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New Bond Street, London | 3 July 2019







Antiquities

New Bond Street, London | Wednesday 3 July 2019 at 10am

VIEWING

Saturday 29 June
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25388

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ILLUSTRATIONS

Front cover: Lot 151
Back cover: Lot 277
Inside front cover: Lot 95
Inside back cover: Lot 118
Opposite: Lot 315

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lot 308

The Desmond Morris Collection of Ancient Art

(Lots 1 - 44)



Desmond Morris, zoologist, author, Surrealist painter and broadcaster began collecting antiquities in 1967 and continued to collect intensively for the next twenty years, frequently buying from the London salerooms. He was particularly fascinated by ancient Cypriot art for its “expression of humanity through clay”. His zoological expertise has also instructed his collecting and research: When Desmond Morris first purchased lot 2, the Persian bowl, it was covered in deposits, but when cleaned he was astonished to discover a hunting scene recording the domestication of the dog 6,000 years ago. In Morris’ definitive reference book, ‘The Art of Ancient Cyprus’, he drew on his varied skills, to research, photograph and illustrate his extensive collection. A number of the following lots are included in this volume.



1

THE DESMOND MORRIS COLLECTION OF ANCIENT ART (LOTS 1-44)

1 A CANAANITE BRONZE FIGURE BRONZE AGE, CIRCA 1500-1200 B.C.

The standing figure with bent arms extended holding two offering vessels, wearing a pleated kilt and conical hat, the face with enlarged features, the right ear with double piercing, 13cm high

£7,000 - 10,000

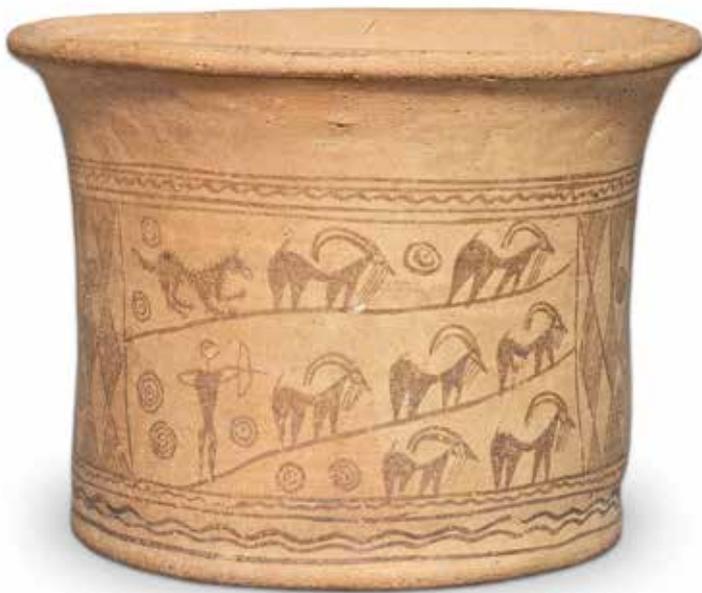
€7,900 - 11,000

\$8,900 - 13,000

Provenance:

Dr H. A. Fawcett (1891-1982) collection, UK (inv. No. RG.3.HF).
Desmond Morris collection, Oxford, acquired in the 1970s at
Sotheby's, London.

For a kilted bronze figure of similar pose, cf. O. Negbi, *Canaanite Gods in Metal*, Tel Aviv, 1976, p.18, pl.14, no. 161. It is suggested that the conical headgear is Anatolian in style.



2 (side A)



(side B)

2

**A LARGE PERSIAN POTTERY BOWL
CIRCA LATE 3RD-LATE 2ND MILLENNIUM B.C.**

Of deep cylindrical form flaring towards the rim, decorated in brown with three figurative panels separated by a chequered diamond pattern with dot and circle motifs, the first panel painted with a hunting scene depicting a furry canine, possibly a wolf, chasing two goats with a hunter below with a bow aimed toward five further goats, the next panel showing a man with his bow drawn towards a group of six goats, assisted by a dog on a lead, with a further canine apparently driving the goats towards the hunter, the third panel depicting a man and two yoked oxen, 18cm high, 23.5cm diam.

£20,000 - 30,000
€23,000 - 34,000
\$25,000 - 38,000

Provenance:

Anonymous sale; Sotheby's, London, 27 March 1972, lot 60.
Desmond Morris collection, Oxford, acquired at the above sale.

Published:

J. Farrington, *Man's Best Friend: An Exhibition Celebrating the Centenary of Crufts Dog Show*, Birmingham, 1991, p. 15.

Exhibited:

Birmingham Museum and Art Gallery, 'Man's Best Friend: An Exhibition Celebrating the Centenary of Crufts Dog Show', 9 January-17 March 1991.

In the above exhibition catalogue David Symons notes that the hunting scenes can be interpreted either as the depiction of two different canine types, one shaggy and wolf-like, the other sleek and curly tailed, or that the scenes show 'a deliberate distinction between domesticated dogs co-operating with man and a wild canine (a shaggy wolf?) in competition with him'. Dr Morris has suggested that the vase demonstrates an understanding of the domestication process of the dog, which was bred both to look different from wild wolves and to assist man.



3

3

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

Modelled with a curved headdress above the spherical face, standing with short arms extended, with small applied breasts, broad hips and tapering legs, the toes incised, 18cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

James Bomford (1896-1979) collection, UK, acquired in the 1960s at Sotheby's, London.

Desmond Morris collection, Oxford, acquired from the above on 25 November 1971.

For another stylised female figure with short arms and broad thighs cf. T. Kawami, *Ancient Iranian Ceramics from the Arthur Sackler Collection*, New York, 1992, p.156, no. 59. The author suggests that these round-headed featureless figures may have come from tombs.

4

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

The standing female figure wearing a low headdress with rounded 'button' face, set on an elongated neck, with short extended arms and small breasts, the legs with broad rounded thighs, tapering to small feet with incised toes, 13.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Desmond Morris collection, Oxford, acquired prior to 20 August 1973.

For a similarly stylised female figure dating to 1200-1000 B.C., see P. D'Amore, *L'Argilla e il Torino, Tecniche e Tipologie vascolari Iraniche dal Periodo del Ferro all'età dell'Impero, Sasanide*, Rome, 1999, no. 104.



4

5

**A CYPRIOT INCISED RED POLISHED WARE PYXIS
EARLY BRONZE AGE, CIRCA 2100-1900 B.C.**

Of ovoid form, with a pair of pierced rectangular projections at the shoulder, the body with an upper and lower band of repeat chevron decoration, flanking a central section of linear and chequer design, 23cm long

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Desmond Morris collection, Oxford, acquired prior to 1985.

Published:

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 75, pl. 139.

For a similar red polished ware ovoid pyxis with two rectangular lugs on the shoulder, see V. Karageorghis, *The Civilization of Prehistoric Cyprus*, New York, 1983, p. 96, fig. 61. It is suggested that since the two pierced lugs were in line with the pierced lid (now missing), they were use to fasten the lid to the container.



5

6
**A SMALL AMLASH TERRACOTTA STEATOPHYGUS FIGURE
 CIRCA EARLY 1ST MILLENNIUM B.C.**

The spherical face surmounted by a pointed headdress, with pierced ears, the body with short extended arms and rounded buttocks, standing on broad conjoined legs, *7cm high*

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

Provenance:
 with Charles Ede Limited, London.
 Desmond Morris collection, Oxford, acquired from the above in
 January 1971.



6

7
**A LURISTAN BRONZE MASTER OF ANIMALS STANDARD FINIAL
 CIRCA 8TH CENTURY B.C.**

Depicting a human figure seizing the necks of two mythological demonic creatures, a pair of bird heads and a human head beneath, *19.4cm high*

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

Provenance:
 Anonymous sale; Sotheby's, London, 27 March 1972, lot 58.
 Desmond Morris collection, Oxford, acquired at the above sale.



7



8

8

**A CYPRIOT WHITE PAINTED WARE THREE-HANDLED DISH
IRON AGE, CIRCA 1050-850 B.C.**

The shallow bowl with concentric rings and a central star, the underside more elaborately decorated with concentric rings, hatched geometric motifs and a central cruciform motif, 27cm diam. (excl. handles)

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Desmond Morris collection, Oxford, acquired prior to 1985.

Published:

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p.74, pl.136.

Three-handled dishes of this type are rare - such dishes are usually two-handled.

9

**TWO CYPRIOT POLISHED WARE BOTTLES
EARLY-MIDDLE BRONZE AGE, CIRCA 2000-1800 B.C.**

Comprising a red and black polished ware bottle with elongated neck and globular body, with incised zig-zag and diamond motifs interspersed with a pricked dot pattern arranged in groups of four; and a polished black ware bottle with chevron and dot decoration, 12.5cm and 16cm high respectively (2)

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

Desmond Morris collection, Oxford, acquired prior to 1985.



9



10
TWO CYPRIOT POTTERY NECK AMPHORAE AND A CYPRIOT TWO-HANDLED DISH
IRON AGE, CIRCA 1050-700 B.C.

Each amphora painted in umber with groups of linear dashes on the everted rims, with a band of interlocking weave motif at the shoulder, set on a pedestal foot; and a dish with concentric bands of decoration on the interior and exterior, a cruciform motif on the foot, 13cm and 14cm high, the dish 21cm diam. (excl. handles) (3)

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:
 Desmond Morris collection, Oxford, acquired prior to 1985.

11
A CYPRIOT RED AND BLACK POLISHED WARE BOTTLE
EARLY-MIDDLE BRONZE AGE, CIRCA 2000-1800 B.C.

With flared pierced rim, long cylindrical neck and spherical body, incised with diamond, chequer, zig-zag, ladder and dotted line motifs, 15cm high

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:
 Desmond Morris collection, Oxford, acquired prior to 1985.

Published:
 D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 65, pl. 92.



12
TWO CYPRIOT RED AND BLACK POLISHED WARE BOTTLES
EARLY-MIDDLE BRONZE AGE, CIRCA 2000-1800 B.C.

Comprising a bottle with residual lug handles at the shoulder, with incised zig-zag decoration; and a bottle with incised bands of linear decoration and three bands of concentric motifs intersected by horizontal linear bands, 12cm and 13cm high respectively (2)

£1,500 - 2,500
 €1,700 - 2,800
 \$1,900 - 3,200

Provenance:
 Desmond Morris collection, Oxford, acquired prior to 1985.

Published:
 D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 65, pl. 93 (the residual lug bottle).



12



13

13

**FOUR CYPRIOT BLACK-ON-RED WARE MINIATURE FLASKS AND A RED WARE BOWL
IRON AGE, CIRCA 700-475 B.C.**

Comprising three flasks with spherical bodies and flat bases; a piriform alabastron; and a bowl, each with various decoration of linear bands and concentric rings, 8.5cm-10.5cm diam. (5)

£1,000 - 1,500

€1,100 - 1,700

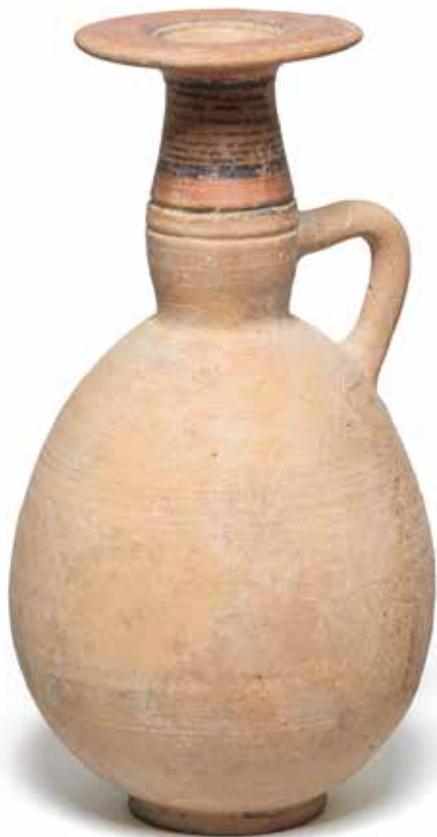
\$1,300 - 1,900

Provenance:

Desmond Morris collection, Oxford, acquired prior to 1985.

Published:

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 43, pl. 35 (alabastron and one of the flasks).



14

14

**A LARGE CYPRIOT BICHROME WARE BOTTLE
IRON AGE, CIRCA 750-600 B.C.**

The disc rim decorated in red, the neck swelling towards the middle, with two incised rings of decoration and further encircling rings in red and black, with a short arched handle between the neck and shoulder, the ovoid body set on a ring foot, 26cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Desmond Morris collection, Oxford, acquired prior to 1985.

15

**A CYPRIOT TERRACOTTA HORSE
IRON AGE, CYPRO-ARCHAIC, CIRCA 700-600 B.C.**

The horse with applied harness and trappings, modelled with a ridged mane, the hollow body with cylindrical opening at the front, with faded black striped decoration, 19.5cm high and 17.5cm long

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Anonymous sale; Christie's, London, 11 December 1974, lot 175.
Desmond Morris collection, Oxford, acquired at the above sale.

For a slightly later example of a hollow cast horse figurine with an opening at the chest cf. V. Karageorghis, *Cypriote Antiquities in the Pierides Collection*, Athens, 1973, p.145, no. 91.



15

16

**TWO CYPRIOT TERRACOTTA DOGS AND A ROMAN BRONZE DOG
CIRCA 7TH CENTURY B.C.-2ND CENTURY A.D.**

Comprising a Bichrome ware dog depicted with alert ears and short raised tail, with red and black banded decoration; another plain white ware dog of similar form; and a Roman bronze dog seated on a plinth, wearing a collar with incised stippled fur, 6cm-14cm long (3)

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Smaller dog: Desmond Morris collection, Oxford, acquired prior to 1985.
Two other dogs: Desmond Morris collection, Oxford, acquired in the 1990s.

Published:

D Morris *The Art of Ancient Cyprus*, Oxford, 1985, p.221, pl.247 (The plain white ware dog).

For a Cypriot Iron Age dog with painted decoration see V. Karageorghis, *Cypriote Antiquities in the Pierides Collection*, Athens, 1973, p. 138, no. 76



16



17

17
A GROUP OF SIXTEEN CYPRIOT POTTERY VESSELS, SEVEN POTTERY DISHES AND A CYPRIOT LIMESTONE HEAD CIRCA 8TH-1ST CENTURY B.C.

Comprising sixteen Iron Age and Hellenistic vessels including six jugs, two in red and black polished ware, one in bichrome ware, two juglets with traces of concentric circles, an amphora, a spouted feeder flask, a goblet, and four jars, 6.5-16cm high; the seven dishes of varying sizes, 7.5cm-11.2cm diam.; the head with traces of Archaistic features, 14cm high, (24)

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Desmond Morris collection, Oxford, acquired prior to 1985.

18
A MINIATURE CYPRIOT ALABASTER LEKYTHOS HELLENISTIC PERIOD, CIRCA 4TH-3RD CENTURY B.C. WITH A ROMAN MARBLE PESTLE, CIRCA 1ST CENTURY A.D.

With a ribbed rim and flaring foot, the handle with notched decoration, the shoulder incised with two encircling linear bands, 9cm high; AND A ROMAN MARBLE PESTLE, circa 1st Century A.D., in the form of a bent finger, 7cm x 4.5cm (2)

£500 - 700
 €570 - 790
 \$640 - 890

Provenance:
 Alabaster flask: Dr H. A. Fawcett (1891-1982) collection, UK.
 Desmond Morris collection, Oxford, acquired in the early 1970s at Sotheby's, London.

There is a similarly decorated miniature Hellenistic alabaster amphora with ribbed lip and stepped foot from the Cesnola collection in the Metropolitan Museum of Art, New York, acc. no. 74.51.5135.



18

19

**A BOEOTIAN TERRACOTTA PAPPAGES FIGURE
CIRCA 6TH CENTURY B.C.**

Depicted wearing a tall polos with frontal scroll, modelled with bird-like features and outstretched arms, the body with faded brown slip decoration, 15.5cm high

£2,500 - 3,500

€2,800 - 4,000

\$3,200 - 4,400

Provenance:

Helmut Gernsheim (1913-1995) collection, London.
The Property of H. Gernsheim Esq.; Sotheby's, London, 27 March 1972, lot 166.
Desmond Morris collection, Oxford, acquired at the above sale.



19

20

**THREE DAUNIAN POTTERY KYATHOI AND A DAUNIAN
PEDESTAL DISH
CIRCA 525 B.C.-450 B.C.**

Comprising a kyathos with a horned handle flanking a stylised head, the interior of the bowl painted with a geometric triangular shaped figure; another kyathos with similar horned handle; the third kyathos with looped handle surmounted by a stylised animal head with applied disc eyes, each painted with umber and red geometric designs; and a pedestal dish decorated with concentric rings and geometric motifs, 9.2cm-16cm high (4)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

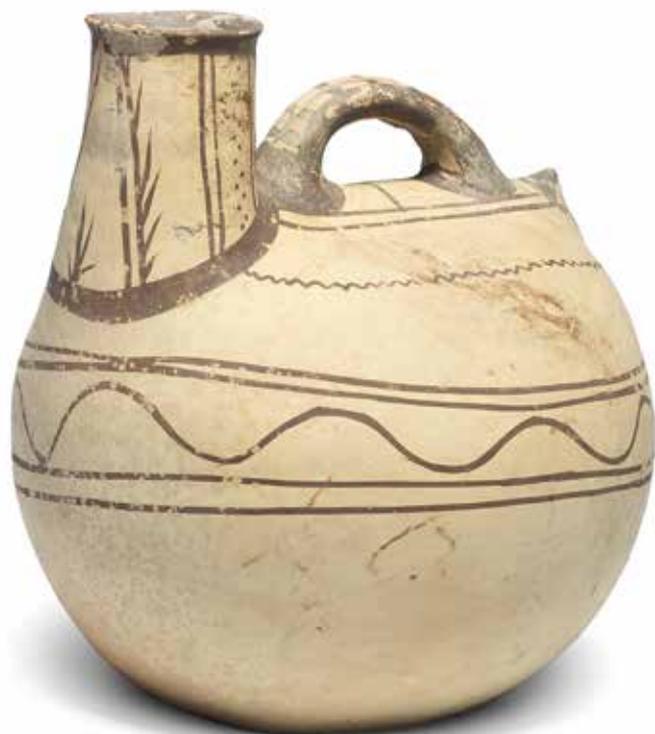
Desmond Morris collection, Oxford, acquired in the 1970s at Sotheby's, London.

For a similarly decorated kyathos of the Subgeometric II Period with horned handle and interior geometric figure, see S. Cassani (ed.), *The Art of the Italic Peoples from 3000-300 BC.*, Geneva, 1993, p. 311, no. 204.



20

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.



21

21

**A DAUNIAN POTTERY ASKOS
CIRCA 5TH CENTURY B.C.**

With a short cylindrical spout and conjoined strap handle, a small stylised conical tail at the base of the handle, the rounded body decorated with horizontal bands and waves, details in added brown, 27cm high

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

Desmond Morris collection, Oxford, acquired in the 1970s at Sotheby's, London.

For a similarly shaped askos with wave banding, see the Beazley Archive, vase no. 1009774, from Collezione Rossi, Locarno, acc. no. 97.

22

**TWO DAUNIAN POTTERY TROZELLAE
CIRCA 6TH CENTURY B.C.**

Each with arched strap handles, the bodies with banded and geometric decoration in umber, 11cm and 13cm high (2)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Desmond Morris collection, Oxford, acquired in the 1970s at Sotheby's, London.



22





23

23
**A LARGE DAUNIAN POTTERY OLLA
 CIRCA 5TH CENTURY B.C.**

With deep funnel-shaped mouth, twin loop handles each with a notch at the apex, and a pair of hand-shaped handles rising from the shoulders, decorated with geometric designs in red and dark-brown, 31cm high

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

Provenance:
 Anonymous sale; Sotheby's, London, 13 December 1977, lot 115.
 Desmond Morris collection, Oxford, acquired at the above sale.

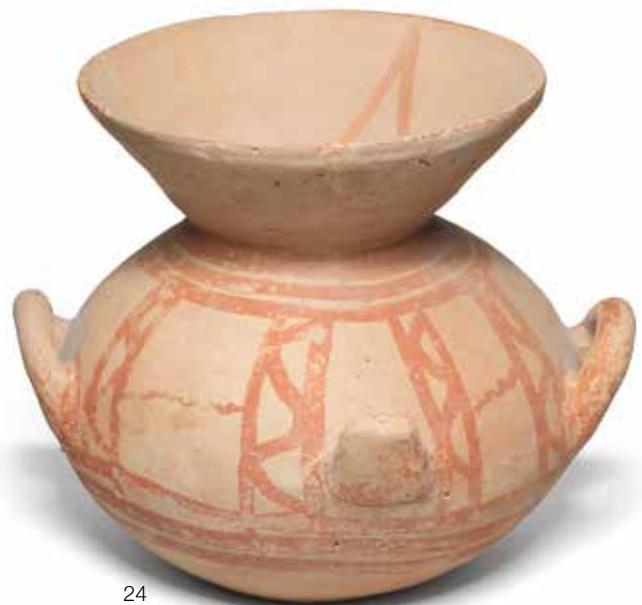
For a similar olla modelled with hands, see S. Cassani, *The Art of the Italic Peoples*, Geneva, 1993, p. 321, fig. 211.

24
**A DAUNIAN POTTERY OLLA
 CIRCA 6TH-4TH CENTURY B.C.**

With a broad funnel shaped neck, the rounded body with a pair of arched handles and a pair of rectangular lugs rising from the shoulder, with banded and undulating decoration in ochre slip, 21.5cm high

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Desmond Morris collection, Oxford, acquired in the 1970s at
 Sotheby's, London.



24



25

25
A DAUNIAN POTTERY ASKOS
CIRCA 3RD CENTURY B.C.

The double ribbed handle arched between the two spouts, each spout with the interior coloured red, one side with a perforated strainer, the body finely decorated in umber and red highlights, with horizontal bands of scroll, ovolo and chain motifs, a star painted on each side of the body above the flat base, 23cm high

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

Provenance:
 Desmond Morris collection, Oxford, acquired prior to 1976 at
 Sotheby's, London.

For two examples of similar finely decorated askoi, see S. Cassani
 (ed.), *The Art of the Italic Peoples from 3000-300 BC.*, Geneva, 1993,
 p. 346, no. 229 and p. 350 no. 231.

26
A GREEK RED-FIGURE OWL SKYPHOS
SOUTH ITALY, CIRCA 4TH CENTURY B.C.

Decorated on each side with an owl with large circle and dot eyes and
 dotted and linear feather details, between two sprigs of laurel, 7.3cm
 high

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:
 Desmond Morris collection, Oxford, acquired in the 1970s.



26

27

**A GREEK SKYPHOS WITH CHEQUER PATTERN
SOUTH ITALY, CIRCA LATE 5TH-EARLY 4TH CENTURY B.C.**

Decorated on both sides with a chequer-board pattern, flanked by bands of dots with an upper border of vertical lines, palmettes beneath the handles, 8.3cm high

£1,500 - 2,500

€1,700 - 2,800

\$1,900 - 3,200

Provenance:

Anonymous sale; Sotheby's, London, 8 November 1976, lot 327.
Desmond Morris collection, Oxford, acquired at the above sale.



27



28

28

**A GREEK RED-FIGURE OWL SKYPHOS
SOUTH ITALY, CIRCA 4TH CENTURY B.C.**

Decorated on each side with an owl, with large dot and circle eyes framed by further dotted plumage, flanked by laurel sprigs, 7.5cm high

£1,500 - 2,500

€1,700 - 2,800

\$1,900 - 3,200

Provenance:

Desmond Morris collection, Oxford, acquired in the 1970s.

29

**AN APULIAN XENON WARE SKYPHOS
CIRCA 4TH CENTURY B.C.**

Decorated on each side with a panel enclosing a wide band of berried laurel with wave pattern beneath, in applied red, 7.5cm high

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Desmond Morris collection, Oxford, acquired in the 1970s.



29



30



30

30
AN APULIAN RED-FIGURE LEKANIS AND AN APULIAN RED-FIGURE KANTHAROS
CIRCA 4TH CENTURY B.C.

Each decorated with two female heads in profile, wearing a *stephane*, *sakkos*, beaded necklace and earrings, with added white and yellow; the heads on the lekanis between two large palmettes, the knopped lid with a central rosette, a band of wave pattern around the base of the lid; the kantharos with high-arching handles with elongated spurs, a band of wave pattern around the rim, 10cm and 16.5cm high respectively (2)

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

Provenance:
 Desmond Morris collection, Oxford, acquired in the early 1970s.



31

31
AN APULIAN RED-FIGURE LEKANIS
CIRCA 4TH CENTURY B.C.

The knopped lid with a female head, dressed in a *sakkos*, radiate *stephane* and necklace, separated by two large palmettes from a crouching figure of winged Eros, his nude body adorned with jewellery, his hair dressed in a *sakkos*, holding a *situla* and box, with added white and yellow, 17cm high

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

Provenance:
 Desmond Morris collection, Oxford, acquired in the early 1970s.



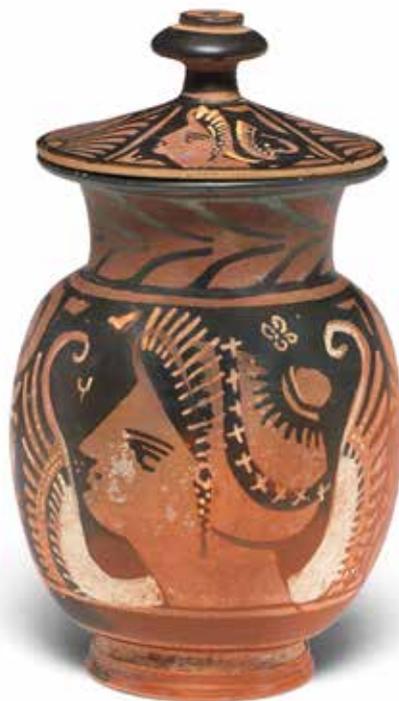
32

32
FOUR SOUTH ITALIAN VESSELS
CIRCA LATE 4TH CENTURY B.C.

Comprising a Gnathian ware skyphos, the obverse with a vine band, the reverse with two bands of lines framed by dots, 8.5cm high; a Gnathian ware footed alabastron with net design, 13.5cm high; a Gnathian black-glazed tazza, 10cm diam.; and a Teano ware footed dish with flowering vines, incised patterns and a central rosette, all with added red, white and yellow, 13.5cm diam. (4)

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Desmond Morris collection, Oxford, acquired in the 1970s.



33

33
AN APULIAN RED-FIGURE LIDDED MUG
CIRCA 350-300 B.C.

Decorated with a large profile head of Eros wearing a *stephane*, *sakkos*, beaded necklace and earring, framed by wings and a large palmette, a band of laurel leaves on the neck, the knopped lid decorated with two palmettes and miniature heads in profile, with Herakles knot handle, details in added white and yellow, 20cm high (incl. lid)

£1,500 - 2,500
 €1,700 - 2,800
 \$1,900 - 3,200

Provenance:
 Desmond Morris collection, Oxford, acquired in the early 1970s.



34

34
AN APULIAN RED-FIGURE EPICHYSIS
CIRCA 350-300 B.C.

With a head of winged Eros on the shoulder, wearing a radiate *stephane*, *sakkos*, beaded necklace and earring, a palmette beneath the handle, a wave pattern around the flanged shoulder and base, an ivy-leaf pattern on the body, with mascarons on both sides of the beaked spout, 18cm high

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

Provenance:
 Desmond Morris collection, Oxford, acquired in the early 1970s.



35

35
THREE ROMAN BRONZE VESSELS, TWO ROMAN OIL LAMPS
AND A ROMAN BRONZE HANDLE
CIRCA 1ST-2ND CENTURY A.D.

Comprising two aryballoi, one with a ribbed body; a cylindrical vessel, possibly an inkwell, 8cm-8.5cm high; two oil lamps, one with volute nozzle, the other with foliate decoration on a loop handle 12cm-16cm diam.; and a handle with a female mask terminal, 10.5cm long; **AND A MINIATURE CHINESE FLASK**, encircled with bands of incised linear decoration, 8cm high (7)

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:
 Dr H. A. Fawcett (1891-1982) collection, UK.
 Desmond Morris collection, Oxford, acquired in 1979 at Sotheby's, London.



37



36



36

36
**TWO ROMAN TERRACOTTA DOGS
 CIRCA 1ST-2ND CENTURY A.D.**

Comprising a hollow formed terracotta dog seated on a plinth on its hind legs, with compact rotund body, alert ears and short snout; and a Romano-Egyptian terracotta Sothic dog with shaggy coat and curled tail, 12.5cm and 8cm high respectively (2)

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Dog on plinth: Anonymous sale; Bonhams, 20 May 1992, lot 188 (part).
 Desmond Morris collection, Oxford, acquired at the above sale.
 Sothic dog: Desmond Morris collection, Oxford, acquired in the 1990s.

The Sothic dog of Isis was connected with the dog star, Sirius, and associated with the New Year and the annual inundation of the Nile. The British Museum has a similar Sothic dog of Isis, acc. no. 1972.0125.5.

37
**A GALLO-ROMAN TERRACOTTA HOUND
 CIRCA 1ST-3RD CENTURY A.D.**

Of hollow form, seated upright on a shallow plinth, the ribs well defined, with traces of an added red slip collar, the mouth also with traces of red pigment, 13cm high

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Desmond Morris collection, Oxford, acquired in the 1990s.

38
**A ROMAN GREEN GLASS SPRINKLER FLASK
 CIRCA 3RD-4TH CENTURY A.D.**

The funnel mouth with tooled ridge, constricted at the base of the neck, the globular body with two rows of pincer ribs, 12.4cm high

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Desmond Morris collection, Oxford, acquired in the 1970s.

For similar, see a sprinkler in the Corning Museum of Glass, New York, acc. no. 52.1.64.



38



39



40

39
**EIGHT ROMAN GLASS VESSELS
 CIRCA 1ST-6TH CENTURY A.D.**

Comprising a candlestick unguentarium; an aubergine sprinkler flask, the spherical body with pincer decoration; a flask with purple spiral trailing; a jar with cylindrical body and flaring mouth; an olive green flask with pear-shaped body and flaring neck; and three heavily-restored vessels, 9.5cm-16cm high (8)

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

Provenance:
 Desmond Morris collection, Oxford, in part acquired at Sotheby's, London, 30 April 1973, lot 145.

40
**NINE ROMAN GLASS VESSELS
 CIRCA 1ST-5TH CENTURY A.D.**

Comprising a pale blue-green glass beaker with cut-off rim, the body with two wheel-engraved lines; another similar beaker; five glass flasks, one with double lobed body; a beaker with a turquoise bangle added to the rim; and a flask with tall neck and added body with pincer decoration, 6.5cm-17cm high (9)

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

Provenance:
 Desmond Morris collection, Oxford, in part acquired at Sotheby's, London, 30 April 1973, lot 145.



41

41
AN EGYPTIAN ANTHROPOMORPHIC POTTERY VASE
MIDDLE KINGDOM-SECOND INTERMEDIATE PERIOD,
CIRCA 2046-1550 B.C.

With a projecting inverted triangular head applied beneath the rim, the biconical body with three applied discs, with slender arms, one now missing, and a miniature spout protruding from the stomach, with traces of pale cream slip, 22cm high

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

Provenance:

Anonymous sale; Sotheby's, London, 23 October 1967, lot 177 (part).
 Desmond Morris collection, Oxford, acquired at the above sale.

There is a Middle Kingdom spouted anthropomorphic vase in the form of a woman with applied arms and breasts in the Petrie Museum, acc. no. UC18248.

42
SIX EGYPTIAN AMULETS
THIRD INTERMEDIATE-PTOLEMAIC PERIOD,
CIRCA 1070-30 B.C.

Comprising three glazed composition amulets, including a turquoise cobra-headed Nehebkau with suspension loop, a turquoise flat-backed son of Horus, and an udjat eye; a lapis lazuli amulet of Banebdjede, the four-headed ram deity; a hardstone heart amulet; and a seed amulet, 1.2cm-6cm high (6)

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

Provenance:

Desmond Morris collection, Oxford, acquired at Sotheby's in the late 1960s.



42



43

43
**AN EGYPTIAN TERRACOTTA LION HEAD
PTOLEMAIC PERIOD, CIRCA 323-30 B.C.**

Depicted with large eyes, with finely incised details including the ears, whiskers and mane, with some traces of pale green glaze, 4.5cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:
Desmond Morris collection, Oxford, acquired in the early 1970s.

There is a similar Ptolemaic cat head portrayed in limestone from Naukratis in the British Museum, London, acc. no. 1905,0612.9, and another in terracotta, also in the British Museum, acc. no. 2011,5009.288, thought to represent Bastet.

44
**A ROMANO-EGYPTIAN TERRACOTTA HEAD OF A YOUTH
CIRCA 2ND-3RD CENTURY A.D.**

Of hollow form, depicted with tightly curled 'peppercorn' hair, with large lidded eyes and straight nose, the wide lips slightly parted, 12cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:
Desmond Morris collection, Oxford, acquired at Sotheby's, London as part of a collection of Romano-Egyptian heads.

Dr. Morris notes that the unusual depiction of peppercorn curls in this Romano-Egyptian head resembles and may be linked with the distinctive style of the South African Khoisanids, or Bushmen.



44

Classical



45

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

45*

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

The hemispherical body set on a high gently flaring foot, with four protruding pierced lug handles, and a broad upright rim, *12.7cm high*

£6,000 - 8,000

€6,800 - 9,100

\$7,600 - 10,000

Provenance:

Anonymous sale; Sotheby's, London, 8 July 1991, lot 202.
with Merrin Gallery, New York.

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

For similar, see J. Thimme, *Art and Culture of the Cyclades*, Zurich, 1977, p. 502, no. 269.

VARIOUS PROPERTIES

46

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

The shoulder decorated with stylised palmettes, the globular body with encircling amber bands fired orange in places, with central strap handle and spout, *11.5cm high*

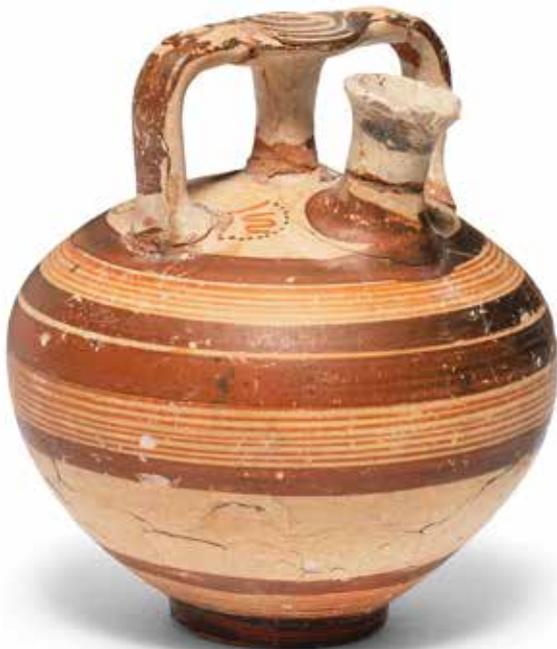
£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

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



46



47

47
**A MYCENAEAN POTTERY THREE-HANDLED PITHOS
 CIRCA 1400-1100 B.C.**

The piriform vessel with three small loop handles, the body decorated in umber paint with bands, the shoulder with broad reserved band filled with lattice pattern, 18cm high

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

Provenance:
 with Byron Zoumboulakis, Geneva in September 1995.

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE
 COLLECTION**

48*
**AN ITALIC BRONZE DOUBLE SPECTACLE FIBULA
 CIRCA 8TH-EARLY 7TH CENTURY B.C.**

Composed of a single wire of circular section forming four large interlocking spirals, with a central four-pointed attachment plate decorated in repoussé with a dotted cross and border, riveted through the centre to the pin on the back, 13.4cm wide, 13cm high

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:
 Anonymous sale; Sotheby's, New York, 20 June 1990, lot 34.
 with Merrin Gallery, New York.
 Private collection, USA, acquired from the above in July 1990.

For similar, see M. Comstock & C. Vermeule, *Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston*, Boston, 1971, p. 232, no. 333.



48

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49

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

49*

**A VILLANOVA IMPASTO WARE LIDDED OLLA
CIRCA 8TH-7TH CENTURY B.C.**

Of brown burnished fabric, with ridged flared mouth, the spherical body decorated with a series of vertical ridges, the pair of looped handles with twisted ribbed decoration and recessed dot and concentric ring motifs above, with similar motifs surmounting the ribbed arches of the two nipple-shaped projections, the lid with four raised concentric crescentic motifs and a central knob with quatrefoil drooping projections, 43.5cm high (incl. the lid)

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Private collection, New Mexico, acquired prior to 1991.

50*

**A VILLANOVA IMPASTO WARE BICONICAL URN AND LID
CIRCA 9TH-8TH CENTURY B.C.**

Of burnished black fabric, the neck and rounded shoulder with incised geometric decoration including bands of meander, dot and interlocking chevron motifs, a single arched handle at the shoulder, the lid serving as a bowl, with similar incised chevron motifs and arched handle, 37cm high (excl. the lid)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Private collection, New Mexico, acquired prior to 1991.



50



51

51*

**A VILLANOVAN IMPASTO WARE LIDDED OLLA
CIRCA 7TH CENTURY B.C.**

Of light brown impasto, the vertical ridged bulbous body with two opposed horizontal handles at the shoulder with recessed dot motifs above, set on a hollow stem with horizontal ridges, flaring towards the foot, the domed lid surmounted by a knopped handle, ancient but possibly not belonging, 49.5cm high (incl. the lid)

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Private collection, New Mexico, acquired prior to 1991.

52*

**AN ETRUSCAN IMPASTO WARE URN
CIRCA 8TH-7TH CENTURY B.C.**

The biconical double-handled vessel of brown fabric, with a lid pierced at the edges, rising to a column, rounded at the top, 54.5cm high (incl. the lid)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

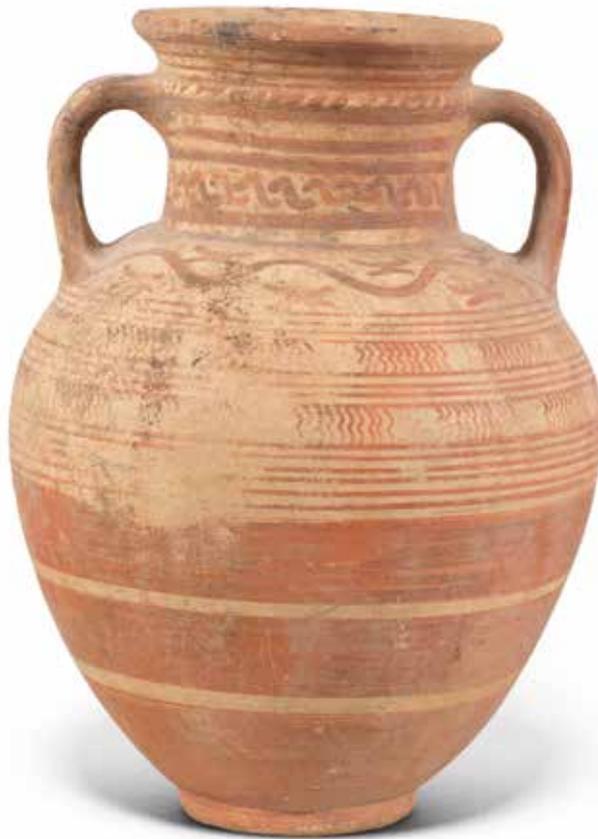
Private collection, New Mexico, acquired prior to 1991.

For a similar urn with tall disproportionate lid, cf. S. Cassani, *The Art of the Italic Peoples from 3000-300 B.C.*, Geneva, 1993, p. 96, no. 4.



52

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53

53*

**AN ETRUSCAN POTTERY AMPHORA
ITALO-GEOMETRIC, CIRCA 7TH-6TH CENTURY B.C.**

With geometric decoration in red including encircling bands, a horizontal wavy band interspersed by 'x' motifs at the shoulder, with two rows of vertical wavy linear panels below, *28cm high*

£1,500 - 2,500

€1,700 - 2,800

\$1,900 - 3,200

Provenance:

Private collection, New Mexico, acquired prior to 1991.

54*

**AN ETRUSCAN POTTERY FOOTED BOWL
ITALO-GEOMETRIC, CIRCA 7TH CENTURY B.C.**

The everted rim painted with linear bands, the shoulder decorated with panels of vertical lines and wavy dashes, the body and flared hollow foot with encircling horizontal bands in umber, *21cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Private collection, New Mexico, acquired prior to 1991.

For a similarly decorated Etruscan footed bowl, see the Metropolitan Museum of Art, New York, acc. no. 64.11.8.



54

VARIOUS PROPERTIES

55

A GREEK TERRACOTTA PLAQUE DAEDALIC, CIRCA EARLY 7TH CENTURY B.C.

The rectangular plaque depicting two standing figures facing inwards, about to embrace, on the left Theseus, his hair falling in curls down his back with his arms outstretched, and Ariadne on the right, wearing a close-fitting ankle-length robe, her arms upraised, a spindle of wound yarn between them, 7cm high

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

The Thétis Collection, Geneva, acquired prior to 1970.
The Thétis Collection; Christie's London, 25 October 2012, lot 177.
Private collection, UK, acquired at the above sale.

For a very closely-related plaque, see P. Blome, *Orient und frühes Griechenland, Antikenmuseum Basel und Sammlung Ludwig*, Basel, 1990, p. 49, no. 76, inv. no. Bo105. This plaque depicts the Greek hero Theseus greeting his would-be bride Ariadne, the Cretan princess. Ariadne provided Theseus with a spindle of thread which he was able to use to trace his route through the Labyrinth. The couple are about to embrace, presumably upon Theseus's successful return. Daedalic works reveal Eastern influences, and is otherwise known as the Orientalising Period in Greek art. Greek craftsmen adopted the Near Eastern method of mould-making terracotta figures and plaques around 700 B.C.



55

56

A BOEOTIAN TERRACOTTA FIGURE CIRCA 6TH CENTURY B.C.

The stylised figure seated on a conical stool, arms resting in its lap, the long neck extended, the head in the form of a volute, with pierced eyes, with striped and dotted decoration in reddish-brown slip, 10.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Hans Erlenmeyer (1900-1967) collection, Switzerland.
Antiquities from The Erlenmeyer Collection; Sotheby's, London, 9 July 1990, lot 39.
Private collection, Italy.
Anonymous sale; Pandolfini, Florence, 27 October 2009, lot 237.



56

57

AN EAST GREEK POTTERY ALABASTRON AND AN EAST GREEK PIRIFORM ARYBALLOS CIRCA 6TH CENTURY B.C.

The alabastron with twin vestigial handles, decorated in red with three groups of triple bands around the body; the aryballos with disc rim, the body painted with concentric bands in umber, 11.1cm and 7.3cm high respectively (2)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Alabastron: with Fortuna Gallery, Zurich in 1991.
Aryballos: Private collection, UK.
Anonymous sale; Bonhams, London, 14 May 2003, lot 578.

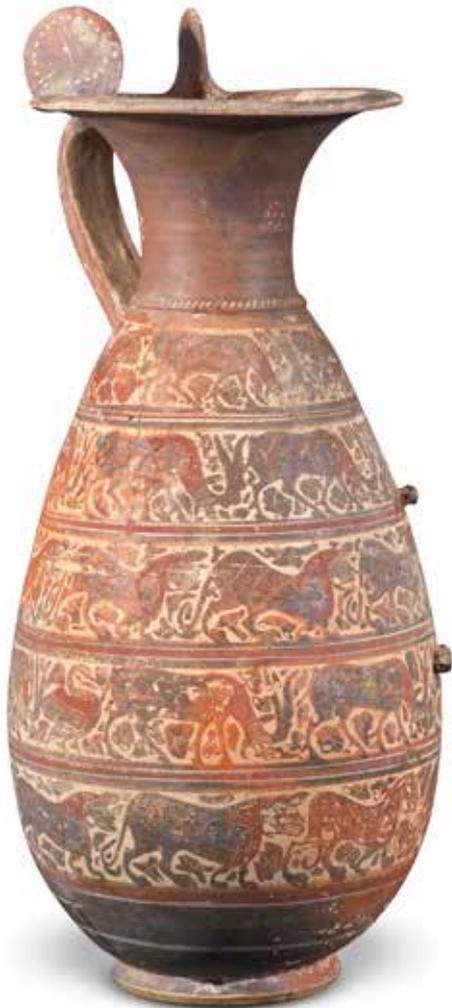


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57

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58

58

**A LARGE ETRUSCO-CORINTHIAN BLACK-FIGURE OLPE
CIRCA EARLY 6TH CENTURY B.C.**

The body divided into five registers, each with a frieze of various animals, including swans, lions, panthers and deer, rosettes interspersed throughout, divided by concentric bands, the strap handle surmounted with white-dotted rotelles on either side, details incised with added white and red, 49.5cm high

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600

Provenance:

with Galerie Archéologie Borowski, Paris.

James Stirt, Switzerland, acquired from the above in December 1991.

For a similar Italo-Corinthian olpe with five registers of animals, see Beazley Archive vase no. 1013363.

59

**AN ETRUSCO-CORINTHIAN PIRIFORM ARYBALLOS AND AN
ETRUSCAN POTTERY THYMIATERION
CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.**

The aryballos with tongues on the rim and shoulder, dotted scale pattern with double incised outline on the body, bands above and below; the thymiaterion in red and orange slip, with a shallow bowl sitting on a tall stem and flat circular foot, 9cm and 10.6cm high respectively (2)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

with Petit Musée, Montreal.

Harry Toulch collection, Montreal, acquired from the above in June 1997.



59





60

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

60

**FOUR CORINTHIAN POTTERY VESSELS
CIRCA 6TH CENTURY B.C.**

Comprising an aryballos decorated in red and umber with two birds in flight, a whirligig on the base; a 'baton' alabastron, decorated in three registers with rosettes and animals, including panthers, a swan and stag; and two alabastra each with tongues around the neck, the body flaring to a flat base, the taller with an incised band of scales and dots at the base, the other with encircling bands of brown decoration, 6cm-26.2cm high (4)

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:
Private collection, New Mexico, acquired prior to 1991.

ANOTHER PROPERTY

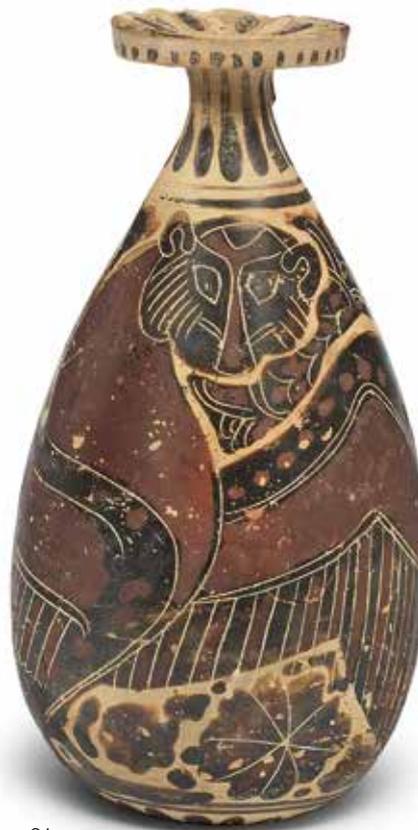
61

**A LARGE CORINTHIAN BLACK-FIGURE ALABASTRON
ATTRIBUTED TO THE PAINTER OF BERLIN F 1003,
CIRCA 625-600 B.C.**

The body decorated with a panther-bird creature, wings outstretched, with rosettes and dots in the field, bands of tongues around the disc rim, neck and underside, with pierced handle, details incised and highlighted in purple, 17cm high

£4,500 - 6,500
€5,100 - 7,400
\$5,700 - 8,300

Provenance:
Alexandre Nikolai (1864-1952) collection, Bordeaux, France; and thence by descent.
Anonymous sale; Chiswick Auctions, London, 7 December 2016, lot 39.



61

For another alabastron with the same unusual hybrid creature, see D.A. Amyx, *Corinthian Vase Painting of the Archaic Period*, London, 1988, p. 89, pl. 39.2.

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62



PROPERTY OF A GENTLEMAN

62

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

Each with strap handle terminating in two raised rotellae, the shoulder with a band of tongue pattern, the body with mould-pressed frieze of lotus buds and petals on one, the other with lotus buds and prancing lions, between incised bands, set on a flaring foot, 30cm high max. (2)

£4,000 - 6,000
€4,500 - 6,800
\$5,100 - 7,600

Provenance:

Private collection, Europe.

Anonymous sale; Sotheby's, London, 13 December 1982, lots 450 and 451.

Private collection, UK, acquired at the above sale.

63

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

The fluted bowl with pointed bosses evenly spaced around the rim, two notched bands at carination, on a high flaring foot with ridged stem, 20cm high

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

Provenance:

Private collection, Europe.

Anonymous sale; Sotheby's, London, 13 December 1982, lot 449.

Private collection, UK, acquired at the above sale.

For similar, see an example at the J. Paul Getty Museum, Los Angeles, acc. no. 83.AE.403, and for a related, more ornate example, the Metropolitan Museum, New York, acc. no. 96.9.78. Tall chalices such as this were common at Vulci, and probably mimicked the shapes of more costly silver and bronze tableware.



63



64

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

64*

**AN ETRUSCAN TERRACOTTA ANTEFIX WITH
POLYCHROME DECORATION
CIRCA 6TH-5TH CENTURY B.C.**

The arching concave antefix modelled in the form of a female head, with deeply-lidded eyes and full lips, wearing earrings and a diadem over her long wavy hair, surrounded by scrolls and four palmettes, details in added black, white, blue and red, 24.5cm high

£3,000 - 5,000
€3,400 - 5,700
\$3,800 - 6,300

Provenance:

Private collection, New Mexico, acquired prior to 1991.

There is a similarly colourful, ornamental Etruscan female-headed antefix in the British Museum, London, acc. no. 1893,0628.3.

VARIOUS PROPERTIES

65

**TWO ETRUSCAN BRONZE VOTIVE SHIELD BOSSES
WITH RAMS' HEADS
CIRCA 6TH CENTURY B.C.**

Each with a frontal ram's head with long nose, wrinkled muzzle and wide lips, with ribbed spiral horns and small pointed ears, the fleece detailed at the neck and back of head, 7cm and 7.2cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Elsa Bloch-Diener collection, Bern.

Private collection, Switzerland, acquired from the above in the 1970s. with Dr Christoph F. Leon, Basel in April 1996.

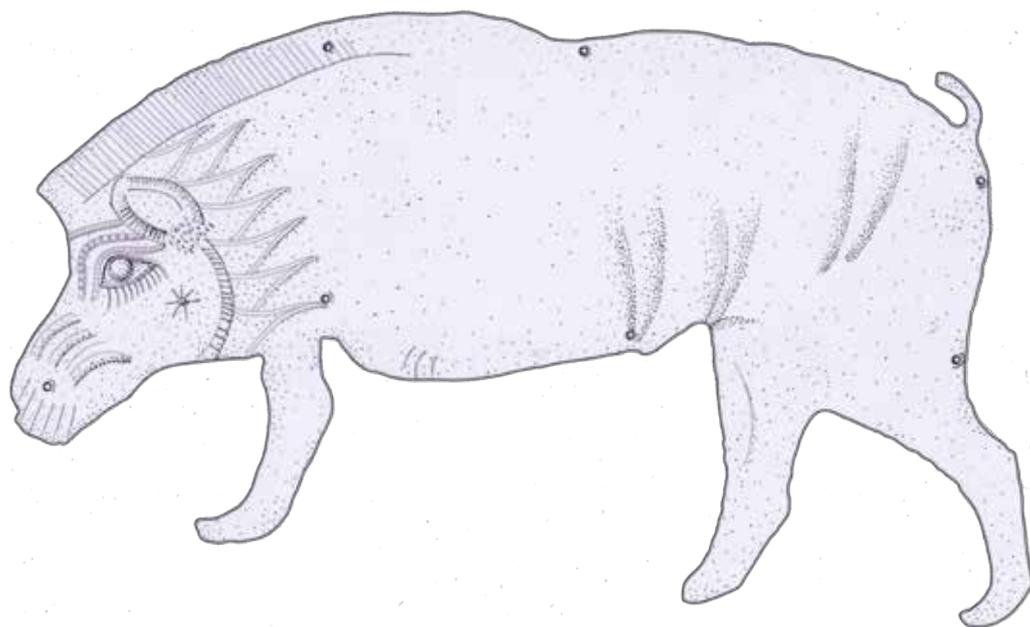
For a comparable Etruscan ram's head, which also served as the centrepiece of a small votive shield, see M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Art Boston*, Boston, 1971, p. 483, no. 711.

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65



65



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66*

**A GREEK BRONZE HOPLITE SHIELD APPLIQUÉ OF A BOAR
POSSIBLY SPARTA, CIRCA 7TH-6TH CENTURY B.C.**

Of slightly convex form, in the shape of a full-length standing boar, in profile to the left, the small tail raised, the eye and ear modelled in shallow relief, with incised naturalistic details including the ear, eye, eyelashes, eyebrow, tusk and snout, the fur of the ridge and around the head also indicated, 73cm long

£80,000 - 120,000

€91,000 - 140,000

\$100,000 - 150,000

Provenance:

Dr Eugene Alexander collection, Munich, acquired from a Munich gallery in 1989.
with Apolonia Ancient Art, Denver, acquired from the above in September 2018.



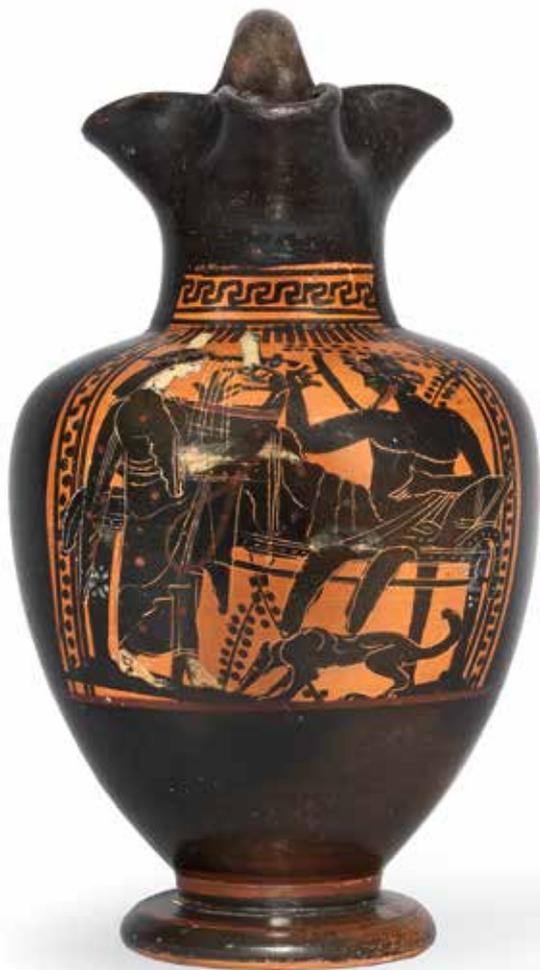
(detail)

Once riveted to a hoplite shield, this appliqué would have covered nearly its full length, as hoplite shields had an average diameter of 90cm in this period. Greek 'full-size' hoplite shield appliques of all types are extremely rare. Moreover, there is only one known surviving example of a 'forepart' type boar appliqué, in the Metropolitan Museum, New York, acc. no. 2002.200, and no other 'full-size' examples of this subject.

This appliqué is likely Spartan, as the black wild boar was used as a shield device by the Mora, elite Spartan troops. Pausanias (15.8) records a series of battles between Spartans and Messenians between c. 684-681 B.C. in Stenykleros, where Herakles was believed to have exchanged oaths with the Sons of Neleus over a sacrificed wild boar. The victorious Spartans, having conquered the Messenians, subsequently adopted the standing boar as a shield device. Excavations of the shrine of Artemis Orthia at Sparta by the British Archaeological School from 1906-1910 uncovered a number of lead seals, now thought to represent shield devices, one of which is similarly illustrated with a full-length standing boar.

The incised decoration of this appliqué suggest that it once formed part of an important set of armour. The puncture and slash marks, primarily on the centre-left of the appliqué, indicate the piece was used in battle, and suggest the warrior faced an enemy holding a weapon in his right hand. Its survival is perhaps due to being captured in battle as a spoil of war and dedicated as an offering.





67

67*

**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

£7,000 - 10,000

€7,900 - 11,000

\$8,900 - 13,000

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.

68

**A MINIATURE ATTIC BLACK-FIGURE WHITE-GROUND LEKYTHOS
CIRCA EARLY 5TH CENTURY B.C.**

Decorated with a procession of three maenads, arms outstretched in revelry, a pair of flowing vine tendrils in the field, a band of rays at the shoulder, concentric bands beneath the groundline, details incised and in added red, 11.5cm high

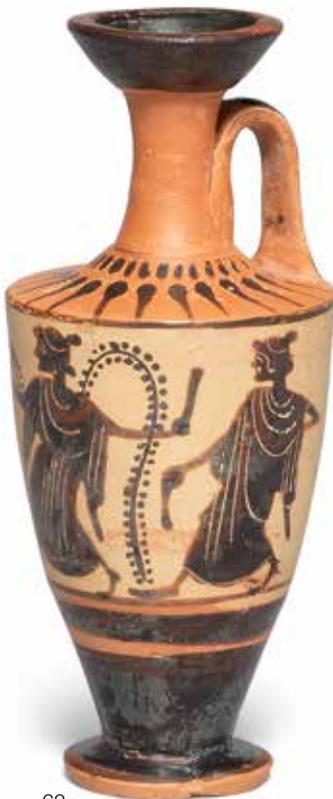
£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

with Classian Art Ltd., Zurich in September 1998.



68

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.



69



69 (reverse)

69

**AN ATTIC BLACK-FIGURE NECK AMPHORA
ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 510-500 B.C.**

The obverse with Ajax carrying the dead body of Achilles over his shoulder, hunched forward with the weight of the hero's body, both wearing high-crested helmets and Boeotian shields, a peplos-clad female following, her head turned back, the reverse with an archer wearing Phrygian helmet, spotted tunic and trousers, his hand outstretched in a gesture of supplication, flanked by two armour-clad Greek warriors, both wearing helmets and holding shields, a band of rays around the foot, palmette-lotus chain on the neck, tongues on the shoulder, scrolling palmettes beneath the handles, details added in white and red, 29.5cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 19,000

Provenance:

Ivar Johnsson (1885-1970) collection, Sweden.
Anonymous sale; Bukowskis Auktions, Stockholm, August 2016.
Private collection, acquired at the above sale.

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

According to myth, Ajax recovered the body of his former nemesis, Achilles, from the hands of the Trojans. His ensuing competition with Odysseus over Achilles' armour resulted in Ajax's own death. The female alongside the group may represent Achilles' mother Thetis, or his lover Briseis.

The depiction of Ajax carrying Achilles' body over his shoulder had long been popular among Greek vase painters, as evident from the François Vase. For another neck amphora attributed to the Leagros Group and depicting the same subject, see the Beazley Archive, vase no. 7721, from the NCMA, North Carolina, acc. no. 74.1.6.

Ivar Johnsson, whose works include Iliadic reliefs at the Stockholm City Library, was a prominent figure in the Swedish Neo-Classical movement, and awarded the Sergel Prize and Prince Eugen Medal for outstanding artistic achievement.



70

70

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

Both sides with a pair of confronting panthers, palmettes on each side of the handles, details in added red and white, the stem reattached to the bowl with a bronze stud in antiquity, 19.2cm wide (incl. handles)

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

with Galerie Serodine, Ascona.
with Royal-Athena Galleries, New York, acquired from the above on 15 October 1993.
Private collection, UK, acquired from the above in August 1994.

71

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

Of lentoid form, one side of the domed top with a crouching spotted feline, its right foreleg and tail upraised, the other side with a swan, the handle arching across the body, with a wide flaring spout, 11.8cm long

£2,500 - 3,500
€2,800 - 4,000
\$3,200 - 4,400

Provenance:

with Eduard Burkhard, Basel in June 1983.



71 (side A)



(side B)

72

**A LARGE ATTIC RED-FIGURE LEKYTHOS
ATTRIBUTED TO THE PAINTER OF THE YALE LEKYTHOS,
CIRCA 480-460 B.C.**

Depicting two female attendants at a lit altar, one chiton-clad and wearing a diadem, holding two blazing torches aloft, the other to the right turning to look back at her companion, her hair dressed beneath a *sakkos*, wearing a himation draped over her long pleated chiton, holding a libation dish in her right hand, a staff in her left, a band of meander above and below, the shoulder with scrolling palmette and lotus decoration, a band of ovolo at the base of the neck, detail in added red, 29.6cm high

£8,000 - 12,000
€9,100 - 14,000
\$10,000 - 15,000

Provenance:

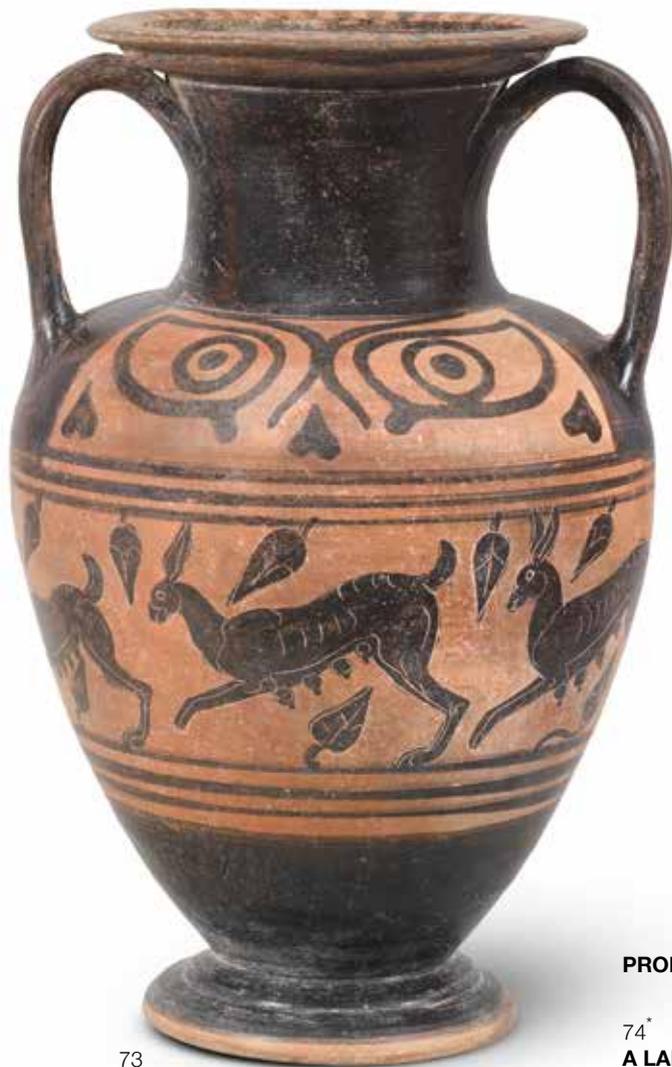
with Dr Christoph F. Leon, Basel in October 1998.

The Painter of the Yale Lekythos is known for depictions of women, typically in elegant yet static poses, as can be seen on the present lot. His style has been described as 'loose and sketchy', and he is commended for the 'contemplative tone of his forms' (C. Bruzelius in S.M. Burke and J.J. Pollit, *Greek Vases at Yale*, New Haven, 1975, p. 68).

For a similar Attic lekythos attributed to the Painter of the Yale Lekythos, see an example in the Ashmolean, Oxford, acc. no. 1935.342, and Beazley Archive vase no. 207697. His name vase is at the Yale University Art Gallery, New Haven, acc. no. 1913.146.



72



73

73

**AN ETRUSCAN BLACK-FIGURE AMPHORA
ATTRIBUTED TO THE MICALI PAINTER, CIRCA 525-500 B.C.**

The body decorated with a frieze of running hares, ears alert, with leaves in the field, encircling bands above and below, a pair of large eyes on each shoulder, tongues around the rim, details incised, 35cm high

£8,000 - 12,000
€9,100 - 14,000
\$10,000 - 15,000

Provenance:

with Jean-Philippe Mariaud De Serres, Paris.
Bernard Brugidou collection, Paris, acquired from the above in April 1995.

The Micali Painter was one of the most prominent Etruscan painters of black-figure pottery. He frequently used animal iconography, clearly defining ribs, genitals, haunches and legs. For an amphora similarly depicting prancing hares in the Louvre, and an amphora with a multi-teated hare in Karlsruhe, see N. Spivey, *The Micali Painter and His Followers*, Oxford, 1993, nos. 30 and 48.

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

74*

**A LARGE ETRUSCAN TERRACOTTA VOTIVE STATUE OF A FEMALE WORSHIPPER
CIRCA 5TH-4TH CENTURY B.C.**

The elongated hollow figure in the form of a young woman shown with centrally-parted hair falling in ringlets to either side of the face, depicted with large rimmed eyes and full lips, wearing a necklace with pointed pendants, a long tunic, and a stola covering the back of her head and enveloping her body with arm hole apertures projecting from the folds of the drapery, 173cm high

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

Provenance:

Dr and Mrs S. Tarab collection, Geneva.
Property from the Collection of Dr and Mrs S Tarab; Sotheby's, New York, 13 June 2002, lot 113.
Private collection, New Mexico, acquired at the above sale.

Published:

S. Cassani, *The Art of the Italic Peoples from 3000-300 BC*, Swiss Collections, a catalogue of the 1993-1994 exhibition at the Musée Rath, Geneva, and the Mona Bismark Foundation, Paris, Naples, 1993, p. 265, no. 165.

This votive figure would have been intended to represent a wealthy sanctuary worshipper seeking the protection of the associated god. Such figures are normally portrayed holding offerings such as birds or fruit.



74



76



75

ANOTHER PROPERTY

75

**A GREEK BRONZE SITULA
HELLENISTIC PERIOD, CIRCA LATE 4TH CENTURY B.C.**

The piriform vessel with high rounded shoulders tapering to a flat base, with flat inverted disc rim, the twin arching bail handles terminating in bud-like finials, attached on each side by a lion head, each with a full mane and open mouth, a spout emerging from the open jaw, the slightly concave base with concentric circles, *27.7cm high*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 19,000

Provenance:

Private collection, Germany, acquired in the 1980s on the European art market; and thence by descent.

Anonymous sale; Artcurial, Paris, 23 May 2017, lot 42.

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE
COLLECTION**

76*

**A GREEK ALABASTER ALABASTRON
CIRCA 5TH-4TH CENTURY B.C.**

The elongated body with rounded base, tapering to sloping shoulders offset from the short neck, with wide tapering disc rim, two incised bands high on the body, *21.8cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

with Merrin Gallery, New York.

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

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.



PROPERTY FROM THE MOSCAHLAIDIS FAMILY COLLECTION

77*

**AN ATTIC MARBLE FUNERARY LEKYTHOS
LATE CLASSICAL PERIOD, CIRCA MID 4TH CENTURY B.C.**

The funerary vessel sculpted in shallow relief with a departure scene, a bearded man standing to the left, wearing a mantle wrapped around his body, his chest exposed, clasping hands in a gesture of farewell with a woman standing facing him, their heads inclined, wearing a long pleated chiton and swathed in a himation, a girl, probably their daughter, standing to the right, wearing a long pleated chiton and holding a situla in her right hand, with faint traces of egg-and-dart decoration below the shoulder, *52.1cm high*

£20,000 - 30,000

€23,000 - 34,000

\$25,000 - 38,000

Provenance:

with André Emmerich Gallery, New York.

Anonymous sale; Sotheby's, New York, 17 December 1997, lot 90.

The Moscahlaidis family collection, acquired at the above sale.

77

Property from a Private Swiss Collection of Classical Terracottas

(Lots 78 - 87)

PROPERTY FROM A PRIVATE SWISS COLLECTION OF CLASSICAL TERRACOTTAS (LOTS 78-87)



78

78*

A GREEK TERRACOTTA FEMALE VOTARY HOLDING A PIGLET PROBABLY SICILY, CIRCA EARLY 5TH CENTURY B.C.

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

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

with Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, no. 3). Private collection, Switzerland, acquired from the above.

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

79*

THREE GREEK TERRACOTTA HEADS CIRCA LATE 6TH-4TH CENTURY B.C.

Comprising a female protome, with a himation drawn over the hair; and two heads from Taranto, a female with thick wavy hair bound by a diadem and a youth wearing a broad fillet, 8.5cm-15cm high (3)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Tom Virzi (1881-1974) collection, New York. Private collection, Switzerland, in part acquired from Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 43 and 48).

For a similar protome, see R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities in the British Museum, Volume I*, London, 1954, no. 294.



79



80



81

80[†]
FOUR GREEK TERRACOTTA HEADS
MEDMA, CIRCA 5TH CENTURY B.C.

Comprising a female wearing a spherical earring and wreath with rosettes; another female with wavy hair centrally-parted; a curly-haired bearded male; and a youth with incised wavy hair, 9.5cm-11.5cm high (4)

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

Provenance:
 Tom Virzi (1881-1974) collection, New York (nos. 426, 472, 481 and 433).
 Private collection, Switzerland.

81[†]
FOUR GREEK TERRACOTTA MALE HEADS
TARANTO AND MEDMA, CIRCA 5TH-4TH CENTURY B.C.

Comprising a youth wearing a broad fillet atop curled hair; two youths with rows of tightly curled hair; and another youth with rows of tight curls bound by a fillet, tresses falling onto his neck, 8.5cm to 11.5cm high (4)

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:
 Tom Virzi (1881-1974) collection, New York.
 Private collection, Switzerland, in part acquired from Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 11-12).

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.



82



83

82^{*}
**FOUR GREEK TERRACOTTA MALE HEADS
 SICILY AND TARANTO, CIRCA 4TH CENTURY B.C.**

Comprising a youth wearing a wreath with applied rosettes; a banqueter with curling hair, full beard and moustache, wearing a wreath with rosettes; another wreathed and bearded male; and a youth with ringlets emerging from beneath a broad fillet with a large central flower, 9cm-11cm high (4)

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

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. 29, 44, 30 and 34).
 Private collection, Switzerland, acquired from the above.

83^{*}
**FIVE GREEK TERRACOTTA HEADS
 TARANTO, CIRCA 4TH CENTURY B.C.**

Comprising two female heads, each with wavy hair beneath a *stephane*; a youthful banqueter wearing a headdress with applied rosettes and a central palmette; and two bearded banqueters also with elaborate headdresses, 8cm-10cm high (5)

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:
 Tom Virzi (1881-1974) collection, New York.
 Private collection, Switzerland, in part acquired from Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 37, 70 and 40).



84



85

84*

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

Comprising a bearded banqueteer wearing a wreath and a broad fillet; two youthful banqueteers with wreaths and fillets decorated with rosettes; and a bearded man in a Phrygian cap centred by a large rosette, 6cm-11cm high (4)

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

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. 24, 38 and 60).
Private collection, Switzerland, acquired from the above.

85*

**TWELVE SMALL GREEK TERRACOTTA HEADS
SOUTH ITALY, CIRCA 4TH-2ND CENTURY B.C.**

Comprising a young male wearing a Phrygian cap; four females variously adorned with foliate wreaths and earrings; two females with melon coiffure; a female wearing a thick fillet; two females each with waved hair bound in a chignon; a satyr with a large, spade-shaped beard; and an African youth with exaggerated features; some with remnants of black, red and white slip, 2.8cm-7.5cm high (12)

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

Provenance:

Tom Virzi (1881-1974) collection, New York (incl. nos. 58, 68, 75, 77, 80, 287, 370, 373, 506, 508).
Private collection, Switzerland.
Private collection, Switzerland, in part acquired from Galleria Serodine, Ascona (*Terrakotten aus Westgriechenland*, Casa Serodine Ascona, 1 April 1994-23 May 1994, nos. 63, 77, 81, 86 and 90).



86

86*

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

Of hollow form, with centrally-parted wavy hair beneath a himation, the features modelled with deeply set eyes beneath arching brows, rounded chin and full lips, with traces of white slip and red pigment, *25.5cm high*

£1,500 - 2,000

€1,700 - 2,300

\$1,900 - 2,500

Provenance:

Probably Galleria Serodine, Ascona.

Private collection, Switzerland, acquired prior to 2000.

87*

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

Of hollow form, wearing a himation drawn over the high, wavy hair, with pert lips and straight nose, *24cm high*

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

Probably Galleria Serodine, Ascona.

Private collection, Switzerland, acquired prior to 2000.



87

VARIOUS PROPERTIES

88

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

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

£1,500 - 2,000

€1,700 - 2,300

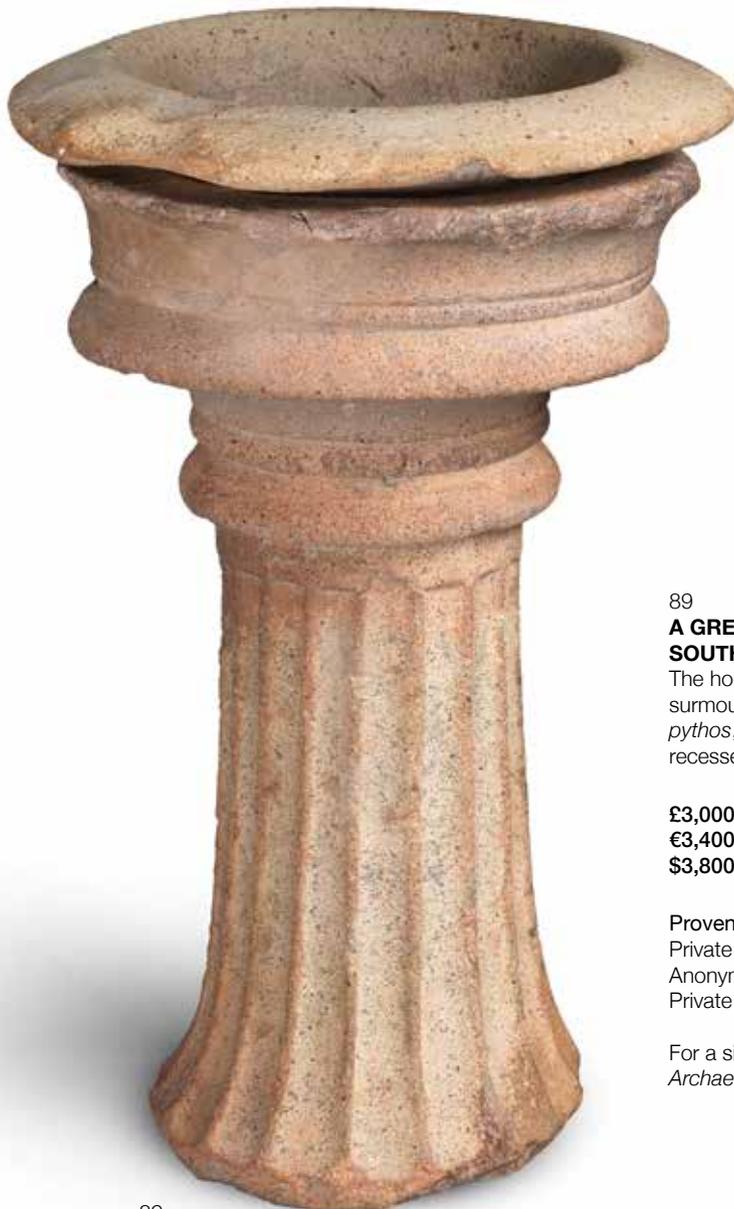
\$1,900 - 2,500

Provenance:

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



88



89

89

**A GREEK TERRACOTTA LOUTHERION
SOUTH ITALY, CIRCA 4TH CENTURY B.C.**

The house altar with hollow fluted body flaring towards the base, surmounted with a ridged reel-shaped basin and separately-made *pythos*, ancient but not belonging, with down-turned lip and a recessed pouring spout, 63.5cm high

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Private collection, UK, acquired between 1968-1978.
Anonymous sale; Bonhams, London, 26 April 2007, lot 344.
Private collection, UK, acquired at the above sale.

For a similar type found at Pharos, see B. Kirigin, *Pharos: An Archaeological Guide*, Croatia, 2003, no. 42, p. 33 & 53.



90

90
**A CAMPANIAN RED-FIGURE FISH PLATE
 ATTRIBUTED TO THE THREE STRIPE PAINTER,
 CIRCA 360-330 B.C.**

Decorated with two bream and a torpedo fish, the down-turned rim with wave pattern, details in added white, 19.5cm diam.

£3,000 - 5,000
 €3,400 - 5,700
 \$3,800 - 6,300

Provenance:
 with Artemis Münzen und Antiquitäten, Munich, September 1998.

For another fish plate attributed to the Three Stripe Painter, see C. Zindel, *Meeresleben Und Jenseitsfahrt: Die Fischteller Der Sammlung Florence Gottet*, Zurich, 1998, p. 37.



91

91*
**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

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

Provenance:
 Professor 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.

For an example of a Faliscan stamnos attributed to the Fluid Group, showing a similar generously proportioned woman in a large flowing chiton with extended expressive hands, see the Metropolitan Museum, New York, acc. no. 91.1.441.



92

**AN APULIAN RED-FIGURE AMPHORA
ATTRIBUTED TO THE PATERA PAINTER, CIRCA
340-320 B.C.**

The obverse depicting a peplos-clad female, her hair dressed in a *sakkos* and wearing earrings, necklace and bracelet, carrying a *cista* in her left hand and a *tympanum* in her right, striding to the left while pursued by Dionysus, carrying two thyrsi and a *situla*, nude but for a mantle draped around his arm and sandals, a berried wreath in his hair, the reverse with two draped athletes standing beneath a pair of *halteres* (jumping-weights), one holding a strigil, the other with a staff, meander pattern beneath, palmettes below the handles, rays on the neck and around the base of the handles, a band of laurel leaves above, another on the mouth, details in added red, white and yellow, 47.5cm high

£8,000 - 12,000
€9,100 - 14,000
\$10,000 - 15,000

Provenance:

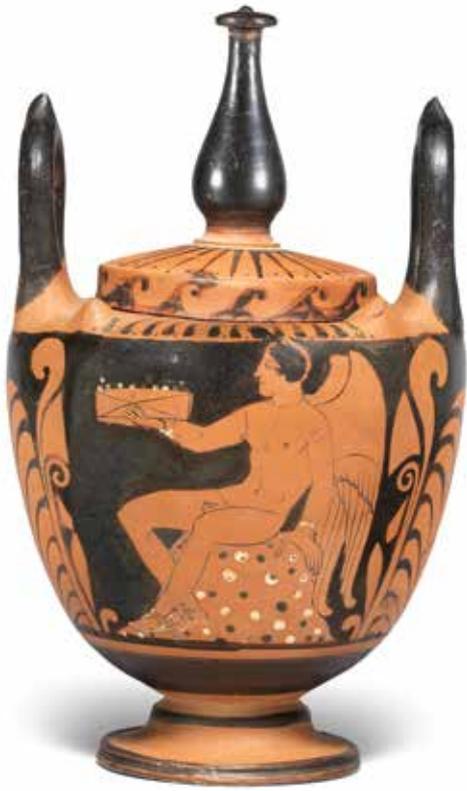
Private collection, Germany, acquired in the 1970s.
with Frank Sternberg AG, Zurich in June 1992.

The style and figures of this amphora are characteristic of the Patera Painter, including the use of a saltire in square interrupting the meander pattern, clusters of three dots, and the use of vegetation as decoration.

For a column krater attributed to the Patera Painter also decorated with a maenad pursued by Dionysus and a gymnasium scene, see the Museum of Fine Arts, Boston, acc. no. 60.1171. For another amphora with similarly delineated figures and attributed to the Patera Painter, see the J. Paul Getty Museum, Los Angeles, acc. no. 79.AE.25.1.

92

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93



93

**A CAMPANIAN RED-FIGURE LEBES GAMIKOS
ATTRIBUTED TO THE LAGHETTO PAINTER,
CIRCA 350-320 B.C.**

The obverse depicting a winged Eros, nude but for his sandals and bracelets, seated on a rock and facing left, his outstretched right arm holding a pyxis, the reverse with a draped female, her right breast bared, adorned with a necklace, her hair bound in a *sakkos*, also seated on a rock, holding a phiale in her right hand, with palmettes beneath the high arched handles, tongues on the neck, dotted rays and a band of waves around the knobbed lid, details in added white and yellow, 19.5cm high

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

with Dr Christoph F. Leon, Basel in May 1998.

For similarly depicted figures, see a skyphos also by the Laghetto Painter in A.D. Trendall, *The Red Figured-Vases of Lucania, Campania, and Sicily*, Oxford, 1967, pl. 120, nos. 4-5.

94

**AN ETRUSCAN TERRACOTTA ANTEFIX OF SILENUS
CIRCA 4TH CENTURY B.C.**

With a long, wavy beard and balding head, his pointed animal ears exposed, his face with large rounded eyes and short nose, 16cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

with Galerie Fortuna, Zurich.

Private collection, Berlin, acquired from the above on 23 August 1979.

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.



94



95



95

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

95*

AN APULIAN RED-FIGURE JANIFORM KANTHAROS ATTRIBUTED TO THE ILIUPERSIS GROUP, CIRCA 375-350 B.C.

The body moulded in the form of a satyr head on one side, wearing an ivy wreath with a central rosette, with large animal ears, pronounced brows and snub nose, his thick beard finely incised, the other side moulded in the form of a maenad head, with large almond-shaped eyes, her wavy hair centrally-parted beneath a diadem decorated with wave pattern, the neck with complimentary scenes, the satyr side decorated with another satyr, depicted nude but for a fillet, seated on an overturned amphora and holding a kantharos and thyrsus, scrolling vines and a tambourine hanging in the field, the other side with a peplos-clad maenad advancing to the left, her hair bound in a *sakkos*, bearing a wreath and large phiale, a scrolling vine and fillet hanging in the field, bands of ovolo beneath the rim, details in added red, white and yellow, 21cm high

£20,000 - 30,000

€23,000 - 34,000

\$25,000 - 38,000

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

Provenance:

Anonymous sale; Sotheby's, New York, 18 June 1991, lot 161. with Merrin Gallery, New York.

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

The earliest plastic head vases were made in the workshop of the Iliupersis Painter. The Iliupersis Painter is considered to have 'produced some of the most important Apulian vases of the second quarter of the fourth century', establishing the development of the 'Ornate' style and having a 'profound influence upon all subsequent painters' (A.D. Trendall, *The Red-Figured Vases of Apulia I*, Oxford, 1978, p. 185).



96

VARIOUS PROPERTIES

96

**A GROUP OF EIGHT CAMPANIAN BLACK-GLAZED GUTTI
CIRCA 4TH-3RD CENTURY B.C.**

Each on a raised foot with ring handle and spout, with moulded striations around the body and moulded discoi variously depicting maenads, a grotesque, a gorgoneion, a helmeted head, Dionysos reclining on a couch holding a thyrsus, and a griffin attacking a fallen deer, 8cm-15.5cm high (8)

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

with Galerie Fortuna, Zurich.

Private collection, Berlin, acquired from the above 16 August 1979, 5 February 1980, and during 1980s.

97

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

Of hollow form, depicted nude, her hair swept up into a tall chignon and adorned with a diadem, traces of red pigment on her hair and white slip, 22cm high

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

with Galerie Fortuna, Zurich.

Private collection, Berlin, acquired from the above in 1978.



97



98

98*

**A CAMPANIAN RED-FIGURE FISH PLATE
ATTRIBUTED TO THE HELGOLAND PAINTER, CIRCA 350-320
B.C.**

Decorated with three fish, including two breams, both double-banded, and a torpedo fish, scrolling wave pattern around the rim overhang, set on a short pedestal foot, details in added white, 17cm diam.

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Private collection in Geneva, acquired in the 1960s.

Private collection, Switzerland, acquired from the above in 2015.

99

**A GREEK BLACK-GLAZED HYDRIA
SOUTH ITALIAN, CIRCA 350-300 B.C.**

The body with vertical ribbing, a painted pendant necklace on the neck, ovolo around the rim, twin upturned handles at the sides and an arching handle behind, with remains of added red, 41.5cm high

£4,500 - 6,500

€5,100 - 7,400

\$5,700 - 8,300

Provenance:

Dr Mueller collection, Zurich, acquired in the 1980s.

with Frank Sternberg AG, Zurich in May 1992.



99



100

100

**THREE ETRUSCAN BRONZE CISTA FEET
CIRCA 4TH CENTURY B.C.**

Each of similar form, with a lion's paw on a raised circular base surmounted by lions, with front paws outstretched and wavy manes extending down their backs, projections on the reverse for attachment, *7.2cm-7.5cm high (3)*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Van der Berge collection, Belgium.
with Galerie Harmakhis, Brussels, October 1998.

101*

**AN ETRUSCAN VOTIVE FEMALE HEAD
CIRCA 4TH-3RD CENTURY B.C.**

Of hollow form, her oval face with small lidded eyes, long straight nose and dimpled rounded chin, her small, pert mouth slightly open, wearing a diadem atop her centrally-parted wavy hair, and crescentic earrings, the neck with naturalistic creases, *27.6cm high*

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

Provenance:

with Donati, Lugano, 1978.
Private collection, Europe.
Property from a European Private Collection; Christie's, New York, 8 June 2001, lot 56.
Private collection, UK, acquired from the above sale.



101



102

102

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

Hollow moulded, with finely-modelled locks of hair brushed over his forehead, his rounded face with plump, youthful features, lidded almond-shaped eyes and lips slightly parted, wearing a himation drawn over the back of his head, 30.5cm high

£2,500 - 3,500

€2,800 - 4,000

\$3,200 - 4,400

Provenance:

with Galerie Fortuna, Zurich.

Private collection, Berlin, acquired from the above circa 1985.

See M. Söderlind, *Late Etruscan Votive Heads from Tessignano*, Rome, 2002, p. 189, no. 122, for another votive head of a child also with a youthful countenance, dotted nostrils and hair arranged in two strands in front of the right ear.

103

**A LARGE CAMPANIAN RED-FIGURE SKYPHOS
ATTRIBUTED TO THE BOSTON READY PAINTER,
CIRCA 330-310 B.C.**

The obverse showing a female advancing to the left, her hair bound in a *sakkos*, wearing a peplos and holding a box in her right hand, a thyrsus in her left, a wheat sheaf and bunch of grapes in the field, the reverse with a heavily draped male, a large palmette under each handle, a band of waves as the groundline, with added white and ochre, 18.9cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Elsa Bloch-Diener collection, Bern.

Private collection, Germany, acquired from the above in 1980.

Characteristic of the Boston Ready Painter is the decoration of reverses with youths draped in ample himatia extending in front of their bodies; cf. a parallel on a skyphos from Cumae in A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, Oxford, 1967, p. 518, no. 637.



103



104



104*

**TWO ETRUSCAN TERRACOTTA VOTIVE WOMBS
CIRCA 4TH-3RD CENTURY B.C.**

Hollow and moulded in ridged relief, one with the cervix modelled and a lateral projection, 11.5cm and 12.5cm long (2)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Baron Ricky di Portanova and Baroness Alessandra di Portanova collection, USA.

The di Portanova Collection; Christie's, New York, 20 October 2000, lot 285 (part).

Private collection, UK, acquired at the above sale.

The muscular ripples may suggest contraction during childbirth.

105*

**TWO ETRUSCAN TERRACOTTA VOTIVE PHALLI
CIRCA 4TH-3RD CENTURY B.C.**

Naturalistically modelled, the larger with a ventilation hole at the reverse, both with remains of red pigment, 10.5 and 11.5cm high (2)

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

with Charles Ede Limited, London.

Private collection, UK, acquired from the above in April 1996 and December 2004.



105



106

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

106*

**AN ETRUSCAN TERRACOTTA CINERARY URN
CIRCA 3RD-1ST CENTURY B.C.**

The rectangular chest-shaped urn decorated in relief with the scene of Eteocles (Evezicle) and Polyneikes (Fulnice) in combat flanked by winged figures holding torches, 25cm high x 36cm wide x 16.5cm deep

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Private collection, New Mexico, acquired prior to 1989; and thence by descent to the present owner.

Eteocles and Polyneikes were the sons of Oedipus, King of Thebes, and Jocasta. Following the exile of their father, they agreed to split the kingship, by reigning in alternate years. However, when Eteocles' year came to an end, he refused to relinquish the throne to his brother. Polyneikes subsequently fled to Argos, to seek support for his claim; he succeeded in finding allies who promised to help him reclaim the Theban throne ("The Seven Against Thebes"). During the ensuing battle, Eteocles and Polyneikes met in combat and killed each other. This scene of fratricide was popular on Etruscan cinerary urns during the Hellenistic Period, probably in part due to the popularity of Aeschylus' play commemorating the saga.

The British Museum, London has various cinerary urns decorated with the same scene, showing the Greek myth of the brothers Eteocles and Polyneikes fighting for the right to rule Thebes, including acc. nos. 1850,0514.1 and 1867,0508.111.



107



108

107*

**TWO ETRUSCAN BRONZE MIRRORS
CIRCA 4TH-3RD CENTURY B.C.**

Comprising a mirror engraved with two male figures wearing knee-length tunics and boots; and a mirror disc engraved with two figures standing before a temple, *21.2cm high and 11.5cm diam. respectively (2)*

£1,500 - 2,500

€1,700 - 2,800

\$1,900 - 3,200

Provenance:

Handled mirror: Private collection, New Mexico, acquired prior to 2000.
Mirror disc: Joseph Ternbach (1898-1982) collection, New York.
with Royal-Athena Galleries, New York.
Private collection, New Mexico, acquired from the above in August 1988.

108*

**AN ETRUSCAN BRONZE MIRROR
CIRCA 4TH-3RD CENTURY B.C.**

Engraved with a central female, representing Helen, flanked by two warriors, probably the Dioskouroi, Castor and Pollux, and a further female in the background, with laurel leaf border, the handle terminal in the form of a horse's head, *27.2cm long*

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Private collection, New Mexico, acquired prior to 1991.

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.



109



109*

**TWO ETRUSCAN TERRACOTTA VOTIVE WOMBS
CIRCA 4TH-2ND CENTURY B.C.**

Each of hollow form, one flat-backed, modelled on one side with a medial ridge with additional vertical ridges and nodule shaped protrusions, with two openings; the other modelled in curved ridged relief, with an opening at the bottom and side, 18cm and 17.2cm long respectively (2)

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

Provenance:

Private collection, New Mexico, acquired prior to 1991.

The larger womb with nodules is considered to represent a multiparous uterus, i.e. that of a woman who has given birth multiple times (N. Thomson de Grummond and E. Simon, *The Religion of the Etruscans*, Texas, 2009, p. 104).

110*

**AN ETRUSCAN TERRACOTTA VOTIVE HAND
CIRCA 4TH-2ND CENTURY B.C.**

Of hollow form, the long left hand with naturalistically moulded details of the palm and fingernails, 21cm long

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Private collection, New Mexico, acquired prior to 2000.

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.



110



111



111*

**TWO FALISCAN RED-FIGURE BEAK-SPOUTED OINOCHOAI
CIRCA 4TH CENTURY B.C.**

Comprising an oinochoe decorated with a profile female head wearing a *kekryphalos* and radiate *stephane*, flanked by scrolling tendrils, an owl on the neck, details in added white; the other vessel decorated with a duck flanked by palmettes on the body, a further palmette on the neck, 30cm and 27cm high respectively (2)

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

Provenance:
Private collection, New Mexico, acquired prior to 1991.

112*

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

Moulded with a female head, her wavy hair bound by a wreath, wearing pendant earrings, with almond-shaped eyes, full lips and rounded chin, with traces of white slip, 17cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:
Private collection, New Mexico, acquired prior to 1991.

For a similar antefix, see R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*, London, 1969, no. 1330.



112

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.

113*

**AN ETRUSCAN TERRACOTTA CINERARY URN AND LID
CIRCA 3RD-1ST CENTURY B.C.**

The lid in the form of the figure of the deceased, reclining and draped in a himation, resting a phiale on the right bent knee, the base of plain rectangular chest form, *the base 40cm x 25cm; 47cm high (including lid)*

£3,000 - 5,000
€3,400 - 5,700
\$3,800 - 6,300

Provenance:

Count Aluffi-Piccolomini-Pentini collection, Siena.
with Fallani, Rome.

Private collection, New Mexico, acquired from the above in July 1968
and exported under license.

VARIOUS PROPERTIES

114

**A SOUTH ITALIAN TERRACOTTA ROUNDEL WITH HEAD OF
ALEXANDER GORGONEION
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

Decorated in relief with a frontal head of Alexander, his abundant, snake-like locks falling to his shoulders, with a torq and collar of radiating scales forming the background, two small perforations at the top, *18cm high*

£3,500 - 5,500
€4,000 - 6,200
\$4,400 - 7,000

Provenance:

with Hurst Gallery, Cambridge, Massachusetts in March 1998.

According to myth, when the Gorgon was slain by Perseus he mounted its head on his shield. This shield was then gifted by Athena to Achilles, and finally claimed by Alexander the Great from the Temple of Athena-Ilia at Troy. The roundel may have been intended to symbolise this legendary shield.

Such terracotta roundels served as *oscilla*, votive offerings designed to sway in the wind, and were in widespread production in southern Italy during the Hellenistic period. See M. L. Ferruzza, *Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum*, Los Angeles, 2016, p. 206, no. 59, for a comparable terracotta *clipeus*, and N. Yalouris, *The Search for Alexander*, Boston, 1980, p. 152, no. 96, for a further miniature Alexander Gorgoneion.



113



114



115

115

**A GREEK TERRACOTTA THEATRICAL DWARF FIGURE
HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.**

Standing on an oval integral base, depicted nude but for a mantle over his shoulders, draped across his rounded belly, exposing his phallus and buttocks, with an enlarged balding head and thick curled beard, his face wrinkled, with small eyes, snub nose and thick lips, remains of blue, pink and white pigment, 8.3cm

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Embricos collection, London, acquired in late 1950s-1960s.
Anonymous sale; Christie's, London, 25 April 2001, lot 241.

116*

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

Depicted standing, her weight on her left leg, the right bent at the knee, wearing a long pleated chiton and swathed in a himation, her arms hidden within the drapery, her left hand resting on her hip, her hair bound in a low chignon and adorned with a high *stephane*, remains of red, pink and blue pigment and white slip, 28cm high

£1,500 - 2,500

€1,700 - 2,800

\$1,900 - 3,200

Provenance:

with Charles Ede Limited, London.
Private collection, UK, acquired from the above in September 1987.



116



117*

**A LARGE GREEK TERRACOTTA FIGURE OF EROS
HELLENISTIC PERIOD,
CIRCA 3RD CENTURY B.C.**

Of hollow form, depicted nude but for a chlamys over his left shoulder, revealing his fleshy form, his arms outstretched, the right leg advanced, his head turned to his left, hair bound in a central plait on his crown with tendrils behind his ears, his full face with dimpled chin and cheeks, 44.8cm high

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 19,000

Provenance:

with Royal-Athena Galleries, New York, 1985 (AAW, vol. IV, no. 148).

Private collection, New York.

The Property of an Upstate New York Collection;

Christie's, New York, 4 June 2008, lot 219.

Private collection, UK, acquired at the above sale.

The depiction of Eros hovering in the air with childlike mannerisms is first found in frescoes of the 4th Century B.C., but only in the Hellenistic period does this pose translate to sculpture. The present lot is very close to a flying Eros in the Metropolitan Museum of Art, New York, see M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1961, fig. 612.

117



118

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

118*

**A GREEK BRONZE STATUETTE OF A BOXER
HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.**

Standing with legs apart mid-stride, his right arm tucked close to his torso, the gloved hand clenched, his left arm extended with open palm, the fighter wearing a short tunic, rolled at the waist and raised at the front to reveal his scrotum, the exaggerated phallus now missing, his chest exposed, with large rounded stomach and slender, muscular arms, his face pointed, a wart on his chin, with locks of hair at the crown of his otherwise shaved head, *10.2cm high*

£15,000 - 20,000

€17,000 - 23,000

\$19,000 - 25,000

Provenance:

Nasli M. Heeramaneck (1902-1971) collection, New Haven.

Melba Whatley collection, Austin, TX.

with Merrin Gallery, New York.

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

Boxing as an athletic sport was practiced by the Greeks as early as the Minoan and Mycenaean periods, though the hero Theseus was widely credited as having invented the sport. The distinctive hairstyle of this boxer is known from other depictions of athletes, and marks him as a professional fighter. The boxer is dynamically rendered, depicted in the act of parrying a partner, while he readies his right hand to punch. The right hand is bound in leather, a technique used primarily to protect the hand, rather than to increase the severity of its punch.

The veristic style of this statuette is typically Hellenistic, as is the exaggerated phallus the figure would have once been exposing. For an Alexandrian bronze figure of a boxer or wrestler sporting a similar ponytail hairstyle, see the Cleveland Museum of Art, acc. no. 1985.137. See also the Museum of Fine Arts, Boston, acc. no. RES.08.32k for a dwarf represented as a boxer, again with an exaggerated phallus.

VARIOUS PROPERTIES

119*

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

The goddess depicted nude, slightly twisted and bending forward, with weight on her right leg, her left leg raised to remove her sandal, 20cm high

£8,000 - 12,000

€9,100 - 14,000

\$10,000 - 15,000

Provenance:

Private collection, Buffalo, NY, acquired in 1975 from a Boston dealer with Rupert Wace Ancient Art Limited, London.

Private collection, UK, acquired from the above April 1998.

Aphrodite bending down to remove her sandal prior to bathing was a popular subject throughout the Graeco-Roman world from the Hellenistic period onward. Smith has suggested that the type 'probably evolved as favoured votive figures, without the impetus given by a famous statue' (*Hellenistic Sculpture*, London, 1991, p. 81); in the Roman period, such small-scale sculpture was likely utilised to adorn domestic spaces.





120

120*

**A GREEK BRONZE STATUETTE OF A DRAPED FEMALE FIGURE
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.**

Standing with her weight on her left leg, her right knee bent, wearing a heavily-pleated chiton with a knotted belt beneath the breasts and swathed in a himation falling from her left shoulder and across her waist, her right foot emerging from beneath her drapery, 15.3cm high

£8,000 - 12,000
€9,100 - 14,000
\$10,000 - 15,000

Provenance:

with Galerie Koutoulakis, Paris.
Private collection, France, acquired from the above in the 1960s.
Anonymous sale; Bonhams, London, 15 October 2008, lot 216.
Private collection, UK, acquired at the above sale.

The high-belted chiton and enveloping himation worn by the female subject are typically Hellenistic. This statuette may be associated with a group of votive figures made in Latium and Etruria in the later Hellenistic period; cf. a half life-sized bronze figure of a young woman said to have been found with smaller statuettes near the Sanctuary of Diana in the Alban hills, and now in the British Museum, London, acc. no. 1920,0612.1. The British Museum example is lauded for her 'elongated proportions...[and] angular grace' (S. Haynes, *Etruscan Bronzes*, London, 1985, no. 196, p. 321).



121

121*

**A GREEK TERRACOTTA FIGURE OF APHRODITE
CIRCA 1ST CENTURY B.C.**

Standing upright and nude apart from a necklace and body chain of two bands crossing her chest, her weight on her right leg, the left bent at the knee, with traces of red pigment, 28.5cm high

£1,800 - 2,200
€2,000 - 2,500
\$2,300 - 2,800

Provenance:

Private collection, Buffalo, New York, acquired in 1975 from a Boston dealer.
with Rupert Wace Ancient Art Limited.
Private collection, UK, acquired from the above in April 1998.



(reverse)

122*

**A GREEK MARBLE FIGURE OF A FEMALE
HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.**

Depicted partially nude, an arm resting on her left shoulder, standing with her weight on her left leg, the right leg bent, drapery swathed around her hips in a diagonal roll and falling to the ground in thick folds, 46cm high

£18,000 - 22,000

€20,000 - 25,000

\$23,000 - 28,000

Provenance:

Anonymous sale; Sotheby's, London, 11 July 1988, lot 133.
with Charles Ede Limited, London.

Private collection, UK, acquired from the above in July 1989.

The present lot possibly depicts Psyche as part of an amorous group with the arm of Eros around her, a popular theme in Hellenistic art. The pose of the present lot, standing in contrapposto with an exposed torso and drapery hanging low on her hips, is derived from Hellenistic portrayals of Aphrodite and is close to the Pontia-Eulopia and Arles types; see R.R.R. Smith, *Hellenistic Sculpture*, London, 1991, p. 81.



122

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

123*

**A ROMAN TERRACOTTA MOLOSSIAN HOUND
CIRCA 1ST CENTURY A.D.**

Forming part of a water spout, the foreparts of the dog modelled with well-defined curls of thick fur, with ears alert, the face with raised eyebrows, large eyes and pointed nose, 14.5cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Private collection, New Mexico, acquired prior to 1991.

For a similar fragmentary water spout in the shape of a dog, see the J. Paul Getty Museum, Los Angeles, inv. no. 72.AD.119.

VARIOUS PROPERTIES

124*

**A ROMAN STONE VOTIVE PHALLUS
CIRCA 1ST CENTURY B.C.-3RD CENTURY A.D.**

Naturalistically carved with moulded detail, 22cm high

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

Provenance:

Baron Ricky di Portanova and Baroness Alessandra di Portanova collection, USA.

The di Portanova Collection; Christie's, New York, 20 October 2000, lot 285 (part).

Private collection, UK, acquired at the above sale.



123



124

125*

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

Possibly a priest of Isis, the mature male thick-set with a bald or shaved head, lidded almond-shaped eyes, slightly parted lips and rounded chin, with fleshy neck and sloping shoulders, 37cm high

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600

Provenance:

French art market.

Anonymous sale; Bonhams, London, 21 April 2005, lot 217.

Spanish art market.

Anonymous sale; Bonhams London, 15 October 2008, lot 236.

Private collection, UK, acquired at the above sale.

Anonymous sale; Bonhams, London, 24 October 2012, lot 140.

Private collection, UK, acquired at the above sale.

The subject's total absence of hair, including a lack of indication of hair at the sides and back of the head (which would be consistent with natural balding), suggests that he may have served as a priest of Isis, despite lacking the small X sometimes found carved into the forehead of such priests. For similar, see C. C. Vermeule, *Greek and Roman Sculpture in America*, Los Angeles, 1981, p. 303, no. 259; for discussion of the portraiture of these priests, see S. Wood, 'Isis, Eggheads, and Roman Portraiture' *JARCE*, vol. 24, 1987, pp. 123-141.



125

**PROPERTY FROM AN IMPORTANT AMERICAN
PRIVATE COLLECTION**

126*

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

Carved veristically, the mature patrician represented balding, his face deeply-lined with furrowed brow, with heavy-rimmed eyes with drilled inner canthi, aquiline nose and fleshy jowls, the down-turned mouth firmly set, 24.1cm high

£2,500 - 3,500

€2,800 - 4,000

\$3,200 - 4,400

Provenance:

Anonymous sale; Sotheby's, New York, 18 June 1991, lot 140.

with Merrin Gallery, New York.

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

The 'warts and all' veristic style is believed to have developed from the wax death masks used in Roman funeral processions and displayed in the atrium of patrician homes. It became popular during the late Republican period due to the emphasis placed on the importance of revering one's ancestors, combined with the power of senior statesmen at a time when political rivalries were rife.

For another fleshy portrayal of an ageing bald man, see M. Comstock and C. Vermeule, *Sculpture in Stone: The Greek, Roman and Etruscan Collections of the Museum of Fine Arts Boston*, Boston, 1976, no. 321.



126



VARIOUS PROPERTIES

127*

A ROMAN MARBLE VENUS GENETRIX CIRCA 1ST CENTURY B.C.

The goddess standing with her weight on her right leg, the left relaxed, wearing a diaphanous chiton, belted at her waist, exposing her left breast and revealing the form of her body beneath, and draped in a voluminous himation, pulled up behind her right shoulder and clasped in her upraised right hand, her left hand also upturned and once holding the now-missing apple, the excess drapery drawn around her right leg and amassed between her legs, the folds falling to the ground, 26.5cm high

£7,000 - 10,000

€7,900 - 11,000

\$8,900 - 13,000

Provenance:

Elsa Bloch-Diener (1922-2012) collection, Bern, acquired between 1968 and 1983.

Collection of Elsa Bloch-Diener: Antic Art and Pre Columbian Art; Stuker, Bern, 30 May 2018, lot 693.

Private collection, Switzerland, acquired at the above.

The Venus Genetrix sculpture-type is based on a late 5th Century B.C. Greek bronze by Callimachus, recorded by Pliny in his *Natural History*, which shows the goddess holding the apple won in the Judgement of Paris in her left hand, and moving to cover her head with her drapery with her right. In this guise, the goddess is associated with domesticity and motherhood. The most notable Roman version of this work is the Aphrodite Fréjus, discovered in the town of the same name in 1650 and now in the Louvre, Paris, acc. no. MA525. For other examples, see the Metropolitan Museum, New York, acc. no. 32.11.3, and M. Bieber, *Ancient Copies*, New York, 1977, pl.23-26.

The Venus Genetrix type was popularised in the early Julio-Claudian period, when Julius Caesar and Augustus embarked upon a concerted strategy to encourage public acceptance of their identification of the goddess as the progenitor of the *gens Julia*. This purported familial link was an important tool in the consolidation of their power, and was most memorably asserted through Caesar's construction of a temple to Venus Genetrix in his forum in Rome in 46 B.C., and Augustus' patronage of Virgil's *Aeneid*, the epic poem which charted the journey of Venus's son Aeneas to the shores of Italy to found both the city which would one day become Rome, and the *gens* to which the emperor belonged.



128*

**A ROMAN BRONZE VENUS GENETRIX
CIRCA LATE 1ST-2ND CENTURY A.D.**

The goddess dressed in a belted pleated chiton, which has fallen from her right shoulder revealing her breast, a voluminous himation draped over her left forearm and around her body, the folds falling to the ground, her right arm upraised, her left hand outstretched and holding an apple, wearing a crescentic diadem atop her centrally-parted hair, drawn back from her face and arranged in a low chignon, the eyes incised for inlay, 15.8cm high

£5,000 - 7,000

€5,700 - 7,900

\$6,300 - 8,900

Provenance:

Dr Lederer collection, Berlin.

Wilhelm Horn (1870-1959) collection, Berlin, acquired from the above in 1930; and thence by descent.

The Collection of the late Wilhelm Horn; Christie's, London, 11 December 1987, lot 176.

Anonymous sale; Bonhams, London, 12 December 1995, lot 499.

Private collection, Canada, acquired at the above sale.



129

**A ROMAN BRONZE FRAGMENTARY BUST OF A YOUNG MAN
CIRCA EARLY 1ST CENTURY A.D.**

Comprising a head and upper torso, his face with delicate features and large, heavy-lidded, unarticulated eyes, with thick hair falling in comma-shaped locks over his forehead, wearing a chlamys pinned on the left shoulder with a circular fibula and revealing his bare chest, his right arm raised in the commanding gesture of *adlocutio*, torso 19cm high, head 23cm high

£20,000 - 30,000

€23,000 - 34,000

\$25,000 - 38,000

Provenance:

John (1900-1976) and Gertrude Hunt (1903-1997) collection, Dublin.
Private collection, England, acquired from the above between 1976-1981.

Anonymous sale; Bonhams, London, 26 April 2007, lot 118.

Private collection, UK, acquired at the above sale.

This bust displays similarities with early Imperial bronzes, such as the portrait of Caligula in The Museum of Fine Arts, Houston (acc. no. 2003.670). The Houston Caligula also has a lean face, rounded chin, cap of layered hair and locks brushed in front of the ears, and therefore suggests that this bust may also be a portrait of a Julio-Claudian prince. Furthermore, the gesture of *adlocutio* was usually performed by the emperor in a civic or military context, most famously in the Prima Porta statue.

For similar, see a bronze head of a male youth dating to the early 1st Century A.D. at the NY Carlsberg Glyptotek (acc. no. I.N.2758).





130

130

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

Depicting a dove standing in profile, the ochre body with details in red highlighting the wing and beak, wearing a green garland tied in a bow around the neck, green foliage emerging behind, on a white background, *17.5cm x 18cm*

£3,000 - 5,000
€3,400 - 5,700
\$3,800 - 6,300

Provenance:

Private collection, France, early 20th Century.
London art market.
with Charles Ede Ltd, London, 2001 (cat. 171, no. 42).
Private collection, UK, acquired from the above.



131

131

**A ROMAN TERRACOTTA FIGURE OF A RECLINING NUDE
FEMALE AND A ROMAN TERRACOTTA VENUS
CIRCA 2ND CENTURY B.C.-2ND CENTURY A.D.**

The nude female reclining on a cushion under her left elbow, wearing bracelets, with remains of black and red slip; the Venus standing with her weight on her right leg, the left bent at the knee, semi-draped in a mantle, grasped in her right hand, her left arm outstretched, wearing armlet and bracelets, both figures with traces of white slip, *11.3cm and 26cm high respectively (2)*

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

Anonymous sale; Bonhams, London, 3 October 2000, lots 161 and 169.
Private collection, UK, acquired at the above sale.



132

**A ROMAN TERRACOTTA FRAGMENT FROM A
'CAMPANA' RELIEF
CIRCA 1ST CENTURY A.D.**

Carved in high relief, depicting the upper part of a nude male figure from behind, with muscular back, head in profile, with curly hair, straight nose and full, slightly-parted lips, his right arm raised, an animal preserved to the right, *24cm high*

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600

Provenance:

Private collection, England.
Anonymous sale; Bertolami, London,
24 June 2016, lot 13.

The relief represents the myth of Heracles and the Cretan bull, the hero carrying the bull over his shoulders, having completed his Seventh Labour.

A complete example of this type of Campana relief is in the Louvre Museum, Paris, inv. no. CP4170. The full scene, which this fragment was once part of, depicts Heracles accompanied by an allegory of Winter. The scene formed part of a frieze depicting allegorical figures of the remaining seasons and the wedding of Peleus and Thetis.

The Heracles plaque was a particularly popular motif in 15th and 16th Century art, from which both Renaissance and Baroque painters took inspiration. Il Sodoma owned a terracotta example, as recorded in the inventory drawn up after his death, and a cast of the scene is visible in Michiel Sweerts' *A Painter's Studio*, c. 1646-1650.

133

**A ROMAN TERRACOTTA FRAGMENT FROM A
'CAMPANA' RELIEF
CIRCA 1ST CENTURY A.D.**

Depicting a boxer, wearing a *caestus* (boxing glove) on his left hand and holding a victor's ribbon, a palm-branch in his right hand, his muscular body standing on a plinth between two Corinthian columns, denoting the colonnade of the boxers' *palaestra*, ends of hanging *oscilla* visible, a wreath draped above his head, *22cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

with Frank Sternberg AG, Zurich in May 1992.

For a similar composition depicting this subject, see a fragmentary Campana relief in the British Museum, London, inv. no. 1805.0703.390. The full relief showed the boxer surrounded by a stamnos on a high pedestal and a herm on either side, with *oscilla* of oval and pelta-form, and an *osculium* of a Hermes mask above.

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.



132



133



134

**A ROMAN MARBLE MALE TORSO
CIRCA 1ST CENTURY A.D.**

The youthful figure standing in contrapposto, with the weight on his right leg, his left shoulder slightly raised, depicted nude, of athletic form, the muscular torso with well-pectorals, abdominal muscles and iliac crests, with rounded buttocks and muscular back, the dorsal muscles emphasised by a sunken depression along the spine, 40cm high

£50,000 - 70,000

€57,000 - 79,000

\$63,000 - 89,000

Provenance:

with Maxburg Galerie Antiken, Munich.
Professor Wilhelm Kreutzberg (1932-2019) collection, Munich,
acquired from the above in April 1976.

Based on the rendering of the abdominal musculature, which is comparable to Greek statuary types of c. 450-420 B.C. (cf. Polykleitos' Diadoumenos), the present torso is likely a Roman copy of a Greek original from the 5th Century B.C. The modelling of the body is in the Polykleitan style, in particular in its use of chiasmos. The Romans developed a great interest in Polykleitos' work during the 1st and 2nd Centuries A.D., frequently emulating his style. This preoccupation with his work is demonstrated by Pliny the Elder's description of Polykleitos as 'having attained the highest excellence in statuary' (Pliny, *NH* 34.19).

For a similarly modelled torso, see C. Vermeule, *Greek and Roman Sculpture in America*, California, 1981, no. 26.





135

135*

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

With lidded almond-shaped eyes set beneath arching brows, and full, pert lips, her wavy centrally-parted hair drawn back from her oval face and arranged in a top-knot, *10cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Private collection, Massachusetts, gifted from a friend who acquired the piece at a Phillips auction in London prior to 2001; and thence by descent to the present owner.

136*

**A ROMAN MARBLE FRAGMENTARY DRAPED GODDESS
CIRCA 1ST-2ND CENTURY A.D.**

Her left arm, lower torso and legs partially preserved, enveloped within a himation, gathered at her left side and grasped in her hand, her navel and the curvature of her stomach and right leg visible through the diaphanous drapery, *55.5cm high*

£5,000 - 7,000

€5,700 - 7,900

\$6,300 - 8,900

Provenance:

Reputedly from a European private collection, 1990.
French art market.

Anonymous sale; Bonhams, London, 15 October 2008, lot 272.
Private collection, UK, acquired from the above sale.



136



137 (detail)



137

137

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

The circular bowl with flat everted rim, incised concentric bands beneath the rim on the exterior, the ribbed handle terminating in the head of a panther, the small eyes articulated, its open mouth bearing fangs, with incised details including whiskers around the mouth, *37.5cm diam.*

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600

Provenance:

with Jean-Philippe Mariaud De Serres, Paris.
James Stirt collection, Switzerland, acquired from the above in June 1997.

138*

**A ROMAN BRONZE AMPHORA
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

With twin applied handles, each cast in relief with an acanthus leaf, terminating in a bust of winged Nike, peplos-clad and plump-faced, with double bands of incised lines beneath the flat rim, concentric rings in relief on the underside of the foot, *26cm high*

£2,500 - 3,500

€2,800 - 4,000

\$3,200 - 4,400

Provenance:

Elsa Bloch-Diener collection, Bern, acquired between 1968 and 1983.
Collection of Elsa Bloch-Diener: Antic Art and Pre Columbian Art;
Stuker, Bern, 30 May 2018, lot 702.
Private collection, Switzerland, acquired at the above.



138

Many similar vessels have been discovered in villas at Pompeii, cf. a parallel bronze amphora in the Metropolitan Museum of Art, New York, acc. no. 27.122.7.



Photograph of the current owner with the torso ca. 1951/2

PROPERTY OF A LADY

139*

A ROMAN MARBLE SATYR CIRCA 1ST CENTURY A.D.

His muscular torso contorted, with pronounced iliac crest and defined abdominal muscles, with his left thigh raised and left arm drawn behind his back, the head upward-gazing and twisted to the right, with thick wavy locks swept away from the forehead and falling loosely onto the neck, his face with angular features and high cheekbones, his heavily-lidded eyes creased at the outer corners, the lips slightly parted, 49cm high

£50,000 - 70,000

€57,000 - 79,000

\$63,000 - 89,000

Provenance:

Gerard Moerdyk (1890-1958) collection, South Africa, acquired late 1940s; and thence by descent to the present owner.

Statues of satyrs were often depicted in motion, whether dancing, brawling or pursuing nymphs. The contortions of the present lot suggest the satyr was part of a group depicted in the midst of a fight. For another example of a fighting satyr in a dramatic pose, with his head and left thigh similarly raised, see M. Moltesen, *Imperial Rome II. Ny Carlsberg Glyptotek*, Copenhagen, 2002, no. 96.

Gerard Moerdyk remains one of the most prominent Afrikaans architects, particularly known for his design of the famous Voortrekker Monument in Pretoria. Alongside his passion for architecture, Moerdyk developed a keen interest in the ancient world. His admiration for Egyptian temple architecture, which he considered to symbolise African greatness, is thought to have influenced the Voortrekker Monument, with his 1932 sketches bearing resemblance to the Temple of Horus at Edfu. His interest in archaeology was further cultivated by his numerous trips to Italy between 1946-1949. According to family tradition, on one such trip his longstanding artistic collaborator, Romano Romanelli, Professor of Sculpture at the Italian Academy of Fine Arts in Florence, advised Moerdyk to purchase the satyr, believed to have been discovered in the Roman Forum.





140

VARIOUS PROPERTIES

140*

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

The youthful god depicted life-size, his head turned slightly to the right, his thick wavy hair with deep drilling, centrally-parted, drawn back from the face and gathered into a top-knot, with idealised finely-carved features, his almond-shaped eyes with articulated canthi, beneath defined upper lids, with straight nose and parted lips, 37cm high

£25,000 - 30,000
€28,000 - 34,000
\$32,000 - 38,000

Provenance:

Private collection, Geneva.

Private collection, Geneva, gifted from the above in the 1970s; and thence by descent.

Vente de Arts asiatique, Archéologie 1534; Genève Enchères, Geneva, 10 December 2015, lot 755.

Private collection, Geneva, acquired at the above sale.

The present lot is of the Apollo Belvedere type, named after an example in the Vatican Museum, inv. no. 1015, thought to be derived from Leochares' bronze original of circa 350-325 B.C. For another head of the Apollo Belvedere type, see the British Museum, London, inv. no. 1865.0103.10.



141

141

**A ROMAN MARBLE MALE PORTRAIT HEAD
CIRCA LATE 1ST-MID 2ND CENTURY A.D.**

The life-size head turned slightly to the right, his thick hair combed forward from the crown over his forehead, sweeping around his ears and long at the nape of the neck, with deep-set, articulated eyes and a heavy jawline, the neck with naturalistic creases of flesh, *28cm high*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 19,000

Provenance:

José Louis Vinas collection, Spain, acquired in the 1970s.

Private collection, France.

Anonymous sale; Binoche & Giquello, Paris, 23 November 2018, lot 127.

This portrait's straight locks are brushed forward onto the forehead in the style popularised by Trajan, as shown in a bust of the emperor in the NY Carlsberg Glyptotek, Copenhagen, inv. no. 1477. This style of portraiture continued to remain popular into the Antonine Period.



142

142*

**A ROMAN MARBLE MALE TORSO
CIRCA 2ND CENTURY A.D.**

Probably Hercules, depicted nude, originally standing with his weight on his right leg, the left relaxed, his left arm bent at the elbow and draped with a mantle, the musculature well-defined with modelled pectorals, iliac crests and rounded buttocks, *11.5cm high*

£2,500 - 3,500

€2,800 - 4,000

\$3,200 - 4,400

Provenance:

Elsa Bloch-Diener (1922-2012) collection, Bern, acquired between 1968 and 1983.

Collection of Elsa Bloch-Diener: Antic Art and Pre Columbian Art; Stuker, Bern, 30 May 2018, lot 691.

Private collection, Switzerland, acquired at the above.



143

143*

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

Her wavy hair dressed with a diadem and centrally parted, drawn back from her face and arranged in a topknot, tendrils falling onto the back of her neck, with almond-shaped unarticulated lidded eyes, straight nose and rounded chin, the full lips slightly parted, *16.7cm high*

£6,000 - 8,000

€6,800 - 9,100

\$7,600 - 10,000

Provenance:

Elsa Bloch-Diener collection, Bern, acquired between 1968 and 1983.

Collection of Elsa Bloch-Diener: Antic Art and Pre Columbian Art; Stuker, Bern, 30 May 2018, lot 687.

Private collection, Switzerland, acquired at the above.

144

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

Carved in high relief, preserving a panther in profile to the left, the mouth ajar with teeth bared, the front leg outstretched, *21.5cm long*

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

with Dr Christoph F. Leon, Basel in May 1998.

The panther was most associated with the god Dionysus, who was often accompanied by the exotic felines. Bacchic themes were popular as funerary motifs on sarcophagi, as they were considered to represent the importance of celebrating the life of the deceased rather than mourning the departed. Dionysus, as god of banqueting, was closely associated with the funerary banquet, an important aspect of Roman funerary tradition.

**PROPERTY FROM AN IMPORTANT AMERICAN
PRIVATE COLLECTION**

145*

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

The circular seat with central depression and down-turned rim, set on a separately-made hexapod base, with an openwork strut with wave pattern, the legs with square finials set on rounded feet, *28.6cm high*

£5,000 - 7,000

€5,700 - 7,900

\$6,300 - 8,900

Provenance:

with Merrin Gallery, New York.

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

Bronze stools of a similar size have been discovered in Pompeii in the Houses of Ephebus and Fabius Rufus, see L'Erma di Bretschneider, *Rediscovering Pompeii*, Rome, 1992, nos. 56-57, and another in the British Museum, London, inv. no. 1856,1226.667, which shares the present lot's openwork wave decoration.



144



145

ANOTHER PROPERTY

146

A ROMAN MARBLE HEAD OF MINERVA CIRCA 2ND CENTURY A.D.

Wearing a Corinthian helmet decorated with rams' heads on the cheek pieces pushed back from her face, exposing her waved hair, centrally-parted and drawn towards the nape of her neck, her head turned slightly to the right, her articulated almond-shaped eyes with defined lids and her lips slightly parted, *42.5cm high*

£40,000 - 60,000

€45,000 - 68,000

\$51,000 - 76,000

Provenance:

with Charles Ede Limited, London.

Private collection, UK, acquired from the above in June 1993.

This head of the goddess of war is derived from a Greek original dating to the late 5th-early 4th Century B.C, the so-called Giustiniani type, after a full-length statue in the Vatican Museums, acc. no. 2223. For another head of Athena, found in the Stoa of Attalos, see National Museum, Athens, acc. no. 3004.





147

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

147*

**A GALLO-ROMAN BRONZE FIGURE OF TELESPHORUS
CIRCA 2ND CENTURY A.D.**

Enveloped in a cloak, a hood hanging behind, and wearing a cap surmounted by a tall pointed finial, his face with a fierce expression, mouth grimacing, his deeply indented pupils set beneath high arched eyebrows, 5.1cm high

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

with Royal-Athena Galleries, New York, 1989 (*Gods and Mortals*, V.III, 1989, no. 84).

Anonymous sale; Sotheby's, New York, 20 June 1990, lot 201. with Merrin Gallery, New York.

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

Telesphorus was the son, or companion, of Asclepius, and as such was associated with convalescence. For similar, see the National Archaeological Museum, Florence, inv. no. 2321.

VARIOUS PROPERTIES

148

**A ROMAN BRONZE LION FACE PROTOME
CIRCA 2ND CENTURY A.D.**

Depicted with an open mouth with large incised teeth, articulated eyes and a wavy mane, the shaft with bands of raised moulding, a perforation underneath for attachment, 9.7cm long

£2,500 - 3,500

€2,800 - 4,000

\$3,200 - 4,400

Provenance:

with Antiken-Kabinett, Frankfurt in November 1998.



148



149

149

**A ROMAN BRONZE STATUETTE OF MARS ULTOR
CIRCA 2ND CENTURY A.D.**

The bearded god standing with the weight on his right leg, his right arm raised, likely once holding a spear, wearing a plumed Corinthian helmet, cuirass, *pteryges* and greaves, 10.3cm high

£6,000 - 8,000

€6,800 - 9,100

\$7,600 - 10,000

Provenance:

Dr Yves Goalard (1934-2017) collection, France, acquired in the 1970s.

Yves Goalard collection; Alde, Paris, 6 October 2017, lot 23.

This statuette is a version of the cult statue of Mars Ultor, best known from a 2nd Century A.D. marble which originally stood in the Forum of Augustus, now in the Capitoline Museum, Rome, inv. no. 58. Small reproductions of this statue were common, and have been found all over the Roman Empire; their scale is appropriate for dedication in the household shrine, or *lararium*. For a related example in bronze and of the same scale as the present lot, see the J. Paul Getty Museum, Los Angeles, inv. no. 96.AB.194.

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

150*

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

Of rectangular form, composed of a panel of chequerboard pattern, flanked on each side by a white and blue floral band, with a central red band containing blue and white chequer motifs, 4.9cm high

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Private collection, New Mexico, acquired prior to 2000.



150

PROPERTY FROM A PRIVATE SCOTTISH COLLECTION

151

**TWO ROMAN MARBLE FIGURES OF CELTIC HOUNDS
CIRCA 2ND CENTURY A.D.**

The male Celtic hound seated upright with his head tilted upwards, wearing a studded collar, the slender powerful body with visibly defined rib-cage, shown resting with his tail between his legs on a rock-like base, the head, neck, and part of the left foreleg restored in the 18th Century; together with a seated Celtic greyhound bitch wearing a wide studded collar, the slender body naturalistically carved, with her right foreleg raised, her haunches and left paw resting on an integral arch-shaped base, her muzzle, ears, part of the neck and the lower half of the raised right foreleg restored in the 18th Century, *74.5 and 68cm high respectively (2)*

£200,000 - 300,000

€230,000 - 340,000

\$250,000 - 380,000

Provenance:

Found among the ruins of Antoninus Pius' Laurentine Villa, by Prince Chigi, at Torre Paterno, circa 1795-6, as recorded by C. M. Westmacott, *British galleries of Painting and sculpture*, London, 1824. Thomas Hope (1769-1831) collection, acquired in Italy circa 1795-1803; and thence by descent to Lord Henry Francis Hope Pelham-Clinton-Hope (1866-1941).

Originally displayed as a pair in the statue gallery, Duchess Street, London, 1804-1849. The hounds were subsequently moved to Deepdene House, Dorking, Surrey, where Adolf Michaelis recorded them in the Gallery of the Entrance Hall.

Catalogue of the Celebrated Collection of Greek, Roman & Egyptian Sculpture and Ancient Greek Vases, Being a Portion of The Hope Heirlooms; Christie's, London, 23-24 July 1917, lots 226 and 227.

Purchased from the above sale by a UK collector, for 720 gns and 280 gns each; and thence by descent to the present owner.

Arachne no. 50036.





EA 4866 and 4867

Published:

T. D. Fosbrooke, *The Outlines of Statues in the Possession of Mr Hope*, (never published), for which illustrations were furnished by T. D. Fosbrooke, London, 1813, pl. 4.

C. M. Westmacott, *British galleries of Painting and Sculpture*, London, 1824, 'Mr Hope's Collection', p. 223.

A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 287, nos. 21 and 23.

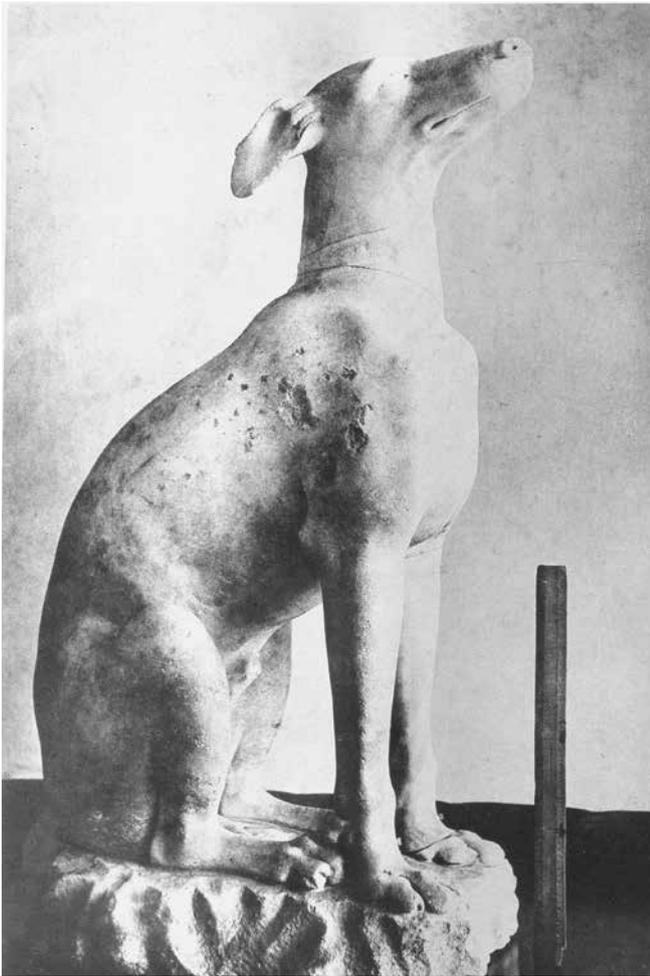
G. Lippold in P. Arndt and W. Amelung, *Photographische Einzelaufnahmen antiker Sculpturen*, 1893-1943, EA 4866 and 4867.

G. Rodenwaldt, *Jahrbuch des deutschen archäologischen Instituts*, 48, 1933, p. 204-5.

C. C. Vermeule, 'Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain', *AJA* 59, 1955, p. 134.

G. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, p. 90, nos 36 & 37, pl. 54.

Thomas Hope (1769-1831), artist, novelist and Classical art historian was one of the most renowned art collectors of his day. At the age of eighteen he embarked on his Grand Tour and with lavish amounts of family money acquired most of his collection of ancient Roman marble sculptures in Italy between 1795-1803. It is regarded as one of the finest collections of Roman sculpture ever to have been formed in Britain. The hounds would have been one of his earliest purchases and were proudly displayed in his London town-house in Duchess Street in the Statue Gallery from 1804-1849. He decorated each room in his Duchess Street family home in the style of the countries that he had visited, and opened the town house up to serve as a semi-public museum.



EA 4866 and 4867

In appearance, anatomical physique and size the Hope Hounds bear a close resemblance to the Townley greyhounds now in the British Museum, London, acc. no. 1805,0703.8. The Townley group depicts a dog and bitch at play and was excavated in 1774 at Monte Cagnolo along with another greyhound group that was acquired for the Vatican in the year of their excavation, Vatican Museum, Belvedere Palace, Room of Animals, (TY 12/3: Library 4). The Vatican group depicts two slender seated hounds, one licking the ear of the other. Although the Hope Hounds were initially thought to be greyhounds, Rodenwaldt more specifically identified the breed as Celtic Greyhounds, *vertragus*, however the Townley hounds have alternatively been identified by Sir Terence Clark as salukis.



152

VARIOUS PROPERTIES

152

A ROMAN MARBLE HERM HEAD OF DIONYSUS CIRCA EARLY 2ND CENTURY A.D.

Depicted with deep-set almond-shaped lidded eyes, a pert mouth, and long moustache and curling beard with coiled tips, wearing a deeply-drilled foliate wreath atop his centrally-parted wavy hair, *15.5cm high*

£6,000 - 8,000
€6,800 - 9,100
\$7,600 - 10,000

Provenance:

Private collection, France, acquired in the 1980s.
Anonymous sale; Binoche & Giquello, Paris, 18 October 2017, lot 73.

153

A SMALL ROMAN MARBLE MALE PORTRAIT HEAD CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

Gazing upwards and to his right with a youthful and idealised head, his deeply drilled hair upswept in thick curls and long on the nape of the neck, with modelled brows overhanging articulated eyes, *12cm high*

£1,500 - 2,500
€1,700 - 2,800
\$1,900 - 3,200

Provenance:

Private collection, UK, acquired in the 1980s; and thence by descent to the present owner.



153



154

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

From a Season sarcophagus, preserving a chubby male child holding a hare by its back legs in his upraised right hand, the end of a cornucopia in his left, nude but for a mantle drawn around his shoulders and wearing a wreath over his deeply-drilled luscious curling hair, his fleshy face with dimpled chin, articulated eyes and lips slightly parted, a column to the left, the upper border of the sarcophagus preserved above, 61cm high

£6,000 - 8,000

€6,800 - 9,100

\$7,600 - 10,000

Provenance:

Reinhold Hofstätter (1927-2013) collection, Vienna, acquired in the 1980s.

with Rudolf Mahringer, Vienna, 2018.

The seasons were popular motifs on sarcophagi, particularly during the 3rd Century A.D., as 'symbols of immortality and rebirth' (A. McCann, *Roman Sarcophagi in The Metropolitan Museum of Art*, New York, 1978, p. 136). The inclusion of the cornucopia and depiction of the youth as returning from the hunt is consistent with iconography often representing the season Autumn. For a similar fragmentary sarcophagus depicting Autumn and Summer, see the Museum of Fine Arts, Boston, acc. no. 58.584.

154

European

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

155*

A DANISH BLACK STONE AXE HEAD NEOLITHIC PERIOD, CIRCA 3RD MILLENNIUM B.C.

Boat-shaped, with rounded butt and convex sides, a convex curved blade and rectangular cross-section with curved sides, a circular hole for the handle, 15.2cm long

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

Provenance:
with Merrin Gallery, New York.
Private collection, USA, acquired from the above in January 1993.

For similar, see A. MacGregor (ed.), *Antiquities from Europe and the Near East in the Collection of the Lord McAlpine of West Green*, Oxford, 1987, p. 74, nos 4.173 and 4.174.



155

156*

A SWEDISH BRONZE SPIRAL ARMLET BRONZE AGE, CIRCA 12TH-10TH CENTURY B.C.

Of coiled form, circular in section, composed of fourteen ribbed spirals with raised edges and midrib, the ends recurved, now in two pieces, 15.2cm long

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

Provenance:
Lord McAlpine (1942-2014) collection, UK, acquired in London.
Anonymous sale; Sotheby's, London, 14 December 1990, lot 103.
with Merrin Gallery, New York.
Private collection, USA, acquired from the above in January 1991.

Exhibited:
Oxford, Ashmolean Museum, *Antiquities from Europe and The Near East in the Collection of The Lord McAlpine of West Green*, 5th May-2nd August 1987.

Published:
A. MacGregor (ed.), *Antiquities from Europe and The Near East in the Collection of The Lord McAlpine of West Green*, Oxford, 1987, p. 98, no. 9.7.

This armlet formed part of a set of personal equipment, which is most likely to have been a hoard rather than a grave group (see P. Northover and A. Sherratt in MacGregor, op. cit., p. 27, pl. 15). Similar armlets have been discovered in Bronze Age hoards at Haltrop, Småland and Södermanland in Sweden. For a related piece, see the Metropolitan Museum of Art, New York, acc. no. 2000.407.2.



156



VARIOUS PROPERTIES

157

A EUROPEAN BRONZE SWORD

LATE BRONZE AGE, CIRCA 12TH-10TH CENTURY B.C.

The long leaf-shaped blade with raised rounded mid-rib, decorated with a band of four incised lines following the outline of the blade along its length, joined with two rivets to the hilt with Y-shaped hand guard and concave disk-shaped pommel, 69cm long

£8,000 - 12,000

€9,100 - 14,000

\$10,000 - 15,000

Provenance:

Professor G. R. Coope (1930-2011) collection, England, acquired in 2000; and thence by descent.

Anonymous sale; Bonhams, London, 3 April 2014, lot 78.

Private collection, UK, acquired at the above sale.

For similar, see H. Born and S. Hansen, *Helme und Waffen Alteuropas: Sammlung Axel Guttman, IX*, Mainz, 2001, p. 198, abb. 151, AG 1007.

157



159



160



158

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

158*

**A COLLECTION OF ROMAN MOSAIC GLASS BEADS
CIRCA 1ST CENTURY B.C.-4TH CENTURY A.D.**

Comprising seven face beads of disc form; a rectangular face bead within a diamond shaped stepped design; two hexagonal millefiori beads; twenty-two floral rosettes of disc form; and some green chequer beads, *5mm-25mm (59)*

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

Private collection, New Mexico, acquired prior to 2000.

159*

**A GREEK CORE-FORMED BLUE GLASS ALABASTRON
CIRCA 2ND-1ST CENTURY B.C.**

The vertical ribbed body flaring towards the rounded base, decorated with yellow combed trailing, extending from the disc rim, *9.5cm high*

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Private collection, New Mexico, acquired prior to 2000.

VARIOUS PROPERTIES

160

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

The piriform body of aubergine glass, tapering to a pointed base and with disc rim, decorated with white spiral trailing, combed into festoons on the body, *11cm high*

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Dr Ben Essex collection, acquired on London art market in the 1980-1990s.



161



161

**TWO ROMAN MARBLED GLASS FLASKS
CIRCA EARLY 1ST CENTURY A.D.**

Comprising a flask of amber and opaque white marbled glass, with squat body, the cylindrical neck with flaring mouth; and a dark amber and opaque white marbled flask, the globular body with white spiral decoration, *7cm high and 10.5cm high respectively (2)*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

C. Crabtree collection, UK, acquired in the UK in the 1970s-1980s.
Anonymous sale; Bonhams, London, 30 September 2014, lot 277.
Private collection, UK, acquired at the above sale.

162

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

With flattened base and spherical body, the tall cylindrical neck with flaring mouth with infolded rim, opaque white trailing overall, *12cm high*

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

Provenance:

Private collection, UK, acquired in England in the 1970s-1980s.
Anonymous sale; Bonhams, London, 3 April 2014, lot 111.
Private collection, UK, acquired at the above sale.



162



163

163

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

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

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

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

164

**A ROMAN AUBERGINE GLASS OINOCHOE
CIRCA 4TH CENTURY A.D.**

The piriform body mould-blown with spiralling ribs, with applied handle and rings below the rim and at the base of the neck, *18.5cm high*

£1,500 - 2,500

€1,700 - 2,800

\$1,900 - 3,200

Provenance:

Understood to be from the Donald Brown collection, Boston, MA, formed in the 1960s.

US art market.

Anonymous sale; Bonhams, London, 2 October 2014, lot 152.

Private collection, UK, acquired from the above sale.



164

A Private UK Collection of Ancient Glass

(Lots 165 - 178)



165

165

FOUR GREEK CORE-FORMED AMPHORISKOI CIRCA 5TH CENTURY B.C.-1ST CENTURY B.C.

Comprising a small amphoriskos with rounded shoulders tapering towards the knob base with yellow spiral and white zig-zag trailing; an amphoriskos in blue glass with white spiral trailing combed into a feather pattern on the body, with a pair of applied lug handles; a dark blue glass amphoriskos with yellow spiral trailing and two tall handles; and a small amphoriskos, 6.2cm-11.8cm (4)

£1,500 - 2,000

€1,700 - 2,300

\$1,900 - 2,500

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

166

A ROMAN BLUE MARBLED GLASS BOTTLE CIRCA 1ST CENTURY A.D.

Decorated with opaque white swirls, with tall cylindrical neck, 12.3cm high

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.



166



167

167

**A LARGE ROMAN GREEN GLASS DISH
CIRCA LATE 1ST-2ND CENTURY A.D.**

The rim folded outwards, the walls curved inwards towards the hollow tubular base ring, *21cm diam., 6.5cm high*

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

168

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

The wide flaring mouth with tooled rim, the spherical body with thin spiral trailing and pushed-in base, with a pair of opposing trail handles, *12cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.



168



170



169



171

**169
TWO ROMAN GLASS RIBBED
AMPHORISKOI
CIRCA MID 1ST CENTURY A.D.**

The blue amphoriskos of piriform shape with applied twin handles, the body with horizontal ribbing; and the yellow-green amphoriskos similarly moulded, with a slender neck and applied twin handles, *11.2cm and 12.5cm high respectively (2)*

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

Provenance:
Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

**170
A ROMAN BLUE GLASS BOTTLE
AND A ROMAN AUBERGINE GLASS
AMPHORISKOS
CIRCA 1ST CENTURY A.D.**

The bottle with tall cylindrical neck, the spherical body decorated with opaque white spiral trail; the amphoriskos with tooled folded rim, with two applied handles, the body tapering towards the flattened base, *11.2cm and 13.5cm high respectively (2)*

**£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300**

Provenance:
Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

**171
A ROMAN AMBER GLASS DATE FLASK
CIRCA MID 1ST-EARLY 2ND CENTURY
A.D.**

The body mould-blown to resemble the skin of the fruit, with a short cylindrical neck, everted mouth and in-folded rim, *6.5cm high*

**£800 - 1,200
€910 - 1,400
\$1,000 - 1,500**

Provenance:
Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

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.



172



173



174

**172
A GROUP OF SIX ROMAN GLASS VESSELS
CIRCA 2ND-5TH CENTURY A.D.**

Comprising a pale green hexagonal bottle, the body mould-blown, with depressions on the underside and a strap handle; a pale green flask; a green double balsamarium with spiral trail; a green jug with flaring mouth and slender handle; a pale purple jug with applied trail below the rim and on the neck; and a candlestick unguentarium, 10.8cm-14.7cm high (6)

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

Provenance:
Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

**173
A GROUP OF SIX ROMAN GREEN
GLASS VESSELS
CIRCA 1ST-5TH CENTURY A.D.**

Comprising a beaker with flaring mouth and a raised horizontal ridge at the top and bottom of the cylindrical body, with pushed-in base; a flask with pear-shaped body; two sprinkler flasks; a flask with elongated neck; and a flask with thin trailing on the funnel mouth, long neck, the body mould blown with vertical ribbing, 8.5cm-16cm **AND AN ISLAMIC GLASS BEAKER**, circa 13th Century A.D., of slender form, with slight trace of enamel decoration, 12.5cm high (7)

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

Provenance:
Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

**174
A GROUP OF ELEVEN MINIATURE
ROMAN GLASS VESSELS
CIRCA 1ST-5TH CENTURY A.D.**

Comprising a blue glass flask with pear-shaped body; four sprinkler flasks, one of them moulded with a herringbone pattern; a two handled unguentarium with spiral trailing; a squat candlestick unguentarium; three small flasks; and a blue glass jug with trefoil mouth, 4.5cm-10cm high (11)

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

Provenance:
Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.



175

175

**TWO ROMAN GREEN GLASS SPRINKLER FLASKS
CIRCA 4TH CENTURY A.D.**

A flask with wrythen moulded spherical body, with constriction at the bottom of the neck and infolded rim; and a spherical flask, the body with moulded vertical ribbing, *10.5cm and 9.5cm high respectively (2)*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

176

**A ROMAN PALE GREEN GLASS TALL UNGUENTARIUM
CIRCA LATE 1ST-2ND CENTURY A.D.**

The elongated piriform body rounded at the base, the long slender neck with flaring mouth and infolded rim, *30.5cm high*

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.



176



177

177
**TWO LATE ROMAN-EARLY ISLAMIC CORE-FORMED GLASS BRIDLE RINGS
 CIRCA 4TH-8TH CENTURY A.D.**

One of blue and white stratified glass, the other of blue, white and orange stripes, each composed of three ringed sections, the widest central section rising to a medial ridge, *both 6cm diam.*; **AND A LATE ROMAN GLASS BRACELET AND AN ISLAMIC GLASS PERFUME FLASK**, circa 12th Century A.D., *5cm diam. and 8.5cm high respectively (4)*

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

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.

There is a similarly constructed slide for a bridle in blue and white striped glass in the Corning Museum of Glass, acc. no. 54.1.28, with a suggested date of 99 B.C.-399 A.D.

178
**A LARGE ROMAN LIGHT GREEN GLASS JUG
 CIRCA 3RD CENTURY A.D.**

Decorated with trail below the flaring mouth, the neck with a further ring of trail decoration, the pear-shaped body with vertical pinched ribs, the tooled base with hollow tubular base ring, with a ribbed strap handle, *22.3cm high*

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

Provenance:

Private collection, UK, acquired in Lebanon prior to 1980 from Carla Chehab; and thence by descent to the present owner.



178

Near Eastern



179

ANOTHER PROPERTY

179

A GROUP OF SEVENTEEN ANATOLIAN MARBLE 'STARGAZER' HEADS CHALCOLITHIC PERIOD, CIRCA 3200-2500 B.C.

Of the Kylaia type, each stylised head broad in shape, tilted-back and upward-facing, set on thin necks, 2.3-5.5cm high (17)

£6,000 - 8,000

€6,800 - 9,100

\$7,600 - 10,000

Provenance:

Ernst Schmidt collection, Zurich, acquired in the 1970s.
with Frank Sternberg AG, 1992.

Anonymous sale; Christie's, London, 14 April 2011, lot 316.

Private collection, UK, acquired at the above sale.

The Kylaia type derives its name from a site near Gallipoli, on the Dardanelles, where they were originally found. Typically the heads were atop stylised bodies with incised details, yet few complete idols survive and most have been broken across the neck, suggesting the sculptures were ritually 'killed' at the time of burial.

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

180*

A MESOPOTAMIAN STONE VESSEL LATE URUK PERIOD, CIRCA 3500-2900 B.C.

Of pale pink and cream colour, globular in form, with flared disc rim, 5.9cm diam.

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Baroness Wedell-Wedellsborg collection.

The Property of Baroness Wedell-Wedellsborg; Christie's, London, 10 July 1991, lot 9.

Private collection, USA, acquired at the above sale.



180

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181

181*

**A MESOPOTAMIAN STONE BOWL
CIRCA 3RD MILLENNIUM B.C.**

Of biconical form, creamy pink in colour, with small everted rim and rounded base, *10.8cm diam.*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

UK private collection.

Anonymous sale; Christie's, London, 10 July 1991, lot 8.
with Merrin Gallery, New York.

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

182*

**A BACTRIAN BLACK STONE CONICAL VASE
CIRCA 3RD-2ND MILLENNIUM B.C.**

With tapering sides and a flat base, *12.7cm high*

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

Provenance:

with Merrin Gallery, New York.

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



182



183

ANOTHER PROPERTY

183

**A LARGE NEAR EASTERN SERPENTINE MACEHEAD
CIRCA 3RD MILLENNIUM B.C.**

Mottled in colour, of globular form, tapering towards a collared edge, with a large central perforation, *7.2cm high*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:
with Korban Gallery, London in June 1988.

**PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE
COLLECTION**

184*

**A BACTRIAN COPPER ALLOY PIN
BRONZE AGE, CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.**

The finial in the form of two recumbent ibexes, facing in opposite directions, heads turned outwards, with long tapering horns curling at the ends, *19.9cm high*

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:
Melba Whatley collection, Austin, Texas.
with Merrin Gallery, New York.
Private collection, USA, acquired from the above in July 1990.

For a closely related example see the Metropolitan Museum of Art, New York, acc. no. 1983.535.23.



184

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.



185

185*

**A CANAANITE BRONZE BULL
CIRCA 2ND-1ST MILLENNIUM B.C.**

Depicted standing fore-square, its tail and head facing downwards, with two small ears beneath long narrow horns, projecting forward and curving inward at their tips, the large eyes deeply recessed for now-missing inlays, 5.4cm high

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

with Merrin Gallery, New York.

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

In Canaanite art, the bull is thought to represent the animal form of the god Baal, the most powerful deity in the pantheon.

186*

**A HITTITE BRONZE HEAD OF A GOD
CIRCA 1800-1400 B.C.**

Of hollow form, wearing a cylindrical headdress with two small horns, the face with stylised features, the large oval eyes with prominent rims and high arched eyebrows, straight nose and small mouth, with long columnar neck, 6.2cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Sheldon and Barbara Breitbart collection, Arizona and New York.

The Breitbart Collection of Antiquities and Ancient Glass; Sotheby's, New York, 20 June 1990, lot 114.

with Merrin Gallery, New York.

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



186

187*

**A HITTITE SILVER HEAD
CIRCA LATE 2ND-EARLY 1ST MILLENNIUM B.C.**

With stylised features, the face with wide eyes and mouth, the nose and ears prominent, with a pointed beard, *4.1cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

with Merrin Gallery, New York.

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

ANOTHER PROPERTY

188

**A GROUP OF LURISTAN BRONZE HORSE TRAPPINGS AND
JEWELLERY**

CIRCA 9TH-7TH CENTURY B.C.

Comprising two torques, one twisted and one plain; three bracelets decorated with large bosses; two penannular rein guides with undulating cross-band; and ten pins with assorted shaped and animal-headed finials, with incised decoration, *24cm long max.* (17)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Saeed Motamed (1925-2013) collection.

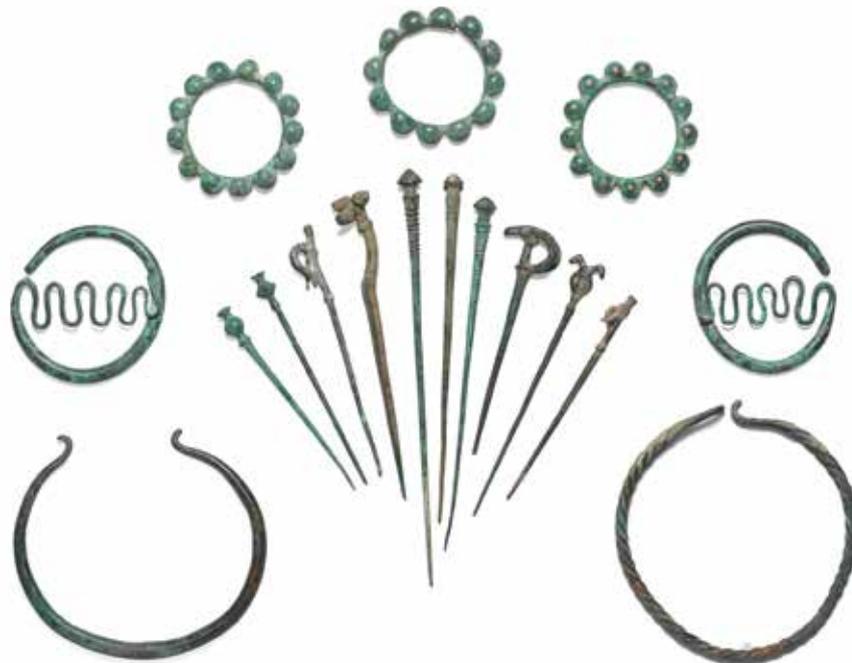
The Saeed Motamed Collection - Part I; Christie's, London, 22 April

2013, lot 26.

Private collection, UK.



187



188



189

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

189*

A NEO-ASSYRIAN PALE CREAM FAIENCE LIDDED PYXIS CIRCA 9TH-8TH CENTURY B.C.

Of cylindrical form, with two concentric circles beneath the rim on the exterior, two small loop handles on the interior, one now broken, the lid with two holes for attachment, decorated with a moulded rosette and a central knob handle, with remains of yellow and green glaze, 11.4cm high; 10.7cm diam.

£2,500 - 3,500

€2,800 - 4,000

\$3,200 - 4,400

Provenance:

W.T. Ready collection, found at Abu-Habba.

Lieutenant General A.H.L.F. Pitt-Rivers collection, acquired from the above 12 June 1892 (Pitt-Rivers Museum catalogue, vol. 3, p. 830). Recorded as 'found with terracotta tablets and bronze, 15 to 20 feet beneath the surface', and housed in his museum in Farnham, Dorset. Anonymous sale; Christie's, London, 10 July 1991, lot 25. with Merrin Gallery, New York.

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

For a closely-related Neo-Assyrian pyxis, also decorated with yellow and green glaze, see an example in the British Museum, London, acc. no. 1972.0413.1.

ANOTHER PROPERTY

190

A SARMATIAN BRONZE ORNAMENT CAUCASUS, CIRCA 6TH-5TH CENTURY B.C.

Shield-shaped, the openwork plaque divided into two registers, the upper register with four frontal animal heads arranged in alternating directions, the lower with horses in profile, their forelegs bent at the knees, bands of chevrons dividing each section, three attachment loops at the top, 14.2cm high

£3,000 - 4,000

€3,400 - 4,500

\$3,800 - 5,100

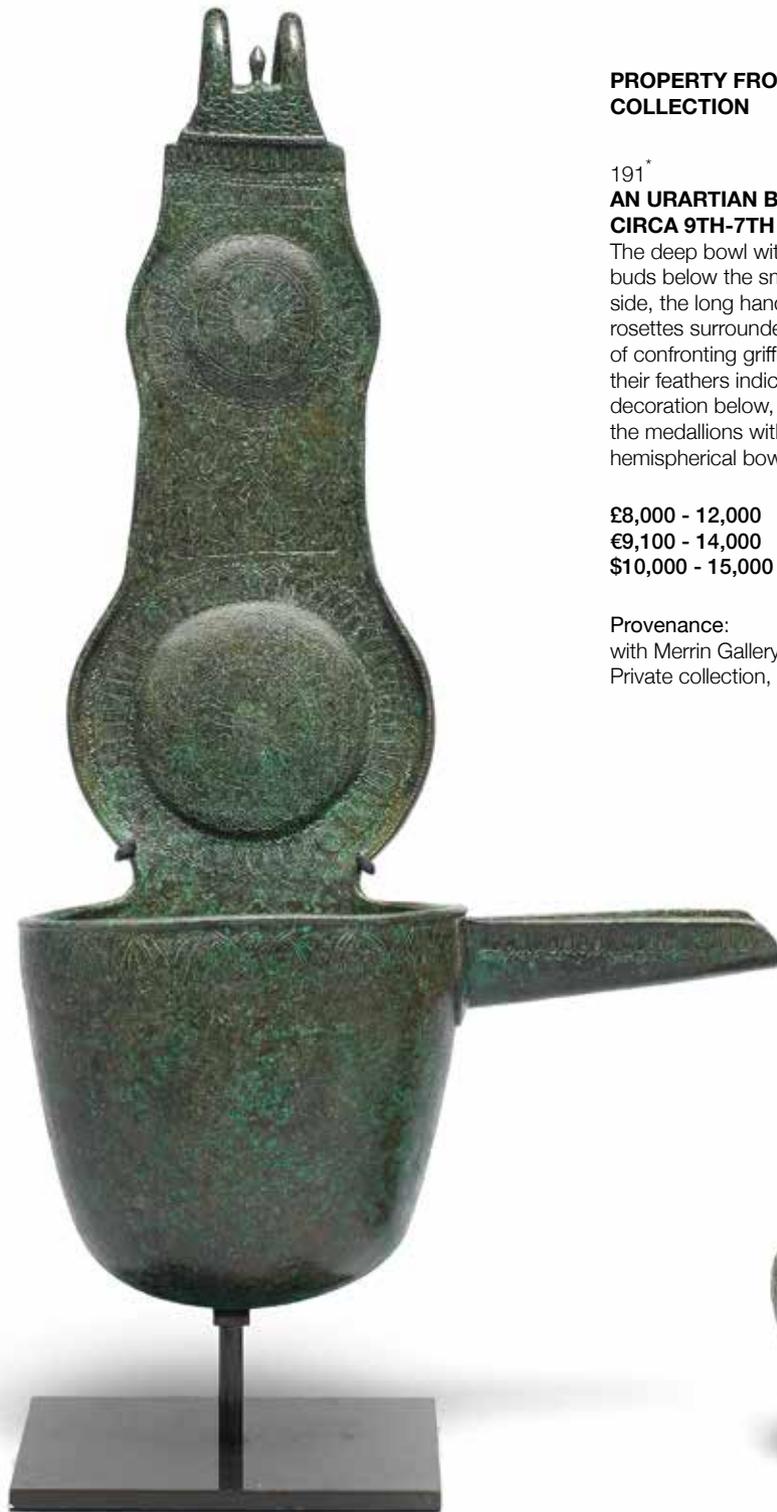
Provenance:

with Korban Gallery, London in June 1988.

The Sarmatians were a nomadic steppe people, whose culture extended from Scythia to the Caucasus. Horses were revered in Sarmatian culture, and this ornament was probably intended to hang on a horse's chest.



190



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

191*

**AN URARTIAN BRONZE LADLE AND OFFERING BOWL
CIRCA 9TH-7TH CENTURY B.C.**

The deep bowl with an incised band of upturned lotus flowers and buds below the small dotted rim, funnel and sieve on the upper right side, the long handle moulded with two medallions with incised central rosettes surrounded by bands of floral decoration and tongues, a pair of confronting griffins in between, terminating in a pair of duck's heads, their feathers indicated, bands of incised tongues and geometric decoration below, the outer edge dotted, the concave reverse of the medallions with central rosettes, together with a matching small hemispherical bowl, 34.3cm and 5.1cm high respectively (2)

£8,000 - 12,000

€9,100 - 14,000

\$10,000 - 15,000

Provenance:

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in October 1993.

Egyptian

A Scottish Collection of Egyptian Art Sold to Benefit Archway

(Lots 192-210)



192



A PRIVATE SCOTTISH COLLECTION OF EGYPTIAN ART (LOTS 192-210)

192

THREE SMALL EGYPTIAN POTTERY VESSELS PRE-DYNASTIC PERIOD, NAQADA I-II, CIRCA 4000-3200 B.C.

Comprising a black-topped jar with slightly flared rim, the burnished body tapering to a narrow flat base; a jar of globular form, with disc rim, decorated with wavy bands above the lug handles, the body painted with spiral motifs; and an ovoid jar tapering to a rounded pointed base, 7.5cm-10.8cm high (3)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

193

AN EGYPTIAN MINIATURE LIMESTONE JAR AND AN EGYPTIAN SERPENTINE KOHL JAR

EARLY DYNASTIC PERIOD, CIRCA 3100-2686 B.C, AND
MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1976-1793 B.C.

The limestone jar with pierced lug handles and a disc rim; and a kohl jar of baluster form, the lid with disc-shaped lid, 3.8cm and 3.5cm high respectively (2)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.



193



194

**AN EGYPTIAN FRAGMENTARY BASALT FIGURE OF A WOMAN
MIDDLE KINGDOM, 12TH-13TH DYNASTY, CIRCA 1976-1648 B.C.**

Wearing a close-fitting sheath dress and a Hathor wig, parted at the back to reveal braided locks, depicted with typical large ears and full lips, with pronounced rimmed eyes, her arms held to her sides, the back pillar uninscribed, 6.3cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.



194

During the Middle Kingdom the Hathor wig was generally worn by women, as it was only later that the wig became solely associated with queens and goddesses. A Hathor wig similarly divided at the back to reveal braided locks can be seen on a 12th Dynasty wood figure of the lady Kemtet; see W. Hayes, *The Sceptre of Egypt*, New York, 1953, p. 216, fig. 133. There is a similarly portrayed Middle Kingdom greywacke female figure with Hathor wig at the Fitzwilliam Museum, Cambridge, acc. no. E.67.1932.

195

**AN EGYPTIAN TURQUOISE GLAZED
COMPOSITION SHABTI FOR AMENEMIPT
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,
CIRCA 1069-945 B.C.**

With details in black including the striped wig, seed bag and pair of hoes, the body with eight columns of text for the Priest of Amen-Re king of the gods, Master of Secrets, Chief Draughtsman of the temple of Amun, Amenemipt, 10.5cm high

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

Cf. G. Janes, *Shabtis, a Private View*, Paris, 2002, no. 33 a-c.

196

**AN EGYPTIAN TURQUOISE GLAZED
COMPOSITION SHABTI FOR AMENEMIPT
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,
CIRCA 1069-945 B.C.**

With details in black including the striped wig, fillet, seed bag and pair of hoes, the body with eight columns of text for the Priest of Amen-Re king of the gods, Master of Secrets, Chief Draughtsman of the temple of Amun, Amenemipt, 10.5cm high

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

Cf. G. Janes, *Shabtis, a Private View*, Paris, 2002, no. 33 a-c.



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197

197

**THREE EGYPTIAN GLAZED COMPOSITION SHABTIS
THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY,
CIRCA 1070-735 B.C.**

Comprising a green glazed composition overseer shabti, with details in black including the striped wig and curled whip, the apron with text for the overseer of the Treasury, Pa-her-Mer; a blue glazed shabti with frontal text in black for Djed-Ast; and a green glazed shabti for 'The lady of the Two Lands, Divine Adoratrice, Qed-Merut', depicted wearing a fillet and uraeus, 9.5cm-12cm high (3)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

Pa-Her-Mer: This shabti originates from a large tomb at Abydos, Cemetery D, tomb 14B. For a worker shabti see G. Janes, *The Shabti Collections: A selection from the Manchester Museum*, Lymm, 2012, p. 216-17.

Djed-Ast: For an example in Manchester Museum cf. G. Janes, *ibid.* p.299, no. 1830, from the Ramesseum in Western Thebes.

Qed-Merut: For three examples excavated by Quibell at the Ramesseum in 1896 cf. G. Janes, *ibid.*, p.280-281.



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198

**TWO EGYPTIAN TURQUOISE GLAZED COMPOSITION SHABTIS
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,
CIRCA 1069-945 B.C.**

Comprising one with details in black including the striped wig, hoes and seed bag, with columns of text around the body, for Amenemipt, Priest of Amen-Re, Master of Secrets, Draughtsman of the temple of Amun; and an overseer shabti for Ist-(en)-Hest-En-Mut, with details in black including a fillet, a fringed wig, a whip and a frontal vertical column of text for 'The Lady of the House, Chantress of Amun-Re, King of the gods, Isten-hest-en-Mut, 10.5cm and 10cm high respectively (2)

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

Cf. G. Janes, *Shabtis, a Private View*, Paris, 2002, no. 33 a-c, and for Ist-en-hest-en-mut, no. 32.



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199

**FOUR EGYPTIAN TURQUOISE GLAZED COMPOSITION SHABTIS
THIRD INTERMEDIATE PERIOD, 21ST-23RD DYNASTY,
CIRCA 1069-715 B.C.**

Comprising a worker shabti for Mutenipt, with details in black including the fillet and frontal text, holding a pair of hoes with the left arm crossed over the right arm; two shabtis for the Priest of Amen-Re, Master of Secrets and Chief draughtsman of the temple of Amun, the front and back of the figures with columns of text from Chapter 5 of the Book of the Dead; and a smaller shabti for The Lady of the House, Chantress of Amen-Re, Ist-en-hesht-Mut with details in black including the striped wig and seed bag, with columns of text at the front, sides and back, *10cm-10.4cm high*

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

200

**AN EGYPTIAN GLAZED COMPOSITION FRAGMENTARY SHABTI
FOR HORSIASET
LATE PERIOD-FIRST PERSIAN PERIOD, 26TH-27TH DYNASTY,
CIRCA 664-404 B.C.**

Holding a hoe and adze, with a seed bag over the left shoulder, the text in a vertical column down the back pillar and around the body in horizontal rows naming 'The Osiris Horsiaset born to Ptahirdis', *9cm high*

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

with Blanchard's Egyptian Museum, Cairo.

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.



200



201

201
**A GROUP OF EGYPTIAN SCARABS AND SEALS
 SECOND INTERMEDIATE PERIOD-LATE PERIOD,
 CIRCA 1700-332 B.C.**

Including a bell-shaped stamp seal; a small lapis lazuli seal with prenomen, Menkheperre of Tuthmosis III; a steatite good wishes amulet inscribed: 'May your name remain and you have children'; a pale blue glaze funerary scarab; a steatite scarab with multiple legs, the underside with Tuthmosis II cartouche; a seal the upper side in the form of a baboon; and various other scarabs (44)

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

Provenance:
 Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.
 Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

202
**AN EGYPTIAN BRONZE FIGURE OF ISIS AND HORUS
 LATE PERIOD, CIRCA 664-332 B.C.**

The seated goddess wearing a horned solar disc above a ring of uraei, with tripartite wig and close-fitting dress, the broad collar with gold inlay, depicted suckling the infant Horus, seated on her lap, 18cm high excl. the tenon

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Major James Findlay DSO (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.
 Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

203
**AN EGYPTIAN BRONZE FIGURE OF KHNUM
 LATE PERIOD, CIRCA 664-332 B.C.**

The ram-headed deity depicted striding forth, holding the *khepesh*-scimitar and wearing the *atef* crown and a short kilt, 20cm high

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.
 Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.



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203

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.



204

204

THREE EGYPTIAN BICHROME GLAZED COMPOSITION SHABTIS

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

Comprising a green glazed composition worker shabti with black roll wig, modelled with a back pillar, the front of the body with a column of text for 'The Osiris Padiast begotten of Ankhesen-Maat', 26th Dynasty; and two shabtis with dark blue wigs and beards and turquoise bodies, each carrying a pick and adze, both 12cm and 9cm high (3)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

205

AN EGYPTIAN GREEN GLAZED COMPOSITION SHABTI
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

The mummiform figure with tripartite wig, a seed bag slung over his left shoulder, holding a pick and a hoe, with dorsal pillar, 17cm high

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.



205

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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**A GROUP OF EGYPTIAN AMULETS, AN EYE INLAY, A SMALL SHABTI AND THREE TERRACOTTA AMULET MOULDS
LATE PERIOD, CIRCA 664-332 B.C.**

Including twelve glazed composition amulets: two udjat eyes, a figure of Bes, Sobek, two Thoth figures, two Pataikoi, a lion-headed goddess and three other amulets; a blue double couchant lion amulet; four lapis lazuli amulets, including a papyrus sceptre; three other hardstone amulets, including a *djed* pillar and a sun-in-horizon amulet; and a hybrid amulet, **AND AN ISLAMIC CORNELIAN BEAD** (26)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

207

**TWO EGYPTIAN MUMMY WRAPPING BANDAGES WITH SPELLS
LATE PERIOD, CIRCA 500 B.C.**

Comprising a bandage with a scene in black showing Osiris seated, an offering table, Ammut and Thoth, and part of the scales for weighing the heart, a vignette for Chapter 125 of the Book of the Dead, the text in front of Osiris with a list of epithets, 12.5cm x 6.5cm and a mummy bandage with a spell for dispensing water to the deceased in hieratic script, with two figures, framed with a note: 'The enclosed are parts of the rolls of cloth wrapped around the mummy 'Horusiisi' son of incense bearing priest of the temple at Thebes. Lately unrolled at the College of Surgeons, 2600 years old', 31cm x 8.5cm

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

During the mid 19th Century the unrolling of mummies became a popular event at lecture theatres and salons throughout London. The collection note for the larger of the above bandages refers to the unwrapping of the mummy of Horisuiisi at the Royal College of Surgeons.



207

208

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

Bastet depicted as a cat-headed woman holding a sistrum and aegis, with a basket hanging from her left arm; and the cat with incised collar, seated with its tail curled around its right side, 8cm and 7.5cm high respectively (2)

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

Provenance:

Major James Findlay DSO (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.



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209

**AN EGYPTIAN STEATITE FIGURE OF OSIRIS
LATE PERIOD, CIRCA 664-525 B.C.**

The half-length figure in typical mummiform pose, with unscrubbed tapering back pillar, wearing the atef crown, a plaited false beard, holding crook and flail, 14cm high

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

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.



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210

**A ROMAN HAEMATITE MAGICAL GEM
CIRCA 4TH CENTURY A.D.**

The obverse with lion-headed Anguipes wearing a mantle, his legs in the form of coiled snakes, holding a whip in his right hand and a rectangular shield in his left, the porpax visible, a swastika in the field, the reverse with a three-line inscription reading στομάχου, *stomachou*, 'for the stomach', 3cm long

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Major James Findlay (1915-1990) collection, Aberdeen, acquired in the 1950s-1960s; and thence by descent.

Sold to benefit Archway, a respite care and housing charity in Aberdeen, charity no. SCO14665.

In ancient Rome, magic gems were used as protective amulets and talismans of good fortune; the present lot was evidently intended to alleviate or cure stomach ailments. The obverse depicts Anguipes, a hybrid zoomorphic divinity commonly found on such gems. For a near-identical gem, see the British Museum, London, acc. no. 1986,0501.106.



210

210 (reverse)



211

VARIOUS PROPERTIES

211

**AN EGYPTIAN ALABASTER DISH
EARLY DYNASTIC PERIOD, CIRCA 3100-2686 B.C.**

The shallow dish with slightly flattened base, a depressed tondo and rim inturned, *38cm diam.*

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Understood to be from the collection of Mrs R., France, acquired prior to 1983.

Private collection, Geneva.

Anonymous sale; Bonhams, London, 2 October 2014, lot 156.

Private collection, UK, acquired at the above sale.

212

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

Of ovoid form tapering to a flat base, decorated in red slip with horizontal and vertical wavy lines, with a flat rim and twin perforated lug handles, *11cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Private collection, Belgium.

with Arteas Gallery, 2015.



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213

213

**AN EGYPTIAN ANDESITE PORPHYRY JAR
EARLY DYNASTIC PERIOD, 1ST DYNASTY, CIRCA 3000-2750 B.C.**

The squat rounded body with broad disc rim and two vestigial lug handles, 13cm wide

£6,000 - 8,000
€6,800 - 9,100
\$7,600 - 10,000

Provenance:

Baron Empain (1852-1929) collection, Belgium.
Baron Edouard Jean Empain Collection; Christie's, London, 14 April 2011, lot 7.
Private collection, UK, acquired at the above sale.

214

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

Of ovoid form, tapering to a flattened base, the rounded rim flaring slightly, 13.5cm high

£2,500 - 3,500
€2,800 - 4,000
\$3,200 - 4,400

Provenance:

Understood to be from the John Rilling collection, California, acquired prior to 1970.
Private collection, California.
Anonymous sale; Bonhams, London, 8 May 2013, lot 295.
Private collection, UK, acquired at the above sale.



214



215

215

**AN EGYPTIAN WOOD CANOPIC JAR WITH STOPPER
MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1976-1793 B.C.**

The jar of typical form, made in two parts and joined with tenons, the stopper in the form of a human-headed canopic deity, the face in ochre and brown, the wig, eyes, eyebrows and jar painted in black, 37.5cm high

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Alexandre Varielle (1909-1951) collection.

Anonymous sale; Pierre Bergé & Associates, Paris, 17 June 2010, lot 144.

Private collection, North America, acquired at the above sale.

216

**TWO EGYPTIAN KOHL JARS
MIDDLE KINGDOM, CIRCA 2025-1700 B.C., AND NEW
KINGDOM, CIRCA 1550-1069 B.C.**

The basalt jar, globular in form, with separately made disc rim; the alabaster jar, baluster-shaped with wide disc rim and flared base, containing remains of kohl, 4.8 and 5.5cm high respectively (2)

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Basalt jar: Private collection, Paris.

Anonymous sale; François de Ricqlès, Drouot-Montaigne, Paris, 2 October 2000, lot 570.

Alabaster jar: Albert Davis collection, New York, acquired between 1970 and 1989; and thence by descent.

Anonymous sale; Bonhams, London, 28 October 2009, lot 20.



216

217

**AN EGYPTIAN WOOD CANOPIC JAR AND STOPPER
MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1976-1793 B.C.**

The stopper in the form of a human-headed canopic deity, the face painted ochre, the wig, eyes and eyebrows in added black and white, the jar made in two parts and joined with tenons, with two columns of text naming the deity as Duamutef, and the owner, partially preserved, as '...renef', jar and stopper probably not belonging, 37.5cm high

£5,000 - 7,000
€5,700 - 7,900
\$6,300 - 8,900

Provenance:

Alexandre Varielle (1909-1951) collection.
Anonymous sale; Pierre Bergé & Associates, Paris, 17 June 2010, lot 143.
Private collection, North America, acquired at the above sale.

For similar stoppers, see the canopic jars of Nakht-Ankh in A.R. David, *The Two Brothers: Death and Afterlife in Middle Kingdom Egypt*, BC, 2007, p. 53, no. 35, and the wooden canopic stoppers from the 12th Dynasty canopic chest of Gua in the British Museum, London, acc. no. EA308383.



217

218

**AN EGYPTIAN BRONZE MIRROR
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.**

Of disc form, with separately-made tang for attachment to the now-missing handle, 13.3cm wide

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

Provenance:

Rev. Canon Headlam (1826-1909) collection, Whorlton Hall, Darlington, England; and thence by descent to the present owner.

Exhibited:

Cairo, Egypt, Gizeh Museum, 1890, no. 20.
Reputedly temporarily exhibited at the Bowes Museum, Co. Durham.



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219

219

**TWO EGYPTIAN GLAZED COMPOSITION MODELS OF A HOE AND A SEED BASKET
NEW KINGDOM, LATE 18TH-EARLY 19TH CENTURY, CIRCA
1300 B.C.**

The hoe with glazed composition handle and wood blade; the lentoid seed basket with pierced handles, 5.8cm and 3.9cm long respectively (2)

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Hoe: with Galerie du Sycomore, Paris.

Martin Heinz collection, acquired from the above in the early 1980s.

Private collection, Europe, acquired from the above in August 2002.

Published: K. Küster, *Im Schatten des Pharaoh: zum Totenkult in alten Ägypten*, Karlsruhe, 1998, no. 23.

Seed basket: Fürsten von Hohenzollern collection, Germany.

Anonymous sale; Bonhams, London, 8 November 2001, lot 268 (part).

Private collection, Europe, acquired at the above sale.

Both published: C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 73, no. 2.02.

In the early New Kingdom, the idea developed that the shabti was responsible for the agricultural tasks demanded of the deceased in the afterlife. As the iconography of shabtis became increasingly associated with agriculture from the reign of Thutmose IV onwards, shabtis were occasionally buried equipped with miniature tools. These were relevant to their function, as detailed in Chapter 6 of the Book of the Dead, to 'stir the earth and transport it'.

For similar examples of miniature glazed composition hoes and baskets, see the Louvre Museum, inv. nos. N 4300, 4331, 4325, 4329.

220

**AN EGYPTIAN WHITE GLAZED COMPOSITION
SHABTI FOR PA-IRY
NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1279-1069 B.C.**

Wearing a tripartite wig and broad collar, holding two hoes in his crossed hands, a seed bag at his back beneath the long wig, a single column of text running vertically down the front of his legs reading: 'Glorifying the Osiris Pa-Iry', details painted in brown, 7.3cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Mr Parson collection, New England, acquired in 1890.

with Hixenbaugh Ancient Art, New York.

Private collection, North America, acquired from the above in 2009.



220



221

221

**AN EGYPTIAN LIMESTONE RELIEF PLAQUE
NEW KINGDOM, CIRCA 1550-1069 B.C.**

Carved in low relief with two columns of hieroglyphs, on the left the symbol for *Imentyu*, meaning 'Westerners', and on the right a falcon with a sun-disc, perhaps part of the epithet of Osiris, 'Foremost of the Westerners', 20cm wide

£8,000 - 12,000
€9,100 - 14,000
\$10,000 - 15,000

Provenance:

Jacques Schotte (1928-2007) collection, Belgium, acquired between 1950 and 1983; and thence by descent.
Anonymous sale; Bonhams, London, 23 October 2013, lot 11.
Monsieur D. collection, Brussels.
Collection de Monsieur D, Bruxelles; Pierre Bergé & Associés, 10 October 2017, lot 76.

222

**AN EGYPTIAN WHITE GLAZED COMPOSITION
SHABTI FOR MERY-PTAH
NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1279-1069 B.C.**

Details painted in black, wearing a striated tripartite wig and a broad collar, with elongated eye-lines and brows, holding a pair of hoes in her hands and a seed bag over her left shoulder, the four horizontal lines of text on the front reading: 'The illuminated one, the Osiris, the Chantress of Amun, Mery-Ptah (beloved of Ptah). She says 'O shabti, if summoned or counted to work in the necropolis, "I will do it, look, here I am, every time"', 8.6cm high

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

R. Ellis collection, New York, acquired in Egypt prior to 1966.
with Hixenbaugh Ancient Art, New York.
Private collection, North America, acquired from the above in March 2013.



222



223

223

AN EGYPTIAN POLYCHROME PAINTED LIMESTONE SHABTI FOR LADY OF THE HOUSE MUT-NEFRET NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

The mummiform body wearing a blue tripartite wig with ochre and black horizontal bands across the bottom of the lappets and on the reverse, and a red broad collar, holding a red hoe in each hand with a seed bag across the back, the face and hands painted in ochre, with a central vertical column of hieroglyphs at the front reading: 'Glorifying the Osiris Lady of the House Mut-Nefret', the text in black paint, further details in ochre and red, 14.2cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Private collection, France, acquired prior to 1980.

with Medusa Ancient Art, New York.

Private collection, North America, acquired from the above.

The yellow ochre colour used in the detailing of the present lot was perhaps intended to mimic gold.

224*

TWO EGYPTIAN TERRACOTTA SHABTIS NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1292-1070 B.C.

Comprising one for Hu-khepesh, 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 shoulders, a column of text on the front of the legs for the owner, painted with ochre, red and black pigments; and another smaller shabti, in typical mummiform pose, with remains of text down the front, now illegible, and white, ochre, red and black pigments, 17.8cm and 11.3cm high respectively (2)

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Private collection, Channel Islands, acquired in the late 1950s; and thence by descent to the present owner.



224

225

**AN EGYPTIAN POLYCHROME GLAZED COMPOSITION SHABTI
FOR HEM-HOTEP
NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.**

With arms held down and wearing the dress of daily life, wearing a brown duplex wig and broad collar, the flaring kilt with a single column of vertical text naming 'The Scribe Overseer of the House Hem-Hotep', the face and hands in red, details painted in black, *12cm high*

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600

Provenance:

with Viktoria Lindströms Antikhandel, Stockholm.

Ingar and Lars Rosens collection, Malmo, Sweden, acquired in the 1950s from the above.

Anonymous sale; Christie's, London, 14 April 2011, lot 134.

Private collection, North America, acquired at the above sale.



225



226

226

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION SHABTI
FOR THE ROYAL SCRIBE NEFER-HOTEP
NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.**

Depicted mummiform, with details painted in black, wearing a striated tripartite wig and broad collar, holding a hoe in each hand, a seed sack over the right shoulder, a yoke and water pots over the left, a vertical column of hieroglyphs on the front reading: 'The Osiris Royal Scribe, Accountant of the Silver and Gold of the Lord of the Two Lands, Nefer-Hotep', *14.3cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

H. Schlogl collection, Freiburg, 1960s.

with Galerie Gunter Puhze, Freiburg, Germany (catalog 24, 2010, no. 172).

Private collection, North America, acquired from the above.



227

227

**AN EGYPTIAN WOOD DUMMY CANOPIC JAR
THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

In the form of the human-headed Son of Horus, Imsety, with large ears and the eyes and brows in added black, a single column of hieroglyphs in black running vertically down the front reading 'The Osiris Imsety', an incised line indicating the division between the jar and the lid, 21.5cm high

£2,500 - 3,500
€2,800 - 4,000
\$3,200 - 4,400

Provenance:

Alice (1897-1991) and Yngve (1918-1974) Lyttkens collection, acquired in Egypt in the 1950s, probably 1957-1958; and thence by descent.

Anonymous sale; Stockholms Auktionsverk, December 2015, lot 345516.

Private collection, Sweden, acquired at the above sale.

During the Third Intermediate Period canopic jars were not used to store the mummified organs of the deceased, as a practice developed of returning the embalmed viscera to the body. However, the use of canopic jars was such an essential element of tomb ritual that models of jars were used in their absence. These 'dummy' canopic jars were often carved out of a single block of stone or wood, and were not hollowed out. Imsety was the deity associated with protecting the liver.

For similar examples of dummy jars in limestone, see C. Roehrig, *Mummies and Magic*, Museum of Fine Arts, Boston, 1988, p. 164-165, no. 117.

PROPERTY FROM A NEW MEXICO PRIVATE COLLECTION

228*

**AN EGYPTIAN POLYCHROME WOOD COFFIN FRAGMENT
THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, CIRCA 1069-735 B.C.**

Painted with two mummiform deities, one with a snake head, the other with a human head, standing beneath a partial cartouche, which appears to read: 'Anubis Lord of the Necropolis', the other side with traces of painted gesso decoration, 60cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Private collection, New Mexico.



228



229

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

229*

**AN EGYPTIAN BRONZE AND GOLD OXYRHYNCHUS FISH
NEW KINGDOM-THIRD INTERMEDIATE PERIOD, 18TH-22ND
DYNASTY, CIRCA 1550-735 B.C.**

Naturalistically rendered with deeply incised fins and scales, one eye inlaid with black stone, remains of headdress at the crown of the head, set on a hollow rectangular integral base, with wavy incised lines simulating the Nile, with remains of gold inlay overall, and gold foil on the top of the head, *18cm long*

£20,000 - 30,000
€23,000 - 34,000
\$25,000 - 38,000

Provenance:

with Mathias Komor (1909-1984), New York.
Anonymous sale; Sotheby's, New York, 23 June 1989, lot 85.
with Merrin Gallery, New York.
Private collection, USA, acquired from the above in June 1989.

The Nile perch, *lates nilotica*, was sacred to the goddess Neith. For a figure related in style, with similar thick inlay, see a Middle Kingdom bronze crocodile with details inlaid in electrum in Staatliches Museum Ägyptischer Kunst, Munich, acc. no. A S 6080.



230

VARIOUS PROPERTIES

230*

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

Depicted seated and alert with forepaws together, its long tail curled around its right side and in front of the paws, the head with incised eyes, mouth, whiskers and large ears, wearing a *wedjet*-eye pendant around the neck, *9.8cm high*

£5,000 - 7,000

€5,700 - 7,900

\$6,300 - 8,900

Provenance:

Ella Maillart (1903-1997) collection, Switzerland; and thence by descent.

Cuniberti collection, acquired in 1997.

Anonymous sale; Genève Enchères, Geneva, 30 April 2015, lot 783.

Private collection, Switzerland, acquired at the above sale.

231

**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*

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

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



231

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.



232



232 (reverse)

232

**AN EGYPTIAN GREEN BASALT HEART SCARAB
THIRD INTERMEDIATE PERIOD, 21ST-26TH DYNASTY, CIRCA
1069-664 B.C.**

Naturalistically carved as a scarab beetle, the wing-case striated, the underside finely inscribed with eight lines of hieroglyphs from Chapter 30B of the Book of the Dead, a space left blank in the top line for the name of the deceased, *7.6cm long*

£5,000 - 7,000

€5,700 - 7,900

\$6,300 - 8,900

Provenance:

Parker collection, acquired 1930.

Dr Richard H. Smith (b. 1891) collection, California, acquired 1940s-1960s; and thence by descent.

Anonymous sale; Bonhams, London, 23 May 2012, lot 279.

UK art market.

US art market.

Private collection, North America.

233

**AN EGYPTIAN GLAZED COMPOSITION FEMALE HEAD
THIRD INTERMEDIATE PERIOD-LATE PERIOD, CIRCA 1069-525 B.C.**

Her delicate face with finely carved features, the lips pert, her wide eyes and wig detailed in black, *2.8cm high*

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Private collection, UK, acquired in the 1950s-1960s.

with Rupert Wace Ancient Art, London.

with Charles Ede, London.

Private collection, Europe, acquired from the above in November 2007.



233

Once thought to have belonged to a shabti, it is more likely the head of a concubine figure or of one of the so-called 'swimmer girl' type cosmetic spoons.



234

**234
AN EGYPTIAN LIGHT BLUE GLAZED COMPOSITION SHABTI FOR
WEDJA-HOR
PERSIAN PERIOD, 27TH DYNASTY, CIRCA 525-404 B.C.**

Standing on an integral plinth with unscribed back pillar, depicted mummiform, wearing a striated tripartite wig and plaited false beard, curling at the tip, the face finely modelled, holding a pick and a hoe and carrying a seed bag over the left shoulder, inscribed with three vertical columns of text reading: 'Oh thou shabti if one counts/the Osiris Wedja-Hor born to Aset-Khebyt to perform/any work done in the afterlife "Here I am" you will say', 15.7cm high

£8,000 - 12,000
€9,100 - 14,000
\$10,000 - 15,000

Provenance:
Charles Bouché (1928-2010) collection, Paris, acquired 1945-early 1980s.
Antiquities Egyptiennes: Collection Charles Bouché; Thierry de Maigret, Paris, 24 October 2012, lot 114.
Private collection, North America, acquired at the above sale.

The tomb of Wedja-Hor at Saqqara was excavated by Alessandro Barsanti in 1902 (J. François and L. Aubert, *Statuettes funéraires égyptiennes*, Paris, 2005).



235

**235
AN EGYPTIAN PALE GREEN GLAZED COMPOSITION SHABTI
FOR SA-ISET
LATE PERIOD, 30TH DYNASTY, CIRCA 380-332 B.C.**

Standing on an integral plinth with unscribed back pillar, depicted mummiform, wearing a striated tripartite wig with plaited false beard, curling at the tip, the face finely modelled with extended eye-lines and brows, holding a pick and hoe and a seed bag on twisted cord over his left shoulder, with a single vertical column of incised hieroglyphic text on the front reading: 'the Sehedj, the Osiris, the imy-khent-Priest, the one who separates the two gods, Sa-Iset, the son of Wah-ib-re, born to Tah-enut', 14.8cm high

£2,500 - 3,500
€2,800 - 4,000
\$3,200 - 4,400

Provenance:
Charles Bouché (1928-2010) collection, Paris, acquired 1945-early 1980s.
Antiquities Egyptiennes: Collection Charles Bouché; Thierry de Maigret, Paris, 24 October 2012, lot 110.
Private collection, North America, acquired at the above sale.

For other shabtis for Sa-Iset, see H. Schenider, *Shabtis*, Leiden, 1977, p. 195, nos 5.3.1.201-203. The titles that the owner of this shabti holds are those of the priest at Mendes, a position he presumably held.



236

**236
AN EGYPTIAN GREEN GLAZED COMPOSITION SHABTI FOR
TJAI-HOR-PA-TA
LATE PERIOD, 30TH DYNASTY, REIGN OF NECTANEBO II, CIRCA
360-343 B.C.**

Wearing a tripartite wig and plaited false beard, carrying a pick and hoe in his crossed hands and a seed bag over his left shoulder, a single vertical column of hieroglyphic text reading: 'Glorifying the prophet in charge of the fields, Tjai-Hor-pa-ta, born to Tefnut', the back pillar uninscribed, 17.1cm high

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

Provenance:

Dr J.J. Acworth (1853-1927) collection; and thence by descent.
Anonymous sale; Christie's, London, 25 October 2007, lot 19.
with Galerie Cybele, Paris.
Private collection, North America, acquired from the above.

See J.-F. & L. Aubert, *Statuettes Égyptiennes*, Paris, 1974, p.247-8; the shabtis for Tjai-Hor-pa-ta are described as 'Les plus beaux ouchebtis', and the owner's many other titles are recorded. His tomb was discovered at Saqqara.

Dr Acworth and his wife Marion Stevenson were inspired to collect antiquities after visiting Egypt in the late 19th Century. Their collection was amassed from the auction houses of London, most notably the Lady Meux sale of 1911. After his death, his widow gifted 600 pieces to the British Museum; the remainder of the collection passed by continuous descent before coming to auction in 2007.

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.



237

**237
AN EGYPTIAN BLUE GLAZED COMPOSITION SHABTI FOR
PADIMAYHES
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

Depicted mummiform, with hands crossed on the chest holding a hoe and a seed bag which falls behind his left shoulder, with six horizontal lines of hieroglyphs wrapping around the body naming the owner as Padimayhes and reciting parts of Chapter 6 of the Book of the Dead, details painted in black, 8.3cm high

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

Provenance:

Dr Ulrich Mueller collection, Zurich, acquired 1968-1978.
with Sands of Time Antiquities, Washington D.C.
Private collection, North America, acquired from the above in April 2009.

It is suggested that shabtis holding a single tool are unique to a small group of Theban high officials of the 26th Dynasty; see G. Janes, *Shabtis. A private view*, Paris, 2002, p. 155. Shabtis for Padimayhes are recorded in museums in Turin and Geneva; see J.-L. Chappaz, *Les figurines funéraires égyptiennes du Musée d'Art et d'Histoire*, Geneva, 1984, pp. 95-97, nos 117-121.

A Collection of Egyptian Amulets

(Lots 238 - 242)



238



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240

A PRIVATE EUROPEAN COLLECTION OF EGYPTIAN AMULETS (LOTS 238-242)

238

AN EGYPTIAN GLAZED COMPOSITION AMULET OF BES NEW KINGDOM-THIRD INTERMEDIATE PERIOD, CIRCA 1550-664 B.C.

The dwarf-like god depicted nude but for a tall feathered headdress, with a lion's mane, ears and tail, with pierced suspension loop behind, 4.1cm high

£1,500 - 2,000

€1,700 - 2,300

\$1,900 - 2,500

Provenance:

Dr Jan Beekmans (1927-2008) collection, Borken, Germany, with Kunsthandel Mieke Zilverberg. Private collection, Europe, acquired May 1994.

Published:

C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 230, no. 3.42.

239

AN EGYPTIAN GLAZED COMPOSITION AMULET OF ISIS LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

Striding with her left foot forward, wearing a stepped crown, the hieroglyph of her shortened name, over an incised tripartite wig surmounted by a uraeus on her forehead, the back pillar reaching halfway up the head and ending in a rounded top, pierced for suspension, 5.3cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Lodewick collection, Belgium, acquired in the 1960s-1970s. Dr Jan Beekmans (1927-2008) collection, Borken, Germany. Private collection, Europe, acquired from the above in October 1999.

Published:

C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 222, no. 3.30b.

240

AN EGYPTIAN GLAZED COMPOSITION AMULET OF KHNUM LATE PERIOD, CIRCA 664-525 B.C.

The original green material misfired to reddish-brown, the ram-headed god with large curling horns, wearing a tripartite wig and shendyt kilt, striding forth with the left leg, set against a back pillar pierced for suspension and on an integral base, 3.8cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Private collection, France, with Koutoulakis, Paris, acquired prior to 1960. Anonymous sale; Tajan, Paris, 26 February 1996, lot 253. Private collection, Europe, acquired at the above sale.

Published:

C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 229, no. 3.39.



241

241
**AN EGYPTIAN COPPER ALLOY AMULET OF NEHEBKAU
 LATE PERIOD, CIRCA 664-525 B.C.**

The snake-headed god wearing a tripartite wig and short pleated kilt, striding forth on an integral plinth, with a suspension loop on the back, 5.5cm high

£3,000 - 5,000
 €3,400 - 5,700
 \$3,800 - 6,300

Provenance:

Sylvia Phyllis Adams (1907-1995) collection, UK.
The Adams Collection; Bonhams, London, 4th July 1996, lot 359.
 Private collection, Europe, acquired at the above sale.

Published:

C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 225, no. 3.33a.

Nehebkau, mentioned in the Pyramid Texts of the Old Kingdom, symbolised invincibility and protection. The chthonic god acted as one of the 42 Assessors of the Dead, and his associations with the afterlife suggest this amulet was funerary in nature. For a similar depiction of Nehebkau, see an amulet in the British Museum, London, no. EA59386.



242

242
**AN EGYPTIAN LAPIS LAZULI AMULET OF ISIS
 PTOLEMAIC PERIOD, CIRCA 323-30 B.C.**

The striding figure wearing a tripartite wig and stepped crown, the hieroglyph of her shortened name, and a close-fitting sheath dress, the back pillar pierced for suspension, set on an integral base, 4.6cm high

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

Provenance:

Private collection, France.
 with Koutoulakis, Paris, acquired prior to 1960.
 Hôtel Drouot sale; Tajan, Paris, 26 February 1996, lot 198.
 Private collection, Europe, acquired at the above sale.

Published:

C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 222, no. 3.30a.



243

VARIOUS PROPERTIES

243

**AN EGYPTIAN WOOD KNEELING FIGURE
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

The dignitary wearing a bag wig and *shendyt* kilt with incised details, the slender figure depicted with hands placed flat on the thighs in supplication, resting on a rectangular integral base, *16cm high*

£5,000 - 7,000

€5,700 - 7,900

\$6,300 - 8,900

Provenance:

Private collection, France, acquired prior to 1973.
with Galerie Eberwein, Paris, 2017.



244

244

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

Solid cast, depicted seated on a shaped integral base, with large alert ears and incised eyes and mouth, its long tail curling around the right side and in front of the paws, *8.5cm high*

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600

Provenance:

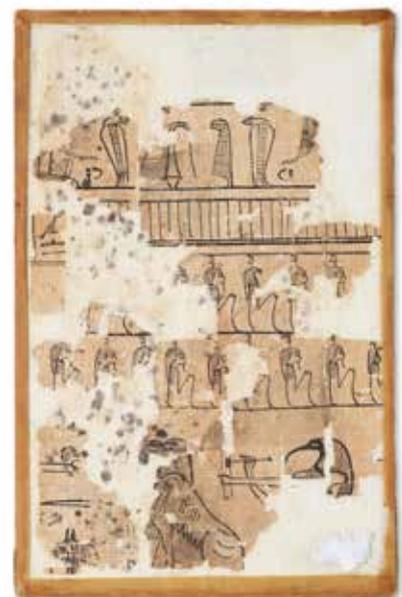
Michel Guy (1927-1990, French Minister of Culture 1974-1976)
collection, Paris, acquired 1970s.

Anonymous sale; Thierry de Maigret, Paris, 29 June 2007, lot 12.
with Royal-Athena Galleries, New York, 2008.

Private collection, UK, acquired from the above.



245



245

THREE EGYPTIAN PAPYRUS FRAGMENTS

Comprising a vignette from Chapter 125 of the Book of the Dead, the Weighing of the Heart, depicting the deceased offering incense to two uraei, with two registers of processing funerary deities and Anubis under the scale below, the Devourer and Thoth recording the result of the weighing, *Late Period, 26th-30th Dynasty, circa 664-332 B.C.*; a funerary magical papyrus fragment, with thirty-eight columns of hieroglyphic inscriptions for the son of Horkheby, justified, begotten of the Lady of the House Djed-Bastet-Iwesankh, *Third Intermediate Period, 21st Dynasty, circa 1069-945 B.C.*; and an Egyptian linen mummy wrapping, with four scenes of the deceased in priestly dress presenting altars to deities holding knives and sceptres, above four columns of hieratic text from Chapter 147 of the Book of the Dead, the spell of Gates, with mention of gates four to seven, *Ptolemaic Period, circa 332-30 B.C., 24cm high, 40.8cm long and 25.5cm long respectively*

£5,000 - 7,000

€5,700 - 7,900

\$6,300 - 8,900

Provenance:

Private collection, UK, acquired in the 1960s; and thence by descent. Anonymous sale, Christie's, London, 6 October 2011, lot 43. Private collection, UK, acquired at the above sale.

The second fragment is notable in its combination of funerary and magical elements, as texts are typically either solely magical or funerary, due to their differing functions of protecting a person during life versus in the afterlife.

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.

246

**FOUR EGYPTIAN LINEN FRAGMENTS
KUSHITE PERIOD-LATE PERIOD, CIRCA 747-332 B.C. AND
PTOLEMAIC PERIOD, CIRCA 323-30 B.C.**

Comprising two mummy wrapping fragments, the larger depicting the sons of Horus Duamutef and Qebehsenuef above, the sisters Isis and Nephthys in mourning posture below, a netting motif in the background, two rows of text naming the figures, a central column of hieroglyphs with an offering formula and the name of the deceased, possibly Hwtjehutysmatawy, the smaller fragment showing a falcon-headed deity wearing a sun disc, 47cm high and 14cm high; and two mummy bandage fragments, the larger with Hieratic text with part of a spell, the smaller inscribed in Demotic script containing the name Padimin and the patronimic Djed, 56cm long and 20cm long

**£2,500 - 3,000
€2,800 - 3,400
\$3,200 - 3,800**

Provenance.

George Anastase Michaelides (1900-1973) collection, acquired in Egypt during 1930s-1940s and exported to London in the 1940s; and thence by descent.
Private collection, UK, collection, acquired in London from the daughter of George Michaelides in the early 1970s.
Anonymous sale; Bonhams, London, 1 April 2014, lot 241.
Private collection, UK, acquired at the above sale.

247*

**AN EGYPTIAN TERRACOTTA ISIS-BUBASTIS AND AN
EGYPTIAN TERRACOTTA BAUBO
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Isis Bubastis wearing a crescentic diadem with ringlets emerging beneath, standing with arms held to her sides, the front of her short tunic lifted to reveal her rounded lower stomach and pubic triangle; the terracotta Baubo wearing a large wreath, her hair falling in ringlets at the back and onto her shoulders, depicted with rounded stomach, legs bent and spread, her right hand held at her genitals, her left reaching behind towards her buttocks, an attachment loop behind, 15.2cm and 9cm high respectively (2)

**£1,500 - 2,500
€1,700 - 2,800
\$1,900 - 3,200**

Provenance:

Alton Edward Mills (1882-1970) collection, Switzerland; and thence by descent.
Property from the collection of Alton Edward Mills; Christie's, London, 15 April 2015, lot 58.
Private collection, UK, acquired at the above sale.



246



247



247



248^{*}

**AN EGYPTIAN WOOD SARCOPHAGUS MASK
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

With large almond-shaped eyes, straight nose and large ears, the full lips gently smiling, traces of gesso remaining, the eyes and brows indicated with black pigment, 32cm high

£6,000 - 8,000

€6,800 - 9,100

\$7,600 - 10,000

Provenance:

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



249

249
**AN EGYPTIAN CARTONNAGE FOOTCASE FROM
 A CHILD'S MUMMY**
ROMAN PERIOD, CIRCA 3RD CENTURY A.D.

The front painted in ochre and red, depicting feet wearing thonged sandals, with rectangular toenails, the base showing the sandals' soles, decorated in black with a scale pattern, each side showing a *ba* bird above three seated deities within panels, outlined in black against a turquoise ground, 16.5cm high

£4,000 - 6,000
€4,500 - 6,800
\$5,100 - 7,600

Provenance:

Private collection, UK, acquired prior to 1980.
 with Archea Ancient Art, Amsterdam.
 Private collection, Cleveland, Ohio, acquired from the above in 2010.
 Anonymous sale; Bonhams, London, 3 April 2014, lot 186.
 Private collection, UK, acquired at the above sale.

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



250

250
A PAIR OF ROMANO-EGYPTIAN FUNERARY SANDAL SOLES
CIRCA 2ND-3RD CENTURY A.D.

The linen soles with applied polychrome gesso, coloured pink with yellow borders and yellow thongs, 24.5cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

George Anastase Michaelides (1900-1973) collection, acquired in Egypt during 1930s-1940s and exported to London in the 1940s; and thence by descent.
 Private collection, UK, acquired in London from the daughter of George Michaelides in the early 1970s.
 Anonymous sale, Bonhams, London, 1 April 2014, lot 242.
 Private collection, UK, acquired at the above sale.



251

**AN EGYPTIAN PAINTED STUCCO MUMMY MASK OF A YOUNG MAN
ROMAN PERIOD, CIRCA 1ST CENTURY A.D.**

Depicted with almond-shaped eyes beneath thin brows, his pert mouth slightly smiling, with a dimpled chin, remains of a blue and pink wig band running across the forehead and over each ear, details in added red, yellow, black and blue, 17cm high

£8,000 - 12,000
€9,100 - 14,000
\$10,000 - 15,000

Provenance:

Goetz family collection, USA, acquired in the 1960s or earlier.
with Arte Primitivo, New York, 2018.

In addition to cartonnage masks or painted portraits on wood or cloth, stucco masks were used as an alternative form of funerary portraiture during the Roman Period. These often formed part of the lid of a wooden coffin. While mould-made, such masks were highly individualised, with 'distinguishing details worked in plaster with a spatula or knife, then painted or gilded' (S. Walker and M. Bierbrier, *Ancient Faces: Mummy Portraits from Roman Egypt*, London, 1997, p. 131).

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.

The Gottfreid and Helga Hertel Collection of Ancient Art

(Lots 252 - 315)

My recollections of Gottfried Hertel (1925 – 2019) stretch back to my first Antiquities auction at Bonhams in our Knightsbridge salerooms nearly 30 years ago. He regularly attended the auctions in London but an early invitation to visit his home in Cologne led to many visits and remain clearly etched in my mind. Together with his wife, Helga (1928 – 2013), he shared a passion for collecting; while Gottfried collected Antiquities and Old Master paintings, Helga concentrated on Asian art. Their spacious apartment near Lindenthal Park was full of objects of art. With an Egyptian coffin prominently placed in the sitting room, there was an eerie sensation of a fourth person in the room, listening to our conversations about their collection. Gottfried particularly focused on collecting Egyptian antiquities with one of his most imposing purchases being acquired in these rooms from the collection of Lady Meux of Theobold's Park. I was particularly pleased this stele found its way into the Hertel collection having visited Theobald's Park and retrieved it from a fireplace where it lay somewhat unceremoniously. Gottfried Hertel mounted it sympathetically and was delighted to have the stele as a central piece in his collection. He also enjoyed collecting classical antiquities, with a naturalistically carved Roman head with tightly archaising curled coiffure another highlight of his collection, which is also being offered for sale today.

Together we visited one of my favourite museums, the Romisch-Germanisches museum in Cologne, filled with exceptional Roman glass, some of the finest in the world and built on the site of a Roman villa. The museum was built around the famous Dionysus mosaic, and other mosaics, discovered during the construction of an air raid shelter in 1941. Gottfried had said without rancour, the museum collection had been discovered courtesy of the Allied bombs during World War II, a war which had left its physical and undoubtedly mental scars on him. Helga told me they had met in Mainz after the War, and said it had been their 'zero'. Together they built their collection, researching, restoring and discussing their mutual interests with each other and their visitors. When we last met in October 2018, Gottfried was still finding great enjoyment in his collection which he remained surrounded by until he passed away in February this year.

Joanna van der Lande
May 2019



252

THE GOTTFRIED AND HELGA HERTEL COLLECTION OF ANCIENT ART (LOTS 252-316)

252

A SUMERIAN INDURATED LIMESTONE HEAD OF A FEMALE WORSHIPPER

EARLY DYNASTIC PERIOD, CIRCA 3RD MILLENNIUM B.C.

Wearing an incised turban-like headdress, with deep, sunken eyes, once inlaid, grooved arching brows above, the ears pierced for now-missing earrings, 4cm high

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Anonymous sale; Bonhams, London, 24 October 1995, lot 217.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

253

**A CANAANITE BRONZE WARRIOR
CIRCA 1500-1200 B.C.**

Depicted striding forth, on an integral base, wearing a conical hat and incised belt around his waist, his eyes deeply recessed and once inlaid, his right arm raised, the left extended, 8.3cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Private collection, UK, acquired on the UK art market in the 1950s-1960s.
Anonymous sale; Bonhams, London, 21 April 2005, lot 491.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



253

254

**FOUR NEAR EASTERN HARDSTONE AND SHELL AMULETS
CIRCA 3RD-1ST MILLENNIUM B.C.**

Comprising a rock crystal cicada with incised details; an amethyst bird; a Sumerian shell bird with incised details; and a Sumerian calcite bull, 2cm-2.9cm long (4)

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Shell bird: London art market.
Anonymous sale; Bonhams, London, 8 April 1997, lot 283.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.
Three hardstone amulets: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.



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255

**FOUR NEAR EASTERN MACEHEADS
CIRCA 3RD-1ST MILLENNIUM B.C.**

Comprising a calcite macehead of ovoid form; a red veined marble macehead of spherical form; grey veined marbled macehead of compressed spherical form with central aperture flanked by two smaller attachment holes; and a ribbed bone macehead, 4cm-7.5cm high (4)

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Smallest macehead: Anonymous sale; Bonhams, London, 8 April 1997, lot 283.
Bone macehead: Anonymous sale; Bonhams, London, 20 October 1994, lot 192.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sales.
Other two maceheads: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.



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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.

256

AN EGYPTIAN BASALT JAR

PREDYNASTIC-EARLY DYNASTIC PERIOD, CIRCA 3500-2650 B.C.

Of ovoid form with pierced lug handles, flattened base and narrow inturned rim, *7cm high*

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



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257

THREE EGYPTIAN ALABASTER BOWLS

EARLY DYNASTIC-OLD KINGDOM, CIRCA 2750-2181 B.C.

Comprising a 2nd Dynasty bowl, with infolded rounded rim, the body gently tapering to a flat base; a banded alabaster deep bowl with rounded shoulders, tapering to the inturned rim; and another shallow bowl with rounded sides and flat base, *17cm-30cm diam.* (3)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

London art market.

Anonymous sale; Bonhams, London, 21 October 1999, lot 389.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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258

**AN EGYPTIAN POTTERY 'NET' JAR
PREDYNASTIC PERIOD, NAQADA III, CIRCA 3200-3000 B.C.**

Of cylindrical form, tapering towards a flat base, a series of raised crescentic waves beneath the rim, decorated with criss-cross bands painted in red slip, 27cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Private collection, Paris.
Anonymous sale; Bonhams, London, 6 October 2010, lot 6.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

The raised crescentic shapes beneath the rim were made by the potter repeatedly pushing the wet clay upwards by hand. The painted net pattern mimics actual rope nets used to carry such vessels.

259

**SIX EGYPTIAN MINIATURE ALABASTER VESSELS
EARLY DYNASTIC-LATE PERIOD, CIRCA 3000-332 B.C.**

Comprising an Early Dynastic jar with ovoid body and rounded rim; a conical jar; a flask with rounded disc rim and flat base; a New Kingdom kohl jar with disc rim; a torpedo vase with lug handles from the Third Intermediate Period; and an alabastron with lug handles, 5.4cm-9cm high (6)

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

Provenance:

Larger jar with pointed base: Anonymous sale; Bonhams, London, 20 October 1994, lot 192.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.
Remaining seven vessels: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



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**AN EGYPTIAN GRANITE FRAGMENTARY HEAD OF A MALE
OLD KINGDOM, CIRCA 2686-2181 B.C.**

Probably a pharaoh or an official, the rounded face with wide-spaced almond-shaped eyes, high cheekbones and slightly smiling full lips, *11cm high*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

with Galerie Arete, Switzerland.
Anonymous sale; Bonhams, London, 8 April 1997, lot 290.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

261

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

Of elongated cylindrical form flaring towards the flat rim, *26cm high*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



262

262
**AN EGYPTIAN POLYCHROME PAINTED LIDDED MODEL BOX
MIDDLE KINGDOM-NEW KINGDOM, CIRCA 2046-1069 B.C.**

Made in six separate parts, with a band of hieroglyphic funerary text running around all four sides reading 'A gift which the King gives to Osiris...', followed by the god's usual epithets asking for funerary offerings for a woman, with remains of red, yellow and black paint and white slip, 27.5cm long, 10.3cm high, 14.5cm deep

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:
Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.

The same offering text is evident from stick shabtis from the Second Intermediate Period.

263
**AN EGYPTIAN ALABASTER JAR AND ALABASTER LID
NEW KINGDOM, 18TH-20TH DYNASTY, CIRCA 1550-1069 B.C.**

The piriform vessel with flattened base, the short neck flaring to a flat rim with a ring of incised decoration; and a disc-shaped lid, ancient but not belonging, 14.7cm high

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

Provenance:
Gottfried and Helga Hertel collection, Cologne, acquired prior to 1982.



263



264



265

264

**AN EGYPTIAN TERRACOTTA CANOPIC JAR LID
NEW KINGDOM, CIRCA 1550-1069 B.C.**

In the form of Imsety, the human-headed Son of Horus, the wig exposing pronounced ears, with almond-shaped eyes and wide mouth, *12cm wide*

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.

265

**AN EGYPTIAN LIMESTONE POLYCHROME PAINTED SHABTI
FOR TAWERT
NEW KINGDOM, MID-LATE 18TH DYNASTY, CIRCA 1500-1292 B.C.**

The mummiform body painted ochre, wearing a black tripartite wig, the face, hands and broad collar painted in red with added details in black, the arms across the chest holding two hoes, a red seed bag at the back below the wig, with a central vertical column of hieroglyphs at the front naming the owner, *18cm high*

£1,200 - 1,800

€1,400 - 2,000

\$1,500 - 2,300

Provenance:

Private collection, UK, acquired in the 1920s; and thence by descent. Anonymous sale; Bonhams, London, 26 April 2001, lot 161. Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



266

**AN EGYPTIAN GLAZED STEATITE DISH
NEW KINGDOM, CIRCA 1550-1069 B.C.**

Blue-green in colour, the shallow bowl with low circular moulded foot, with two handles, one lozenge-shaped, the other in the form of a lion's head, the mane and face with incised details, 12cm diam.

£3,000 - 5,000
€3,400 - 5,700
\$3,800 - 6,300

266

Provenance:

Reverend William MacGregor (1848-1937) collection, London.
Private collection, France.
Anonymous sale; Bonhams, London, 21 October 1999, lot 467 (part lot).
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

The missing rim fragment of this bowl is currently at the Bolton Museum, inv. no. 1992.8.133. The Bolton fragment was lot 135 of the 1922 Sotheby's auction of the MacGregor collection, and was purchased by Spink (who were also the owners at this time), who later sold it to the Tamworth Castle Museum, before it passed to the Bolton Museum.

267

**AN EGYPTIAN POLYCHROME PAINTED WOOD SHABTI AND AN
EGYPTIAN WOOD FUNERARY STATUETTE
NEW KINGDOM, RAMESSIDE, 19TH-20TH DYNASTY,
CIRCA 1292-1069 B.C.**

The shabti depicted mummiform, wearing wig and broad collar, holding hoes and a water pot over her right shoulder, a seed bag suspended behind beneath the wig, a column of hieroglyphic text at the front naming Ta-Bes, the Regulator of the Household, details in ochre, red, black, green and blue; the statuette of a female worshipper depicted standing, wearing a duplex wig with long lappets and a long flaring apron, her hands held flat at the front in the gesture of subservience to a deity when praying, a column of large hieroglyphs painted in yellow down the apron, now almost illegible, but ending with the remains of a large standing figure, 20.6cm and 23.7 high respectively (2)

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

Provenance:

Shabti: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.
Statuette: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1967.



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268

**AN EGYPTIAN FRAGMENTARY CORE-FORMED GLASS VESSEL
NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1185 B.C.**

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

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600

Provenance:

Private collection, UK.

Anonymous sale; Bonhams, London, 26 April 2001, lot 221.

Private collection, London, acquired at the above sale.

Anonymous sale; Bonhams, London, 6 July 2017, lot 20.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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269

**THREE EGYPTIAN GLAZED COMPOSITION SHABTIS
NEW KINGDOM-THIRD INTERMEDIATE PERIOD, 20TH-22ND
DYNASTY, CIRCA 1186-735 B.C.**

All depicted mummiform, comprising a green glazed composition shabti for a queen, wearing a short wig with a long thick tress of hair falling down the right shoulder; a blue glazed composition shabti, typically mummiform, holding a pick and a hoe, a seed bag behind, the name beginning 'ly-Set-er'; and another blue mummiform shabti, holding a pick and a hoe, a large seed bag behind, the text now illegible, 11cm-18cm (3)

£800 - 1,200

€910 - 1,400

\$1,000 - 1,500

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s-1980s.

The first shabti iconographically resembles the shabti of Queen Isis, wife of Ramesses III of the 20th Dynasty, suggesting it was for the same owner.



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270

**AN EGYPTIAN BRONZE FIGURE OF A FALCON-HEADED GOD
THIRD INTERMEDIATE PERIOD-26TH DYNASTY, CIRCA 1069-525 B.C.**

The deity striding forth, wearing a sun-disc with frontal uraeus, long wig and short pleated kilt, the rectangular integral base inscribed on two sides with a hieroglyphic text which appears to name the moon god Iah and asks that he gives life, prosperity and health to Pa-di-Amun, son of Pa-di-Hathor, 13cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Private collection, Germany.

Private collection, UK, acquired 1950s-1980s.

Anonymous sale; Christie's, London, 29 April 1991, lot 221.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

271

**TWO EGYPTIAN COPPER VESSELS
THIRD INTERMEDIATE PERIOD-LATE PERIOD, 26TH DYNASTY,
CIRCA 1069-525 B.C.**

The high-necked bowl with rounded shoulder and small everted rim, a hieroglyphic text on the slightly concave neck reading 'this is the royal mirror'; the jar of slim convex form decorated with a *wedjet* eye below the rim, 14.5cm and 12.5cm diam. respectively (2)

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

L Föhr collection, Niederdollendorf.

Anonymous sale; Lempertz Auction, Cologne, 21 November 1967, lots 77 and 78.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

Egypt had abundant resources of copper in the Eastern Desert, however its popularity increased from the 18th Dynasty onwards, and additional supplies had to be imported from Syria and Western Asia.

The shape of the high-necked bowl first appears in the New Kingdom, although the style may be derived from Third Dynasty stone prototypes. For a similarly shaped bowl in bronze, see an example from Dra abu el Naga in *Egypt's Golden Age: The Art of Living in the New Kingdom 1558-1085 B.C.*, Museum of Fine Arts Boston, 1982, no. 103. The text on this bowl may be a joke, referring to how the face of the bowl's user would be reflected once the vessel was filled with liquid.



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**272
TWO EGYPTIAN LIMESTONE CANOPIC JARS AND TWO
EGYPTIAN CANOPIC JAR LIDS OF HAPY
THIRD INTERMEDIATE-LATE PERIOD, CIRCA 1069-332 B.C.**

The jars of ovoid form with flattened rim and base, the shorter with a panel of four vertical bands of text in black on the front, naming the canopic deity, Duamutef, and asking for protection for the deceased, named Hor; the lids in the form of the baboon-headed god Hapy, one of marble and one of limestone, each with carved eyebrows and pronounced snout, 23.7cm, 20cm, 11.5cm and 10.8cm high respectively (4)

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

Provenance:

Larger canopic jar: Private collection, UK.
Anonymous sale; Bonhams, London, 26 April 2001, lot 165.
Smaller canopic jar: Louis Myers collection.
Anonymous sale; Bonhams, London, 30th April 1996, lot 253.
Limestone lid: Anonymous sale; Bonhams, London, 26 April 2001, lot 165.
Marble lid: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



273

**273
AN EGYPTIAN BRONZE OXYRHYNCHUS FISH
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Wearing the horned solar disc with frontal uraeus, with incised details including scales and striations on the fins, the rims of the eyes inlaid with another metal, possibly silver, supported on an integral base, flanked by two further uraei, 15cm long

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

Max Willborg (1933-2001) collection, Stockholm.
Anonymous sale; Christie's, London, 7 November 2001, lot 363.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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**274
FOUR EGYPTIAN BRONZE FIGURES OF THE DEITIES SOBEK,
NEHEBKAU, AMUN AND PTAH
LATE PERIOD, CIRCA 664-332 B.C.**

The crocodile-headed god wearing the *atef* crown; Nehebkau, the serpent-headed deity, wearing the *atef* crown; Amun wearing the typical headdress, plumes missing; and Ptah, depicted mummiform, holding the *was* sceptre and wearing an incised broad collar with counterpoise, 11.6cm-12.8cm high (4)

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

Provenance:

Sobek, Ptah and Amun: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.
Nehebkau: Private collection, UK. Anonymous sale; Bonhams, London, 21 April 2005, lot 491.

**275
AN EGYPTIAN FRAGMENTARY GREEN GLAZED
COMPOSITION THOTH
LATE PERIOD, CIRCA 664-332 B.C.**

The baboon torso with finely incised fur mane, the face with pronounced brow and well defined almond-shaped eyes, 4.9cm high

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.

**276
AN EGYPTIAN BRONZE ICHNEUMON SARCOPHAGUS AND A
BRONZE FIGURE OF WEPWAWET
LATE PERIOD, CIRCA 664-332 B.C.**

The shrew depicted crouching on all fours, with pointed nose and long tail extended, set on an integral miniature sarcophagus of hollow rectangular form; the canine god of slender elongated form, ears alert, tail curling over the hind legs to the ground, standing on an integral base, 5cm and 6cm long respectively (2)

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:

Ichneumon: Private collection, Devon, England, acquired in the 1970s.
Anonymous sale; Bonhams, London, 22 October 2013, lot 48.
Wepwawet: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.

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**AN EGYPTIAN ROUND-TOPPED WOOD
POLYCHROME FUNERARY STELE
THEBES, LATE PERIOD, 26TH DYNASTY,
CIRCA 664-525 B.C.**

The upper section with a winged sun-disc and text of a wish that Horus of Edfu grant life, the deceased shown below, facing left and making offerings to Osiris and the Four Sons of Horus, six rows of finely written hieroglyphs below, with a standard prayer to Osiris for funerary offerings, ending with the fuller text version asking for 'what heaven gives, the earth creates and the Nile brings' for the Wab Priest of Amun called Nespakashuty, son of the Wab Priest of Amun, Nayw-khered and the Lady of the House, Dit-Bastet-rwdjes, 41.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1975.

For similar, see P. Munroe, *Die spätägyptischen Totenstelen*, ÄF 25, Glückstadt, 1973, Tafel 3, abb. 11 and 12.



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**AN EGYPTIAN LIMESTONE OFFERING TABLE
PTOLEMAIC PERIOD, CIRCA 323-30 B.C.**

The top carved in raised relief with a lotus flanked by two tall wine-jars, in turn flanked by circular loaves and cuts of meat, the left border with remains of text, asking the goddess Mut for water, the right border addresses Hathor and apparently names the owner as a woman called Weret(?) Aat, the bottom side of the table with partly intelligible inscription: 'born of the Lady of the House, Nefret-shep(?), 26.5cm x 28cm wide, 5cm deep

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Private collection, Germany, acquired on the German art market prior to 1973.

Anonymous sale; Auktionshaus Dr Hüll, Cologne, 17 September 2014, lot 433.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

279

AN EGYPTIAN BRONZE FIGURE OF OSIRIS WEARING THE WHITE CROWN

LATE PERIOD, CIRCA 500-300 B.C.

Depicted mummiform, wearing the tall White Crown of Upper Egypt with frontal uraeus, plaited false beard and broad collar, the face finely-modelled with extended eyelines and brows, holding a crook and flail and standing on an integral base with an incised hieroglyphic inscription on all four sides, now illegible, 15.9cm high

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

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



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AN EGYPTIAN GREEN GLAZED COMPOSITION SHABTI FOR THE COMMANDER OF THE ARMY, ANKH-WAH-IB-RE-SI-NEITH

LATE PERIOD, LATE 26TH DYNASTY, CIRCA 550 B.C.

Depicted mummiform, holding a pick and hoe, the front with eight rows of horizontal text and a column of text on the back pillar, with the standard Saite version of the shabti formula for the Commander of the Army, Ankh-wah-ib-re-si-Neith born to Ast-Akhbit, 18cm high

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

Provenance:

Private collection, UK.
Anonymous sale; Christie's, London, 6 June 1989, lot 418.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

Cf. H.D. Schneider, *Shabtis, Part II*, Leiden, 1977, p.204 no 5.3.1.261, Saqqara, late 26th Dynasty, circa 550 B.C.

281

AN EGYPTIAN TURQUOISE GLAZED COMPOSITION SHABTI FOR THE OVERSEER OF THE ROYAL FLEET, PSAMTEK-MERY-PTAH

LATE PERIOD, 26TH DYNASTY, REIGN OF AMASIS, CIRCA 570-526 B.C.
Wearing a tripartite striated wig and plaited false beard, the face finely-modelled with extended eyelines and brows, holding a pick, hoe and the rope of the seed bag in his crossed hands, the seed bag falling behind his left shoulder, the body inscribed with ten horizontal incised rows of hieroglyphs from Chapter Six of the Book of the Dead and naming the owner, 18.7cm high

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

Provenance:

Anonymous sale; Bonhams, London, 26 April 1994, lot 227.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

See H.D. Schneider, *Shabtis*, part II, Leiden, 1977, p. 181, no.5.3.1.14 for references to the current whereabouts of other parts of the funerary equipment of Psamtek-mery-Ptah, an admiral of the fleet under the pharaoh Amasis. His tomb was at Saqqara, and his canopic jars are at the Louvre, while his shabtis are dispersed in museums worldwide.



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**282
AN EGYPTIAN GILT BRONZE FIGURE OF
OSIRIS
LATE PERIOD, CIRCA 664-332 B.C.**

The standing mummiform figure holding the crook and flail, wearing the white crown with frontal uraeus, the finely-modelled face and plaited false beard with traces of gilding, *19.5cm high*

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

Provenance:
Max Willborg (1933-2001) collection, Stockholm.
Anonymous sale; Christie's, London, 7 November 2001, lot 363.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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**283
A LARGE EGYPTIAN BRONZE FIGURE OF
AMUN
LATE PERIOD, CIRCA 664-332 B.C.**

The deity wearing a false beard, short kilt and typical headdress, the plumes now-missing, striding forth with his left leg, his arms held to his sides with clenched fists, *18.5cm high*

£800 - 1,200
€910 - 1,400
\$1,000 - 1,500

Provenance:
Colonel Horatio Albert Russell collection, acquired circa 1900.
Private collection, London.
Anonymous sale; Bonhams, London, 1 April 2014, lot 264.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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**284
AN EGYPTIAN BRONZE SEATED ISIS
LATE PERIOD, CIRCA 664-332 B.C.**

With right hand held beneath the left breast, wearing the vulture headdress and long close-fitting dress, her feet resting on an integral plinth inscribed with hieroglyphic text, reading: 'May Isis give life to Wsir-henen, son of Padiamen, born of the Lady of the House Ta..', the rest indecipherable, the sun-disc headdress, lower left arm and infant Horus later additions, *19cm high*

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

Provenance:
Frederic Neuburg (1876-1966) collection, Germany.
Anonymous sale; Christie's, London, 21 April 1999, lot 78.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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

The standing deity in typical mummiform pose, holding a crook and flail in his crossed hands, wearing the *atef* crown with frontal uraeus and incised plaited beard, the face with eyes recessed for inlays, *22.5cm high*

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Presented by Sir Ernest Wallis Budge (1857-1934) to the First Earl of Halsbury (1821-1921).
Anonymous sale; Sotheby's, Colonnade Galleries, London, 20 October 1995, lot 45.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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

The cat-headed goddess depicted standing on an integral plinth, wearing a tightly-fitted patterned dress with incised stripes of chevron, dot and cross-hatched motifs, holding a sistrum in her outstretched right hand, the left holding the aegis of lion-headed Sekhmet, *15cm high*

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1967.

Bastet, like her female cat counterparts, was associated with fecundity and also music and merrymaking, hence the carrying of the sistrum. This statuette is of the 'housewife Bastet' type, which depicted the goddess carrying the sistrum, aegis, and a basket hanging from the crook of the left arm, now missing from the present lot.



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**AN EGYPTIAN FRAGMENTARY PINK GRANITE HORUS FALCON
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

The upper body and head preserved, with typical facial markings, the wings held to the sides, 25cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

French art market.

Anonymous sale; Bonhams, London, 4 July 1995, lot 43.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

288

**AN EGYPTIAN WOOD PTAH-SOKAR-OSIRIS
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

The mummiform figure wearing a tripartite wig, surmounted by separately carved double plume headdress with solar disc and ram horns, probably not belonging, with traces of gilt gesso on the plumes, 56cm high

£1,500 - 2,000

€1,700 - 2,300

\$1,900 - 2,500

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



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

From the head end of a sarcophagus, carved in sunken relief with two main columns of text flanked by four figures: at the top left, the kneeling goddess, Isis, at the top right, the kneeling goddess, Nephthys, both with far arm raised, below left: a standing male mummiform figure holding a long stemmed lotus and another standing mummiform figure with baboon's head, presumably Imsety and Hapy, both columns of text begin with an address to the deceased, one concerning the night barque of the sun god, 42cm high, 34cm wide

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

Provenance:

Anonymous sale; Lempertz, Cologne, 12 June 1979, lot 1176.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

290

**AN EGYPTIAN GILT AND POLYCHROME PAINTED WOOD PTAH-SOKAR-OSIRIS
LATE PERIOD, 30TH DYNASTY, CIRCA 380-343 B.C.**

The god wearing a tripartite wig, false beard and broad collar with falcon-headed terminals, with a frontal vertical column of text reading: 'A gift given by Ptah-Sokar-Osiris, great god, Lord of Rostjau', the face gilded, details in red and black, 40.4cm high

£2,500 - 3,500
€2,800 - 4,000
\$3,200 - 4,400

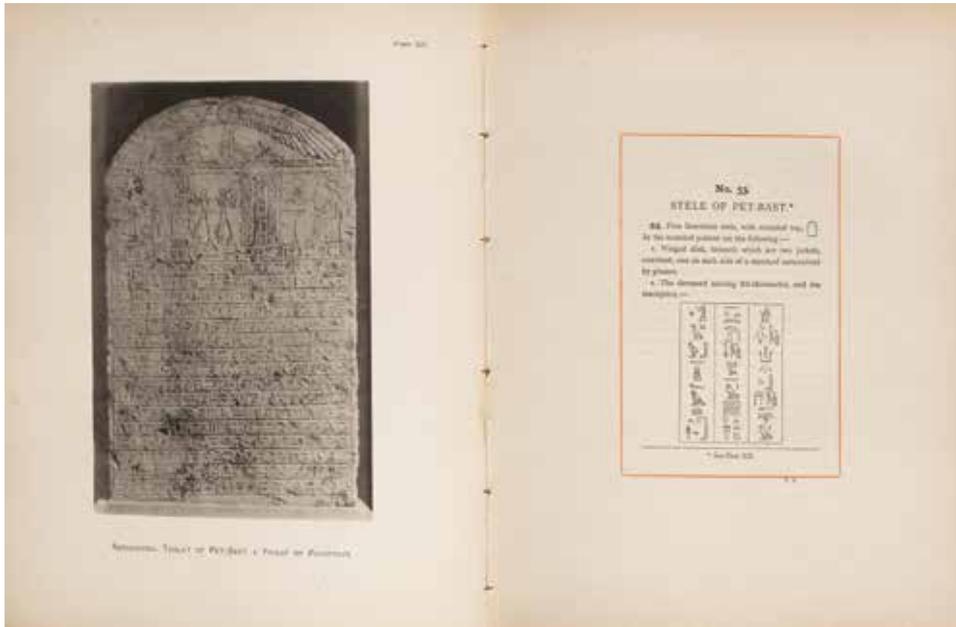
Provenance:

Private collection, acquired 1960s-1970s; and thence by descent.
Anonymous sale; Christie's, London, 29 April 2010, lot 365.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



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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.



E.A. Wallis Budge, *Egyptian Antiquities in the possession of Lady Meux at Theobald's Park, London*, 1896, p. 135, no. 53.

291

AN EGYPTIAN LIMESTONE ROUND-TOPPED STELE FOR PADI-BAST

AKHMIM, PTOLEMAIC PERIOD, CIRCA 4TH CENTURY B.C.

Carved in sunken relief, with a winged sun-disc above a plumed headdress, flanked by couchant figures of the jackal-headed god Anubis, the panel below showing two figures of the deceased facing right and left, their hands raised in supplication, the figure on the left worshipping a barque carrying Isis, a sun god, his disc behind him, and a jackal-headed god, a short vertical column of hieroglyphic text reading: 'Praising Re when he sets in life', the right hand figure worshipping a falcon-headed deity, Re-Harakhty, three vertical columns of hieroglyphic text between them reading: 'Praising Re-Harakhty when he rises in the eastern horizon of heaven (by) the Osiris, the royal scribe, the [...], Padi-Bast, son of the *sema*-priest, the *imy-is*-priest, the *hem-ka*-priest, the [...] scribe of the divine booth of Min, Horus', with seventeen lines of hieroglyphic text below, replicating text from Chapter 15 of the Book of the Dead, naming Padi-Bast as a royal scribe, the son of the scribe Horus and his mother Neit, listing his titles including priest of the *ka* (soul), *uteb* of Geb (husband of the sky goddess Mut), and scribe of the divine hall of Min, and with several hymns to the sun god Re-Harakhty, 70.5cm high, 45cm wide

£15,000 - 20,000

€17,000 - 23,000

\$19,000 - 25,000

Provenance:

Lady V.S. Meux (1847-1910) collection, Theobald's Park, Hertfordshire. Offered for sale by Waring & Gillow Ltd, who held an auction of Lady Meux's collection at Theobald's Park on 15-26 May 1911, lot 1527a, though the stele remained at Theobald Park until rediscovery between 1969-1972. The stele then remained in situ until the Bonhams auction. Anonymous sale; Bonhams, London, 4 July 1995, lot 47. Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

Published:

E.A. Wallis Budge, *Egyptian Antiquities in the possession of Lady Meux at Theobald's Park*, London, 1896, p. 135, no. 53.

P. Munro, *Die spätägyptischen Totenstelen*, Glückstadt, 1973.

M.-T. Derchain-Urtel, *Priester im Tempel*, Wiesbaden, 1989, p.236.

The name Padi-Bast means 'He whom the goddess Bast has given', and was a common name from the Late Period onwards. Padi-Bast held numerous priesthoods, including that of the *sema*-priest, and may have had responsibility for the clothing of cult statues. The prayers and hymns on this stele are directed to various manifestations of the sun god Re: Harakhty (the rising sun), Khepre (the midday sun), and Atum (the setting sun). The dedication on this stele expresses the hope that the deceased will join with the sun god on his eternal journey through the sky in the Day-Barque and Night-Barque.

This stele is very similar to Stele 892 in the Ny Carlsberg Glyptotek; this stele has the same spelling mistakes as the Copenhagen stele, and the text is practically identical, intimating that they were made in the same workshop. For the Copenhagen stele, see O. Koefoed-Petersen, *Les Stèles Égyptiennes*, Copenhagen, 1948, p.48, no. 63.

Lady Valerie Susan Meux acquired her collection of nearly 1800 objects during two visits to Egypt in 1882 and 1895-6. Lady Meux tried to leave her collection to the British Museum, but the trustees declined her bequest, resulting in the Waring & Gillow sale of 1911.





292

292
**SEVEN MINIATURE GREEK POTTERY VESSELS AND A
 CAMPANIAN TERRACOTTA GORGON MASK
 CIRCA 8TH-4TH CENTURY B.C.**

Comprising a Corinthian skyphos with zigzag pattern and concentric bands in brown and red slip; a Geometric oinochoe decorated with a bird, waves and concentric bands; a Greek black-glazed lekythos with a band of dotted rays around the shoulder and a band in added red; a South Italian oinochoe decorated with a band of ivy in added white and yellow; a squat lekythos with net pattern with added white; a black-glazed kantharos; a red-figure skyphos with spiral decoration; and a small Campanian gorgon mask, mounted in a modern silver brooch, 3cm-12.3cm high (8)

£1,200 - 1,800
 €1,400 - 2,000
 \$1,500 - 2,300

Provenance:

Lekythoi: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1964.

Remaining five vessels: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1996.

Campanian mask: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



293

293
**A GROUP OF HELLENISTIC AND WESTERN ASIATIC SHEET
 GOLD JEWELLERY
 CIRCA 6TH-4TH CENTURY B.C.**

Comprising a Hellenistic wreath, the diadem composed of a twisted sheet strip interspersed with laurel leaves, 15cm diam.; a Hellenistic diadem with twelve oak leaf pendants, 21.5cm long; another diadem fragment, 12cm long; an Achaemenid medallion, repoussé decorated with a hero in combat with two mythical beasts, 3.5cm diam.; and an Achaemenid repoussé sheet gold terminal in the form of an ibex head, 6.5cm long, (5)

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

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired prior to 2000.

Finial: Anonymous sale; Bonhams, London, 20 October 1994, lot 195.



294

295

294
NINE CORINTHIAN POTTERY VESSELS
CIRCA LATE 7TH CENTURY-6TH CENTURY B.C.

Comprising of two piriform aryballoi with tongues on the shoulder and incised decoration, one with rows of scales; an alabastron decorated with a winged Boread and a swan; a piriform aryballos with two animal friezes; an alabastron with an animal frieze, the body slightly flaring to a flat base; a globular aryballos decorated with a swan and cockerel with outstretched wings; a ring aryballos; and two alabastra, variously decorated with panthers and griffins, 6cm-12cm high (9)

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

Provenance:

Aryballos with animal friezes: Anonymous sale; Christie's, London, 13 April 1984, lot 151.
 Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.
 Alabastron: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.
 Remaining seven vessels: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.

295
EIGHT CORINTHIAN POTTERY VESSELS
CIRCA LATE 7TH CENTURY-6TH CENTURY B.C.

Comprising a large alabastron decorated with a winged panther and bird; two smaller alabastra, one with a pair of owls, another decorated with concentric bands; an ovoid alabastron; an aryballos decorated with hoplites; a biconical aryballos with encircling bands around the middle; a piriform aryballos with tongues around the shoulder and base; and an open-work kalathos, 6.3cm-13.8cm high (8)

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

Provenance:

Large alabastron: Paulette Goddard Remarque Collection.
 Anonymous sale; Sotheby's, London, 13 July 1977, lot 84.
 Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.
 Biconical aryballos, piriform aryballos and oinochoe: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.
 Remaining vessels: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.



296

296

**AN ETRUSCAN POTTERY DISH
CIRCA 700-670 B.C.**

Of shallow form, a frieze of winged beasts in ochre on the exterior, surrounded by concentric bands, the interior decorated with concentric bands, two small suspension holes beneath the rim, 33cm diam.

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Private collection, UK.

Anonymous sale; Bonhams, London, 14 May 2003, lot 486.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

Such dishes may derive from 8th Century B.C. Phoenician prototypes, and have been discovered primarily in tombs at Cerveteri. For a similar dish, decorated with herons (the most common subject for this type of plate), see the Metropolitan Museum of Art, New York, acc. no. 2000.457.



297

297

**A VILLANOVA IMPASTO WARE OINOCHOE
CIRCA 7TH CENTURY B.C.**

The tall neck with elongated spout, the handle moulded with two animal heads, the squat lobed body ornamented with three conical protrusions framed by pronounced arched ribs, 33cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.

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.



298

298

**AN ETRUSCO-CORINTHIAN POTTERY OLPE
CIRCA EARLY 6TH CENTURY B.C.**

The body decorated in three registers with panthers, a goat, a boar, an ox and swans, rosettes interspersed throughout, divided by concentric bands, three white dotted rosettes on the neck, the ribbed handle with side rosettes, each decorated with star rosettes, the rim interior with red and white painted bands, further details in added crimson and white, *30.5cm high*

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Gottfried and Helga Hertel collection, acquired 1970s.

For a similar olpe, see an example by the Rosoni Painter in the Fine Arts Museum of San Francisco, acc. no. 1925.346.7.

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.



299



300

**299
FOUR ETRUSCAN BUCCHERO WARE POTTERY VESSELS
CIRCA 6TH CENTURY B.C.**

Comprising of a stemmed kyathos with high arched handle set on a splayed foot, the body with stamped decoration; another kyathos with off-set lip; a kantharos decorated with a frieze of animals in procession; and a chalice with notched rim, 14.2cm-20.7cm high (4)

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

Provenance:

Stemmed kyathos: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1992.
Kyathos: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.
Kantharos and chalice: Anonymous sale; Bonhams, London, 14 May 2003, lot 486 (part lot).
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

**300
THREE ETRUSCAN BUCCHERO WARE VESSELS
CIRCA 6TH CENTURY B.C.**

Comprising two kantharoi with high arching strap handles, each set on a flared foot, the larger with a notched ridge around the base of the cup; and a skyphos with incised concentric bands around the body, 9cm-14.5cm high (3)

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

Provenance:

One kantharos: Anonymous sale; Dorotheum, Vienna, 19th September 1963, lot 667.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.
Other two vessels: Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.



301

**AN ATTIC BLACK-FIGURE LEKYTHOS
ATTRIBUTED TO THE ATHENA PAINTER, CIRCA 525-475 B.C.**

Depicting an *aulos*-player performing in competition, standing on a podium in profile, clad in a tunic, flanked by two bearded judges wearing himations and holding staffs, their heads bowed, framed by two Doric columns, vine tendrils in the field, two rows of dots above, palmettes and a band of tongues around the shoulder, details in added white, 30.8cm high

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

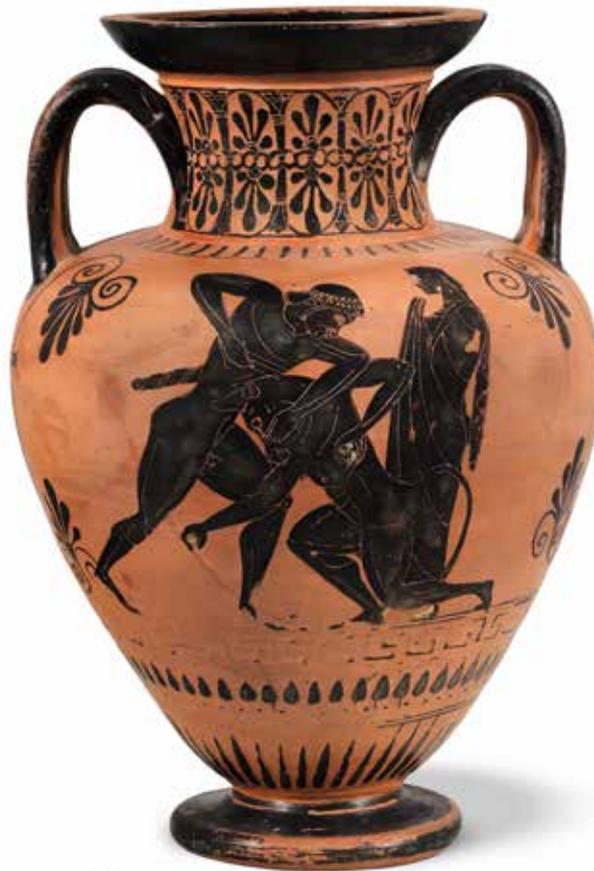
Provenance:

W.E. Rouse Boughton F.R.S. (1788-1856) collection, UK; and thence by descent.

The Property of a Gentleman; Christie's, London, 3 July 1996, lot 188 (part). Gottfried and Helga Hertel collection, Cologne, acquired at the above sale. Beazley Archive vase no. 20367.

For a similar lekythos attributed to the Athena Painter, also depicting an *aulos*-player, see the white-ground example in the Nicholson Museum, Sydney, acc. no. 51.12, Beazley Archive vase no. 330761.

301



302

302

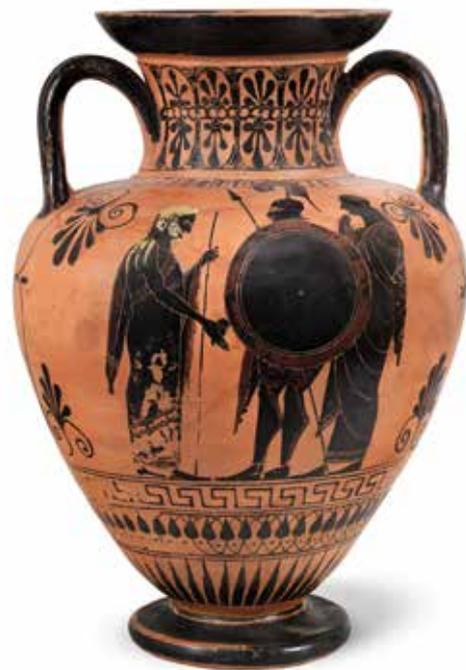
**AN ATTIC BLACK-FIGURE NECK AMPHORA
CIRCA 535-500 B.C.**

The obverse depicting Theseus slaying the Minotaur, the hero nude, wearing a wreath in his hair, a scabbard at his back, grasping the beast in his left hand and thrusting a sword with his right, the Minotaur grasping a stone in each hand, a draped female standing behind, probably Ariadne or possibly an Athenian maiden, the reverse with a departure scene, the warrior holding a large round shield and carrying a spear, wearing a high-crested helmet and greaves, an older bearded man standing before him, holding a staff and wearing a bordered himation, his hand outstretched toward the younger man, a draped female behind the warrior, bands of key pattern and upright dotted lotus buds beneath the scene on both sides, rays above the foot, palmette-lotus chain on the neck, a band of tongues below, palmette-lotus cross beneath each handle, details in added white and red, 38.5cm high

£4,000 - 6,000

€4,500 - 6,800

\$5,100 - 7,600



302 (reverse)

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1983.



303

303

**AN ATTIC RED-FIGURE COLUMN KRATER
ATTRIBUTED TO THE ORCHARD PAINTER, CIRCA 500-450 B.C.**

The obverse depicting two couples in profile, the females in the centre and facing outwards towards their male counterparts, on the right a bearded male wearing a fillet and himation and holding a staff, facing towards a heavily swathed female, wearing a *sakkos* to cover her wavy hair, gesturing towards the male and holding a red fillet between her hands, on the left another heavily draped female, holding a *plemochoe* in her right hand and facing a himation-clad bearded male wearing a fillet in his hair and holding a staff, the reverse with a youth facing a bearded man bearing a staff, another youth approaching from the left, all draped in himatia, both scenes flanked by double vertical bands of ivy, band of tongues above, hanging lotus buds on the neck above the obverse, ivy on the edge of the rim, a chain of lotus buds running around the rim, a scrolling palmette atop each handle, details in added red, 44cm high

£8,000 - 12,000

€9,100 - 14,000

\$10,000 - 15,000

Provenance:

Berlin art market.

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1988.

Beazley Archive no. 205890.

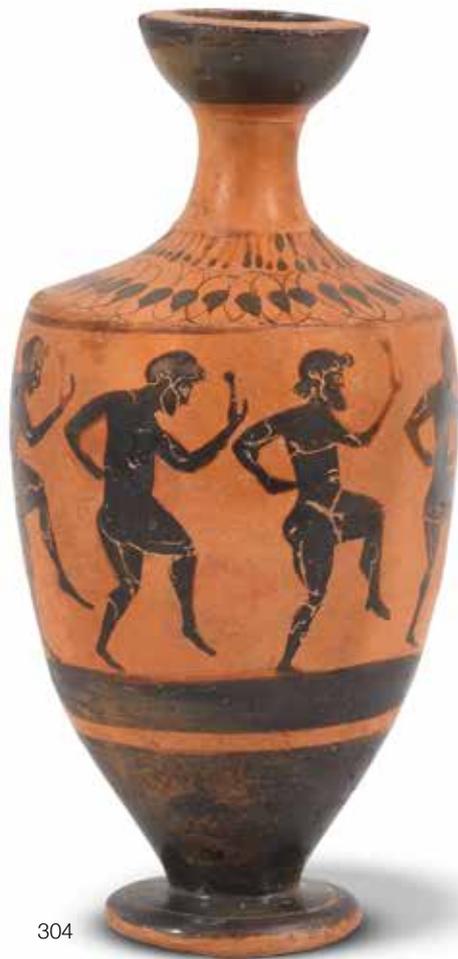
Published:

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, no.

523.12BIS.



303 (reverse)



304

304

**AN ATTIC BLACK-FIGURE LEKYTHOS
ATTRIBUTED TO THE CLASS OF ATHENS 581,
CIRCA 525-475 B.C.**

The body decorated with four nude male dancers, the leading dancer with his hands on his hips, his followers each with left arm raised, the right on their hip, with incised details, a thick groundline below, a band of tongues and linked lotus bud on the shoulder, *19cm high*

£1,200 - 1,800
€1,400 - 2,000
\$1,500 - 2,300

Provenance:

Private collection, UK.

Anonymous sale; Bonhams, London, 7 November 2002, lot 552.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

The Metropolitan Museum of Art, New York, has an Attic black-figure tumbler depicting dancing youths (acc. no. 56.171.37). They are interpreted as representing young men merrymaking after a symposium and thought to be descendants of the komasts, the padded dancers originating from Corinth which entered Athenian iconography in the late 6th Century B.C.

305

**TWO ATTIC BLACK-GLAZED POTTERY VESSELS
CIRCA 4TH CENTURY B.C.**

Comprising a skyphos and stemmed dish, the foot with reserved edge and graffito on the underside, *20.1cm and 13.5cm high respectively (2)*

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

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in the 1980s.



305



306

**AN ATTIC BLACK-BODIED LEKYTHOS
CIRCA MID 5TH CENTURY B.C.**

The shoulder decorated with four red linked palmettes, with a frieze of black double dots below the shoulder, a band of rays at the base of the neck, 30.3cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

W.E. Rouse Boughton F.R.S. (1788-1856) collection, UK; and thence by descent.

The Property of a Gentleman; Christie's, London, 3 July 1996, lot 188 (part).

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



306

307

**AN ATTIC WHITE-GROUND LEKYTHOS AND AN ATTIC RED-FIGURE LEKYTHOS
CIRCA 5TH-4TH CENTURY B.C.**

The white-ground lekythos decorated in red with a draped female running to the left and looking back at a stele tied with black fillets, a band of meander above, dotted rays on the shoulder; the red-figure lekythos, attributed to the Karlsruhe Painter, with a heavily swathed woman wearing a *sakkos*, holding a mirror in her outstretched left hand, a phiale in her right, a kalathos next to her, the groundline in added red, dotted rays at the shoulder, 17cm and 16.5cm high respectively (2)

£1,500 - 2,000

€1,700 - 2,300

\$1,900 - 2,500

Provenance:

Sir Frances Sacheverel Darwin (1786-1859) collection, UK; and thence by descent.

Anonymous sale; Bonhams, London, 5 October 2011, lot 480.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

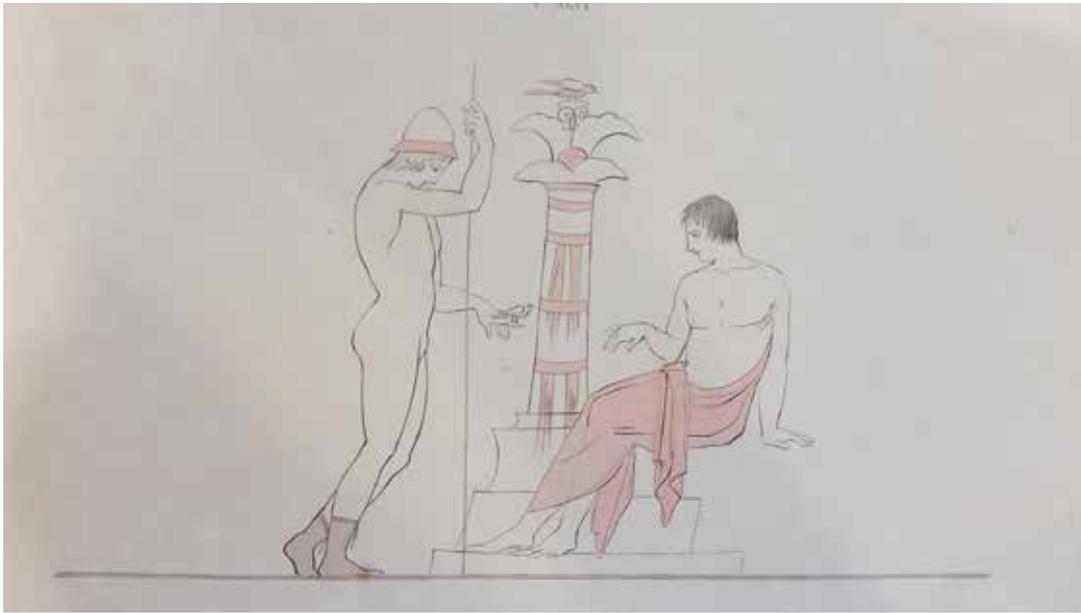
Red-figure lekythos: Beazley Archive no. 9026141.

Sir Darwin, a relative of Charles Darwin, travelled in the Mediterranean and the East from 1808-1810, and was the only one of his companions to return alive. His diary of the tour details his burgeoning interest in antiquities.



307





Otto von Stackelberg, *Die Gräber der Hellenen*, Berlin, 1837, pl. 46.1.

308

**AN ATTIC WHITE-GROUND LEKYTHOS
ATTRIBUTED TO THE QUADRATE PAINTER, CIRCA 450-430 B.C.**

Depicting a youth, wearing a red himation draped around his waist, seated before a tomb, the stepped stele surmounted by acanthus leaves with a bird atop, adorned with fillets, a warrior standing on the other side, his helmeted head bowed and leaning on a spear, a bird perched on his outstretched left hand, a band of meander with checker squares above, the shoulder decorated with palmettes and scrolling tendrils, 29cm high

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

Provenance:

Louis-François-Sébastien Fauvel (1753-1838) collection, Athens.
Gottfried and Helga Hertel collection, Cologne, acquired in the 1970s.
Beazley Archive no. 216693.

Published:

Otto von Stackelberg, *Die Gräber der Hellenen*, Berlin, 1837, pl. 46.1.
J.D. Beazley, *Attic Red-Figure Vase-Painters*, vol. II, London, 1984, p. 1238, no. 39.

From the late 6th Century onwards it was customary to use lekythoi for the pouring of offering oil over the tombs of the deceased and in the latter half of the 5th Century, the white-ground lekythos became the popular funerary vase. The above lekythos shows a typical mourning scene. For a white-ground lekythos by the Quadrate Painter with another example of the stele with acanthus and bird, see the *Antikensammlung*, Berlin, acc. no. F2452, Beazley Archive vase no. 216694.

Louis-François-Sébastien Fauvel, a French diplomat and painter, was one of the earliest archaeologists in Greece. From 1784 onwards he travelled in Greece discovering and acquiring antiquities for himself and his patron, the Comte de Choiseul-Gouffier, before settling permanently in Athens in 1793, and serving as Vice-Consul of France in Athens from 1803. He is known to have competed against Lord Elgin's agents for the purchase of the Parthenon marbles; though he failed to obtain the larger sections, he did succeed in sending a metope and smaller section of the Parthenon frieze to the Louvre.





309

309

**AN ETRUSCAN BRONZE CANDELABRUM
CIRCA 4TH-3RD CENTURY B.C.**

The tripod base with leonine paws, the top of each leg separated by a palmette, supporting a long fluted column, surmounted by a drip pan incised with radiate tongues, the finial with two projecting branches with lotus bud terminals, and two residual branches, topped by a figure of an athlete on a reel-shaped pedestal, ancient but not belonging, *109cm high*

£3,000 - 5,000

€3,400 - 5,700

\$3,800 - 6,300

Provenance:

Candelabrum: Gottfried and Helga Hertel collection, Cologne, acquired prior to 1968.

Athlete figure: Art market, Amsterdam.

Anonymous sale; Bonhams, London, 21 April 2005, lot 440.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

310

**AN APULIAN RED-FIGURE VOLUTE KRATER
CIRCA 4TH CENTURY B.C.**

The obverse depicting an Ionic naiskos scene, the deceased depicted nude and seated on a chlamys, his right hand outstretched holding a fan, a sash and pilos helmet in the field, flanked on either side by a female figure, each peplos-clad and adorned with jewellery, hair dressed in a *kekryphalos* and radiate *stephane*, carrying *situlae* and mirrors, the reverse with two female figures, similarly attired and carrying mirrors and grapes, flanking a beribboned central stele, the neck decorated on the obverse with a profile female head wearing a *kekryphalos* and emerging from a campanula flower, band of dotted rosettes above, scrolling palmettes on the reverse of the neck, with a band of laurel with central rosette above, with bands of waves and stopped meander with dotted squares below the main scenes, band of tongues at the shoulder, band of waves beneath the dotted rim, scrolling palmettes beneath the handles, moulded gorgon heads on the volutes and four moulded duck heads on the shoulder framing the handles, details in added white, yellow and red, *63.6cm high*

£7,000 - 10,000

€7,900 - 11,000

\$8,900 - 13,000

Provenance:

Anonymous sale; Auction 459, Lempertz, Cologne, 14 September 1963, lot 725.

Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.



310



310 (reverse)



311

311
A GREEK RED-FIGURE LEKYTHOS
APULIA, CIRCA 4TH CENTURY B.C.

Depicting a chiton-clad female seated on a pile of rocks, holding a wreath and phiale, her hair bound in a *kekryphalos* and radiate *stephane*, adorned with earrings, bracelets and a necklace, facing a standing winged Eros, depicted nude but for his sandals and jewellery, holding a mirror and bunch of grapes, a palmette beneath the handle, tongues on the neck, waves around the base, details in added white and yellow, 22.5cm high

£2,000 - 3,000

€2,300 - 3,400

\$2,500 - 3,800

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1964.



312

312
A CAMPANIAN RED-FIGURE LEKYTHOS
ATTRIBUTED TO THE CA PAINTER, CIRCA 4TH CENTURY B.C.

With a large female head in profile, adorned with a beaded necklace and earrings, her hair bound in a *sakkos*, a palmette beneath the handle, tongues on the neck, 22cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 1,900

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.

Characteristic of the CA Painter is the depiction of the female head with lips slightly parted and hair confined in a *sakkos*. For a head similarly depicted, see a lekane lid by the CA Painter in A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, Oxford, 1967, p. 475, no. 232.



313

313
A ROMAN BRONZE PATERA
CIRCA 1ST-2ND CENTURY A.D.

The rounded bowl with concentric rings in the centre of the interior and exterior, the handle with scrolling motif on the attachment plate, fluted along its length and terminating in a ram's head, its curly fleece rendered as individual spirals, the ridged curving horns underslung, *33.6cm long*

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

Provenance:
 Dr Arnold Ruesch (1882-1929) collection, Switzerland.
 Anonymous sale; Christie's, London, 23 April 1980, lot 115.
 Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

Dr Ruesch's avid interest in antiquities culminated in his building of a Pompeian style home overlooking Lake Zurich, complete with original Roman mosaic and frescoes, where this patera was likely once housed.

314
AN EASTERN MEDITERRANEAN CORE-FORMED BLUE GLASS
ALABASTRON
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

The piriform body with disc rim and pointed base, decorated with opaque pale blue spiral thread, combed into festoons on the body with spiral trail above and below, *11.5cm high*

£800 - 1,200
 €910 - 1,400
 \$1,000 - 1,500

Provenance:
 Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.



314

315

**A ROMAN MARBLE ARCHAISTIC HEAD OF A YOUTHFUL MALE
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Possibly a god, his short hair arranged in six symmetrical rows of tight snail curls, the face frontal and symmetrical, with deeply-set almond-shaped eyes, prominent nose and pert lips, *28.6cm high*

£30,000 - 50,000

€34,000 - 57,000

\$38,000 - 63,000

Provenance:

Anonymous sale; Sotheby's, London, 14 May 1973, lot 186.
Gottfried and Helga Hertel collection, Cologne, acquired at the above sale.

From the 2nd Century B.C. onwards, sculptors harked back to styles of the Archaic period to add a sense of prestige and venerability to their work. The adoption of archaising styles grew in popularity during the 1st Century B.C., reflecting the increasing political and cultural dominance of the Roman Empire and, with it, the prominence of Romans as the primary patrons of Greek art (C. Hemingway, 'Retrospective Styles in Greek and Roman Sculpture', *Heilbrunn Timeline of Art History*, New York, 2000).

In this work, the sculptor references Archaic sculpture of the 5th to early 4th Centuries B.C. in the rendering of the curled coiffure, heavy-lidded eyes and high cheekbones. For a similarly archaising male head dating to c. 75 A.D., see C. Vermeule, *Greek and Roman Sculpture in America*, California, 1981, no. 157.



316

**AN EGYPTIAN PAINTED WOOD ANTHROPOID COFFIN FOR
NES-ASET
NEW KINGDOM, RAMESSIDE-THIRD INTERMEDIATE PERIOD,
20TH DYNASTY-21ST DYNASTY, CIRCA 1186-945 B.C.**

Wearing a tripartite striped wig with rosette earplugs, and an elaborate broad funerary collar with falcon-headed terminals and floral breast-covers, the arms crossed, a kneeling figure of the sky goddess below with outstretched wings, a central column ending in text, panels on either side with scenes of the deceased, a chantress of Isis named Nes-Aset, daughter of Ta-Isu, pouring water for Osiris and the canopic deities, the sides with scenes depicting the deceased, wearing a tight-fitting garment with a long red sash, her tripartite wig bound by a fillet, once accompanied by a *sem* priest clad in panther-skin, pouring water before various funerary deities, including Osiris as a personified djed-pillar and the hippopotamus goddess Taweret, overall with considerable restoration and overpainting, *183cm high*

£6,000 - 8,000

€6,800 - 9,100

\$7,600 - 10,000

Provenance:

Gottfried and Helga Hertel collection, Cologne, acquired in London in the 1970s.



Bonhams

AUCTIONEERS SINCE 1793



Fine European Ceramics

New Bond Street, London | 2 July 2019

ENQUIRIES

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**AN EXCEPTIONAL NAPLES,
CAPODIMONTE PORCELAIN TEA
AND COFFEE SERVICE, CIRCA 1750**

(part illustrated)
£80,000 - 120,000 *

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the Sale of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such Sale would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or be detrimental to *Bonhams'* reputation.

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 licensing 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any Sale in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *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 attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

*, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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

	<p>the <i>Catalogue</i> which is not printed in bold letters, the remainder of which <i>Entry</i> merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>	<p>not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i>. Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i>. If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.</p>
<p>3.2 Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	<p>7 COLLECTION OF THE LOT</p> <p>7.1 Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p> <p>7.2 The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	<p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p>
<p>4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</p> <p>4.1 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p> <p>4.2 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	<p>7.3 You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers'</i> agreement set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p> <p>7.4 You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p> <p>7.5 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>8.1.9 to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i>; and</p> <p>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.</p>
<p>5 RISK, PROPERTY AND TITLE</p> <p>5.1 Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	<p>7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p> <p>8 FAILURE TO PAY FOR THE LOT</p>	<p>8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.</p>
<p>5.2 Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	<p>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):</p>	<p>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.</p>
<p>6 PAYMENT</p> <p>6.1 Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>6.2 Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	<p>8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p> <p>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;</p> <p>8.1.3 to retain possession of the <i>Lot</i>;</p> <p>8.1.4 to remove and store the <i>Lot</i> at your expense;</p>	<p>9 THE SELLER'S LIABILITY</p> <p>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>.</p> <p>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</p>

that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* 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* 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* 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 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.

- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *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.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* 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 place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* 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.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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	or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.	paragraph 4.2. These storage fees form part of our <i>Expenses</i> .
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		
3	PAYMENT AND BUYER WARRANTIES		
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:	4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;	
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;	4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
3.1.3	if the <i>Lot</i> is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i> .	3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;	4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and	4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.	3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.	
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.	3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i> , to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i> , postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.	5 STORING THE LOT
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> , 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , 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 <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .		6 RESPONSIBILITY FOR THE LOT
3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11 we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.	6.1 Title (ownership) in the <i>Lot</i> pass to you on payment of the <i>Purchase Price</i> to us in full in cleared funds, although we reserve the right not to release the <i>Lot</i> to you until our investigations have been completed to our satisfaction under paragraph 3.11.
3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	6.2 Please note that under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .
3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.	4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i> .	
3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion	4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in	7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS
			7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):

7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	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;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT		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> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	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> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	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.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10 OUR LIABILITY	
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	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> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.2	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 FORGERIES		10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and *Definitions and Glossary*.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the *Conditions of Business*.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the *Conditions of Business*.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the *Conditions of Business*.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the *Conditions of Business*.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the *Conditions of Business* by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a *Specialist Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the *Conditions of Business* or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
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Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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