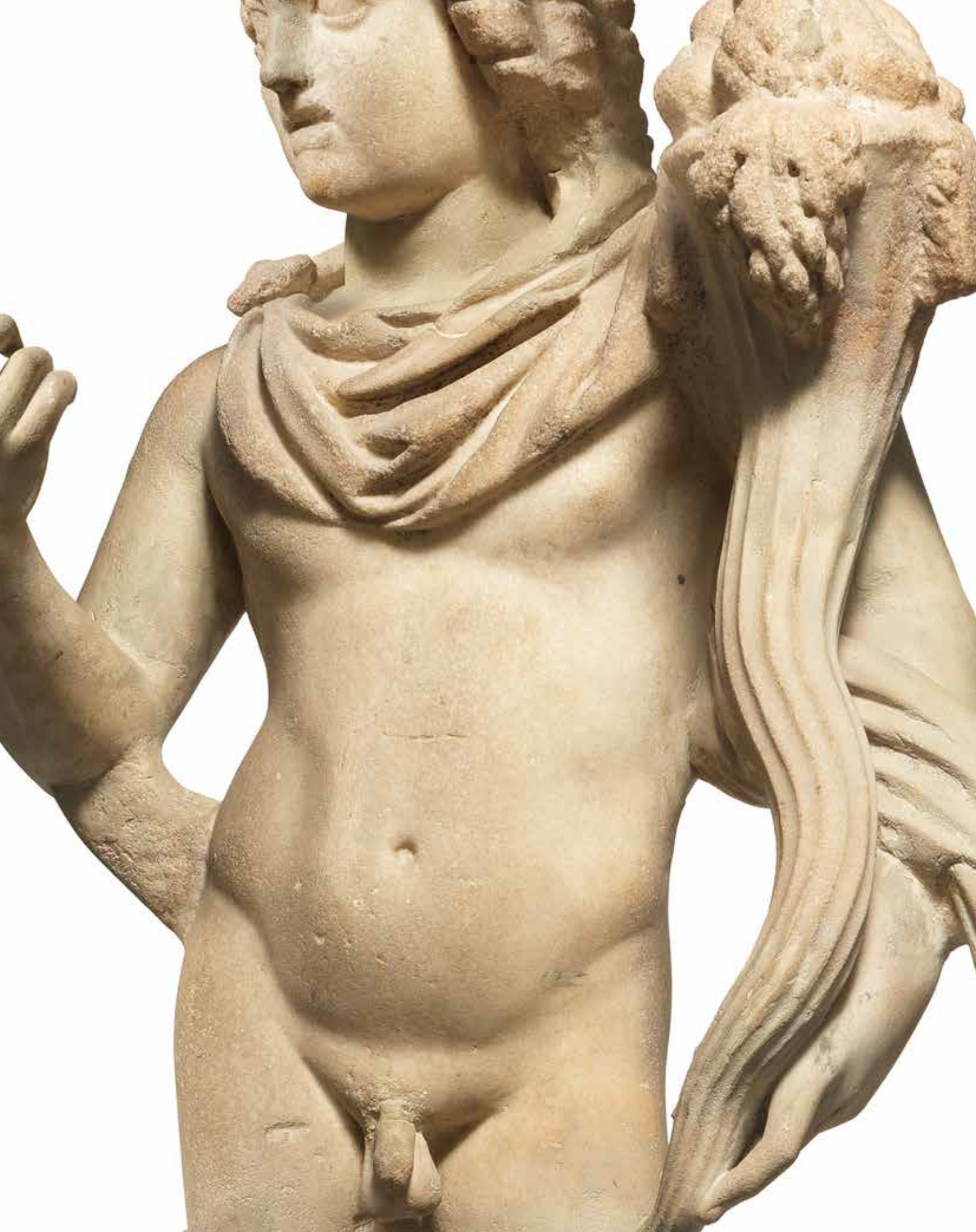


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ANTIQUITIES

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ILLUSTRATIONS

Front cover: Lot 6
Back cover: Lot 124
Inside front cover: Lot 236
Inside back cover: Lot 17 (part)
Opposite: Lot 86

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Lot 210

PROPERTY FROM A PRIVATE SWISS COLLECTION OF CLASSICAL TERRACOTTAS

(LOTS 1 - 32)



1

1 *

A GREEK TERRACOTTA FEMALE VOTARY HOLDING A PIGLET

PROBABLY SICILY, CIRCA EARLY 5TH CENTURY B.C.

Standing on a low plinth, clutching a piglet to her chest, wearing a pleated chiton, necklace and low polos, her wavy hair centrally-parted and drawn back, with large round eyes, and a smiling mouth, 28.7cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, no. 3).

Private collection, Switzerland, acquired from the above.

For similar, see the British Museum, London, acc. no. 1772.0316.27 and R.A. Higgins, *Greek Terracottas*, London, 1967, p. 86-7, pl. 37.F. The piglet is an offering associated with the cults of Demeter and Persephone, for whom the pig was sacred.

2 *

FOUR GREEK TERRACOTTA HEADS MEDMA, CIRCA EARLY 5TH CENTURY B.C.

Comprising a young woman wearing spherical earrings and a wreath; a youth, the hair arranged in rows of tight curls; another youth, the wavy hair centrally-parted; and a bearded male, 7cm-10.5cm high (4)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

All: Tom Virzi (1881-1974) collection, New York (nos 423, 405, 431). Private collection, Switzerland.

The bearded male: with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, no. 9).

3 *

FIVE GREEK TERRACOTTA HEADS MEDMA, CIRCA 5TH CENTURY B.C.

Comprising a woman wearing large spherical earrings, her hair dressed with a diadem with central disc ornament; a woman wearing a knotted headdress; a curly-haired bearded man; and two youths, each with long hair dressed with a fillet, 8.5cm-10cm high (5)

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Tom Virzi (1881-1974) collection, New York.

with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 10, 15, 16, and 17).

Private collection, Switzerland, acquired from the above.

Larger youth with broad fillet: Private collection, Switzerland, acquired prior to 2001.



2



3



4



5

4 *

**FOUR GREEK TERRACOTTA HEADS
TARANTO AND MEDMA, CIRCA 5TH-4TH CENTURY B.C.**

Comprising a head of the goddess Athena wearing a Corinthian helmet; a head of Hercules with Nemean lion pelt headdress; a warrior wearing a helmet, all from Taranto; and a young warrior wearing a helmet with a mass of curls at each temple, from Medma, 7.7cm-10cm high (4)

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Athena, Hercules and helmeted youth from Medma:
Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 52, 41, and 20.)
Private collection, Switzerland, acquired from the above.
Larger youth with helmet, Taranto: with Galerie Arete, Zurich.
Private collection, Switzerland, acquired from the above 28 October 1997.

5 *

**TEN GREEK TERRACOTTA HEADS
TARANTO AND CAMPANIA, CIRCA LATE 5TH-4TH CENTURY B.C.**

Comprising nine terracotta heads from Taranto: two female heads with hair dressed in tresses; a female head wearing fillet with flowers and leaves; a female head with *stephane* and a wreath, red pigment remaining on her hair; a female head wearing high *stephane* and a flower; two others wearing *stephane* and *polos* respectively; and a satyr head with moustache and long beard; and a head from Campania, depicting a satyr with large, spade-shaped beard, 6.3cm max. (10)

£1,200 - 1,500

€1,400 - 1,700

\$1,600 - 2,000

Provenance:

First five: Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 75-92-82-88-72).
Private collection, Switzerland, acquired from the above.
Last five: Tom Virzi (1881-1974) collection, New York (nos. 91-371-272-57-103).
Private collection, Switzerland.



6

6 *

**A GREEK TERRACOTTA ANTEFIX
CAMPANIA, CIRCA 5TH CENTURY B.C.**

Depicting a head of a gorgon in low relief, the mouth open in a grimace with the tongue lolling out, wavy hair across the forehead and snakes curling around the face, 17cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, no. 1). Private collection, Switzerland, acquired from the above.

For similar, see R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities British Museum*, London, 1969, p. 354, no. 1303. Reputedly found in Capua, Campania, the British Museum example is suggested to be a product of a Tarentine workshop.

7 *

**A GREEK TERRACOTTA HEAD OF A BEARDED MAN
TARANTO, CIRCA 5TH-4TH CENTURY B.C.**

Possibly depicting Odysseus, with full beard and moustache, wearing a *pilos* cap, 13.5cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Tom Virzi (1881-1974) collection, New York. with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, no. 28). Private collection, Switzerland, acquired from the above.

For similar, see the Metropolitan Museum of Art, New York, acc. no. 10.210.127.



7

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8



9

8 *

**THREE GREEK TERRACOTTA FEMALE HEADS
TARANTO, CIRCA 5TH-4TH CENTURY B.C.**

Comprising a woman wearing large disc earrings, with wavy hair; a young woman with thick wavy hair emerging from beneath her saccos; and a head with plump youthful features and finely-modelled wavy hair, 8cm-11.5cm high (3)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 26, 46, 49).
Private collection, Switzerland, acquired from the above.

9 *

**TWO GREEK TERRACOTTA HEADS
TARANTO, CIRCA 5TH-4TH CENTURY B.C.**

Comprising a bust of a mature man, with long beard and moustache, wearing a thick wreath with ribbon falling onto his left shoulder, and a head of a young man wearing a tall headdress, 11cm and 9cm high; a Greek terracotta mask of an actor and a Greek terracotta brazier fragment, Hellenistic period, circa 3rd-1st Century B.C., the actor's mask with grotesque facial features and open large mouth, the brazier with a head of satyr with projection forming beard, 6.5cm and 8cm high (4)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Bust: with H. A. Cahn, Basel (*Katalog 7*, no. 41), 1995.
Private collection, Switzerland, acquired from the above 18 December 1995.
Head of young man: with Galerie Arete, Zurich. Private collection, Switzerland, acquired from the above on 28 October 1997.
Head of satyr: Tom Virzi (1881-1974) collection, New York (no. 772). Private collection, Switzerland.
Brazier: Private collection, Switzerland, acquired prior to 2001.



10



11

10 *

**FIVE GREEK TERRACOTTA HEADS
TARANTO, CIRCA 5TH-4TH CENTURY B.C.**

From reclining banqueteer figures, comprising a bearded banqueteer, possibly Dionysos, wearing a headdress with applied flowers and a central palmette; and four other bearded male heads with elaborate headdresses, 9.5cm-13.3cm high (5)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 33, 34, 42, 56 and 67).
Private collection, Switzerland, acquired from the above.

11 *

**SIX GREEK TERRACOTTA HEADS
SICILY AND TARANTO, CIRCA 6TH-2ND CENTURY B.C.**

Comprising a goddess with almond-shaped eyes and wavy hair, from Sicily; and five heads from Taranto, comprising a bearded banqueteer; a man with deeply incised curly beard; a young man with his head turned to one side and another with tightly curling hair; and a grotesque male head, 6cm-10cm high (6)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 4, 25, 53, 58 and 76).
Private collection, Switzerland, acquired from the above.
Grotesque head: Tom Virzi (1881-1974) collection, New York (no. 351).
Private collection, Switzerland.



12

12 *

**A GREEK TERRACOTTA PROTOME OF A GODDESS
TARANTO, CIRCA 4TH CENTURY B.C.**

Wearing a high *stephane* over her centrally-parted curly hair, the facial features softly modelled, 19.3cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus
Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23
May 1994, no. 65).
Private collection, Switzerland, acquired from the above.

13 *

**A GREEK TERRACOTTA BUST OF APHRODITE AND A
GREEK TERRACOTTA FEMALE HEAD
TARANTO, CIRCA 4TH CENTURY B.C.**

Aphrodite depicted nude, wearing large earrings, a necklace
and diadem; the female head with centrally-parted hair, large
diadem and high headdress; both with white slip overall and
red pigment remaining on the lips, 10cm and 12.5cm high (2)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Aphrodite: Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus
Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23
May 1994, no. 31).
Private collection, Switzerland, acquired from the above.
Head: Tom Virzi (1881-1974) collection, New York (no. 6).
with Jürgen Haering, Freiburg.
Private collection, Switzerland, acquired from the above 9
November 2009.



13





14 *

**A GREEK TERRACOTTA FEMALE FIGURE
BOEOTIA, CIRCA LATE 5TH CENTURY B.C.**

The female standing on a high stepped rectangular base, wearing earrings, a necklace, and a long pleated chiton with large overfold, the drapery of which has been drawn up the back of her head to meet the tall polos she wears atop her elaborate coiffure, formed of four rows of plaited braids above the forehead and coiled plaited braids over the ears, holding an open casket in the crook of her bent left arm, from which a fillet is drawn diagonally across her body and held gently in her lowered right hand, remains of white slip overall, red pigment remaining in the hair, 46cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

with Galleria Serodine, Ascona.

Private collection, Switzerland, acquired from the above 7 August 1999.

For similar, see the Metropolitan Museum of Art, New York, acc. no. 59.48.23.



15

15 *

A GROUP OF THREE GREEK GILDED TERRACOTTA ANIMAL APPLIQUÉS

TARANTO, CIRCA 4TH CENTURY B.C.

Comprising a griffin, standing with his wing spread; a lion in profile facing forward, his front-left paw raised; and a deer, his neck and head raised, the body collapsed, 8cm high max. (3)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Private collection, UK.

with Rupert Wace Ancient Art Limited.

Private collection, Switzerland, acquired from the above 14 October 2001.

Such appliques belong to a series of gilded terracottas that adorned Tarentine funerary furniture. Mythological creatures, such as winged griffins, and other animals such as panthers, stags, and horses are frequently represented. The deer was probably a part of a larger composition, possibly including a griffin attacking it, as its position can be compared to a horse attacked by a griffin now in the Metropolitan Museum, New York, acc. no. 1997.135. The griffin was perhaps once attacking an Arimasp, from the legendary Scythian tribe of one-eyed warriors; see *The Pomerance Collection of Ancient Art*, Brooklyn Museum, 1966, p. 90, no. 106.



16

16 *

**ELEVEN SMALL GREEK TERRACOTTA HEADS
APULIA AND BOEOTIA, CIRCA 4TH-3RD CENTURY B.C.**

Comprising two veiled female heads; a head of Eros, with traces of red pigment remaining; a head of a youth wearing a wreath; a head of a woman wearing a wide-brimmed hat, her hair with red pigment; and six female heads, 5cm high max.; **a Romano-Egyptian terracotta Baubo and a Romano-Egyptian terracotta head of a youth**, circa 1st Century B.C.- 1st Century A.D., Baubo with legs bent and spread, her right hand covering her genitals; the head of a youth with plump features and curly hair, 3.3cm high each (13)

£1,000 - 2,000

€1,100 - 2,300

\$1,300 - 2,700

Provenance:

Greek heads: with Galerie Arete, Zurich.

Private collection, Switzerland, acquired from the above 2 August 1997.

Romano-Egyptian Baubo and head: Private collection, Switzerland, acquired prior to 2001.



17

17 *

**THREE GREEK TERRACOTTA MALE HEADS
TARANTO, CIRCA 4TH CENTURY B.C.**

Of reclining bearded banqueteers, possibly depicting Dionysos, each with an elaborate headdress including an applied wreath and a rosette and broad ribbons, 11cm-13.5cm high (3)

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Tom Virzi (1881-1974) collection, New York.
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*,
Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 23, 47
and 66).

Private collection, Switzerland, acquired from the above.

18 *

**A GREEK TERRACOTTA NUDE MALE TORSO
MYRINA, HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.**

Probably Eros, depicted in movement, a chlamys draped around his waist above his genitals, 13.5cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Galerie Arete, Zurich.

Private collection, Switzerland, acquired from the above 16 July 1997.



18

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19

19 *

**AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A BOY
CIRCA 3RD-2ND CENTURY B.C.**

Of hollow form, wearing a wreath atop wavy hair, the rimmed eyes with incised pupils, the full lips with a dimple in each corner, 30.5cm high

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Probably Galleria Serodine, Ascona.

Private collection, acquired prior to 2000.



20

20 *

**A GREEK LIMESTONE RELIEF FRAGMENT OF APOLLO
PROBABLY TARANTO, HELLENISTIC PERIOD, CIRCA 2ND
CENTURY B.C.**

The youthful face turned slightly to the right, his wavy hair bound in a topknot, with locks escaping onto his shoulders, his left shoulder covered by a chlamys, 13.6cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Galerie Arete, Zurich.

Private collection, Switzerland, acquired from the above 14 September 1996.

For a discussion of Hellenistic limestone sculpture in Taranto and Syracuse, see E. Langlotz, *The Art of Magna Graecia*, London, 1965, p. 70.

21 *

**AN ETRUSCAN TERRACOTTA VOTIVE FEMALE HEAD
CIRCA 3RD-2ND CENTURY B.C.**

Of hollow form, the face with plump youthful features, the centrally parted wavy hair swept beneath a himation, the neck with naturalistic creases, 23.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Probably Galleria Serodine, Ascona.

Private collection, acquired prior to 2000.



21



22 *

**TWO GREEK TERRACOTTA MASKS OF SATYRS
SOUTH ITALY, HELLENISTIC PERIOD,
CIRCA 2ND-1ST CENTURY B.C.**

From the same mould, each with large lidded eyes, exaggerated arching brows, open mouth, hollow to the interior, and rounded dimpled chin, the curly hair bound by fillet, with two short curving horns emerging, an attachment hole either side of central berry, traces of red and blue pigment on both, 12.7cm high each (2)

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Private collection, Switzerland, acquired prior to July 1994.

22



23 *

**A LARGE GREEK POLYCHROME TERRACOTTA
FEMALE FIGURE
CANOSA, HELLENISTIC PERIOD, CIRCA 3RD
CENTURY B.C.**

Standing with her weight on her left leg, the right leg bent at the knee, wearing a long peplos and a himation draped over her left shoulder, enveloping the body and left arm, which is held aloft and carrying a patera, her right hand lowered at her hip, a fillet with radiating leaves in her hair, centrally-parted and bound in a low chignon at the nape of her neck, with remains of white slip and yellow, blue, red, brown and pink pigment overall, 33.8cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

Private collection, Switzerland.
with Galerie Wey + Co., Luzern.

Private collection, Switzerland, acquired from the above
18 July 2001.

24 *

**A LARGE GREEK POLYCHROME AND GILT TERRACOTTA
FLYING EROS HELLENISTIC PERIOD, CIRCA 3RD-2ND
CENTURY B.C.**

The winged god carrying a lyre in the crook of his left arm and a small baton in his right, wearing gilt sandals and a chlamys, knotted at his chest and draping across, and pulled up to cover his chin, his curly hair bound by a thick fillet, with remains of white slip overall and pink, red and blue pigment, *28cm high*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

Private collection, Switzerland.

with Galerie Wey + Co., Luzern, December 1999.

Private collection, Switzerland, acquired from the above
18 July 2001.

For other large flying Erote, now missing their lyres and batons and less lavishly decorated than the present lot, see the Metropolitan Museum of Art, acc. no. 28.55 and the MFA, Boston, acc. no. 87.374. Both examples are said to be from Myrina.





25

25 *

**A GREEK TERRACOTTA GANYMEDE AND THE EAGLE
CANOSA, HELLENISTIC PERIOD, CIRCA 2ND CENTURY
B.C.**

Depicting Zeus in the form of an eagle, his wings outstretched and carrying the young Ganymede, the boy nude, a berried foliate wreath in his hair, with ribbons falling onto his shoulders, his left arm upraised, remains of white slip overall, details in red, pink, blue, brown and black, 23cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Private collection, Switzerland.

with Galerie Wey + Co, Luzern.

Private collection, Switzerland, acquired from the above 18 July 2001.

26 *

**A PAIR OF GREEK POLYCHROME TERRACOTTA
HORSE AND RIDER PLAQUES
HELLENISTIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.**

One with the horse galloping to the right, wearing a bridle and mane bound in a topknot, a nude enemy combatant trampled under the horse's raised forelegs, his rider with right arm raised probably to strike the enemy with a spear, wearing a muscled cuirass, his chlamys fanned out behind his helmeted head, the other similar but facing to the left, the rider leaning forward and grasping the horse's mane, nude save for his chlamys which flies out behind him, with remains of white slip and blue, pink, red, white and black pigment overall, 9.5cm wide x 9.3cm high max.

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

Provenance:

Private collection, Switzerland.

with Galerie Wey + Co., Luzern.

Private collection, Switzerland, acquired from the above 18 July 2001.



26



27 *

**A GREEK POLYCHROME TERRACOTTA SEATED FEMALE FIGURE
APULIA, HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

Seated on a outcrop of rocks, draped in a long himation wrapped around her back and over her right hand, the feet emerging underneath, looking downwards with her head slightly turned to the left, a wreath of leaves on her head, painted with pink, blue, white and black pigment, a large stripe of red pigment on her back, *17cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Private collection, Switzerland.

with Galerie Wey + Co., Luzern, December 1999.

Private collection, Switzerland, acquired from the above 18 July 2001.



27



28

28 *

**A GREEK TERRACOTTA EROS AND PSYCHE
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

Standing arm-in-arm, winged Eros holding a down-turned torch under his right arm, his left held across his chest, nude save a chlamys draped between his legs, Psyche clasping the young god's shoulder with her left hand, wearing a long pleated chiton and draped himation and large spherical earrings, her hair bound in a low chignon and topped by a foliate diadem, tendrils escaping onto her shoulders, standing on an integral rectangular base, with white slip and red, pink and blue pigment remaining overall, *15.5cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

with Galleria Serodine, Ascona.

Private collection, Switzerland, acquired from the above 29 November 1999.



29

29 * TP

A GREEK MARBLE FUNERARY LEKYTHOS

ATHENS, LATE CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

The front of the vessel sculpted in shallow relief with a departure scene, the older bearded man seated to the right on a *klismos*, draped in a himation and extending his right hand to the female standing to the right, the woman wearing a long chiton and enveloped in a himation with her hair bound in a low chignon, on a thick groundline, a fragmentary Greek inscription incised above, 52cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

W. Rosenbaum collection, Ascona, prior to 1984.

with Galleria Serodine, Ascona.

Private collection, Switzerland, acquired from the above 22 March 2001.



30

30 *

A ROMAN MARBLE HEAD OF A MAENAD

CIRCA 1ST CENTURY A.D.

Flat-backed, with deeply-recessed eyes, the slightly open mouth drilled at the edges, the centrally-parted wavy hair drawn back from the face and bound by a fillet, 8cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Galleria Serodine, Ascona.

Private collection, Switzerland, acquired from the above 22 March 2001.

31 *

**A GREEK MARBLE HEAD OF A GODDESS
HELLENISTIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.**

The head turned slightly to the right, the oval face with softly-carved eyes, small, pert mouth and rounded chin, the centrally-parted wavy hair drawn back and bound in a chignon, once adorned with a diadem, separately-made and probably in a different material, the central attachment hole visible at the crown of the head, *14cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

with Galleria Serodine, Ascona.

Private collection, Switzerland, acquired from the above 12 February 1998.



31

32 *

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

Probably Asclepius, the left side of the head preserved, with an almond-shaped articulated eye and full curling moustache and beard, his hair falling in curling locks and bound with a fillet, *15cm high*

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Private collection, Switzerland, acquired prior to 2000.



32



33

VARIOUS PROPERTIES

33

A LARGE CYCLADIC MARBLE HEAD SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2600-2400 B.C.

With stylised elongated nose, a flat ridge on the top of the head, the nape of the neck visible behind, 11.5cm high

£10,000 - 20,000

€11,000 - 23,000

\$13,000 - 27,000

Provenance:

Private collection, Paris, acquired from Hotel Drouot 1970s-1980s.

For a discussion of the Spedos Variety, see J. Thimme, *Art and Culture of the Cyclades*, London, 1977, p.459 and following.

34 *

A CYCLADIC MARBLE KANDILA EARLY CYCLADIC I, CIRCA 3200-2800 B.C.

The spherical body set on a small high gently flaring foot, with four protruding pierced lug handles, two of which now fragmentary, and a broad upright rim, 8.5cm high

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Leu collection, Zurich, acquired in the 1980s.

with Galerie Serodine, Ascona, 2013.

with Galerie Günter Puhze, Freiburg, 2014.

Private collection, Switzerland.

For similarly proportioned kandilas, see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p. 311, nos. 269 and 271.



34



35

35

**A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
CIRCA LATE 6TH CENTURY B.C.**

Wearing a conical cap decorated with a laurel wreath along the edge, a row of curls framing the forehead, with large almond-shaped eyes and an archaic smile, 18.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

D. R. collection, England, acquired prior to 1969.

Laurel wreaths became popular in depictions of male votaries in the second half of the 6th Century B.C., the result of influence from mainland Greece. For further, see A. Hermay and J.R. Mertens, *The Cesnola Collection of Cypriot Art. Stone Sculpture*, New York, 2014, p. 84. A male votary figure wearing a similarly pointed cap from the Cesnola collection is now at the Metropolitan Museum, New York, acc. no. 74.51.2599.

36

**A LARGE CYPRIOT POTTERY AMPHORA
IRON AGE, CYPRO-ARCHAIC, CIRCA 750-600 B.C.**

Decorated in umber with encircling bands on the neck and body, a band of concentric circles on the neck and on the shoulder, a wavy line around the shoulder between the handles, 38.5cm high

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

Provenance:

Private collection, UK, received as a gift in late 1960s-1970s; and thence by descent to the present owner.



36



37

37

**A CORINTHIAN POTTERY FIGURAL VESSEL OF A KOMAST
CIRCA EARLY 6TH CENTURY B.C.**

Depicted squatting, his elbows resting on his knees and hands clenched and held together, wearing an exaggerated phallus and padded tunic decorated with dots on his chest, his face with large eyes, tresses of hair falling onto his shoulders, a hole for suspension on each side of the neck, 9.2cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Private collection, New York, 1950s-1970s.
with ArtePrimitivo, New York, 29 September 2014, lot 357.

The actor depicted here is in the guise of a komast, the Corinthian counterpart to the Attic and Ionian satyr who danced in the *komos*, the ritualistic drunken procession known for its wild revelry. The costume of a large phallus and animal-skin pelt is mirrored in satyr costumes of the same period, though komasts wore padded costumes to emphasise their corpulence. For similar examples see R. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities in the British Museum*, vol. II, London, 1959, p. 38, pl. 26, nos 1665-1666.



38

38 *

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

Depicted standing with a short pointed tail, the head with large incised round eyes, a short beard, and large backward-curving horns, 6.3cm long

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

Provenance:

Friedrich (1865-1945) and Maria (1875-1970) Sarre collection, Germany; and thence by descent.
Private collection, Switzerland.



39

39 *

**A LARGE CORINTHIAN BLACK-FIGURE ALABASTRON
WITH WARRIORS
CIRCA 6TH CENTURY B.C.**

With incised decoration and black and crimson slip, the body with a frieze of five hoplites wearing helmets and holding large disc-shaped shields, against a spotted field, with tongues radiating on the disc rim, neck and base, with pierced handle, 21cm high

£7,000 - 10,000

€8,000 - 11,000

\$9,300 - 13,000

Provenance:

Private collection, Japan, acquired ca. 1974.

Published:

Ancient Art of the Mediterranean Lands, Japan, 1974, p. 26.

There is a comparable alabastron of similar size attributed to the Late Warrior Frieze Vases group in the Metropolitan Museum of Art, New York, acc. no. 06.1021.19. For examples of alabastro by the Warrior Frieze Painter and other vases related to the Warrior Frieze Painter see D. Amyx, *Corinthian Vase Painting of the Archaic Period*, University of California, 1988, vol. I, p.154-155.



(reverse)

40

**AN ATTIC BLACK-FIGURE AMPHORA
CIRCA LATE 6TH CENTURY B.C.**

The obverse with Herakles in combat with a centaur, depicted wearing the Nemean lion pelt, with his club raised to strike, flanked by two figures, Athena, standing to the left wearing a high-crested helmet, and probably Deianeira on the right, the reverse with Dionysus and a maenad flanked by satyrs, with a lion confronting a boar above a band of rays around the foot on each side, palmette-lotus chain around the neck, a band of tongues beneath, scrolling palmettes beneath the handles, 41cm high

£7,000 - 10,000
€8,000 - 11,000
\$9,300 - 13,000

Provenance:

with Robert Stolper, Munich, 1986.

Side A depicts a scene in which the Centaur Nessos attempts to abduct Herakles' wife, Deianeira and is then slain by the avenging hero. This subject became popular from the 7th Century B.C. onwards. There is a neck amphora of similar date, circa 510 B.C., and depicting the same subject in the Metropolitan Museum of Art, New York, acc. no. 56.171.23, and M. Moore and D. von Bothmer, *Corpus Vasorum Antiquorum, The Metropolitan Museum of Art, Attic Black-Figured Neck-Amphorae, Fascicule 4.*, New York, 1976, pl. 36, 1-4.



41 *

**A GREEK BRONZE CORINTHIAN HELMET
ARCHAIC PERIOD, CIRCA SECOND HALF OF THE 7TH
CENTURY B.C.**

Hammered from a single sheet, of domed form, the neck-guard flaring slightly at the edge, with almond-shaped eyeholes and remains of a protruding nose-guard, perforations along the perimeter, with incised decorative 'brows' formed of hatched lines set beneath a central ring of small circles, later highlighted in white, 23cm high

£12,000 - 18,000

€14,000 - 21,000

\$16,000 - 24,000

Provenance:

Sambon-Warneke collection.

Sambon-Warneke collection; Galerie Charpentier, Paris, 1 June 1956, lot 23.

Armand Trampitsch collection, France.

Collection Armand Trampitsch; Hotel Druout, Paris, 26 November 1984.

with Galerie Serres, Paris.

Private collection, Switzerland, acquired from the above 28th March 1986.



42

**AN ATTIC BLACK-FIGURE EYE-CUP
ATTRIBUTED TO THE NIKOSTHENIC WORKSHOP, CIRCA 550-
510 B.C.**

With added details in red and white, side A depicting a chariot scene of a quadriga with a charioteer and a warrior wearing a high-crested Attic helmet, flanked by large eyes, with trailing vines around the handles, side B with a youth driving a chariot, flanked by eyes, the interior tondo decorated with a gorgoneion, 28cm diam. excl. handles

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Private collection, Japan, acquired in 1990s.

Japanese art market.

Anonymous sale; Christie's, London, 29 April 2010, lot 43.

For an eye-cup signed by Nikosthenes with chariot scene and similar vine decoration see an example in the Metropolitan Museum, New York, acc. no. 14.136, and J. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p.232, no. 13. The Nikosthenic Workshop was best known for its production of Etruscan-shaped broad flat handled amphorae intended for export to the Etruscan market, although the decoration remained traditionally Attic in subject and style as can be seen on this eye-cup.



side A



side B



43

43

**A GREEK BRONZE FIGURE OF A BULL
CIRCA 5TH-4TH CENTURY B.C.**

The bovine figure with large almond-shaped eyes, alert ears, and incised dewlap, advancing with right foreleg extended, 6cm long

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

with K. J. Hewett (1919-1994), London.

Agatha Sadler collection (1924-2015), London.

The Sadler Collection; Sotheby's, London, 31 October 2003, lot 21.



44

44 *

**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

\$930 - 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).



45

45

**AN ATTIC RED-FIGURE SQUAT LEKYTHOS
CIRCA MID-LATE 5TH CENTURY B.C.**

The front of the globular body decorated at the shoulder with a band of tongues, with rows of ovolo framing the sides and base of the decorative panel, with a central band of laurel leaves and a line of stylised ivy beneath, 14cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Galerie Reiner, Paris, 1980.

with Cahn AG, Basel.

Jan Willem Salomonson (1925-2017) collection, the Netherlands, acquired from the above in March 2016; and thence by descent to the present owner.



46

(side A)



(side B)

46

**AN ATTIC BLACK-FIGURE NECK AMPHORA
CIRCA 525-475 B.C.**

Both sides with a scene set between two large eyes with thin brows above, one side with a kneeling warrior, wearing a high crested helmet and holding a shield and spear, the other with Herakles in combat with the Nemean lion, a leaping dolphin beneath each double-reeded handle, rays above the foot, tongues on the shoulder, palmette-lotus chain around the neck on one side, band of ivy on the other, details in added red, 23.6cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Anonymous sale; Sotheby's, London, 10 July 1972, lot 126.
Private collection, UK, acquired at the above sale.
Beazley Archive no. 3580.

47

**AN ATTIC BLACK-FIGURE OLPE
CLOSE TO THE LEAGROS GROUP, CIRCA 525-475 B.C.**

With a symposium scene of Dionysus reclining alongside a woman, probably Ariadne, a fruiting vine in the field, the neck with a scrolling vine pattern, details in added red and white, 23.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Helen Serger (1901-1989) collection, New York, probably acquired in Europe before the 1940s; and thence by descent until 2017.

Cf. an olpe in the Kemper Art Museum, Washington University, St Louis, acc. no. WU 3286, and Musée d'Art et d'Histoire, Geneva, acc. no. 20608, both attributed to the Leagros Group.



47



48

A GREEK BRONZE PAN

CLASSICAL PERIOD, CIRCA LATE 5TH-4TH CENTURY B.C.

Solid-cast, standing on an integral base with his right leg raised in front, his arms held out at his sides and holding now-missing attributes, with splayed goat horns emerging from the top of his conical head, his face with almond-shaped eyes with articulated pupils, small ears and a beard, a small tail at his rear, the fleece of his thighs and chest indicated, 13cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

Renaud Gillet (1913-2001) collection, Paris, acquired prior to 1999.

Property of a Swiss Private Collector; Christie's, New York, 11

December 2014, lot 16.

Private collection, Belgium, acquired at the above sale.

The lively pose and gesture of the present lot suggests that the figure was once holding two flutes, or a *syrinx*. The slightly puffed-out cheeks of the statuette support this conjecture. For similar, see O. White Muscarella, *Ancient Art. The Norbert Schimmel Collection*, Mainz, 1974, no. 25bis, now Metropolitan Museum of Art, New York, acc. no. 1989.281.55; it has been suggested that the Schimmel example may depict a performer wearing caprine attributes as costume, due to the human character of the face, somewhat shared with the present example.



49 *

**AN ATTIC WHITE-GROUND LEKYTHOS
ATTRIBUTED TO THE PAINTER OF ATHENS 1826, CIRCA 460-
450 B.C.**

With a young female and male mourner standing either side of a stepped stela festooned with tasseled fillets, the woman wearing a long pleated chiton and tying a third fillet around the stela, the man wearing a knee-length himation and carrying a staff in his proper right hand, a band of meander above, palmettes, tendrils and pomegranates on the shoulder, ovolo around the base of the neck, a graffito of two incised letters on the underside of the foot, details in added red and white, 24.4cm high

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 27,000

Provenance:

Dean collection, London, acquired 1975.

Anonymous sale; Gorny & Mosch, Munich, 16 June 2016, lot 206.



50

50

**A GREEK BLACK-FIGURE BOTTLE
SOUTH ITALIAN, CIRCA LATE 5TH-
MID 4TH CENTURY B.C.**

Decorated with encircling bands on the neck, the shoulder with an upper register of three diving dolphins, with a band of four birds, probably owls, in flight beneath, the flared foot with three nicked incisions, 22cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Jan Willem Salomonson (1925-2017) collection, the Netherlands, acquired prior to 2000; and thence by descent to the present owner.

51

**A MESSAPIAN POTTERY DOUBLE-
HANDLED DISH
CIRCA LATE 4TH-EARLY 3RD
CENTURY B.C.**

With a rosette in the tondo enclosed within a band of alternating lines and dots, a band of laurel below the rim, framed by thick plain bands, 34.8cm. wide incl. handles

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Warren Koch collection, New York, acquired prior to 2000. Anonymous sale; Arte Primitivo, 25 February 2014, lot 222. Private collection, Belgium, acquired at the above sale.



51

52

A FALISCAN RED-FIGURE BEAK-SPOUTED OINOCHOE AND AN ETRUSCAN SKYPHOS CIRCA 4TH CENTURY B.C.

The oinochoe decorated with the head of a satyr in profile, with a palmette beneath the handle, 19cm high, the bowl with a broad band of scrolling decoration, 11.2cm diam. excl. handles (2)

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

W.K. collection, Ireland, acquired in the 1970s; and thence by descent to the present owner.

53

A LARGE DAUNIAN POTTERY OLLA CIRCA 5TH-4TH CENTURY B.C.

With broad flared funnel mouth supported by a pair of hands rising from the shoulders of the discoid body, with arched handles and geometric red and black decoration, 30cm high

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

Provenance:

Private collection, UK, acquired from the London art market in 1979.
Anonymous sale; Bonhams, London, 23 May 2012, lot 53.

For a similar olla modelled with hands cf. S. Cassani (ed.), *The Art of the Italic Peoples*, Geneva, 1993, p.321, fig. 211.



52



53



54

54

**A PAIR OF GREEK GOLD EARRINGS
HELLENISTIC PERIOD, CIRCA 4TH CENTURY B.C.**

Each with a goat's head finial, with short horns and bearded snouts, emerging from a hollow sphere decorated with granulation, joined to a collar ornamented with filigree tongues, on a hoop of braided wire tapering to a single wire hooking to a hoop under the goats' heads, *3.2cm wide (2)*

£4,000 - 5,000

€4,600 - 5,700

\$5,300 - 6,600

Provenance:

Private collection, Switzerland, acquired in the 1920s.

Anonymous sale; Christie's, New York, 7 December 2011, lot 365.

Private collection, UK.

55

**A GREEK TERRACOTTA FACE FRAGMENT
CIRCA 4TH-3RD CENTURY B.C.**

Hollow-backed, the life-size youthful features modelled with gently parted full lips, the remaining eye with pronounced rim, with fine tapering jawline, *11.5cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Anonymous sale; Sotheby's, London, 17 December 1962, lot 188.

Private collection, London, acquired at the above sale.

The face may portray a male athlete rather than a woman due to the lack of curls on the proper right side, which for a female would normally be visible at ear level. In Southern Italy where marble was more scarce artists sometimes used terracotta for large sculptures; *cf.* a Tarentine head of a female, 26.7cm high, the Metropolitan Museum of Art, New York, acc. no. 23.160.95.



55



56 TP

A GREEK MARBLE FUNERARY STELE FOR LUKIOS AND APOLLA

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

The rectangular stele tapering towards an echino with tongues supporting a large palmette with outward-curving tendrils, the shaft sculpted with two figures in raised relief within a recessed panel, depicting an older bearded man seated on a stool with his feet resting on a foot stool, wearing a short-sleeved chiton and a himation wrapped around his body, his right hand outstretched to clasp the hand of the woman standing facing him, wearing a long chiton and a himation pulled up to cover the back of her head, a Greek inscription identifying them as: 'Lukios Apolla', preserving extensive bright red, blue and black pigment, 88.3cm high

£20,000 - 30,000

€23,000 - 34,000

\$27,000 - 40,000

Provenance:

Private collection, Essen, Germany, circa 1920s; and thence by descent to a private collection in Munich, acquired in 1967. Anonymous sale; Christie's, New York, 13 December 2013, lot 88.

57

**A GREEK TERRACOTTA ANTEFIX
TARANTO, CIRCA 4TH CENTURY B.C.**

Moulded with a female head, her long wavy hair bound by a ribbon at the top and falling loosely around her face, wearing round earrings, with almond-shaped eyes, full lips and a rounded chin, 16cm high

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Cachin collection, Paris, acquired in the 1950s-1960s; and thence by descent to Mr Olivier Ferrer-Cachin. Private collection, UK, inherited from the above.

For a similar antefix, see R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities*, British Museum, London, 1969, no. 1366.

58

**A GREEK RED-FIGURED PLATE
APULIA, CIRCA 350-300 B.C.**

With a female head in profile to the left, wearing *stephane*, beribboned sakkos, earrings and necklace, within bands of waves and laurel, rays on the rim, details in added white and yellow, 26.7cm diam.

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Rosenhaus collection, New York, acquired prior to 1982.

Anonymous sale; Arte Primitivo, 28 January 2008, lot 133.

Private collection, Belgium, acquired at the above sale.

57

58



59

**A GREEK RED-FIGURE FISH-PLATE
ATTRIBUTED TO THE SANSONE PAINTER, MATTINATA GROUP,
APULIA, CIRCA LATE 4TH CENTURY B.C.**

Decorated with a cuttle-fish, a wrasse or perch, a conch shell and two scallops, the central depression decorated with a rosette, the down-turned lip with wave pattern, set on a short pedestal foot, 20.8cm diam., 6.8cm high

£3,000 - 5,000
€3,400 - 5,700
\$4,000 - 6,600

Provenance:

with Charles Ede Limited, London, 1998 (*Greek Pottery from South Italy*, 1998, no. 12).

Sir Peter Holmes (1932-2002) collection, acquired from the above 13 August 1998; and thence by descent to the present owner.

For the Sansone Painter, Mattinata group see I. McPhee & A. Trendall, *Greek Red-Figured Fish-plates*, Basel, 1987, pp.143-144, and *Addenda*, in *Antike Kunst*, 33, 1990, p.144.



60

60

AN ETRUSCAN BRONZE VOTIVE FIGURE

CIRCA 3RD-2ND CENTURY B.C.

The youthful male figure wearing a large foliate wreath and enveloped in a himation, draped across his left shoulder and nude chest, holding a patera in his right hand, the left hand raised in an offering position, 18.6cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

G. B. P. (1919-1996) collection, Rome, Italy; and thence by descent to the present owner.

61 *

AN ETRUSCAN BUCCHERO TREFOIL-LIPPED OINOCHOE

CIRCA MID 6TH CENTURY B.C.

The body moulded with a relief frieze of seated sphinxes, a band of alternating incised rosettes and circular bosses moulded in relief above, the shoulder encircled by a band of tongues, the strap handle with rotellae moulded with gorgon heads, 36cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

H. H. collection, Klagenfurt, Austria, acquired in Vienna in 1980s. Anonymous sale; Koller Auktionen AG, Zurich, 18 September 2014, lot 1006. Private collection, Switzerland.



61



(reverse)

62 *

**AN ETRUSCAN BRONZE MIRROR
CIRCA 3RD CENTURY B.C.**

Engraved with two seated men and two women standing between them, the men wearing Phrygian caps and a draped cloth around their lower bodies, one of the women dressed with chiton and Phrygian cap, the other nude with long curly hair, a peristyle in the background, a laurel wreath around the border, 26.7cm long

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

Private collection, Japan, acquired ca. 1974.

Published:

The Second International Art Fair, 1974, p. 29.

In the absence of inscriptions, the male twins are usually identified as the Dioskouroi, Castor and Pollux. The two female figures are harder to identify: the nude woman may be Turan, the Etruscan Aphrodite, or Helen, the Dioskouroi's sister, while the dressed figure with Phrygian hat is probably Minerva. For a similar representation see the Metropolitan Museum of Art, New York, acc. no. X.21.86.



63

**A HELLENISTIC MARBLE HEAD OF A WOMAN
PTOLEMAIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.**

With softly modelled features and large heavy-lidded eyes, the hair centrally-parted and roughly carved, likely finished in stucco, her neck with a 'Venus ring', a drilled mortise in the back of her head for attachment of the hair or a headdress, 26.7cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

Swiss art market, October 1984.

with Royal-Athena Galleries, New York (*Art of the Ancient World*, 1985, no. 139).

Private collection, USA, acquired 1994 and donated to the Haggin Museum, Stockton, CA.

Deaccessioned by the Haggin Museum in 2012 and sold at Bonhams, London, 24 October 2012, lot 101.

Similarities to the present lot can be drawn from portraits of Ptolemaic queens, for instance Arsinoe II and Arsinoe III, highly idealized portraits, with softly modelled facial features. A portrait head, tentatively identified as Arsinoe III, now in the Yale Art Gallery, acc. no. 1998.23.10, shows the same lack of coiffure, which would have been completed in stucco.



PROPERTY FROM A BELGIAN NOBLEMAN

64

**A GREEK MARBLE MALE PORTRAIT HEAD
HELLENISTIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.**

Possibly of Ptolemaic prince or ruler, the oval face with large, heavy-lidded unarticulated eyes set beneath arching brows, closed mouth and rounded chin, the hair closely-cropped, with evidence of recarving along the hairline at the front, the back and sides of the hair unfinished, *27cm high*

£15,000 - 25,000

€17,000 - 29,000

\$20,000 - 33,000

Provenance:

Swiss art market 1999.

with Bernard Blondeel Kunsthandel, Antwerp, 2005.

Private collection, Belgium.



65

VARIOUS PROPERTIES

65 *

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 *excl. frame*

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

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.

66 *

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

The scene set in an interior, with a female and a male figure in conversation whilst resting on a bed or couch, the seated woman leaning towards the reclining male, with her right arm raised to her chest and the drapery of her himation falling from the elbow, the man's left arm supporting his nude chest, the right outstretched towards the woman, the background dusty pink, the furniture olive green, the scene set against an ochre and red ground, 45.3 x 42.7cm *excl. frame*

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

with Mathias Komor (1909-1984), New York.
Private collection, USA, acquired from the above in 1960s.
Anonymous sale; Bonhams, London, 1 May 2008, lot 235.
Private collection, USA, acquired at the above sale.

This intimate scene between a partially-clothed man and woman was either once part of a larger fresco group depicting a banquet, or shows a couple in the *cubiculum* (bedroom).



66

67

AN ALEXANDRIAN BRONZE STATUETTE OF A DANCING HUNCHBACK
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

Depicted dancing with his arm outstretched and torso bent forward, the chest malformed and with hunched back, the head slightly turned to the left, with caricature features and short hair, a wreath over his forehead and a garland around his neck, an erect phallus projecting behind his back now missing, 7.2cm high

£800 - 1,200
 €920 - 1,400
 \$1,100 - 1,600

Provenance:

Joseph Klein (1899-1987) collection, New York, acquired between 1941-1980; and thence by descent.

Property from the Joseph Klein collection; Bonhams, London, 24 October 2012, lot 16.

With its depiction of a subject of daily life, this bronze perfectly exemplify the characteristics of the art produced in Alexandria in the Hellenistic and Roman periods. Grotesque individuals, such as hunchbacks and dwarfs, often danced at religious festivals and private banquets. It is likely that they had an apotropaic function, bringing good luck and keeping evil spirits at bay; see M. Bieber, *Sculpture of the Hellenistic Age*, New York, 1955, pp. 95-97. For a similar dancing hunchback see the Metropolitan Museum of Art, New York, acc. no. 26.7.1403.

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.



67



68

**68
A ROMAN TERRACOTTA 'CAMPANA' RELIEF
CIRCA 1ST CENTURY B.C.-EARLY 1ST
CENTURY A.D.**

With a Dionysiac wine-making scene, depicting two satyrs holding hands and treading grapes, each wearing a *nebris* (fawn skin) tied around the neck, to the left another young dancing satyr wearing a *nebris*, playing a single aulos and a horn, the upper border with linked palmettes, 37cm x 31.5cm

**£2,500 - 3,500
€2,900 - 4,000
\$3,300 - 4,600**

Provenance:

Sir Daniel J. Donohue (1919-2014) collection, probably acquired prior to 1968.
Property from the Collection of Sir Daniel Donohue; Bonhams, London, 13 April 2011, lot 292 (part lot).
Private collection, UK.

Campana reliefs were often made from moulds, from which several copies of the same scene could be taken, and then finished by hand. For plaques showing strikingly similar scenes, see the Galleria Colonna, Rome, inv. no. 11, and the Pushkin Museum of Fine Arts, Moscow, inv. no. II 1a 212 (retaining the original red, blue and yellow paint). These complete plaques show that a fourth satyr to the right completed the scene; an older, bearded satyr, carrying a large basket of grapes.

**69
A GREEK BRONZE SITULA
LATE HELLENISTIC PERIOD, CIRCA 2ND
CENTURY B.C.**

The tear-shaped body with nipple base, the everted rim with two integral pointed suspension loops and high arched handle, approx. 29.5cm high inc. handle

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

Provenance:

Voigt collection, Essen, Germany, 1970s.
with Sumer Gallery, New York, 1986.

69

70

**A ROMAN MARBLE HERM HEAD OF ZEUS
AMMON
CIRCA 1ST-2ND CENTURY A.D.**

Depicted with full curling beard and heavy moustache with deep set eyes, the drilled hair secured with a fillet, a ram's horn visible on his right side, curled around a ram's ear, *14.5cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Private collection, Europe.

French art market.

Anonymous sale; Christie's, London, 25 October 2006, lot 126.

Another powerful Roman marble representation of a head of Zeus Ammon, can be viewed in the Metropolitan Museum of Art, New York, acc. no. 2012.22. The syncretic deity Zeus-Ammon combined both the power of the Greek god Zeus with that of the Egyptian ram-headed sun god, Ammon. The oracular cult of Zeus Ammon was worshipped in both North Africa and mainland Greece and was popularised by Alexander the Great, when he visited the sanctuary of the deity at Siwa in 331 B.C. In addition the god was considered a protective patron of trade. The cult continued to remain popular in the Roman period and was worshipped from Rome to the Rhine.



**A PRIVATE CALIFORNIAN COLLECTION
OF CLASSICAL THEATRE MASKS (LOTS 71 - 76)**

71 *

**TWO GREEK TERRACOTTA MASKS AND
A GREEK BRONZE ROUNDEL
CIRCA 3RD-2ND CENTURY B.C.**

The larger terracotta mask in the form of a comic satyr, with exaggerated arching brows, large eyes, open grimacing mouth and long beard; the smaller, another comic mask, with large round eyes and oval open mouth; and a bronze roundel, possibly once the lid of a lamp, depicting a comic slave with corkscrew curls and wearing a cap, the oval mouth open to the interior, *larger terracotta mask 11.5cm high; roundel 6cm. diam.* (3)

£1,000 - 1,500
€1,100 - 1,700
\$1,300 - 2,000

Provenance:

Larger terracotta head: Private collection, UK, acquired prior to 2001.
Lamp element: Private collection, UK, acquired 1980s. with Atticart Ltd, London, 2014.
All: Private collection, California; and thence by descent to the present owner.

For a similar terracotta mask of a satyr, see E. DeWald (ed.), *The Theater in Ancient Art*, exhibition cat., Princeton University, 1951, no. 44. Cf. the smaller terracotta mask with 'mask of a father' in M. Bieber, *The History of the Greek and Roman Theater*, New Jersey, 1971, p.94, no. 335.

72 *

**A GREEK SILVER FINIAL IN THE FORM OF
THE HEAD OF AN ACTOR
HELLENISTIC PERIOD, CIRCA 3RD-1ST
CENTURY B.C.**

The actor wearing a mask depicting a comic slave character, the striated hair combed back from the face and forming a high peak, with exaggerated arched eyebrows, a wide, flat nose, and characteristic broad open mouth stretched into a grimace, *6cm high*

£2,000 - 3,000
€2,300 - 3,400
\$2,700 - 4,000

Provenance:

Private collection, Germany.
with Archeo-Gallery, Cologne, 2001.
Private collection, California, acquired from the above on 23 July 2001; and thence by descent to the present owner.

For similar, see M. Bieber, *The History of the Greek and Roman Theater*, Princeton, 1971, p.102, no. 389.

73 *

**TWO ROMAN BRONZE THEATRE MASK
ATTACHMENTS
CIRCA 1ST-2ND CENTURY A.D.**

Comprising an attachment in the form of a comic slave character, his hair combed back from his face, with exaggerated arched eyebrows, slanted eyes, wide nose and characteristic enlarged grimacing mouth; and a vessel attachment in the form of a comic slave mask, the enlarged mouth forming the spout, with narrow eyes set beneath large arching brows, a bald head and a curly beard, *10.7cm and 6.1cm high respectively* (2)

£1,500 - 2,500
€1,700 - 2,900
\$2,000 - 3,300

Provenance:

Larger: with J.-D. Cahn, Basel, 2000 (Katalog 12, no. 13).
Private collection, California; and thence by descent to the present owner.

74 *

**A ROMAN SILVER FIBULA IN THE FORM
OF A THEATRE MASK
CIRCA 1ST-2ND CENTURY A.D.**

Depicting a comic slave character, the striated hair combed back from the face, with exaggerated arched eyebrows and a wide, flat nose, the open mouth and pupils bored, the pin once behind now missing, *3.2cm long*

£1,500 - 2,500
€1,700 - 2,900
\$2,000 - 3,300

Provenance:

with Rupert Wace Ancient Art, London.
Private collection, California, acquired from the above 6th November 2000; and thence by descent to the present owner.

Cf. a terracotta mask discovered in Athens and dated to 250 A.D. in T.B.L. Webster, *Monuments Illustrating New Comedy*, Institute of Classical Studies, 1969, suppl. 24, no. AT32, p. 163, pl. V.b.

75 *

**A ROMAN BRONZE BALSAMARIUM AND
EIGHT ROMAN BRONZE THEATRE MASK
ATTACHMENTS
CIRCA 1ST-2ND CENTURY A.D.**

The balsamarium in the form of a comic satyr mask, wearing a berried wreath in his hair; the attachments comprising three tragic female character masks; two male comic slave character masks; two Eros heads; and a ring attachment, *balsamarium 5.5cm high; largest attachment 4.5cm high* (9)

£1,000 - 1,500
€1,100 - 1,700
\$1,300 - 2,000

Provenance:

Private collection, California; and thence by descent to the present owner.

76 *

**SIX ROMAN BRONZE THEATRE MASK
ATTACHMENTS, A ROMAN BRONZE RING
AND A ROMAN BRONZE FRAGMENTARY
HANDLE
CIRCA 1ST-2ND CENTURY A.D.**

The attachments comprising two comic slave masks; a maenad mask, wearing a berried wreath; and two masks of tragedy; and a bronze fragment with a youthful male mask; the ring with a bezel in the form of a tragic mask; and the fragmentary handle terminating in a mask, *largest attachment 6.9cm high; ring size 2* (8)

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

Provenance:

Smaller slave mask: with J.-D. Cahn, Basel, 2000 (Katalog 12, no. 10).
Tragic female mask, 6.6cm high: Private collection, New York, 1990s.
Larger slave mask: Acquired 2001.
All: Private collection, California; and thence by descent to the present owner.



71



72



73



74



75

76

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78



77

VARIOUS PROPERTIES

77

A ROMAN BRONZE APPLIQUE IN THE FORM OF PAN CIRCA 1ST-2ND CENTURY A.D.

Finely-modelled, the god with long flowing wavy moustache and beard, tall curved horns emerging from his curly hair, his small face with furrowed brow and squat nose, his mouth open and hollow to the interior, with large pointed ears and eyes inlaid with silver, the head encircled by a foliate wreath, *7.5cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Private collection, Munich, inherited from father in 1980s.

Anonymous sale; Hermann Historica, Munich, 27 April 2017, lot 3367.

78

A ROMAN MARBLE STATUETTE OF A SATYR CIRCA 1ST-2ND CENTURY A.D.

Depicted dancing, his body bent forward, his left knee bent, wearing a pelt around the shoulders, knotted at the neck, portrayed with plump youthful features with thick hair curling away from the brow, *23cm high*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

with J.-D. Cahn, Basel, 2000 (Katalog 12, no. 1).

Jan Willem Salomonson (1925-2017) collection, the Netherlands, acquired from the above in March 2001; and thence by descent to the present owner.



79 TP

**A ROMAN MARBLE DRAPED FEMALE FIGURE
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Standing with her left knee slightly bent, wearing a finely pleated chiton with buttons running along the right arm, a himation loosely draped over her left shoulder, on an integral oval plinth, 70cm high

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 27,000

Provenance:

Cachin collection, Paris, acquired in the 1950s-1960s; and thence by descent to Mr Olivier Ferrer-Cachin.

Private collection, UK, inherited from the above.

The rounded cavity at the base of the neck suggests that the head was sculpted separately from the body, a technique widely used during Greek and Roman times.



80

**A ROMAN MARBLE MALE PORTRAIT HEAD
LATE REPUBLICAN, MID-LATE 1ST CENTURY B.C.**

The mature patrician represented balding with wavy hair remaining at the back and the sides, with fleshy ears, the high brow furrowed, the heavy rimmed eyes with pronounced creases at the corners, with deep lines between the nose and down-turned mouth, with fleshy jowls, the broad neck heavily wrinkled, 29cm high approx.

£8,000 - 12,000
€9,200 - 14,000
\$11,000 - 16,000

Provenance:

Christian Delville collection, Belgium, acquired in the 19th Century.
Private collection, South Africa, acquired from the widow of Christian Delville.
Anonymous sale; Bonhams, London, 15 October 2008, lot 237.

Roman sculptors developed their own distinct veristic tradition during the late Republican Period. This was in part influenced by the importance of remembering and revering ancestors, and also as representations of the power of senior statesmen, at a time of great political rivalries. For an exaggeratedly realistic portrait of an old man with bald crown and thick wavy hair around the sides see C. Beck, *Glyptothek, Munich, Masterpieces of Greek and Roman Sculpture*, Munich, 2007, p.129, and F. Johansen, *Roman Portraits in the Ny Carlsberg Glyptotek*, vol. 1, Copenhagen, 1994, p.68, no. 22 for similar representation of the hair, and p.78, no. 27 for a fleshy portrayal of a bald man.



81

**A ROMAN MARBLE HEAD OF A YOUNG WOMAN
CLAUDIAN-NERONIAN PERIOD, CIRCA 41-68 A.D.**

Depicted with youthful features, with large rimmed eyes, the plump lips with a hint of a smile, her wavy centrally-parted hair arranged in rows of curls at the front and sides, with further small curls along the hairline of the forehead, the hair twisted at each side and drawn into a chignon at the nape of her neck, 32.5cm high

£25,000 - 35,000

€29,000 - 40,000

\$33,000 - 46,000

Provenance:

Private collection, France, ca. 1950s.
with Galerie Chenel, Paris, 2008.
London art market.
Private collection, UK.

The countenance and style of the hair closely resemble a late Neronian portrait of the free slave, Staia Quinta, as reproduced in F. Johansen, *Roman Portraits in the Ny Carlsberg Glyptotek*, vol. 1, 1994, p.196, no. 86, and for similar treatment of the twisted plait chignon, *ibid.* p.180, no. 78; for a resemblance to the overall hairstyle with curls along the forehead, see *ibid.* p.154, no. 65.

PROPERTY FROM A BELGIAN NOBLEMAN

82

**A ROMAN MARBLE MALE PORTRAIT HEAD
CIRCA 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.**

Probably a priest, the face powerfully sculpted with large, lidded, unarticulated eyes set deeply beneath prominent brows, a strong, straight nose and pronounced cheekbones, the thin lips closed, the square chin slightly dimpled, with naturalistic wrinkled brow and creased cheeks, the ears sculpted in high relief from the head, a circular hole at the crown of the bald head, probably for insertion of a separately-made head-covering, the back of the head and neck more roughly hewn, the large tenon remaining, 42cm high

£60,000 - 80,000

€69,000 - 92,000

\$80,000 - 110,000

Provenance:

Mr Charles Probst, Galerie de la Corraiterie, Geneva, 2000.

Swiss art market.

with Bernard Blondeel Kunsthandel, Antwerp, 2005.

Private collection, Belgium.

See F. Johansen, *Roman Portraits I*, Ny Carlsberg Glyptotek, 1994, p. 74-5, no. 25 for another bald portrait head with similar treatment of wrinkles, lips, and ears sculpted in high relief, dated to the early Augustan period. The hole at the crown of the head was evidently made in antiquity, probably for the insertion of a separately-made head-covering, a feature which would also explain the cursory rendering of the back of the head.

Having the head covered in such a manner would characterise the subject as being in the act of sacrificing, and therefore probably a priest; for a comparable priest, see *ibid.*, *Roman Portraits II*, p. 58-9, no. 17, and Vatican Museums inv. 1751, though in both these examples the head-covering is rendered in the same piece of marble.

The subject of this sculpture is not just bald, but seems to have a fully shaved head. Though completely bald portraits of private individuals from this period are known (see C. C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley, 1981, no. 232), this fairly unusual element combined with the aforementioned head-covering raises another hypothesis. The practice of shaving one's head is believed to have been an act of worship undertaken by priests of the cult of Isis, which enjoyed popularity in Rome from the late Republican period onwards, notwithstanding a brief period of suspicion about their activities during the reigns of Augustus and Tiberius; *cf.* a portrait head of a priest of Isis in the Museo Archeologico al Teatro Romano in Verona, which also has a circular hole at the crown. However, the key identifying feature of a priest of Isis is a scar usually visible on the upper forehead or crown of the head (see S. Wood, 'Isis, Eggheads, and Roman Portraiture', *JARCE*, vol. 24, 1987, p. 123-141 for discussion of the portrait iconography of Isis priests). No such scar is discernible here, and so this attribution must remain uncertain. See also Museo Nazionale Romano, inv. no. 126368 for another shaven-headed male portrait, similar in countenance to the present lot and dating to the late Republican period, and also at times suggested to be a priest of Isis, despite lacking a prominent scar.





83

VARIOUS PROPERTIES

83 *

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

The young god depicted with head slightly turned to the right, the wavy hair dressed in a central plait and fringed over the brow, with large, heavy lidded, unarticulated eyes, the full lips gently parted, 16.5cm high approx.

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 27,000

Provenance:

Private collection, Switzerland, acquired prior to 1985.

with Ariadne Galleries, New York, 1985.

Private collection, North America, 1985-2014.

Throughout Antiquity Cupid was often depicted as a young child with rounded chubby features, though Roman sculptors also created a more mature version, similar to the present lot, such as the Eros of Centocelle (the original in Rome, Vatican Museums, Galleria delle Statue, no. 229), which was ultimately inspired by a large bronze by Praxiteles named the Eros of Thespieae, circa 360 B.C. Cf. C. Vermeule, *Greek and Roman Sculpture in America*, Los Angeles, 1981, p.64, no. 36.

84 *

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

\$2,700 - 4,000

Provenance:

Brussels art market.

Anonymous sale; Bonhams, London, 28 October 2009, lot 221.

Private collection, Switzerland, acquired at the above sale.



84

85

**A ROMAN BRONZE ATTACHMENT IN THE
FORM OF DIONYSUS
CIRCA 2ND CENTURY A.D.**

The bust of the youthful god emerging from two large acanthus leaves, wearing a goat skin over his left shoulder, his long hair centrally-parted and bound by a fillet adorned by berried vine leaves, two locks of hair falling over his shoulders, his eyes inlaid with silver with black pupils, the bust with columnar elements above and below, *16.5cm high*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Dr Alexander Atanasov collection, Munich, 1970s.
Private collection, Vienna, acquired from the above
in 1985.

Anonymous sale; Bonhams, London, 2 October
2014, lot 87.



86 TP

**A ROMAN MARBLE STATUE OF HARPOCRATES
CIRCA 1ST-2ND CENTURY A.D.**

Nude save for a short chlamys fastened at his right shoulder, standing with his weight on his right leg, the left leg bent and advanced, the right arm bent at the elbow with the fingers held towards the face, a cornucopia resting on his left arm, a tree-trunk supporting his weight at the left, the hair gathered in a topknot and falling in tight curls around his face, with large lidded eyes and full lips, slightly open, with 18th Century restorations to the body and the cornucopia, the number '19' carved onto the base, *135cm high*

£40,000 - 60,000

€46,000 - 69,000

\$53,000 - 80,000

Provenance:

Private collection, UK, acquired prior to 1981, in the 1970s.

Harpocrates, a god of Egyptian origin, was quickly assimilated into the Roman pantheon along with other "Oriental" divinities such as Isis. The son of Isis and Osiris, he was most frequently represented as a chubby infant or young man with his finger to his mouth. While this gesture was meant to signify youth in Egyptian culture, it was misinterpreted by the Romans as an invitation or sign of silence (see Ovid, *Meta.*, 9.688ff).

There are numerous representations of this god in different media, especially terracotta and bronze. The present lot belongs to a type of which an example can be found in the Museo Nazionale Romano, acc. no. 72854, found in a villa on the via Tiburtina near Settecamini, *Museo Nazionale Romano. Le sculture*, vol I.2, p.291, no. 12. Another similar Harpocrates, differing from the present lot by resting his weight on his left leg and for the lack of the chlamys, was found at Hadrian's Villa at Tivoli, and is now in the Musei Capitolini, acc. no. MC0646.

The restorations to this piece, along with the number '19' carved onto the top of the base of the statue, suggest that it was once part of an 18th Century collection.





87

87

**AN EARLY JEWISH LIMESTONE OSSUARY AND LID
ROMAN PERIOD, CIRCA 1ST CENTURY B.C.-1ST CENTURY
A.D.**

The hollow rectangular chest standing on four low feet, the hatched decoration incised on one long side, with two roundels each with a six-petalled rosette, flanking a central pillar with semi-circular extremities, all framed by a rectangular border, with a curved lid, 38.5cm long x 20.5cm deep x 25cm high, lidded

£3,500 - 4,500

€4,000 - 5,200

\$4,600 - 6,000

Provenance:

with Barakat Antiquities & Art Galleries, Masada Antique Center, Israel, July 1972.

with Robert Deutsch, Archaeological Center Jaffa.

Daniel Landau-Lukats collection, Vienna.



88

88 *

**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

£3,000 - 4,000

€3,400 - 4,600

\$4,000 - 5,300

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.



89

**A ROMAN BRONZE FIGURE OF A HUMPED BULL OR ZEBU
CIRCA 2ND-3RD CENTURY A.D.**

Solid cast, standing with his head lifted and inclined slightly to the right, with upward-turning horns, the musculature of the body and folds of the heavy dewlap naturalistically modelled, wavy hair incised on the forehead and stippled hair on the hump, his long tail curling around his rear right leg, *15cm high; 14cm long*

£7,000 - 10,000

€8,000 - 11,000

\$9,300 - 13,000

Provenance:

Private collection, Bavaria, 1990s.

Anonymous sale; Gorny & Mosch, Munich, 29 June 2011, lot 33.



90

90

**A ROMAN POTTERY HEAD FLASK
CIRCA 3RD-4TH CENTURY A.D.**

In the form of a bust of an African, depicted with tiers of short ringlets, the face with lidded eyes with recessed pupils set beneath arched eyebrows, small nose and mouth, and pronounced chin dimple, wearing a collar with crescentic pendant, with short spout and ring handle at the back, remains of black slip overall, 16.2cm high

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Jan Willem Salomonson (1925-2017) collection, the Netherlands, acquired prior to 2000; and thence by descent to the present owner.

91 *

**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.

£6,500 - 7,500

€7,500 - 8,600

\$8,600 - 9,900

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. For another sarcophagus panel showing a shoemaker, see a relief discovered at Ostia, dating to the 2nd Century A.D. (now at Museo Nazionale Romano, Palazzo Massimo alle Terme).



91

**A GROUP OF THREE ROMAN MARBLE
MOSAICS
CIRCA 3RD CENTURY A.D.**

The individual panels once from the same large mosaic, composed of pink, ochre, umber, black, grey, cream and white tesserae, the three panels depicting the head of a Phrygian shepherd in profile facing right, wearing a soft cap with a crook behind, a frontal head of Dionysus, with his thrysus behind, and the head of a satyr, leaning sideways on his left side, with curving horns, all set within a black border, remains of a geometric pattern to the left of the Phrygian shepherd panel, 54cm, 42cm, and 44.5cm wide respectively (3)

£15,000 - 25,000

€17,000 - 29,000

\$20,000 - 33,000

Provenance:

Private collection, France.

with J.-P. Mariaud de Serres, Paris, June 1995.

with Royal-Athena Galleries, New York, 1997 (*Art of the Ancient World*, 1997 and 2004, nos 33 and 36 respectively).

Private collection, England, acquired from the above in October 2008.





93 * TP

**A ROMAN MARBLE TRAPEZOPHOROS
CIRCA 1ST-2ND CENTURY A.D.**

The adolescent Cupid depicted nude leaning against a rectangular pillar, the wings spread on either side of it, with his hair plaited along the crown of the head, his curled locks reaching his shoulders, on an integral base, 95cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Dr A. S. collection, Bayern, acquired prior to 1976.
Anonymous sale; Gorny & Mosch, Munich, 14
December 2016, lot 9a.
Private collection, California.

A trapezophoros with a similar representation of an adolescent Cupid is in the Archaeological Museum in Thessaloniki, acc. no. 1096; see T. Stephanidou-Tiberiou, *Trapezophora me plastike diakosmese*, Athens, 1993, p. 271.

94 TP

**A ROMAN MARBLE FUNERARY STELE
CIRCA 3RD CENTURY A.D.**

Carved in relief with a bearded man within a sunken panel, wearing a short tunic and a belt, a mantle draped around the shoulders, holding a sickle in one hand and a dog on a lead in the other, the dog with short legs and pointy ears, the head turned backwards looking up to his owner, the pediment surmounted by a palmette and decorated with a disc and an arch with a line of Greek text, three more lines of text around the man's head, reading 'Apollonios Kennenion, for Menandros his only son, for memory's sake', a short tenon below, 79cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

John Rilling collection, California, acquired prior to 1970.

Anonymous sale; Bonhams, London, 24 October 2012, lot 147.

Private collection, UK.





95

95

**A ROMAN GOLD EMBOSSED VOTIVE PLAQUE
TERMESSOS, ANTALYA, CIRCA 200 A.D.**

Of hammered sheet gold, the fragment decorated in repoussé with a winged bust of a goddess, probably Eleuthera, an altar piled with offerings below, the remains of a standing draped figure of bearded Serapis wearing the modius and holding a steering-oar, a punched Greek inscription above reading 'the city of Greater Termessos... Spectacle of bulls(?)...vow of (a votive offering)....', and below, 'counsellor...of Ti(berius) Cl(audius) Florus, priest', the plaque surmounted by a triangular pediment with a central wreath, and pierced with three wire loops for attachment, 15cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

S. K. collection, Munich, formed in 1962.

London art market.

Anonymous sale; Bonhams, London, 5 October 2011, lot 139.

Tiberius Claudius Florus was the priest for life of the goddess Eleuthera around 200 A.D. at Termessos in modern-day Pisidia, Antalya. The goddess Eleuthera was connected to, and sometimes conflated with, Artemis and Cybele.

According to O. M. van Nijf, in 'around 200 AD a processional silver statue of the personification of Free Termessos (*Thea Eleuthera*) was commissioned for 2500 denarii by her priest Tiberius Claudius Florus, a former eponymous magistrate, who belonged to one of Termessos' best known families' ('Public Space and the Political Culture of Roman Termessos' in O. M. van Nijf and R. Alston (eds), *Political Culture in the Greek City After the Classical Age*, Paris, 2011, p. 234). The inscription may record Florus being made the priest of the city, as well as recording his dedication of the plaque.



96

96

**A ROMAN COPPER ALLOY WEIGHT
CIRCA 4TH CENTURY A.D.**

Of rectangular form with a Greek inscription, side A with five lines of script, giving the title and name of the official in charge of the market place and weights, 'Agorao nomountos, Menesteos, kresto dileitron', side B with notched border, cast with six lines of text, naming the consul(?) 'Ioklatios Severo Italikon', 7.8cm x 7.7cm

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Mr R Sebastia Coch (1908-1969) collection, Barcelona; and thence by descent to the present owner.

97

**A PAIR OF ROMAN GOLD EARRINGS
CIRCA 3RD-5TH CENTURY A.D.**

Boat-shaped, with a small ball suspended underneath with a chain, a plain gold hoop above, 3.1cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Alex Cotton collection, acquired 1982.

Private collection, London; and thence by descent to Timothy Dean collection, 1990-1996.



97

98

**THREE ROMAN HARDSTONE INTAGLIOS
CIRCA 2ND-3RD CENTURY A.D.**

Comprising a carnelian intaglio engraved with Mercury holding a money-bag; another carnelian intaglio engraved with a draped female and inscribed KΔΛ; and a domed chalcedony intaglio engraved with an eagle, 1.3cm; 1.9cm and 2cm high respectively (3)

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Mr R Sebastia Coch (1908-1969) collection, Barcelona; and thence by descent to the present owner.



98

99

**A ROMAN BANDED AGATE INTAGLIO
CIRCA 3RD CENTURY A.D.**

Engraved with a single-masted galley, in full sail, with oars extended, a figure at the prow and another at the stern controlling the rigging of the sail, mounted in a later gold ring, 2cm wide, ring size W

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Mr R Sebastia Coch (1908-1969) collection, Barcelona; and thence by descent to the present owner.

For a similar representation of a galley with single mast and oars see M. Henig and A. MacGregor, *Catalogue of the engraved gems and finger-rings in the Ashmolean Museum, col. II, Roman*, Oxford, p.131, no.14.20.



99



100

100 * TP

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

Depicting a fawn standing in profile before a small shrub, a bird flying above, geometric decorations, possibly representing flowers, in the field, *124cm x 110cm*

£6,000 - 8,000

€6,900 - 9,200

\$8,000 - 11,000

Provenance:

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

101 * TP

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

Depicting two birds perched on a leafy tree, a flower on the top of one of the branches, the roof of a building on the left, a section of a horizontal frame across the top left corner, *109cm x 107cm*

£6,000 - 8,000

€6,900 - 9,200

\$8,000 - 11,000

Provenance:

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

102 * TP

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

Depicting a hound running towards the right, probably hunting, a chain collar around his neck, a bird beneath him on a ground line, a flowering shrub in front of the dog, traces of further decoration at the top, *134cm x 74cm*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

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



101



102

EUROPEAN



103

103

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

The female figure standing with hands resting on the hips either side of a rounded stomach, with angular head, pointed nose and stylised features, wearing a long-sleeved tunic decorated with stripes and a tight-fitting skirt with a cross-hatch pattern, with remains of red pigment at the back of the head, *15cm high*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

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; and thence by descent.
Anonymous sale; Bonhams, London, 30 September 2015, lot 101.
Private collection, Belgium, acquired at the above sale.



104

104

**A VINCA TERRACOTTA HEAD
LATE VINCA PERIOD, CIRCA 5TH MILLENNIUM B.C.**

The angular head with incised almond-shaped eyes, pointed nose and chin, incised lines across the forehead, perhaps indicating hair, and beneath the eyes, remains of red pigment, *5cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

London art market, 1994.
with Royal-Athena Galleries, New York.
Private collection, New York, acquired from the above in 1999.
Anonymous sale; Arte Primitivo, 25 February 2014, lot 222.
Private collection, Belgium, acquired at the above sale.

Published:

H. & M. Munsterberg, *World Ceramics - from Prehistoric to Modern Times*, London, 1998, p. 14, fig. 2.



105



105

**A EUROPEAN BRONZE TRÉBOUL TYPE SHORT SWORD AND A BRITISH BRONZE DAGGER
BRONZE AGE, CIRCA 1500-1100 B.C.**

The short sword with tapering blade and pronounced mid-rib, the butt with four rivet holes with three rivets remaining; and a dagger of ogival form, the blade with grooved linear borders, the butt pierced with two rivets, 32.3cm and 23.5cm high (2)

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Sword: Alfred E. Mirsky (1900-1974) collection.

Property from the collection of Alfred E. Mirsky; Christie's, New York, 6 June 2006, lot 55.

Dagger: Reputedly found in River Thames, Sonning, Berkshire, 1955.

Both: Sir Richard Ground (1949-2014) collection, Derbyshire.



106



106

**A DANISH STONE FLINT DAGGER AND A DANISH STONE AXE
NEOLITHIC PERIOD, CIRCA 2000-1800 B.C.**

The dagger with long narrow blade of pale grey flaked flint; the axe lozenge-shaped with square butt, a central round hole for the handle, of dark-brown stone, 18cm and 14.5cm long (2)

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Dr George Wyckoff Cummings (1865-1942) collection, Hackettstown, NJ.

Dwight Lanmon collection, Director Emeritus of the Henry Francis duPont Winterthur Museum, Delaware, acquired circa 1980.

Anonymous sale; Bonhams, London, 23 October 2012, lot 212 (part lot).



107

**A ROMAN ENAMEL AND BRONZE VESSEL
CIRCA 3RD CENTURY A.D.**

The small conical body on a flaring foot, encircled by a band of crescents beneath the rim highlighted in alternate blue and probably white enamel, a band of waves below with blue enamel inlay, remains of a band of red enamel beneath and of decoration on the foot, 3.6cm high

£1,000 - 1,500
€1,100 - 1,700
\$1,300 - 2,000

Provenance:

Private collection, UK, reputedly discovered in Chichester in the 1960s; and thence by descent to the present owner.

A very similar cup was discovered at Houseteads Roman Fort, at Hadrian's Wall, in the centurion's quarters of Barrack 13 (currently held at the Museum in situ). The cup is thought to have once had a lid. 'The excavators described the flask as containing a beeswax-like material that was 'scented' when found' (www.english-heritage.org.uk/visit/places/housesteads-roman-fort-hadrians-wall/history/collection), and so a medicinal or cosmetic use has been presumed.



(enlarged)



108

**AN ANGLO-SAXON SHEET GOLD, SILVER AND GARNET
PYRAMIDAL MOUNT
CIRCA EARLY 7TH CENTURY A.D.**

The silver mount covered on the four sides with sheet gold, each bordered with beaded wire and decorated with two paired interlaced zoomorphic motifs made with triple strands of beaded wire, the square top inlaid with a pointillé gold foil backed garnet, the hollow underside with silver cross bar, 1.1cm high, 1.3cm wide

£18,000 - 22,000
€21,000 - 25,000
\$24,000 - 29,000

Find spot: Upton Grey Parish, Hampshire. Disclaimed as Treasure by the Crown.

Treasure report: 2016 T890. PAS Database number: BUC-87B54A.

The purpose of these small pyramidal fittings is not fully established. It has been suggested that such mounts were part of a strap used to secure the sword into the scabbard and that the fitting would have been attached through the cross-bar on the underside of the mount. Alternatively, they may have been used to attach the sheathed sword to the sword-belt, as A.C. Evans suggests (*Treasure Annual Report*, 2000, no. 59., fig. 59, pp. 42-43).

Many examples of this type of fitting are recorded by W. Menghin, *Das Schwert in Frühen Mittelalter*, Nürnberg, 1983, pp. 363-365, carte 22. Although there are numerous pyramidal fittings made of bronze or silver, only a few are made in gold or with gold sheet and garnets, such as the above lot. This more elaborate group could be expected to be found in high status Anglo-Saxon burials, such as the two excavated at the Sutton Hoo ship burial (British Museum acc. no. 1939,1010.28, also R. Bruce-Mitford, *The Sutton Hoo Ship Burial. Vol. II. Arms, Armour and Regalia*, London, 1978, pl. 21). The decoration of interlacing serpents topped with a garnet of the present lot is comparable to another example found near Bury St Edmunds, PAS database number SF5196, see Evans, *ibid.*



109



**PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION
OF ANCIENT ART (LOTS 109-156)**

109

**A NEAR EASTERN DICKITE QUAIL AND A NEAR EASTERN
DICKITE HEAD OF A CANID
NEOLITHIC PERIOD, ANATOLIA OR IRAN, CIRCA LATE 4TH
MILLENNIUM B.C.**

The quail of deep red stone, the body of rounded form, with pointed beak and drilled eyes, the oval underside deeply carved with standing human figure; the head of a canid of cream-coloured stone, with drilled eyes, nose and mouth, short pointed ears and long snout, the oval underside carved with bent or seated human figure, 4.5cm and 3.5cm high respectively (2)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Horse: with Juliette Noujaim, Louvre des Antiquaire, Paris. Private collection, Europe, acquired from the above 21 December 1991.
Bird: Anonymous sale; Denis Martin du Nord, Palaiseau (France), 18 December 1982, lot 145. Private collection, Europe, acquired at the above sale.

For animal sculptures from the same group, see A.P. Kozloff (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, pp.9-17; cf. specifically nos 1b, 1e, 1i and 1l. Kozloff suggests that such animal sculptures with intaglios on the underside originate from the area north of Lake Van, on the border between Anatolia and Iran. They are made from a distinctive clay mineral stone called dickite. Kozloff notes that the bent human figure found on the underside 'resembles the burial position of the late fourth-early third millennia BC' (p.16); she also discusses the possibility that these symbols are 'examples of a very early pictorial script' (p.17).



110

110

**AN ANATOLIAN STEATITE BULL'S HEAD AMULET
CIRCA LATE 2ND MILLENNIUM B.C.**

The stylised head carved with large conical tapering horns, bulbous eyes and flat-ended muzzle, 5.9cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

with Juliette Noujaim, Louvre des Antiquaire, Paris.
Private collection, Europe, acquired from the above 23 February 1994.

For a similarly rendered bull, see A.P. Kozloff, *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, p.25, no. 11.

111

AN ANATOLIAN MARBLE IDOL HEAD

KILIYA TYPE, BRONZE AGE, CIRCA 3300-2500 B.C.

The upward-looking broad head with rounded chin and straight nose, *3cm high, 4.4cm wide*

£1,800 - 2,200

€2,100 - 2,500

\$2,400 - 2,900

Provenance:

with E. Koutoulakis, Paris.

Private collection, Europe, acquired from the above 6 February 1993.



111

112

A SMALL ANATOLIAN MARBLE IDOL HEAD

KILIYA TYPE, BRONZE AGE, CIRCA 3300-2500 B.C.

The broad head gazing upwards, with a narrow neck, protruding pointed ears and straight nose, *2cm high, 2.5cm wide*

£1,800 - 2,200

€2,100 - 2,500

\$2,400 - 2,900

Provenance:

with Galerie Cybele, Paris.

Private collection, Europe, acquired from the above 10 August 1994.



112

113

FOUR MINIATURE ANATOLIAN MARBLE IDOLS

CIRCA 3200-2800 B.C.

Comprising two Beycesultan type, a schematic idol with incised eyes and wearing a two-strand necklace, and a schematic heart-shaped pendant idol with short arms and necklace, *4cm high max.* (4)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

First three: with Galerie Ratton-Ladrière, Paris. Private collection, Europe, acquired from the above May 1984.

Heart-shaped pendant: with La Reine Margot, Paris. Private collection, Europe, acquired from the above 9 October 1988.



113

For the larger schematic idol with eyes and necklace, cf. J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p. 393, no. 537; cf. no. 536 with the heart-shaped pendant idol.

114

AN ANATOLIAN TERRACOTTA IDOL

CAYKENAR TYPE, CIRCA 3RD MILLENNIUM B.C.

The stylised figure slightly curving backwards, with incised geometric decoration representing eyes, arms, and patterned dress, a small mouth indicated, *5.1cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

with E. Koutoulakis, Paris.

Private collection, Europe, acquired from the above April 1975.



114

For similar see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.394 and 566, no. 543.

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.



115

115

AN ANATOLIAN MARBLE IDOL

KUSURA-BEYCESULTAN VARIETY, CIRCA 2700-2100 B.C.

With a disc-shaped head with lateral 'horn' projection and a pouch-like body with short pointed arms, the neck marked by oblique incisions, 8cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Dr Charles Maillant (1898-1993) collection, Neuilly-sur-Seine.
Collection of Dr Charles Maillant; Laurin-Roudillon, Hotel Drouot, 28 May 1993, lot 167K.
Private collection, Europe, acquired at the above sale.

For a Kusura-Beycesultan type abstract-schematic idol of similar proportions with oblique notches at the base of the neck, see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.386 and 560, no. 513. The head projection is also marked with oblique lines, suggesting that the 'horn' projection could represent a coiffure.



116

116

AN ANATOLIAN MARBLE IDOL

KUSURA-BEYCESULTAN VARIETY, CIRCA 2700-2100 B.C.

The disc-shaped head with a lateral 'horn' projection, on an elongated neck, the rounded body with pointed short arms, 7.4cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Dr Charles Maillant (1898-1993) collection, Neuilly-sur-Seine.
Collection of Dr Charles Maillant; Laurin-Roudillon, Hotel Drouot, 28 May 1993, lot 167H.
Private collection, Europe, acquired at the above sale.

For a Kusura-Beycesultan type abstract-schematic idol with similarly residual arms see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.386 and 560, no. 511.

117

**AN ANATOLIAN MARBLE IDOL
BEYCESULTAN TYPE, CIRCA 3200-2800 B.C.**

With slender pointed neck, short arms, and body flaring towards a convex edge, 7cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

with Galerie Ratton-Ladrière, Paris.

Private collection, Europe, acquired from the above May 1984.

For a Beycesultan type abstract-schematic idol of similar proportions see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.392 and 564, no. 532.



117

118

**A CANAANITE BRONZE MALE FIGURE
CIRCA 2ND MILLENNIUM B.C.**

Wearing pointed hat, V-shaped necklace and a patterned belted kilt, the legs apart, the arms raised holding implements or offerings, the face with incised eyes and eyebrows, full lips, pointed nose, 10.8cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

with Kevork Aharonian, Paris.

Private collection, Europe, acquired from the above 26 October 1990.



118

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.



119



119

**THREE LARGE MESOPOTAMIAN STONE STAMP SEALS
LATE URUK-JEMDET NASR PERIOD, CIRCA 3100-2900 B.C.**

Comprising a domed red marble seal engraved with four felines around a planetary disc; a calcite domed seal with two quadrupeds and a central disc; and a banded calcite domed seal with six quadrupeds and a stylised human figure, possibly a shepherd, 4cm, 4.2cm and 4.5cm diam. respectively (3)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Dr Gabriel Sempé (1901-1990) collection, France.
Collection du Docteur Gabriel Sempé (1901-1990); Hotel Tarbes, Paris, 30 May 2013, lot 99 and 118 (part lot).
Private collection, Europe, acquired at the above sale.



120

120

**A MESOPOTAMIAN CALCITE DUCK WEIGHT
CIRCA 2ND-EARLY 1ST MILLENNIUM B.C.**

Of high domed form, the head curled back over the ovoid body, with concentric circular eyes and carved nostrils, 4.6cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Anonymous sale; François de Ricqlès, Hotel Drouot, Paris, 25-26 September 1998, lot 79.
Private collection, Europe, acquired at the above sale.



122



121



123

121

**A MESOPOTAMIAN RED STONE AMULET
LATE URUK-JEMDET NASR PERIOD,
CIRCA 3100-2900 B.C.**

In the form of a running boar, the eyes recessed, with pronounced up-turned snout, pierced through the centre of the back, 3.5cm x 5.7cm

£2,000 - 2,500

€2,300 - 2,900

\$2,700 - 3,300

Provenance:

Anonymous sale; Boisgirard & Associés, Hotel Drouot, 19 March 2004, lot 101E.
Private collection, Europe, acquired at the above sale.

Although animal amulets were generally popular during the late 4th Millennium B.C. there are relatively few representations of pigs. For another red stone boar amulet see D. Noel Adams *et al*, *When Orpheus Sang, An Ancient Bestiary*, Paris, 2004, p. 24-25, no. 7.

122

**A MESOPOTAMIAN RED STONE STAMP SEAL
LATE URUK-JEMDET NASR PERIOD,
CIRCA 3100-2900 B.C.**

In the form of a vulture, the neck bent forward, the wing neatly folded around the body, the underside carved with seven quadrupeds, possibly dogs, with central vertical piercing, 3.6cm high x 6cm long

£2,000 - 2,500

€2,300 - 2,900

\$2,700 - 3,300

Provenance:

with Brimo de Laroussilhe, Paris.
Private collection, Europe, acquired from the above 16 July 1981.

For a marble stamp seal depicting a stooped vulture, see the Metropolitan Museum of Art, New York, acc. no. 58.30.3. In the 3rd Millennium B.C. vultures in Mesopotamia were associated with military victory.

123

**A MESOPOTAMIAN RED STONE BIRD AMULET
LATE URUK-JEMDET NASR PERIOD,
CIRCA 3100-2900 B.C.**

In the shape of a stylised bird, the eyes and body with drilled dots, probably for inlay, a line separating the tail feather section, pierced at the base for suspension, 5cm high

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Anonymous sale; Mr Ader & Mr Vinchon, Hotel Drouot, 20 May 1959, lot 73.
Private collection, Europe, acquired at the above sale.



124

**A PIRAVEND BRONZE FEMALE IDOL
WESTERN IRAN, CIRCA 9TH-8TH CENTURY B.C.**

With slender legs and short torso with articulated breasts and rounded stomach, the arms outstretched, the oversized head tear-shaped with circular convex eyes with encircling rings set beneath arching brows, large protruding aquiline nose, short, straight mouth and pointed chin, with two horn-like extensions at the crown of the head, a spherical protrusion between, 8.5cm high

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 27,000

Provenance:

André Derain (1880-1954) collection, Paris, reputedly acquired from Mme Guillaume.

Collection André Derain, vente après décès (première vente); Hotel Drouot, Paris, 9-10-11 May 1955, lot 32.

with Françoise Lepage, Paris.

Private collection, Europe, acquired from the above in 1956.

For closely related figures, though depicting males, see *The Pomerance Collection of Ancient Art*, Brooklyn Museum, 1966, p.35, no. 36 and D. von Bothmer (ed.), *Glories of the Past. Ancient Art from the Shelby White and Leon Levy Collection*, New York, 1990, p.53, no. 38. In the latter it is noted that these diminutive statuettes probably represent deities, due to their horns, which signify elevation above mortal beings. The present lot's rounded stomach may signify pregnancy, and thus suggest a function as a fertility idol. Beyond these conjectures, however, little is known about the use of, and belief system around, these carefully modelled figures.

André Derain was a French artist famous for his uncompromising use of pure color. In 1898, while attending engineering school, he met another up-and-coming artist, Henri Matisse, with whom he began creating art. Their style, based on the use of bright, pure colours, was called Fauvist, or 'wild beasts': Derain is considered a key founder of this new style. In his later career Derain developed his creativity through different styles and mediums, including woodcuts and sculpture.

By repute, this Piravend bronze and the following lot were donated to the artist by a Mme Guillaume, probably the same woman as the Madame Paul Guillaume, later Madame Jean Walter, painted by André Derain in 1928-1929. The striking portrait is now in the Musée de l'Orangerie in Paris.



125

**A PIRAVEND BRONZE MALE IDOL
WESTERN IRAN, CIRCA 9TH-8TH CENTURY B.C.**

Standing on short legs, the rectangular body with male genitalia and pronounced nipples, the arms extended upwards, the triangular face with circular eyes, large protruding beak nose, round cheeks and small ears, wearing a twisted belt around his waist, an attachment loop at rear, 10cm high

£20,000 - 25,000

€23,000 - 29,000

\$27,000 - 33,000

Provenance:

André Derain (1880-1954) collection, Paris, reputedly acquired from Mme Guillaume.

Collection André Derain, vente après décès (première vente); Hotel Drouot, Paris, 9-10-11 May 1955, lot 31.

with Françoise Lepage, Paris.

Private collection, Europe, acquired from the above in June 1956.

Piravend bronzes take their name from the village in western Iran where the first examples were said to have been discovered. Cf. O.W. Muscarella, *Ancient Art. The Norbert Schimmel Collection*, Mainz, 1974, no. 147.



126

126

**A LURISTAN BRONZE WHETSTONE FINIAL
CIRCA 9TH-7TH CENTURY B.C.**

In the form of the head and forepart of an ibex with long curved horns and pointed ears, large bulbous eyes and long muzzle, the two front legs bent under the hollow body, a stylised bird on his back, 9cm high

£3,000 - 4,000

€3,400 - 4,600

\$4,000 - 5,300

Provenance:

with La Reine Margot, Paris.

Private collection, Europe, acquired from the above 30 September 1981.

For similar, see P.R.S. Moorey, *Ancient Persian Bronzes in the Adam Collection*, London, 1974, p.62, no. 33.



127

127

**TWO LURISTAN BRONZE DOUBLE-HEADED
PENDANTS
CIRCA 9TH-8TH CENTURY B.C.**

One pendant cast with two opposed horses, with bulbous eyes and short muzzle, a central suspension loop and shared legs; and another in the form of two opposed cockerels, with curving beaks, a central suspension loop and shared legs, 8.3cm and 5cm high respectively

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Horse pendant: with Galerie Bassali, Paris.

Private collection, Europe, acquired from the above 5 September 1987.

Cockerel pendant: with Galerie Gilgamesh, Paris. Private collection, Europe, acquired from the above 27 June 1998.

It is possible that such pendants hung from horse trappings, or alternatively were ornaments hung from belts, as discussed by P. Moorey, *Ancient Persian Bronzes in the Adam Collection*, London, 1974, p. 93-94.



128

128

**A CAUCASIAN BURNISHED POTTERY JUG
CIRCA 3RD-2ND MILLENNIUM B.C.**

The globular body with three raised ridges decorated with horizontal grooves, incised decoration on the shoulder with triangles alternate with vertical bands, cylindrical neck with everted rim, two opposite holes on the rim, probably for hanging, 10cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Galerie Buillon, Lyon.

Private collection, Europe, acquired from the above July 1976.

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.

129

**A ZIWIYE BRONZE BEAKER
IRAN, CIRCA 8TH-7TH CENTURY B.C.**

Engraved with a hunting scene, a bearded archer wearing a short belted tunic kneeling and stretching his bow towards an ibex fleeing from him over a rocky ground-line, an arrow at the back of his neck, rosettes in the field, bunches of berried leaves hanging above, a band of tongues around the rim and base, 8.1cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

with Galerie Robert Duperrier, Paris.

Private collection, Europe, acquired from the above 16

May 1969.

A similar scene with a kneeling archer shooting an ibex is found on a belt plaque in the Barbier-Müller collection and in one in the Metropolitan Museum, see E. Gubel (ed.), *A l'ombre de Babel: l'art du Proche-Orient ancien dans les collections belges.*, Leuven, 1995, p.75, no. 104.



129

130

**A LURISTAN BRONZE IDOL OF A MOTHER AND CHILD
NORTHWEST IRAN, CIRCA 9TH-8TH CENTURY B.C.**

The open-work figure shown standing holding a child to her chest, with loops extending from the shoulders, from which hangs an ewer-shaped pendant, with stylised features, her hair drawn into two short braids, a further suspension loop at the back of the head, 8.5cm high

£1,800 - 2,200

€2,100 - 2,500

\$2,400 - 2,900

Provenance:

Private collection, Japan, acquired in the 1980s.

with David Ghezlbash Archéologie, Paris.

Private collection, Europe, acquired from the above 25

April 2008.

For a discussion of similar openwork female figures see *The Pomerance Collection of Ancient Art*, Brooklyn Museum, 1966, pp. 34-5, no. 35 and O. Muscarella, *Bronze and Iron. Ancient Near Eastern Artifacts in the Metropolitan Museum of Art*, New York, 1988, pp. 96-97, no. 158. Due to the presence of a child it is suggested that these distinctive openwork figures represent fertility or mother goddesses.



130



131

131
**A PHOENICIAN BRONZE FEMALE GODDESS
 CIRCA 8TH CENTURY B.C.**

Depicted standing, her left hand raised in offering, the right hand in blessing, wearing a long, tight-fitting dress, a headdress now missing, the face with almond-shaped eyes and pointed nose, tripartite hair falling onto her shoulders, 8.2cm high

£5,000 - 7,000
 €5,700 - 8,000
 \$6,600 - 9,300

Provenance:

with Nicolas Koutoulakis, Paris.
 Private collection, Europe, acquired from the above March 1956.

For a similar bronze figure of a goddess see the Louvre, Paris, acc. no. AO2701, published in É. Fontan and H. Le Meaux (eds), *La Méditerranée des Phéniciens: de Tyr à Carthage*, exhibition cat., Paris, 2007, no. 132. The Louvre statuette still retains her Hathoric headdress, a sign of the deep influence of Egyptian art and religion outside the boundaries of Egypt in this period.



132

132
**A PHOENICIAN BRONZE SMITING GOD
 CIRCA 8TH CENTURY B.C.**

Standing with his right leg advanced, wearing a short kilt with a dagger tucked into his belt and a pointed cap on his head, his right arm raised to hold an implement now missing and the left bent at the elbow, the oval face with straight protruding nose and pronounced ears, the tenons once hidden in the base now showing, 8.2cm high

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

Provenance:

with Nicolas Koutoulakis, Paris.
 Private collection, Europe, acquired from the above May 1956.

For a similar bronze smiting god, see E. Fontan and H. Le Meaux (eds), *La Méditerranée des Phéniciens: de Tyr à Carthage*, exhibition cat., Institut de monde arabe, Paris, 2007, no. 141.



133

**AN AMLASH TERRACOTTA STEATOPHYGOUS FIGURE
CIRCA EARLY 2ND-1ST MILLENNIUM B.C.**

The rounded head with headdress and pierced ears, set on an elongated neck, with short arms and small breasts, the navel similarly modelled, and broad hips above short tapering legs, 20.5cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

Anonymous sale; *Sculptures d'Extreme-Orient, antiques, objets de curiosite*, Hotel Drouot, Paris, 15 April 1994, lot 82.

Private collection, Europe, acquired at the above sale.

For a similar 'button' face type figure see T. Kawami, *Ancient Iranian Ceramics from the Arthur Sackler Collection*, New York, 1992, p.156, no. 59. The highly stylised and exaggerated heavy-hipped female figures of the Amlash and Marlik cultures demonstrate a reverence for female fertility, that recalls much earlier Neolithic seated figurines. The usage of such figures is unknown, though a ritualistic and funerary function can be presumed. Similar characteristics to the present lot can be found on a female figure in the Museo Nazionale d'Arte Orientale in Rome, inv. no. 2621; see R. Biscione, *Ceramica di Amlash*, Rome, 1974, p.15.



(detail)

134

**A KOBAN BRONZE AND IRON SHORT DAGGER AND CHAPE
TRANSCAUCASIA, CIRCA LATE 1ST MILLENNIUM B.C.**

The tapering iron blade mounted to a bronze hilt with incised decoration, the grip flaring towards both ends, with rectangular separately-made sheet bronze guard with incised decoration of two fish and rectangular separately-made sheet bronze pommel with an incised feline figure, together with the openwork bronze chape of the scabbard, with rounded end and a central trefoil design, 18.6cm long inc. chape (2)

£6,000 - 8,000

€6,900 - 9,200

\$8,000 - 11,000

Provenance:

with Aux Trésors Perdus, Paris.

Private collection, Europe, acquired from the above 24 October 1988.

For an example of similar etched decoration of dogs and felines on a bronze weapon see *Avant les Scythes, Prehistoire de l'art en URSS*, exhibition cat., Grand Palais, Paris, 6 Feb.-30 April 1979, p.195, nos 212-214.

135

**AN ORDOS BRONZE HORSE PLAQUE
CIRCA 5TH-2ND CENTURY B.C.**

Shown in profile with head bent downwards, with ridged mane, a strut supporting the long tail, two attachment loops on the reverse, 11.2cm long

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

with Michel Jeullard, Paris.

Private collection, Europe, acquired from the above 1 May 1994.

For a bronze horse of similar rounded proportions, representing a Przewalski's horse, see M. Markoe (ed.), *Ancient Bronzes Ceramics and Seals*, Los Angeles County Museum of Art, 1981, p.146, fig. 785. Przewalski's horse are a subspecies of wild horse that once roamed the steppes of Mongolia.



135

134

136

A KOBAN BRONZE BELT BUCKLE
TRANSCAUCASIA, CIRCA LATE 1ST MILLENNIUM B.C.

Depicting a goat with long horns folded back and terminating with a curl, the forequarters decorated with three grooves, the thin body with parallel vertical incisions, the hindquarters with a cross in relief within a sunken circle, a hoop at the back, the first section of the pin remaining, 9cm long

£1,000 - 1,500
 €1,100 - 1,700
 \$1,300 - 2,000

Provenance:

with J.-P. Marraud de Serres, Paris.
 Private collection, Europe, acquired from the above June 1999.

Koban artistic production in the North Caucasus and Transcaucasia between the Second and First Millennium B.C. was primarily based on a zoomorphic repertoire. Cf. P.R.S. Moorey *et al*, *Ancient Bronzes Ceramics and Seals. The Nasli M. Heeramanek Collection of Ancient Near Eastern, Central Asiatic, and European Art*, Los Angeles, 1981, p.182. For a similar belt buckle, see *ibid*, p.183, no. 941.



136

137

TWO CAUCASIAN BRONZE ANIMALS
CENTRAL ASIA, CIRCA EARLY 1ST MILLENNIUM B.C.

Comprising a tinned bronze double-headed stag with stylised antlers and conjoined body, two vertical piercings on the animal's back extending to the hollow legs; and a pendant in the form of a boar, with alert ears and short upturned tail, a suspension loop on its back, 4.8cm and 6cm high (2)

£2,000 - 3,000
 €2,300 - 3,400
 \$2,700 - 4,000

Provenance:

Stag: Anonymous sale; Boisgirard & Associés, Hotel Drouot, 21 September 1982, lot 110.
 Private collection, Europe, acquired at the above sale.
 Boar: with J.-P. Marraud de Serres, Paris.
 Private collection, Europe, acquired from the above 11 April 1997.

Bronze boar or pig pendants have been found in North Ossetia in the Caucasus region; see *Avant les Scythes, Prehistoire de l'art en URSS*, exhibition cat., Grand Palais, Paris, 6 Feb.-30 April 1979, p.198, no. 223, and for a comparable stag, *ibid.*, p.210, figs. 235-236.



137

138

A SINO-SIBERIAN BRONZE MONKEY RIDING A HORSE
CIRCA 5TH-2ND CENTURY B.C.

The horse depicted with tall incised mane and arched tail, the monkey possibly eating a fruit from one hand while holding the pommel of the saddle in the other, 5cm high

£1,000 - 1,500
 €1,100 - 1,700
 \$1,300 - 2,000

Provenance:

with Michel Jeullard, Paris.
 Private collection, Europe, acquired from the above January 1994.

For another bronze example of this motif of monkey and horse see A. Salmony, *Sino-Siberian Art in the Collection of C.T. Loo*, Paris, 1933, pl. XXXV, no. 7, and D. Noel Adams *et al*, *When Orpheus Sang. An Ancient Bestiary*, Paris, 2004, p.93, no. 95.
 In later Chinese artwork the monkey (hou 猴), is a homophone for 'marquis' (hou 侯), which on top of a horse (mashang 馬上), also meaning 'quickly', is a rebus for 'quick ennoblement' or rising quickly up the ladder of success in one's career.



138



139



140



139

**A MYCENAEAN TERRACOTTA HORSE WITH CHARIOT
CIRCA 14TH CENTURY B.C.**

The horse standing on short tapering legs, with elongated cylindrical body and short muzzle, a stylised chariot at the back, with a horizontal rein connecting to the head of the horse, painted geometrical decoration in red ochre, 5.5cm high, 7cm long

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

with Galerie Maspero, Paris.

Private collection, Europe, acquired from the above in March 1973.

For similar, see P. Blome (ed.), *Orient und Frühes Griechenland, Antikenmuseum Basel und Sammlung Ludwig*, Basel, 1990, p.30, no. 40.

140

**TWO MYCENAEAN POTTERY BULLS
CIRCA 1400-1200 B.C.**

Both standing on tapering legs, with elongated cylindrical bodies, the heads with flattened muzzle and curving horns, with umber and red-ochre painted linear decoration, 7.6cm and 6.2cm high (2)

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Larger bull: Mrs J. Guitton collection. Anonymous sale; Boissgirard & Associés, Hotel Drouot, 12 October 1986, lot 115. Private collection, Europe, acquired at the above sale.

Smaller bull: with E. Koutoulakis, Paris. Private collection, Europe, acquired from the above 6 December 1990.

141

**A MYCENAEAN TERRACOTTA PHI FIGURE
CIRCA 1400-1200 B.C.**

With pinched head and applied eyes, the disc-shaped torso with applied breasts, the arms bent around her belly, on a flaring foot, decorated with red-ochre pigment in wavy lines, 10cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

with E. Koutoulakis, Paris.

Private collection, Europe, acquired from the above 22 June 1983.

142

**A MYCENAEAN TERRACOTTA PHI FIGURE
CIRCA 1400-1200 B.C.**

Standing on a flaring foot, the disc-shaped torso with modeled breasts, with a pinched face and a long tress falling onto her back, details of her face and garment painted in umber, 12.2cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

with E. Koutoulakis, Paris.

Private collection, Europe, acquired from the above 9 September 1993.

143

**A MYCENAEAN TERRACOTTA THRONE
CIRCA 1300-1200 B.C.**

standing on three legs, with rounded back, the painted wavy decoration in umber, 7.5cm high; **a Mycenaean pottery alabastron** with three loop handles on the shoulder, decorated in umber with an undulating pattern on the body and concentric circles on the underside, circa 1400-1350 B.C., 4.5cm high; **and a Mycenaean blue glass pendant** molded in the shape of a rectangular panel developing into a drop-shaped pendant, decorated with ridges, with two holes at the top and one across the drop, circa 1370-1200 B.C., 4.5cm long (3)

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Throne: with E. Koutoulakis, Geneva. Private collection, Europe, acquired from the above March 1996.

Alabastron: with Galerie Bassali, Paris. Private collection, Europe, acquired from the above 1 June 1986.

Pendant: with E. Koutoulakis, Geneva. Private collection, Europe, gifted from the above in 1991.

Numerous three-legged thrones or chairs such as this are recorded. Some are modelled with a human figure emerging from the backrest, leading to their interpretation as possible cult accouterments; see V. Karageorghis, *Ancient Art from Cyprus. The Cesnola Collection in The Metropolitan Museum of Art*, New York, 2000, p.26, no. 16 for one such example, and J. Harris (ed.), *A Passion for Antiquities, Ancient Art from the Collection of Barbara and Lawrence Fleischman*, 1994, p.37, no.2 for a throne similar to the present lot.



141



142



143



144

**A GREEK BRONZE WATERBIRD AND A GREEK BRONZE BIRD
GEOMETRIC PERIOD, CIRCA 750-700 B.C.**

The waterbird standing on two feet, with stylised body, long neck with elongated head with beak, and a flattened tail, a suspension hole across the body on its back; the bird with rotund body with a round depression on each side, standing on a slightly flared foot, with elongated neck and head, flattened tail, a hoop at the centre of the body, 4.2 and 5.5cm high (2)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Waterbird: Rémy Audouin (1935 - 2016) collection. Private collection, Europe, acquired from the above 9 December 1995.

Bird: with Galerie Uzan, Paris. Private collection, Europe, acquired from the above 6 February 1980.

The waterbird is typical of the production of Northern Greece, which was less naturalistic than the Peloponnesian counterpart. Similar birds were probably connected with the Sanctuary of Zeus at Pherai, see M. Comstock & C. Vermeule, *Greek Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston*, Boston, 1971, p.11, nos. 9-9A.

145

**A GREEK LEAD BULL
BOEOTIA, ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.**

With naturalistic body, standing on four legs with modelled hooves, the front-right leg slightly bent forward, the tail wrapped around its hind legs to the left, the genitals modelled, the naturalistic head with incised eyes and nostrils, short horns and curly poll, 4.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

with Mikas Antiquaire, Paris.

Private collection, Europe, acquired from the above June 1956.

Bulls such as this were the most common type of dedication offered in the Kabirion temple in Thebes; for a catalogue of these figurines see B. Schmaltz, *Metallfiguren aus dem Kabirenheiligtum bei Theben. Die Statuetten aus Bronze und Blei*, Berlin, 1980. For a similar bull in bronze, see the Metropolitan Museum of Art, New York, acc. no. 20.210.

The Kabirion in Thebes was one of the most important centres of the mystery cult of the divine Kabeiroi, which was based around the cult of four main divinities, the Kabiros, which included Kabiros and his son Pais, and a mother goddess together with her consort. Not much is known of this mystery cult, but it seems possible that it was introduced in Greece around the 8th-7th Century B.C., by a small group of families that settled in the area around Thebes. The other important centre was in Lemnos. The divinities were held as patrons of vegetation and herds. As such, the large majority of the offerings were figurines of bulls, usually bronze or lead, until the end of the 6th Century, with terracotta mostly used afterwards; see A. Schachter, *Boiotia in antiquity: selected papers*, Cambridge, 2016, pp. 315-333.

146

**A GREEK BRONZE BIRD
GEOMETRIC PERIOD, CIRCA 8TH CENTURY B.C.**

Stylised, with the neck curving to form the head and beak, a flattened tail, the two legs standing on a square openwork base, the neck pierced, 5.5cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Anonymous sale; Tajan, Paris, 30 October 2002, lot 271.

Private collection, Europe, acquired at the above sale.

Small bronze animals, such as birds or horses, were offered in great numbers in temples and sanctuaries. Despite the diminutive sizes, these bronze animals were actually more precious than their larger terracotta counterparts.

147

**A GREEK BRONZE ROOSTER
NORTHERN GREECE OR MACEDONIA,
GEOMETRIC PERIOD, CIRCA 8TH-7TH CENTURY B.C.**

The stylised bird standing on two short legs, the body rendered as a elegant V-shaped line terminating on one side in a small head with crest, and on the other in a long, flattened tail, decorated with a pattern of concentric circles, a suspension hoop at the centre of the body, 5cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

with J. Haering, Freiburg, April 1996.

with Royal-Athena Galleries, New York (*Art of the Ancient World*, 1999, no. 37).

Anonymous sale; Tajan, Paris, 30 October 2002, lot 233.

Private collection, Europe, acquired at the above sale.

For a similar bronze bird, possibly a rooster, with a similarly stylised body and flattened tail, see the Cleveland Museum of Art, acc. no. 1999.249. A similar pattern of concentric circles can be seen on a bronze belt clasp, characteristic of Northern Greece, and more specifically Macedonia, now in the Metropolitan Museum of Art, New York, acc. no. 1997.213.

148

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

Standing on short legs, the cylindrical head with detailed eyes, ears and mane, the genitals modelled, 4.3cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Anonymous sale; François de Ricqlès, Hotel Drouot, Paris, 30 September-1 October 1999, lot 637.

Private collection, Europe, acquired at the above sale.

149

**A GREEK BRONZE FRAGMENTARY
ATTACHMENT IN THE FORM OF A LION
CIRCA 6TH-5TH CENTURY B.C.**

The hollow cast feline in recumbent pose, with large incised eyes and dot pupils, and flowing mane detail, 4cm high, 6.5cm long

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Galerie Archaïa, Lyon.

Private collection, Europe, acquired from the above 24 February 1989.

This lion was probably once affixed to a brazier or cauldron; cf. two Etruscan examples in A.P. Kozloff, *Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, p.126, no. 105.

150

**A GREEK BRONZE ITHYPHALLIC BULL AND
A GREEK BRONZE BIRD
GEOMETRIC-ARCHAIC PERIOD, CIRCA
8TH-7TH CENTURY B.C.**

The bull standing with the head raised, straight horns and long tail, with ithyphallic genitals; the bird standing on a round openwork base, the stylised body with detailed tail and head, a hole pierced through the neck, 4.5 and 3.5cm high respectively (2)

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Bull: Henri Hoppenot (1891-1977) collection, France. *Succession de Monsieur l'ambassadeur et de Madame Henri Hoppenot*; Hotel Drouot, Paris, 9 April 1991, lot 54. with La Reine Margot, Paris. Private collection, Europe, acquired from the above 7 December 1991.

Bird: Anonymous sale; Tajan, Paris, 30 October 2002, lot 269. Private collection, Europe, acquired at the above sale.

The bull can be included in the class of bronzes that marks a transition from the Geometric to the Archaic period; for similar see M. Comstock & C. Vermeule, *Greek Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston*, Boston, 1971, p.19, nos. 17-18. Bulls such as this were made in rural Greece as late as the end of the Archaic period. They are often found in groups, prompting the interpretation as an offering, possibly from a wealthy farmer for the good health and propagation of his herd (Comstock & Vermeule, *op. cit.*, p. 19).



144



145



146



147



148



149



150





151

151

**AN ETRUSCAN BRONZE VOTIVE FEMALE FIGURE
CIRCA 6TH-5TH CENTURY B.C.**

Wearing a long tight-fitting tunic and pointed shoes, her arm extended forward, the right hand holding an offering, possibly a dove, 8cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

with N. Koutoulakis, Paris.

Private collection, Europe, acquired from the above 24 March 1956.

152

**TWO ETRUSCAN BRONZE VOTIVE FIGURES
CIRCA 7TH CENTURY B.C.**

Comprising a male figure wearing a triangular kilt, his left arm bent, the right extended forward; and a female figure dressed in a long chiton, her long hair falling onto her back and in front of her shoulders, the arms extended forward, an offering in her right hand, 9 and 8.5cm high

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Male: with Delagarde, Paris. Private collection, Europe, acquired from the above 21 February 1960.

Female: with Le Futur Antérieur, Paris. Private collection, Europe, acquired from the above November 1978.

The male figure, probably a warrior, is part of a well-documented production of small-scale bronze votive figures in the North of Etruria, centered in the cities of Volterra and Arezzo. For a similar bronze figure see P. Grassi Zamarchi, *Petit brinze votif marculin d'Arezzo*, in *Prima Italia: Arts Italiques du premier millénaire avant J.C.*, Musées Royaux d'Art et d'Histoire, Bruxelles, 1981, pp. 109-110, n. 58.

153

**AN ETRUSCAN BRONZE BUCKLE WITH HORSE HEADS
CIRCA 7TH CENTURY B.C.**

Composed of two interlocking sections with rectangular frame, one with hooks in the form of horses' heads and the other with circular hoops, each section 6.6cm long approx.

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Marquis Chasseloup-Laubat collection, France.

Anonymous sale; Priollaud-Lavoissiere, La Rochelle, June 1995, lot 6.

Private collection, Europe, acquired at the above sale.

The two sections of the buckle would have been attached to either end of a leather or cloth belt. It seems that these types of buckles were inspired by Near Eastern examples, therefore being part of the broader Orientalising period in Etruscan art. For similar buckles see the British Museum, acc. no. 1814,0704.275 and O. White Muscarella, *Ancient Art from the Norbert Schimmel Collection*, Mainz, 1974, no. 76.



152



153

154

**FOUR GREEK TERRACOTTA FIGURES
CIRCA 6TH-3RD CENTURY B.C.**

Comprising a Greek siren, the long body terminating in a tail, the pinched head surmounted by a crown, circa 6th-5th Century B.C., 6.5cm high; a Boeotian bird, possibly a dove, standing with wings spread, circa late 6th Century B.C., 4.2cm high; a Sicilian Aphrodite seated on a bird, the goddess wearing a long dress, circa 5th Century B.C., 9.5cm high; and a Canosan dove, circa 3rd Century B.C., 6cm high; (4)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Siren: Georges Gorse (1915-2002) collection, France. Private collection, Europe, gifted from the above 1983.

Boeotian dove: with Delagarde, Paris. Private collection, Europe, acquired from the above 9 November 1960.

Aphrodite: E. Tanner collection, Schaffhausen. Private collection, Europe, acquired 20 July 1962.

Canosan dove: with E. Koutoulakis, Paris. Private collection, Europe, acquired from the above 22 February 1992.



154

155

**A CYPRIOT TERRACOTTA FIGURE OF A MUSICIAN
IRON AGE, CIRCA 7TH CENTURY B.C.**

Standing on a flared foot, holding a lyre in his hands, the face with pronounced nose, wearing oval earrings and headdress, with details in added red and black, 12cm high

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

with Galerie Platt, Paris.

Private collection, Europe, acquired from the above on 24 May 1961.

156

**AN ETRUSCAN BRONZE FRAGMENTARY FIGURE OF A
WOMAN**

CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

Wearing a pointed cap and a tight-fitting dress with an incised dot-pattern, incised chevrons around her neck, the arms open at her sides, 5.3cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Galerie Le Corneur-Roudillon, Paris.

Private collection, Europe, acquired from the above June 1956.



155



156

NEAR EASTERN



157

VARIOUS PROPERTIES

157

A BACTRIAN CHLORITE FALCON CIRCA LATE 3RD MILLENNIUM B.C.

Depicted in flight with spread wings, the details of the feathers incised, an attachment loop at the top of each wing, *9.5cm long*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Private collection, South Germany, acquired prior to 1970.

Anonymous sale; Bonhams, London, 1 May 2013, lot 207.

Private collection, UK, acquired at the above sale.

158

A BACTRIAN BANDED ALABASTER BOWL CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

The conical bowl tapering to a circular flat base, *12.6cm diam.*

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with Gawain McKinley, London, prior to 1980.

Private collection, the Ruhr, Germany.

US art market.

Anonymous sale; Bonhams, London, 1 May 2013, lot 142.

Private collection, UK, acquired at the above sale.

159

AN IRANIAN POTTERY SPOUTED VESSEL CIRCA 1ST MILLENNIUM B.C.

Of spherical form with short beaked spout, the mouth with flared everted rim, *12cm high*

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

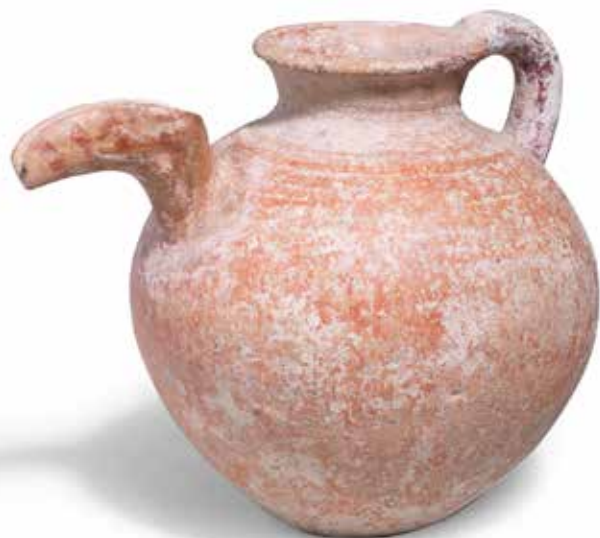
Paul (1912-1986) and Helen (b. 1914) Zuckerman collection, Detroit, acquired 1960s-1970s.

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.



158



159



160



161

160 *

**AN ACHAEMENID BLUE CHALCEDONY FIGURE OF A BULL
CIRCA 6TH-5TH CENTURY B.C.**

Depicted recumbent with the forelegs folded beneath, the short horns curving forwards, details of musculature and hair incised, pierced lengthwise for suspension, 2.8cm long

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

Provenance:

Friedrich (1865-1945) and Maria (1875-1970) Sarre collection, Germany; and thence by descent.
Private collection, Switzerland.

Published:

Sammlung F.u. M. Sarre, Katalog der Ausstellung im Städelischen Kunstinstitut, Frankfurt, 1932, no. 102.

For similar, see A.P. Kozloff, *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, p. 40, no. 28, and the Walters Art Gallery, Baltimore, inv. no. 42.221. The present lot is more naturalistic than the rather stylized Mildenberg example, though not as naturalistic as the Walters bull. Kozloff suggests that these diminutive bulls were worn as amulets, rather than strung as a pendant on a necklace.

161 *

**AN ORDOS BRONZE ANIMAL BELT PLAQUE
CIRCA 4TH CENTURY B.C.**

In the form of a stylised standing wolf, whose open jaws are sinking into the flesh of a doe held in its front paw, the doe's head twisted back beneath the wolf's neck and its hindquarters inverted beneath the wolf's paw, the wolf's pelt decorated with linear patterns, scrolls and dots, its tail curled up onto its back to meet its crest, a wolf pup between its front and back legs, 10.5cm long

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

Friedrich (1865-1945) and Maria (1875-1970) Sarre collection, Germany; and thence by descent.
Private collection, Switzerland.

Published:

Sammlung F.u. M. Sarre, Katalog der Ausstellung im Städelischen Kunstinstitut, Frankfurt, 1932, no. 73-78.

For a very similar plaque, see J.F. So and E.C. Bunker, *Traders and Raiders on China's Northern Frontier*, exhibition cat., Arthur M. Sackler Gallery, Smithsonian Institution, 1995, p.131, no. 50; for a comparable plaque with the scene inverted, see an example currently held in the Metropolitan Museum, New York, featured in E.C. Bunker (ed.), *Nomadic Art of the Eastern Eurasian Steppes*, exhibition catalogue, New York, 2002, p.122-3, no. 94. A plaque with a matching mirror-image scene such as the Met example would have completed the buckle to which the present lot originally belonged. Comparison with these more complete examples shows that this plaque would have had an attachment loop connecting the two protrusions from the muzzle, and that the tail and crest each originally terminated in a eared raptor's head. The Metropolitan Museum catalogue also notes that the convention of inverting the victim's hindquarters, as seen here, is also found in the art of southern Siberia.



162

162

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

The stylised face with recessed almond eyes, straight eyebrows, long slender nose, small pronounced mouth, on elongated neck, the top and back roughly worked, *23cm high*

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

Gerard Drouillet collection, France, acquired in about 1975.

European art market.

Anonymous sale; Bonhams, London, 2 October 2014, lot 128.



163

163 *

**A SOUTH ARABIAN ALABASTER FUNERARY STELE
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Rectangular in form, with a bull's head in shallow relief on the upper portion, with short curving horns, small ears, large eyes and a rounded muzzle, details of the fur and muzzle incised, with three letters inscribed either side of the head, and a two-line dedicatory inscription on the raised rectangular section beneath, naming the dedicant and their tribe, *19cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

with Rupert Wace Ancient Art Limited, London.

Private collection, Switzerland, acquired from the above 23 November 1999.

**PROPERTY FROM A PRIVATE SWISS COLLECTION
(LOTS 163-164)**



164 *

**A SOUTH ARABIAN ALABASTER HEAD OF A MAN
CIRCA 3RD-2ND CENTURY B.C.**

The elongated face with arched incised eyebrows, the large ovoid eyes inlaid with shell (?), with long slender nose, large protruding ears, carved with full lips and an indentation on the chin representing a stud, the beard with incised linear surface, set on a long neck, the top and back left unfinished, 28.5cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Anonymous sale; Sotheby's, London, 6 July 1995, lot 259.
with Royal-Athena Galleries, New York.
with Galleria Serodine, Ascona, February 1996.
Private collection, Switzerland.

There is a similar finely carved portrayal of a bearded man with lip stud in the British Museum, ANE 1986-10-4,2=140658, cf. St J. Simpson (ed.), *Queen of Sheba, Treasures from Ancient Yemen*, London, 2002, p. 193, no. 266. The top and sides of such sculptures remained uncarved as they would have been set within window-shaped niches of stelae.



VARIOUS PROPERTIES

165

A SASANIAN BRONZE AND IRON HELMET CIRCA 6TH-7TH CENTURY A.D.

Composed of four oval plates, once covered in silver, held together by a frame riveted front to back and down the two sides, with large round-headed rivets, a band of iron around the base, *20cm high*

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 27,000

Provenance:

Private collection, Germany, acquired 1970s.

Anonymous sale; Gorny & Mosch, Munich, 19 June 2009, lot 34.

This is an exceedingly rare type of Sasanian helmet, of which only a handful are known. For a similar Sasanian helmet see the British Museum, London, acc. no. 22498 and the Los Angeles County Museum of Art, acc. no. M.76.174.149, the latter of which retains the silver panels which would have originally adorned the slim petal-shaped recesses on the present lot. These silver panels appear to imitate textiles, with designs which have the appearance of woven threads; it has been suggested that textile emblems denoting the tribe or regiment to which the wearer belonged may have once been attached to these panels.

GLASS



166

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

Cast with a hemispherical bowl set on a gently flared base-ring, the spurred ring handles with flat upper thumb rest plate extending to join the rim, with polishing marks, 10.5cm diam excl.handles, 7.5cm high

£20,000 - 30,000

€23,000 - 34,000

\$27,000 - 40,000

Provenance:

D. S. collection, London, acquired ca. 1980s-1990s.

From the 3rd Century B.C. onward Hellenistic glass makers produced luxury tableware skyphoi inspired by metal drinking cups worked in gold, silver and bronze. For a similar moulded glass skyphos set on a low foot, see N. Kunina, *Ancient Glass in the Hermitage Collection*, 1997, p.259, no. 57. There is also an example of similar shape and colour in the Louvre, Paris, acc. no. MNC 2200.

For a diagram of another similar drinking cup from a south Italian hoard excavated in 1895, found in a woman's tomb, see E. Stern & B. Schlick-Nolte, *Early Glass of the Ancient World, Ernesto Wolf Collection*, Ostfildern, 1994, p.99, fig. 179.



167



THE FRANK REUBEN RUBENS COLLECTION OF ANCIENT GLASS (LOTS 167-180)

167

A GREEK OLIVE GREEN GLASS BOWL HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

Of hemispherical form, on a flat base, the interior with two bands of wheel-cut decoration, 11.7cm diam.; **two Roman green glass beakers**, circa 2nd-4th Century A.D., the body of one with vertical dimples, tapering towards a gently flared base, 11.8cm high; and another with ground rim tapering to the slender ring base, 8.3cm high **and a Roman light blue glass bottle**, circa 2nd-3rd Century A.D., the body with four dimples, 7.5cm high (4)

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Bowl: Anonymous sale; Sotheby's, London, 13-14 December 1982, lot 66 (part).

Taller beaker: J. Krug collection, Baden-Baden. *The Krug Collection of Glass, Part II*; Sotheby's, London, 7 December 1981, lot 221.

Smaller beaker: Anonymous sale; Sotheby's, London, 13-14 December 1982, lot 86.

All: Frank Reuben Rubens (1910-1985) collection, UK; and thence by descent.



168

168

A ROMAN AMBER AND WHITE MARBLED GLASS BOTTLE CIRCA 1ST CENTURY A.D.

The body of squat spherical shape, with slender neck and flaring mouth with inward-folded rim, decorated with marbled bands of opaque white, 10.5cm high approx.

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

J. Krug collection, Baden-Baden.

The Krug Collection of Glass, Part II; Sotheby's, London, 7 December 1981, lot 215.

Frank Reuben Rubens (1910-1985) collection, UK; and thence by descent.



169



170



171

169

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

Of cylindrical form, flaring towards the rounded rim, with a swelling above the lightly concave base, *11.6cm*

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Frank Reuben Rubens (1910-1985) collection, UK; and thence by descent.

170

**A ROMAN OLIVE GREEN GLASS FOOTED
DISH
CIRCA 2ND-3RD CENTURY A.D.**

The hemispherical bowl with folded rim, set on a flaring base-ring with impressed tooling marks, *16.3cm diam.*

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 483.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.

171

**FOUR ROMAN GLASS UNGUENTARIA
CIRCA 2ND-3RD CENTURY A.D.**

Comprising a pale blue glass squat unguentarium, with short neck and flattened disc-shaped body, *9.5cm high*, a clear glass candlestick unguentarium, with flattened bell-shaped bowl, *18.4cm high*, and two unguentaria with elongated necks and bell-shaped bowls, *16.5cm and 14cm high* (4)

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Items 1, 3 and 4: Anonymous sale; Sotheby's, London, 18 May 1981, lot 6, 4 (part) and 63 (part) respectively.
All: Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.

172

**A ROMAN GREEN GLASS JAR
CIRCA 3RD CENTURY A.D.**

With collar-shaped neck and broad mouth, four trail handles extending from the rim to the shoulder of the bulbous shaped body, with a pushed-in conical base, *12.3cm high*

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Anonymous sale; Sotheby's, London, 18 May 1981, lot 65.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.

173

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

With turquoise trail decoration beneath the rim, similarly coloured trail handle and ring base, with broad neck, the shoulder with pronounced rib where it meets the squat cylindrical body, *10.5cm high*

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Mr and Mrs A. Constable-Maxwell collection, UK.
The Constable-Maxwell collection of Ancient Glass; Sotheby Parke Bernet, London, 4-5 June 1979, lot 302.
Anonymous sale; Sotheby's, London, 18 May 1981, lot 164.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.

174

**A ROMAN STREAKY AUBERGINE GLASS JUG
CIRCA 4TH-5TH CENTURY A.D.**

The flared rim with inward-folded lip, cylindrical neck and rounded shoulder, with applied green strap handle, the body blown into a dip mould with vertical ribs, *11cm high*

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Mr and Mrs A. Constable-Maxwell collection, UK.
The Constable-Maxwell collection of Ancient Glass; Sotheby Parke Bernet, London, 4-5 June 1979, lot 249.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.

175

**A ROMAN PALE BLUE GLASS JUG AND A ROMAN PALE
GREEN GLASS CARAFE
CIRCA 4TH CENTURY A.D.**

The jug with an applied horizontal coil below the rounded rim and another around the neck, the cylindrical body with ten vertical indentations, handle applied on sloping shoulder and attached to the top of the neck; the carafe with funnel mouth, inward-turned rim and cylindrical neck, the body mould-blown with diagonal striations, pinched in two places at the shoulder, *10.5cm and 14.5cm high (2)*

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Carafe: Anonymous sale; Sotheby's, London, 18 May 1981, lot 106.
Both: Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.

176

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

The wide flaring neck with horizontal bulge below the rounded rim, the bulbous body with sloping shoulders, tapering inwards to lightly indented base, two opposing handles applied on the shoulders and attached to the upper neck, *8.5cm high approx.*

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Anonymous sale; Sotheby's, London, 18 May 1981, lot 20.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.



172



174



173



175



176



177

177

**A ROMAN PALE GREEN GLASS BEAKER
CIRCA 4TH CENTURY A.D.**

With ground rim, the cylindrical body tapering slightly towards the flat base, with four bands of wheel-cut decoration, 12.8cm high

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Mr and Mrs A. Constable-Maxwell collection, UK.
The Constable-Maxwell Collection of Ancient Glass; Sotheby Parke Bernet, London, 4-5 June 1979, lot 135.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.



178

178

**A ROMAN CLEAR GLASS LAMP OR CONE BEAKER
CIRCA 4TH-5TH CENTURY A.D.**

Of conical form with ground rim and wrythen moulding, set on a twisted knop base, 12.7cm high

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 528.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.



179

179

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

A band of trail decoration beneath the funnel rim, the broad strap handle with thin ribbing applied to the horizontal shoulder and attached to the neck ring with a fold, with cylindrical body and flat base with slight indentation, 19cm high

£800 - 1,200
€920 - 1,400
\$1,100 - 1,600

Provenance:

Mr and Mrs A. Constable-Maxwell collection, UK.
The Constable-Maxwell Collection of Ancient Glass; Sotheby's, London, 4-5 June 1979, lot 215.
Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.

180

**A ROMAN GREEN GLASS HEXAGONAL FLASK
CIRCA 2ND CENTURY A.D.**

With a strap handle, the funnel mouth with a band of trail below the lip, the body blown into a hexagonal mould, the shoulder depressed in a ring where it meets the short neck, the base plate decorated with a stylised wreath, *14.5cm high*

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Mr and Mrs A. Constable-Maxwell collection, UK.

The Constable-Maxwell Collection of Ancient Glass;

Sotheby's, London, 4th-5th June 1979, lot 132.

Frank Reuben Rubens (1910-1985) collection, UK, acquired at the above sale; and thence by descent.



(detail)



180

VARIOUS PROPERTIES

181

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

The aubergine-coloured piriform glass body with opaque yellow and turquoise threads wound spirally from the rim and combed into festoons on the body, with applied light olive green glass handles and peg base, *15cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Saeed Motamed (1925-2013) collection.

The Saeed Motamed Collection - Part I; Christie's, London, 22 April 2013, lot 5.

Private collection, UK.



181

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.



182

182

**AN OPAQUE WHITE SIDONIAN HEXAGONAL GLASS FLASK
EASTERN MEDITERRANEAN, CIRCA MID-LATE 1ST CENTURY
A.D.**

The body blown in a three-part mould and a separate base-plate, the six panels divided by thin columns, a vessel in each panel, comprising jugs, footed bowls and amphorae, within arcading, two concentric circles on the underside of the base, the cylindrical neck free-blown with a everted rim and inward-folded rim, 8cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

with J. Zadok and Sons, Jerusalem.

Mr and Mrs A. J. G. collection, UK, acquired from the above circa 1980.

This type of bottle fits into type A of the 'Temple Series' classified by G.A. Eisen, *Glass: Its Origin, History, Chronology, Technic and Classification to the Sixteenth Century*, New York, 1927. The vessels depicted on this series have been interpreted as ritual vessels used in temples of the period. For seven examples from closely related moulds in the Toledo Museum of Art see E.M. Stern, *Roman Mold-Blown Glass. The First Through Sixth Centuries*, Toledo, 1995, pp.122-6, nos 26-32.



183

183

**A LATE ROMAN OR ISLAMIC PALE TURQUOISE GLASS
GOBLET
CIRCA 6TH-10TH CENTURY A.D.**

Mould-blown in the shape of a bunch of grapes, the upper half plain, with a slightly in-turned rim, on a thick circular foot with concentric circles moulded on the underside, 10cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

London art market.

Private collection, UK, 1960s.

Anonymous sale; Bonhams, London, 4 July 1995, lot 284.



184

**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

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

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.

EGYPTIAN



185

185

**AN EGYPTIAN SERPENTINE JAR
PREDYNASTIC PERIOD, CIRCA 3500-3200 B.C.**

With everted disc rim, the piriform body with lug handles at the shoulder, tapering to a flat base, *9.3cm high*

£6,000 - 8,000

€6,900 - 9,200

\$8,000 - 11,000

Provenance:

Norbert Schimmel (1905-1990) collection, New York.

Anonymous sale; Sotheby's, New York, 29 November 1989, lot 144.

Anonymous sale; Sotheby's, New York, 7 June 2007, lot 4.



186

186

**AN EGYPTIAN BLACK-TOPPED POTTERY JAR
PREDYNASTIC PERIOD, NAQADA II-III, CIRCA 3700-3100 B.C.**

The cylindrical body flaring towards the mouth, with slightly everted rim, *12cm high*

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Mr C. A. B. collection, France, acquired ca. 1940.

Anonymous sale; Bonhams, London, 23 October 2012, lot 349.

187 *

AN EGYPTIAN GREYWACKE COSMETIC PALETTE
EARLY DYNASTIC PERIOD, 1ST-3RD DYNASTY,
CIRCA 3100- 2600 B.C.

Of rectangular form, 12.4cm x 4.7cm

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Dr Rudolph Schmidt (1900-1970) collection, Solothurn; and thence by descent.

Property from the Rudolph Schmidt Collection; Christie's, London, 1 October 2014, lot 5.



187

188

AN EGYPTIAN WOOD HEAD
OLD KINGDOM, 6TH DYNASTY, CIRCA 2300-2181 B.C.

Depicted wearing an echelon wig, the curls suggested by tiers of serrations, the face carved with large rimmed eyes and full lips, the underside of the neck carved with a tenon, 6cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

with Galerie Segradakis, Paris.

Mr R Sebastia Coch (1908-1969) collection, Barcelona, acquired from the above in 1953; and thence by descent to the present owner.



188



189

189 *

**AN EGYPTIAN SERPENTINE BUST OF A NUBIAN
MIDDLE KINGDOM, CIRCA 2030-1650 B.C.**

Depicted wearing a short bag wig with incised grid detail, with circular earplugs, the face with plump face with large eyes and full lips, 6.8 cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Anonymous sale; Christie's, London, 11 April 1972.

A. O. collection, Switzerland.

with Jean-David Cahn, Basel, 2005.

For a representation of a Nubian depicted with short rounded hair style and wearing a defining earplug, see A. Oppenheim (ed.), *Ancient Egypt Transformed, The Middle Kingdom*, The Metropolitan Museum of Art, New York, p.171, no. 105.

190

**THREE EGYPTIAN STONE VESSELS
MIDDLE KINGDOM, 11TH-12TH DYNASTY, CIRCA 2046-1793 B.C.**

Comprising an Egyptian basalt vessel, the narrow body flaring towards a disc rim, on a flat base, 12th Dynasty, circa 1976-1793 B.C.; an Egyptian alabaster vessel, the elegant piriform body tapering towards a flared base; and an Egyptian alabaster kohl jar, globular in form, with wide disc rim and off-set disc base, 5.5cm, 15.2cm and 7.5cm high respectively (3)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Basalt vessel: Albert E. Davis and Betty J. Davis collection, Arizona, acquired 1970s-1980s. Sold by the Estate at Bonhams, London, 28 October 2009, lot 14 (part lot).

Alabaster vessel: Private collection, UK, acquired between 1920 and 1970. Anonymous sale, Bonhams, London, 23 May 2012, lot 320 (part lot).

Alabaster jar: John Ward F.S.A. (1832-1912) collection, UK; and thence by descent. Anonymous sale; Bonhams, London, 7 July 2016, lot 223 (part lot).



190





191

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
MIDDLE KINGDOM, 11TH DYNASTY, CIRCA 2046-1976 B.C.**

Carved in high relief with a male figure wearing a calf-length kilt and sandals, walking to the right towards a basket with half a butchered cow, two shelves supporting offering vessels above, 40.5cm x 38cm

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Anonymous sale; Sotheby's, London, 14 December 1981, lot 125.

Graham Geddes collection, Melbourne, Australia.

The Geddes Collection; Bonhams, London, 15 October 2008, lot 75.

Private collection, France, until 2017.

Exhibited:

Museum of Mediterranean Antiquities, Monash University, Melbourne, from March 1995 to April 2008.

The large dress worn here is typical of the 11th Dynasty; see for instance the limestone stele of Tjetji, where Tjetji is depicted in the same position as the present lot, standing in front of offerings: British Museum, London, acc. no. 1903,0615.1-6. The sandals worn by this figure can be compared to those made of a wooden sole and leather straps and placed on the inner coffin of Sebekhetepi, and now held in the British Museum, London, acc. no. 1905,0516.9.

**PRIVATE DUTCH COLLECTION OF EGYPTIAN ART
(LOTS 192-206)**



192

192

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

The burnished body of almost conical form, tapering towards the flat base, 21cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Felix Lauwers (1924-2002) collection, the Netherlands.
Private collection, the Netherlands.

193

**AN EGYPTIAN TERRACOTTA FUNERARY CONE FOR THE
OVERSEER OF THE SEAL MIN
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.**

With the circular face impressed with three rows of hieroglyph for Min, 22cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Felix Lauwers (1924-2002) collection, the Netherlands.
Private collection, the Netherlands.

Exhibited:

Brussels, Bank Brussel Lambert, 5 April-9 June 1991, cat. no. 114.

Published:

E. Gubel (ed.), *Van Nijl tot Schelde. Du Nil á l'Escaut*, Brussels, 1991, p.117, no. 114.

Another funerary cone for this official is now in the British Museum; see N. d. G. Davies and M. F. L. Macadam, *A Corpus of Inscribed Egyptian Funerary Cones*, Oxford, 1957, no. 499. Funerary cones came into use in the Theban necropolis during the XI Dynasty. Arranged in one or more rows, they were used as a decorative device in the upper part of the tombs' facade. From the XVIII Dynasty, the base of the cones started to be impressed with the name and titles of the tomb's owner.



193

194

**AN EGYPTIAN WOOD CLAPPER
NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1185
B.C.**

Shaped as a right arm and hand, a hole at the shoulder, with incised chevron decoration around the shoulder, an incised bracelet adorning the wrist, with traces of blue pigment remaining in the incisions, the hand with elongated fingers and two incised bands across the tip of the fingers, the nails detailed, the alphabetic hieroglyphic sign of the tethering rope, reading 'tch', incised at the back, 24.5cm long

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Felix Lauwers (1924-2002) collection, the Netherlands.

Private collection, the Netherlands.

Clappers were among the earliest percussion instruments in Egypt. Straight clappers such as this were tied together in pairs and operated with one hand during banquets, processions and rituals. Clappers were also placed in tombs, possibly as an amuletic means of exorcising evil spirits, thought to be averse to noise; see W.C. Hayes, *The Scepter of Egypt. Part I*, New York, 1953, pp. 247-248. A similar chevron decoration in the area of the shoulder can be seen on a wooden clapper in the shape of a papyrus surmounted by a hand at the Louvre, Paris, acc. no. N1477.



(detail)



194

195

**AN EGYPTIAN WOOD SISTRUM HANDLE
NEW KINGDOM, CIRCA 1550-1069 B.C.**

The cylindrical handle with a Hathor head on either side, wearing a wig with long curled lappets, remainders of the two attachments for the instrument on the top, a uraeus on the outside of each attachment stump, 13.9cm high

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Felix Lauwers (1924-2002) collection, the Netherlands.

Private collection, the Netherlands.

The modelling of the face and wig of Hathor of the present lot is close to a silver mirror handle now in the British Museum, London, acc. no. 1897,0511.144.



195



196

196

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION SHABTI FOR GENERAL USERMAATRE-NAKHT
NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.**

Shown in dress of daily life, wearing a duplex wig, the folds of the ankle-length robe indicated in black, wearing bracelets with hands resting at the front on the vertical panel of text bearing his name, with further horizontal bands of text across the back and sides of the garment, *15.6cm high*

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

Provenance:

Private collection, UK, acquired 1960s-1970s; and thence by descent to the collector's nephew.

Anonymous sale; Christie's, London, 28 April 2004, lot 341.

Private collection, the Netherlands, acquired at the above sale.

Although the figure bears the shabti formula, the position of the hands is quite rare as this shows the deceased in the pose of a suppliant. A fragment of offering table for the same General is at the Museo Egizio in Turin, see P.-M. Chevereau, *Prosopographie des cadres militaires égyptiens du Nouvel Empire*, Paris, 1994, p.23, n. 2.24.



197

197

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR NESI-TA-NEBET-ISHERU, DAUGHTER OF PINEDJEM II
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 980-935 B.C.**

With details painted in black, including the striped tripartite wig, hoes and seedbag, the body with eight vertical lines of text, *14.5 cm high*

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

Provenance:

Appelboom collection, the Netherlands, acquired prior to 1964. with Archea Ancient Art, Amsterdam.

Private collection, the Netherlands, acquired from the above September 2002.

Other shabtis for Nesi-ta-nebet-Isheru can be seen in the Brooklyn Museum, acc. no. 16.183, and the Allard Pierson Museum, Amsterdam, inv. no. APM 8802.

For an example with eight vertical columns see G. Janes, *Shabtis a Private View*, Paris, 2002, p.107, no. 54.

198

AN EGYPTIAN TURQUOISE GLAZED COMPOSITION AMULET OF THOTH

LATE PERIOD, CIRCA 664-332 B.C.

The large ibis-headed deity striding forth, wearing a short pleated kilt, arms held to his sides, with pierced back pillar, *8.5cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Reputedly 5th Earl of Canarvon (1866-1923) collection.

W. Harris-Morgan collection.

Private collection, UK.

Anonymous sale; Bonhams, London, 8 November 2001, lot 288.

with Mieke Zilverberg, Amsterdam.

Private collection, the Netherlands, acquired from the above 19 October 2002.



198



199

199

AN EGYPTIAN LAPIS LAZULI AMULET OF NEPTHYS
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

The striding goddess, wearing a close fitting garment, with striated wig and finely carved features, surmounted by a headdress in the form of the hieroglyphs for her name, *4.8cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Private collection, Europe, acquired prior to 30 December 1965; and thence by descent.

Anonymous sale; Christie's, New York, 5-6 December 2001, lot 264.

Private collection, the Netherlands, acquired at the above sale.

200

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

Comprising a finely detailed ibis-headed Thoth figure stepping forth in a short kilt; a lion-headed Sekhmet seated on a throne, holding a *wadj* sceptre; an amulet of Re-Harakhty with sun disc; and a fragmentary amulet for Nefertum; *4.2cm-8.5cm high (4)*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Thoth: Private collection, Germany, acquired in the 1920s. French art market. with Charles Ede Ltd., London. Private collection, the Netherlands, acquired from the above in 2007.

Sekhmet: Gustave Mustaki collection, Alexandria, exported from Egypt in 1949 under licence; and thence by descent. with Charles Ede Ltd., London. Private collection, the Netherlands, acquired from the above 2 March 2010.

Nefertum: C. Blankenberg-van Delden collection, the Netherlands.

Private collection, the Netherlands, acquired from the above in September 1990. Private collection, the Netherlands, gifted from the above in 2007.

Re-Harakhty: Mr Lodewick collection, acquired 1960s-1970s, Belgium.

W. A. Meijer collection, the Netherlands, acquired from the above in October 1999. Private collection, the Netherlands, acquired from the

above in September 2002.



200



201

201

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

The mummiform deity wearing a close-fitting skull cap, false beard and incised broad collar with counterpoise detail at the back between the shoulders, standing with both hands clasping the was sceptre, the right hand also holding an *ankh*, a tang below the feet, 12.5cm excl. tang

£2,500 - 3,500
€2,900 - 4,000
\$3,300 - 4,600

Provenance:

Ir. J. Janette Walen (d. 1952) collection, Rotterdam (diary entry no. 127); and thence by descent to Dr F. Janette Walen. with Archea Ancient Art, Amsterdam.
Private collection, the Netherlands, acquired from the above 16 April 1999.



202

202

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

The jackal-headed god depicted standing with his left leg advanced, wearing a short pleated kilt, his left arm extended, with long snout and alert ears, on integral rectangular base, 11cm high

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

Provenance:

Theodore Halkedis, Thalassic collection, New York.
Anonymous sale; Bonhams, London, 4 July 1996, lot 465.
Private collection, the Netherlands, acquired at the above sale.



203

203

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

Depicted nude and striding with the left leg advanced, the left arm held to the side of his body, the right raised with the index finger pointed towards the mouth, wearing the Red Crown of Lower Egypt with frontal uraeus and plaited sidelock, 17.5cm high

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

Provenance:

with D. Komter, Amsterdam.
Ir. J. Janette Walen (d. 1952) collection, Rotterdam, acquired from the above in 1915 (diary entry no. 151); and thence by descent to Dr F. Janette Walen.
with Archea Ancient Art, Amsterdam.
Private collection, the Netherlands, acquired from the above 16 April 1999.



204

204

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

Depicted seated, wearing a close fitting ankle-length dress, suckling the infant Horus, the goddess wearing an incised vulture headdress surmounted by a ring of uraei supporting a horned solar disc, 16.5cm high

£2,500 - 3,500
€2,900 - 4,000
\$3,300 - 4,600

Provenance:

Ir. J. Janette Walen (d. 1952) collection, Rotterdam, acquired in London (diary entry no. 91); and thence by descent to Dr F. Janette Walen.
with Archea Ancient Art, Amsterdam.
Private collection, the Netherlands, acquired from the above 16 April 1999.



205

205

**AN EGYPTIAN TERRACOTTA PLAQUE OF THE HATHOR COW
LATE PERIOD, CIRCA 664-332 B.C.**

Depicted in profile walking to the right, wearing a solar disk between her horns, against a Nilotic background of two lotus plants and a palm (?) tree, water weaves underneath, a band of horizontal parallel incisions along the left border, the back of the plaque convex, 6.8cm x 4.9cm

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Felix Lauwers (1924-2002) collection, the Netherlands.
Private collection, the Netherlands.

In this plaque, Hathor in her bovine form is depicted in a wetland, a location sacred to the goddess, as demonstrated by the papyrus plants and the water. A similar representation is found on an ostrakon now at the Petrie Museum, London, acc. no. UC33193. See also C. Greco, V. Oeters and M. J. Raven (eds), *Tuinen van de Farao's*, Rijksmuseum van Oudheden, 2012, p. 40, no. 32 for two similar representations in faience.



206

206

**AN EGYPTIAN PALE GREEN GLAZED COMPOSITION SHABTI
FRAGMENT FOR THE OVERSEER OF THE SEAL HORSIAST
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

The body preserving five horizontal bands of text for Horsiast, also called Psamtekem-Akhet, son of Ptahirdais, born of the Lady of the House Tadis, the reverse with part of the seedbag and back pillar, 7.7cm high

£500 - 700

€570 - 800

\$660 - 930

Provenance:

Gustave Mustaki collection, Alexandria, exported from Egypt in 1949 under licence; and thence by descent.
with Charles Ede Ltd., London.
with Archea Ancient Art, Amsterdam.
Private collection, the Netherlands, acquired from the above in May 2002.

VARIOUS PROPERTIES



207

207 *

**AN EGYPTIAN GREEN SCHIST HEART SCARAB
THIRD INTERMEDIATE-LATE PERIOD, CIRCA 800-500 B.C.**

Carved anatomically, with incised wing case, the underside inscribed with Chapter 30B, the heart scarab formula, the top line left blank for the name of the scarab's owner, 5.5cm long; and an Egyptian bright blue glazed composition winged scarab, the body and wings made separately, perforated for attachment, the details painted in red ochre, scarab 4cm wide, wings 5cm wide each (2)

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

Portland Art Museum collection, Oregon.
Fine Art with proceeds to benefit The Portland Art Museum; O'Gallerie auction, Portland, 22 January 2018, lot 1349 (part).



(reverse)

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.



208

**AN EGYPTIAN TERRACOTTA FEMALE FERTILITY FIGURE
THIRD INTERMEDIATE PERIOD, 22ND DYNASTY, CIRCA 945-
735 B.C.**

Flat-backed, the female standing with legs together, her short arms outstretched, with added circular eyes, exaggerated, protruding breasts and incised bellybutton, the long hair and pubic area with stippled decoration, 18.7cm high

£18,000 - 22,000

€21,000 - 25,000

\$24,000 - 29,000

Provenance:

K. F. collection, Germany, until 2013, acquired 1972.
London art market.

For similar, see the Bibliotheca Alexandrina Antiquities Museum, reg. no. 1056 and W.M. Flinders Petrie, *Objects of Daily Use*, London, 1927, p. 59-60, pl.LII, nos. 425-7, though these examples retain their original arms, which were held underneath the breasts. Petrie describes these figures as dolls, and suggests that the form ultimately originates from Babylonian goddess figures.

THE JULIAN BIRD (1959-2014) COLLECTION OF SHABTIS (LOTS 209-214)



209

**209
AN EGYPTIAN POLYCHROME PAINTED
ALABASTER SHABTI
NEW KINGDOM, 20TH DYNASTY, CIRCA
1186-1069 B.C.**

Of 'tent peg' form, wearing a black wig and seedbag across the shoulders, the facial features and the details of the clothing in black, green and dark ochre, 13.7cm high

£1,000 - 1,500
€1,100 - 1,700
\$1,300 - 2,000

Provenance:

John Reilly collection, US, acquired in the mid-1970s.

US art market.

Anonymous sale; Bonhams, London, 5 October 2011, lot 346.

Julian Bird (1959-2014) collection, UK, acquired at the above sale; and thence by descent.

The polychrome decoration of 'tent peg' shabtis was highlighted by the application of green-dyed beeswax. The magical powers associated with beeswax were therefore enhanced by the green colour, which was associated with growth and regeneration; see G. Janes, *Shabtis. A Private View*, Paris, 2002, p.54, no. 26.



210

**210
AN EGYPTIAN POLYCHROME PAINTED
POTTERY SHABTI FOR MAHUIA
NEW KINGDOM, LATE 18TH DYNASTY,
CIRCA 1400-1327 B.C.**

In typical mummiform pose, the crossed hands holding a broad-bladed hoe and the cord of the seed bag which falls behind the right shoulder, the decoration in ochre, yellow and black, with seven rows of text across the body for Mahuia, 20cm high

£3,000 - 5,000
€3,400 - 5,700
\$4,000 - 6,600

Provenance:

Joseph Klein collection, New York, 1941-1980; and thence by descent.

Anonymous sale; Bonhams, London, 24 October 2012, lot 37.

Julian Bird (1959-2014) collection, UK, acquired at the above sale; and thence by descent.



211

**211
AN EGYPTIAN BRIGHT BLUE GLAZED
COMPOSITION SHABTI FOR PA-KHARU
THIRD INTERMEDIATE PERIOD, 21ST
DYNASTY, CIRCA 1070-945 B.C.**

With details painted in black, wearing a striated tripartite wig and holding a pair of hoes in his hands, three horizontal lines of text on the front: 'The illuminated one, the Osiris, Gods father of Amun, Pa-Kharu, justified, he speaks: O, these shabtis', 11.5cm high

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

Provenance:

Private deceased collection, US, acquired between 1970 and 1989.

Anonymous sale; Bonhams, London, 28 October 2009, lot 52.

Julian Bird (1959-2014) collection, UK, acquired at the above sale; and thence by descent.

For a shabti for the same person and of the same type cf. G. Janes, *The Shabti Collections, 1: West Park Museum, Macclesfield, Cleckheaton*, 2010, p.11, no. 7.



212

212

AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR THE HIGH PRIEST OF AMUN, PINUDJEM I THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1070-945 B.C.

The hands crossed on the chest holding two hoes, wearing a striped tripartite wig and frontal ureus, a band of vertical text for 'Pinudjem Meramun' followed by his prenomen 'Kheperkhare' in a cartouche at the legs, 10.7cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Reputedly from the J.P. Morgan Collection, before 1943.
Dr Laudie McHenry collection, US.
Private collection, Arizona, US, received as a gift from the above in 1984.
Anonymous sale; Bonhams, London, 25 April 2012, lot 100.
Julian Bird (1959-2014) collection, UK, acquired at the above sale; and thence by descent.

Following a period of instability at the end of the New Kingdom, the High Priests of Amun assumed the title of Kings and ruled over Upper and Middle Egypt. Pinudjem was the third of this list of kings. During his reign, Lower Egypt was ruled by King Smendes I. For another example, see G. Janes, *The Shabti Collection. West Park Museum, Macclesfield*, Cleckheaton, 2010, pp. 8-9.



213

213

AN EGYPTIAN PALE BLUE GLAZED COMPOSITION SHABTI FOR WA-W(A)-WER LATE PERIOD, 26TH DYNASTY, CIRCA 595-526 B.C.

Wearing a tripartite striated wig and false beard, holding pick, hoe and the rope of the seed bag in his crossed hands, the seed bag falling behind his left shoulder, the body inscribed with horizontal incised rows of hieroglyphs, of which eight remain, 15.6cm high

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Private collection, France, formed before 1980.
Private collection, Germany, acquired in 2001.
Anonymous sale; Bonhams, London, 1 May 2013, lot 311.
Julian Bird (1959-2014) collection, UK, acquired at the above sale; and thence by descent.

A fragmentary basalt statue, now in the Archaeological Museum in Venice, and several shabtis survive for Wa-W(a)-wer, providing a more developed understanding of his family relations and his titles. Coming from a prominent family, Wa-W(a)-wer also held the titles of 'Prince and Mayor', 'Treasurer of the King of Lower Egypt' and 'Sole Companion (of the King)'; see G. Janes, *Shabtis. A Private View*, Paris, 2002, pp. 156-157, no. 82.



214

214

AN EGYPTIAN SERPENTINE SHABTI FOR THE CHIEF LECTOR PRIEST PA-DI-IMEN-IPET LATE PERIOD, LATE 25TH-EARLY 26TH DYNASTY, CIRCA 670-650 B.C.

Wearing a tripartite wig and holding a pick in each hand, a seed bag over his left shoulder, six horizontal lines of text across the body, the name of the deceased on the first line, 17.2cm high

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Sir Francis Sacheverel Darwin (1786-1859) collection, UK; and thence by descent.
Anonymous sale; Bonhams, London, 5 October 2011, lot 26.
Julian Bird (1959-2014) collection, UK, acquired at the above sale; and thence by descent.

The Chief Lector Priest Pa-di-imen-ipet covered an important role at the Kushite and perhaps Saite courts, as a scholar specialising in royal rituals and in the cult of regalia. All of Pa-di-imen-ipet's shabtis have been recovered in fragments, mostly broken at the knees; Aubert suggest that this be interpreted as an intentional ritual practice (*Statuettes égyptiennes. Chaouabtis, ouchebtis*, Paris, 1974, p.202).



215

VARIOUS PROPERTIES

215 *

AN EGYPTIAN SANDSTONE RELIEF FRAGMENT WITH A NUBIAN

NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

Carved in sunken relief, depicting a Nubian servant, the male figure facing to the right, his right arm held across his body, a lotus (?) being offered in his outstretched right hand, with remains of red pigment, 19cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

with Galerie Arete, Zurich.

Verena and Peter Schnell collection, Zurich, acquired from the above 17 June 1972, until 2002.

Anonymous sale; Cahn Auktionen AG, Basel, 19 November 2014, lot 67.

Private collection, Switzerland.

For a similar depiction of an African, though complete with feather headdress, see J.D. Cooney, *Amarna reliefs from Hermopolis in American Collections*, Brooklyn Museum, 1965, p.85-6, no. 51b. The relief depicts four foreigners: two Syrians and two Africans, standing near a ship.

216

AN EGYPTIAN ALABASTER LIDDED JAR

NEW KINGDOM, CIRCA 1550-1069 B.C.

Thick-walled, with high rounded shoulder and gently sloping sides, flat base and a short neck with flattened rim, with small circular lid, 7.7cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Private collection, New York, 1960s.

Anonymous sale; Pierre Bergé, Paris, 16 December 2015, lot 29.



216

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.

217

**AN EGYPTIAN GREYWACKE THRONE FRAGMENT
NEW KINGDOM, 18TH DYNASTY, REIGN OF THUTMOSE
III, 1479-1425 B.C.**

The elongated bar-shaped fragment of rectangular cross section, carved on one side with an incised framed vertical band of inscription giving the nomen of Thutmose III, 'Son of Re of his body, Djheuty-mes heka-maat, Thoth is born, ruler of truth, beloved of Montu, Lord of 'Pty' (a faulty writing of Ipt/Thebes), one side of the fragment with incised block decoration, 25.7cm high

£8,000 - 12,000

€9,200 - 14,000

\$11,000 - 16,000

Provenance:

George (1916-1998) and Dora (1927-2014) Mathues collection, Philadelphia, acquired in Egypt in the early 1960s; and thence by descent.

This fragment comes from the left side of the front edge of a throne from a seated Thutmose III statue. A diorite statue of the seated figure of Tuthmosis III in the Egyptian Museum of Turin is similarly inscribed on the front edges of the throne next to the legs of the king, and has the same block decoration at the side. Two other inscribed throne statues of Tuthmosis III can be found in the Cairo Museum. A statue of Queen Isis, Mother of Thutmose III, also shows the same form; see C. Ragghianti (ed.), *Egyptian Museum Cairo*, New York, 1969, p.96.





218

218

**AN EGYPTIAN GESSO-PAINTED WOOD FURNITURE
FRAGMENT DEPICTING ISIS**

NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

The openwork fragment with the goddess standing in profile to the right, with her arms outstretched and her wings splayed, wearing a long fitted dress and a sun-disc, a temple visible behind her lowered right wing, two attachment struts at top and bottom, with remains of red, yellow, blue and white paint overall, 13.2cm high

£3,500 - 4,500

€4,000 - 5,200

\$4,600 - 6,000

Provenance:

with Galerie Carrefour, Paris.

Private collection, France, until 2017, acquired 5 January 1978 from above.

This fragment was probably once part of the arms of a wooden throne or chair, with the goddess likely in the same position as the winged cobras that constitute the arms of the luxurious throne found in Tutankhamun's tomb; see S. Donadoni, *Egyptian Museum Cairo*, Milan, 1969, p. 128. Opulent yet diminutive thrones such as these, with low backs and sides, were placed in tombs for use in the afterlife. For a larger openwork fragment depicting a pharaoh see W. Kaiser, *Ägyptisches Museum Berlin*, Berlin, 1967, no. 650.



219

219

AN EGYPTIAN STEATITE STIRRUP-SHAPED RING

NEW KINGDOM, CIRCA 1550-1200 B.C.

The oval bezel carved in shallow relief with two baboons flanking a solar barque, the edges incised with a fringed linear border, 3.5cm high, 3.4cm wide, ring size S

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

Mr R Sebastia Coch (1908-1969) collection, Barcelona; and thence by descent to the present owner.



220

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION
OVERSEER SHABTI OF THE HIGH PRIEST OF AMUN,
PINUDJEM II**

**THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 990-
969 B.C.**

The overseer figure, with details in black, wearing a striated wig, holding a whip, the kilt with vertical text reading: 'Glorifying the Osiris High Priest of Amun, Pinudjem true of voice', 17.4cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

Brigadier General Henry Otto Deveraux Hickman (1860-1946) collection, UK, acquired before 1888; and thence by descent.

It was on figures for Pinudjem II that the term shabti, i.e. 'answerer', appears for the first time: see G. Janes, *Shabtis, a Private View*, Paris, 2002, pp.78-80. For another overseer shabti see J-F. Aubert, *Statuettes égyptiennes. Chaouabtis, ouchebtis*, Paris, 1974, pl. 65. During the Third Intermediate period Lower Egypt was independently governed from Thebes by High Priests of Amun, of whom Pinudjem II was the eighth in succession.



221

221

**AN EGYPTIAN BRONZE MIRROR
NEW KINGDOM, CIRCA 1550-1070 B.C.**

The bronze disc inserted into a bone handle in the form of a papyrus column, possibly not belonging, *20.5cm high*

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

Provenance:

Private collection, USA, located in Europe since 1960s.

London art market.

Anonymous sale; Bonhams, London, 13 April 2011, lot 3.

222

**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)*

£800 - 1,200

€920 - 1,400

\$1,100 - 1,600

Provenance:

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



222

223

**AN EGYPTIAN INLAID BRONZE STATUETTE OF NEPHTHYS
LATE PERIOD, CIRCA 664-332 B.C.**

The goddess stepping forth in a tight fitting garment, her broad collar and eyes with traces of gold inlay, silver inlay remaining on one of the finger nails, the tripartite wig surmounted with uraeus and hieroglyphic headress of her name, with red enamel inlay remaining, *16.3cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Professor Richard Täckholm (1865-1937) collection, Sweden; and thence by descent to Mrs Elsa Berglund (1903-1979); and thence by descent.

Anonymous sale; Bonhams, London, 13 October 2006, lot 109.

224

**AN EGYPTIAN BASALT BASE FROM A STATUE OF THE
CONTROLLER OF THE ESTATES, PSAMTEK
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

The rectangular base with a curved front, preserving both feet, a short text on top of the plinth naming the subject as the Controller of the Estates, Psamtek, with an inscription around the plinth naming his two sons, the first 'Wedja-hor-resnet, begotten on the Lady of the House, Nit-lyti', and another son, the name obscured but ending 'Hem-hor-hem-hor', his mother seemingly named as 'Py-aa-gemer', suggesting a phonetic version of a foreign name, *11.9cm long*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Dr Th. G. Al collection, Holland, acquired prior to 1964.

Private collection, Switzerland.

Anonymous sale; Schuler Auktionen, Zurich, 22 June 2017, lot 1213.



223



224



225

225 *

AN EGYPTIAN BRONZE FIGURE OF AMUN

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

The seated god depicted with finely modelled features, wearing the cap of Amun with plumes and sun-disc, one hand clenched at the side of the right thigh, the other held to the chest and pierced, with finely incised details including the headdress plumes, plaited beard, broad collar, armlets and kilt, *13cm high*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Reputedly Natacha Rambova (1897-1966) collection.

Professor Donald P. Hansen (1932-2007) collection, New York.

Anonymous sale; Sotheby's, New York, 14 December 1994, lot 15.

Anonymous sale, Sotheby's, New York, 3 June 2015, lot 19.

226

AN PHOENICIAN GREEN SERPENTINE SCARAB

CIRCA 6TH-4TH CENTURY B.C.

Naturalistically carved, with linear incised wing case, the underside engraved with a winged scarab with sun disc in the upper register, above four hieroglyphic signs, with dot border, *4.2cm long*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

Provenance:

Mr R Sebastia Coch (1908-1969) collection, Barcelona; and thence by descent to the present owner.



226



(reverse)

227

**AN EGYPTIAN LIMESTONE HEAD OF HATHOR
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

The goddess depicted frontally, with characteristic cow's ears and broad triangular face, almond-shaped eyes with elongated eyelines, and long heavy wig, remains of the rectangular base of her headdress above, *12.6cm high*

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

with Galerie Carrefour, Paris.

Private collection, France, until 2017, acquired 13 November 1982 from the above.

The present lot is similar to Hathoric column capitals, as found at temples dedicated to the goddess, the most important of which was at Dendera. These column capitals were four-faced, and each face was in the form of a votive sistrum with a frontal Hathor head surmounted by a headdress supporting a naos. The four faces symbolized Hathor's omnipotence. The diminutive size of this lot may suggest that it once formed part of a dedicatory stele.

228

**AN EGYPTIAN BRONZE RAM-HEADED AEGIS
LATE PERIOD, CIRCA 664-332 B.C.**

In the form of a broad collar with incised decoration, surmounted by the head of Khnum wearing the tripartite wig, the pointed horns curling forwards under the ears, a falcon-head at each side, *7.5cm high*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Dr D. (1926-1992) collection, France.

French art market.

Anonymous sale; Bonhams, London, 21 April 2005, lot 116.

Private collection, Switzerland.

Anonymous sale; Bonhams, London, 2 May 2008, lot 103.



227



228



229

229

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

Depicted as a recumbent jackal, seated with forelegs extended, the hind legs curled beneath its body, with a hole at the back for the tail, the head with elongated snout and alert pointed ears, with gesso and black paint remaining, *34cm long, 20cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,700 - 4,000

Provenance:

J.B.A. Barton Collection, UK., acquired in the late 1960s in Egypt.

230 *

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

Depicted seated, the carved wood body gesso painted, the legs, tail feathers and head separately cast, shown wearing a *hemhem* crown, with slender curved beak, the eyes inlaid, the bronze tail section with incised feather detail, the legs folded under with four attachment tangs, the feet with long talons, *approx. 44cm long*

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 27,000

Provenance:

Californian art market, 1960s/1970s.

Charles William Gaylord (1925-1996?) collection, California.

Private collection, California, acquired from the above in 1988.



230



231

231

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

Depicted seated, wearing a horned solar disc with a ring of stylised uraei, incised tripartite wig with frontal uraeus, broad collar, armlets, bracelets and anklets, offering her left breast to the infant Horus seated on her lap, wearing the double crown with frontal uraeus and sidelock of youth, 13cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Mr Marks collection, Belgium, 1967-1976.

Belgian art market.

Private collection, UK, 1976-2012.

Anonymous sale; Cahn auction, 13 November 2015, lot 174.



232

232 *

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION AMULET
LATE NEW KINGDOM-SAITE PERIOD, CIRCA 1100-600 B.C.**

In the form of a pillar with feather design, surmounted by the heads of Mut, wearing the double crown, and falcon-headed Khonsu, wearing a moon and crescent, a suspension loop behind, 6cm high

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

Provenance:

Anonymous sale; Christie's, London, 13 December 1988, lot 250.

with Royal-Athena Galleries, New York, acquired at the above sale.

Private collection, Switzerland.

Amun, the patron deity of Thebes, his consort Mut, the mother goddess, and their son Khonsu, the moon god, formed the Theban triad. The column is feather decorated because both deities take primarily bird forms, with Mut being represented as a vulture goddess and Khonsu shown in falcon form when a lunar deity.



233 *

**AN EGYPTIAN SANDSTONE RELIEF WITH HIEROGLYPHS
LATE PERIOD, CIRCA 664-332 B.C.**

Carved in sunken relief with an inscription with epithets for Osiris: '[ruler] of eternity, foremost of the West,' continuing with 'Horus', and a missing epithet, with a plain linear border above, 23.5cm x 59cm

£7,000 - 10,000

€8,000 - 11,000

\$9,300 - 13,000

Provenance:

Private collection, France, acquired early 1980s.

Anonymous sale; Pierre Bergé, 1 June 2012, lot 115.

Private collection, Switzerland.

The relief could come from a funerary context or be part of a list of deities from a temple.



234

234

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

The lion-headed goddess with sun disc and uraeus headdress, standing with arms held to the sides of the body and wearing a close-fitting ankle-length dress, 17cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

Provenance:

Mr R Sebastia Coch (1908-1969) collection, Barcelona; and thence by descent to the present owner.

Sekhmet, the most powerful of the lion goddesses, was considered to have two opposing aspects: she represented power and destructive force, and was chosen by Egyptian kings as a military patron, but she was also associated with qualities of protection and healing, with the ability to ward off disease. In later periods the role of the priests of Sekhmet included performing spells and prayers over the sick.



235

235 *

**AN EGYPTIAN WOOD FIGURE OF A BABOON
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

The monkey standing with hands raised to the prominent snout, with incised cape-like fur mane, the genitalia exposed, the vertical hanging tail curled slightly to the left on the integral base-plinth, with traces of gesso remaining overall, 17.5cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

with Galerie Arete, Kilchberg.
Verena and Peter Schnell collection, Zurich, until 2002, acquired from the above 29 November 1969.
Anonymous sale; Cahn Auktionen AG, Basel, 19 November 2014, lot 47.
Private collection, Switzerland.

Baboons were considered to be sacred to Thoth and were regarded as incarnations of the god. Although they were no longer native to Egypt by the Late Period they were imported from central Africa. Baboons were also thought of as devout creatures as their dawn chorus was interpreted as a prayer to the rising sun. Their imagery was prevalent in amulets, sculpture and wall paintings. The present lot may have originally been a furniture component.

236

**AN EGYPTIAN PAINTED GESSO WOOD
SARCOPHAGUS PANEL FOR PZ-DI-WSIR
LATE PERIOD, CIRCA 600-400 B.C.**

The upper register with the deceased on a funerary bier, four canopic jars beneath, administered by Anubis and flanked by kneeling goddesses, Isis and Nephthys, with five vertical bands of text, for Pz-di-wsir (Petosiris), born of Hathor-em-akhmet, partially preserving a prayer to the sky goddess Nut, 57cm x 33cm

£5,000 - 8,000

€5,700 - 9,200

\$6,600 - 11,000

Provenance:

Anonymous sale; Sotheby's, London, 4 December 1978, lot 105.

Private collection, Spain, acquired from the above sale.

The prayer partially preserved on the present lot asks the sky goddess Nut to grant that the deceased be a god without enemies, and requests that the great gods Geb and Thoth offer protection to him. Nut is addressed here by an ancient title, 'Great Protectress', which was first used in the Pyramid Texts.





237 * Y TP

**AN EGYPTIAN MUMMIFIED YOUNG ADULT NILE CROCODILE
PTOLEMAIC-ROMAN PERIOD, CIRCA 2ND CENTURY B.C.-2ND
CENTURY A.D.**

Lying prostrate with its legs flattened to the sides of the body, the head reversed, wrapped in coarse linen strips secured with later rope at the neck, mid-section, and tail, with small animal bones in its stomach, with possible gold(?) amulets within the wrappings, in Victorian metal and wooden glazed display case, 107cm long

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 8,000

Provenance:

Walter Potter (1835-1918) collection, exhibited in his Museum of Curiosities in Bramber, Sussex and then Arundel; and thence by descent.

The sale of the Contents of Mr Potter's Museum of Curiosities;
Bonhams, London, 23 September 2003, lot 30.

Anonymous sale; Christie's, London, 28 April 2004, lot 355.

Crocodiles were associated with Sobek, god of water and fertility, who had major cult centres in the Fayum, such as Crocodilopolis, and at Kom Ombo.

This lot was once accompanied by a label, now missing, reading: 'Found at Kam On [Kom Ombo] in Egypt, circa 2000 B.C. sacred to the God Sobeh and worshipped in cities that depended on water, such as the oasis of Crocodilopolis'.

Egyptians considered certain individual animals to be living manifestations of a god and raised them in temple precincts. After death, these animals were mummified and buried with all honours. From the Late Period onward, large numbers of a species were kept, sacrificed at a young age, mummified and offered in the temples by pilgrims. When a large number of these offerings had been collected, the animal mummies would be buried by the priests in sacred animal necropoleis. A few hundred mummified crocodiles have been found at Kom Ombo; see S. D'Auria, P. Lacovara, and C.H. Roehrig, *Mummies and Magic: the Funerary Arts of Ancient Egypt*, Boston, 1988, pp. 230-235.



238 *

**AN EGYPTIAN WOOD SARCOPHAGUS MASK
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

The face with traces of gesso remaining, the eyes and brows further detailed in black pigment, with large ears, 32cm high

Provenance:

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

£12,000 - 18,000

€14,000 - 21,000

\$16,000 - 24,000

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.



239

**TWO EGYPTIAN PAPYRUS FRAGMENTS FROM THE BOOK OF THE DEAD FOR PTAH-HOTEP
EARLY PTOLEMAIC PERIOD, CIRCA 300 B.C.**

Comprising two fragments written in hieratic script for Ptah-hotep, the larger sheet with seven columns including chapter 57, 'Spell for breathing air and having water available in the Afterlife', with the deceased walking with a sail, chapter 59, 'Spell for breathing air in the Afterlife', with an image of the tree-goddess dispensing water to Ptah-hotep, chapter 63b, 'Spell for drinking water and not being dehydrated by fire', with Ptah-hotep before a burning brazier protected by a stream of water and pouring water from an ewer, chapter 71, 'Spell for coming forth by day and preventing the dead-eater from taking away the deceased's soul', with the primordial falcon and *Mehweret*-cow, chapter 72, 'Spell for coming forth by day and opening the cavern in the Underworld', with Ptah-hotep kneeling in adoration in front of Atum, Shu and Tefnut, chapter 77, 'Spell for taking the form of the golden falcon', with divine falcon below; the smaller sheet with three columns including chapter 89, 'Spell for causing the man's *ba* (soul) to be attached to his body in the Afterlife', with *ba*-bird hovering over its owner's mummy lying on lion-shaped bier, chapter 100, 'Spell for making a soul worthy and letting him

board the barque of Re', Ptah-hotep poles a boat containing falcon-headed Re and a heron towards Osiris who is flanked by the emblem of Abydos and a *djed*-pillar, chapter 148, 'Spell for transfiguring a spirit in the mind of Re', with Ptah-hotep and his wife, holding a sistrum, in adoration of Sokar-Osiris represented as a mummiform falcon-headed deity upheld by Re, 43.2cm x 30.5cm and 30.5cm x 26.1cm, framed (2)

£15,000 - 25,000

€17,000 - 29,000

\$20,000 - 33,000

Provenance:

Robert Ladd Gifford collection, California, acquired 1920s; and thence by descent.

Anonymous sale; Bonhams, London, 29 April 2009, lot 85.

with Charles Ede Ltd, London, 2011 (*Egyptian Antiquities*, no. 43).

Private collection, UK.



240

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

With well-preserved polychrome paint on gesso, the white face with finely painted details, with almond-shaped eyes with large black irises, the extended cosmetic lines and brows blue, the corners of the eyes, lips, nostrils and details of the ears red, wearing a red beaded necklace with central amulet, a broad collar and a blue tripartite wig, the lappets terminating in red and yellow stripes, secured at the forehead with a wide beaded fillet, striped bands and a band with hieroglyphic text above naming the funerary god Ptah-Sokar, 34.5cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Private collection, Netherlands, acquired prior to 1974; and thence by descent.

Anonymous sale; Bonhams, London, 3 April 2014, lot 188.

Private collection, UK.



241

**AN EGYPTIAN CARTONNAGE MUMMY MASK
ROMAN PERIOD, CIRCA 1ST CENTURY B.C.- 1ST CENTURY
A.D.**

Polychrome painted in green, white, blue, red, yellow and black on gesso, the ochre-coloured face, perhaps once gilded, with almond-shaped eyes with large black irises, brows and cosmetic lines outlined in blue, wearing a broad collar including lotus bud and rosette beads, and a pale blue tripartite wig, secured with a fillet of beads with a central *udjat*-eye amulet and geometrically decorated lappet ends, a mummy netting beadwork pattern to either side and around the lappets, each rear side of the wig decorated with a protective winged goddess, wearing a sun-disc, holding a *maat* feather and standing before a throne, a large *djed*-pillar surmounted by a horned disc in the centre of the back of the wig and a sun-disc at the crown, 42cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

Provenance:

Private collection, England, 1953-1992.

Anonymous sale; Bonhams, London, 6 October 2010, lot 57.

Private collection, UK.

242

**AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT
OF A WOMAN
ROMAN PERIOD, CIRCA 2ND CENTURY A.D.**

Portrayed with typical large dark eyes and prominent arched eyebrows, her hair drawn away from the face, wearing hoop earrings and an inter-linked necklace, the red tunic with clavi, one with traces of black pigment remaining, the other with white undercoat, the almost rectangular panel cut at the top with diagonal sides and flat top, the reverse with small circular indecipherable ink stamp and black marking: 'LOU 91' 29.5cm x 17cm

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

Provenance:

Reputedly el-Rubayat necropolis, Egypt.
Theodor Graf (1840-1903) collection, Vienna, Austria.
Kertsman & Wolf, Munich, 1930s.
Munich art market, Lion(?).
John Turner Sargent, Sr, 1960s-2012.
Private collection, US, 2012-2015.

Published:

H.G. Frenz and K. Parlasca, *Ritratti di mummie, Repertorio d'arte dell'Egitto greco-romano*, series B, vol. IV, Rome, 1980, no. 847, pl. 183,6.



242

243

**A COPTIC PAINTED POTTERY JAR
EGYPT, CIRCA 4TH-6TH CENTURY A.D.**

The piriform body decorated in black and red with a frieze of ducks, running above a wavy line to denote water, a frieze of fish below, with a band of squares and a line with scrolls at the shoulder, a band of boxed crosses beneath the 'water' line, and plain bands below the fish, on a wide splayed foot and with a small everted rim, 19.8cm high

£1,500 - 2,000

€1,700 - 2,300

\$2,000 - 2,700

Provenance:

Bernard Gantner (b. 1928) collection, acquired ca. 1960s-1970s, housed at Musée Gantner since 1993.
Collection du Musée Gantner; Osenat, Lachapelle-sous-Chaux, 19 January 2014.
Private collection, Monaco.



243

END OF SALE

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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.

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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*.

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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 £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 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.

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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

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*, it's 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> ,	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.
8.1.3	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</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	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.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	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;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	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;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	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.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	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			10.12	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.
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.			11	GOVERNING LAW
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	MISCELLANEOUS		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.
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.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		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		
7.1	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>):	7.3	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.
7.1.1	to terminate this agreement immediately for your breach of contract;	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.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
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	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:
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;	8.1.1	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
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:
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> .	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
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.	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.
		9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		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
		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.
		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> .
		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> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		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.
		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> .
		10	OUR LIABILITY
		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> .
		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:
		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
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		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.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . 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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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	MISCELLANEOUS		12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
12.1	You may not assign either the benefit or burden of this agreement.		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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
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.			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 <i>Website</i> 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.
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.			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.
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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.			LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.			

“**Bidder**” a person who has completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

“**Bonhams**” Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words “we”, “us” and “our”.

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

“**Buyer**” the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words “you” and “your”.

“**Buyer's Agreement**” the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

“**Buyer's Premium**” the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

“**Catalogue**” the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

“**Commission**” the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

“**Condition Report**” a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

“**Conditions of Sale**” the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

“**Consignment Fee**” a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

“**Consumer**” a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

“**Contract Form**” the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

“**Contract for Sale**” the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

“**Contractual Description**” the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

“**Description**” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

“**Entry**” a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

“**Estimate**” a statement of our opinion of the range within which the hammer is likely to fall.

“**Expenses**” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

“**Forgery**” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“**Guarantee**” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

“**Hammer Price**” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

“**Loss and Damage Warranty Fee**” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“**Lot**” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“**Motoring Catalogue Fee**” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“**New Bond Street**” means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

“**Notional Charges**” the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

“**Notional Fee**” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“**Notional Price**” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“**Notice to Bidders**” the notice printed at the back or front of our *Catalogues*.

“**Purchase Price**” the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

“**Reserve**” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“**Sale**” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“**Sale Proceeds**” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“**Seller**” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), “*Seller*” includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“**Standard Examination**” a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

“**Storage Contract**” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

“**Storage Contractor**” means the company identified as such in the *Catalogue*.

“**Terrorism**” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“**Trust Account**” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

“**VAT**” value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

“**Website**” *Bonhams Website* at www.bonhams.com

“**Withdrawal Notice**” the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

“**Without Reserve**” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“**artist's resale right**”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“**interpleader proceedings**”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“**knocked down**”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“**lien**”: a right for the person who has possession of the *Lot* to retain possession of it.

“**risk**”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**title**”: the legal and equitable right to the ownership of a *Lot*.

“**tort**”: a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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.

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 5 July 2018
Sale no. 24684	Sale venue: New Bond Street, London
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.	
General Bid Increments:	
£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	
The auctioneer has discretion to split any bid at any time.	
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)	
E-mail (in capitals)	
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"/>
If registered for VAT in the EU please enter your registration here:	
<input type="text"/> <input type="text"/> / <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/>	
Please tick if you have registered with us before <input type="checkbox"/>	

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 <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

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.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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