

# Bonhams

## Antiquities

New Bond Street, London | 28 November 2018







# Antiquities

New Bond Street, London | Wednesday 28 November 2018 at 10.30am

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Sunday 25 November  
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## ILLUSTRATIONS

Front cover: Lot 188  
Back cover: Lot 68  
Inside front cover: Lot 4  
Inside back cover: Lot 190  
Opposite: Lot 152

## REGISTRATION IMPORTANT NOTICE

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Lot 186

# Classical

## Property from the van Roozendaal Collection of Ancient Art

(LOTS 1-13)



1

1

### A CORINTHIAN POTTERY ARYBALLOS MIDDLE CORINTHIAN, CIRCA 600-570 B.C.

Decorated in brown slip with five vertical white segments, incised vertical lines around the body and mouth, 6.3cm high

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

#### Provenance:

with Conrad Stibbe, Holland.

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above 1987; and thence by descent to the present owner.



2

2

### A GRAECO-MACEDONIAN BRONZE PENDANT CIRCA 7TH CENTURY B.C.

With four rows of bosses on the body, the upper end in the form of a miniature jug, a suspension loop at the base, 9cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

#### Provenance:

with Münzen und Medaillen A.G., Basel.

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above in 1980; and thence by descent to the present owner.

These pendants might have been worn around the waist. For a discussion on the type see J. Bouzek, *Graeco-Macedonian Bronzes. Analysis and Chronology*, Praha, 1974, pp. 76-86; for a very elaborate double pendant, related to the present lot, see J. Dorig, *Art Antique - Collections Privees de Suisse Romande*, Geneva, 1972, p.112-3, no. 113.



3

**AN ATTIC BLACK-FIGURE BAND CUP  
ATTRIBUTED TO THE PAINTER OF RHODES 15673,  
CIRCA 535-525 B.C.**

Both sides with a maenad dancing between two satyrs, palmettes to either sides of the handles, with details added in white, 28cm diam. inc. handles

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

with Jürgen Haering, Galerie am Museum, Freiburg.  
Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above in 1983; and thence by descent to the present owner.



(side B)

4

**AN ATTIC BLACK-FIGURE NECK AMPHORA  
CIRCA 510-500 B.C.**

One side depicting a departure scene, with a bearded driver mounting a four-horse chariot, accompanied by two bearded Scythian archers, the head of one obscured by the horses' heads, and a warrior carrying a spotted shield and spears and wearing a crested Corinthian helmet, a woman standing alongside and looking on, the other side with a warrior standing to the left, wearing Corinthian crested helmet, greaves and chlamys, holding a spear and shield with a leg in added white as a blazon, a heavily draped woman, probably his wife, standing opposite, an older man behind and a younger male figure behind the warrior, probably his father and son or brother, band of net and upright lotus buds below, rays around the foot, palmette-lotus chain around the neck, a band of tongues beneath, palmette-lotus cross and scrolling palmettes beneath the triple-reeded handles, details in added red and white, 24cm high

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 26,000

**Provenance:**

with Jürgen Haering, Galerie am Museum, Freiburg.  
Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above in 1984; and thence by descent to the present owner.



(side A)



5

**A GREEK RED-FIGURE HYDRIA  
CAMPANIA, ATTRIBUTED TO THE DUBLIN-VIENNA  
PAINTER, CIRCA 4TH CENTURY B.C.**

With a figure of Aphrodite seated on a rocky outcrop, the goddess nude, with a cloak draped over her legs, wearing necklace, bracelets, earrings and a diadem, holding a tambourine aloft in her left hand, her head turned to the right to look at a figure of Eros standing behind her, Eros with his left hand on the goddess's shoulder, nude except for jewellery, his wings open, a tambourine in his right hand, a female head in profile under each handle, a palmette on the back, tongues on the shoulder and neck, a band of waves around the rim, *22cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

with Jürgen Haering, Galerie am Museum, Freiburg.  
Dr and Mrs Louk van Roozendaal collection, the Netherlands,  
acquired from the above in 1984; and thence by descent to the  
present owner.

**Published:**

I. McPhee, *Supplement to Campanian Red-figured Vases*, no.  
754a (forthcoming).

5



6

**A GREEK BLACK-GLAZED HYDRIA  
SOUTH ITALY, CIRCA 4TH CENTURY B.C.**

With rounded body set on flared foot, twin upturned handles at the  
sides and arching handle behind, broad out-turned lip, *23cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Dr and Mrs Louk van Roozendaal collection, the Netherlands,  
acquired prior to 1989; and thence by descent to the present  
owner.

6



7

**A GREEK RED-FIGURE HYDRIA  
APULIA, ATTRIBUTED TO THE PAINTER OF THE LONG  
OVERFALLS, CIRCA 380-365 B.C.**

Depicting on the left a female figure standing holding a cista in her left hand, opposite a male youth seated on rocks, nude with a cloak draped over his legs, holding a stick in his left hand, and a duck in his right, a band of meander below, palmettes beneath the handles and on the back, a band of laurel leaves around the neck, tongues around the rim and around the attachment of the handles, details in added yellow, 33cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

with Jürgen Haering, Galerie am Museum, Freiburg.  
Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above in 1981; and thence by descent to the present owner.

**Published:**

A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-figured Vases of Apulia*, London, 1983, p.10, no. 134a.



8

8

**A SOUTH ITALIAN POTTERY LIDDED PYXIS  
PROBABLY MESSAPIAN, CIRCA 4TH CENTURY B.C.**

With a biconical body and short dummy handles at each side of the neck, decorated in brown with horizontal bands around the body, and concentric circles on the knopped lid, *10.5cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired prior to 1989; and thence by descent to the present owner.



9

9

**A MESSAPIAN POTTERY THYMIATERION  
CIRCA LATE 4TH CENTURY B.C.**

Decorated in umber with bands of laurel leaves and concentric bands, *13.5cm high*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

with Conrad Stibbe, the Netherlands.

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above 1987; and thence by descent to the present owner.

10

**A GREEK RED-FIGURE OINOCHOE  
APULIA, ATTRIBUTED TO THE BALTIMORE PAINTER, CIRCA  
LATE 4TH CENTURY B.C.**

Depicting a fight between a Greek warrior and an Amazon, the warrior wearing helmet and cuirass, a cloak floating behind, holding shield and spear, the Amazon holding spear and pelta, a horse behind her, a band of meander below, large palmette on the back, rosettes on the shoulder, rays and a band of tongues on the neck, two moulded Silenus masks on the handle where it attaches to the body, with details in added yellow and white, 32cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

with Jürgen Haering, Galerie am Museum, Freiburg.  
Dr and Mrs Louk van Roozendaal collection, Holland, acquired from the above in 1982; and thence by descent to the present owner.

**Published:**

A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-figured Vases of Apulia*, London, 1983, p.158, no. 81b.





11

11

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

The boy-god nude save for a himation draped around his legs and left shoulder, holding a cornucopia in the crook of his left arm, his right arm bent at the elbow with the fingers held towards the face in his typical pose, 7.3cm high

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

**Provenance:**

with Jacques Schulman B.C., Amsterdam.

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above in 1978; and thence by descent to the present owner.

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).

12

**AN ETRUSCAN BRONZE OLPE, A ROMAN BRONZE FINIAL  
AND A ROMAN BRONZE JAR**

The olpe with a high handle terminating in a lion's paw and leaf, a band of ovolo incised beneath the rim, circa 5th Century B.C., 13.7cm high; the finial terminating in Acheloos emerging from leaves, circa 1st Century A.D., 13cm long; and the jar piriform, circa 1st Century A.D., 13.8cm high (3)

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

**Provenance:**

Olpe: Reputedly Christie's, Amsterdam, 1982-3.

Finial: Sonderliste O, Münzen und Medaillen A.G., Basel, December 1972, no. 30.

Jar: with Münzen und Medaillen A.G., Basel, October 1979.

All: Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired prior to 1989; and thence by descent to the present owner.



12



13

**A ROMAN BRONZE ISIS-FORTUNA  
CIRCA 1ST-2ND CENTURY A.D.**

The goddess standing with her weight on the left leg, wearing a short-sleeved chiton with pins along the shoulder, a himation draped over her left arm, bent to hold a cornucopia overflowing with fruit and wheat sheaves, the right hand pointed downwards, once holding a ship's rudder, now missing, her hair centrally-parted, bound in a chignon at the back, with an elaborate diadem above decorated with two cobra heads and plumes, on a later bronze base, *15.8cm high*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

**Provenance:**

with Geoffrey Turner, Gallery Ancient Art b.v., Amsterdam.  
Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above in 1982; and thence by descent to the present owner.

Representing the syncretistic goddess Isis-Fortuna, this figure combines Egyptian and Roman iconographic elements merging the elaborate Egyptianising headdress with Fortuna's cornucopia. The presence of ship's rudder can be deduced from similar statuettes, such as the example at the J. Paul Getty Museum, Malibu, acc. no. 71.AB.180.





14



**PROPERTY OF A GENTLEMAN**

14

**TWO ETRUSCAN BUCCHERO WARE OINOCHOAI  
CIRCA 7TH-6TH CENTURY B.C.**

Each with flaring mouth, with a short spur to either side of the handles, the globular bodies with three bands of encircling grooves, both set on a flared foot, *25.3cm high and 26.5cm high (2)*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

Private collection, Europe.

Anonymous sale; Sotheby's, London, 13 December 1982, lots 447 and 448.

Private collection, UK, acquired at the above sale.

15

**AN ETRUSCAN BUCCHERO WARE OINOCHOE  
CIRCA 6TH CENTURY B.C.**

With trefoil lip, the rotelles to either side of the handles modelled with human faces, the handle decorated in relief with a nude kouros figure, the shoulder with a band of tongue pattern, the body with mould-pressed relief of lotus buds and winged running figures of the sun god, Usil, *32cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

**Provenance:**

Private collection, Europe.

Anonymous sale; Sotheby's, London, 13 December 1982, lot 452.

Private collection, UK, acquired at the above sale.



15

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**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION**

16 \*

**A GREEK BRONZE SPIRAL ARMLET  
CIRCA 8TH-7TH CENTURY B.C.**

Formed of a continuous length of rounded wire wound spirally, terminating in a spiral finial at each end, clusters of incised vertical lines overall, 15.5cm high

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

**Provenance:**

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1990.

For similar, see A. MacGregor, *Antiquities from Europe and the Near East in the Collection of Lord McAlpine of West Green*, Oxford, 1987, p.123-4, nos 16.38 and 16.39.



16

**ANOTHER PROPERTY**

17

**AN EAST GREEK TERRACOTTA ANTEFIX  
POSSIBLY LYDIA, CIRCA 6TH CENTURY B.C.**

The front with a triangular roof, decorated with a large palmette and a band of meander below, the front 17.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

**Provenance:**

with Frank Sternberg, Zurich, 1970s.

Private collection, Switzerland.

Canadian art market.

Anonymous sale; Christie's, New York, 6 December 2007, lot 104.

Musée d'Art Classique de Mougins, France, acquired from the above sale.

**Published:**

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.64, fig.22.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.



17

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION**

18 \*

**AN EAST GREEK PLASTIC VASE IN THE FORM OF A GREAVED LEG  
RHODES, CIRCA 6TH CENTURY B.C.**

The alabaston with cylindrical neck and disc rim, the pointed top of the greave projecting above the rim, the greave tapering towards the ankle area, with the foot emerging beneath, with incised toes, the details of the sandal and the borders of the greave in umber, *19.7cm high*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1991.

For a similar Rhodian plastic vase in the form of a greaved leg see the Museu da Farmácia, Portugal, inv. no. 10892.

**VARIOUS PROPERTIES**

19

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

Standing with a short pointed tail, the genitals defined, the head with large almond-shaped eyes, long beard, and twisted backward-curving horns, *5.2cm high*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

Sophie Schliemann, wife of Heinrich Schliemann (d.1890).

with J.-P. de Serres, Paris, 1990.

with Royal-Athena Galleries, New York (*Art of the Ancient World*, 1992, no. 172).

Private collection, New York.

with Arte Primitivo, New York, 2014.

Private collection, Belgium.



18



19

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20 \*

**AN ATTIC BLACK-FIGURE OINOCHOE  
ATTRIBUTED TO THE VATICAN GROUP G49, CIRCA 525-475  
B.C.**

The trefoil-lipped jug decorated with a symposium scene, showing Dionysus or a banqueter reclining on a couch and holding a kylix, a hound sniffing beneath the couch and a standing female musician playing a lyre, with details in added red and white, 23cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

**Provenance:**

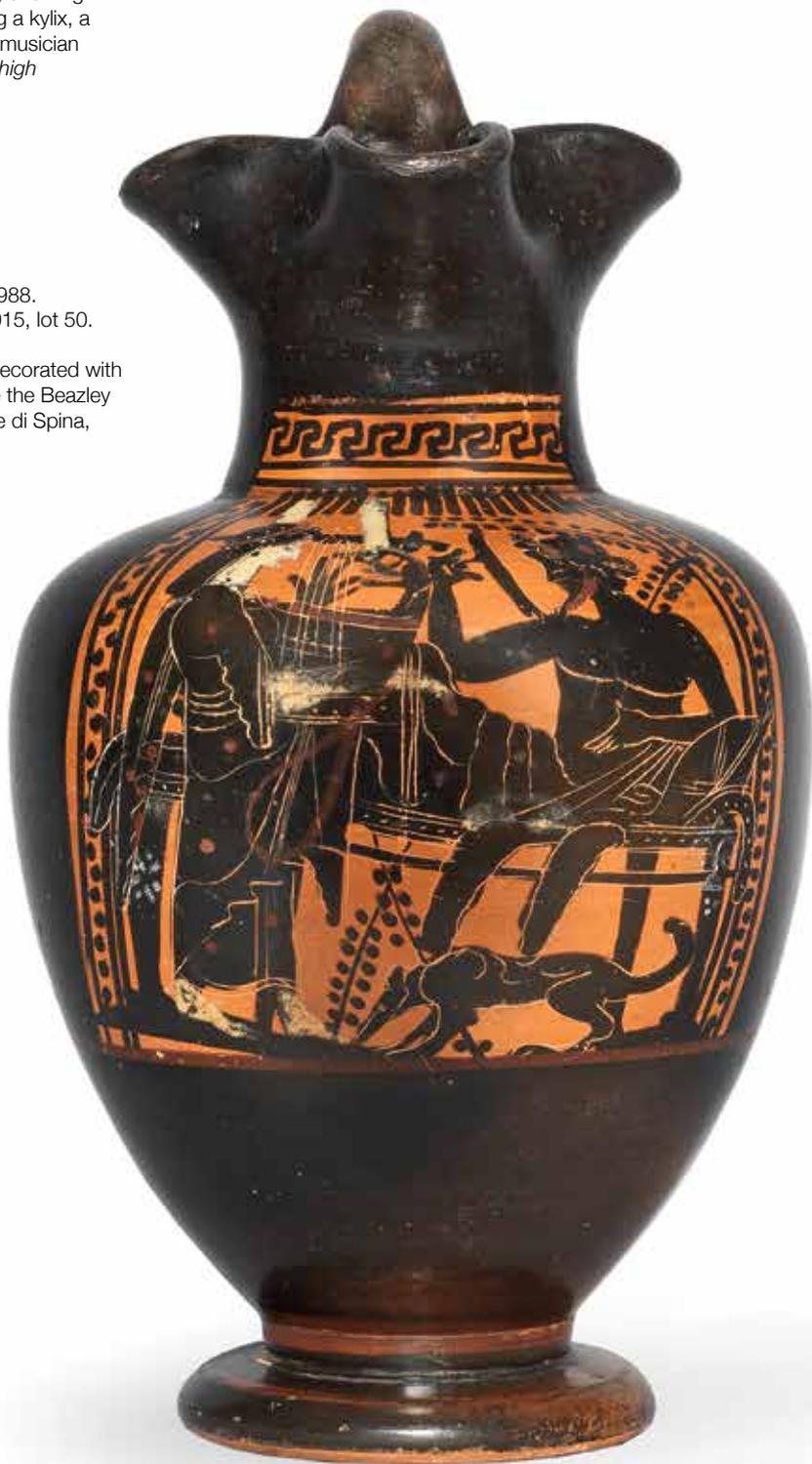
Private collection, Switzerland, 1970s.

with Galerie Puhze, Freiburg.

Dr W. C. collection, Hagen, acquired from the above in 1988.

Anonymous sale; Gorny and Mosch, Munich, 17 June 2015, lot 50.

For an oinochoe attributed to Vatican G49 and similarly decorated with a symposium scene of Dionysus, Ariadne and a dog, see the Beazley Archive, vase no. 330913, from Ferrara, Museo Nazionale di Spina, acc. no. T680.





21



21

**A PAIR OF GREEK BRONZE HANDLES  
CIRCA 5TH CENTURY B.C.**

Probably from a hydria, each decorated with beaded details along the ridge lines and a palmette on each side, *each 21cm wide (2)*

**£1,500 - 2,500**

**€1,700 - 2,900**

**\$2,000 - 3,300**

**Provenance:**

Private collection, the Netherlands.

Anonymous sale; Bonhams, London, 1 May 2008, lot 186.

Musée d'Art Classique de Mougins, France, acquired from the above sale.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

**Published:**

M. Merryon (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.68, fig.39.

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE  
COLLECTION**

22 \*

**AN ITALIC BRONZE STANDING WARRIOR  
CIRCA 5TH CENTURY B.C.**

Wearing a crescentic helmet, with stylised features, standing with the right arm raised, the hands pierced, an incised cross on the chest indicating the cuirass, an incised belt around the waist, *9.4cm high*

**£1,000 - 1,500**

**€1,100 - 1,700**

**\$1,300 - 2,000**

**Provenance:**

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1992.

For similar stylised warrior figures see S. Cassani (ed.), *The Art of the Italic Peoples*, Geneva, 1993, p.251, fig. 151 and p.246, fig. 144.



22



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

23 \*

**AN ETRUSCAN BRONZE CANDELABRUM  
CIRCA 5TH CENTURY B.C.**

Cast in separate sections, supported by three lion's paws, naturalistically rendered, each resting on a raised rectangular platform, with palmettes at the juncture of the legs, the tall column-shaped shaft with the lower part incised with overlapping petals, tapering towards a spool with four projecting branches, each terminating in a lotus blossom, the central finial now missing, 119cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

Thétis collection, Geneva.

*Property of the Thétis Foundation*; Sotheby's, London, 23 May 1991, lot 74.

London art market.

Anonymous sale; Bonhams, London, 27 April 2006, lot 91.

Private collection.

**Published:**

J.-L. Zimmermann, *Collection de la Fondation Thétis*, Geneva, 1987, no.125, p.68-9, pl.178.

A bronze figurine, often representing a god or goddess, would have completed the candelabrum at the centre of the finial. Candles would have been stuck vertically in the four branches surrounding it. For a similar candelabrum, probably from Vulci, see Metropolitan Museum, New York, acc. no. 61.11.3.



24

#### VARIOUS PROPERTIES

24

#### AN ATTIC BLACK-GLAZED LEKYTHOS CIRCA 5TH CENTURY B.C.

The shoulder decorated with five palmettes, the base of the neck encircled with a band of dashes, the upper and lower body with slender bands in added red, *16.5cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

#### Provenance:

Private collection, Germany, 1980s.

with Galerie Günther Puhze, Freiburg, 2003 (kat. 17, no. 145).

Prof. Dr Thomas Behr collection, Marburg.

Anonymous sale; Gerhard Hirsch, Munich, 15-16 February 2011, lot 270.



25

25

#### A GREEK BLACK-GLAZED MUG CIRCA 5TH-4TH CENTURY B.C.

The body slightly flaring towards the rim, decorated with six horizontal ribs, a small loop handle behind, *7.4cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

#### Provenance:

Belgian art market, prior to 1990.

Jean-Claude Timmermans collection, Brussels.

with Charles Ede Ltd, London.

Musée d'Art Classique de Mougins, France, acquired from the above March 2014.

#### Exhibited:

Mougins, Musée d'Art Classique de Mougins, 2016-2018.



26

**A GREEK MARBLE HEAD OF DEMETER  
HELLENISTIC PERIOD, CIRCA LATE 4TH CENTURY B.C.**

With almond-shaped lidded eyes, straight nose and full, pert lips, her wavy hair centrally parted and falling in heavy tresses on either side of the face, wearing a fillet and a veil drawn over the back of her head, 27.8cm high

£15,000 - 25,000

€17,000 - 29,000

\$20,000 - 33,000

**Provenance:**

Private collection, France.

with E. Koutoulakis, Paris, December 1990.

with Royal-Athena Galleries, New York (*Art of the Ancient World*, 1991, no. 11).

J.A. collection, Almadoro, Portugal, 2006.

with Royal-Athena Galleries, New York, 2006.

Musée d'Art Classique de Mougins, France, acquired from the above June 2009.

**Published:**

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.58, fig.1.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

The present lot is modelled on the type of the Demeter of Knidos, the enthroned representation of the goddess now in the British Museum; see M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, p.29, fig. 71.

# Property from a Private Swiss Collection of Classical Terracottas

(LOTS 27-49)



27



28

27 \*

## SEVEN GREEK TERRACOTTA HEADS TARANTO, 5TH-4TH CENTURY B.C.

Comprising the head of a woman wearing a polos and a himation; three heads of bearded banqueteers; a youth modelled with parted lips, wearing a broad fillet; a woman with centrally-parted wavy hair and parted lips; and a woman wearing a wreath with ivy leaves in her melon coiffure, 6cm-12cm high approx. (7)

£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. 21, 27, 32, 36, 57, 69, and 71).  
Private collection, Switzerland, acquired from the above.

28 \*

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

Comprising a youthful banqueteer wearing an elaborate headdress with central palmette; a bearded banqueteer wearing a wreath and broad fillet; a bald satyr, with curling moustache and full beard; and another bearded banqueteer wearing a *stephane* and broad fillet; 9.5cm-13cm high approx. (4)

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

### Provenance:

Tom Virzi (1881-1974) collection, New York.  
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 6, 45, 51 and 68).  
Private collection, Switzerland, acquired from the above.

Such bearded and youthful heads belong to reclining banqueteer figures, a type produced in large quantities around Taranto. The figures have sometimes been interpreted as representations of Dionysus: for bearded examples see R.A. Higgins *Catalogue of the Terracottas in the British Museum*, vol. I, London, 1970, p.181, nos 1318-1322, and for youths with palmette headdresses, nos 1288-1296.



29



30

29 \*

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

Comprising a young woman with centrally-parted wavy hair and spherical earrings; a young man with two rows of tightly curled hair; another woman wearing spherical earrings; and a youth with linear incised hair, 10cm-11cm high approx. (4)

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Heads 1 and 2:  
Tom Virzi (1881-1974) collection, New York.  
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, no.8 and no.13). Private collection, Switzerland, acquired from the above.  
Heads 3 and 4:  
Tom Virzi (1881-1974) collection, New York (the female head no.427). Private collection, Switzerland.

30 \*

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

Comprising a head with a hand holding the palmette finial of the headdress; a youth with curled hair beneath a wreath; a female head with tight curls beneath a high *stephane*; a youth wearing a wreath; and a bearded man wearing a broad fillet secured across his curling hair, 7cm-10cm high approx. (5)

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Heads 1, 2 and 3:  
Tom Virzi (1881-1974) collection, New York.  
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 7, 14, 19). Private collection, Switzerland, acquired from the above.  
Heads 4 and 5:  
Private collection, Switzerland, acquired prior to 2001.



31

31 \*

**A GREEK TERRACOTTA FIGURE OF A WOMAN  
SICILY, CIRCA 5TH CENTURY B.C.**

The hollow figure standing holding a pig, her face with archaic features, wearing a long pleated chiton and a *stephane* in her hair, 25cm high

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

**Provenance:**

with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, no. 2). Private collection, Switzerland, acquired from the above.

The pig is associated with the worship of Demeter and Persephone. For a similar figure from Sicily see R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*, vol. I, London, 1969, p.300, no.1092.

32 \*

**FOUR GREEK TERRACOTTAS  
MEDMA AND SICILY, CIRCA 5TH-4TH CENTURY B.C.**

Comprising a seated nude goddess wearing a polos and earrings, 13cm high; a fragmentary standing female votive figure, 12cm high; a female head, a diadem in her wavy hair, 10cm high; and the head of a bearded man with tightly curled hair, 11cm high (4)

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

**Provenance:**

Seated goddess and female head: with Galerie Arete, Zurich. Private collection, Switzerland, acquired from the above 11 June 1997. Female votive figure and male head: Private collection, Switzerland, acquired prior to 2001.



32

33 \*

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

Wearing a himation drawn across her centrally-parted wavy hair, with softly modelled facial features, 13cm high

£1,000 - 2,000

€1,100 - 2,300

\$1,300 - 2,600

**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. 54).  
Private collection, Switzerland, acquired from the above.



33

34 \*

**TWELVE GREEK TERRACOTTA HEADS  
SOUTH ITALY, CIRCA 4TH CENTURY B.C.**

Including the head of a bearded banqueteer; a grotesque; the head of a youth wearing a wreath of ivy leaves and a fillet, with traces of pigment; another youth the wavy hair encircled with a laurel wreath; and eight heads of women variously adorned with earrings, foliate wreaths and other headdresses, 4.5cm-6cm high approx. (12)

£1,000 - 2,000

€1,100 - 2,300

\$1,300 - 2,600

**Provenance:**

The first six heads:  
Tom Virzi (1881-1974) collection, New York (nos. 48, 53, 78, 81(9?),  
97, 365).  
Private collection, Switzerland.  
The second six heads:  
Tom Virzi (1881-1974) collection, New York.  
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*,  
Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 61, 62, 64,  
74, 78, 91).  
Private collection, Switzerland, acquired from the above.



34

35 \*

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

Of banqueteers, possibly depicting Dionysus, the bearded male head wearing a wreath centred by a large rosette; the youth wearing a wreath with rosettes and broad ribbons falling to either side of the neck, 13.5cm and 10.5cm high (2)

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

**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 50 and 59).  
Private collection, Switzerland, acquired from the above.



35

36 \*

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

Including a young man wearing a Phrygian helmet; four women with ivy wreaths in their hair; two women with melon coiffures; a satyr; a woman wearing a himation; a young woman, wearing earrings, her hair drawn into a central knot; a woman wearing a *stephane*; and another, her hair dressed in a *saccos*, 4cm-7cm high approx. (12)

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

**Provenance:**

The first six illustrated heads including a satyr:  
Tom Virzi (1881-1974) collection, New York (nos. 44, 60, 79, 290, 320, 375).  
Private collection, Switzerland.  
The second group of six heads:  
Tom Virzi (1881-1974) collection, New York.  
with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 55, 73, 83, 84, 87, 89).  
Private collection, Switzerland, acquired from the above.



36



37 \*

**THREE GREEK TERRACOTTA WINGED NIKE APPLIQUES  
SOUTH ITALY, CIRCA 4TH CENTURY B.C.**

Depicted in flight, each wearing a long peplos with large overfold, clutched at the waist by their left hands, their right hands holding drapery which billows out behind their legs, each with wavy hair arranged into topknots, bracelets at each wrist, and large, separately-made outstretched wings, pierced for attachment along the inner edges, a third attachment hole in the crown of each head, remains of white slip and red, yellow and pink pigment overall, 24.5cm high max. (3)

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

**Provenance:**

Private collection, Switzerland.  
with Galerie Wey + Co., Luzern, December 1999.  
Private collection, Switzerland, acquired from the above 18 July 2001.

For similar Nike plaques from Euboea cf. S. Besques, *Musée National du Louvre. Catalogue Raisonné des Figurines et Reliefs en terre-cuite Grecs, Étrusques et Romains III*, Illustrations Vol. I, Paris, 1971, pl. 86, no. D379.



38

38 \*

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

The figure enveloped in the drapes of a himation, her hair centrally-parted, dressed with a fillet and arranged in a chignon; together with an After the Antique smaller figure, similarly depicted, 17.5cm and 14.5cm high (2)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Private collection, Switzerland, acquired prior to 2002.

39 \*

**A GREEK TERRACOTTA THYMIATERION  
TARANTO, CIRCA 3RD CENTURY B.C.**

The hollow shaft modelled as a standing female figure with a child at her left hip, a young girl standing on her right side, on a flaring base and surmounted by a shallow bowl, some traces of white slip remaining, 23cm high

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

with Galleria Serodine, Ascona.

Private collection, Switzerland, acquired prior to 1993.

40 \*

**TWO GREEK TERRACOTTA DOLPHINS AND RIDERS  
CANOSA, HELLENISTIC PERIOD, CIRCA 3RD-2ND  
CENTURY B.C.**

Depicting two erotes riding separately modelled dolphins, the figures holding sashes, the white slip highlighted in blue, red, pink, grey and black, the sinuous dolphins with a pink stripe across their noses, their eyes outlined in black, each dolphin approx. 19cm long, each erote approx. 11cm high (2)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Private collection, Switzerland.

with Galerie Wey + Co, Luzern.

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



39



40



41 \*

**A GREEK POLYCHROME TERRACOTTA DOVE  
CANOSA, CIRCA 4TH-3RD CENTURY B.C.**

The plump bird modelled with slender head and folded wings, the white slip highlighted with details in red blue and pink including the eyes, tail and wing feathers, the breast painted with a 'bulls-eye' bulla, 15cm long

£800 - 1,200  
€910 - 1,400  
\$1,100 - 1,600

**Provenance:**

Private collection, Switzerland.  
with Galerie Wey + Co, Luzern.  
Private collection, Switzerland, acquired from the above 18 July 2001.

For a similar polychrome representation of a dove, thought to have come from the handle of a vase, see A. Kozloff, *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, p.171, no. 152.



41

42 \*

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

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

£800 - 1,200  
€910 - 1,400  
\$1,100 - 1,600

**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.



42

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.



43

43 \*

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

Of hollow form, wearing a himation over his thick curling hair, the youthful features with well-defined rimmed eyes, the plump lips slightly parted, with traces of white slip and red pigment, *27.5cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Probably Galleria Serodine, Ascona.

Private collection, Switzerland, acquired prior to 2000.

44 \*

**A SMALL ETRUSCAN POLYCHROME TERRACOTTA VOTIVE  
HEAD**

**CIRCA 3RD-2ND CENTURY B.C.**

Of hollow form, with white slip applied to the face and himation, the curly hair highlighted in light brown, the eyes similarly coloured, the lips and border of the veil and base of the neck coloured red, *14.5cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Probably Galleria Serodine, Ascona.

Private collection, Switzerland, acquired prior to 2000.



44



45

45 \*

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

Of hollow form, wearing a himation drawn over the hair, arranged in twisted shoulder-length tresses with central parting, the plump face modelled with wide heavy-rimmed eyes and parted lips, *24.5cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

**Provenance:**

Probably Galleria Serodine, Ascona.

Private collection, acquired prior to 2000.

46 \*

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

The youth with wavy fringed hair beneath a himation, the features modelled with heavy rimmed eyes and full lips, *19.5cm high*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Probably Galleria Serodine, Ascona.

Private collection, acquired prior to 2000.



46



47

47 \*

**A GREEK TERRACOTTA GROUP OF APHRODITE AND EROS SICILY, CIRCA 2ND CENTURY B.C.**

The goddess wearing a long chiton and a fillet, depicted standing and carrying Eros on her shoulders, the god nude with a cloak draped around his lower legs, curly hair framing his face, with remains of white slip and blue, red and pink pigment, 32cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

**Provenance:**

with Galerie Arete, Zurich.

Private collection, Switzerland, acquired from the above prior to 2004.

A popular type of terracotta groups, it probably represents Aphrodite and Eros playing the game known as *ephedrismos*. The game was played by placing a stone on the ground and then throwing a pebble to knock it over. The winner was carried on the shoulder by the player that had not been able to overturn the stone, who was covering their eyes, until the loser was able to touch the overturned stone. For a similar composition of Aphrodite and Eros see R.A. Higgins, *Greek Terracottas*, London, 1967, p.125, pl.59D.

48 \*

**TWO GREEK TERRACOTTA MASKS OF YOUTHFUL SATYRS SOUTH ITALY, 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)

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Private collection, Switzerland, acquired prior to July 1994.



48



49 \*

**A SOUTH ITALIAN TERRACOTTA ARCHITECTURAL PANEL  
WITH WATER-SPOUT  
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.**

Modelled in high relief beneath a ridged architrave with the busts of Athena and Herakles flanking a spout in the form of a boar's head with gaping spout-shaped mouth, the fur with incised details, Athena depicted with plumed helmet and wearing an aegis, her spear emerging from behind her left shoulder and crossing at an angle above the spout, Herakles' club modelled below, the god shown wearing the Nemean lion pelt, drawn over his head and tied around his shoulders, 38.5cm x 54cm

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

W. Rosenbaum collection, Ascona, prior to 1984.  
with Galleria Serodine, Ascona.

Private collection, Switzerland, acquired from the above 8 May 1999.



50

**VARIOUS PROPERTIES**

50 \*

**A LARGE FALISCAN RED-FIGURE SKYPHOS  
ATTRIBUTED TO THE FLUID GROUP,  
CIRCA 4TH CENTURY B.C.**

The obverse decorated with a dancing satyr, with two white roundels, the reverse with a woman wearing a belted chiton standing with her arms extended, with a palmette below each handle flanked by large scrolls of foliage, details in added white, 24cm high, 24cm diam. excl. handles

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

**Provenance:**

Prof. Göring collection.  
with Antiken-Kabinett, Frankfurt.  
V. B. collection, Munich, acquired from the above in 2000.  
Anonymous sale; Gorny and Mosch, Munich, 13 December 2017, lot 86.

51

**AN ETRUSCAN BRONZE FEMALE VOTARY  
CIRCA 2ND-1ST CENTURY B.C.**

Dressed in a long chiton, with her himation draped over her left shoulder, the right arm extended forward, wearing a low *polos* atop her wavy centrally-parted hair, 12.5cm high

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Anonymous sale; Bonhams, London, 8 December 1992, lot 273.  
Diana Newman (1934-2017) collection, UK, acquired at the above sale; and thence by descent to the present owner.



51



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

52 \*

**A GREEK MARBLE HEAD OF A GIRL  
CIRCA 4TH CENTURY B.C.**

The round face with plump features, small chin and mouth, the eyes with defined upper lids, the hair arranged in a melon coiffure with a plait tightly encircling the crown of her head, 16.5cm high

£30,000 - 50,000

€34,000 - 57,000

\$40,000 - 66,000

**Provenance:**

with Bruno Cooper Works of Art, Norwich.

Private collection, New York.

Anonymous sale; Christie's, New York, 5 June 1998, lot 140.

with Royal-Athena Galleries, New York, 1999 (*Art of the Ancient World* X, 1999, no. 8).

Anonymous sale; Christie's, New York, 8 June 2012, lot 83.

Private collection.

Similar representations of children are found in funerary and votive contexts. Close parallels to this head are the representations of the *arktoi*, 'little bears', young girls that performed a bear-dance at the annual festival at the sanctuary of Artemis at Brauron, though statues of children are also known in connection with other cults. For similar see M. True and K. Hamma, *A Passion for Antiquities, Ancient Art from the Collection of Barbara and Lawrence Fleischman*, Malibu, 1994, p.113, no. 50, and C. C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley, 1981, p.122, no. 93 (Royal Ontario Museum, acc. no. 95-9.17.1).

## VARIOUS PROPERTIES

53

### AN ETRUSCAN BRONZE WINGED DEMON CIRCA 3RD CENTURY B.C.

The nude youth pouring from a wine jug held in his raised right hand, with long wavy hair, wearing a scalloped fluted cap terminating in a swan's head forming a hoop, with wings spread behind, *10.3cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

#### Provenance:

Anonymous sale; Sotheby's, New York, 29 November 1989, lot 82.  
*Property of Ambassador Edward Elliot Elson*; Christie's, New York, 4 June 2008, lot 234.

Private collection, UK, acquired at the above sale.

A closely related figure sits atop a bronze lamp now in the British Museum, London, acc. no. 1824,0454.25, with the swan-shaped cap forming the suspension hoop for the lamp. Similar winged and swan-capped youths are found on terracotta and bronze lamps and have been interpreted as demonic figures or spirits connected with the rural and Dionysiac world; see S. Haynes, *Etruscan Bronzes*, London, 1985, no. 198.

54

### AN ETRUSCAN TERRACOTTA STRIGIL CIRCA 4TH-3RD CENTURY B.C.

With scoop blade and loop handle, *21.5cm long*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

#### Provenance:

with Frank Sternberg AG, Zurich.  
Private collection, Switzerland, acquired from the above in 1980.  
with Artemis Gallery, CO.  
Private collection, UK, acquired from the above 1 March 2012.

The present lot is possibly an ornamental version of the standard bronze strigil, and was probably used as tomb decoration. For a similar terracotta strigil in the University of Pennsylvania Museum see J. MacIntosh Turfa, *Catalogue of the Etruscan Gallery of the University of Pennsylvania Museum of Archaeology and Anthropology*, Philadelphia, 2005, pp.153-154, no. 119.



53



54



55

**AN ETRUSCAN POLYCHROME TERRACOTTA  
CINERARY URN LID  
CIRCA 2ND CENTURY B.C.**

Showing the male deceased reclining as if at a banquet, his left arm propped on a cushion, wearing a short-sleeved chiton and a mantle draped around his left arm, a gold ring on the ring-finger of the left hand, a patera in his right hand, with short wavy hair, white, red and yellow pigments remaining, 44cm wide x 24.5cm deep, 23.5cm high

**£10,000 - 15,000  
€11,000 - 17,000  
\$13,000 - 20,000**

**Provenance:**

Private collection, USA, acquired 1890-1900; and thence by descent. Anonymous sale; Thomaston Place Auction Galleries, Maine, 27 August 2011, lot 210.

Cremation burials became common in Etruscan society during the Hellenistic period. The use of terracotta rectangular urns was widespread, usually composed of a box decorated with mythical or ornamental scenes in relief and a lid portraying the reclining figure of the deceased, such as in the present lot. For a discussion and similar cinerary urns see R.D. De Puma, *Etruscan Art in the Metropolitan Museum*, New York, 2013, p.243.



56

**56**  
**AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A BOY**  
**CIRCA 3RD-2ND CENTURY B.C.**

The young boy depicted with thick locks of hair falling on his forehead, with youthful features, lidded eyes and lips slightly parted, wearing a himation drawn over the back of his head, 23.5cm high

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Private collection, France, 1970s.  
French art market.

Anonymous sale; Bonhams, London, 15 October 2008, lot 197.  
Musée d'Art Classique de Mougins, France, acquired from the above sale.

**Published:**

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.165, fig.10.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.



57

**57**  
**A GREEK POLYCHROME TERRACOTTA SEATED MALE FIGURE**  
**HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

The youth depicted seated on a rocky outcrop, wearing a chlamys over a short tunic, a circular fibula on his right shoulder, a wreath on his head, with remains of grey, pink and red pigments, 12cm

£1,200 - 1,500  
€1,400 - 1,700  
\$1,600 - 2,000

**Provenance:**

Anonymous sale; Bonhams, London, 5 July 1994, lot 38.  
Diana Newman (1934-2017) collection, UK, acquired at the above sale; and thence by descent to the present owner.



58

58

**A ROMAN MARBLE MORTAR  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The shallow bowl with three projecting angular handles and a short spout around the flat rim, set on a low foot, 19cm diam.

£800 - 1,200  
€910 - 1,400  
\$1,100 - 1,600

**Provenance:**

Jean-Alain Mariaud de Serres (1920-1999), Paris.  
Collection Jean-Alain Mariaud de Serres; Francois de Ricqlès,  
Drouot-Montaigne, Paris, 1 October 2000, lot 295.  
Private collection, France.

59

**A ROMAN YELLOW LEAD GLAZED POTTERY SKYPHOS  
CIRCA 1ST CENTURY A.D.**

The body moulded with relief decoration on each side consisting of grape vine with a satyr mask at the centre, band of ovolo beneath the rim, the ring handles each with moulded thumb-piece, on a ridged splayed foot, 12.2cm diam. inc. handles

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

with Faustus Fine Art, London, 1989.



59

# A Private Californian Collection of Classical Theatre Masks

(LOTS 60-65)

60 \*

## **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*

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

### **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.

61 \*

## **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)*

£800 - 1,200  
€910 - 1,400  
\$1,100 - 1,600

### **Provenance:**

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

62 \*

## **A GROUP OF EIGHT ROMAN BRONZE THEATRE MASK ATTACHMENTS AND A ROMAN GLASS MASK ATTACHMENT CIRCA 1ST-4TH CENTURY A.D.**

Including two comic slave masks; three tragic female character masks; two masks of Eros; a lion mask and a glass attachment in the form of a comic slave mask, *2.5cm-4.2cm 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.

63 \*

## **A ROMAN BRONZE THEATRE MASK ATTACHMENT CIRCA 1ST-2ND CENTURY A.D.**

In the form of a comic slave mask, with exaggerated deeply furrowed brow, heavy-lidded eyes, prominent snub nose, and characteristic enlarged open mouth, a berried ivy wreath in his hair, *6.5cm high*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

### **Provenance:**

with Rupert Wace Ancient Art, London.  
Private collection, California, acquired from the above 16 November 2000; and thence by descent to the present owner.

64 \*

## **A GROUP OF THREE ROMAN BRONZE STATUETTES OF ACTORS CIRCA 1ST-2ND CENTURY A.D.**

Comprising a comic slave character sitting on an altar, possibly once part of a handle, and two smaller comic slaves standing with their hands folded, both on integral bases, possibly once lids or stoppers, *9.4cm, 5.6cm and 4.5cm high respectively*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

### **Provenance:**

Private collection, California, acquired prior to February 2001; and thence by descent to the present owner.

65 \*

## **A GROUP OF SEVEN ROMAN BRONZE THEATRE MASK ATTACHMENTS CIRCA 1ST-2ND CENTURY A.D.**

Including a mask of the head of Eros, with plump features, the curling hair arranged in a central topknot; a large mask of a tragic female character with large eyes inlaid with silver, her hair arranged in ringlets and piled high above her diadem; four masks of tragic female characters; and a mask of a satyr, *5.5cm-10cm (7)*

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

### **Provenance:**

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



60



61



62



63



64



65



66

**VARIOUS PROPERTIES**

66 \*

**A ROMAN MARBLE TORSO OF EROS  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The plump boyish figure standing with weight resting on the left leg, the right arm bent at the elbow, *15.5cm high*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

Michel Abemayor (1912-1975) collection, New York.  
*Property from the Estate of Michel Abemayor*; Sotheby Parke Bernet Inc., New York, 11 December 1976, lot 123.  
Edith and Murray Stein collection, New York, acquired from the above sale.

67

**FOUR ROMAN BRONZE DEITIES  
CIRCA 1ST-2ND CENTURY A.D.**

Comprising three figures of Cupid, the plump winged deity shown in different poses: one seated, one in flight, and a third walking on tiptoe, with one arm raised; and a bust of Serapis wearing the modius headdress, *4cm-8cm high (4)*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Mr and Mrs Adie collection, Warwickshire, collected 1965-1980; and thence by descent to the present owner.



67

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

68 \*

**A ROMAN BRONZE ELEPHANT HEAD PROTOME  
CIRCA 1ST-2ND CENTURY A.D.**

The elephant depicted with small creased ears, heavy-lidded eyes and curved tusks, the naturalistic curled trunk with incised wrinkled details, *5cm long*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

Leo Mildenberg (1913-2001) collection, Zurich.

*A Peaceful Kingdom, The Leo Mildenberg Collection of Ancient Animals*; Christie's, London, 26-27 October 2004, lot 192.

Private collection.

**Published:**

A.S. Walker, *Animals in Ancient Art from the Leo Mildenberg Collection, Part III*, Mainz am Rhein, 1996, no. 173.

P.E. Mottahedeh, *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 98.

It is likely that this protome was an attachment for a piece of furniture such as a couch, similar to the large elephant head couch attachment once in the James Loeb collection, donated to the Staatliche Antikensammlungen in Munich, acc. no. 50. Elephants featured widely in the visual arts during the Roman period, as they were valued for their ivory, used in warfare and for hunts of wild animals. They are found depicted in mosaics, on coins and sarcophagi reliefs, as well as bronze decorative attachments.



68

69 \*

**A ROMAN BRONZE DUCK HEAD HANDLE  
CIRCA 1ST CENTURY A.D.**

The curved head with finely incised feather details, the eyes recessed for inlay, the slender beak with ovoid nostrils, *8.3cm long*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

Bela Hein (1883-1931) collection, France.

Anonymous sale; Christie's, London, 30 April 2008, lot 156.

Private collection.



69



#### ANOTHER PROPERTY

70

#### A ROMAN MARBLE TORSO OF A GOD CIRCA 1ST-2ND CENTURY A.D.

Probably a river god, the torso inclined to one side in a reclining pose, the musculature well defined with modelled pectorals and abdomen, 19cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

#### Provenance:

Mr Georges Louis Feuille (1909-1950) collection.  
Mme and M. Torse collection, France, gifted from the above ca. 1947-8; and thence by descent to Mme de M.  
Anonymous sale; Tajan, Paris, 10 October 2017, lot 317.

The deep torsion of the body leaning on his left side prompts an identification of this sculpture as a figure of a river god. Figures in this pose derive from a Hellenistic prototype, probably of Alexandrine origin, that had been developed as decorative statuary for gardens and nymphaea. For a discussion on the type and a similar figure see A. M. Brizzolara, *Le Sculture del Museo Civico Archeologicodi Bologna. La Collezione Marsili*, Bologna, 1986, pp.52-54.

Georges Louis Feuille was the Director of the excavations of the Antonine baths at Carthage in modern-day Tunisia (G.-Ch. Picard, 'Sur deux pionniers de l'archéologie tunisienne: B. Pradère (1860-1949), G.L. Feuille (1909-1950)', *Karthago*, 1950, pp.VII-VIII).



**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION**

71 \*

**A ROMAN BRONZE SANDALED FOOT  
CIRCA 2ND CENTURY A.D.**

From a monumental statue, the naturalistic foot encased in a *trochades* leather sandal with central double-layered tongue with side straps and looped laces, on a thick platform sole, the sandal with incised details of volutes at the ankle openings and frontal tongues, the joints of the toes and the nails well defined, 33cm long

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

**Provenance:**

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1994.

It is significant that the foot is represented wearing a Greek *trochades* sandal, a traveller's sandal with solid sides and back and a flat sole, rather than a contemporary Roman type. A similar example of sandal is worn by a monumental Roman bronze statue in the Cleveland Museum of Art, Ohio, probably portraying the Emperor Marcus Aurelius as a philosopher, acc. no. 1986.5. In the Cleveland example, the Emperor wears a simple chiton and himation with the Greek *trochades* footwear. The details of the Emperor's bronze, hollow cast, sandal with raised platform are remarkably similar to the present lot, suggesting that this lot might similarly come from an Emperor-Philosopher statue. Like Marcus Aurelius, other Emperors including Hadrian and Septimius Severus chose to portray themselves as learned philosophers, as opposed to generals or administrators.

## VARIOUS PROPERTIES

72

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

The goddess depicted nude, the torso sensuously modelled, standing with her weight on her right leg, the left leg bent, a swag of drapery held in her lowered right hand, wearing a crescentic diadem atop her wavy hair, centrally-parted and arranged in a low chignon, her oval face with almond-shaped unarticulated eyes, the head probably ancient but not belonging, *140cm high*

**£40,000 - 60,000**

**€46,000 - 68,000**

**\$53,000 - 79,000**

#### **Provenance:**

Private collection, France.

with Galerie Samarcande, Paris, 16 October 1984.

with Royal-Athena Galleries, New York, 1985 (*Art of the Ancient World*, 1985, no. 238).

John Kluge collection, Charlottesville, VA, 1995-2007.

with Royal-Athena Galleries, New York, 2008 (*Art of the Ancient World*, 2008, no. 10).

Musée d'Art Classique de Mougins, France.

#### **Published:**

M. Merryon (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.90, fig.32.

#### **Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

Portrayed in different positions and gestures, Venus was a popular subject in the Hellenistic and Roman periods. Statues of the goddess depicted in the nude were ultimately inspired by the work by Praxiteles, the Aphrodite of Knidos, and it is likely that in its original form the present lot depicted the goddess in a pose related to this type, i.e. with her right hand held in front of her exposed body. The original sculpture was created by Praxiteles in the 4th Century B.C., and was renowned for its beauty and sensuality. For a discussion on the types of Aphrodite see A. Pasquier and J.-L. Martinex, *Praxitèle*, exhibition catalogue, the Louvre, Paris, 2007, pp.130-201.





73

73

**A ROMAN BRONZE FIGURE OF DIONYSUS  
CIRCA 2ND CENTURY A.D.**

The god depicted nude except for sandals and a *nebris* draped across his chest, a wreath of ivy leaves and berries framing his forehead, the left arm raised, once supporting a thyrsus, the right lowered to once hold a cantharus, both now missing, standing on a raised pedestal, 16.5cm high

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

**Provenance:**

Anonymous sale; Bonhams, London, 10 June 1997, lot 421. Diana Newman (1934-2017) collection, UK, acquired at the above sale; and thence by descent to the present owner.

The iconography of the present lot recalls the Sambon/ Grimani type of Dionysus, named after the Sambon bronze statuette now in the Louvre, acc. no. Br189, and the surviving upper fragment of the Grimani marble statue. The prototype of these figures has been suggested to be a bronze statue by Praxiteles dating to the 4th Century B.C.. Probably representing Dionysus as described in Euripides' *Bacchae*, it has been suggested that Praxiteles' statue was commissioned for the sanctuary of Dionysus Eleuthereus in Athens. Now lost, Praxiteles' original composition can be studied from the description given by Callistratus around 202 A.D. See A. Corso, *The Art of Praxiteles, vol 1, The Development of Praxiteles' Workshop and its Cultural Tradition until the Sculptor's acme (364-1 BC)*, Rome, 2004, pp.232-239.



74

74

**A ROMAN BRONZE BALSAMARIUM  
CIRCA 1ST-2ND CENTURY A.D.**

The ovoid body on a disc foot, with flat shoulder and narrow flanged neck, a dolphin attached on either side of the neck, a chain attached through a loop at the top of their heads, a third chain supporting the bronze stopper, the three connected to a single hook at the top, 32cm high inc. the chains

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

**Provenance:**

Private collection, Switzerland, acquired in the 1960s; and thence by descent until 2016.



75

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

The young man depicted with his head inclined to the right, the eyelids defined, with long wavy hair falling down to frame the face, 25cm high

£8,000 - 12,000  
€9,100 - 14,000  
\$11,000 - 16,000

**Provenance:**

Meyer collection, Zurich, 1970s.  
Anonymous sale; David Cahn Auction AG, Basel, 23 September 2005, lot 162.  
with Royal-Athena Galleries, New York (*Art of the Ancient World*, 2006, no. 20).  
Musée d'Art Classique de Mougins, France, acquired from the above October 2008.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

**Published:**

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.102, fig.57.

For a close parallel to the present lot see the fragment of a statuary group depicting two of the Niobids, a brother and a sister, in the Vatican Museum, acc. no. 567, thought to be a Roman copy of a Greek sculpture of the 4th or 2nd Century B.C., and reproduced in M. Bieber, *Ancient Copies. Contributions to the history of the Greek and Roman Art*, New York, 1977, no. 60.



77



76

76

**A ROMAN TUFF PHALLUS  
CIRCA 1ST-2ND CENTURY A.D.**

Naturalistically carved, 43cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

**Provenance:**

Private collection, France, formed 1990s.

Anonymous sale; Christie's, London, 27 October 2009, lot 54.

Musée d'Art Classique de Mougins, France, acquired from the above sale.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

77

**A LARGE ROMAN BRONZE TWIN-PRONGED IMPLEMENT  
CIRCA 1ST-2ND CENTURY A.D.**

Composed of a staff terminating in two prongs, ribbed decoration at the top of the handle, 64.7cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

**Provenance:**

William Nicholas Roos (1930-2010) and Richard Toman collection, New York and Fort Lauderdale, acquired 1960s.

with Rupert Wace Ancient Art, London, 2011.

Musée d'Art Classique de Mougins, France, acquired from the above March 2011.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.



78

**78  
A ROMAN MARBLE FRAGMENTARY INSCRIPTION  
CIRCA 1ST-2ND CENTURY A.D.**

Inscribed with four lines of finely-carved Latin text, recording four Roman names, two masculine and two feminine, [...]*ITIO SEX*[...]*NIQ F*[...]*ELIA FO*[...]*AQ POS*[...], lower edge of the relief remaining below, *43.1cm high*

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

**Provenance:**

Marchioness of Dufferin and Ava (1907-1998) collection, acquired 1950s; and thence by descent. with Charles Ede Ltd, London. Private collection, UK, acquired from the above in 2008.

The inscription can be tentatively read as:

[...?Dom]itio Sex[(ti) f(lilio)...]  
[...]*niq Q*(uinti) f(lilio)[...]  
[...?Cor]nelia Fo[?rtunata...]  
[...]*ja Q*(uinti) f(lilia) Pos[?tuma...]

Translating to '...to [...] Domitius [...], son of Sextus; to [...]nius [...], son of Quintus; Cornelia Fortunata; [...]ja Postuma daughter of Quintus.'

The relationship between the four named subjects, as well as the original purpose of the list, is unclear.

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.



79

**79  
A ROMAN BRONZE FURNITURE ATTACHMENT  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

In the shape of Silenus, depicted emerging from an acanthus leaf, with corrugated forehead and long flowing beard, holding his arms on either side of his pronounced pot belly, a lion-paw protome below, remains of wings behind, *15.5cm high*

**£4,000 - 6,000**  
**€4,600 - 6,900**  
**\$5,300 - 7,900**

**Provenance:**

Roger Khawam collection, 1960s. French art market. with Galerie Günther Puhze, Freiburg (*Kunst der Antike-Ancient Art* 25, 2011, no. 25). Private collection, UK, acquired from the above in 2011.

For similar, see O. White Muscarella (ed.), *Ancient Art in the Norbert Schimmel Collection*, Mainz, 1974, no.98; Muscarella suggests this sort of furniture support may have originated in Alexandria, and notes that Norbert Schimmel knew of winged versions in the Athens National Museum.



80

80

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

With flowing curly hair and beard, depicted wearing a short-sleeved chiton, a cloak draped over his left shoulder, holding a thunderbolt in the crook of his left arm, a rounded hollow indentation at the top of his head, 49cm high

£20,000 - 30,000

€23,000 - 34,000

\$26,000 - 40,000

**Provenance:**

Private collection, UAE, 1990s.  
with David Aaron Ancient Art, London.  
Musée d'Art Classique de Mougins, France, acquired from the above September 2008.

**Published:**

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.93, fig.37.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE  
COLLECTION**

81 \*

**A ROMAN MARBLE STELE  
PHRYGIA, DATED TO 173-174 A.D.**

Carved in relief with two female busts, each portrayed with ridged coiffures curled at the tips, wearing pleated tunics with geometric decorated collars, set within an arched niche flanked by fluted columns, the pediment decorated with foliate acroteria, with two rows of symbolic accoutrements beneath including mirrors and spinning implements such as a spindle with whorl and distaff, with three lines of Greek text beneath dedicated to an unnamed deity by Ammia and her two deceased children, Antiochus and Aphion, 129cm high

£20,000 - 30,000

€23,000 - 34,000

\$26,000 - 40,000

**Provenance:**

Anonymous sale; Sotheby's, London, 10 July 1990, lot 257.  
with Merrin Gallery, New York.  
Private collection, USA, acquired from the above in 1990.

For another late 2nd Century Phrygian stele showing a female with an almost identical curl-ended hairstyle and accoutrements including a similar stylised mirror see the Getty Museum, acc. no. 83.AA.204, cf. G. Koch and K. Wight, *Roman Funerary Sculpture*, Malibu, 1988, pp.97-99, no.35. It has been suggested of the Getty stele that the rectangular object similar to the two carved on the present lot represents a comb without teeth, and as such, along with the mirror, suggests that the woman was a well-groomed beauty. Alternatively, it may be that the rectangular implements were used for winding wool and certainly the presence of both mirrors and spinning implements suggests that the women portrayed in the present stele were both beautiful and dutiful, being skilled in domestic chores.



82



#### VARIOUS PROPERTIES

82

#### THREE ROMAN BRONZE LION-HEADED HANDLES CIRCA 2ND-3RD CENTURY A.D.

Circular and cast in high relief with the head of a lion, with engraved details of the mane, eyes and brows, the details of the fur finely chased, an attachment hole on either side of each ear, one bearing a loose ridged ring in its gaping jaw, 11cm diam. each (3)

£1,000 - 2,000

€1,100 - 2,300

\$1,300 - 2,600

#### Provenance:

Private collection, Switzerland.

Anonymous sale; Schuler Auktionen, Zurich, 22 June 1995, lot 2516.

Private collection, Germany, acquired at the above sale.

83

#### A ROMAN TERRA SIGILLATA HEAD FLASK CIRCA 4TH CENTURY A.D.

Moulded in the form of a young girl's head, with large almond-shaped eyes with defined pupils, straight nose and plump lips, the hair arranged in rows of curls around the crown of the head, a plait running down from the crown of the head to create a fringe, the neck of the flask stamped 'Ex Officina Olitresis', the handle decorated with impressed weaves, 24cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

#### Provenance:

with Clive Sawyer, London, October 1990.

with Royal-Athena Galleries, New York (*Art of the Ancient World*, 1992, no. 314).

Musée d'Art Classique de Mougins, France, acquired from the above October 2008.

#### Published:

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.169, fig.23.

#### Exhibited:

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

Possibly representing a maenad, a connection between the wine it may have held and Dionysus, this jug was produced by one of the *terra sigillata* workshops in North Africa in the late Empire. It has been noted that the same moulds were used by different *officinae*. For a jug in the form of a male head from *officina Tahinatis* with similar treatment of the eyes and brows, see D. Gabler and A. Márton, *Head-Pots in the Antiquities Collection*, in *Bulletin du Musée Hongrois des Beaux-Arts*, 2008, pp.43-55, no. 108-109.

83





84

**A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN  
CIRCA 2ND-3RD CENTURY A.D.**

The older female with centrally-parted hair dressed in a rolled fillet with two ribbons falling to the nape of her neck, her thick wavy hair twisted and coiled around her head, the matronly face plump and gazing slightly upwards, the eyes with recessed pupils and incised eye brows, the neck with 'Venus-wrinkles', 38cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

Private collection, USA, acquired 1950s.

Anonymous sale; Bonhams, London, 1 May 2008, lot 218.

Musée d'Art Classique de Mougins, France, acquired from the above sale.

**Exhibited:**

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

# Glass

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION



85

85 \*

**A ROMAN OLIVE GREEN GLASS AMPHORA  
CIRCA 2ND CENTURY A.D.**

The piriform body set on a flared foot, with trail handles, the cylindrical neck with everted rim, *19cm high*

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

Anonymous sale; Sotheby's, New York, 18 June 1991, lot 205. with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1991.

**VARIOUS PROPERTIES**

86

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

One with long cylindrical neck, thick flat rim and bell-shaped body; and the other with squat bulbous body, slightly indented at the base of the neck, *23.5cm and 15.5cm high respectively*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Winston Bertie Legg (1915-1986) collection, UK; and thence by descent to the present owner.



86



87

**A LARGE ROMAN GREEN GLASS FLASK  
CIRCA 3RD-4TH CENTURY A.D.**

With a globular body on indented base, the cylindrical neck with everted mouth, a raised flange beneath the rim, *25.8cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Winston Bertie Legg (1915-1986) collection, UK; and thence by descent to the present owner.

88

**A ROMAN PALE BLUE GLASS FLASK AND A ROMAN PALE BLUE GLASS BOWL  
CIRCA 1ST-4TH CENTURY A.D.**

The flask with rounded body, a tooled raised ridge at the shoulder, the applied handle in green glass, with thumbrest, *15cm high*; the bowl set on a base ring, the body rounded with a broad flattened and folded collar rim, *13.2cm (2)*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Winston Bertie Legg (1915-1986) collection, UK; and thence by descent to the present owner.



87



88





89

89

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

The curved body narrowing towards a flattened base, with a row of applied blue blobs below the everted ground rim, *7cm high*

£700 - 1,000

€800 - 1,100

\$930 - 1,300

**Provenance:**

Private collection, UK, acquired at auction in Chichester ca. 2000. Anonymous sale; Bonhams, Oxford, 14 April 2015, lot 517.

90

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

With deep straight walls, set on a tooled foot ring, *24cm diam.*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Frank Fraser Darling, FRSE (1903-1979) collection, Scotland, acquired 1963-1964; and thence by descent to the present owner.



90

91

**A GROUP OF FIVE ROMAN GLASS VESSELS  
CIRCA 1ST-3RD CENTURY A.D.**

Comprising a pale green cylindrical beaker, flaring towards the rounded rim, with a swelling above the lightly concave base, *10.3cm high*; a pale green beaker on a ring foot, with straight sides and everted rim, *7.5cm high*; a colourless beaker with dimpled sides and tooled neck flange, *6.3cm high*; a pale blue glass balsamarium with globular body and cylindrical neck, *12.7cm high*; and a pale green glass bowl with two wheel-cut grooves on the interior, *15.4cm diam.* (5)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Frank Fraser Darling, FRSE (1903-1979) collection, Scotland, acquired 1963-1964; and thence by descent to the present owner.



91

# Jewellery



92

93

92 \*

**A WESTERN ASIATIC AGATE BEAD NECKLACE  
CIRCA 2ND-1ST MILLENNIUM B.C.**

Composed of fourteen biconical beads and a central ovoid pendant, interspersed with small red faience annular beads, re-strung, 46.2cm long

£800 - 1,200  
€910 - 1,400  
\$1,100 - 1,600

**Provenance:**

Private collection, New York, acquired in the 1960s in Lebanon; and thence by descent to the present owner.

93 R

**TWO PAIRS OF PARTHIAN SILVER EARRINGS  
CIRCA 1ST CENTURY B.C.**

Comprising a pair with a winged Eros wearing a crossband, the figure curved at the waist, his feet resting on a square plinth, the hoop soldered at the back; and another with a protome of a horse attached to a twisted hoop, 3.2cm and 2.7cm high respectively

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

**Provenance:**

Anonymous hoale; Sotheby's, London, 23-24 April 1997, lot 605.

For similar, see M. Weiskopf, 'The Kuh Dasht Hoard and the Parthian "Dark Age"', *Museum Notes, American Numismatic Society*, vol. 26, 1981, pl. 25, no. 1-7.



94



95

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION**

94 \*

**A CENTRAL EUROPEAN SILVER TWISTED TORC  
CIRCA 700-200 B.C.**

Of twisted pennisular form, the ends stamped with a row of palmettes with snake head terminals, *11.7cm wide*

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

**Provenance:**

Lt Gen. A.H.L.F. Pitt-Rivers (1827-1900) collection, acquired in Kronstadt, Romania, and housed in his museum in Farnham, Dorset. Anonymous sale; Christie's, London, 12 December 1990, lot 143. with Merrin Gallery, New York. Private collection, USA, acquired from the above in 1991.

There is a group of Dacian gold spiral bracelets similarly decorated with palmette motifs and snake head terminals, circa 2nd Century B.C., at the National Museum of Romanian History.

95 \*

**A CENTRAL EUROPEAN SILVER TORC  
CIRCA 700-400 B.C.**

Of pennisular form, the flattened terminals decorated with a herringbone pattern, with a cross motif at each end, *12.5cm wide*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Lt Gen. A.H.L.F. Pitt-Rivers (1827-1900) collection, acquired in Duna Fergar, Hungary, and housed in his museum in Farnham, Dorset. Anonymous sale; Christie's, London, 12 December 1990, lot 144. with Merrin Gallery, New York. Private collection, USA, acquired from the above in 1991.



96 \*

**A GROUP OF SEVEN CENTRAL EUROPEAN BRONZE ORNAMENTS  
CIRCA 700-400 B.C.**

Comprising an openwork circular fibula with cruciform motif, 3.3cm diam.; a fibula composed of three standing figures, 3.8cm x 4.4cm; a pair of openwork belt clasps with zoomorphic decoration, each 3.2cm wide; two buckle plates, 6cm and 7cm long; and a gilt strap end with interlacing ornament, 9.6cm long (7)

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Lt Gen. A.H.L.F. Pitt-Rivers (1827-1900) collection, housed in his museum in Farnham, Dorset.  
Anonymous sale; Christie's, London, 12 December 1990, lot 142.  
with Merrin Gallery, New York.  
Private collection, USA, acquired from the above in 1991.

Circular brooch and openwork brooch with standing figures:

Purchased by Pitt Rivers at Sotheby's, London, June 1891, lot 227;  
prior to this, Egger collection.

The other items purchased by Pitt Rivers at Sotheby's, London, 3 April 1883, lot 185.

**Published:**

The standing figure and circular brooches:

*Pitt-Rivers Museum Catalogue*, vol. 3, p.751 (October 1891 entry).



97

## VARIOUS PROPERTIES

97

### A ROMAN GOLD PENDANT OF HARPOCRATES CIRCA 1ST-3RD CENTURY A.D.

The nude winged young god standing with his right index finger raised to the mouth, wearing a wreath of ivy leaves and the Double Crown of Upper and Lower Egypt, holding a cornucopia in the crook of his left arm, a quiver across his back, on an integral rectangular base with a Horus falcon and a dog flanking him, a turtle between his feet, suspension loop behind, 2.1cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

#### Provenance:

Anonymous sale; Munzen und Medaillen A.G., Basel, September 1970, no. 76.

Bense collection.

Anonymous sale; Sotheby's, London, 14 December 1995, lot 222.

Anonymous sale; Christie's, London, 21 April 1999, lot 137.

A Roman silver figure of Harpocrates similarly accompanied by a dog, a tortoise and a falcon can be found in the British Museum, London, acc. no. 1825,1112.1.



98

98

### A PAIR OF ROMAN GOLD EARRINGS CIRCA 2ND-3RD CENTURY A.D.

With a cabochon garnet set in a gold plate, a hoop behind, a ribbed drop pendant hanging below, terminating in a modern pearl replacement, the hook modern, 4cm high

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

#### Provenance:

with Faustus Fine Art, London, 1989.

John Maitland collection, 1990s.



99

99

### A ROMAN CARNELIAN INTAGLIO CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Engraved with a winged Eros riding a goat, in a modern gold setting, 1.1cm high, ring size G

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

#### Provenance:

Mrs Frances Isabella Orde (1828–1900) collection, UK; thence by descent to Mr Herbert I. until October 1931; thence by descent to Valentine Evelyn Orde (d. 1983); thence by descent to the present owner.

100

### A PAIR OF ROMAN GOLD EARRINGS CIRCA 2ND-3RD CENTURY A.D.

S-shaped, one end looped back and threaded with two pearls and wrapped wires, the other end tapering to the earwire, a smaller S-shaped wire decorating the curve, 3cm high

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

#### Provenance:

Daniels collection (1960s-1970s).

Content collection, UK.

with Charles Ede Ltd, London, 2000.



100

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.



101

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION**

101 \*

**A ROMAN GOLD BRACELET  
CIRCA 2ND-3RD CENTURY A.D.**

Formed of sheet gold around a core, the plain hoop with a panel of ridged sheet decoration at the top with a pin passing through this section and secured on the other side like a staple closed between two small circular apertures, *10.2cm wide*.

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1998.

**ANOTHER PROPERTY**

102

**A PAIR OF ROMAN GOLD EARRINGS  
CIRCA 2ND CENTURY A.D.**

The oval dome above a pendant of four hollow spheres arranged in an inverted pyramid decorated with strips of granulation, with a plaited strap hoop, a modern hook for suspension above, *5cm high*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

**Provenance:**

with Faustus Fine Art, London, 1989.



102



103

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION**

103 \*

**A NORSE-VIKING BRONZE 'TORTOISE' FIBULA  
CIRCA 9TH-10TH CENTURY A.D.**

Of convex oval form, chased and engraved with zoomorphic motifs within a raised lattice of bars with traces of silvering, with pin holes for the attachment of ornamental bosses, the reverse with flanges for a pin, 10.5cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

Dr H. A Fawcett (1891-1982) collection, UK (inv. no. XX.FN.3 HF).  
Anonymous sale; Sotheby's, New York, 20 June 1990, lot 64.  
with Merrin Gallery, New York.  
Private collection, USA, acquired from the above in 1990.

Such large oval brooches as the above lot were worn in pairs by women to fasten a pinafore-shaped tunic, with swags of beads hanging between the two. There are similar 10th Century Viking oval brooches with double lozenge shaped lattice in the Metropolitan Museum of Art, New York, acc. no. 1982.323.1, and the British Museum, London, acc. no. 1888,0103.1. See also R. Hall, *Exploring the World of the Vikings*, London, 2007, p.98 for similar brooches from a hoard discovered at Grjodzovo, and other late 9th-early 10th century examples from Cnip, Western Isles (p.134).



104

**ANOTHER PROPERTY**

104

**A LARGE ROMAN SILVER RING WITH AGATE INTAGLIO  
CIRCA 3RD-4TH CENTURY A.D.**

Of oblong shape, with broad shoulders, the intaglio with a caduceus flanked by cornucopiae, ring size T

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Anonymous sale; Bonhams, London, 6 December 1994, lot 129.

# Near Eastern

## PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

105 \*

### A SUMERIAN INDURATED LIMESTONE HEAD OF A FEMALE WORSHIPPER CIRCA EARLY 3RD MILLENNIUM B.C.

Preserved to the shoulder, finely carved with large recessed almond-shaped eyes, conjoined curving brows above, straight nose and closed mouth, a deep groove running across the crown of the head for insertion of a wig, now missing, *6cm high*

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

#### Provenance:

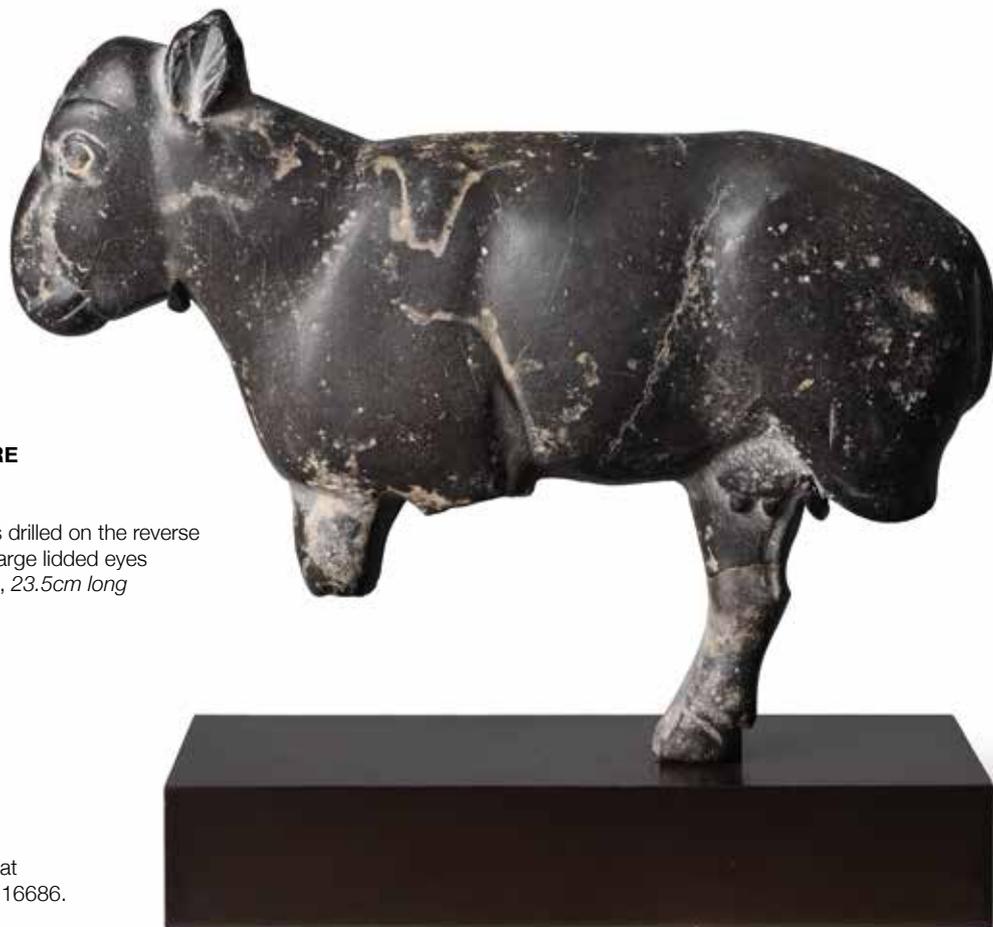
with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1998.

This worshipper was once adorned with a wig, probably made of obsidian, and the eyes were inlaid, probably with lapis lazuli.



105



106 \*

### A SUMERIAN BLACK STONE FIGURE OF A SHEEP CIRCA 3RD MILLENNIUM B.C.

Flat-backed, with two intersecting holes drilled on the reverse for attachment, depicted striding, with large lidded eyes and short, pricked ears, defined udders, *23.5cm long*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

#### Provenance:

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1998.

Cf. a black limestone statuette of a bull at the British Museum, London, acc. no. 116686.

106



107 \*

**A CANAANITE SILVER VOTIVE 'DUCKBILL' AXEHEAD  
CIRCA EARLY 2ND MILLENNIUM B.C.**

Socketed, with two characteristic apertures in the blade,  
*6.7cm long*

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

**Provenance:**

Anonymous sale; Christie's, London, 10 July 1991, lot 29.  
with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1991.

See the British Museum, London, acc. no. 126978 for a similar example in bronze, and a silver eye-axe in the Louvre, Paris, acc. no. AO24447; the latter was discovered at Byblos, and, like the present lot, may have served a funerary or ceremonial function. For discussion of the type see O. White Muscarella, *Bronze and Iron. Ancient Near Eastern Artifacts in the Metropolitan Museum of Art*, New York, 1988, p.386-7.



**PROPERTY FROM THE VAN ROOZENDAAL COLLECTION OF  
ANCIENT ART**

108

**A YORTAN POTTERY JUG  
CIRCA 2700-2400 B.C.**

With tall cutaway spout, wide strap handle and tripod legs, the  
biconical body with incised chevron design, *25cm high*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

with Geoffrey Turner, Galery Ancient Art b.v., Amsterdam.

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired  
from the above in 1983; and thence by descent to the present owner.

For similar, see the Metropolitan Museum of Art, New York, acc. no.  
60.83.6.



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

109 \*

**A HITTITE RED SLIP WARE BULL'S HEAD RHYTON FRAGMENT  
CIRCA MID 2ND MILLENNIUM B.C.**

With cream slip details, the large rimmed eye with incised eyelashes and recessed oval pupil, part of a nose ring arched between the pierced nostrils linked to an incised cream-coloured halter, the forehead with bands of hatched and stippled decoration, 15.3cm long

£7,000 - 10,000

€8,000 - 11,000

\$9,300 - 13,000

**Provenance:**

Leo Mildenberg (1913-2001) collection, Zurich.  
*A Peaceful Kingdom, The Leo Mildenberg Collection of Ancient Animals*; Christie's, London, 26-27 October 2004, lot 163.  
Private collection.

**Published:**

A. Kozloff (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, no. 10.

P.E. Mottahedeh, *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 141.

Hittite bull rhyta were normally made in two halves. For a very similar bull's head fragment from a ceremonial vessel see I. Temiszoy, *The Anatolian Civilizations Museum*, Ankara, p.89, no. 126. There are also two comparable bull rhyta in the same museum, nos 157-31-67 and 157-30-67, that show how a complete vessel would have looked. They are thought to represent Surri (Day) and Hurri (Night), used to pull the chariot of the Hittite weather god, Teshub. The bulls were regarded as intercessors to the gods (see F. Edgi (ed.), *The Anatolian Civilisations*, exhibition cat., Istanbul, 1983, pp 238-9, A637 and A638). See also O. White Muscarella, *Ancient Art. The Norbert Schimmel Collection*, Mainz, 1974, no. 135.

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION**

110 \*

**AN ANATOLIAN BRONZE WAGON MODEL WITH OXEN  
CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.**

The chariot with four large flat disc wheels, the rectangular cart with wire balustrades and a long shaft connected to the yokes of the two oxen, the animals with elongated bodies, long curving horns, wide muzzles and incised eyes, *approx. 49cm long*

£30,000 - 50,000

€34,000 - 57,000

\$40,000 - 66,000

**Provenance:**

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in 1990.

The present lot is very close to an example in the Dallas Museum of Art, acc. no. 1972.38.A-D; see also D. von Bothmer, *Glories of the Past; Ancient Art from the Shelby White and Leon Levy Collection*, New York, 1990, p.31, no. 18 for a wagon model with similarly modelled oxen. For more wagon models, see E.L.B. Terrace, *The Pomerance Collection of Ancient Art*, New York, 1966, p.29, no. 26, and O. White Muscarella, *Bronze and Iron Ancient Near Eastern Artefacts in the Metropolitan Museum of Art*, New York, 1988, p.414-415, no. 568, which includes a discussion of the type.





111



(detail of pommel)

**ANOTHER PROPERTY**

111 R

**A LURISTAN BRONZE SWORD  
CIRCA 11TH-10TH CENTURY B.C.**

With tapering double-edged blade with raised medial ridge, the hilt decorated with rows of incised weaves and geometric patterns, the grip with a rectangular cross-section, the double-eared pommel with incised decoration, *85cm long*

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

**Provenance:**

Dr Florian Papp, Munich, acquired 1964-1990.  
with Cahn AG, Basel, until 2009.  
with Rupert Wace Ancient Art, London.  
Musée d'Art Classique de Mougins, France, acquired from the above  
March 2010.

**PROPERTY FROM THE VAN ROOZENDAAL COLLECTION OF  
ANCIENT ART**

112 R

**A LURISTAN BRONZE AXEHEAD AND A EUROPEAN BRONZE  
AGE SOCKETED AXEHEAD**  
**CIRCA 10TH-8TH CENTURY B.C.**

The Luristan axehead with flanged blade, the shaft decorated with four spiked projections that continue across the shaft as linear bands, the European axehead with small attachment loop on the side and moulded decoration below the collar, *17.8cm long max. (2)*

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

**Provenance:**

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired  
prior to 1989; and thence by descent to the present owner.



112

**VARIOUS PROPERTIES**

113<sup>R</sup>

**A GROUP OF LURISTAN BRONZES  
CIRCA 9TH-6TH CENTURY B.C.**

Comprising a whetstone, the bronze socket in the form of a feline, 10.7cm long; a dagger with crescentic pommel and flanged hilt, the tapering blade with medial ridge, 31cm high; a pin with zebu finial and another pin; and two penannular bracelets, 6cm diam. (6)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Frank Fraser Darling, FRSE (1903-1979) collection, Scotland, acquired 1963-1964; and thence by descent to the present owner.

114<sup>R</sup>

**A COLLECTION OF PERSIAN BRONZE MINIATURE ANIMALS  
AND COSMETIC IMPLEMENTS  
IRAN, CIRCA 6TH-3RD CENTURY B.C.**

The animals including a horse, three zebus, three mouflons, a bird, and a stag, together with: six cosmetic sticks with animal finials of horses, birds, a mouflon and a zebu; a stamp seal with double-headed horse finial; a cruciform stamp seal; and a miniature cosmetic pestle with double bull's head finial; and an open-work globular bell, approx. 3.5cm-10.5cm high (20)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Frank Fraser Darling, FRSE (1903-1979) collection, Scotland, acquired 1963-1964; and thence by descent to the present owner.



113



114



115

115

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

The stylised face with pronounced cheekbones and pointed chin, straight incised eyebrows above almond-shaped eyes inlaid with cream-coloured stone, possibly later, the small mouth with plump lips, pronounced ears with carved details, the hair roughly carved beneath the ears, the top and back roughly hewn, *26.7cm high*

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

**Provenance:**

Reputedly from Haid bin Aqil, cemetery of Timna (Qataban), with Sherif Ahmed bin Awadh al-Habili, 1962. Private collection, UK, acquired prior to 1990s; and thence by descent. Anonymous sale; Christie's, London, 15 April 2015, lot 69.



116

116 \*

**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*

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

**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, acc. no. ANE 1986-10-4,2, reproduced in 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.

# The Strouthos Family Collection of Cypriot Art

(LOTS 117-127)



117

## **A CYPRIOT TERRACOTTA CHARIOT GROUP IRON AGE, CYPRO-ARCHAIC, CIRCA 600 B.C.**

Composed of a four-horse double chariot, each carriage holding two figures, the warriors at the rear with shields slung across their backs, each figure with a pointed headdress, the chariot with a central shaft and two large disc-shaped wheels, the horses modelled with raised manes, set on a rectangular base, *18cm high, the base 18cm x 16cm*

£3,000 - 5,000

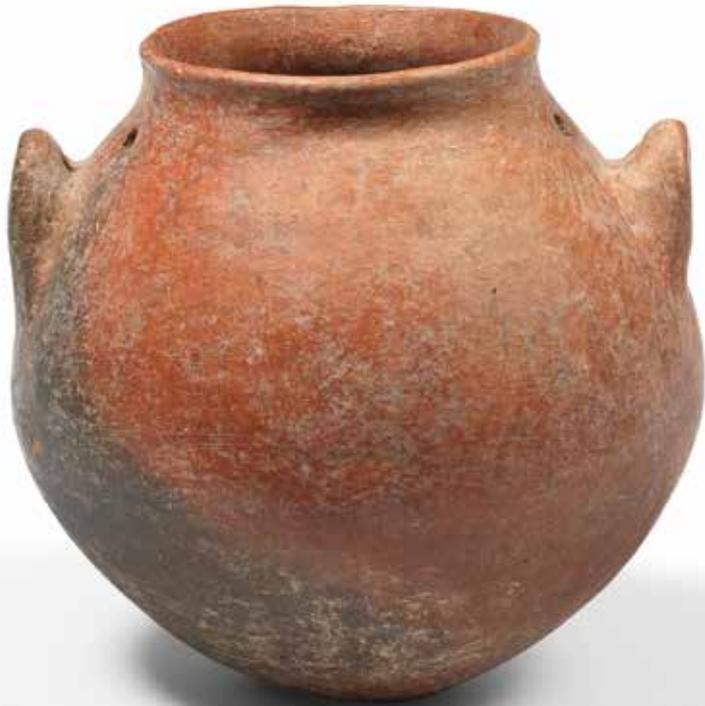
€3,400 - 5,700

\$4,000 - 6,600

### **Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.

Terracotta horse-drawn chariots were a common form of votive offering at sanctuaries during the Cypro-Achaic period and are thought to be associated with warfare. At the sanctuary of Avia Irini in north-west Cyprus, a large number of war chariots were excavated by the Swedish expedition in 1929; for a discussion on this and an example of a four-horsed chariot see V. Tatton-Brown, *Cyprus BC, 7000 years of History*, British Museum, 1979, pp.90-94, fig.286. Although the sanctuary was probably dedicated to a god of fertility the large number of war chariots and warrior figures suggest that the deity was also a god of war. See also the Metropolitan Museum of Art in New York for a Cesnola collection Cypriot chariot with a similarly heavy integral base, acc. no. 74.51.1799.



118

118

**A CYPRIOT RED POLISHED WARE POTTERY DINOS  
EARLY BRONZE AGE, CIRCA 2400-2000 B.C.**

The globular body with two arched handles at the shoulder, with double pierced holes between the handles and gently everted rim, 20cm high

£800 - 1,200  
€910 - 1,400  
\$1,100 - 1,600

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.

119

**A GROUP OF NINE CYPRIOT POTTERY VESSELS  
BRONZE AGE-IRON AGE AND HELLENISTIC PERIOD,  
CIRCA 2500-500 B.C.**

Comprising four Bronze Age vessels, two of the Early Bronze Age and two of the Middle Bronze Age, including a mottled red and black polished ware hemispherical bowl, a red polished ware juglet with cut-away spout and incised decoration, and two white painted ware jugs with beak spouts and hatched geometric decoration; four Iron Age vessels, including two bichrome ware jugs with concentric decoration, an openwork dish with triangular apertures, and a plain jug; and a Hellenistic flask, with umber banded decoration, a band of tongues around the shoulder, 5.5cm-12cm. high (9)

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

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.



119

120

**A CYPRIOT WHITE PAINTED WARE JUG  
MIDDLE BRONZE AGE, CIRCA 2000-1650 B.C.**

With cut-away beaked spout, the neck with six pierced lugs and conjoined twisted handle, the globular body with four nodules around the belly, decorated overall in umber with bands of zig-zags and hatched motifs, 34cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.

121

**A GROUP OF TEN CYPRIOT POTTERY VESSELS  
BRONZE AGE-IRON AGE, CIRCA 2500-475 B.C.**

Comprising three Bronze Age vessels, including an Early Bronze Age red polished ware jug with incised decoration, an Early Bronze Age red polished ware flask with pierced lugs, and a Middle Bronze Age white painted ware jug with umber geometric decoration; five bichrome ware Iron Age vessels, including a chalice, two amphoriskoi, a flask and a dish; a white painted ware juglet with hooked motifs at the shoulder, and a grey polished ware juglet, 9cm-12cm high, the dish 13.5cm diam. (10)

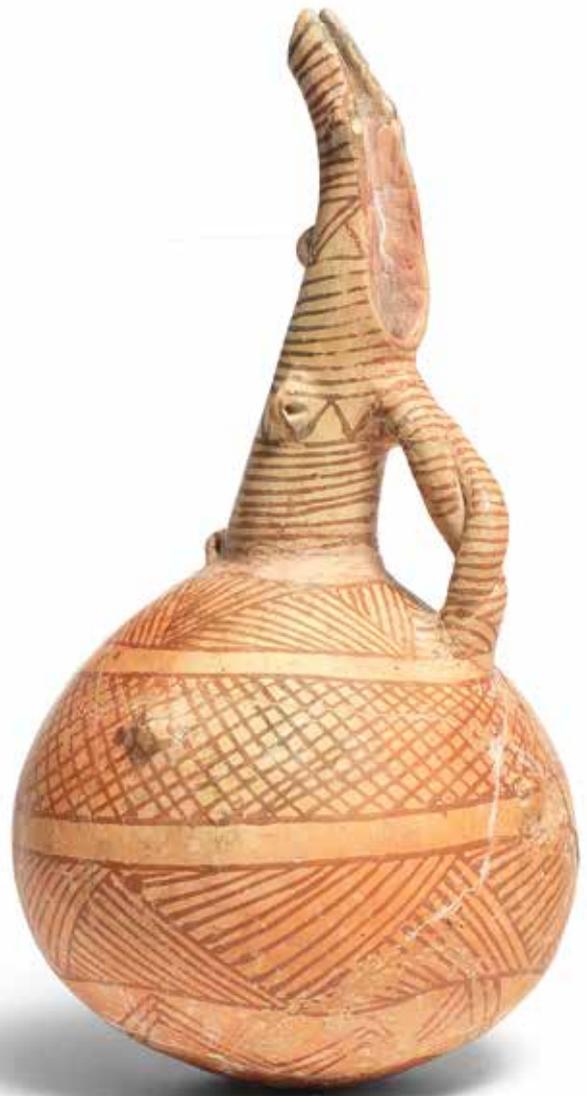
£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.



120



121



122

122

**A CYPRIOT BICHROME WARE POTTERY JUG  
IRON AGE, CYPRO-ARCHAIC, CIRCA 750-600 B.C.**

With trefoil lip and conjoined ribbed handle, the umber and crimson decoration composed of a series of intersecting concentric rings around the shoulder and body, 20cm high

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.

123

**FOUR CYPRIOT FRAGMENTARY TERRACOTTA FIGURES  
AND TWO CYPRIOT TERRACOTTA HORSE HEADS  
CYPRO-ARCHAIC TO CYPRO-CLASSICAL,  
CIRCA 600-300 B.C.**

Comprising two charioteers with conical headdresses, one wearing a breast-plate; a head of a warrior with pointed helmet; a torso of a bearded musician; a horse head with applied ridged mane; and a horse head with applied bridle, 4.5cm-11.5cm high (6)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.



123



124

124  
**A CYPRIOT BICHROME WARE KYLIX AND A CYPRIOT BICHROME WARE BOWL**  
**IRON AGE, CYPRO-ARCHAIC, CIRCA 750-600 B.C.**

The kylix on a stemmed foot with twin upturned handles, the exterior decorated in two bands, both with panels of rosettes, buds and geometric motifs alternated with striped panels, the interior with concentric umber bands; the shallow bowl with twin handles, decorated on the outside with concentric bands in umber and crimson, umber stripes across descending from the handles towards the centre, umber concentric bands on the interior, 16.5 and 20.3cm diam. respectively (excl. handles) (2)

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

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.

125  
**A CYPRIOT FRAGMENTARY TERRACOTTA CHARIOTEER GROUP AND TWO CYPRIOT TERRACOTTA HORSES**  
**IRON AGE, CYPRO-ARCHAIC, CIRCA 600 B.C.**

Comprising a bearded charioteer, his hands extended to hold the reins, with a figure standing behind; a horse with applied bridle and collar with bell trapping; another horse with red and black stripes on the neck and mane, 11.5cm-14cm high (3)

£800 - 1,200  
 €910 - 1,400  
 \$1,100 - 1,600

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.



125



126

126

**A CYPRIOT TERRACOTTA FEMALE FIGURE  
IRON AGE, CYPRO-ARCHAIC, CIRCA 600-480 B.C.**

Probably depicting a priestess or votary, wearing a diadem, her hair falling in ringlets to her shoulders, adorned with several necklaces, holding an offering in her right hand, *23.5cm high*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.

127

**A GROUP OF THREE ROMAN PALE GREEN GLASS VESSELS  
CIRCA 1ST-2ND CENTURY A.D.**

Comprising a beaker with wheel-cut band around the middle of the body; a flask with globular body, rim folded outwards, applied handle with three grooves; and an unguentarium with bell-shaped body, *6.3cm, 8cm and 13.8cm high respectively*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Mr A. N. Strouthos collection, exported from Cyprus to the UK under licence in 1978; and thence by descent to the present owner.



127



# Egyptian

## PROPERTY OF A PRIVATE GERMAN COLLECTOR

128

### AN EGYPTIAN GREYWACKE COSMETIC PALETTE

**PREDYNASTIC PERIOD, NAQADA II, CIRCA 3500-3200 B.C.**

In the form of a freshwater turtle, with circular body, small pointed flippers and projecting head with drilled circular eyes, pierced at the back, 21.5cm long

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

#### Provenance:

Roland Hartlaub collection, Iphofen.

*Spezialauktion Sammlung ägyptischer Kunst u.a.*; Auktionshaus Weidler, Iphofen, 20 July 2005, lot 3 (part lot).

See W.M. Flinders Petrie, *Prehistoric Egypt: Corpus of Prehistoric Pottery and Palettes*, London, 1920, pl. LII, 14H for the form.

129

### AN EGYPTIAN GREYWACKE COSMETIC PALETTE

**PREDYNASTIC PERIOD, NAQADA II, CIRCA 3500-3200 B.C.**

In the form of a *tilipia* fish, with open mouth and circular eyes, the fins with serrated edges, perforated at the top for suspension, 19cm long

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

#### Provenance:

Roland Hartlaub collection, Iphofen.

*Spezialauktion Sammlung ägyptischer Kunst u.a.*; Auktionshaus Weidler, Iphofen, 20 July 2005, lot 3 (part lot).

See W.M. Flinders Petrie, *Prehistoric Egypt: Corpus of Prehistoric Pottery and Palettes*, London, 1920, pl. LIV, 45F/H for similar forms.



128



129



130

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

130 \*

**AN EGYPTIAN GREYWACKE COSMETIC PALETTE  
PRE-DYNASTIC PERIOD, NAQADA II-III, CIRCA 3500-3000 B.C.**

Of seed-head form, the circular central section with stippled textured surface on one side, with a crescentic shaped pierced upper border opposite the pierced 'stem' handle, *10.3 cm long*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,400

**Provenance:**

Hans Goedicke (1926-2015) collection, Vienna, acquired in Egypt between 1956-1958.

*Property sold to benefit the Hans Goedicke Foundation for Egyptology; Christie's, London, 25 April 2007, lot 73 (part lot). Private collection.*

**ANOTHER PROPERTY**

131

**AN EGYPTIAN BLACK-TOPPED POTTERY JAR  
PRE-DYNASTIC PERIOD, NAQADA I-II, CIRCA 4000-3200 B.C.**

Of ovoid form, tapering to a flattened base, the body burnished, flaring slightly at the rim, *15.3 cm high*

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

**Provenance:**

Lance Corporal Edward Charles Roffey collection, UK, acquired in Egypt in the 1940s; and thence by descent.

*Anonymous sale; Bonhams, London, 23 October 2013, lot 2.*



131

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

132 \*

**AN EGYPTIAN BLACK-TOPPED POTTERY JAR  
PREDYNASTIC PERIOD, NAQADA I-II, CIRCA 4000-3200 B.C.**

Of ovoid form with narrow rim, the body tapering to a narrow flat base,  
*13cm high*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

with Samir Kando, Bethlehem, 1975.  
Private collection, New York.  
Anonymous sale; Christie's, New York, 4 June 2008, lot 34 (part lot).  
Private collection.

133 \*

**AN EGYPTIAN BLACK-TOPPED POTTERY JAR  
PREDYNASTIC PERIOD, NAQADA II-III, CIRCA 3500-3100 B.C.**

Of conical form tapering towards the flat base, *12.8cm high*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

with Samir Kando, Bethlehem, 1975.  
Private collection, New York.  
Anonymous sale; Christie's, New York, 4 June 2008, lot 34 (part lot).  
Private collection.

134 \*

**AN EGYPTIAN BRECCIA LION  
PREDYNASTIC-EARLY DYNASTIC PERIOD,  
CIRCA 3500-2750 B.C.**

The couchant feline resting on an oval base, with a vertical suspension  
hole between the ears and another in front of the rear haunches, *4cm  
long*

£800 - 1,200  
€910 - 1,400  
\$1,100 - 1,600

**Provenance:**

Private collection, US.  
Anonymous sale; Sotheby's, New York, 11 December 2002, lot 255.  
Private collection.



132



133



134



135



(detail)



136

135 \*

**AN EGYPTIAN RED BURNISHED POTTERY JAR  
PRE-DYNASTIC PERIOD, NAQADA II-III, CIRCA 3200 B.C.**

With rounded rim, the ovoid body tapering to a flat base, on the side a proto-hieroglyph resembling a pillar with a tall plant emerging from the top, 26.5cm high

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

**Provenance:**

with Folio Fine Art, London, 1967 (catalogue 50, no. 137).  
with Charles Ede Ltd, London, 2008.  
Private collection, England.  
Private collection.

**ANOTHER PROPERTY**

136

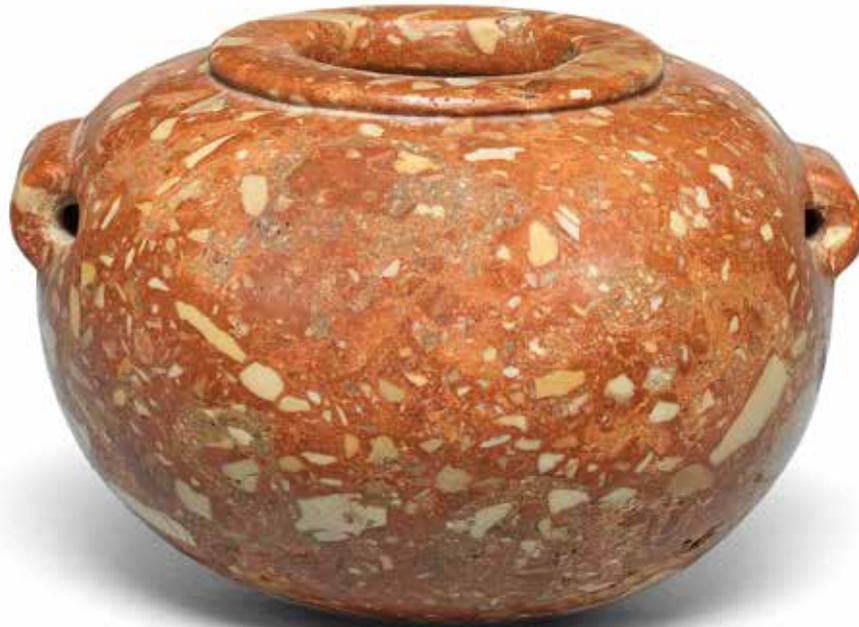
**AN EGYPTIAN BLACK-TOPPED POTTERY JAR  
PRE-DYNASTIC PERIOD, NAQADA II-III, CIRCA 3500-3000 B.C.**

The burnished cylindrical body tapering towards a flat base, flaring towards the mouth, with slightly everted rim, 25.5cm high

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Mr C.G. collection, France, acquired prior to 1960.  
Private collection, France.  
Anonymous sale; Bonhams, London, 16 April 2015, lot 1 (part lot).



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

137 \*

**AN EGYPTIAN BRECCIA JAR  
LATE PREDYNASTIC PERIOD, NAQADA III, CIRCA 3200-3000  
B.C.**

Of thick walled globular form, with flat disc rim and pierced horizontal  
lug handles at the shoulders, with rounded base, *10.4cm high*

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 26,000

**Provenance:**

Gustave Jéquier (1868-1946) collection, Switzerland; and thence by  
descent.

*The Collection of Gustave Jéquier*; Christie's, New York, 4 June 2008,  
lot 1.

Private collection.



138

138 \*

**AN EGYPTIAN GRANODIORITE TALL CYLINDRICAL JAR  
EARLY DYNASTIC PERIOD, 1ST DYNASTY,  
CIRCA 3000-2750 B.C.**

With rounded everted rim, a slender band of finely carved serpentine decoration at the neck, the cylindrical body flaring slightly towards the flat base, 26.3cm high, 14.6cm diam.

£10,000 - 15,000  
€11,000 - 17,000  
\$13,000 - 20,000

**Provenance:**

Colonel Norman Colville, M.C. (1893-1974) collection, England; and thence by descent.  
Anonymous sale; Bonhams, London, 7 November 2002, lot 4.  
Private collection.

139 \*

**AN EGYPTIAN PAINTED ALABASTER DOG  
EARLY DYNASTIC PERIOD, 1ST-2ND DYNASTY,  
CIRCA 3000-2650 B.C.**

The slender body with details of the ears, collar and tail in gilt black paint, 6.4cm long

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Hans Goedicke (1926-2015) collection, Vienna, acquired in Egypt between 1956-1958.  
*Property sold to benefit the Hans Goedicke Foundation for Egyptology;*  
Christie's, London, 25 April 2007, lot 67.  
Private collection.

The Ashmolean Museum in Oxford holds a similar carving of a collared dog with truncated legs, dated to the Predynastic period and rendered in ivory (acc. no. AN1896-1908 E.310).



139



140 \*

**AN EGYPTIAN LIMESTONE RELIEF PANEL WITH A DUCK  
AMONGST PAPYRUS  
OLD KINGDOM, CIRCA 2686-2181 B.C.**

Carved in low relief with tall stemmed papyrus plants, with three tiers of umbels, a duck depicted flying with outstretched wings, diving towards its nest, the corner visible on the left, 50.8cm x 26cm

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

**Provenance:**

Jacques Schotte (1928-2007) collection, Belgium, acquired from 1950s onwards; and thence by descent.  
Anonymous sale; Bonhams, London, 29 April 2009, lot 163.  
Private collection.

A similar depiction of a duck shown swooping to protect its nest from an approaching ichneumon can be seen as part of a relief from the Tomb of Ti, Saqqarah, 5th Dynasty, cf. K. Michalowski, *Art of Ancient Egypt*, New York, 1977, p.189, fig.76. The relief shows a hippopotamus hunting scene with tall papyrus and ducks in the background. The accurate naturalistic portrayal of the movement of animals is typical of ancient Egyptian art. Ducks and geese as a food source and as part of everyday life are often portrayed in Old Kingdom reliefs, such as a relief from the Mastaba of Kagemni, Saqqara, 6th Dynasty, showing a farmer feeding ducks and geese.



141

**ANOTHER PROPERTY**

141

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT  
OLD KINGDOM, 4TH-6TH DYNASTY, CIRCA 2600-2181 B.C.**

Carved in shallow relief with the head of an offering bearer in profile to the left, wearing an echeloned wig, with a sheaf resting on his shoulder, a raised hand behind holding three lotus flowers aloft, *21cm x 17cm*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Philips Auctioneers, London, 2 July 1985, lot 26.  
English deceased estate; Bonhams, London, 23 May 2012, lot 276.  
Private collection, UK, acquired at the above sale.

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

142 \*

**AN EGYPTIAN ALABASTER JAR  
OLD KINGDOM, 4TH-6TH DYNASTY, CIRCA 2600-2181 B.C.**

The piriform body tapering to a finely pointed base, with short cylindrical neck and rounded rim, *15cm high*

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

**Provenance:**

Private collection, France, formed mainly in the 1950s.  
Anonymous sale; Christie's, London, 30 April 2008, lot 216.  
Private collection.

For similar, see D. Arnold *et alii*, *Egyptian Art in the Age of the Pyramids*, Metropolitan Museum of Art, exhibition cat., New York, 1999, p.421, no. 161; see also *ibid.*, p.123, fig. 73 for an Old Kingdom tomb relief depicting the making of stone vessels, one of which is similar in form to the present lot. The shape of this vase was in imitation of earlier utilitarian vessels in terracotta and metal (Arnold and Pischikova, *ibid.*, p.124).



142



143 \*

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT  
OLD KINGDOM, 5TH DYNASTY, CIRCA 2450-2300 B.C.**

Depicting two golden orioles in flight, showing the upward and downward beat of their wings, some incised foliage visible in the top right corner, 16cm x 9.4cm

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

Leo Mildenberg (1913-2001) collection, Zurich.  
*A Peaceful Kingdom, The Leo Mildenberg Collection of Ancient Animals*; Christie's, London, 26-27 October 2004, lot 413.  
Private collection.

**Published:**

A.S. Walker, *Animals in Ancient Art from the Leo Mildenberg Collection*, Part III, Mainz am Rhein, 1996, no. 75.

P.E. Mottahedeh, *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Bible Lands Museum, Jerusalem, 1997, no. 51.

It is possible that the golden orioles depicted in this relief fragment are in the act of raiding fruit trees, and as such they may be part of a hunting scene, showing the use of nets for their capture. Artists of the 5th Dynasty were highly skilled in their observations and renditions of nature and hunting scenes. For a similarly naturalistic 5th Dynasty relief of two birds see D. Arnold *et alii*, *Egyptian Art in the Age of the Pyramids*, Metropolitan Museum of Art, exhibition cat., New York, 1999, p.317, no. 102.



144 \*

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT  
OLD KINGDOM, 5TH-6TH DYNASTY, CIRCA 2450-2181 B.C.**

Carved in low relief with a striding figure in profile to the right, wearing a kilt with knotted waistband, his left leg advanced, his right arm raised, gazing upwards, his close-cropped hair with some black pigment remaining, the severed head of a cow lying inverted beneath his legs, 33cm high

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

**Provenance:**

Jacques Schotte (1928-2007) collection, Belgium, acquired from 1950s onwards; and thence by descent.  
Anonymous sale; Bonhams, London, 29 April 2009, lot 162.  
Private collection.

Scenes depicting the butchering of sacrificial animals are common in Egyptian tombs as they represent the ritual offerings presented to the deceased. For a similar relief representing a complex butchering scene see R. Hözl, *Masterpieces of the Egyptian and Near Eastern Collection, A Brief Guide to the Kunsthistorisches Museum Vienna*, vol. 6, Vienna, 2014, pp. 36-37, no. 6.



145 \*

**AN EGYPTIAN PAINTED WOOD MODEL OF A BULL  
MIDDLE KINGDOM, CIRCA 2025-1700 B.C.**

Painted white with black markings, the small pointed ears and slender horns separately carved, the large eyes with black pupils, the neck carved with pronounced dewlap, with elongated body and long tail, the legs shown in motion striding forwards, 30cm long

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

**Provenance:**

Georges Halphen (1913-2003) collection, Paris.

with Olivier Tiano, France, 2000.

with Rupert Wace Ancient Art, London (*Pharaoh's Creatures: Animals from Ancient Egypt*, 2004).

Private collection, acquired from the above in May 2004.

**Published:**

P. Germond, *An Egyptian Bestiary*, London, 2001, p.55, fig. 55.

Cattle were important to the Egyptian economy and their ownership was considered a sign of high social standing among Egyptian farmers. For a model of a bull of similar size see S. D'Auria, P. Lacovara and C. H. Roehrig (eds), *Mummies and Magic, The Funerary Arts of Ancient Egypt*, Boston, 1988, p.101, no.33. The above lot may depict a single bull, though this was uncommon; more likely, it formed part of a scene of cattle-counting or butchery, or it may have been one of a pair of ploughing oxen. For a pair of oxen pulling a plough see D. Arnold, *An Egyptian Bestiary*, New York, 1995, p.51, no.62.



146 \*

**AN EGYPTIAN WOOD WALKING STAFF  
MIDDLE KINGDOM, CIRCA 2046-1793 B.C.**

Of cylindrical form, the curved handle with shallow conical top,  
118.1cm long

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

with R. H. Blanchard, Cairo.

Edward Drummond Libbey (1854-1925), acquired from the  
above 1906.

The Toledo Museum of Art, Ohio, inv. no. 06.210.

*Property of the Toledo Museum of Art, sold to benefit the  
Acquisitions Fund; Sotheby's, New York, 25 June 1992, lot 260  
(part lot).*

Anonymous sale; Sotheby's, New York, 6 June 2006, lot 66.

Private collection.

**Published:**

*Catalogue of a Collection of Egyptian Antiquities brought  
together and presented to The Toledo Museum of Art by Mr  
Edward Drummond Libbey, President of the Museum, Toledo,  
1906, no. 210.*

Different forms of walking staffs are known to have been used  
in Egyptian times, both from archaeological survivals and from  
representations in tomb decorations; see H. G. Fischer, 'Notes  
on Sticks and Staves in Ancient Egypt', in *Metropolitan Museum  
Journal*, vol. 13, 1978, pp.5-32. For a similar curved walking staff  
see the Metropolitan Museum, New York, acc. no. 27.3.47.

**VARIOUS PROPERTIES**

147

**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

€910 - 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.

148

**AN EGYPTIAN ALABASTER ALABASTRON  
MIDDLE KINGDOM, CIRCA 2025-1700 B.C.**

Bag-shaped, with disc rim, 16cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Maurice Antoine Françoise Montguillot (1874-1945) and Marie Antoinette Boullard-Devè (1890-1970) collection, by repute acquired in Egypt in the 1920s; and thence by descent.

Leon Serfaty collection, Gibraltar, acquired from the above in the mid-1980s; and thence by descent to the present owner.

A similar bag-shaped alabaster jar was part of the Haraga treasure, now in the Metropolitan Museum, New York, acc. no. 2014.619.4.

**PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION**

149 \*

**A FRAGMENTARY EGYPTIAN WOOD VASE  
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292  
B.C.**

The body incised with a marsh scene of a cow amongst papyri umbels, incised with a band of notched decoration at the rim, the neck decorated with lotus flower motifs, the shoulder with a radiating petal pattern, the remains of the arched handle with scroll terminals, 24cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

Collection of Monsieur X; Hôtel Drouot, Paris, 14 October 1971, lot 66.

Deceased estate of Monsieur M.

Anonymous sale; Christie's, London, 25 October 2006, lot 199.

Private collection.

For an Egyptian wood jar of similar form see R. E. Freed *et alii*, *Egypt's Golden Age: The Art of living in the New Kingdom*, Boston, 1982, p.204, fig. 238: this vase is smaller than the present lot and forms part of a figurative group of a servant girl holding the amphora which is probably intended for holding cosmetics.



148



149



**ANOTHER PROPERTY**

150

**THREE EGYPTIAN BRONZE PLAQUE FRAGMENTS  
NEW KINGDOM, 18TH DYNASTY, REIGN OF THUTMOSE III,  
CIRCA 1479-1425 B.C.**

Comprising a fragment representing the god Hapy in profile to the right, wearing a headdress of aquatic vegetation, broad collar and false beard, offering in front, with a column of hieroglyphs reading: '(Words spoken) [...] welcome to your desire'; another fragment representing Hapy facing to the left, with a similar headdress, three columns of hieroglyphs in front reading: 'Words spoken (by) the lord of the countryside: I have brought you every flower of the countryside'; and another depicting the Pharaoh Thutmose III, in the blue crown, holding offerings, two rows of text above reading '[King of Upper and Lower Egypt] Menkheperre, Son of Re Thutmose'; 8.3cm, 6cm and 14.7cm high respectively

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

**Provenance:**

Private collection, Switzerland, acquired in the 1960s; and thence by descent until 2016.

These bronze plaques were likely part of a hoard of similar bronze objects discovered in Memphis by locals and later excavated by A. Daninos in 1900-1901. While Daninos' findings were acquired by the Cairo Museum, other pieces had already been offered on the market. The hoard was predominantly composed of plaques representing offering-bearers or royal figures accompanied by cartouches with royal or divine names. Despite being found in Memphis, these pieces were originally from Thebes, were they were probably set in offering stands or similar temple furniture. According to G. Daressy, they were probably looted during the Persian invasion in 525 B.C. and stored in Memphis to be melted. For a discussion on these pieces, see G. Daressy, 'Une trouvaille de bronze à Mit Rahineh', in *Annales du Service des Antiquités*, no. 3, 1902, pp.139-150 and L. Coulon, 'Les Plaques de Bronze Trouvées à Memphis par Daninos', in *Egypte, Afrique and Orient*, 2009-2010, no.56, pp.53-64.

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

151 \*

**TWO EGYPTIAN POTTERY OSTRACA  
NEW KINGDOM, CIRCA 1550-1069 B.C.**

Both in hieratic text, comprising a curved ostrakon with four lines of text in black ink and another with cream slip inscribed in black, 12cm x 8.5cm and 11.5cm x 8cm (2)

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

**Provenance:**

Hans Goedicke (1926-2015) collection, Vienna, acquired in Egypt between 1956-1958.

Property sold to benefit the Hans Goedicke Foundation for Egyptology; Christie's, London, 25 April 2007, lot 47 (part lot). Private collection.



150



150

**ANOTHER PROPERTY**

152

**AN EGYPTIAN SERPENTINE JAR**

**NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1291 B.C.**

The bulbous body with flared foot, the wide neck with everted rim,  
4.3cm high

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Nicolas Landau (1887-1979) collection.

*Collection de Nicolas Landau et Jacqueline Goldman*; Sotheby's,  
Paris, 8 April 2013, lot 162 (part lot).

Private collection, France.

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

153 \*

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT WITH  
LION HIEROGLYPH**

**NEW KINGDOM, SECOND HALF OF 18TH DYNASTY,  
CIRCA 1401-1292 B.C.**

Finely carved in relief with a column of three hieroglyphs: a bolt,  
's', a recumbent lion below, 'r', and the upper part of a sedge  
plant, 'šm', 7.5cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

Leo Mildenberg (1913-2001) collection, Zurich.

*A Peaceful Kingdom, The Leo Mildenberg Collection of Ancient  
Animals*; Christie's, London, 26-27 October 2004, lot 119.

Private collection.

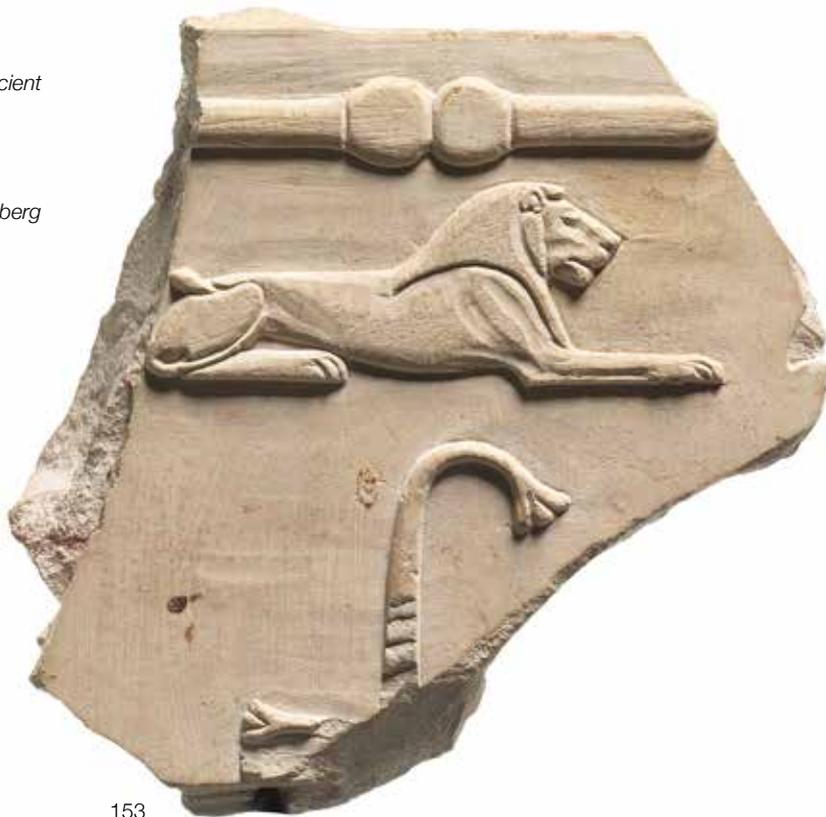
**Published:**

A. Kozloff (ed.), *Animals in Ancient Art from the Leo Mildenberg  
Collection*, Cleveland, 1981, no. 49.

152



153





154

**VARIOUS PROPERTIES**

154

**AN EGYPTIAN GREEN GLAZED COMPOSITION SPOON  
NEW KINGDOM, MID-18TH DYNASTY, CIRCA 1380-1330 B.C.**

In the form of an outstretched hand with elongated fingers and delineated nails supporting a mussel shell, 15.4cm long

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

**Provenance:**

Private collection, Switzerland, acquired 1950s; and thence by descent.

Anonymous sale; Christie's, London, 21 April 1999, lot 47.

Mussel shells were used as early as Predynastic times as containers for colours and pigments. A similar palette now in the Metropolitan Museum, New York, still contains traces of red paint, of the same type as the paint used in preparatory drawings for temple and tomb decoration; see W. C. Hayes, *The Scepter of Egypt, II*, New York, 1959, pp.409-410, fig. 260. It is possible that smaller spoons might have been used for mixing eye paint - see an ivory example in R.E. Freed *et alii*, *Egypt's Golden Age: the Art of Living in the new Kingdom 1558-1085 B.C.*, Boston, 1982, p.211, no. 250.

155 \*

**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

£2,500 - 3,500

€2,900 - 4,000

\$3,300 - 4,600

**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 a Nubian, 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.



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156

**AN EGYPTIAN WOOD SHABTI  
NEW KINGDOM, 18TH DYNASTY, CIRCA 1375-1300 B.C.**

The mummiform figure with hands crossed at the front, the wig striated, with curled lappets encircled by a plain fillet, with traces of pigment remaining, *20cm high*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Private collection, England, acquired 1956.  
Anonymous sale; Christie's, London, 28 April 1987, lot 121.  
with Royal-Athena Galleries, New York.  
B. O. collection, Doylestown, PA, acquired from the above in January 1989.  
with Royal-Athena Galleries, New York, until 2014.



157

(reverse)

157 \*

**AN EGYPTIAN HAZELNUT WOODEN HANDLE INSCRIBED FOR  
THE PRIEST NEBY**

**NEW KINGDOM, 18TH DYNASTY, CIRCA 1388-1292 B.C.**

Of cylindrical rod form, the upper part inlaid with a different colour bark, pierced at the top, the upper half with a column of text painted in blue for Neby, a priest in the Temple of Amenhotep III, *18.5cm high*

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Hans Goedicke (1926-2015) collection, Vienna, acquired in Egypt between 1956-1958.  
*Property sold to benefit the Hans Goedicke Foundation for Egyptology;*  
Christie's, London, 25 April 2007, lot 74 (part lot).  
Private collection.

Neby served as a priest in the Mortuary Temple of Amenhotep III, the largest temple on the West bank of the Nile at Thebes. It is possible that the handle could be part of a fly whisk.



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159



(detail)

#### VARIOUS PROPERTIES

158

#### **AN EGYPTIAN BRONZE KNIFE NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1292-1069 B.C.**

The blade slightly tapering to a rounded tip curving upwards,  
*26.3cm long*

£1,000 - 2,000

€1,100 - 2,300

\$1,300 - 2,600

#### **Provenance:**

Lady Margaret Loch (1886-1970) collection, UK; gifted to Diana Newman (1934-2017) in the 1960s; and thence by descent to the present owner.

For a similarly shaped knife see W.M. Flinders Petrie, *Tools and Weapons*, Encino, 1974, pl. XXVI, no. 140. This type of blade seems to appear in Egypt only after the Mediterranean wars of the 19th and 20th Dynasties, and seems to have been introduced by the Shakalsha population (see Flinders Petrie, *op. cit.*, p.25).

159

#### **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*

£1,000 - 2,000

€1,100 - 2,300

\$1,300 - 2,600

#### **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.

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

160 \*

**AN EGYPTIAN QUARTZITE STELE FRAGMENT  
NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.**

Carved in sunken relief with profile figures of Isis and Horus, standing to face each other, both holding a was-sceptre and wearing a tripartite wig, Isis holding an ankh in her left hand and wearing a full length tight sheath dress and sun-disc on a modius headdress, Horus wearing a sun-disc headdress with frontal uraeus, 25.5cm high

£3,000 - 5,000

€3,400 - 5,700

\$4,000 - 6,600

**Provenance:**

with Galerie Archeologia, Brussels.

Jacques Schotte (1928-2007) collection, Belgium, acquired from the above 18 October 1987; and thence by descent.

Anonymous sale; Bonhams, London, 29 April 2009, lot 167.

Private collection.

161 \*

**AN EGYPTIAN UPPER PART OF A BRIGHT BLUE GLAZED  
SHABTI FOR THE PHARAOH MENMAATRE, SETI I  
NEW KINGDOM, 19TH DYNASTY, REIGN OF SETI I,  
CIRCA 1290-1279 B.C.**

With details in black, shown holding a broad and a narrow hoe and carrying a seed basket, with tripartite wig, broad collar, and bracelets, the front with two horizontal bands of text, the first line with a cartouche with the throne name Pharaoh Menmaatre, i.e. Seti I, 9.3cm high

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

Private collection, Arizona and New York, acquired between 1970-1989.

Anonymous sale; Bonhams, London, 28 October 2009, lot 46.

Private collection.

For a complete example of a shabti naming the Pharaoh Menmaatre (Seti I), see G. Janes, *The Shabti Collections. A selection from the Manchester Museum*, Cheshire, 2012, p.42, no. 19. Seti I is thought to have been buried with more than seven hundred shabtis, most of them in wood with the remainder in faience, alabaster and steatite.



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163

## ANOTHER PROPERTY

162

### AN EGYPTIAN TERRACOTTA SHABTI FOR HU-KHEPESH NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1292-1070 B.C.

In typical mummiform pose, the white body with red markings imitating the linen wrappings of the mummy, the crossed hands holding hoes, a seed bag behind the shoulder, a column of text on the front of the legs for the owner, Hu-khepesh, painted with ochre, red and black pigments, 17.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

#### Provenance:

Private collection, New England, 1970s.  
with Fragments of Time, Medfield, MA.  
Private collection, North America, acquired from the above.

#### Exhibited:

*Area Collects '74*, Amarillo Art Center, Texas, 9 October-3 November 1974 (exhibition cat. no. 17).

For other shabtis for Hu-khepesh see Fitzwilliam Museum, Cambridge, F160, and Stockholm Museum.

163

### AN EGYPTIAN BICHROME GLAZED COMPOSITION SHABTI FOR NEFER-RENPET NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

Depicted mummiform, holding hoes in both arms, wearing a tripartite wig and broad collar, a column of hieroglyphs down the front of the legs for Nefer-renpet, the face and hands in pale red glaze, 13.2cm high

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

#### Provenance:

Gustave Mustaki collection, Alexandria, exported from Egypt in 1949 under licence; and thence by descent.  
with Charles Ede Ltd (*Small Sculpture from Ancient Egypt*, XXVII, 2000, no. 42), London, 2000.  
with Hixenbaugh Ancient Art, New York.  
Private collection, North America, acquired from the above in 2008.

Nefer-renpet was a stolist, the priest responsible for dressing the god's statue in a temple.



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**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

164

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR PA-NEDJEM THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1070-945 B.C.**

Depicted mummiform, the hands held across the waist, with thumb modelled, a hoe in the left hand, seed-bag behind the shoulder, the wig with defined black striations, a vertical column of inscription on the front of the legs for Pa-Nedjem, 9.8cm high

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Anonymous sale; Christie's, London, 10 December 1981, lot 308.  
Lord McAlpine (1942-2014) collection, UK, with Royal-Athena Galleries, New York, acquired from the above in December 1982.  
Private collection, North America, acquired from the above.

This shabti is possibly for the same owner as the overseer shabti published in G. Janes, *Shabti. A Private View*, Paris, 2002, pp.81-82, no. 39.

165 \*

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR THE HEAD ARCHIVIST PEN-AMUN THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1069-1043 B.C.**

With details in black including the tripartite striped wig, hoes and basket, the front with a vertical column of text giving the name of the owner, the Head Archivist, Pen-Amun, 9.5cm high

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

**Provenance:**

Private collection, UK.  
Anonymous sale; Bonhams, London, 7 November 2002, lot 13.  
Private collection.

There is another shabti for the Head Archivist of the Treasury Pen-Amun in the British Museum, London, acc. no. EA33975.

166 \*

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1000 B.C.**

The standing mummiform figure with details in black, wearing a striped wig and a heart amulet pectoral, carrying two hoes and a seed bag, the front with a vertical column of text containing the abbreviated shabti formula for an untitled person, their name beginning: 'Nes', 15cm high

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

**Provenance:**

Private collection, Arizona and New York, acquired between 1970-1989.  
Anonymous sale; Bonhams, London, 28 October 2009, lot 44.  
Private collection.



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167 \*

**AN EGYPTIAN BRONZE URAEUS  
NEW KINGDOM TO THIRD INTERMEDIATE PERIOD,  
CIRCA 1550-664 B.C.**

The cobra head in lapis lazuli, the eyes recessed, surmounted by a solar disc, the hood with lapis lazuli, carnelian and turquoise inlays, an attachment strut at the base of the tail on the reverse, 11.5cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

Private collection, acquired in Israel, ca. 1980.

Anonymous sale; Christie's, New York, 12 December 2002, lot 204.

Private collection.

Similar uraei, though rendered in gold, were discovered in the tomb of Tutankhamun, including on the royal diadem (Z. Hawass, *Tutankhamun and the Golden Age of the Pharaohs*, Washington, D.C., 2005, p.275).



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**ANOTHER PROPERTY**

168

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION AMULET  
OF A MONKEY  
NEW KINGDOM, CIRCA 1100 B.C.**

Seated in a crouching position, with head resting on paws, the hands held to the mouth, a horizontal suspension hole beneath the ears, 5.8cm high

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Private collection, France, acquired ca. 1970s.

Anonymous sale; Bisman, Paris, 4 November 2017, lot 1.

Private collection, France.

For a discussion on monkey amulets see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, pp.66-67.



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

169 \*

**AN EGYPTIAN BRONZE RITUAL VESSEL WITH CARTOUCHE FOR AMENEMHAT I  
THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

The ovoid body tapering to a rounded base, with an incised panel of text reading: 'The good god lord of the two lands Sehetepibre (Amenemhat I), living forever beloved of Hathor mistress of Dendera', the vessel with straight neck, the ridged rim with attachment rings for the arched handle with looped terminals, 16cm high excl. handles

£10,000 - 15,000  
€11,000 - 17,000  
\$13,000 - 20,000

**Provenance:**

Robert de Rustafjaell Bey (1876-1943) collection.  
*Antiquites d'Egypte...provenant de l'Ancienne Collection Robert de Rustafjaell Bey*; Hotel Drouot, Paris, 29 May 1914, lot 135.  
San Antonio Museum of Art, Texas.  
with Alain Chenel Antiquities, Nice, 2007.  
with Rupert Wace Ancient Art, London, March 2008.  
Private collection.

The present lot may be related to a similar case in which a later vessel is inscribed with the name of an earlier pharaoh - a bronze situla now in the Berlin Museum, acc. no. 18492, see H. Schäfer and W. Andrae, *Die Kunst des Alten Orients*, Berlin, 1925, p.229 and p.602, no. 299.5. The Berlin situla is dated for its shape to the Late Period and, like the present lot, is inscribed for Amenemhat I, beloved of Hathor, a pharaoh of the 12th Dynasty. Reigning during the period 1976-1947 B.C., Amenemhat I founded a new administrative centre in the area of today's Lisht. He was also responsible for erecting a new building sacred to Hathor in Dendera, enhancing the prominence of the goddess. As suggested by both Ali Radwan and Peter Jánosi, the Berlin situla demonstrates how Amenemhat I was venerated as one of the builders of the Dendera temple (A. Radwan, *Die Kupfer- und Bronzegefäße Ägyptens: Von den Anfängen bis zum Beginn der Spätzeit*, Munich, 1983, p.149 and P. Jánosi, 'Montuhotep-Nebtawyre and Amenemhat I: Observations on the Early Twelfth Dynasty in Egypt', in *Metropolitan Museum Journal*, vol. 45, 2010, pp. 12 and 16). It is possible that the present lot was created to serve the same function.



171



170

**PROPERTY OF A PRIVATE UK COLLECTOR**

**170  
TWO EGYPTIAN BRONZE CATS  
LATE PERIOD, CIRCA 664-332 B.C.**

Comprising a seated cat of elongated form, its tail curled around its proper right side; and a smaller cat seated on an integral base, 5cm and 3.3cm high (2)

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

**Provenance:**

Mr and Mrs Adie collection, Warwickshire, collected 1965-1980; and thence by descent to the present owner.

**171  
AN EGYPTIAN BRONZE FIGURE OF HARPOCRATES  
LATE PERIOD, CIRCA 664-332 B.C.**

The seated nude deity wearing the combined crowns of Upper and Lower Egypt with sidelock of youth, the right index finger characteristically pointing towards the mouth, 9.2cm high

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

**Provenance:**

Mr and Mrs Adie collection, Warwickshire, collected 1965-1980; and thence by descent to the present owner.



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**172  
AN EGYPTIAN BRONZE FIGURE OF THOTH  
LATE PERIOD, CIRCA 664-332 B.C.**

In the form of a seated baboon, wearing the remains of a lunar disc, the squatting figure with hands resting on bent knees, the fur cape well defined with scalloped edges at the back, 8.7cm high

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

**Provenance:**

Mr and Mrs Adie collection, Warwickshire, collected 1965-1980; and thence by descent to the present owner.

173



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

173 \*

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION MODEL  
OFFERING TRAY**

**LATE PERIOD, CIRCA 664-332 B.C.**

Composed of three rows of vessels set on a rectangular base, comprising four spouted libation Nemset vases, four offering cups, four spouted vases, and a lug-handled jar, one side of the base impressed with an inscription reading: 'premium quality Libyan oil', *the base 12cm x 9cm, 5cm high*

£6,000 - 8,000

€6,900 - 9,100

\$7,900 - 11,000

**Provenance:**

Mrs E. Sullivan, Florida, acquired prior to 1940; and thence by descent.

Anonymous sale; Sotheby's, New York, 12 June 2003, lot 121.

US art market.

Private collection.

For examples of glazed composition models of offering trays in the Louvre with variously shaped vessels, see A. Caubet and G. Pierrat-Bonnefois, *Faïences*, Musée du Louvre, 2005, pp.149-151, nos 399-404.

**ANOTHER PROPERTY**

174

**A PHOENICIAN GREEN SERPENTINE SCARAB**

**CIRCA 6TH-4TH CENTURY B.C.**

Naturalistically carved, with linear incised wing case, the underside engraved with a winged scarab, a sun disc in the upper register, above four hieroglyphic signs, with dot border, *4.2cm long*

£800 - 1,200

€910 - 1,400

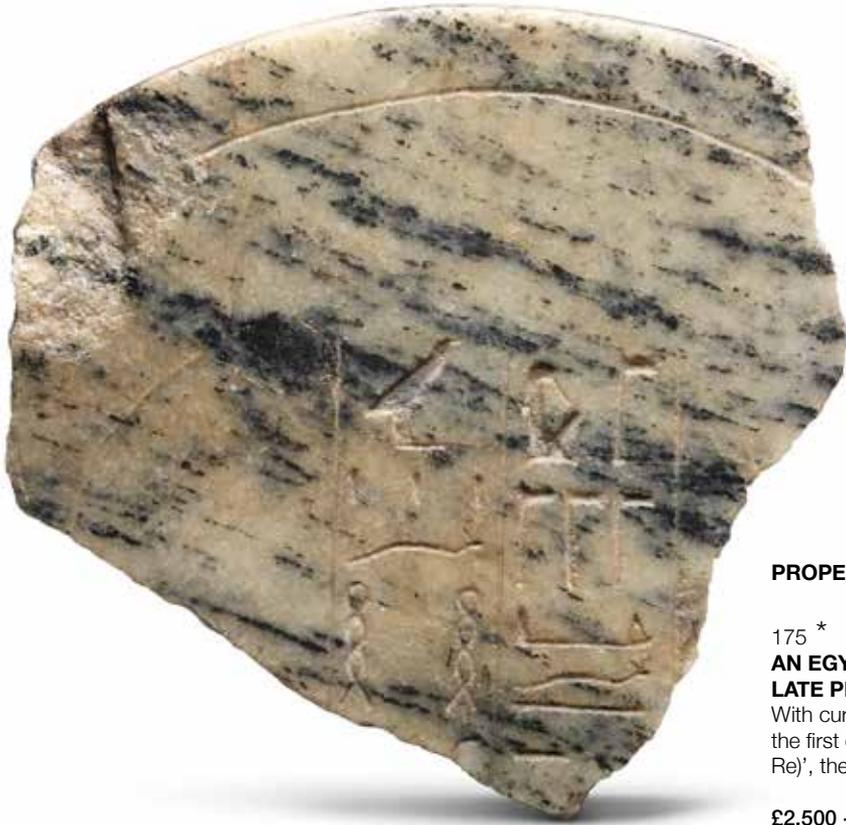
\$1,100 - 1,600

**Provenance:**

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



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175

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

175 \*

**AN EGYPTIAN GNEISS STELE FRAGMENT  
LATE PERIOD, CIRCA 664-343 B.C.**

With curved top, the front incised with two part columns of text, the first column reading: 'the king of the gods grant (i.e. Amen-Re)', the second column reading: 'may he { } forever', 14.5cm high

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

**Provenance:**

Ernst Kofler (1899-1989) and Marthe Truniger (1918-99) collection, Lucerne, acquired in the 1950s-60s.  
Anonymous sale; Christie's, New York, 12 December 2002, lot 192.  
Private collection.

The rough area at the back of the stele and the shape of the inscribed front suggests that it may be a fragment from a stelophoros figure, such as the 26th Dynasty granodiorite stelophorous statue of Mentuemhat, in the British Museum, London, acc. no. EA1643.

**VARIOUS PROPERTIES**

176

**AN EGYPTIAN BRONZE 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

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

**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.



176



177

177  
**AN EGYPTIAN BRONZE KHONSU**  
**LATE PERIOD, CIRCA 664-332 B.C.**

The god depicted standing in mummiform position, wearing a composite headdress with moon disc, horns and frontal uraeus, and a sidelock of youth, holding a flail, was-sceptre and crook in his crossed hands, *17.3cm high*

£4,000 - 6,000  
 €4,600 - 6,900  
 \$5,300 - 7,900

**Provenance:**

Private collection, Geneva, acquired prior to 1980 on the European art market.  
 with Galerie Günter Puhze, Freiburg.  
 Private collection, UK, acquired from the above on 15 December 2008.



178

178  
**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*

£2,000 - 3,000  
 €2,300 - 3,400  
 \$2,600 - 4,000

**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.



179

**A LARGE EGYPTIAN BRONZE OSIRIS  
LATE PERIOD, CIRCA 664-332 B.C.**

The god in typical mummiform pose, the hands holding crook and flail, wearing a broad collar, false beard and the *atef* crown with frontal uraeus, standing on an integral rectangular plinth, 32.5cm high

£8,000 - 12,000

€9,100 - 14,000

\$11,000 - 16,000

**Provenance:**

Private collection, Europe.

Anonymous sale; Sotheby's, London, 19 May 1986, lot 148a.

with Royal-Athena Galleries, New York.

E. K. collection, Canton, Michigan, March 1987-2005.

with Royal-Athena Galleries, New York (*Art of the Ancient World*, 2006, no. 176).

Musée d'Art Classique de Mougins, France, acquired from the above June 2009.

**Published:**

M. Merrony (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.43, fig.16.

C. Dauphin, *Animals in the Ancient World. The Levett Bestiary*, Paris, 2014, p.16.

**Exhibited:**

Madison County, NY, Picker Art Gallery, Colgate University, 1987-1996.

Muncie, IN, Ball State University North America, 1996-2005.

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

180 \*

**AN EGYPTIAN UPPER PART OF A SERPENTINE SHABTI FOR THE ROYAL ACQUAINTANCE HARWA LATE PERIOD, 25TH-26TH DYNASTY, CIRCA 740-680 B.C.**

Shown wearing a tripartite wig with false beard, a seed bag slung over the right shoulder, and a hoe in each hand, the front inscribed with three remaining registers of text from the Book of the Dead, Chapter VI, reading: 'O shabti, if one counts the Osirid beloved Royal Acquaintance Harwa to do all works which are wont to be done there, as a man of his duties, here I am...'

11.5cm high

£20,000 - 30,000

€23,000 - 34,000

\$26,000 - 40,000

**Provenance:**

Tomb of Harwa (TT37), Asasif, Thebes.  
 Private collection, France, acquired in Egypt circa 1860-1865; and thence by descent.  
 Anonymous sale; Christie's, London, 30 April 2008, lot 202.  
 Private collection.

Harwa, High Steward of the Divine Adoratrice, is well-known from his large tomb complex at Asasif, Thebes (TT 37). He was the first of seven High Stewards of the Divine Adoratrice, one of the most important positions in the theocratic state of Amun based at Thebes. Harwa is thought to have served in this capacity for approximately forty years, under the Nubian pharaohs Shabaqa (713-698 B.C.) and Shebitqo (698-690 B.C.), and into the reign of Taharqa (690-664 B.C.)

Shabtis in serpentine for Harwa are unusual: there is a complete example in the Petrie Museum, University College London, acc. no. 10681, and two further shabtis in Cairo Museum, as well as the upper half of a serpentine shabti in the Rijksmuseum, Leiden (see H. Schneider, *Shabtis, Part II*, Leiden, 1977, p.154, no. 5.2.1.1).



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#### VARIOUS PROPERTIES

181  
**AN EGYPTIAN BRONZE ANUBIS**  
**LATE PERIOD, CIRCA 664-332 B.C.**

The jackal-headed deity striding forwards, with large upright pointed ears and incised eyes, wearing a tripartite wig, armlets and a short kilt with incised details, suspension loop at the back, *10cm high*

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

**Provenance:**

Private collection, France, acquired 1960-1980; and thence by descent.  
 Anonymous sale; Ferri, Paris, 26 September 2017, lot 95.  
 Private collection, France.

182  
**AN EGYPTIAN BRONZE OSIRIS**  
**LATE PERIOD, CIRCA 664-332 B.C.**

The mummiform standing deity wearing the White Crown of Upper Egypt, the face with eyes recessed for inlay, now missing, holding the crook and flail, *17cm high*

£800 - 1,200  
 €910 - 1,400  
 \$1,100 - 1,600

**Provenance:**

Private collection, France, acquired 1960-1980; and thence by descent.  
 Anonymous sale; Ferri, Paris, 26 September 2017, lot 95.  
 Private collection, France.

183  
**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*

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

**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.



184

184

**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*

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

**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.

Thoth depicted in ibis-headed form denoted a funerary association, and was connected to providing food offerings in the next world. For a discussion of the significance of Thoth amulets see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p.27 and 49.

185

**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*

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

**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.



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186

**AN EGYPTIAN WOOD SARCOPHAGUS POST OF THE SAMAREF PRIEST HORWEDJA**

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

Carved in sunken relief with a single column of text reading '...Osiris Samaref priest Horwedja son of', 42.6cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

with Chakib Slitine, Paris, 1975.

Private collection, Paris, until 2018.

Elements from the coffin of the Samaref priest "Horwedja, son of lahtefnakht and born to the lady Khaaytirebinet" were sold at Drouot in Paris in 1977 (lot 89); the lot comprised the lid and both long sides. The corner posts and the foot panel were sold separately and privately. The following lot is one of these four corner posts; a second appeared at Sotheby's New York Antiquities auction on 15 December 2016 as lot 17, along with a lid panel from the aforementioned Drouot sale (lot 18).

Samaref priests were based at Heracleopolis in Fayum.

187

**AN EGYPTIAN WOOD SARCOPHAGUS FOOT PANEL OF THE SAMAREF PRIEST HORWEDJA**

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

With Isis kneeling on *nbw* sign at the centre, the text to the right including an address by Isis and naming the Samaref priest Neb-Ankh, the text to the left reading 'his son with the same title Ankh-Smatawy, born to the lady of the house Tayes-shep-per', 64cm x 25cm

£7,000 - 9,000

€8,000 - 10,000

\$9,300 - 12,000

**Provenance:**

with Chakib Slitine, Paris, 1975.

Private collection, Paris, until 2018.



187



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

188 \*

**AN EGYPTIAN GRANITE FRAGMENT FROM A STATUE BASE  
LATE PERIOD, 26TH DYNASTY, REIGN OF PSAMTEK II,  
CIRCA 595-589 B.C.**

The two sides inscribed with two horizontal rows of text, and a single column of text preserved on the upper surface, with a dedication to: 'a hereditary prince, revered under the god Thoth, the twice great Lord of Hermopolis', who was responsible for the establishment of festival offerings during the reign of Psamtek II, the prenomen of the pharaoh, Neferibre, shown in two part cartouches, *21cm long x 16.5cm wide x 12.5cm high approx.*

£6,000 - 8,000

€6,900 - 9,100

\$7,900 - 11,000

**Provenance:**

Private collection, Japan, until 1980.

Anonymous sale; Christie's, New York, 12 December 2002, lot 193.

Private collection.



189 \*

**AN EGYPTIAN HAEMATITE STATUE BASE  
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Of rectangular form, the top recessed probably for a healing figure of Horus, the upper section and sides inscribed with texts of magical spells against scorpion bites and with parts of the myth of the child Horus' death and cure from scorpion stings, the top reading: 'There is not any water there. Come! Its rain beat down in the house of the rich lady. It was not the season thereof Begotten(?), ... there is not the place(?) of Re, there is not Wennofer (i.e. Osiris). I beat(?) and quaked(?) on the ground in order to restore to life, conceiving(?) in the place of ... there is not. ...Come to me! (two times),' on the front, 'Behold, I possess life! I am a wise daughter in her town who drives out the poisonous snake with her utterance; (my) father taught me concerning what (I) know. I am the beloved daughter of his [body]. Isis placed her hands on the child in order to resuscitate,' on the left side, 'the one whose throat was [suffering?]: Poison of Tefen (name of a scorpion), come on the ground! Poison of Befen, you shall not be dangerous(?). Poison of Mesen and Mespéh, (you) shall not travel. Poison of Khetet(?), Tjen and Matet, ... you won't be able to do that which is dangerous(?). The utterance of Isis, the [goddess], great of secrets, foremost of the gods. Geb has given (to) you the ...' on the back, 'From him (to) drive away, to [cause to?] retreat and go back, back, poison which is thrown down! Up!(?) Die! Utterance to make. ...a remedy at night(?),' and on the right side, 'saying: Re wishes that the child live and the poison die! May Horus be healthy for his mother Isis! Then shall every man and woman be healthy, shall come a man likewise. Be healthy, Psamtjek son of Shebenasek likewise, and be hidden (i.e. protected) in good condition', 8.9cm long x 5.2 wide, 2.5cm high

£6,000 - 8,000  
€6,900 - 9,100  
\$7,900 - 11,000

**Provenance:**

Gustave Jéquier (1868-1946) collection, Switzerland; and thence by descent.  
*The Collection of Gustave Jéquier*; Christie's, New York, 4 June 2008, lot 15.  
Private collection.

The present lot is inscribed with Spell 6 as found on the base of the Metternich Stela in the Metropolitan Museum, acc. no. 50.85, which refers to the mythic death and magical cure of Horus. Such Horus stelae, figures and cippi often describe the curative qualities of water when poured over these magical carvings as a libation. It is noteworthy that the names of the Seven Scorpions given on this base are variants of the more commonly known ones.

## VARIOUS PROPERTIES

190

### **AN EGYPTIAN BASALT BUST OF AN OFFICIAL LATE PERIOD, LATE 26TH DYNASTY-30TH DYNASTY, CIRCA 550-334 B.C.**

Wearing a bag wig falling behind large ears, the oval face with large almond-shaped eyes and full mouth, the outer corners dimpled, the underside of the jowls and neck fleshy, the rectangular back pillar extending to the middle of the wig, the inscription of which has been removed, probably in antiquity, *33cm high*

**£40,000 - 60,000**

**€46,000 - 68,000**

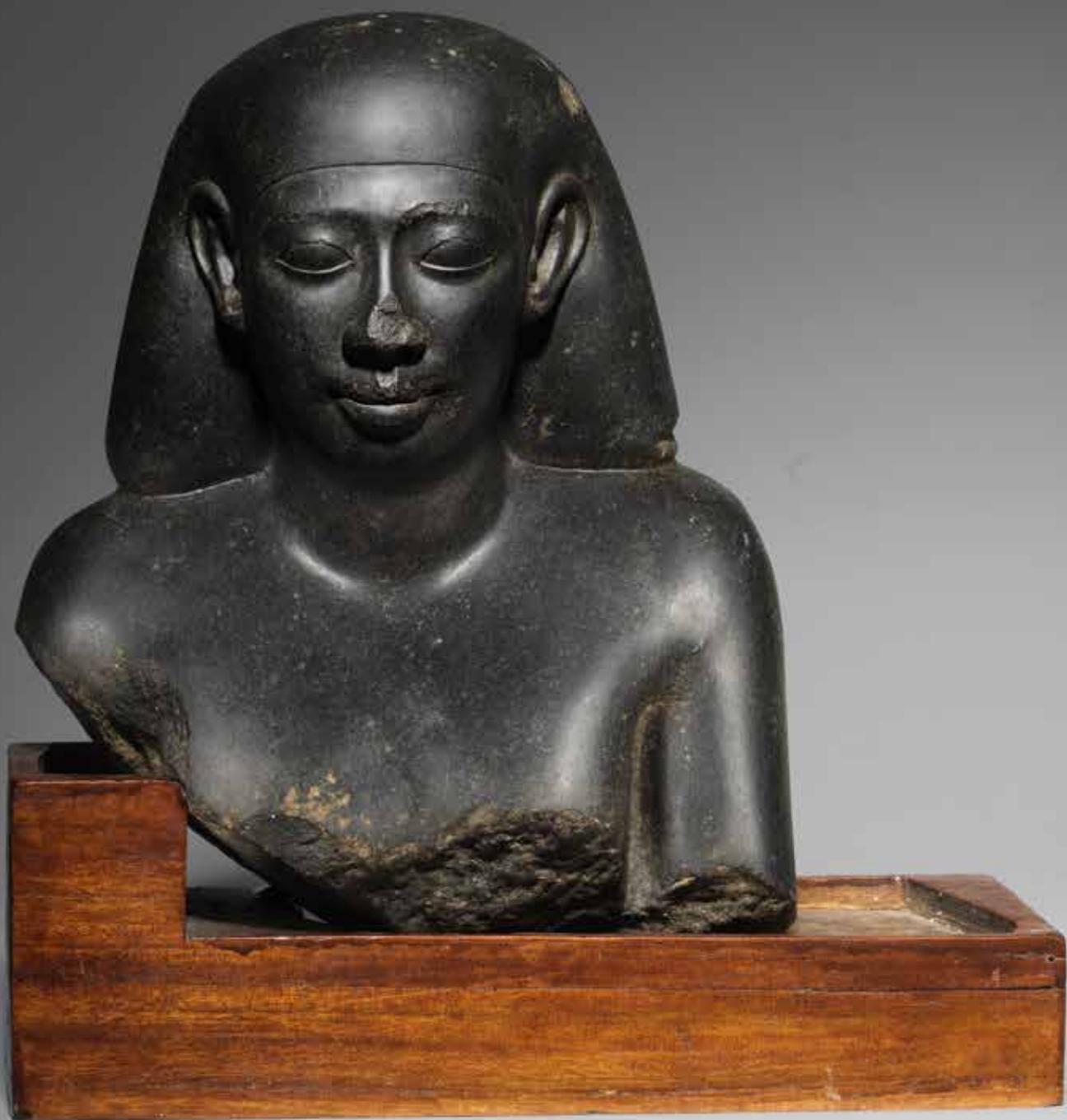
**\$53,000 - 79,000**

#### **Provenance:**

Maurice Antoine Francoise Montguillot (1874-1945) and Marie Antoinette Boullard-Devè (1890-1970) collection, by repute acquired in Egypt in the 1920s; and thence by descent.

Leon Serfaty collection, Gibraltar, acquired from the above in the mid-1980s; and thence by descent to the present owner.

This bust was probably originally from a naophorous statue, and seems to have undergone some reworking in antiquity. For similar treatment of the slightly bulging eyes and modelling of the ears, and with a back pillar extending up to the middle of the back of the wig, see a bust in the Vienna Kunsthistorisches Museum, no. ÄS 20 (S. Haag (ed.), *Masterpieces of the Egyptian and Near Eastern Collection*, Vienna, 2014, p.150, no. 63).





191

191

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

Striding forward on an integral rectangular plinth, wearing a solar disk fronted by a uraeus between his horns, the genitalia well defined, the body with incised decoration including a triangle on the forehead, collar around the neck, a vulture with outstretched wings on the shoulders, a tasselled blanket with rosettes over the back, and a winged solar disk with flanking uraei on the hind quarters, 10.5cm high

£6,000 - 8,000  
€6,900 - 9,100  
\$7,900 - 11,000

**Provenance:**

Private collection, Florida, by descent from his father who collected between 1920 and his death in 1970.

*Property of a Private Florida Collector*; Christie's, New York, 4 June 2008, lot 54.

Private collection, UK, acquired at the above sale.

192

**AN EGYPTIAN BRONZE NEITH AEGIS  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

Wearing the red crown, a recessed hole on her forehead for attachment of an uraeus, her eyes recessed for inlay, now missing, wearing a striated wig and a broad collar with falcon heads at the shoulders and a row of incised cobras with sun-discs below, 11.2cm high

£2,000 - 3,000  
€2,300 - 3,400  
\$2,600 - 4,000

**Provenance:**

Jacques Schotte (1928-2007) collection, Belgium, acquired from 1950s onwards; and thence by descent.

Anonymous sale; Bonhams, London, 29 April 2009, lot 169. with Charles Ede Ltd, London.

Private collection, UK, acquired from the above on 1 July 2010.



192



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

193 \*

**AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL OF A PHARAOH BUST**

**LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Portrayed wearing a striated nemes-headdress with central uraeus, the serene features with almond-shaped eyes and full lips, the torso carved without arms and with well-defined pectorals, *17.2cm high*

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 26,000

**Provenance:**

Alonzo Cinq-Mars (1881-1969) collection, acquired in the 1920s.  
Private collection, Canada.  
Anonymous sale; Christie's, New York, 12 December 2002, lot 209.  
Private collection.

Many sculptor's models of royal heads and busts survive from the 30th Dynasty onwards, however this bust is more unusual as it is carved almost in the round, except for the flattened arm areas, and there are no indications of an incised grid at the back. Most of the royal busts end in a straight line just below the lappets of the wig, whereas this example includes the physiology of the chest. For a similar extended royal bust see the Egyptian Museum, Cairo, acc. no. JE47932, reproduced in N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*, Cairo, 2005, pl. 25. For a discussion of the unproven use of 'sculptor's models', either as votive objects or trial pieces, see E.R. Russmann (ed.), *Eternal Egypt*, The British Museum, 2001, pp.250-251.

**PROPERTY FROM THE VAN ROOZENDAAL COLLECTION  
OF ANCIENT ART**

194

**AN EGYPTIAN SOAPSTONE CIPPUS OF HORUS  
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

The front carved in relief with the head of Bes above Horus-the-Saviour standing on two nuzzling crocodiles, grasping a lion and snakes in one hand and an oryx and scorpion in the other, the back, sides and base inscribed with magical protective spells typical of cippi, a scarab surmounting the broad loop, *7.7cm x 5.3cm*

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

**Provenance:**

with B. A. Seaby, Ltd., London.

Dr and Mrs Louk van Roozendaal collection, the Netherlands, acquired from the above in 1981; and thence by descent to the present owner.



194



(reverse)

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

195 \*

**AN EGYPTIAN GREEN GLAZED COMPOSITION AMULET  
OF A CROCODILE**

**LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

The crocodile set on an integral base, with incised scale details, pierced at the neck, *7cm long*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Ernst Kofler (1899-1989) and Marthe Truniger (1918-99) collection, Lucerne, acquired in the 1950s-60s.

Anonymous sale; Christie's, New York, 12 December 2002, lot 194. Private collection.



195

**ANOTHER PROPERTY**

196

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

With sinuous neck and curved beak, the eyes recessed for inlays, *8cm high*

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Lady Margaret Loch (1886-1970) collection, UK; gifted to Diana Newman (1934-2017) in the 1960s; and thence by descent to the present owner.



196



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

197 \*

**AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL  
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

Carved in low relief with two quail chicks, standing upright with finely detailed wing plumage, 10.3cm x 13.7cm

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

D. M. collection, Jemeppe-sur-Sander, Belgium, 1960s.

European art market.

with Robert Bigler, Zurich.

Private collection, acquired from the above in November 2008.

As well as being a food source, the quail was one of the most frequently used hieroglyphs, our alphabetic equivalent of 'w' or 'u'. For a relief of two quail chicks see the Egyptian Museum, Cairo, acc. no. CG 33461, reproduced in N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*, Cairo, 2005, p.238, fig.152b. Tomoum outlines the two theories behind the purpose of sculptors' models, either as practise, study pieces or votive offerings (pp.10-19).



#### ANOTHER PROPERTY

198

#### AN EGYPTIAN WOOD POLYCHROME PAINTED SARCOPHAGUS PANEL PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Brightly painted in ochre, red and black with Nut in profile to the right, wearing a tightly-fitting dress, broad collar and bracelets, a fillet across her forehead with a frontal lotus flower, sun disc above her head, lotus buds and flowers sprouting on either side of her feet and a bunch before her torso, 111cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,600 - 4,000

#### Provenance:

Private collection, San Francisco.

Anonymous sale; Bonhams & Butterfields, San Francisco, 29 October 2007, lot 1390.

with Royal-Athena Galleries, New York (*Art of the Ancient World*, 2009, no.188).

Musée d'Art Classique de Mougins, France, acquired from the above.

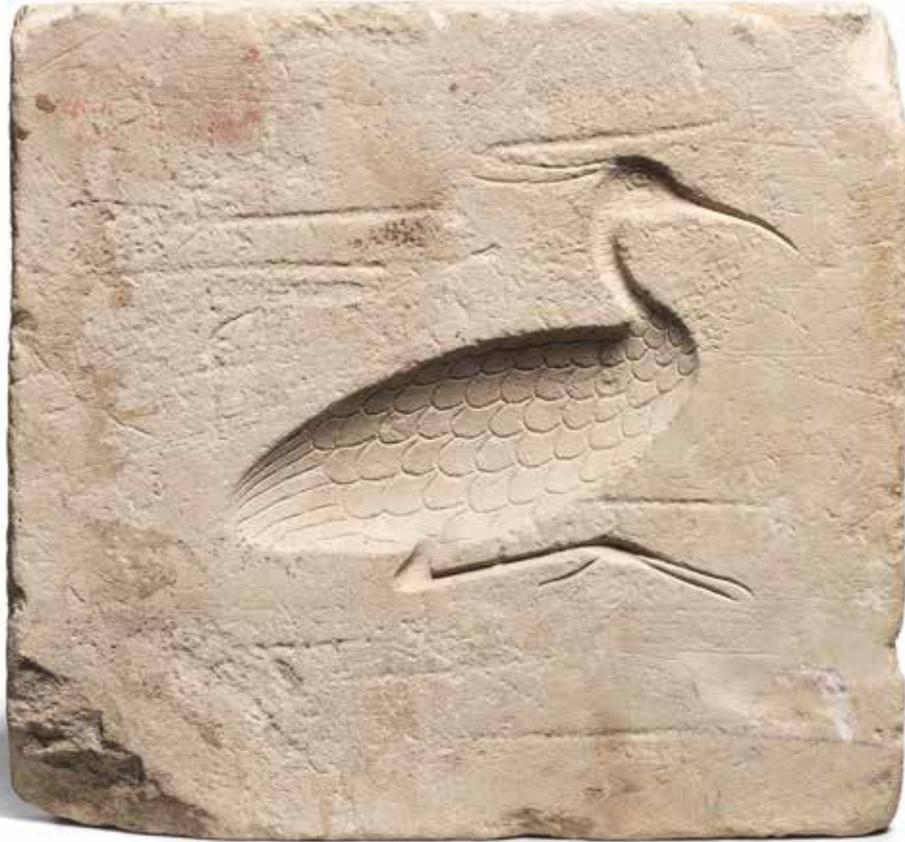
#### Published:

M. Merryon (ed.), *Mougins Museum of Classical Art*, Mougins, 2011, p.49, fig.34.

#### Exhibited:

Mougins, Musée d'Art Classique de Mougins, June 2011-2018.

As a divinity responsible for renewing the sun each day by swallowing the setting sun, Ra, each evening and giving birth to him by her womb in the morning, Nut was regarded as suitable imagery for the underside of the lid of sarcophagi, as this associated the deceased with re-enacting the journey of the Ra between heaven and earth. For further, see I. Shaw and P. Nicholson, *British Museum Dictionary of Ancient Egypt*, London, 1995, pp.207-208.



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

199 \*

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

The square plaque carved in sunken relief with a Benu bird, with incised eye and feather details, two long crest feathers flowing from the back of the head, 16cm x 17cm

£6,000 - 8,000

€6,900 - 9,100

\$7,900 - 11,000

**Provenance:**

Gustave Jéquier (1868-1946) collection, Switzerland; and thence by descent.

*The Collection of Gustave Jéquier*; Christie's, New York, 4 June 2008, lot 26.

Private collection.

The Benu bird was an important avian deity associated with the gods Atum, Ra and Osiris. It was believed to rise anew like the sun, and was most probably the prototype for the Greek phoenix. While in the Old Kingdom it was represented as a yellow wagtail, *motacilla flava*, by the New Kingdom it was usually depicted as a grey heron, *ardea cinerea*; see R. H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, p.212. For a similar mould incised with a Benu bird see Petrie Museum, University College London, acc. no. UC34694.

## THE LÜDDECKENS PAPYRUS

200 \*

### **A LARGE EGYPTIAN FRAGMENTARY PAPYRUS RECORDING A BILL OF SALE PTOLEMAIC PERIOD, REIGN OF PTOLEMY XII, DATED TO 20-22 NOVEMBER 69 B.C.**

Written on both sides, on the recto a text pertaining to the sale of a house, Text A: deed of sale, Text B: session, on the verso two identical lists of 16 witness names with filiation.

Text A reads: In year 12, month three of the inundation period of pharaoh Ptolemaios, the father-loving gods, the brother-loving gods and [at the time of] the priest of Alexandros and Queen Cleopatra, called Tryphaina, his sister, his wife, and the titulary of those which [are inscribed in] Rakote.

Said by the Hagriter of the mountain and servant of Horus, lord of Hebenu, the great god, Wylw, son of Awmaylw, his mother is Taesis, to the Hagriter and servant of Horus, lord of Hebenu the great god, Haronnophris, son of Haronnophris, his mother is Taesis.

You have made my heart content with the money for the value of my house, which is built ... without plank (and) door, top and bottom, inclusive of the elevation to the sky and the unbuilt lands which forms its South and North, and the other yard, which forms its West, which measures six god's cubits along the Southern wall and six god's cubits along the Northern wall on the ... of the whole ... same house including its elevation to the sky, and everything belonging to it ... East of Hebenu, which devolved on me from my father.

The neighbours of the house in question and the unbuilt lands forming its South, North (and) West:

South; unbuilt lands of Totoes (son of) Haronnophris, your brother, who is behind(?) you

North; your other unbuilt lands

West; your other yard, which measures six god's cubits in the South along the Southern wall, which measures six god's cubits along the Northern wall, on the ... of the house in question  
East; the street.

Which are The neighbours of the other yard, which forms the West of the house in question:

South; the street

North; the places of Pneperos, son of Harpaesis

East; your house

West; the place of Har... son of ...-hy which are held by his son

Yours they are ...

I have sold them to you. I have received the price in money from your hand, my heart is content in so far as it is complete (without a

remainder).

He who will claim against you because of them, I will arrange that he withdraws from you as a necessity, without delay.

Yours are all in papers and deeds and everything relating to them, and their right and my rights in their name.

The oath of the proof which will be requested from me, I will give it to you without any legal dispute.

The son, the daughter, the brother, the sister, any man on earth who will claim against you will give you 6000 silver pieces, which makes 20 talents in copper, at a rate of 24 (obols) per silver piece, as a fine, for the specified property. And he shall give a further five real silver pieces for the sacrifices to the eternal living pharaohs. He will be far from you (and) I will not be able to say; complete your ... from today furthermore to eternity.

Text B is the deed of session for the above transaction.

102 x 32cm

**£30,000 - 50,000**

**€34,000 - 57,000**

**\$40,000 - 66,000**

#### **Provenance:**

George Anastase Michaelides (1900-1973) collection, Cairo.

Erich Lüddeckens (1913-2004) collection, Germany, acquired from the above spring 1954.

*Property from the Estate of the late Professor E. Lüddeckens;*

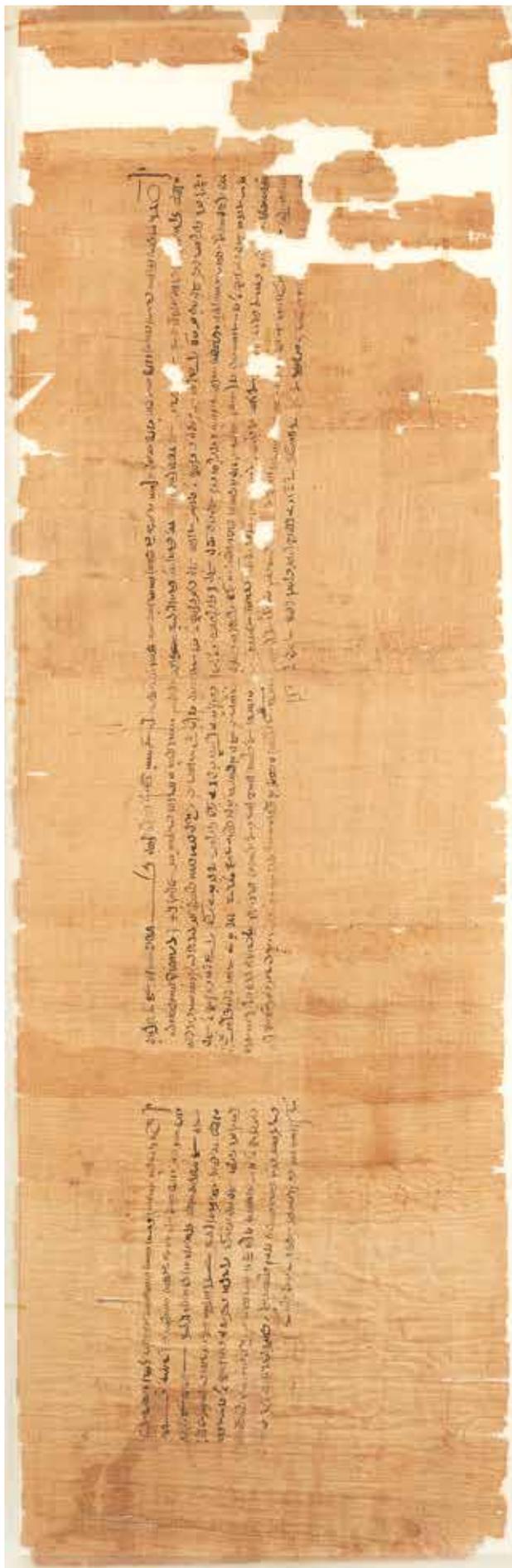
Christie's, London, 15 October 2005, lot 102.

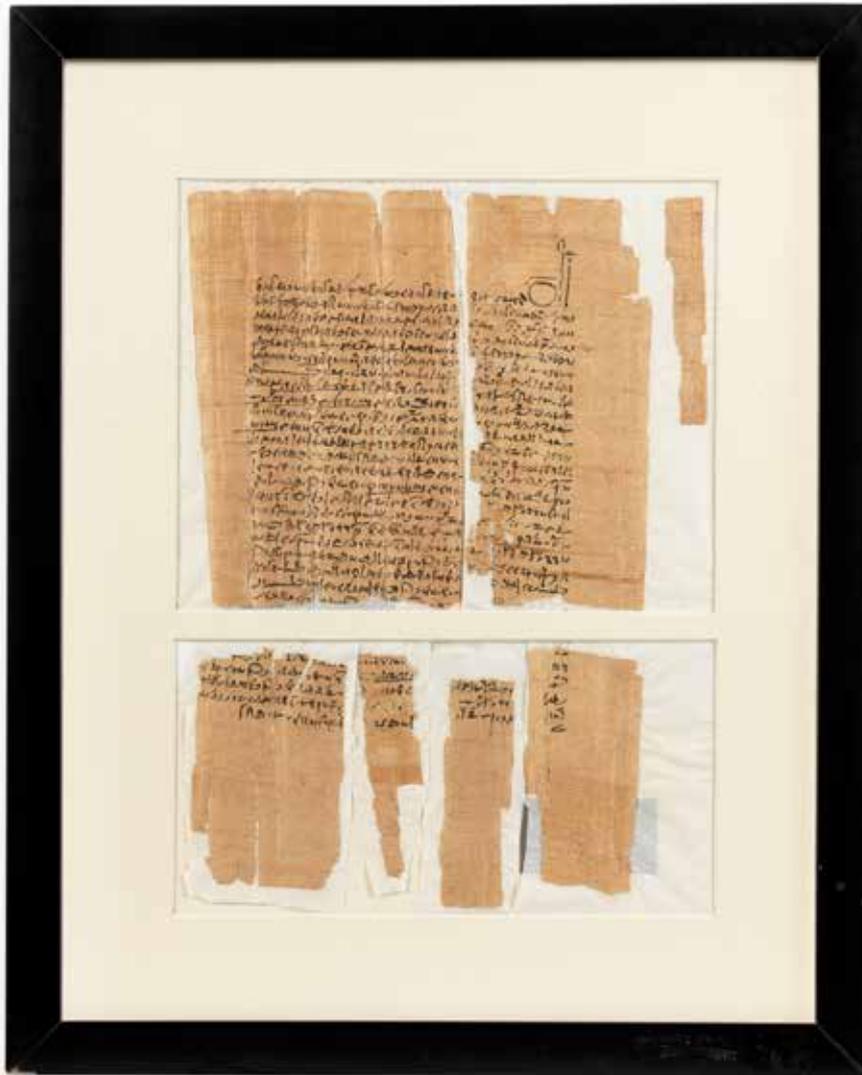
Private collection.

#### **Published:**

E. Lüddeckens, 'Ein demotsicher Papyrus aus Mittelägypten: Papyrus Lüddeckens II', in *Zeitschrift für Ägyptische Sprache und Altertumskunde*, Berlin, 1988, vol. 115, p.52-61, pl. I-V, with full transliteration, translation and notes.

This papyrus originates from the village known today as Kom-el-Ahmar.





201 \*

**AN EGYPTIAN FRAGMENTARY DEMOTIC PAPYRUS  
RECORDING A LOAN AGREEMENT  
PTOLEMAIC PERIOD, DATED TO 21 NOVEMBER 108 B.C.**

Composed of six fragments of an almost complete loan agreement, dated to year 10 of the reign of Cleopatra III and Ptolemy IX, between Nesnayw-Khemeniw, son of Amenhotep, and a woman by the name of Tashert-Djehuty(?), concerning money and grain, the scribe named as Khonsu-Tayef-Nakht, son of Horsiese, from Djeme, with the names of 16 witnesses written on the back, *the largest fragment 19.5cm x 12.3cm*

£7,000 - 10,000

€8,000 - 11,000

\$9,300 - 13,000

**Provenance:**

William Henry Fox Talbot (1800-1877) collection, Wiltshire; and thence by descent.  
*An Early 19th Century Collection of Egyptian Papyri*; Christie's, London, 28 April 2009, lot 148.  
Private collection.

**Published:**

B. P. Muhs, 'A Loan Contract in Chicago from the Archive of the Theban Choachytes (Second Century BCE)', in R. K. Ritner (ed.), *Essays for the Library of Seshat; Studies presented to Janet H. Johnson on the occasion of her 70th Birthday, Studies in Ancient Oriental Civilisation* no. 70, Chicago, 2017, pp.217-220 (for full transliteration and translation).

William Henry Talbot (1800-1877) is best known as the inventor of the calotype or talbotype process, a precursor to photography. As noted by Muhs, Talbot was a 'prodigious correspondent', and his papers are preserved at his family home of Lacock Abbey in Wiltshire. Muhs suggests that a letter dated 26 July 1827 from Jules de St Quintin (the conservator of Turin Museum) may refer to the present lot; the conservator wrote 'Je vous engageais hier à dérouler votre précieux papyrus démotique sur le Silver paper; je crains maintenant de vous avoir mal conseillé. Il me paraît d'avoir aperçu dans l'essai que nous avons déjà fait que la transparence n'est pas parfaite...' (Yesterday, I encouraged you to unroll your precious demotic papyrus on Silver paper; I am now afraid that I gave you bad advice. I seem to have noticed that the transparency is not perfect in the trial which we have already carried out...). As the present lot is the only known complete Demotic papyrus from Talbot's collection, the connection seems highly plausible, suggesting in turn that Talbot acquired the papyrus prior to July 1827.

**VARIOUS PROPERTIES**

202

**AN EGYPTIAN STUCCO HEAD OF A HIPPOPOTAMUS  
ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.**

The flat-backed head with rounded features, the details of the mouth, nostrils and neck wrinkles highlighted in brown pigment, 15.5cm long

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Private collection, Compiègne, acquired prior to 1970s.

Anonymous sale; Cornette de Saint Cyr, Paris, 19 September 2017, lot 211.

Private collection, France.



202

203

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

Polychrome painted, the gilt face with brows and cosmetic lines framing large eyes, wearing a tripartite blue wig, with a mummy netting beadwork pattern to either side of the lappets, a beaded broad collar visible between, 54cm high approx.

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

**Provenance:**

Senator Friedrich Kartenkaemper collection, Braunschweig, acquired in Germany in the 1970s; and thence by descent to the present owner.



203



204

**AN EGYPTIAN HUMAN-HEADED PSEUDO FALCON MUMMY  
PTOLEMAIC-ROMAN PERIOD, CIRCA 300 B.C.-200 A.D.**

The tightly-wrapped anthropoid mummy with a human head, wearing a nemes headdress and a broad collar, with remains of red and yellow pigment on the collar, 35.5cm high

£4,000 - 6,000

€4,600 - 6,900

\$5,300 - 7,900

**Provenance:**

Private collection, Europe, 1970s.

with Antiquarium Ltd., New York, 1991 (*Ancient Treasures II*, New York, 2004, p.3).

Private collection, North America, acquired from the above.

An x-ray of the present lot shows that there are no skeletal remains within the mummy. The use of pseudo animal mummies, i.e. mummies containing only a few bones, feathers, or no remains at all and only mud, sticks or sand, has been suggested to be an ancient solution to a shortage of the necessary animals for full mummification. Usually such pseudo mummies have a falcon head; the human-headed variety is much rarer, and perhaps makes reference to Imsety, the human-headed Son of Horus. For similar pseudo mummies, each without falcon heads, see S. Ikram, *Divine Creatures*, Cairo, 2005, p.220, fig. 9.10, and the Metropolitan Museum of Art, New York, acc. no. 90.6.107.



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

205 \*

**TWO EGYPTIAN FRAGMENTARY PAPYRI FROM OXYRHYNCHUS ROMAN PERIOD, DATED TO 282 A.D. AND 336 A.D.**

Comprising a Greek text composed of twenty-five lines recording a list of persons of priestly descent who were underage, ref. Oxy. P. 1256, 20.7cm x 8.8cm, and another fragment of twenty-eight lines of Greek text recording an oath by a priest that his priestly rank was derived from his father, ref. Oxy. P. 1265, 23.5cm x 8.5cm (2)

£5,000 - 7,000

€5,700 - 8,000

\$6,600 - 9,300

**Provenance:**

Colgate Rochester Crozer Divinity School (Ambrose Swasey Library), Rochester, N.Y., donated in the early 20th Century by the Egyptian Exploration Fund.

Anonymous sale; Sotheby's, New York, 20 June 2003, lot 94.

Private collection.

**Published:**

B.P. Grenfell and A. S. Hunt, *The Oxyrhynchus Papyri*, X, 1914, pp.174-6, no. 1256 and pp.189-91, no. 1265.

The Oxyrhynchus papyri were excavated by Bernard Grenfell and Arthur Hunt between 1896 and 1907. They were found at Oxyrhynchus, the capital of the 19th Nome and the third-largest city of Hellenistic Upper Egypt. The fragments come from books and documents of daily life and they provide an insight into society, law, the economy and the literary culture of Egypt from the Ptolemaic through to Roman, Byzantine and Arab periods.

206 \*

**THREE EGYPTIAN PAPYRUS FRAGMENTS  
COPTIC PERIOD, CIRCA 4TH-6TH CENTURY A.D.**

Comprising two square fragments, each with three lines of Coptic text, the larger a fragment from a letter, the other probably a literary text, *6cm x 5cm and 10cm x 8cm*, and another small fragment with text on both sides, reading on one side: [S]UN IAKOB 'with Jacob', *4cm x 2cm* (3)

£800 - 1,200

€910 - 1,400

\$1,100 - 1,600

**Provenance:**

Private collection, UK.

Anonymous sale; Bonhams, London, 5 November 2002, lot 22.

Private collection.



206

207 \*

**TWO EGYPTIAN FRAGMENTARY PAPYRI FROM  
OXYRHYNCHUS  
ROMAN PERIOD, ONE DATED TO 3 NOVEMBER 182 A.D. AND  
THE OTHER CIRCA LATE 2ND-3RD CENTURY A.D.**

Comprising a fragment of Greek text composed of thirty-four lines, recording a report of an accident and requesting a coroner's report, reading: 'To Hierax, strategos, from Leonides also called Serenus...from the village of Senepta. At a late hour of yesterday, 6 Hathyr [2 November], while a festival was taking place at Senepta and the castanet-dancers were giving their usual performance at the house of my son-in-law Ploution...his slave Epaphroditos, about eight years old, intending to lean out from an upper room of the aforesaid house to see the castanet dancers, fell and was killed. Accordingly I present this application and ask you, if it so please, to appoint one of your assistants to come to Senepta, in order that the body of Apaphroditos may receive the proper preparation and interment', ref. Oxy. P. 475, *28.2cm x 8.8cm*, and a small fragment composed of three lines of Greek text, recording an invitation to a feast given by a cavalry officer, ref. Oxy. P. 747, *5cm x 7cm* (2)

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

**Provenance:**

The Charterhouse collection, UK, excavated by Bernard Grenfell and Arthur Hunt at Oxyrhynchus in 1897 and presented to Charterhouse by the Egyptian Exploration Fund in November 1906.

*The Charterhouse Collection*; Sotheby's, London, 5 November 2002, lot 121.

Private collection.

**Published:**

Large fragment:

B.P. Grenfell and A.S. Hunt, *The Oxyrhynchus Papyri*, vol. 3, London, 1903, no. 475.

U. Wilcken, *Grundzüge und Chrestomathie der Papyrskunde*, vol. 1, part 2: *Chrestomathie*, Leipzig, Berlin, 1912, no 494.

A. Hunt, *Select Papyri*, London, Cambridge, vol. 2, no. 337.

R. Coles, *Location list of the Oxyrhynchus papyri and of other Greek papyri published by the Egypt Exploration Society*, London, 1974.

J. Hengstl (ed.), *Griechische Papyri aus Ägypten als Zeugnisse des öffentlichen und privaten Lebens*, Munich, 1978, no. 95.

S. Walker and M. Bierbrier, *Ancient Faces: Mummy Portraits from Roman Egypt*, London, 1997, pp 185-187, no. 249.

Small fragment:

B.P. Grenfell and A.S. Hunt, *The Oxyrhynchus Papyri*, vol. 4, London, 1904, no. 747.

**END OF SALE**

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



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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

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

#### **The Seller's responsibility to you**

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

#### **Bonhams' responsibility to you**

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

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

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

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

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

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

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

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

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

25% up to £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 'SS8' 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.

Olt 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  $\Delta$ . 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](http://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](mailto:info@bonhams.com)

### APPENDIX 1

#### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	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 Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	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;	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;	10.7	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;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	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;	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.	10.10	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 Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	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	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the 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.	11	<b>GOVERNING LAW</b>
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.	<b>10</b>	<b>MISCELLANEOUS</b>		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 [AP], 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.

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):		9.3.1 the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1 to terminate this agreement immediately for your breach of contract;	7.4	9.3.2 it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2 to retain possession of the <i>Lot</i> ;		
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4 You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1	9.5 If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.5 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;	8.1.1	9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2	9.7 If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.7 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;	8.1.3	9.8 Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.8 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;	8.1.4	
7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2	<b>10 OUR LIABILITY</b>
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;	8.2.1	10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11 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> .	8.2.2	10.2 Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	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
	<b>9 FORGERIES</b>	10.2.2 changes in atmospheric pressure; nor will we be liable for:
	9.1	10.2.3 damage to tension stringed musical instruments; or
	9.2	10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	9.2.1	
	9.2.2	
	9.2.3	

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams's* 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's* 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's* 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](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams's* 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 "indemnity" 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."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African Modern &

Contemporary Art  
Giles Peppiatt  
+ 44 20 7468 8355

## African, Oceanic

& Pre-Columbian Art  
U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Liz Goodridge  
+1 917 206 1621  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
James Ferrell  
+1 415 503 3332

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Helena Gumley-Mason  
+44 20 8393 2615  
U.S.A.  
Celeste Smith  
+415 503 3214

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
Xibo Wang  
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AUSTRALIA  
Yvett Klein  
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## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A.  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting

Memorabilia  
Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
Caitlyn Pickens  
+1 212 644 9135

## Indian, Himalayan & Southeast Asian Art

HONG KONG  
Edward Wilkinson  
+852 2918 4321  
U.S.A.  
Mark Rasmussen  
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## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
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Jeff Olson  
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## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Caroline Morrissey  
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HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern & Contemporary Middle Eastern Art

Nima Sagharchi  
+44 20 7468 8342

## Modern & Contemporary South Asian Art

Tahmina Ghaffar  
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## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
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Mark Osborne  
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EUROPE  
Philip Kantor  
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## Automobilia

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Adrian Pipiros  
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## Motorcycles

Ben Walker  
+44 20 8963 2819

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A.  
Morisa Rosenberg  
+1 323 447 9374

## Russian Art

UK  
Daria Khristova  
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U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
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U.S.A.  
Jonathan Snellenburg  
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## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Ellis Finch  
+44 20 7393 3973

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Jonathan Darracott  
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U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Tim Bourne  
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## Whisky

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Martin Green  
+44 131 225 2266  
HONG KONG  
Daniel Lam  
+852 2918 4321

## Wine

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.



Paddle number (for office use only)

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£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s												
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£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s												
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