

# Bonhams



**Antiquities**

New Bond Street, London | 28 November 2019







# Antiquities

New Bond Street, London | Thursday 28 November 2019 at 10:30am

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## SALE NUMBER

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## ILLUSTRATIONS

Front cover: Lot 103  
Back cover: Lot 191  
Inside front cover: Lot 177  
Inside back cover: Lot 63  
Opposite: Lot 116

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lot 127

# The Hayes Collection of Cypriot Art

(Lots 1 - 11)



1

1  
**A CYPRIOT BICHROME WARE POTTERY DISH  
IRON AGE, CIRCA 750-600 B.C.**

The underside decorated with concentric bands of varying width in red and black, the interior with black rim and wishbone handles, the tondo defined with concentric rings, 24cm diam. excl. handles

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.

2  
**A GROUP OF SEVEN CYPRIOT POTTERY VESSELS  
IRON AGE, CIRCA 850-475 B.C.**

Comprising a bichrome ware trefoil-lipped jug; two white painted ware jugs with 'eye' motifs at the lip, one decorated with saltire and dot motifs; a pilgrim flask and a miniature barrel flask, each of the spherical bodies with central 'nipple' decoration with encircling rings; a black on red ware feeder flask; and a black on red ware dish with concentric decoration, 11cm-16cm high; the dish 10.5cm diam. (7)

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

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.



2



3

3  
**A CYPRIOT TERRACOTTA CHARIOT GROUP**  
**IRON AGE, CYPRO-ARCHAIC, CIRCA 600 B.C.**

The chariot modelled with large disc wheels and two figures, the driver at the front, the warrior standing behind wearing a conical helmet with a disc-shaped shield slung across his back, drawn by four horses, each with raised mane, set on a rectangular integral base, 15.5cm high, the base 12cm x 16.5cm

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

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.

For another terracotta quadriga group cf. V. Tatton-Brown (ed.), *Cyprus BC, 7000 years of history*, London, 1979, p. 94, fig. 286.

4  
**TWO CYPRIOT BICHROME WARE JUGS**  
**IRON AGE, CIRCA 750-600 B.C.**

Comprising a trefoil-lipped jug, the shoulder decorated with concentric circles at the shoulder, the spherical body with encircling bands in red and umber; and another smaller jug similarly decorated, 25.5cm and 20cm respectively (2)

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

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.



4

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.



5

5  
**A GROUP OF FOUR CYPRIOT TERRACOTTA FIGURES  
 IRON AGE, CYPRO-ARCHAIC, CIRCA 600-480 B.C.**

Comprising a votive terracotta figure, standing with arms raised, wearing a tall headdress, *19cm high*; two heads with conical headdresses, *each 5cm high*; and a terracotta group of dancing figures, standing on an integral base around another figure or a tree, *13cm high* (4)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 1,900

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.

6  
**A GROUP OF SIX CYPRIOT POTTERY VESSELS  
 BRONZE AGE, CIRCA 2000-1650 B.C.**

Comprising a red polished ware tulip bowl with incised lozenge motif, with small winged lugs at the rim, *11.2cm diam.*; two polished ware hemispherical bowls, both with pierced lug on one side, *12.5cm and 9.2cm diam.*; a bowl with wishbone handle, *10.4cm diam.*; a tripod vessel, *15.3cm high*; and a red on black ware jug, *19.5cm high* (6)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000  
**To be sold without reserve**

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.



6



7

7  
**A CYPRIOT TERRACOTTA HORSE AND RIDER  
 AND A CYPRIOT TERRACOTTA HORSE  
 IRON AGE, CYPRO-ARCHAIC, CIRCA 600-480 B.C.**

The warrior carrying a sword, with red and black pigment remaining; the three-legged horse with applied mane, 15cm and 12cm respectively (2)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.

For a similar tripod horse see D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 207, pl. 237.

8

**A CYPRIOT LIMESTONE TEMPLE BOY  
 CIRCA 5TH-4TH CENTURY B.C.**

Depicted seated with his right knee raised, on an integral base, wearing a pleated tunic, 19.5cm high

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.

9

**A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY  
 CIRCA 5TH CENTURY B.C.**

The face framed by a row of curls held in place with a fillet, carved with large almond-shaped eyes, the full lips fixed in an Archaistic smile, 10.5cm high

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 1,900

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.



8



9

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.

10



10

**A CYPRIOT HOLLOW-FORMED TERRACOTTA TEMPLE BOY  
CIRCA 4TH-3RD CENTURY B.C.**

The plump child depicted seated with his right knee bent, wearing a necklace of amulets, the tunic falling in loose folds and raised to reveal the genitalia, 33cm high

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

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.

'Temple Boys', thought to represent young males of around two years of age, were found in temples in Cyprus and other parts of the Mediterranean from 5th-3rd Century B.C. There are various theories about their purpose, the most prevalent being that the figures were temple offerings made by parents at a certain stage in a young boy's life in order to place the child under the protection of the god of the sanctuary. For a similarly dressed terracotta temple boy cf. V. Karageorghis, *Ancient Art from Cyprus. The Cesnola Collection in the Metropolitan Museum of Art*, New York, 2000, p.268-9, figs 432-3.

11

**A GROUP OF FOUR CYPRIOT TERRACOTTAS  
CIRCA 6TH CENTURY B.C-1ST CENTURY A.D**

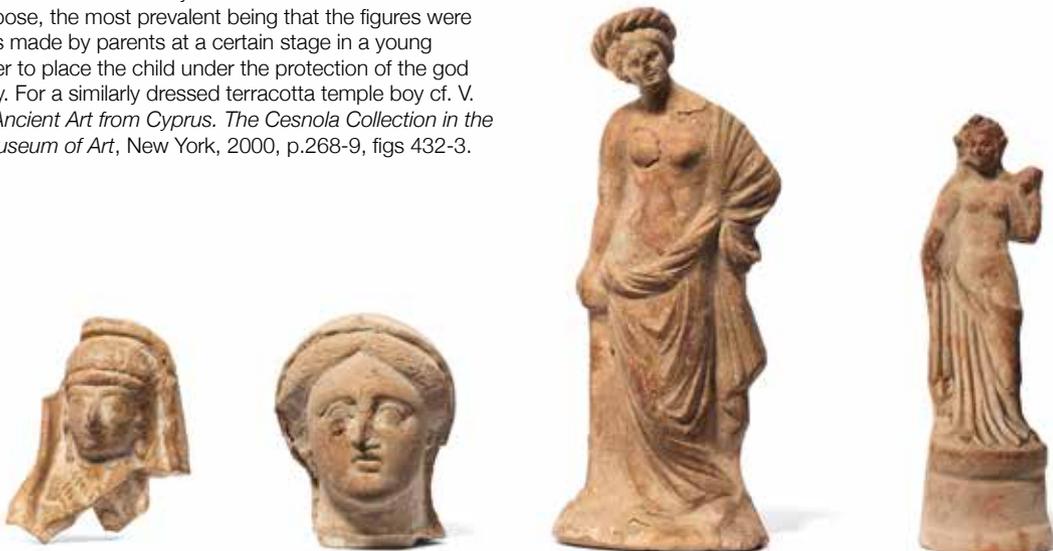
Comprising a terracotta head of a priestess or votary, Cypro-Archaic, 11.3cm high; a Hellenistic draped figure of Aphrodite, leaning on a column, 26cm high; a Hellenistic head of a woman wearing a himation, drop earrings and a necklace, 12cm high; and a Roman terracotta figure of Venus, standing on a spool base, 21cm high (4)

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

The Hayes collection, UK, acquired prior to 1988.

11



# European



12

## VARIOUS PROPERTIES

12

### A CELTIC BRONZE TORC

#### EARLY BRONZE AGE, CIRCA 1800-1400 B.C.

Of penannular form, circular in section, decorated with faintly incised groups of parallel lines and feather-pattern designs, the tapering ends with flattened, coiled terminals, *11.4cm diam.*

£2,000 - 2,500

€2,300 - 2,900

US\$2,600 - 3,200

#### Provenance:

Private collection, UK.

with Rupert Wace Ancient Art, London, 2008.

Private collection, London, acquired from the above in October 2010.

13

### 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*

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

#### 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.



13



14

**PROPERTY FROM AN IMPORTANT  
AMERICAN PRIVATE COLLECTION**

14 \*

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

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

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

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

15 \*

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

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

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

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

Circular brooch and openwork brooch with standing figures:

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

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

**Published:**

The standing figure and circular brooches:

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



15



16

16 \*

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

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

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

**Provenance:**

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

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

**VARIOUS PROPERTIES**

17

**A CELTIC BRONZE PROTOME HEAD OF A BULL  
CIRCA 3RD-1ST CENTURY B.C.**

With large eyes formed of concentric circles, small, alert ears and short, slightly curving horns with incised striations, the nostrils and mouth deeply recessed, wearing a hatched collar, attachment loop on the underside of the neck, 4cm long

£2,000 - 2,500  
€2,300 - 2,900  
US\$2,600 - 3,200

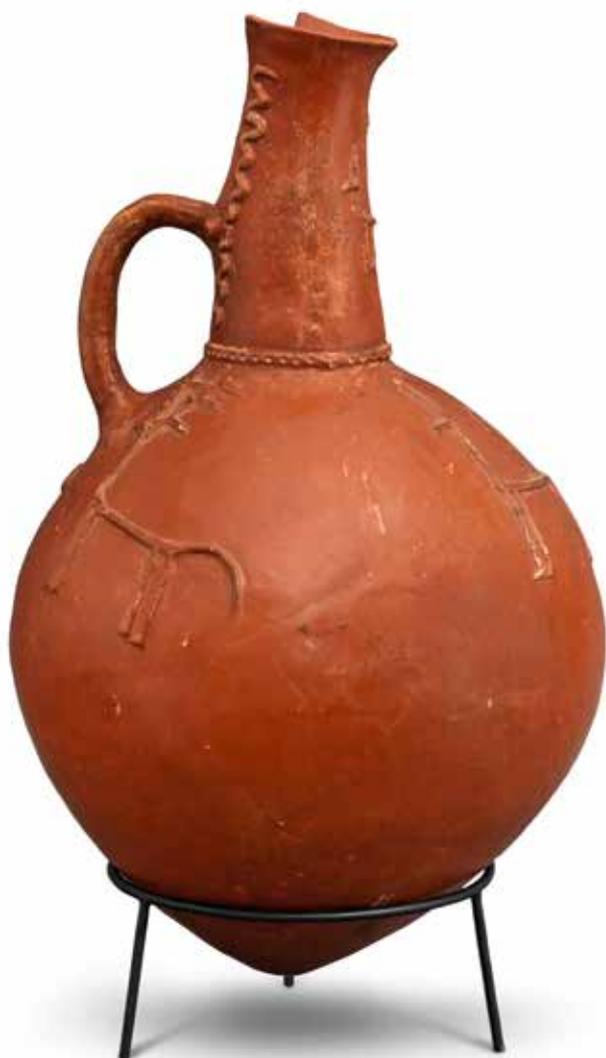
**Provenance:**

Private collection, Germany. with Rupert Wace Ancient Art, London (*A Collector's Menagerie: Animal Sculpture from the Ancient World*, 2010, no. 72). Private collection, London, acquired from the above 1 March 2011.



17

# Classical



18

18

**A LARGE CYPRIOT RED POLISHED WARE FLAGON  
EARLY BRONZE AGE, CIRCA 2700-1900 B.C.**

With cut-away spout, the neck decorated with a deer and two applied stylised undulating snakes along the edges, the almost spherical body decorated with two applied stags and a deer, with three raised disc motifs on the shoulder at the base of the handle, 56cm high

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

**Provenance:**

Anonymous sale; Sotheby's, London, 21 May 1984, lot 184.  
with La Reine Margot, Paris.  
Private collection UK, acquired from the above in 1985.

For a large flagon with applied 'snake' motifs see D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 230, pl. 261, and for similar applied stag decoration see p. 271. pl. 298. Morris notes that the deer of ancient Cyprus were fallow deer, *dama mesopotamica*, which in the Early Bronze Age became a popular motif on pottery. He also observes that although the undulating 'snake' decorations on Bronze Age pots never depict a head it seems likely that they do indeed represent snakes. The pre-occupation with images of elongated snakes may be related to the fact that Cyprus is home to the highly venomous Levant viper, which can grow up to one and a half meters long.



19

19

**A MINOAN DARK GREEN SEMI-TRANSLUCENT STEATITE  
SEAL RING  
EARLY MINOAN III-MIDDLE MINOAN I, CIRCA 2200-1800 B.C.**

The flat circular face with linear cruciform design, the hoop bevelled, seal face 1.9cm diam.; ring 2cm wide

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

**Provenance:**

Hans (1900-1967) and Marie-Louis (1912-1997) Erlenmeyer collection, Basel.  
*The Erlenmeyer Collection of Cretan Seals*; Christie's, London, 5 June 1989, lot 22.  
Private collection, acquired at the above sale and housed in the UK.

**Published:**

J. Betts, *Corpus der Minoischen und Mykenischen Siegel, Band X, Die Schweizer Sammlungen*, Berlin, 1980, p. 67, no. 26.

The unusual, possibly unique, form of this seal is in imitation of Early Minoan ivory rings, a type which was shaped around the natural hollow of the bone.



20

20

**A MINOAN SERPENTINE BLOSSOM BOWL  
MIDDLE MINOAN III-LATE MINOAN I, CIRCA 1750-1450 B.C.**

With squat piriform body, the broad shoulders tapering to a flat base, the outer walls carved in low relief with six petals, each centrally ribbed, 8.5cm high, 13.5cm diam.

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

**Provenance:**

Dr Frédéric Ephraïm (1898-1976) collection, Paris and Lugano, acquired from the above prior to 1958; and thence by descent to Mr Jean C. Genty-Ephraïm (1925-2016), Lugano.  
Private collection, Europe, acquired from the above February 2011.

For similar, see examples in the Metropolitan Museum of Art, New York, acc. no. 24.150.1, the Museum of Cycladic Art, Athens, acc. no. 1095, and *The Ernest Brummer Collection, Ancient Art, vol. II*, Zurich, 1979, no. 667.

Stone carving developed on Crete as early as the 3rd Millennium B.C., when stone vessels are thought to have functioned primarily as tomb goods. With the development of the Minoan palace complex and surrounding settlements, which ignited a societal drive for luxury and refinement, it is likely their usage extended into the domestic and religious spheres. Blossom bowls have been found in both domestic and funerary contexts, and are presumed to have held precious commodities such as perfumes, ointments or spices.

Trade connections with Egypt, which were particularly strong during the New Kingdom (16th-15th Century B.C.), likely inspired Minoan stone vessels, as the Egyptian tradition for such was already well-established, and Egyptian examples from as early as the Predynastic Period have been discovered on Crete. Conversely, Minoan stone vessels are believed to have been exported as far east as Byblos and Troy, and blossom bowls were a particularly popular prestige object for use as gift exchange in support of local trading arrangements around the Aegean (*Greek Art of the Aegean Islands*, exhibition catalogue, Metropolitan Museum of Art, New York, 1979, p. 90; see also P.M. Warren, 'Stone Vessels in Minoan Crete' in *Minoan and Greek Civilization from the Mitsotakis Collection*, Athens, 1992, p. 151-155).



21

21

**A SARDINIAN BRONZE VOTIVE BOAT  
NURAGIC PERIOD, CIRCA 7TH CENTURY B.C.**

Set on rounded tripod feet and with a deer head prow, with long neck, alert ears and long, backward curving horns, a small animal, probably a pig, in the open vessel, with alert ears and tail curled around the back, three short vertical projections around the outer edge of the boat, 10.7cm long

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

**Provenance:**

Private collection, Switzerland, prior to 1980 (according to Thimme).  
Private collection, London; acquired from Athena Galerie, Munich, 1989-1990.

**Published:**

J. Thimme (ed.), *Kunst und Kultur Sardiniens vom Neolithikum bis zum Ende der Nuraghenzeit*, exhibition cat., Karlsruhe, 1980, p. 332, pl. 197.

Cf. another votive boat with a monkey (?) crouching in the open vessel in the Archaeological National Museum of the Sardinian capital Cagliari. These votive boats often depict domesticated land animals, such as dogs and pigs, on board - for further discussion, see R.A. Gonzalez, 'Sardinian bronze figurines in their Mediterranean setting', *Praehistorische Zeitschrift*, September 2012, p. 83-109. The above lot, with the smaller bovine in the vessel and tripod feet, is an exceedingly rare example; Thimme notes that the antelope-like head is unparalleled in Sardinian art.

**PROPERTY FROM AN IMPORTANT  
AMERICAN PRIVATE COLLECTION**

22 \*

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

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

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

with Merrin Gallery, New York.  
Private collection, USA, acquired from the above in 1990.

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



22

## VARIOUS PROPERTIES

23

### A GREEK PALE GREEN STEATITE "ISLAND GEM" MELOS, CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

The circular disc with incised designs on both flat faces: side A with a human figure flanked by branches, side B with a male and female figure in an erotic position, a branch in the field, pierced laterally for suspension,  
1.8cm diam., 0.6cm deep

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

#### Provenance:

Hans (1900-1967) and Marie-Louis (1912-1997) Erlenmeyer collection, Basel.

*The Erlenmeyer Collection of Cretan Seals*; Christie's, London,

5 June 1989, lot 146.

Private collection, acquired at the above sale and housed in the UK.

#### Published:

J. Boardman, *Greek Gems and Finger Rings: Early Bronze Age to Late Classical*, London, 1970, p. 120, pl. 223.

Seal engravers working on Melos in the 7th Century B.C. commonly used motifs from the late Bronze Age in their work, such as geometric designs and schematic quadrupeds, as well as contemporary orientalisising Greek motifs such as winged horses. A limited repertoire of mythological scenes were also depicted. The erotic scene engraved on this seal, however, is exceedingly rare.

It has been suggested that this seal may depict a maenad running through a woodland scene on side A, before encountering a satyr on side B.

24

### A GREEK MARBLE "ISLAND GEM" CYCLADES, CIRCA LATE 7TH CENTURY B.C.

Of hemispheroid form, the flat face incised with a quadruped over a jagged baseline, a star above, the domed underside with dotted circles arranged in a cruciform design,

1.8cm diam.

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

#### Provenance:

Hans (1900-1967) and Marie-Louis (1912-1997) Erlenmeyer collection, Basel.

*The Erlenmeyer Collection of Cretan Seals*; Christie's, London,

5 June 1989, lot 145.

Private collection, acquired at the above sale and housed in the UK.



(23 side A)



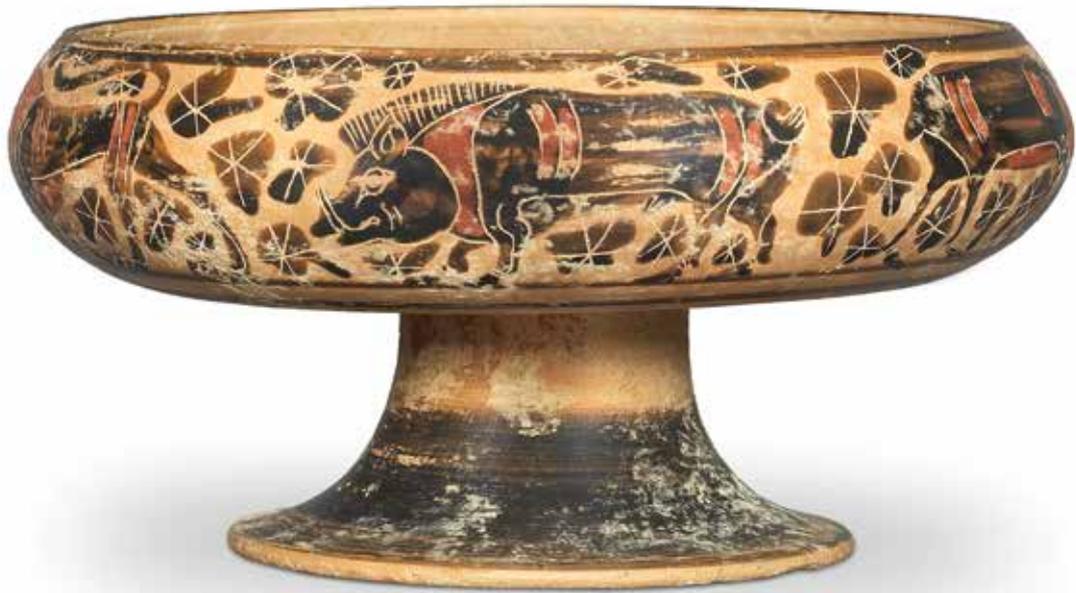
(23 side B)



(24 face)



(24 underside)



25

25 \*

**A CORINTHIAN POTTERY FOOTED BOWL  
CIRCA 7TH-6TH CENTURY B.C.**

The shallow curved sides of the body decorated with a frieze, enlivened with purple with incised details, showing a boar, a panther, a goose, a ram, a swan and a wild goat, with rosettes in the field, the interior with two concentric rings, 7.8cm high, 14.5cm diam.

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

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1979 (*Kokusai Bijutsu: Seventh International Art Exhibition*, no. 48).

26

**A GREEK TERRACOTTA HEAD  
ARCHAIC PERIOD, CIRCA LATE 6TH-5TH CENTURY B.C.**

With large almond-shaped eyes, straight nose, full lips and rounded chin, the hair arranged in three rows of curls around the face, with traces of blue and yellow pigment on the eyes, 10cm high

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

Private collection, London, acquired mid-1960s.

**Published:**

*Le Mythe Cléopâtre*, exhibition cat., Paris, 2014, no. 34.



26



27

27 \*

**A CORINTHIAN POTTERY ALABASTRON  
CIRCA 7TH CENTURY B.C.**

The body decorated with a siren depicted with large curled wings, with small and large rosettes in the field, with tongues around the lip, neck and base, *16cm high*

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance:**

Japanese art market, 1975.

28

**A GREEK BRONZE VESSEL ATTACHMENT  
WITH A RAM'S HEAD ARCHAIC PERIOD,  
CIRCA 7TH-6TH CENTURY B.C.**

Solid cast, once affixed to a bronze vessel, the attachment diamond-shaped with a ram's head finial, with long, gently curving muzzle, the nostrils and mouth indicated, with incised eyes, small ears, and large, curled horns, stippled fleece at the crown of the head, short iron attachment bars at the outer edges, *5.1cm high*

£2,000 - 2,500

€2,300 - 2,900

US\$2,600 - 3,200

**Provenance:**

Private collection, USA, acquired 1990s.  
with Rupert Wace, London, 2007.

Private collection, London, acquired from the above.



28



(side A)



(side B)

29 \*

**AN ATTIC BLACK-FIGURE PANEL AMPHORA (TYPE B)  
CIRCA MID-6TH CENTURY B.C.**

Each side depicting a quadriga, only three horse's head visible, the rider mounting the chariot on side A, holding a whip and the reins, with a draped female figure watching, side B depicting the rider boarded, the horses' forelegs primed for movement, both scenes with a red groundline, band of dotted hanging lotus buds above, rays around the foot, details in added red, with considerable restoration and overpainting, 46.5cm high

£4,000 - 6,000  
€4,600 - 7,000  
US\$5,200 - 7,700

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1972 (*Kokusai Bijutsu: Western Ancient Art Exhibition*, p. 33).

For similar, see an amphora in the Museum of Applied Arts in Prague, Beazley Archive no. 74684, and one in the Museo Archeologico Regionale in Agrigento, Beazley Archive no. 15732. In the Prague example the rider is accompanied by a male youth.



30

**A GREEK BRONZE CHALCIDIAN HELMET  
CIRCA 550-500 B.C.**

With carinated domed crown, flaring neck-guard and crescentic cheek-guards, a short pointed nose-guard running to arching eye openings, a moulded band around the eye perimeters and beneath the carinated edge, with curled terminals at the temples, an incised line running around the ear perimeters, surmounted by a plume-holder, probably not belonging, the short vertical edges each pierced with four attachment holes and bordered with an incised scallop design, two further pierced attachment holes at the crown, one with ancient rivet remaining, and an ancient, but not belonging, attachment plate affixed,  
*25.5cm high*

**£20,000 - 30,000**

**€23,000 - 35,000**

**US\$26,000 - 39,000**

**Provenance:**

Private collection, Europe, 1991.

New York art market, 2013.

Private collection, UK, until 2018.

# The Kyriacou Collection of Cypriot Art

(Lots 31 - 47)

The sculptor and artist George Kyriacou formed his collection of ancient and modern pottery from the late 1970s onwards. He was drawn to the similarities between pottery made in ancient Cyprus, 13th and 14th Century Eastern ceramics and Studio ceramics.

He observes: 'being made for daily use pottery has always been a tangible and tactile art form and so feels more intimately connected to humanity than any other type of art. It is also the most culturally informative, with ceramics having survived in greater quantity and for longer than most other forms of art'.



31

## **A CYPRIOT RED POLISHED WARE JUG**

The elongated neck decorated with a stylised face formed of two pierced ears and a nose-shaped lug, the arched handle with a double spurred thumb rest, the spherical body with a short projection on the shoulder, 40cm high

**£2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,600 - 3,900**

Provenance

Desmond Morris collection, acquired prior to 1985.

*The Desmond Morris Collection*; Christie's, London, 6 November 2001, lot 144.

G. Kyriacou collection, London, acquired from the above sale.

**Published:**

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 50, Pl. 44b.

32

**A CYPRIOT RED POLISHED WARE JUG  
EARLY BRONZE AGE, CIRCA 2500-1900 B.C.**

With funnel mouth, the long cylindrical neck flaring towards the shoulder, an encircling rib at the base of the neck, a nodule projecting to either side of the top of the arched handle, the shoulder with three raised crescentic motifs, the globular body tapering to a narrow flat base, *51.5cm high*

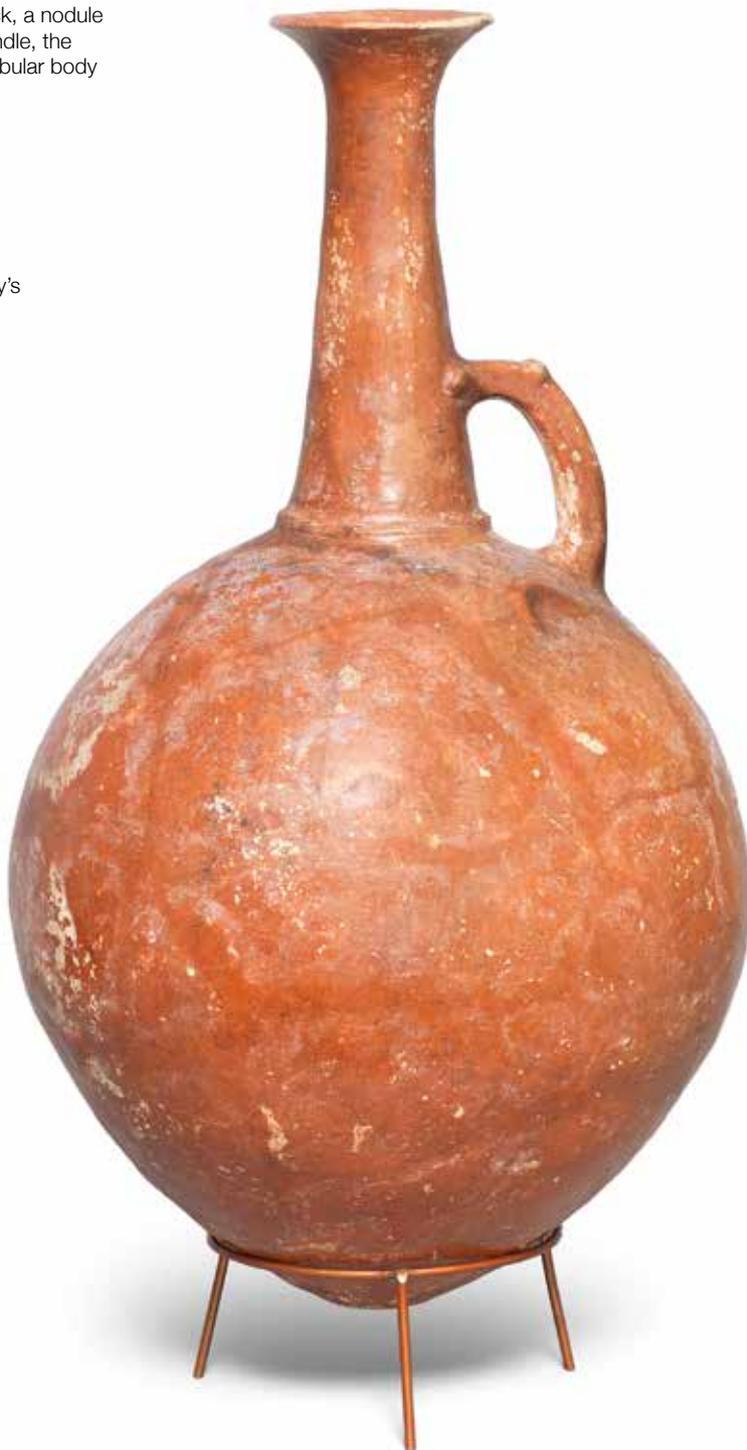
£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

**Provenance:**

G. Kyriacou collection, London, acquired at Sotheby's in the late 1970s.





33



33

**A CYPRIOT RED POLISHED WARE BOWL AND A RED POLISHED WARE JUG  
EARLY BRONZE AGE, CIRCA 2500-1900 B.C.**

Comprising a hemispherical bowl with wide spout with an opposed pierced lug handle; and a jug with cut-away beak spout, a nodule at the top and base of the arched handle, the ovoid body tapering to a point, *bowl 33cm wide incl. spout, jug 29cm high (2)*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

G. Kyriacou collection, London, formed between the late 1970s-2002.

34

**SIX CYPRIOT POTTERY BOWLS  
EARLY BRONZE AGE, CIRCA 2500-1650 B.C.**

Comprising a reserved slip ware bowl, with looped handle, pointed lug and a band of chevron decoration; two black topped red polished ware bowls of hemispherical form, with a small pierced side lug; a red and black polished ware bowl with small pierced lug; a bowl with incised chequered decoration and opposing pointed lugs; and a bowl with a band of incised lozenge decoration, *9.5cm- 12.5cm diam. (6)*

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

**Provenance:**

Reserved slip ware bowl: *The Desmond Morris Collection*; Christie's London, 6 November 2001, lot 102.

Two black-topped bowls and incised bowl with pointed lugs: *The Desmond Morris Collection*; Christie's, London, 14 May 2002, lot 25 (part) and 27 (part).

The bowl with incised diamond decoration: Baroness Lena Jeger (1915-2007) collection, London, acquired prior to 1982.

G. Kyriacou collection, London, acquired from the above.

**Published:**

Reserved slip bowl: D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 26, pl. 18.



34



35



35  
**TWO LARGE CYPRIOT PLAIN RED POLISHED WARE BOWLS  
EARLY CYPRIOT BRONZE AGE, 2000-1900 B.C.**

Each of hemispherical form with cut-away spout and opposing lug handle, 31cm and 40cm diam. (2)

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

**Provenance:**

Desmond Morris collection, acquired prior to 1985.  
*The Desmond Morris Collection*; Christie's, London, 14 May 2002, lot 126.  
G. Kyriacou collection, London, acquired at the above sale.

**Published:**

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, listed p. 353-354 (DM-PRP-28 (45.7 max dimension) and DM-MRP-21 (30.6cm max dimension)).

36  
**A CYPRIOT WHITE PAINTED WARE FLASK  
BRONZE AGE, CIRCA 1800-1650 B.C.**

The neck of anthropoid form with pierced eyes and ears, the handle forming the nose, creating a stylised human face, the ovoid body decorated with bands of linked hatched lozenge motifs, between chequered linear bands, both sides with vertical bands of decoration, 26cm high

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

**Provenance:**

Desmond Morris collection, acquired prior to 1985.  
*The Desmond Morris Collection*; Christie's, London, 6 November 2001, lot 113.  
G. Kyriacou collection, London, acquired from the above sale.

**Published:**

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 159, pl. 189.



36



37



37

**A CYPRIOT BLACK SLIP PAINTED WARE AMPHORA AND A CYPRIOT BLACK ON RED WARE BOWL  
IRON AGE, CIRCA 1050-475 B.C.**

The amphora with vertical bands of linked lozenge motifs; the deep bowl with arched handles and banded decoration, 23cm high and 20cm diam. respectively (2)

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

Amphora: Baroness Lena Jeger (1915-2007) collection, London, acquired prior to 1982.  
G. Kyriacou collection, London, formed between the late 1970s-2002.

38

**A CYPRIOT WHITE PAINTED WARE FLASK  
BRONZE AGE, CIRCA 1800-1650 B.C.**

With cut away beak spout, the neck and body with eight pierced lugs, with ring handle, the lentoid body with cross-hatched linear decoration, 24cm high

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

**Provenance:**

Desmond Morris collection, acquired prior to 1985.  
*The Desmond Morris Collection*; Christie's, London, 6 November 2001, lot 113.  
G. Kyriacou collection, London, acquired from the above sale.

**Published:**

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 66, pl. 98b



38

39

**FOUR CYPRIOT POTTERY VESSELS  
BRONZE AGE, CIRCA 2500-1050 B.C.**

Comprising a red polished ware amphora with four small knobs applied to the wide cylindrical neck and shoulder, with spurred handles; a plain red polished ware bowl with spout and three pairs of short horned projections on the rim; a base ring ware bowl with 'wish-bone' handle; and a red on black ware flask, 25cm high; 17cm diam.; 14.5cm diam. and 18cm high respectively (4)

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

Amphora: Bonhams, London, 8 November 2001, lot 3 (part).  
Bowl: The late E. Odell-Foster Esq., acquired in the late 1960s.  
Christie's, London, 14 May 2002, lot 145 (part).  
Bowl with wishbone handle: Bonhams, London, 7 November 2002, lot 508.  
Flask: Baroness Lena Jeger (1915-2007) collection, London, acquired prior to 1982.  
All: G. Kyriacou collection, London.



39



40

**A CYPRIOT TERRACOTTA FEMALE FIGURE  
LATE BRONZE AGE, CIRCA 1450-1225 B.C.**

The bird-like face with applied disc eyes, each ear with large double piercing, her arms curved around the breasts, with incised lines around the neck and pubic region, with pronounced hips, the conjoined legs tapering to small feet, 14cm high

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

**Provenance:**

The Prodomou collection.

G. Kyriacou collection, London, acquired from the above in 1978.

For a similar example complete with earrings cf. V Karageorghis, *Ancient Art from Cyprus. The Cesnola Collection in the Metropolitan Museum of Art*, New York, 2000, p. 24, no. 11. Karageorghis suggests that such figures were originally influenced by Syrian bird-featured terracotta figures, though Cypriot sculptors developed their own variations.



42



41



41

**A CYPRIOT BICHROME WARE JUG AND A CYPRIOT WHITE PAINTED WARE KYLIX  
IRON AGE, CIRCA 750-475 B.C.**

The jug decorated with trefoil lotus petal motifs in red and umber; the kylix with loop handles, decorated with a central saltire motif flanked by vertical lines, 19.5cm high and 14.5cm diam. respectively (2)

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

Provenance;  
Baroness Lena Jeger (1915-2007) collection, London, acquired prior to 1982.  
G. Kyriacou collection, London, acquired from the above in 2005.

42

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

With bird's eye motifs beneath the pinched spout, encircling rings in red around the slender neck, the shoulder with triangular linear motifs, the body with horizontal bands of varying width in red and umber, 23cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

Provenance:  
G. Kyriacou collection, London, formed between the late 1970s-2002.

43

**A CYPRIOT BICHROME WARE AMPHORA  
IRON AGE, CIRCA 750-475 B.C.**

The short neck with a band of wavy decoration, the handles with zig-zag and ladder decoration, the body with encircling bands in red and umber, 34cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

Provenance:  
G. Kyriacou collection, London, formed between the late 1970s-2002.



43



44

44

**TWO CYPRIOT BICHROME WARE TERRACOTTA HORSES  
IRON AGE, CYPRO-ARCHAIC, CIRCA 6TH CENTURY B.C.**

Each with pronounced manes, pricked ears, tripod legs and traces of decoration in red and umber, 10cm and 12cm high (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

Desmond Morris collection, acquired prior to 1985.  
*The Desmond Morris Collection*; Christie's, London, 14 May 2002, lot 67 (part).  
G. Kyriacou collection, London, acquired from the above sale.

**Published:**

D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, p. 207, both pl. 237.

45

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

With pinched lip and conjoined handle, the spherical body decorated with concentric rings of various sizes in red and umber, with Cypriot lead export seal attached to the handle, 31cm high

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance:**

Baroness Lena Jeger (1915-2007) collection, London, acquired prior to 1982.  
G. Kyriacou collection, London, acquired from the above in 2005.



45



46

46

**A HELLENISTIC POTTERY COLUMN KRATER  
CIRCA 4TH CENTURY B.C.**

The rim decorated with rays, cross motifs at the handle plates, the neck with a meandering band of ivy leaves, the shoulder encircled with drop motifs, the body with umber banded decoration of varying widths, 34cm high

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

**Provenance:**

Dr Erwin Hoess collection, Austria, which was partly formed from the family collection started in the 1850s by Prof. Anton Hoess; and thence by descent.

Anonymous sale; Christie's, London, 30 April 2008, lot 146.

G. Kyriacou collection, London, acquired at the above sale.

47

**FOUR ETHIOPIAN HEADS  
CIRCA 4TH-7TH CENTURY A.D.**

Comprising a terracotta head with a side lock; another with blackened hairline; a stone head of a female with drilled pupils; and a limestone head;

**TOGETHER WITH A HELLENISTIC PLAQUE WITH STYLISED BES FEATURES; AND A TERRACOTTA PLAQUE OF A GORGONEION** 6.5cm-10cm (6)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

Desmond Morris collection.

*The Desmond Morris collection*; Christie's, London, 14 May 2002, lot 119.

G. Kyriacou collection, London, acquired from the above sale.



47



48

**VARIOUS PROPERTIES**

48 \*

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

Of burnished black fabric, the neck and shoulder incised with a dotted and hatched zig-zag motif and concentric squares with swastikas respectively, a single looped handle at the shoulder, the lid serving as a bowl with incised hatched and chevron motifs and an arched handle, 31cm high (excl. lid)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.

49

**A VILLANOVAN 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

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Gottfried and Helga Hertel collection, Cologne, acquired prior to 1995.



49



50

50 \*

**AN ETRUSCAN IMPASTO WARE BICONICAL URN  
CIRCA 9TH-8TH CENTURY B.C.**

Of burnished black fabric, the tall bulbous neck with incised meander and dot decoration, with single loop handle, the squat spherical body with five square panels, each with an 'X' shaped or swastika motif, 40cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.



51

51 \*

**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

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.

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



52

52  
**TWO VILLANOVAN IMPASTO WARE AMPHORAE  
 CIRCA 7TH CENTURY B.C.**

Of burnished brown fabric, each amphora with broad strap handles and short necks, the spherical bodies with incised decoration of a stylised bird above a double spiral, with stippled triangles, chevrons and circles, 24cm and 11.5cm high respectively (2)

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

**Provenance:**  
 with Herbert A. Cahn, Kunst der Antike, Basel.  
 Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from  
 the above 1998 and 1994.

Cf. a similar bird and spiral decorated amphora, formerly in the  
 Campana Collection and now in the Louvre, acc. no. C551. See also  
 S. Cassani (ed.), *The Art of the Italic Peoples from 3000-300 B.C.*,  
 Geneva, 1993, p. 175.

53 \*  
**AN ITALO-GEOMETRIC POTTERY OINOCHOE  
 CIRCA 8TH CENTURY B.C.**

With trefoil lip and conjoined rib handle, the ovoid body tapering to a  
 ring foot, decorated in orange slip with vertical rays at the neck and  
 lower part of the body, a band of tongues around the shoulder, the  
 body with encircling bands of varying width, 29cm high

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

**Provenance:**  
 with Mitsukoshi Department Store, Tokyo, 1975 (*Kokusai Bijutsu: Third  
 International Art Exhibition*, no. 100).



53

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.

54



54 \*

**A GROUP OF TEN ETRUSCAN BUCCHERO WARE VESSELS  
CIRCA 7TH-6TH CENTURY B.C.**

Comprising two similar chalices in two parts, the upper stem with bud motifs below the rim, double bands of scrolling and petal motifs in relief emanating from the base, *16cm high*; a kantharos with high-looped strap-handles with lotus bud finials, spinal decorations on the inner wall beneath each handle, zig-zag decoration below the lip exterior, *21.7cm high*; an oinochoe, rays emanating from the base, vertical striations around the body and half fan motifs at the shoulder, *23.5cm high*; a smaller oinochoe with encircling bands around the upper body, *23cm high*; an amphora with incised spiral decoration, half fan motifs on the lower neck, *21.5cm high*; an olpe with vertical striations, *19.5cm high*; a smaller olpe with rays and half fan motifs around the neck, *15.4cm high*; a skyphos with fans around the body, *10.5cm high*; and a small kyathos with a bud-shaped knob surmounting the strap handle, a mask in relief on the interior at the base of the handle, *13.3cm high*, and an impasto ware olla, circa 7th Century B.C., *15.8cm high* (11)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.

55 \*

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

The hemispherical bowl set on a tall hollow conical foot, the rounded rim decorated with linear bands, the shoulder with panels of vertical lines and wavy dashes, the body and foot with encircling horizontal bands in umber, *21cm high*

£1,000 - 1,500

€1,200 - 1,700

US\$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.

55





56

56 \*  
**A GROUP OF ELEVEN ETRUSCAN BUCCHERO WARE VESSELS  
 CIRCA 7TH-6TH CENTURY B.C.**

Comprising a large oinochoe, a band of vertical striations around the central body, rays emanating from the base, *30.5cm high*; a smaller oinochoe with banded decoration, *21.5cm high*; a third oinochoe with vertical striations around the body and half fan motifs at the shoulder, *15.3cm high*; a biconical amphora with dotted half fan motifs at the base of the neck, *24cm high*; a chalice with a band of notched decoration at the base of the bowl, *16.4 cm high*; a strainer vessel with perforated spout, *22.5cm high*; an olpe with rays emanating from the pad base, fan motifs on the body and half fan motifs on the shoulder, *21.8 cm high*; a smaller olpe with half fan motifs at the shoulder, *15cm high*; an undecorated olpe, *15.5cm high*; a small kyathos with double knot handle, *7.5cm high*; and a kylix decorated with rays, *15.5cm diam.* (11)

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

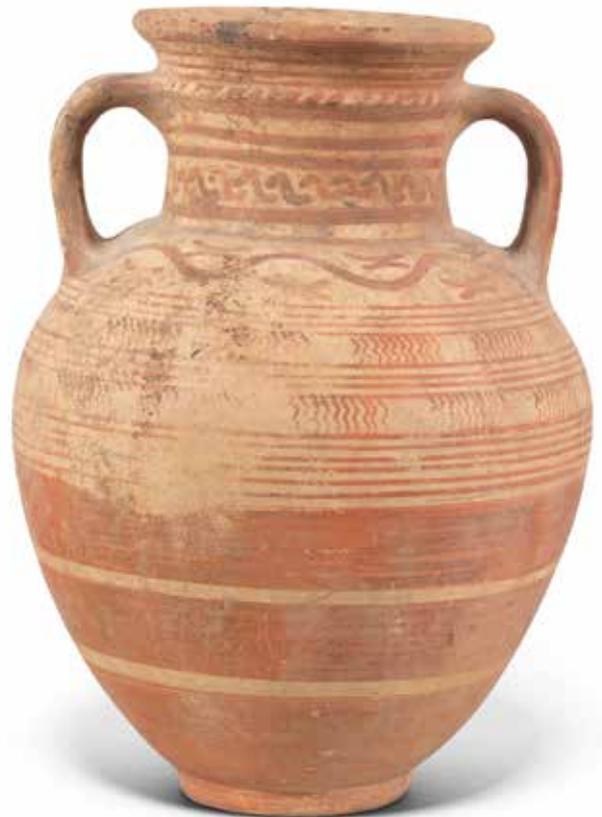
**Provenance:**  
 Private collection, New Mexico, acquired prior to 1991.

57 \*  
**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 - 2,900  
 US\$1,900 - 3,200

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



57

# The Von Der Gönna Collection of Classical Pottery

(Lots 58 - 67)



58



59

58

## **A LARGE VILLANOVAN IMPASTO WARE OLLA CIRCA 8TH-7TH CENTURY B.C.**

Of brown burnished fabric, with twin wishbone handles and flared ridged mouth, the spherical body decorated on each side with a central nipple-shaped projection framed by a ribbed arch and flanked by vertical ribs, *32cm high*

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

### **Provenance:**

Guggenbühl collection, Basel, ca. 1960-1970.  
with Cahn AG, Basel.  
Drs Gerd and Sigrid von der Gönna collection, Germany,  
acquired from the above 21 November 1999.

59

## **A VILLANOVAN IMPASTO WARE KYATHOS AND VILLANOVAN IMPASTO WARE ASKOS ITALO-GEOMETRIC, CIRCA 7TH-6TH CENTURY B.C.**

The kyathos of red fabric, the looped handle with bull's horn spurs, the exterior of the bowl incised with zig-zag motifs; the grey impasto ware askos with lentoid body and disc-topped handle, with incised vertical bands of zig-zag decoration, *12.5cm diam. and 13cm diam. respectively (2)*

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

### **Provenance:**

Kyathos: Dr A.N. Zadoks Josephus Jitta (1904-2000) collection,  
Amsterdam.  
with Kunsthandel M. Zilverberg, Amsterdam.  
Askos: with Herbert A. Cahn, Kunst der Antike, Basel.  
Drs Gerd and Sigrid von der Gönna collection, Germany,  
both acquired 11 March 1995.



60

**AN ATTIC WHITE-GROUND LEKYTHOS  
CLASS OF SIDE-PALMETTE LEKYTHOI, CIRCA 490-480 B.C.**

Painted in black and brown with Herakles destroying the house of Nereus, the nude bearded hero wielding a trident with vessels scattered at his feet, a *kalos* inscription in the field, flanked by scrolling palmettes, with a band of meander above and linked palmettes on the shoulder, rays around the base of the neck, 18.1cm high

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

**Provenance:**

Private collection, Kiel.

Anonymous sale; Münzen und Medaillen AG, Basel, 1976.

Private collection, Germany.

Anonymous sale; Sotheby's, New York, 5 December 2007, lot 43. with Cahn AG, Basel.

Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from the above 22 October 2010.

Beazley Archive no. 1554.

**Published:**

K. Schauenburg, in *Momentum Chiloniense, Kieler Festschrift für E. Burck zum 70. Geb.*, Amsterdam, 1975, p. 552ff, figs. 8, 10, and 11.

W. Hornbostel et al., *Kunst der Antike. Schätze aus norddeutschem Privatbesitz*, exhibition cat., Mainz am Rhein, 1977, p. 310-11, no. 265  
C. Béraud, 'Iconographie-Iconologie-Iconologique', *Etudes de Lettres*, vol. 4, 1983, p. 16, fig. 5.

F. Brommer, *Herakles II: Die unkanonischen Taten des Helden*, Darmstadt, 1984, pl. 47B.

The finely-painted scene on this lekythos depicts part of the Eleventh Labour of Herakles, which was to fetch the golden apples from the garden of the Hesperides. Herakles did not know where to find the sacred garden, and travelled through Libya, Egypt, Arabia and Asia asking for guidance. In Ilyria he came upon the ancient sea-god Nereus, who knew the secret location of the garden, but was reluctant to be of help, which enraged the hero. Herakles is here shown in a fit of pique using a trident to destroy the furniture and vases in the house of Nereus. The sea-god ultimately divulged the location of the garden and Herakles proceeded on his travels.



(61 side A)



(61 side B)

61

**AN ATTIC RED-FIGURE PELIKE**

**ATTRIBUTED TO THE TROPHY PAINTER, CIRCA 460-450 B.C.**

Side A depicting a winged figure, probably Nike, facing right, wearing a long pleated chiton, which she grasps in her right hand, and a fillet in her bound, curly hair, her left arm outstretched; side B with a female figure, wearing a long pleated chiton and a draped himation, standing before a kalathos and holding a skein of wool in her left hand, a fillet in her hair, both scenes framed by a band of dotted ovolo at the neck and groundline, details in added white, 15.9cm high

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

**Provenance:**

Private collection, UK, formed during the 1960s.  
Anonymous sale; Christie's, London, 13 May 2003, lot 221.  
with Cahn AG, Basel.  
Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from the above 18 October 2008.

**Published:**

E. Simon, 'Iris-Laodike und Helena', in *Anodos. Studies of the Ancient World, in honour of Werner Jobst*, August 2008, p. 353-356, fig. 1 and 2.

Based on identifying traces of Iota and Sigma signs on the side with the winged figure (not readily visible), Simon argues that this vase actually depicts a scene from Book 3 of the Iliad (121-140), in which Iris visits Helen, who is working wool, to tell her of Paris and Menelaos' monomachy. In a bid to end the Trojan War and spare lives on both sides, Menelaos and Paris met in one-to-one combat, with Helen being the prize afforded to the winner. Paris is almost bested by Menelaos in the duel, but Aphrodite spirited him away before Menelaos could finish him. Iris was usually sent by Hera, who is on the side of the Greeks and wants the return of Helen to Menelaos. In Homer, Iris is in the guise of Priam's most beautiful daughter Laodike; following Simon, on this vase she retains her divine aspect.



62

**AN ATTIC RED-FIGURE KYLIX  
ATTRIBUTED TO THE PISTOXENOS PAINTER, CIRCA 470-460 B.C.**

The tondo with an equestrian figure, the youthful rider wearing a bordered chlamys fastened at his shoulder, with a broad brimmed petasos hanging behind, holding the reins of his prancing horse, who is glancing back at him, set within a meander border, the exterior with a central maenad on both sides, one seated, one standing, holding a thyrsos and flanked by cavorting satyrs, palmettes beneath the handles, 30cm diam. inc. handles

£15,000 - 20,000  
€17,000 - 23,000  
US\$19,000 - 26,000

**Provenance:**

H.P. Rohde collection, Denmark, prior to 1950.  
with Cahn AG, Basel.  
Drs Gerd and Sigrid von der Gönna collection, Germany,  
acquired from the above 17 March 2009.

The Pisto Xenos Painter was originally named by J.D. Beazley after a signed skyphos now in the Staatliches Museum in Schwerin (acc. no. 708). Working between 480-450 B.C. Pisto Xenos specialised in red-figure kylixes, particularly with horse and warrior themes, as typified by the above lot. He also created masterpieces in the white-ground technique. His calm, restrained work exemplified the early Classical style. For further, see J.D. Beazley, *Attic red figure vase painters*, vol. II, Oxford, 1963, chapter 47, 'The Pisto Xenos Painter and his Group', p. 859-863.



(side)



(front)

63

**AN ATTIC RED-FIGURE CHOUS  
CIRCA 420-410 B.C.**

Trefoil-lipped and with a ribbed handle, the body depicting a symposium scene, with a partially draped figure, probably Dionysus, reclining on a kline, resting on a striped cushion and holding a kantharos, with a low table in the foreground, a draped musician seated before him, playing a lyre, his long hair bound in an ivy wreath, a nude youthful satyr (?) standing to the left, depicted with a goat's chin, holding a tray, his hair bound in an ivy wreath, an aryballos hanging in the field, a band of dotted ovolo above, a band of foliate dotted ovolo below, 22cm high

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

**Provenance:**

Conradty collection, South Germany.  
with Cahn AG, Basel.

Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from the above 18 October 2008.

Beazley archive no. 19741.

**Published:**

E. Simon, *Mythen und Menschen. Griechische Vasenkunst aus einer deutschen Privatsammlung*, Mainz, 1997, p. 138-9, no. 38.



64

64

**A CAMPANIAN RED-FIGURE HYDRIA  
ATTRIBUTED TO THE PAINTER OF THE NAPLES HYDRIAL,  
CIRCA 350-300 B.C.**

The body decorated with a bird standing on rocky ground, its plumage indicated by a spotted chest and striped wing and tail, standing between foliate scrolls, a fillet hanging in the field, a palmette at the neck with a band of rays on the shoulder, a wave pattern around the lip, 23cm high

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

**Provenance:**

with Fortuna, Galerie für alte Kunst, Zurich.  
Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from the above 29 April 1992.

**Published:**

E. Böhr, 'A rare bird on Greek vases: the wryneck', in J. H. Oakley et. al, *Athenian Potters and Painters. The conference proceedings*, held at American School of Classical Studies at Athens 1-4 December 1994, Oxford, 1997, p. 109-123, fig. 6.  
E. Böhr, 'Der Wendehals. Ein seltener Vogel auf griechischen Vasen', *Antike Welt*, vol. 31.4, 2000, p. 347.

65

**A CAMPANIAN BLACK-GLAZED KYLIX  
CIRCA 4TH-3RD CENTURY B.C.**

The ridged interior with central stamped quatrefoil palmette decoration, set on a short ring foot, 26.7cm diam. inc. handles

£500 - 800

€580 - 930

US\$650 - 1,000

To be sold without reserve

**Provenance:**

with Fortuna, Galerie für alte Kunst, Zurich.  
Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from the above 29 April 1992.



65



66

66  
**TWO DAUNIAN POTTERY VESSELS  
 CIRCA 4TH CENTURY B.C.**

Comprising a trefoil-lipped oinochoe decorated in umber with encircling bands of varying width and with rays at the shoulder; and a juglet with a band of ochre decoration on the rim and lower half of the body, 16cm and 9cm high respectively (2)

£500 - 800  
 €580 - 930  
 US\$650 - 1,000  
**To be sold without reserve**

**Provenance:**

Dr Erika Simon collection, Würzburg.  
 Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from the above September 2004.

67  
**A CANOSAN TERRACOTTA FEMALE FIGURE  
 CIRCA 3RD CENTURY B.C.**

Possibly Thalia, Muse of Comedy, standing on a spool base, holding a theatrical mask in her left hand, wearing an enveloping himation, her foot emerging below, with traces of blue, pink and purple pigment remaining, head probably later, 34.2cm high

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,400

**Provenance:**

Anonymous sale; Sotheby's, London, 10 July 1992, lot 356.  
 with Herbert A. Cahn, Kunst der Antike, Basel.  
 Drs Gerd and Sigrid von der Gönna collection, Germany, acquired from the above 26 October 1996.



67



68

**VARIOUS PROPERTIES**

68 \*

**A MESSAPIAN POTTERY COLUMN-KRATER  
CIRCA 4TH CENTURY B.C.**

Decorated with a band of rays around the rim, with an ivy-leaf motif on the top of the handle plates, the neck with an encircling band of laurel leaves, the upper half of the body with horizontal bands of red decoration, 24cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1982 (*Kokusai Bijutsu: Western Antique Special Selling Exhibition*, no. 349).

69 \*

**A MESSAPIAN POTTERY LIDDED STAMNOS  
CIRCA 4TH CENTURY B.C.**

The lid with banded decoration in red and cream slip, the rounded body similarly decorated with additional bands of tongues at the shoulder, with arched upright handles, set on a low foot, 27cm high incl. lid

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1978 (*Kokusai Bijutsu: Sixth International Art Exhibition*, no. 80).



69



70



70 \*

**TWO DAUNIAN POTTERY DOUBLE-HANDLED VESSELS  
CIRCA 6TH-5TH CENTURY B.C.**

Comprising an olla with flared funnel mouth, the spherical body painted with geometric and double spiral motifs in red and umber; and an amphora with broad arched strap handles, the rounded body decorated in red and umber with stepped square motifs and encircling bands, 28.5cm and 24cm high respectively (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.

71 \*

**A DAUNIAN POTTERY OLLA  
CIRCA 6TH-5TH CENTURY B.C.**

With flared funnel mouth, the spherical body with opposed angular handles each rising to a point, decorated overall in red and umber with encircling bands and geometric motifs including concentric rings, 29cm high

£800 - 1,200

€930 - 1,400

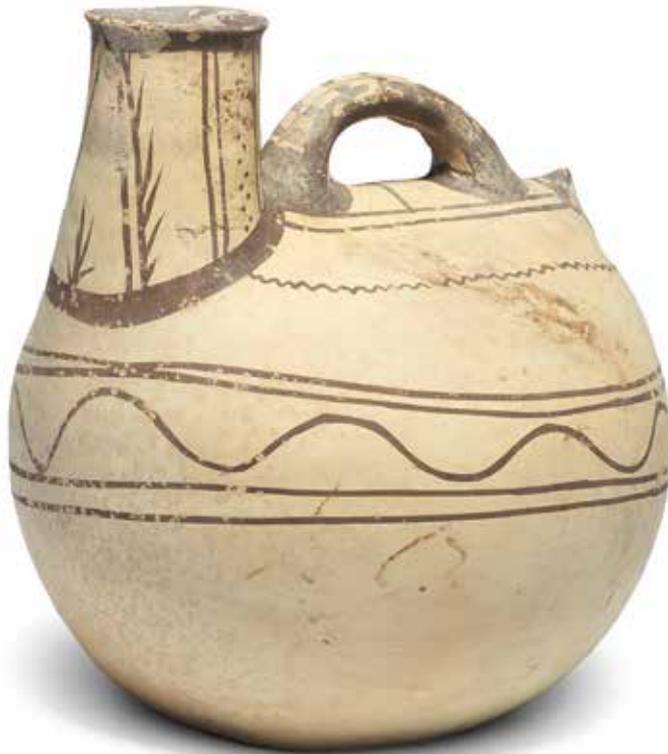
US\$1,000 - 1,500

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.



71



72

72

**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

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**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.

73

**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

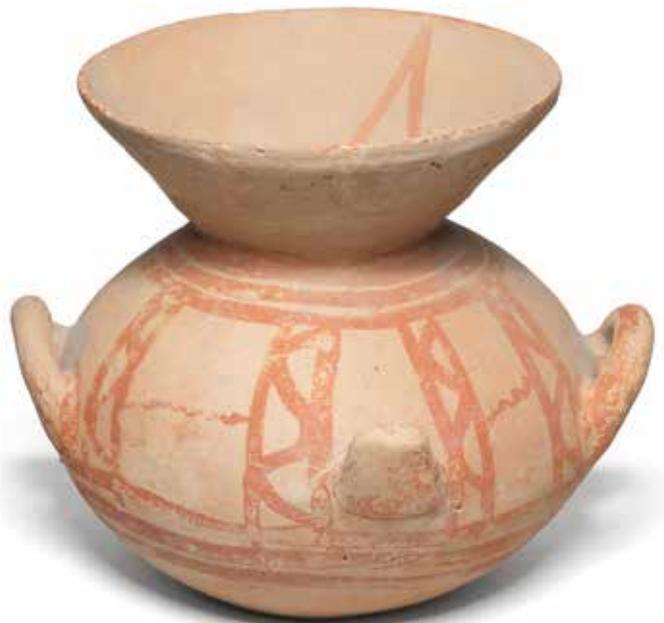
£800 - 1,200

€930 - 1,400

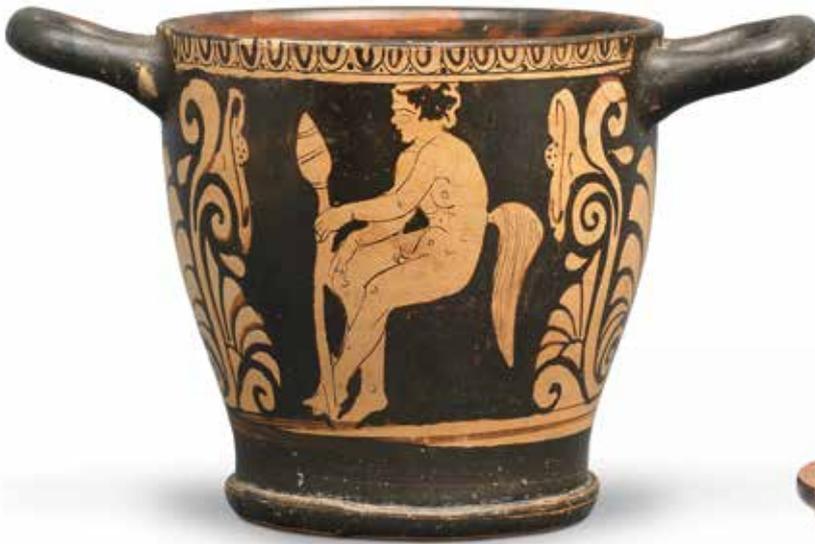
US\$1,000 - 1,500

**Provenance:**

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



73



74



75

74  
**A CAMPANIAN RED-FIGURE SKYPHOS  
 ATTRIBUTED TO THE PILOS HEAD GROUP, CIRCA 350-325 B.C.**

The obverse with a seated satyr, face in profile, holding a thyrsus in his left hand, the reverse with a standing male figure draped in a himation and holding a staff, band of dotted ovolo beneath the rim, palmettes below the handles, 12.2cm high

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 1,900

**Provenance:**  
 with Charles Ede Ltd (*Pottery from South Italy XVIII*, 1998, no. 11).  
 Private collection, UK, acquired from the above.

For similar floral decoration see A.D. Trendall, *The Red-figured Vases of Lucania, Campania, and Sicily*, Oxford, 1967, pl. 108, no. 7.

75  
**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

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

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

**A LARGE CAMPANIAN RED-FIGURE LEKYTHOS  
CIRCLE OF THE CASSANDRA PAINTER, CIRCA  
4TH CENTURY B.C.**

With a central figure of a warrior standing next to his horse, holding a pair of spears, wearing a pilos helmet and cuirass, a woman standing behind him wearing a *sakkos* and belted chiton, an Ionic column between the horse and a seated female figure who offers a cup, behind her an amphora standing on a short Ionic pillar, a large double palmette with flowering foliage beneath the handle, the groundline decorated with a band of meander and saltire motifs, the shoulder with a band of olive leaves and a further band of linked palmettes above, the mouth and handle replaced, the body with considerable restoration, 39cm high excl. mouth

£5,000 - 7,000

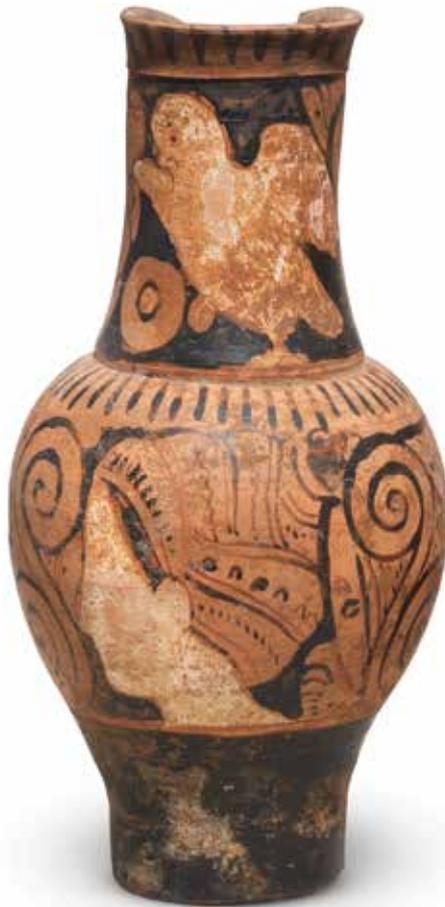
€5,800 - 8,100

US\$6,400 - 9,000

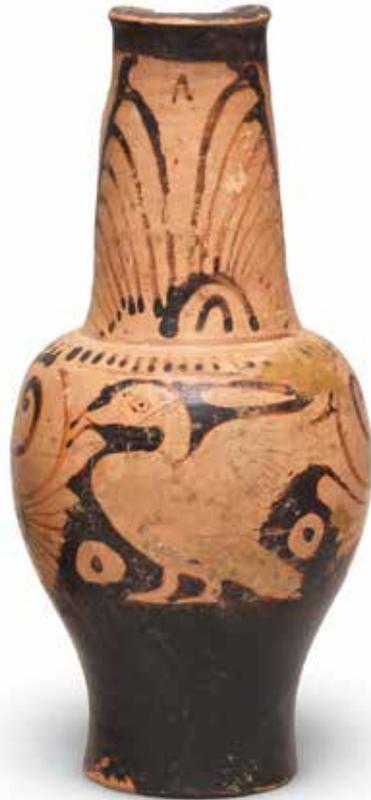
**Provenance:**

Mr A. collection, Paris, acquired prior to 1992.





77



77 \*

**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  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.

78 \*

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

Of hollow form, the hair falling onto her forehead, tresses reaching to her shoulders, with a long slender nose, partially parted lips, and dimpled rounded chin, 22cm high

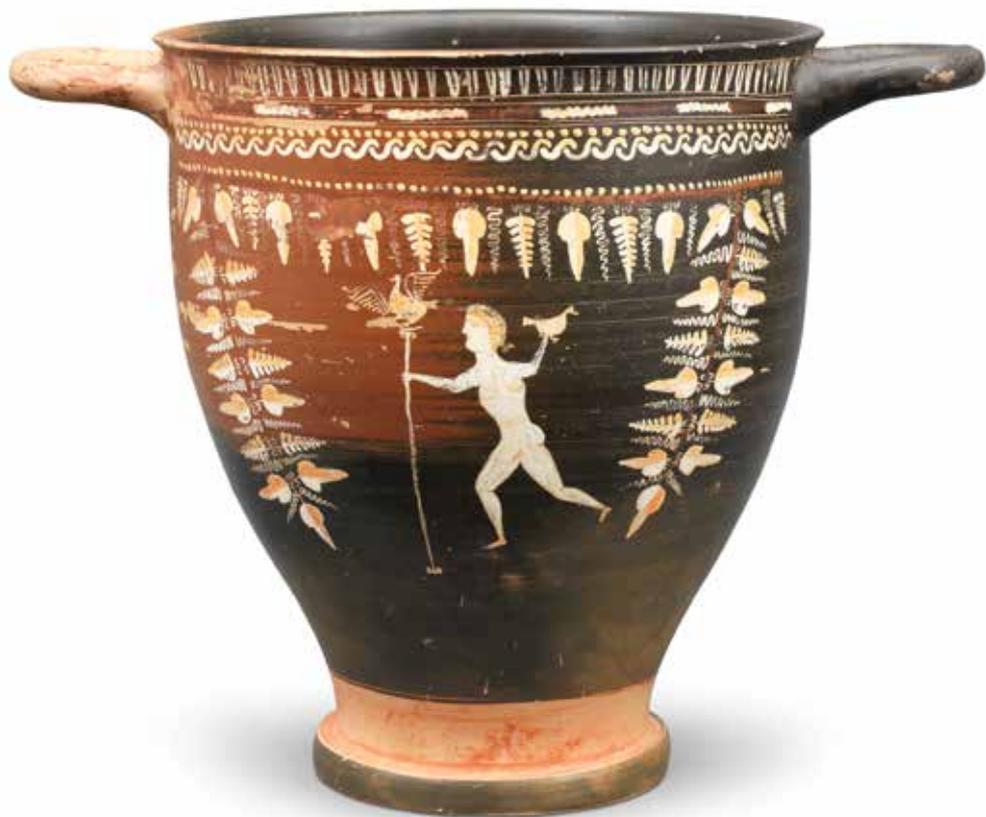
£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.



78



79

79

**A LARGE GNATHIAN WARE SKYPHOS  
APULIA, CIRCA LATE 4TH-EARLY 3RD CENTURY B.C.**

Side A with a running nude male, probably a Dionysiac reveller, holding a bird in his left hand behind him, a sceptre surmounted by a bird in his outstretched right hand, the scene framed by a border of bunches of grapes and vines; side B with a similar scene of a running nude maenad, her hair bound in a *sakkos*, carrying a bunch of grapes in her left hand behind her, a floral sprig in her outstretched right hand, the scene framed by scrolling floral garlands and stylised laurel, both sides with tongues, scrolls, dots and coloured wavy bands beneath the rim, details in added red, white and yellow, 37.2cm high; 47.2cm diam.

£1,800 - 2,200  
€2,100 - 2,600  
US\$2,300 - 2,800

**Provenance:**

Anonymous sale; Sotheby's, London, 14 December 1990, lot 299.  
Private collection, Switzerland.  
Anonymous sale; Bonhams, London, 24 October 2012, lot 83.  
Private collection, UK, acquired at the above sale.

80 \*

**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

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500  
To be sold without reserve

**Provenance:**

Probably Galleria Serodine, Ascona.  
Private collection, Switzerland, acquired prior to 2000.



80

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81

81 \*

**AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A YOUNG MAN**

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

Of hollow form, wearing a himation drawn over wavy hair, with almond shaped lidded eyes and full lips, traces of red pigment around the lips, *25.5cm high*

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.

82 \*

**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)*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with Charles Ede Limited, London.

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



82

83

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

The circular disk engraved on one side with two stylized standing figures in mirror-image juxtaposition, likely the Dioskouroi, each wearing a Phrygian cap and a long belted tunic, small ovals, probably stars, in the field between them, the reverse of the disc with a hatched border and dotted geometric incised decoration on the extension below, the handle terminal in the form of a stylised horse's head, 24.1cm long

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

**Provenance:**

Dr Böttger (d. late 1990s) collection, Germany and Switzerland, acquired in the 1960s.  
Mrs G. Landois (1925-2016) collection, Lugano-Montagnola, acquired from the above ca. 2001.  
Private collection, Europe, acquired from the above.

For similar and further parallels, see an example at the Kelsey Museum of Archaeology in Ann Arbor, inv. no. 6714, as reproduced in *Corpus Speculorum Etruscorum, U.S.A. 1: Midwestern Collections*, Iowa, 1987, p. 15-16, pl. 1a-b.



83

84 \*

**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  
US\$1,900 - 2,600

**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).



84



85

85

**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*

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

**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.



86

86 \*

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

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

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

To be sold without reserve

**Provenance:**

Probably Galleria Serodine, Ascona.

Private collection, acquired prior to 2000.



87

87 \*

**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 (incl. lid)*

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

**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.

88 \*

**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*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**To be sold without reserve**

**Provenance:**

Probably Galleria Serodine, Ascona.

Private collection, Switzerland, acquired prior to 2000.

88





89

89 \*

**A GREEK TERRACOTTA ANTEFIX WITH THE HEAD OF IO TARANTO, CIRCA 4TH CENTURY B.C.**

The nymph depicted with cow's horns, now largely lost, 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  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

Private collection, New Mexico, acquired prior to 1991.

The nymph Io was a priestess of Hera, who Zeus took as a lover; in a bid to protect her from Hera's wild jealousy, he changed her into a beautiful white heifer. For a closely-related antefix in the British Museum see C. Johns, *Cattle, History, Myth, Art*, London, 2011, p. 70, acc. no. 1884.1011.7.

90 \*

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

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

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500  
**To be sold without reserve**

**Provenance:**

Private collection, Switzerland, acquired prior to 2002.



90

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91

91 \*

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

Standing with her left elbow resting on a short column, depicted wearing earrings and a himation draped loosely around her chiton, her hair twisted into a double top-knot, with traces of red pigment in the hair, 19cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1977 (*Kokusai Bijutsu: Fifth International Art Exhibition*, no. 81).



92

92 \*

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

Her centrally-parted hair dressed in a chignon with ivy wreath, standing resting her weight on her right leg, swathed in a himation, with drapery falling from her left hand, her left foot protruding from beneath her pleated chiton, some traces of purple pigment applied to the white slip, 20cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1977 (*Kokusai Bijutsu: Fifth International Art Exhibition*, no. 66).



94



93

93 \*

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

Wearing a flat *kausia*, the round bellied figure with his right arm raised, wings outstretched, nude but for a chlamys secured over the right shoulder, with legs apart, perhaps once riding a dolphin, applied with white slip with pink, red and blue pigment remaining, 17.5cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1978 (*Kokusai Bijutsu: Sixth International Art Exhibition*, no. 71).

94 \*

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

Standing wearing a chiton, a himation draped over her shoulders, the surplus folds gathered in her left hand, her hair dressed in the 'melon' style with top knot, 22cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1982 (*Kokusai Bijutsu: Western Antique Special Selling Exhibition*, no. 334).



95 \*

**A GREEK MARBLE FIGURE OF A GODDESS  
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

£17,000 - 20,000

€20,000 - 23,000

US\$22,000 - 26,000

**Provenance:**

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



96

96 \*

**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

**£8,000 - 12,000**

**€9,300 - 14,000**

**US\$10,000 - 15,000**

**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.

97

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

In the form of a naiskos, the pediment with central roundel and acroteria at the corners, with a scene carved in high relief within a rectangular recess, flanked by columns, depicting a boat on a wavy sea with four occupants, the central standing draped male figure assisting a seated male with a rudder (?), another male wearing a short tunic and standing at the prow holding the mast and unfurling the sail, the fourth male seated and holding a long oar at the stern of the boat, with five lines of a poem in Greek text inscribed below, reading: 'Many forms of death and ends of life are ordained for unhappy mortals. I was Hermes, the son of Hermes and the worthy Isidora; nurtured and brought up in this island until the age of twenty, when I die and swiftly leave the sweet light', 62.5cm high, 45.2cm wide

**£25,000 - 35,000**

**€29,000 - 41,000**

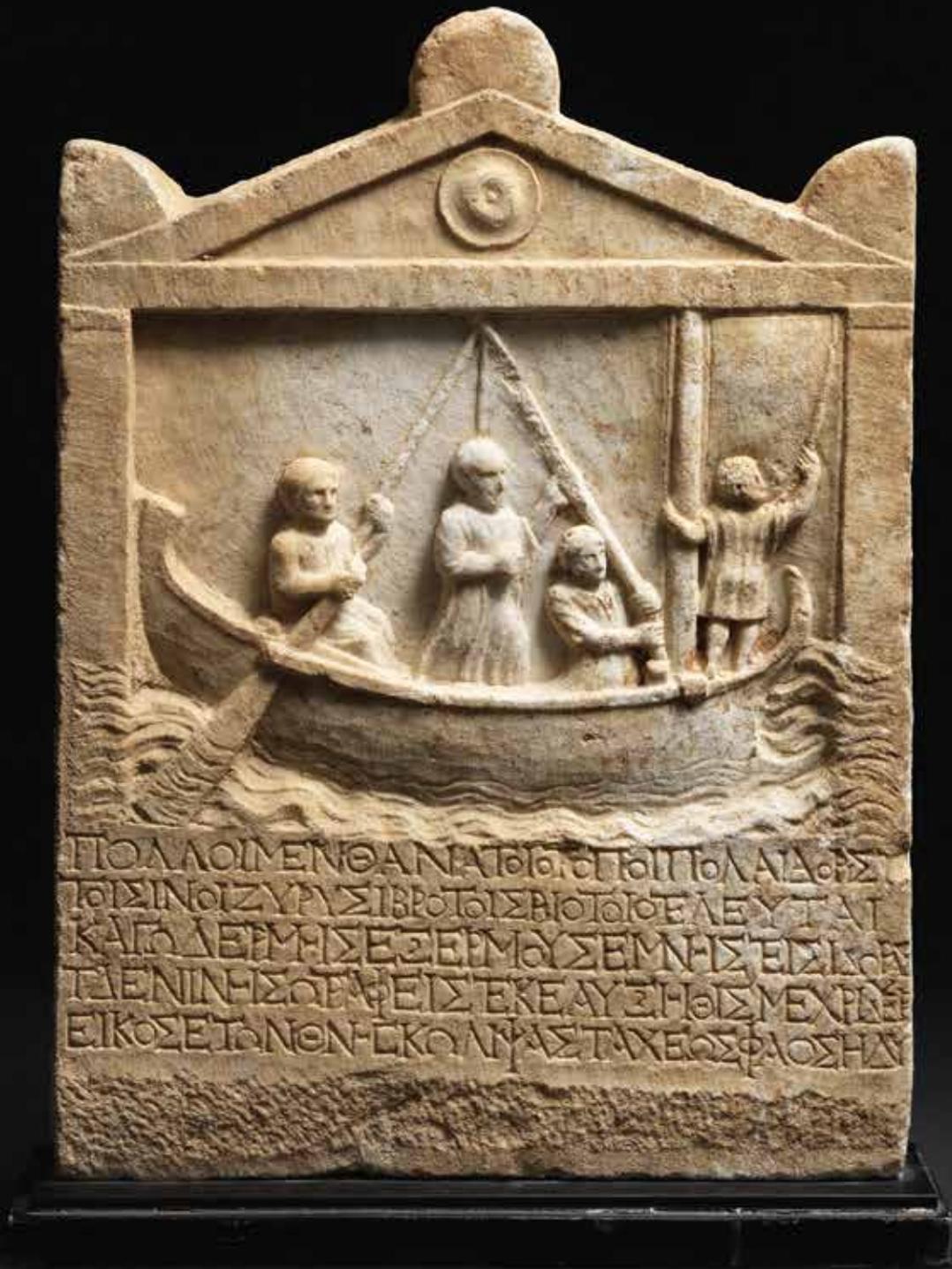
**US\$32,000 - 45,000**

**Provenance:**

Private collection, UK, acquired in the 1970s.

Anonymous sale; Bonhams, London, 23 October 2013, lot 228.

Private collection, UK, acquired from the above sale.



97



98 \*

**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*

£7,000 - 9,000

€8,100 - 10,000

US\$9,000 - 12,000

**Provenance:**

with Galerie Koutoulakis, Paris.

Private collection, France, acquired from the above in the 1960s.

Anonymous sale; Sotheby's, London, 23 May 1988, lot 279.

North America art market.

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).

99

**A GREEK MARBLE HEAD OF EROS  
LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

The cherubic child depicted with lidded almond-shaped eyes, small nose, and rounded chin, his small, full mouth slightly open, his hair arranged into a central plait running up to his crown, with luxuriant locks either side curling at the tips and falling onto his forehead, held in place by a fillet, *15.2cm high*

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

**Provenance:**

Private collection, MA, acquired in Rome in the 1950s.  
with Phoenix Ancient Art, 2008 (cat. no. 1, no. 17).  
Private collection, Paris.

The child wears a band in his hair, which may represent a ribbon or, perhaps, a metallic diadem. If the latter is correct, this could indicate that the head is in fact a portrait of a noble child, as the diadem in Hellenistic art was utilised as a signifier of those belonging to a princely family.





100

100

**A GREEK TERRACOTTA FRAGMENT OF ALEXANDER THE GREAT AS DIONYSOS  
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

Depicted gazing to the left with large lidded eyes, with characteristic anastole hairstyle, his long wavy hair surmounted by a large vine wreath with radiating leaves and crowned by two short horns, with remains of red slip and blue glaze on the face and hair, 22cm high

£4,000 - 6,000  
€4,600 - 7,000  
US\$5,200 - 7,700

**Provenance:**

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 170.

Cf. a marble statuette of Alexander as Pan at the Archaeological Museum at Pella (acc. no. GL 43), where he is depicted with two small horns similar to those on the present lot.

101

**A GREEK MARBLE HEAD OF ALEXANDER-HELIOS  
LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

Wearing a seven-pointed radiate crown atop his luxurious hair, styled in two rows of curls and falling onto his shoulders, the rounded face with unarticulated almond-shaped lidded eyes and small, full mouth, remains of drapery on his left shoulder, 17cm high

£20,000 - 30,000  
€23,000 - 35,000  
US\$26,000 - 39,000

**Provenance:**

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 50.  
C.-G. Schwentzel, *Images d'Alexandre et des Ptolémées*, Paris, 1999, p. 66-7, no. 12.

One of the identifications made with Alexander the Great was that of Helios, the god and personification of the sun. This idealised portrait-type sculpture has Alexander's characteristic thick, curly hair set into his anastole hairstyle. Cf. a bust of Helios now in the Agora Museum, Athens, inv. no. S 2255; this sculpture was once thought to be a portrait of Alexander-Helios, related to the so-called Eubouleus type, though is now considered simply a depiction of the sun god.



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“ As the king approached, he was addressed as “son” by the oldest of the priests, who claimed that this title was bestowed on him by his father Jupiter. Forgetting his mortal state, Alexander said he accepted and acknowledged the title... ”

– Quintus Curtius Rufus, 4.7.25

The anastole hairstyle and youthful demeanour, as well as the lack of beard on the present lot, aids the identification of this sculpture as Alexander the Great in the guise of Zeus-Ammon, as opposed to a representation of the god himself. Alexander visited the oracle of Zeus-Ammon early in 331 B.C. during his occupation of Egypt. To do so, he journeyed to the oasis of Siwah in the Libyan desert, a time-consuming expedition undertaken whilst his adversary, the Persian king Darius, readied his forces for their final showdown. At this sanctuary Alexander was acknowledged as the son of Zeus-Ammon, a proclamation that had a lasting and profound effect on Alexander's sense of self as well as his iconographic programme. Thereafter, Alexander was often depicted wearing the ram's horns of the god, on coins (including those issued by his successors), gems (see Oxford Database no. 280 (1892.1499), and in sculpture. This assimilation was political, conferring divine approval on his seemingly unstoppable conquests, as well as personal. Alexander had already by this time flirted with the idea of a divine paternity, probably with the encouragement of his mother Olympias, and had been bolstered in such by his ability to undo an impossible knot in the temple of Zeus Basileus at Gordium in

333 B.C. Yet it was after his transformative experience at Siwah that he fully embraced this claim. Furthermore, it is thought that his divine ‘father’ offered Alexander two promises during his visit: that he would succeed in conquering Asia, and that he would become a god in his lifetime. Such assurances undoubtedly compelled Alexander in the remaining years of his short life. For further analysis on the relationship between Alexander and Zeus-Ammon, see E.A. Frederickmeyer, ‘Alexander, Zeus Ammon, and the Conquest of Asia’ in *Transactions of the American Philological Association*, vol. 121, 1991, p. 199-214.

For two other similar portraits of Alexander the Great with deeply-recessed eyes which were once inlaid, see R.S. Bianchi, ‘The Nahman Alexander’ in *JARCE*, 43, 2007, p. 29-42. The portrait of Alexander from the collection of the Graeco-Roman Museum in Alexandria (acc. no. 3242) is especially comparable in the carving of the face, with very similar treatment of the eyes, bridge of the nose and mouth. Bianchi suggests that though the use of inlaid eyes confirms an Egyptian provenance, these sculptures were the work of Hellenistic ateliers. He also suggests that they were created for a cultic, temple setting.



102

**A GREEK MARBLE HEAD OF ALEXANDER THE GREAT  
AS ZEUS-AMMON  
PROBABLY EGYPT, HELLENISTIC PERIOD,  
CIRCA 3RD-1ST CENTURY B.C.**

The idealised, youthful face with almond-shaped eyes, deeply-recessed for inlay (now missing), and small, full mouth, his wavy leonine hair set in characteristic anastole, with large curling ram's horns emerging from the temples, remains of a headdress at the crown of the head, 11.8cm high

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

**Provenance:**

Mr A. collection, Paris, acquired in the 1970s.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 97.



103

**A LARGE GRAECO-ROMAN BRONZE STATUE  
OF ALEXANDER THE GREAT  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Standing with his weight on his left leg, the right leg bent, wearing sandals and a himation draped over his proper left shoulder and arm and wound in a thick roll around his waist, the folds falling to his knees and along his proper left side, his muscular chest bared, his head gently turned to the left, his idealised face gazing into the distance with lidded, almond-shaped eyes, full, pert lips and rounded chin, his long, thick leonine hair arranged in an anastole and falling onto his neck, bound by a fillet, 42cm high

**£150,000 - 200,000**

**€170,000 - 230,000**

**US\$190,000 - 260,000**

**Provenance:**

Private collection, Argentina, ca. 1960s.

London art market.

Mr A. collection, acquired April 2010.

This important and impressive bronze captures Alexander as the heroic ideal: youthful and powerful, with a contemplative, meditative gaze. For similar portraiture, see a head of Alexander at the J. Paul Getty Museum, LA, acc. no. 73.AA.27. It has been suggested that this style of portrait, with its similarities to contemporary Athenian funerary portraits, first appeared in the decade following Alexander's death in 323 B.C. (*The Search for Alexander: An Exhibition*, New York, 1980, p. 101, no. 6). See also a large standing marble statue of Alexander similarly garbed in a himation, draped around his upper legs and exposing his chest, at the Archaeological Museum in Istanbul, and dating to the 1st Century B.C. (Arachne database no. 7696), and a smaller bronze statuette of Alexander-Hermes, with comparable stance and drapery, published in 1903 when in the Constantin Sinadino collection (T. Schreiber, *Studien über das Bildniss Alexanders des Grossen*, Leipzig, 1903, p. 145-7, fig. 12).

Bronze figures of Alexander of this scale are exceedingly rare; see a bronze statue of a huntsman thought to be Alexander at the British Museum, London, acc. no. 1868,0520.65.





104

104

**A GREEK MARBLE HEAD OF A PTOLEMAIC QUEEN  
HELLENISTIC PERIOD, CIRCA LATE 3RD CENTURY B.C.**

Possibly Arsinoe III Philopator, depicted gazing off to the right, her finely-modelled face with almond-shaped eyes, full, sensuous lips, and rounded chin, her wavy hair centrally-parted, with long, elegant neck, remains of red pigment, *15cm high*

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

**Provenance:**

Mr A. collection, Paris, acquired prior to 1999.

Anonymous sale; Christie's, London, 25 April 2001, lot 79.

**Published:**

C.-G. Schwentzel, *Images d'Alexandre et des Ptolémées*, Paris, 1999, p. 112-3, no. 33.

Schwentzel identifies this sensitive portrait as Arsinoe III Philopator, citing a parallel in the Graeco-Roman Museum in Alexandria (acc. no. 3908). It is now believed that this over life-sized marble depicts Berenike II, as discussed in K. Savvopoulos and R. Bianchi, *Alexandrian Sculpture in the Graeco-Roman Museum*, series 1, Alexandria, 2012, p. 78-80, no. 22, though there is still debate over this attribution. The deep-set eyes, and carving of the lips, are comparable to the above lot.



105

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**A GREEK MARBLE HEAD OF A PTOLEMAIC PRINCESS OR ISIS  
HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.**

Depicted gazing to her right, her centrally-parted hair bound in a fillet and falling in 'Libyan' corkscrew curls onto her neck, the face softly-modelled, *6cm high*

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

**Provenance:**

Estate of Henri de France (1908-1999), Comte de Paris.

Anonymous sale; Christie's, Paris, 14 October 2008, lot 189.

Anonymous sale; Sotheby's, New York, 7 July 2009, lot 144.

Mr A. collection, Paris, acquired from the above sale.

Cf. a small marble bust of Berenike II, Cairo Museum acc. no. JE 39517, in S. Walker and P. Higgs (eds), *Cleopatra of Egypt, from History to Myth*, London, 2001, p. 49, no. 11.

106

**A ROMANO-EGYPTIAN BRONZE FIGURE OF ISIS-APHRODITE  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Possibly a Ptolemaic queen or princess in the guise of the goddess, depicted nude and standing with her weight on her left leg, the right leg bent, her eyes articulated, wearing a *nekhbet* vulture headdress surmounted by a plumed lunar disc and ears of corn, her wavy hair centrally-parted and falling in tresses onto her shoulders, holding an apple in her upturned left hand, a foliate crown in her lowered right, 19.5cm high

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

**Provenance:**

Dr J. Dénier collection.

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 234.

Isis-Aphrodite holds the apple Aphrodite won in the Judgement of Paris contest, and wears Isis's plumed vulture-headdress crown. She also holds a foliate wreath, often associated with royalty. There is a closely-related bronze statuette in the Louvre, acc. no. Br386; see Wendy A. Cheshire, 'Aphrodite Cleopatra', *JARCE*, 43, 2007, p. 151-191, for a discussion of this genre of bronzes, which are all nude or partially draped Aphrodite figures adorned with an Egyptian headdress and with some of the insignia of the royal family. Cheshire posits that this type of bronze became popular in response to the close association of Ptolemaic queens and princesses with Aphrodite, though whether outright assimilation to the goddess can be discerned in such statues is still debated. For another similar statue, see an example in the British Museum, acc. no. 1907,0717.3, classified as simply Aphrodite.





107

107

**A GRAECO-EGYPTIAN TERRACOTTA FIGURE OF A VICTORIOUS ATHLETE  
ALEXANDRIA, LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

The nude male figure standing on a rectangular integral base in contrapposto with the weight on the left leg, his right arm raised in the act of removing his large leafy crown, carrying a libation situla in his left hand, a large palm leaf with wreath, denoting victory, at his left side, with red slip preserved overall, 21.5cm high

£1,800 - 2,200  
€2,100 - 2,600  
US\$2,300 - 2,800

**Provenance:**

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 31.

The athlete depicted here is shown in the act of removing his crown in order to place it on an altar as an offering to the gods, in recognition for their assistance in bringing him to victory. The libation situla is also to be used in this ritual of thanks. Cf. another late Hellenistic terracotta figure of a youthful victorious athlete at the British Museum, shown in similar pose, removing his crown and holding a palm leaf (acc. no. 1907,0519.6).



108

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**A ROMANO-EGYPTIAN TERRACOTTA HEAD OF ALEXANDER THE GREAT  
PROBABLY ALEXANDRIA,  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

His leonine locks swept up at the forehead in characteristic anastole, with almond-shaped lidded eyes and full, parted lips, wearing a twisted fillet, 6.6cm high

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

De Montfort collection.

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 35.



109

**A GREEK PARCEL GILT SILVER EMBLEMA  
IN THE FORM OF A BUST OF ISIS  
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

Hammered from a single sheet and worked in high relief repoussé, the details chased, the goddess depicted wearing a gilded characteristic fringed mantle over one shoulder and knotted at the breasts, the right breast exposed, and a gilded foliate wreath atop her wavy hair, her locks set into stylized 'Libyan' corkscrew curls falling onto her shoulders, her plump matronly face with large, articulated lidded eyes and rounded chin, her sensuous lips slightly parted, with Venus lines on the neck emphasized, a lotiform sceptre or thrysos in the field behind her right shoulder, the background stippled, small attachment holes around the outer edge, once attached to the tondo of a bowl, 7.4cm diam.

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

**Provenance:**

Mr A. collection, Paris, acquired prior to December 1995.

Isis is depicted here as a syncretistic deity, combining the attributes of major goddesses of the Graeco-Egyptian pantheon. That the goddess depicted here is Isis is fairly clear - her hair and dress are characteristic. However, this goddess could also be identified as Isis-

Demeter, goddess of crops and vegetation, by her foliate wreath, and the lotiform sceptre, associated perhaps with the torch Demeter used to search for her lost daughter, Persephone. In addition, the goddess's exposed breast calls to mind Isis-Aphrodite. This emblema thereby reflects the amalgamation of Egyptian and Greek religious systems which took place during the Hellenistic period, initiated by Alexander the Great's conquest of Egypt and the Greek island states. From this period onwards, Isis was broadly recognised in the Graeco-Roman world as a powerful mother goddess, with a strong link to fecundity.

This rare and interesting emblema was likely once attached to the tondo of a gilded silver dish, a luxury item at the time of manufacture. The placement of such emblemae on the interior of a dish designates it as a decorative show-vessel, as its basic function would be compromised. See an example of one of these highly decorative dishes with an emblema depicting Cleopatra Selene still affixed, which was found in a villa at Boscoreale, near Pompeii, in 1895, and is now in the Louvre (acc. no. Bj 1969; S. Walker and P. Higgs, *Cleopatra of Egypt, from History to Myth*, London, 2001, p. 312-3). See also three examples of silver dishes from the Hildesheim treasure, depicting Minerva, the infant Hercules, and Attis (now in the Altes Museum, Berlin).



110

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**A ROMANO-EGYPTIAN BRONZE ISIS LACTANS  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The goddess depicted seated on a throne with stepped base, once nursing Horus, now missing, her right hand held to her left breast, her left cradling the head of the child, wearing a long pleated chiton and enveloped in a characteristic fringed mantle, bound in an 'Isis' knot between the breasts, a headdress of a solar disc between cow's horns and surmounted by plumes atop her wavy hair, styled in corkscrew 'Libyan' curls falling onto her back, 12cm high

£4,000 - 6,000  
€4,600 - 7,000  
US\$5,200 - 7,700

**Provenance:**

Dr J. Dérier collection.  
Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 104.

Cf. two larger examples of this subject dating to the same period, both in serpentine, at the Staatliches Museum Ägyptischer Kunst, Munich, acc. no. ÄS4201, and the J. Paul Getty Museum, LA, acc. no. 79.AA.218.



111

111

**A ROMAN MARBLE BUST OF ISIS-ALEXANDRIA  
CIRCA 1ST CENTURY B.C.**

The goddess with centrally-parted wavy hair, her long 'Libyan' curls falling onto her shoulders, wearing a flat, hat-like crown surmounted by a sun disc with uraeus between cow's horns, a fringed mantle tied between her breasts in a 'knot of Isis', with traces of red pigment, 10.7cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

Mr A. collection, Paris, acquired prior to 1999.

**Published:**

C.-G. Schwentzel, *Images d'Alexandre et des Ptolémées*, Paris, 1999, p.152-153, no. 54.  
ibid., 'Cinq nouvelles têtes d'Isis ou de reines lagides', *Cripel*, vol. 20, Lille, 1999, p. 168, no. 3, pl. 10 C-D.

The suggestion that Isis is here also a personification of Alexandria follows Diez's identification of the flat crown as a *kausia*, a Macedonian hat, which could refer to Alexander, the founder of the city (see E. Diez, 'Isis-Alexandria auf dem großen Fries von Ephesos', in *Alessandria e il mondo ellenistico-romano. Studi in onore di Achille Adriani*, Rome, 1983, p. 155-162).

112

**A ROMAN BRONZE FIGURE OF ISIS-FORTUNA  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The standing goddess clad in a long chiton and swathed in a mantle, bound in an 'Isis' knot between her breasts, wearing her characteristic headdress of a plumed sun disc between cow's horns, ears of corn at either side, her hair falling in corkscrew locks onto the back of her neck and shoulders, and holding a cornucopia (partially missing) in her left hand, 16.4cm high

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

**Provenance:**

Dr J. Dénier collection.

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 232.

This syncretistic goddess combines the iconography of Isis, such as the headdress, corkscrew curls and knotted mantle, with that of Fortuna: she holds the cornucopia, the symbol of abundance and prosperity, and it is likely a rudder, indicating her control over the course of human lives, was held in the lowered right hand. For similar, see an example in the J. Paul Getty Museum, LA, acc. no. 71.AB.180.



113

**A ROMAN BRONZE FIGURE OF ALEXANDER AS AN EQUESTRIAN  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Depicted seated, wearing a cuirass and pleated tunic, his chlamys pinned by a round fibula at his left shoulder and draped around his left arm, with characteristic leonine locks, remains of a headdress, 8.2cm high

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,900 - 6,400

**Provenance:**

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 82.

Alexander was a famously skilled horseman. His trusted steed was Bucephalus, who Plutarch (*Lives*, 6.1-8) tells us Alexander won in 344 B.C., aged 12 or 13, by way of a wager with his father, King Philip II. Philonicus the Thessalian offered Bucephalus to Philip for 13 talents, a hefty price. Philip thought the horse unbreakable, but Alexander bet he could tame the horse and, if he could not, offered to pay the cost himself. Alexander of course won the bet, subduing the anxious horse by speaking soothingly, and turning him towards the sun so he could no longer be distressed by his own shadow. Thereafter, they were inseparable, until Bucephalus died as a result of injuries sustained at the Battle of the Hydaspes in June 326 B.C.



113



114

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**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  
€930 - 1,400  
US\$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.

115

**A ROMAN MARBLE BUST OF ISIS  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Depicted with her head turned slightly to the left, with deep Venus lines indicated on her fleshy neck, her oval face with heavy-lidded almond-shaped eyes and rounded chin, her wavy hair centrally-parted and surmounted by a crescentic diadem, bound in a chignon at the nape of her neck, with stylized 'Libyan' corkscrew curls falling onto her shoulders and down her back, wearing a chiton with a mantle tied in an 'Isis knot' between her breasts, remains of a headdress at the crown of her head, 24.5cm high

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

**Provenance:**

Anonymous sale; Sotheby's, London, 2 July 1996, lot 117.  
Mr A. collection, Paris, acquired prior to 1999.

**Published:**

C.-G. Schwentzel, *Images d'Alexandre et des Ptolémées*, Paris, 1999, p. 155-6, no. 55.  
ibid., 'Cinq nouvelles têtes d'Isis ou de reines lagides', *Criquel*, vol. 20, Lille, 1999, p. 169, no. 4, pl. 11 A.





116

116 \*  
**A ROMAN POLYCHROME WALL PAINTING FRAGMENT  
 CIRCA 1ST CENTURY A.D.**

Preserving a diamond-shaped medallion suspended between scrolling foliate tendrils, decorated with a Gorgon mask encircled by confronting snakes with intertwined tails, a border of overlapping circles above, with red, green, brown, cream and pink pigment remaining, *18cm high, 12cm wide*

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

**Provenance:**  
 Japanese art market, 1974-1978.



117

117 \*  
**A ROMAN POLYCHROME WALL PAINTING FRAGMENT  
 CIRCA 1ST CENTURY A.D.**

Preserving a scrolling foliate design on a red ground, with white, black and cream pigment remaining, *15.5cm x 12cm*

£500 - 700  
 €580 - 810  
 US\$650 - 900  
**To be sold without reserve**

**Provenance:**  
 Japanese art market, 1974-1978.



118

118  
**TWO ROMAN POLYCHROME WALL PAINTING FRAGMENTS  
 CIRCA 1ST CENTURY A.D.**

Comprising a fragment depicting a dove, 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; and a smaller fragment depicting a mask or head of a god with red curly mane and beard, with white garland details, on a yellow and red striped background, 17.5cm x 18cm and 10cm x 10.2cm respectively (2)

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,400

**Provenance:**

Dove fresco: Private collection, France, early 20th Century.  
 London art market.  
 with Charles Ede Ltd, London, 2001 (cat. 171, no. 42).  
 Mask fresco: with Alex G. Malloy.  
 Anonymous sale; Gorny and Mosch, 13 December 2003, lot 475.  
 Both: Private collection, UK.

119 \*

**A ROMAN POLYCHROME WALL PAINTING FRAGMENT  
 CIRCA 1ST CENTURY A.D.**

Preserving a winged female, possibly a Siren, emerging from a scrolling acanthus, a scrolling design partially preserved on the left side, with yellow, pink, red, green and white pigment remaining, 12cm x 11cm

£500 - 700  
 €580 - 810  
 US\$650 - 900  
 To be sold without reserve

**Provenance:**

Japanese art market, 1974-1978.



119



120

120 \*

**A ROMAN LEAD-GLAZED POTTERY SKYPHOS  
CIRCA 1ST CENTURY B.C.- 1ST CENTURY A.D.**

Dark green in colour, the body moulded with relief decoration consisting of four rows of foliate design, the ring handles each with moulded thumb-piece, on a ring foot, 13cm diam. inc. handles

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1975 (*Kokusai Bijutsu: Exceptionally Beautiful Western Ancient Art Exhibition*, no. 44).



121

121

**A ROMAN LEAD-GLAZED TERRACOTTA HEAD OF A GODDESS  
CIRCA 1ST CENTURY A.D.**

Wearing earrings and a crescentic diadem atop her centrally-parted hair, bound in a chignon and with tresses escaping onto her neck, with green, yellow and flesh-tone glaze, remains of a headdress on the crown, 4.5cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Private collection, London, acquired in Munich in 1975.



122

122

**A ROMAN YELLOW JASPER MAGIC GEM  
CIRCA 3RD-4TH CENTURY A.D.**

The flat upper surface with an eleven line inscription of Greek magical text, the underside bevelled, 3cm wide

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Dr P. Villari collection, acquired on the Dutch market ca. 2000.  
Anonymous sale; Bonhams, London, 6 October 2010, lot 298.  
Private collection, UK, acquired from the above sale.

The inscriptions of these so-called “magic gems” are very often composed of magical words and names combined to invoke a deity or group of supernatural entities. Many such inscriptions unfortunately defy modern translation.

123 \*

**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

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

**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.  
with Royal-Athena Galleries, New York, 1989 (*Gods and Mortals*, no. 102).  
Anonymous sale; Bonhams, London, 12 December 1995, lot 499.  
Private collection, Canada, acquired at the above sale.



123



124

124

**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*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**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.

125

**A ROMAN BRONZE KNIFE HANDLE IN THE FORM OF CUPID  
HOLDING GRAPES  
CIRCA 1ST-2ND CENTURY A.D.**

The nude cherubic god depicted striding forward on his left leg, holding a large bunch of grapes to his chest, with silver inlaid eyes, his wings at the back on either side of the deep linear groove which once held the blade, probably iron, *6.8cm high*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

Private collection, London, acquired 1983-4.



125



126

**A ROMAN MARBLE FEMALE PORTRAIT HEAD  
CIRCA 30 B.C.-14 A.D.**

Possibly Octavia Minor, with lidded almond-shaped eyes, her thin lips forming a stern expression, her wavy hair drawn back from her face and dressed in a characteristic roll above her brow, the back summarily carved, 24.5cm high

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

**Provenance:**

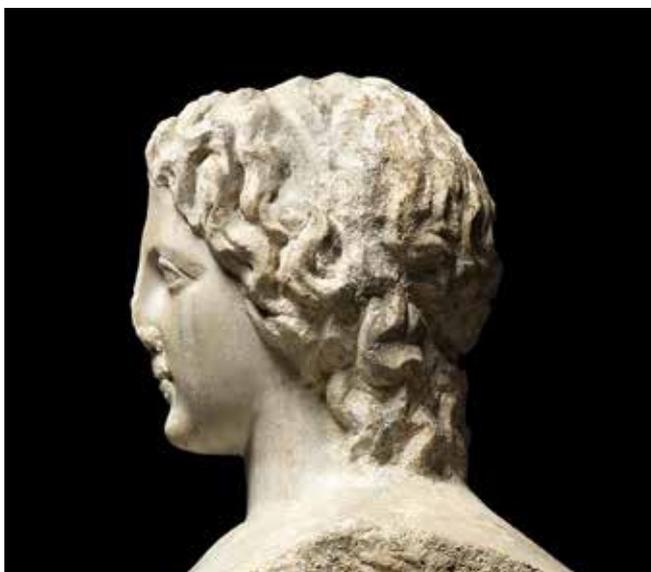
Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 242.

C.-G. Schwentzel, *Images d'Alexandre et des Ptolémées*, Paris, 1999, no. 86.

This portrait replicates the characteristic *nodus* hairstyle of Octavia Minor, as well as her thin-lipped expression, and is similar to a portrait of Octavia in the Museo Nazionale Romano, inv. no. 124500. Octavia Minor was the beloved sister of the emperor Augustus, and wife of Mark Anthony, though she was abandoned by the latter in favour of Cleopatra in 32 B.C. If this portrait is indeed of Octavia, it is likely of provincial origin.



127

**A ROMAN MARBLE HERM WITH THE HEAD  
OF ALEXANDER THE GREAT  
CIRCA 1ST-2ND CENTURY A.D.**

Surmounted by a portrait head of Alexander, the face highly polished and sensitively carved with lidded almond-shaped articulated eyes, his full lips slightly smiling, his wavy leonine locks in his characteristic anastole hairstyle, bound by a fillet, set atop a smooth shaft tapering slightly towards the base, with genitalia and toes sculpted in high relief, *120cm high*

**£100,000 - 150,000**

**€120,000 - 170,000**

**US\$130,000 - 190,000**

**Provenance:**

with Roswitha Eberwein GmbH, Antike Kunst Göttingen.  
Mr A. collection, Paris, acquired from the above 25 April 2000.

This sculpture is exceedingly rare, with only one other herm topped by a portrait of Alexander known: the 'Hermes Azara' at the Musée du Louvre, acc. no. MR 405/MA 436, surviving only partially as a bust. The subject of the 'Hermes Azara' is identified by an inscription on the front of the bust, and though the authenticity of this antique text is debatable, the subject remains undisputed.

The Louvre example depicts an older Alexander than the present lot, though the treatment of the hair is similar. For a comparable youthful portrait, with similar treatment of the nose and lips, see another example at the Louvre, acc. no. MA 3499, dating to the 3rd Century B.C.



128

**A ROMAN MARBLE PORTRAIT HEAD  
OF ALEXANDER THE GREAT  
CIRCA 2ND CENTURY A.D.**

Depicted gazing to the right, his oval face with lidded, articulated, almond-shaped eyes, his long wavy leonine hair, with characteristic anastole, falling onto his neck, 20cm high

**£30,000 - 50,000**

**€35,000 - 58,000**

**US\$39,000 - 64,000**

**Provenance:**

with Alfred Speelman, London.

Mr A. collection, Paris, acquired from the above 2 April 1975.

The Roman admiration for important historical characters meant that portraits of Alexander continued to be a favoured subject well beyond the Hellenistic period. Based on the drill work and the articulated eyes of the present lot, this sculpture should be understood to be a Roman copy of a Greek original, which likely dated to the mid-4th Century B.C.

Cf. a small-scale alabaster example at the Brooklyn Museum, acc. no. 54.162, with similarly 'exaggeratedly turbulent hair' (*The Search for Alexander: An Exhibition*, New York, 1980, p. 118). The youthful countenance and meditative gaze of the present lot calls to mind a similarly-sized sculpture in the Berlin Museum, Arachne database no. 2430.





129

129 \*

**A ROMAN BRONZE LAMP  
CIRCA 2ND CENTURY A.D.**

Pear-shaped with flaring nozzle and teardrop-shape fill hole, the arched handle terminating in a duck's head, *12cm long*

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

Japanese art market, early 1980s.



130

130 \*

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

Depicted rearing up onto its hind legs, the forelegs raised, the human torso nude, *7cm high*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1975 (*Kokusai Bijutsu: Third International Art Exhibition*, no. 63).



131

131

**A SMALL ROMAN BRONZE BUST OF ALEXANDER  
COSMOCRATOR  
CIRCA 2ND CENTURY A.D.**

Wearing only a chlamys pinned at his left shoulder, his long wavy hair surmounted by a disc with pointed star, *4.5cm high*

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

Mr A. collection, Paris, acquired prior to 1996.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 279.

The stellar headdress calls to mind the Vergina star, the symbol of Macedonian royalty. It could also refer to Alexander being of divine origin, or imply his dominion over the Cosmos.



132

132 \*

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

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

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

**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.

133 \*

**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*

£4,000 - 6,000  
€4,600 - 7,000  
US\$5,200 - 7,700

**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.



133

134 TP

**A ROMAN MARBLE MOSAIC PANEL WITH A REPRESENTATION OF THE EUPHRATES CIRCA 2ND CENTURY A.D.**

The square panel with a bust of the personified river Euphrates, named in the upper corners, set against a cream ground, the broad-shouldered river god wearing a cream tunic and grey mantle with a gold torque around his neck, heavily bearded and with his head turned to the left, a wreath of reeds in his long hair and a reddish-pink flat-topped headdress, possibly representing a modius, set within multiple geometric borders, the main border with a large bead and reel motif in the centre of each side between guilloche bands, with crowstep outer border, *155.5cm x 155cm; 162cm x 162cm inc. frame*

**£30,000 - 40,000**

**€35,000 - 46,000**

**US\$39,000 - 52,000**

**Provenance:**

Private collection, US, acquired in the early 1980s.

Mosaic representations of river gods were produced throughout the Roman Empire. A 1st-2nd Century A.D. mosaic of a full seated representation of the Euphrates was found at Zeugma, a Roman settlement and bridge on the banks of the Euphrates, which is famed for its water themed mosaics. Another discovery from this site is a colourful mosaic with a portrait head of Euphrates, showing him adorned with reeds and flowers, which is now in the Gaziantep Museum of Archaeology. Such river gods are typically represented wearing long angular wreaths of reeds or weed crowns. Other representations of fluvial gods include the Spartan river deity Eurotas, found in mosaics from Paphos and Antioch.

Mosaics of river gods such as the above lot were often part of a larger scheme including geographical personifications. Two corner roundels of busts of river personifications survive in a mosaic pavement from the dining room of the House of Cilicia at Seleucia-on-Tigris. They show personifications of the Tigris (now in Detroit Institute of Arts, acc. no. 40.127) and the river Pyramos (Smith College Museum of Art, acc. no. 1938.14) that are identified by their inscriptions. Janet Huskinson has suggested that the non-surviving roundels in the remaining corners of the pavement may have represented the Orontes and Euphrates (*Mosaic*, vol. 29, 2002, p. 21–23). The central part of the floor mosaic also included a figure personifying the geographical province of Cilicia. It is suggested that the complete floor may have represented the personification of the four eastern provinces of the Roman Empire, with personifications of their four main rivers in each corner, each identified by name in Greek.





135

135  
**A LATE ROMAN-EARLY BYZANTINE MARBLE COLUMN CAPITAL  
CIRCA 5TH-7TH CENTURY A.D.**

Of simplified Corinthian style, with stylised acanthus leaves, a central floral ornament on each side of the stepped abacus, *35cm high*

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,900 - 6,400

**Provenance:**

Christopher Terry (1938-2016) collection, Surrey, formed 1970s-1980s; and thence by descent.

Anonymous sale; Timeline Auctions Ltd., London, 22 May 2019, lot 173.

Private collection, UK, acquired from the above sale.

136  
**A ROMAN POTTERY TRANSPORT AMPHORA  
CIRCA 1ST-3RD CENTURY A.D.**

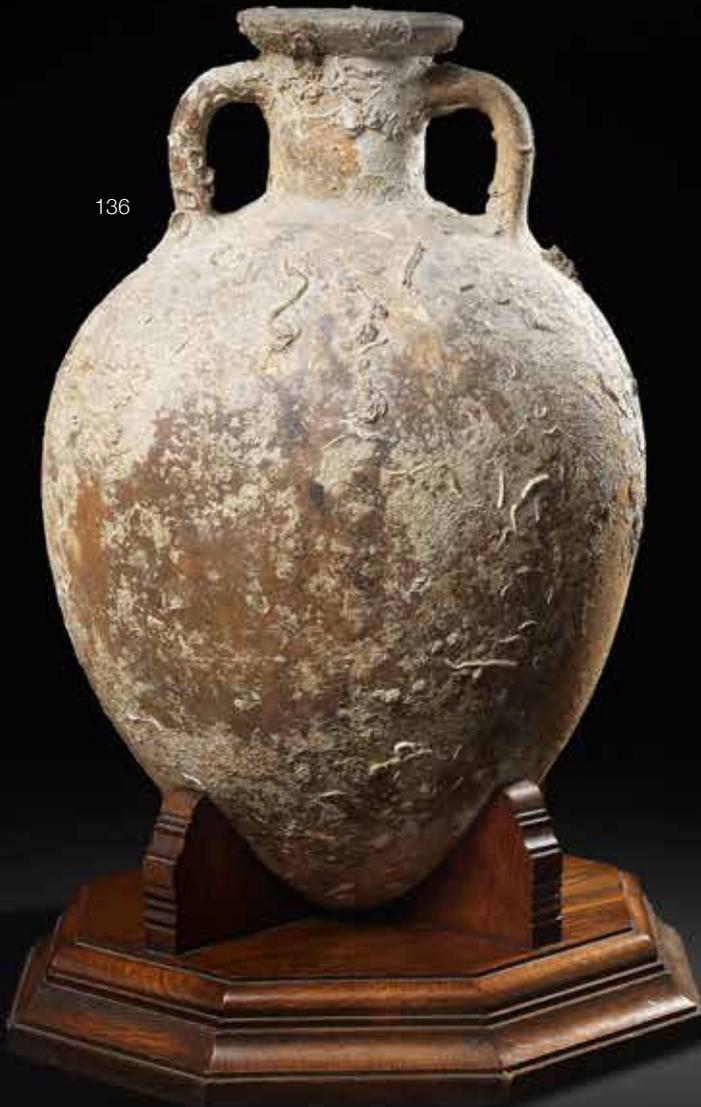
With globular body, short cylindrical neck and flared rim, arched handles joining at the shoulder, covered in heavy barnacle encrustation, *60cm high*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

Anonymous sale; Outhwaite and Litherland, Liverpool, 9 June 1976, lot 116.

Private collection, UK, acquired at the above sale (with a bespoke mount by Goodall's of Manchester, dated 4 June 1923).



136

**PROPERTY FROM AN IMPORTANT  
AMERICAN PRIVATE COLLECTION**

137 \*

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

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

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

**Provenance:**

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

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



# Jewellery

## ANOTHER PROPERTY

138

### A GREEK GOLD BRACELET HELLENISTIC PERIOD, CIRCA 300 B.C.

Of penannular form, composed of sheet gold over a copper core, with bud-shaped terminals, above a narrow band of scrolling decoration of filigree and granulation, 7.8cm diam.

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

#### Provenance:

Leo Mildenberg (1913-2001) collection, Zurich.

Dr Grabert collection, Stuttgart, acquired from the above; and thence by descent to the present owner.

## PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

139 \*

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

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

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

#### Provenance:

with Merrin Gallery, New York.

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

## VARIOUS PROPERTIES

140

### A GREEK GOLD RING WITH A PORTRAIT BUST OF A PTOLEMAIC QUEEN

#### HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

Of hollow gold, the hoop rounded on the exterior, flat on the interior, expanding at the shoulders to the flat oval bezel, engraved with a profile portrait of a bust of a woman facing left, wearing a chiton, her hair arranged in a chignon at the nape of her neck, with ringlet tresses falling onto her shoulders, wearing a crescentic diadem and large earrings with Eros pendant, depicted with Venus rings at her neck and a droplet necklace, a sceptre in the field, 25mm high, the bezel 22mm wide, ring size N

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

#### Provenance:

Henri de Clercq-Boisgelin (1901-1967) collection, Paris; possibly from the collection of Louis de Clercq (1882-1901).

with Scoß Ricklingen, Garbsen, Hannover.

Dr Grabert collection, Stuttgart, acquired from the above

21 June 1977.

The queen depicted here is likely Arsinoe III; cf. her coin-portrait type as reproduced in R.R.R. Smith, *Hellenistic Royal Portraits*, Oxford, 1988, p. 91-2, pl. 75.8. Smith notes that 'the queen has no divine, only royal attributes: *stephane*, diadem, and sceptre; and an air of reality is given by the prominent earrings and necklace. Her predecessors created new female royal ideals; she uses the same formal means but introduces a strong portrait element to express her own more stern, rather Victorian-looking, royal style' (p. 92).

141

### A ROMAN SILVER BRACELET PROBABLY EASTERN MEDITERRANEAN, CIRCA 250-300 A.D.

With a bitumen core, one shorter side openable by two hinges, and the entirety worked in repoussé, the convex hoop with flattened interior, the exterior divided into six sections, each with three registers, all demarcated by banded borders, the central scenes comprising: a male figure holding a whip (?) in his hand with a dog in front of him, a male rider on horseback, wearing a cloak and carrying a spear, a lion with raised tail, looking back over its shoulder, a recumbent deer with a star in the field, and the latter two scenes repeated on the short, removable section, the upper register with: a wreath in the central panel, running animals in the panels to either side, and the lower register with: running animals in two panels, circular wreaths in two panels, and arrangements of three leaves in a fan motif in two panels, 10.5cm diam.

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

#### Provenance:

Acquired in the Middle East prior to WW1 (according to Lepage).

Anonymous sale; Sotheby's, London, 9 July 1973, lot 37.

Private collection, London.

#### Published:

C. Lepage, 'Un bracelet romain en argent repoussé', *Objets. Revue semestrielle d'Art et d'Archéologie*, ARKE, Geneva, 1970, p. 11-17.

Lepage suggests that the male figure on foot, accompanied by the dog, is the servant of the male figure riding on horseback in the box behind him; it is likely that the bracelet depicts a hunting scene.



138



139



140



(face)

141



# Glass



142

142  
**A GROUP OF FOUR ROMAN MINIATURE GLASS BOTTLES**  
**CIRCA 1ST-2ND CENTURY A.D.**

Comprising an amber marbled bottle, with squat spherical body; a blue globular bottle with an applied white trefoil mouth; a dark green unguentarium; and a blue unguentarium, 4.5-5cm high (4)

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

**Provenance:**  
 with Galerie Günter Puhze, Freiburg, 1990s.



143

143  
**A ROMAN GREEN GLASS THEATRE MASK MEDALLION**  
**ALEXANDRIA, CIRCA 2ND - 4TH CENTURY A.D.**

Moulded in the form of a grotesque female mask, with furrowed brows and a large open upward-curving mouth, wearing a *peruke*, 3.5cm high

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

**Provenance:**  
 Private collection, Suffolk, acquired in Alexandria in 1918; and thence by descent until 2019.

For a closely-related example, see the Corning Museum of Glass, New York, inv. no. 59.1.159. It is likely this appliqué was once attached to a vessel, possibly beneath the handle.



144

144  
**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)

£800 - 1,200  
 €930 - 1,400  
 US\$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.

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.



145

**PROPERTY FROM AN IMPORTANT  
AMERICAN PRIVATE COLLECTION**

145 \*

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

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

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

**Provenance:**

Anonymous sale; Sotheby's, New York, 18 June 1991, lot 205.  
with Merrin Gallery, New York.  
Private collection, USA, acquired from the above in 1991.



146

**ANOTHER PROPERTY**

146 \*

**A ROMAN PALE AUBERGINE GLASS TWIN-HANDLED JAR  
CIRCA 3RD-4TH CENTURY A.D.**

A ring of green pie-crust frill beneath the funnel mouth, with green ribbed strap handles, the upper half of the spherical body blown with vertical ribs, *18cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1981 (*Kokusai Bijutsu: Ninth International Art Exhibition*, no. 46).

# Near Eastern

## PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

147 \*

### **AN ANATOLIAN BRONZE AND SHEET SILVER MODEL OF A WAGON WITH OXEN CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.**

The chariot with large flat disc wheels, the rectangular base of the carriage with side rails with sheet silver panels attached, inclining towards the front, a long shaft connected to the yokes of the two oxen, their bronze bodies applied with sheet silver, the heads of inverted triangular form, each with exaggerated slender curved horns, 56cm long

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 64,000

#### **Provenance:**

with Merrin Gallery, New York.

Private collection, USA, acquired from the above in April 1989.

The above example resembles an Anatolian wagon in the Metropolitan Museum of Art, acc. no. 66.15, see O. Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*, New York, 1988, p. 414-415, no. 568. Both are part of a group of model wagons, dating from the mid-late 3rd Millennium B.C., including examples in Dallas Museum of Art, acc. no. 1972.38.A-D, and the Museum of Fine Arts, Boston. Their precise purpose is unproven: they may have been tomb deposits, toys or intended as vehicles for deities. When buried with their owners, they may have served as substitutes for full-sized vehicles, for use in the next life.

A similar wagon with sheet covered sides inclining towards the front, also with an elongated shaft, was discovered in 1999 near Şanlıurfa, Southeastern Anatolia (see F. Kulakoğlu, 'Recently Discovered Bronze Wagon Models from Şanlıurfa, Southeastern Anatolia', *Anatolia*, vol. 24, 2003, pp. 63-77).





148

**VARIOUS PROPERTIES**

148

**A MESOPOTAMIAN DARK GREEN STEATITE LION WEIGHT  
CIRCA 3RD MILLENNIUM B.C.**

The feline represented couchant, the tail raised to form the handle, the face with disc eyes, and incised whiskers, teeth and mane, the fur formed of repeat chevrons, *20cm long x 13 cm high*

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,900 - 6,400

**Provenance:**

with Palace Galleries Inc., New York.  
Private collection UK, acquired from the above 1981.

149

**AN ELAMITE BRONZE KOHL POT IN THE FORM  
OF A WORSHIPPER  
CIRCA 3RD-2ND MILLENNIUM B.C.**

Depicted standing, with large eyes and straight mouth, the hands held up to the chest, wearing a flat cap which extends onto the upper back, probably representing hair, the applicator hole at the crown of the head, *6.9cm high*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

Private collection, London, acquired in New York in 1981.  
with Rupert Wace, London, 2005.  
Private collection, London, acquired in January 2011 from the above.



149



**PROPERTY FROM AN IMPORTANT  
AMERICAN PRIVATE COLLECTION**

150 \*

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

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

£5,000 - 7,000  
€5,800 - 8,100  
US\$6,400 - 9,000

**Provenance:**

with Merrin Gallery, New York.  
Private collection, USA, acquired from the above in 1998.

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

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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(151 impression)

## VARIOUS PROPERTIES

151

### A KASSITE JASPER BRECCIA CYLINDER SEAL CIRCA 1400-1150 B.C.

With a standing figure wearing an ankle-length robe and pointed cap, his hands raised in supplication, with seven columns of Sumerian cuneiform text reading: 'Ishtar of Akkade, Lady who resides above, listen to (my) prayer, accept (my) supplication, Sha-lamassi-damqa (is) your reverent servant. Nur-Belet-Akkade', 4cm high

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

#### Provenance:

Anonymous sale; Sotheby's, London, 12-13 December 1983, lot 20.  
Private collection, acquired at the above sale and housed in the UK.

'Sha-lamassi-damqa' lacks a suitable interpretation as an expression, and has been understood to be a personal name. There are, however, numerous seals which include 'Sha-lamassi-damqa', and so the idea that this is a not yet understood expression may be preferable, particularly in the light of the present seal which has a personal determinative before the name Nur-Belet-Akkade but not before 'Sha-lamassi-damqa'. Furthermore, the seal is dedicated to Ishtar of Akkade, an appropriate choice for an original owner named Nur-Belet-Akkade meaning "Light of the Lady of Akkade". Nonetheless, the usual interpretation with the latter name as a secondary owner is retained here, until a new study of the often blundered Sumerian of Kassite seals resolves the issue.

This seal is of the First Kassite Style. For a brief description of type and examples see G. Konstantopoulos, 'Inscribed Kassite Cylinder Seals in the Metropolitan Museum', *The Metropolitan Museum Journal*, vol. 53, 2018, p. 97-113.



152

152

### A BABYLONIAN HAEMATITE WEIGHT IN THE FORM OF A DUCK HEAD CIRCA EARLY 2ND MILLENNIUM B.C.

Naturalistically modelled with long, rounded beak and circular eyes, 4.8cm long

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

#### Provenance:

with Geoffrey Turner, Amsterdam.  
Private collection, London, acquired from the above in 1983.

Cf. a haematite weight in the form of a shell at the Museum of Fine Arts, Boston, acc. no. 1998.403, and two haematite weights in the forms of a boar or cow's head and a frog in the E.C. Streeter collection, housed at the Cushing/Whitney Medical Library at Yale University, acc. nos CIIIB48 and CIIIB47. The above lot is double the size of these examples.



153

**AN ANATOLIAN BRONZE MOUFFLON  
CIRCA 2ND-1ST MILLENNIUM B.C.**

Depicted standing foursquare on an 'I'-shaped integral base plate, with eyes recessed for inlay, now missing, the nostrils, mouth and tail indicated, with naturalistic genitalia, wearing a notched rope around his neck, *7cm high*

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

**Provenance:**

Private collection, UK.

Anonymous sale; Christie's, London, 13 December 1988, lot 150.

Private collection, London.



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154

**AN AMLASH POTTERY BULL RHYTON  
CIRCA 11TH - 9TH CENTURY B.C.**

The hollow vessel with a wide neck, the head forming an open pouring spout, with two curved horns and small ears below, a raised ridge running down the neck, across the lower back and forming the tail, the genitalia visible underneath, a large hump protruding from the middle of the back, probably a later addition, *24.5 cm high*

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

**Provenance:**

Private collection, UK, acquired prior to 1982.



155

155

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

The shield-shaped openwork plaque divided into two registers, the upper register with alternating horse and antelope heads, the latter facing upwards, the lower register with a large antelope head, bands of chevrons dividing each section with roundels at each junction, three attachment loops at the top and another attachment strut on the reverse, *14.5cm high*

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

with Malter Galleries Inc., California, 1994.

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

156

**A NEO-BABYLONIAN STONE TRIAL PIECE  
WITH FIVE LINES OF CUNEIFORM  
CIRCA 606-539 B.C.**

Of smooth polished veined stone, the top with a short line of text partially preserved, the front with five lines of cuneiform reading: 'Ten true shekels/property of Marduk-shar-ilani/copy of a weight/of Nabu-kudurri-usur (Nebuchadnezzar)/King of Babylon', 5.8cm high; 7.5cm long

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

**Provenance:**

Hans (1900-1967) and Marie-Louis (1912-1997) Erlenmeyer collection, Basel.

*Ancient Near Eastern Texts from the Erlenmeyer Collection*; Christie's, London, 13 December 1988, lot 132.

Private collection, acquired at the above sale and housed in the UK.



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This stone appears to be a trial piece, used for practice by an apprentice scribe, rather than a weight in itself; the actual weight of the stone fragment is 313.6g, and this does not correspond to ten shekels, mentioned in the text.

An actual weight stone of Marduk-shar-ilani is in the British Museum, London, BM 1105/BM 91005. This 1 mina weight is inscribed, reading 'One true mina, property of Marduk-shar-ilani/Copy of the weight which Nebuchadnezzar, King of Babylon, son of Nabopolassar, King of Babylon, established following the weight(-standard) of Shulgi, an earlier king'.

157 \*

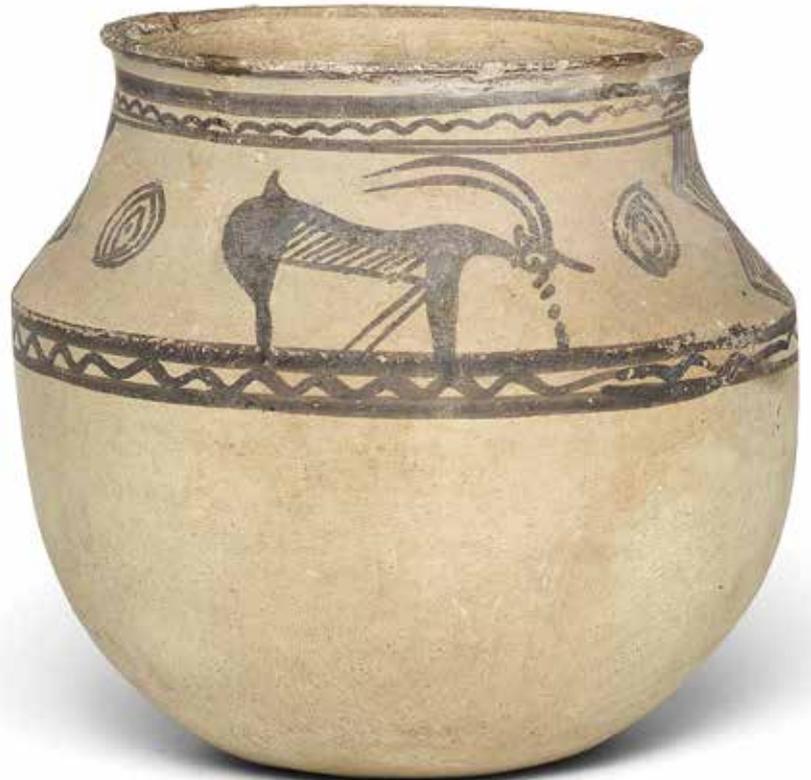
**AN IRANIAN POTTERY JAR  
CIRCA 2000-1600 B.C.**

The rounded body with carinated shoulder decorated in umber with a frieze of two ibex depicted with elongated horns, droplets falling from their eyes, flanked by zig-zag and ovoid motifs, 19cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1980  
(*Kokusai Bijutsu: Eighth International Art Exhibition*, no. 57).



157



159



158

158 \*

**A LURISTAN BRONZE HORSE BIT  
CIRCA 8TH-7TH CENTURY B.C.**

The cheek pieces in the form of two open-work horses depicted with curled manes, elongated legs and long tails, connected with a crossbar with hoop terminals, 9.2cm high x 15cm wide

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1975 (*Kokusai Bijutsu: Exceptionally Beautiful Western Ancient Art Exhibition*, no. 60).

159

**A LURISTAN BRONZE SWORD  
CIRCA 11TH-9TH CENTURY B.C.**

The tapering double-edge blade with curved midrib and rectangular guard, the handle of rectangular cross section, decorated with calcite inlay in a geometric design, topped with a crescentic ridged pommel, 38cm long

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

Private collection, London.

with Faustus Galleries, London, 1976.

Private collection, UK, acquired from the above 25 November 1976; and thence by descent to the present owner.



160 \*

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

Composed in two parts, the upper section in the form of a janus-headed hero holding a beast in each hand depicted with cockerel heads, a further janus head projecting from the chest area, set on a 'bottle' shaped socle, 38cm high

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1974 (*Kokusai Bijutsu: Eternally Beautiful Heritage Exhibition*, no. 66).

# Egyptian



161

161

**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*

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

**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.



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162 \*

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

With wide mouth, the straight sides tapering to a flat base, *12.5cm high, 19cm diam.*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

with Seiyō Bijutsu, sold at Takashimaya Department Store, Osaka, 1975-77.

163

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

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

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900

**Provenance:**

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

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



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**AN EGYPTIAN SCHIST FISH PALETTE**  
**PREDYNASTIC PERIOD, NAQADA II, CIRCA 3500-3200 B.C.**

In the form of a *tillapia* fish, the mouth and eyes incised, the fins and  
short tail with serrated edges, perforated at the top for suspension,  
13cm long

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

**Provenance:**

Anonymous sale; Sotheby's, London, 13 May 1980, lot 76.  
Japanese art market.



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165

**AN EGYPTIAN LIMESTONE JAR**  
**EARLY DYNASTIC PERIOD, CIRCA 3100-2750 B.C.**

The flask with short neck and flat disc rim, flaring at the shoulder with  
twin duck-head handles, tapering to a flat base of lozenge-shaped  
cross-section, remains of original contents inside, and remains of  
bitumen on the surface, 11.4cm high

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

**Provenance:**

with Geoffrey Turner, Amsterdam, 1970s.  
Anonymous sale; Sotheby's, New York, 14 December 1994, lot 176.  
with Rupert Wace, London.  
Private collection, London, acquired from the above.



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166

**AN EGYPTIAN POLYCHROME WOOD FIGURE OF A MAN  
MIDDLE KINGDOM, CIRCA 2025-1700 B.C.**

The standing figure nude except for a belt tied at the waist, with large almond shaped eyes with extended cosmetic lines highlighted in black, and wearing a short black wig, remains of original wood pegs in the arm sockets, *14.1cm high*

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$3,900 - 6,400**

**Provenance:**

with Koutoulakis, Paris.  
Fritz Ephraim collection, acquired from the above in 1958.  
with Antike Kunst, Göttingen, 2013.

Servant figures, such as the above lot, were commonly left in or near burial chambers to assist the deceased in the afterlife. Although originally carved from stone, wood became the material of choice from the end of the 6th Dynasty onwards. For a similar standing wood figure, wearing only a tied belt, see the Walters Art Museum, Baltimore, acc. no. 22.28. The figures' heads and bodies were usually carved from one piece of wood with the arms attached separately with wooden pegs, as can be seen in the Walter's Museum example, and had painted, rather than carved features. Typically, male figures were depicted wearing a kilt, unlike the above lot which wears only a band of cloth tied at the hips. The parallel stance taken by this figure could be due to the fact that the sculptor did not have access to a large enough piece of wood to create the striding stance usually seen in these statuettes. For another nude male figure depicted standing rather than striding, see another example at the Walters Art Museum, Baltimore, acc. no. 22.227.



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167

**AN EGYPTIAN PAINTED WOOD SERVANT FIGURE  
MIDDLE KINGDOM, CIRCA 2046-1793 B.C.**

Probably from a model of a bakery or brewery, the male worker depicted leaning forward, with eyes and brows outlined in black and black cropped hair, wearing a knee-length white kilt and black anklets, the body painted orange-red, the remaining arm extended, *30cm high*

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

**Provenance:**

Diniacopoulous collection, Québec, 1910-1954.  
The Cyrus collection, property of Fay Safani, New York.  
Anonymous sale; Bonhams, London, 24 October 2012, lot 209.  
Private collection, UK, acquired at the above sale.

Models showing the production of food and beer were placed in both Royal and non-Royal tombs alike during the Middle Kingdom, and acted as a guarantee that the deceased would be well-provisioned in the afterlife.

168

**AN EGYPTIAN BLUE GLAZED COMPOSITION OINTMENT CUP  
NEW KINGDOM, 18TH-20TH DYNASTY, CIRCA 1550-1070 B.C.**

Conical in form with a flaring foot, with a hieroglyphic inscription in darker blue glaze naming 'Sefet', the original contents remaining, 4.7cm high

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

The Cyrus collection, inherited from Edward Safani, acquired in the 1950s; and thence by descent to Fay Safani, New York.

Anonymous sale; Bonhams, London, 23 October 2012, lot 132.

Private collection, London, acquired at the above sale.

Sefet was one of the seven sacred oils from the funerary ritual. It is said to be from the ash tree, once translated as cedar but now this attribution is disputed.



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169

**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

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**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.



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**AN EGYPTIAN BLUE GLASS EYE RIM INLAY  
NEW KINGDOM, CIRCA 1450-1300 B.C.**

Almond-shaped, with short extended cosmetic line, 4.4cm long

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

To be sold without reserve

**Provenance:**

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

Private collection, Europe, acquired from the above in November 2008.



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(reverse)

171

**AN EGYPTIAN SERPENTINITE HEART SCARAB PECTORAL FOR PRA-EM-NEKHU NEW KINGDOM, RAMESSIDE, 19TH DYNASTY, CIRCA 1292-1213 B.C.**

Of rectangular shrine form, the front carved in relief with a scarab beetle set within a banded border, representing the inlays on a coloured plaque, the back with four lines of incised text naming the owner, Pra-em-nekhu, and preserving the beginning of the heart scarab formula from the Book of the Dead, chapter 30B: 'Recitation by the Osiris Pra-em-nekhu, true of voice. He says: 'Oh my heart, oh heart of my mother, oh heart of my manifestations'', all set within a banded border, 5.7cm high, 5cm wide

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

**Provenance:**

J.-A. Mariaud de Serres (1920-1999) collection, formed 1950s-1960s; and thence by descent to J.-P. Mariaud de Serres (1944-2007). W. Arnold Meijer collection, Europe, acquired from the above 2001.

**Exhibited:**

Amsterdam, Allard Pierson Museum, *Objecten voor de Eeuwigheid*, 17 November 2006-25 March 2007.

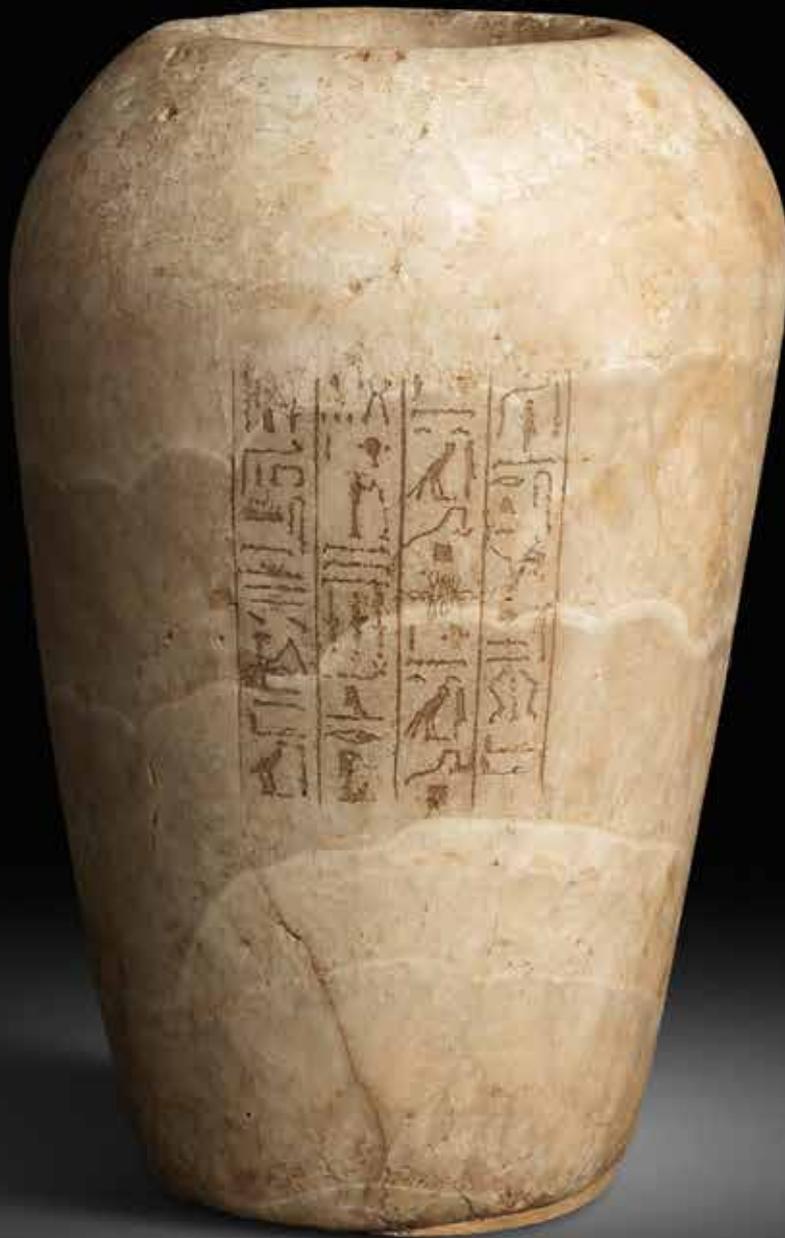
**Published:**

C.A.R. Andrews and J. van Dijk (eds), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 129-130, no. 2.35.

In order to be granted eternal life after death, the deceased had to appear before a divine tribunal, presided over by Osiris, and be judged to have been innocent of wrongdoing on earth. The weighing of the deceased's heart informed this judgement, and was able to expose the deceased as a liar if his declaration of innocence did not match his conduct when alive. Spell 30 of the Book of the Dead urges the deceased's heart to not testify against him when being weighed, and was frequently reproduced on heart scarabs, which were then placed on the chest of the mummy. From the New Kingdom onward, such heart scarabs were often embedded in a pectoral, typically shaped as an Egyptian shrine.

Though the text of Spell 30 is only partially reproduced, the rest of the text is implied: 'Do not stand up against me as a witness, do not oppose me in the tribunal, do not be hostile to me in the presence of the keeper of the balance...'

Pra-em-nekhu is believed to be either a son or grandson of Sennedjem, whose tomb in Deir-el-Medina was excavated in 1885-6. A large portion of the tomb finds were acquired by the Metropolitan Museum, New York, in 1886, including a small shabti box named for Pra-em-nekhu (inv. no. 86.1.14a-c; complete group of objects inv. no. 86.1.1-29). The lack of titles on this pectoral may indicate that Pra-em-nekhu died young. For similar, see examples at the Kunsthistorisches Museum, Vienna, inv. no. 2021 and 2022, and the British Museum, London, inv. no. EA7858.



172

**AN EGYPTIAN ALABASTER CANOPIC JAR  
FOR THE ROYAL SCRIBE SEMEN-TAWY  
NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1292-1069 B.C.**

The large jar with rounded shoulders, the body tapering towards a flat base, the front incised with a panel of inscription in four vertical columns reading: 'Recitation by Selkis: My arms have embraced that which is in me, that I might protect that which is in me, that I might protect Qebehseneuf of the Osiris, the King's Scribe and Steward Semen-tawy, Justified', 32cm high

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

**Provenance:**

Joel Matheison collection, New York, acquired prior to 1970.  
Anonymous sale; Pierre Bergé, 26 May 2011, lot 111 (mounted as a lamp in the early 20th Century).

The inscription gives the standard address by Selkis to the falcon-headed son of Horus, Qebehseneuf, which indicates that the jar would have stored the intestines of the royal scribe Semen-Tawy.



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**A SMALL EGYPTIAN GRANITE HEAD OF OSIRIS  
LATE PERIOD, CIRCA 664-332 B.C.**

Depicted wearing an *atef*-crown flanked on each side by an ostrich plume and fronted by a uraeus, now mostly missing, preserving the remains of a false beard and back pillar, *4cm high*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Private collection, London, acquired in the 1970s.



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174 \*

**A LARGE EGYPTIAN TURQUOISE GLAZED COMPOSITION  
DJED-PILLAR AMULET  
LATE PERIOD, CIRCA 664-332 B.C.**

With ribbed capital surmounted by four platforms, with back pillar, *12.3cm high*

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance:**

with Seiyō Bijutsu, sold at Takashimaya Department Store, Osaka, 1976.

The *djed*-pillar is in the form of the hieroglyphic symbol for 'enduring', or 'stable', and was often considered a stylised representation of Osiris's backbone, promoting resurrection.

175

**AN EGYPTIAN BRONZE AMULET OF NEHEBKAU  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

The god depicted in anthropomorphic form apart from his snake's head, wearing a tripartite wig and short pleated kilt, striding forth on an integral plinth, with a suspension loop on the back, 5.5cm high

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**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, who is first mentioned in the Pyramid Texts of the Old Kingdom, symbolised invincibility and, therefore, protection. In the Book of the Dead this chthonic god acted as one of the 42 Assessors of the Dead, and his associations with the afterlife suggests this amulet was funerary in nature. Amulets of this god in bronze are very rare; for similar, see an amulet in the British Museum, London, acc. no. EA59386, and another at the Fondation Gandur pour l'Art (*Les Bronzes Égyptiens*, Geneva, 2014, p. 176, no. 47).



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**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION PLAQUE  
WITH FIVE GODDESSES  
LATE PERIOD, 25TH-26TH DYNASTY, CIRCA 747-525 B.C.**

The rectangular openwork plaque decorated on each side with five standing goddesses: Sekhmet, Nephthys, Mut, Hathor, and Isis, within a notched border, pierced laterally for suspension, 4.5cm x 5cm

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with *Mythes et Légendes*, Paris.  
Private collection, UK, acquired from the above 9 March 1985.

The above plaque with its single piercing was probably intended as a pectoral. For a similar plaque see W. M. Flinders Petrie, *Amulets*, London, 1914, p. 35, no. 153, pl. XXVII 153a. In the Third Intermediate Period similar plaques with multiple piercings functioned as jewellery spacer-bars. For other examples including a plaque with a procession of deities see C.A.R. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 101, fig. 101 a-c.



176

# Property from a Private French Collection of Egyptian Art

177

## **A SET OF FOUR EGYPTIAN LIMESTONE CANOPIC JARS THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

Each jar with a cylindrical body with rounded shoulders and flat base, the lids finely sculpted in the form of the Four Sons of Horus, comprising baboon-headed Hapy, human-headed Imsety, falcon-headed Qebehsenuf and jackal-headed Duamutef, each with remains of black pigment for the eyes, the interior of the vessels partially hollowed, *25-28cm high inc. lids*

**£30,000 - 50,000**

**€35,000 - 58,000**

**US\$39,000 - 64,000**

### **Provenance:**

with Galerie Uraeus, Paris.

Private collection, France, acquired from the above 31 January 1974.

Canopic jars were used to store the internal organs removed from the body of the deceased during the process of mummification. The jars came in sets of four, each designated for one of the vital organs: liver, lungs, stomach, intestines. From the 18th Dynasty onwards canopic jar lids were often in the form of the Four Sons of Horus, with each god being the protective deity of the contents of their respective jar. Each Son of Horus was also protected by a funerary goddess. Baboon-headed Hapy presided over the canopic jar which held the lungs of the deceased, and was protected by Nephthys. Human-headed Imsety presided over the canopic jar which held the liver of the deceased, and was protected by Isis. Falcon-headed Qebehsenuf presided over the canopic jar which held the intestines of the deceased, and was protected by Serket. Jackal-headed Duamutef presided over the canopic jar which held the stomach of the deceased, and was protected by Neith.





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## VARIOUS PROPERTIES

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### AN EGYPTIAN GLAZED COMPOSITION AMULET OF NEHEBKAU

**THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

The snake-headed deity depicted with his hands held under his chin, the end of his snake form acting as a tail on which his human body sits, suspension loop at the back, 4.4cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

#### Provenance:

Lodewick collection, Belgium, formed in the 1960s-1970s.

Dr Jan Beekmans (1927-2008) collection, Borcken, Germany.

with Anubis Ancient Art, Rotterdam.

Private collection, Europe, acquired from the above February 2003

#### 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. 3.33b.



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179

### AN EGYPTIAN TURQUOISE GLAZED COMPOSITION AMULET OF SEKHMET

**THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

The lion-headed goddess depicted striding on an integral rectangular base, suspension loop behind, 4.4cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

#### Provenance:

Mrs Bea Nägelin collection, Basel, gifted to her as a wedding present in 1960.

Private collection, Europe, acquired from the above November 2010.

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### THREE EGYPTIAN GLAZED COMPOSITION AMULETS OF NEFERTUM, TAWERET AND NEPHTHYS

**THIRD INTERMEDIATE PERIOD-LATE PERIOD, CIRCA 1069-332 B.C.**

Nefertum striding forward, wearing a kilt, tripartite wig, false beard and characteristic plumed lotus-form headdress; Taweret depicted as a hippopotamus wearing characteristic headdress, a ribbed suspension loop behind; and Nephthys wearing a crown formed of the two hieroglyphic components of her name, the back pillar pierced for suspension, 6cm, 4.6cm and 4.2cm high respectively (3)

£2,000 - 2,500

€2,300 - 2,900

US\$2,600 - 3,200

#### Provenance:

Taweret: with S. Baroukh, Cairo, 1939.

Nefertum: Gréau collection, purchased by J. Pierpont Morgan before 1903 and donated to the Cincinnati Art Museum in 1917 (acc. no. 17.194.2241).

Taweret and Nefertum: *Property Deaccessioned by the Cincinnati Art Museum to benefit future acquisitions of Egyptian Art*; Sotheby's, New York, 14 December 1994, lot 219 (part lot).

Private collection, Europe, acquired at the above sale.

Nephthys: Lodewick collection, Belgium, formed in the 1960s-1970s.

Dr Jan Beekmans (1927-2008) collection, Broken, Germany.

with Anubis Ancient Art, Rotterdam.

Private collection, Europe, acquired from the above October 1999



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**A LARGE EGYPTIAN TURQUOISE GLAZED COMPOSITION  
AMULET OF NEFERTUM  
LATE PERIOD, CIRCA 664-332 B.C.**

Nefertum depicted striding forward, his hands held to his sides, wearing a short, pleated, belted kilt, a striated tripartite wig fronted by a uraeus, a plaited false beard and a characteristic plumed lotus-form menat-flanked headdress, ridged suspension loop behind, *11.4cm high*

£2,500 - 3,000

€2,900 - 3,500

US\$3,200 - 3,900

**Provenance:**

Anonymous sale; Sotheby's, London, 11 July 1988, lot 25.

Mr Jean Thomassen collection, Netherlands.

Private collection, Europe, acquired November 1996 from the above.

**Published:**

C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 236-7, no. 3.50.

For similar, see W.M. Flinders Petrie, *Amulets*, London, 1914, pl. XLVI, no. 175b. Nefertum had a particularly close association with Lower Egypt, and alongside Ptah and Sekhmet formed the divine family of Memphis. In one creation myth, the god emerged from the sweetly-smelling blue lotus while it was floating on Nun, the primeval waters; one of the spells in the Book of the Dead hails Nefertum as 'He who is the pure lotus which springs from the nostrils of Re'.

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**AN EGYPTIAN GLAZED COMPOSITION HATHOR-HEADED  
SISTRUM HANDLE FRAGMENT  
LATE PERIOD, CIRCA 664-332 B.C.**

The janiform cow-eared goddess wearing a full wig surmounted by a cavetto moulding originally supporting a naos with a uraeus in each panel, a uraeus facing outwards on each side of the wig, *4.6cm high*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Dr D. (1926-1992) collection, France.

with Rupert Wace, London.

Anonymous sale; Bonhams, London, 21 April 2005, lot 105.

Private collection, Paris, acquired at the above sale.



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

The green face with black eyebrows and extended cosmetic lines, and black and white eyes, wearing a blue striped wig, 28cm high, 15cm deep max.

£4,000 - 6,000  
€4,600 - 7,000  
US\$5,200 - 7,700

**Provenance:**

Private collection, acquired on the European art market in the early 1980s.

Anonymous sale; Christie's, London, 29 April 2010, lot 179.

Private collection, France, acquired at the above sale.



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**AN EGYPTIAN WOOD SARCOPHAGUS MASK  
LATE PERIOD, 664-332 B.C.**

The face with pronounced almond-shaped eyes, framed by slender cosmetic brows carved in relief, the full lips fixed in a subtle smile, the curved headdress decorated with a striped headband and scale motifs, with remains of red, blue and black pigment, attached to a later wood frame, 33cm high

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

**Provenance:**

with Nicolas Taino (1866-1924), Cairo.  
Mr A. collection, acquired from the above in 1956.

For similar, and a discussion of the construction of wood anthropoid sarcophagi, see Joyce L. Haynes in S. D'Auria, P. Lacovara and C.H. Roehrig, *Mummies & Magic, the Funerary Arts of Ancient Egypt*, Boston, 1988, p. 163-4; Haynes notes that 'the "mask" would have been carved separately by a skilled craftsman and then pegged into place on the coffin' (ibid.).



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185  
**AN EGYPTIAN WOOD PANEL WITH HAPY  
 LATE PERIOD, CIRCA 664-332 B.C.**

From a coffin, with the baboon-headed god Hapy depicted standing in profile, facing left and holding a long folded cloth, a vertical column of hieroglyphic text preserved naming 'Heryshef, King of the two Lands', the rest of the text illegible, 26.8cm high, 35cm wide, 7.5cm deep max.

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

**Provenance:**

Klaus Kanstinger collection, Freiburg.  
 W. E. collection, South Germany, acquired from the above in 1983.  
 with Galerie Günter Puhze, Freiburg, 2019.

186 \*

**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)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

**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.



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(187 front)

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**AN EGYPTIAN GLAZED COMPOSITION LION AMULET  
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 380-200 B.C.**

Depicted couchant in the manner of a royal sphinx on an integral rectangular base with rounded end, his tail curled around the right hindleg, the features incised and naturalistically modelled, with ribs and mane indicated as well as musculature of his haunch, a ribbed suspension loop between the shoulders, 6.5cm long, 3.8cm high

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance:**

Anonymous sale; Münzen und Medaillen AG, Basel, 16 June 1981, lot 94. Private collection, Europe.

For a similar amulet from the Leo Mildenberg collection, see A. Kozloff (ed.), *Animals in Ancient Art*, Cleveland, 1981, p. 65, no. 52. This genre of amulet was likely apotropaic or protective in function. Carol Andrews suggests that these larger lion amulets may be related to a spell against snakes preserved on a Late Period papyrus: it requires the words be recited 'over a lion of glazed composition threaded to red linen' (*Amulets of Ancient Egypt*, London, 1994, p. 64-5). Flinders Petrie records a variety of lion amulets, including one very similar to the present lot (*Amulets*, London, 1914, p. 45, no. 219H, pl. XXXVIII), all but one of which had been placed on the chest of the deceased.

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**A ROMANO-EGYPTIAN TERRACOTTA FIGURE OF HARPOCRATES  
WITH TWO EAGLES  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The god depicted as a child wearing broad wreath and double crown, his right forefinger held to his lips, a large vessel cradled in his left arm, sitting between two outward-facing eagles, 14.5cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

Mr A. collection, Paris, acquired prior to 1980.

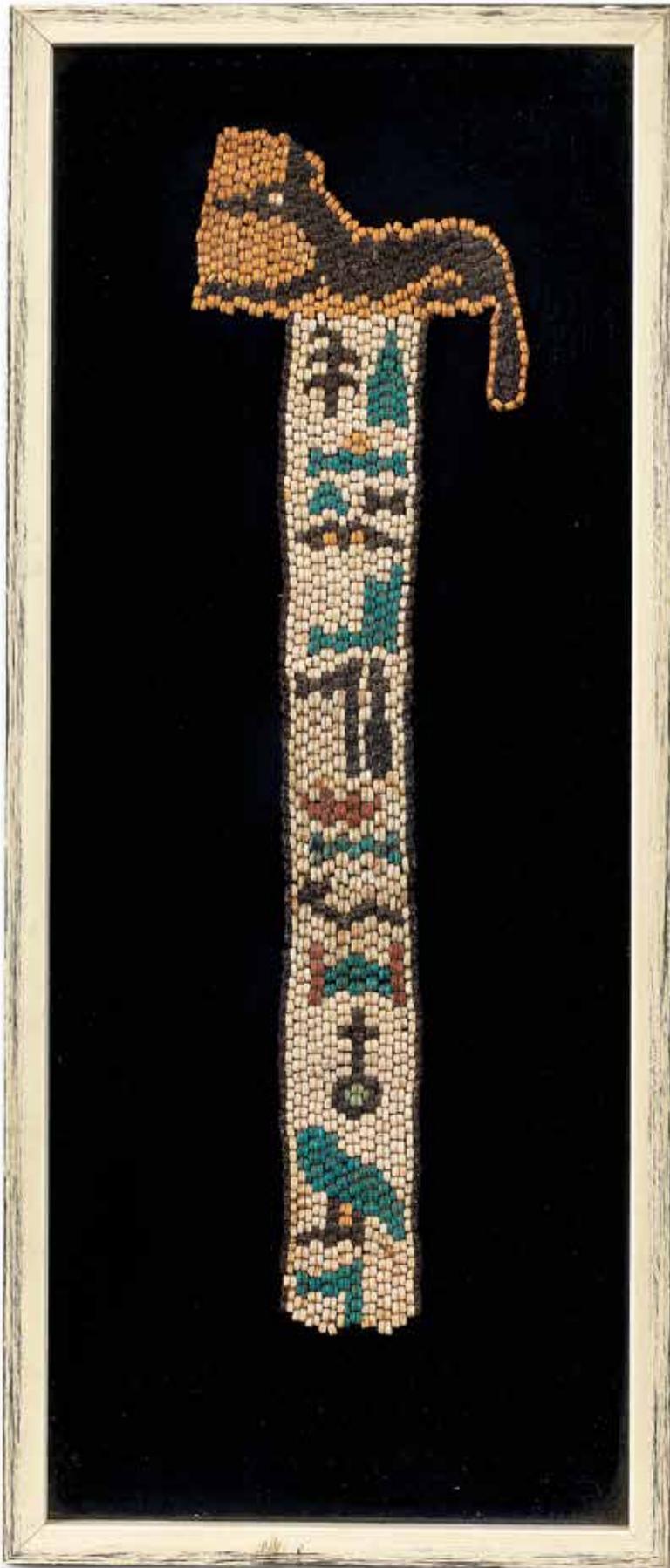
**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 14.



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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.



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**AN EGYPTIAN GLAZED COMPOSITION BEADED SHROUD FRAGMENT  
PTOLEMAIC PERIOD, CIRCA 323-30 B.C.**

From the central area of a shroud showing a crouched jackal, Anubis, above the beginning of the standard funerary text asking the god Osiris, with the epithet 'good god', to grant a goodly burial in the necropolis, the name of the deceased no longer extant, 38cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1974  
(*Kokusai Bijutsu: Second International Art Exhibition*, no. 17).

190

**AN EGYPTIAN LIMESTONE  
RAM-HEADED SPHINX  
LATE PERIOD-PTOLEMAIC PERIOD,  
CIRCA 664-30 B.C.**

Depicted with heavily-browed eyes, the large curled horns with incised ribbed details, the narrow muzzle with crescentic nostrils and short beard, wearing a tripartite wig with striped lappets, the recumbent body with pronounced rib-cage, the front legs tucked under, the short tail curled behind its rear left haunch, on an integral rectangular base, 53cm x 20cm

£25,000 - 35,000

€29,000 - 41,000

US\$32,000 - 45,000

**Provenance:**

Wilfred Sloane collection.  
with Mina Saroufim, Geneva and Paris.  
Mr A. collection, acquired from the above in 1975.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 119.

Ram-headed sphinxes, named as criosphinxes by Herodotus (2.175), were often representations of the god Amun; the processional routes to Amun's chief temple at Karnak were flanked by large criosphinxes. Wilkinson explains that Amun's depiction as a criosphinx emphasised his power and 'procreative vigour', as well as demonstrating his association with the lion, when in his solar-related form of Amun-Re (R. H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, p. 94-5).

See also a granite sphinx of the ram of Amun, which is depicted with similar folded front legs, in the British Museum, dated to the Kushite Period, circa 690-664 B.C., acc. no. EA1779.

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**AN EGYPTIAN LIMESTONE FIGURE OF A QUEEN OR GODDESS  
EARLY PTOLEMAIC PERIOD,  
CIRCA LATE 4TH-3RD CENTURY B.C.**

Preserved to the lower thigh, depicted striding forward on her left leg, her arms held by her sides, the fingers of her left hand extended, holding an *ankh*-sign in her right, wearing a sheath-like dress that reveals the voluptuous form of her body beneath and a smooth tripartite wig with frontal uraeus, now broken away, the long lappets falling onto her breasts, her face with almond-shaped eyes with extended cosmetic lines and brows and rounded chin, with back pillar, the text of which has been chipped away, 46cm high

£15,000 - 25,000

€17,000 - 29,000

US\$19,000 - 32,000

**Provenance:**

with Galerie G. Maspero, Paris.

Private collection, France, acquired from the above 14 June 1974.

The present lot belongs to a group of statues of queens and goddesses dating to the early Ptolemaic Period which emerged as a result of the close cultural connections between Egypt and the wider Hellenistic world. Bernard v. Bothmer described such sculptures thus: 'though there is just the degree of naturalism in the modelling of the body to hint at the presence of the Greeks, the sculptor has expressed himself in a purely Egyptian manner, based on a long tradition' (*Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100*, New York, 1960, p. 120).

It is exceedingly difficult to ascertain whether a goddess, such as Isis, or a Ptolemaic queen is depicted here, as Ptolemaic royalty often presented themselves in the guise of the divine. The loss of the back pillar, which presumably provided a dedication text, further exacerbates this problem.





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#### VARIOUS PROPERTIES

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#### **AN EGYPTIAN LIMESTONE SPHINX PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

The couchant human headed sphinx with leonine body recumbent on an integral rectangular base, the tail curled up around its left haunch, the extended forelegs with incised outline, the face carved with large rimmed eyes and lips fixed in a smile, with traces of a short false beard, wearing a nemes headdress with central uraeus, 31cm long, 23cm high

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

#### **Provenance:**

Seward Kennedy (1925-2015) collection, London and New York. with Finch & Co., London, ca. 2009.

Mr A. collection, Paris, acquired from the above.

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#### **AN EGYPTIAN GLAZED COMPOSITION VESSEL FRAGMENT WITH A MALE FIGURE PTOLEMAIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.**

Preserving the upper torso of a young male, possibly a Ptolemaic king, his head turned sharply to the right and his right arm held across his chest, wearing a diadem in his hair, and a chlamys across his back, the drapery captured in a moment of upward motion to his left, details in black, 7.7cm high

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,800

#### **Provenance:**

Private collection, London, acquired prior to 1986.

For a similar fragment, probably depicting Ptolemy IV, see the British Museum, London, acc. no. 2001,0429.1. The diadem shown here suggests that the figure is royal, a Ptolemaic prince or king. There are examples of faience oinochoai showing Ptolemaic queens offering libations, known as 'Queen's vases', including one with an inscription naming Berenike II in the J. Paul Getty Museum, Malibu, acc. no. 96.AI.58. There are no known complete vessels depicting male royals, making this an extremely rare fragment.



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**AN EGYPTIAN LIMESTONE OFFERING TABLE  
FOR THE PRIEST HOREMHEB  
PTOLEMAIC PERIOD, CIRCA 200 B.C.**

Carved in sunken relief with two large water jars flanking a row of offerings, comprising bread and cakes in baskets, and beer, wine and milk in jugs, a lotus flower above, with four short vertical lines of text on each side above the offerings, listing them as, on the left: wine, beer and milk and ..., on the right, various types of bread, the central scene with a 'mat' beneath, and framed by a hieroglyphic text running around the outer edge of the table, the upper and side bands of text giving the title and name of the deceased and those of his parents: *sma*-priest of the god Min called Horemheb whose father held the same office and was called Nespamay, his mother a sistrum-player of Min called Tares, the base line of text asks for water that the deceased be contented and flourish, the deities from whom these benefits are requested are in the missing section at each side of the broken spout, 35.3cm x 28cm

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

**Provenance:**

Miss Nellie Brayne (1938-2019) collection, Saron, near Caernarfon;  
acquired prior to 1996 from a neighbouring private collector.



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**AN EGYPTIAN GILT AND POLYCHROME PAINTED  
CARTONNAGE MUMMY MASK  
PTOLEMAIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

Wearing a blue tripartite wig, broad collar and blue and yellow bead net over a red garment, the gilded face with painted eyes with extended cosmetic lines and brows, 40.2cm high

**Provenance:**

London art market, 1980.

Private collection, London.

Anonymous sale; Christie's, London, 6 October 2011, lot 51.

Private collection, UK, acquired at the above sale.

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000



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**A ROMANO-EGYPTIAN GILT COPPER ALLOY DIADEM  
CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.**

Composed of ten separately-made laurel leaves applied to a band, with a central applied Osiris crown with ram's horns, sun disc and double-plume flanked by uraei, remains of gilding overall, *18cm diam.*

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,900 - 6,400

**Provenance:**

Private collection, France, early 1980s.  
Anonymous sale; Christie's, London, 27 October 2009, lot 96.  
Mr A. collection, Paris, acquired from the above sale.

Cf. a fragmentary copper alloy wreath with gilding at the Liverpool World Museum (acc. no. 15.2.07.14), discovered in Upper Egypt and dating to the Roman period.

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**A PAIR OF EGYPTIAN PLAITED PALM LEAF SANDALS  
PTOLEMAIC PERIOD-ROMAN PERIOD, CIRCA 2ND CENTURY  
B.C.-4TH CENTURY A.D.**

With a rounded toe, remnants of thongs extending from the back of the shoe, the lining and exterior of the sandal woven with a herringbone pattern, the underside made with a coarser fibre, *24.5cm long each max.*

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

**Provenance:**

By repute, bought in 1923 from L. Clements; and thence by descent.  
Private collection, UK.  
Anonymous sale; Timeline Auctions Ltd., London,  
21 November 2017, lot 85.  
Private collection, UK, acquired from the above sale.

For a similar sandal, see A.J. Veldmeijer, 'Studies of ancient Egyptian footwear. Technological aspects. Part XII. Fibre shoes' in *British Museum: Studies in Ancient Egypt and Sudan*, vol. 14, 2009, p. 126, fig. 6[b].

**END OF SALE**

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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 equaling 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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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  
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 would 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 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 *Buyer's 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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams' opinion* about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

<b>4</b>	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	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> .	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;
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.	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' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	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
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.	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.	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.
<b>5</b>	<b>RISK, PROPERTY AND TITLE</b>	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> .	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.
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.	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.	<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) 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> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> , the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):
<b>6</b>	<b>PAYMENT</b>	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	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.
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> .	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;	<b>9</b>	<b>THE SELLER'S LIABILITY</b>
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 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.	8.1.3	to retain possession of the <i>Lot</i> ;	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> .
<b>7</b>	<b>COLLECTION OF THE LOT</b>	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
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) <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> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		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>9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i>, <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;</p>	<p>10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.</p> <p>10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p><b>1 THE CONTRACT</b></p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i>, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.</p>	<p>10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i>, it will also operate in favour and for the benefit of <i>Bonhams</i>, <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p><b>10 MISCELLANEOUS</b></p>	<p><b>11 GOVERNING LAW</b></p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact 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 made by us or on our behalf or by or on behalf of the <i>Seller</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 made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p>	<p><b>2 PERFORMANCE OF THE CONTRACT FOR SALE</b></p>
<p>10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i>.</p>	<p><b>APPENDIX 2</b></p>	<p>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>.</p>
<p>10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.</p>	<p><b>BUYER'S AGREEMENT WITH BONHAMS</b></p>	<p><b>3 PAYMENT AND BUYER WARRANTIES</b></p>
<p>10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i>, addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>	<p><b>IMPORTANT:</b> These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>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>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and</p> <p>3.1.3 if the Lot is marked [AF], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.</p> <p>3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.</p> <p>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.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.</p> <p>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:</p> <p>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</p> <p>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.</p> <p>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 or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>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;</p>	<p>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;</p> <p>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</p> <p>3.10.5 that you consent to Bonhams 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.</p> <p>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 Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.</p>
	<p><b>4 COLLECTION OF THE LOT</b></p> <p>4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.</p> <p>4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.</p> <p>4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.</p> <p>4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.</p> <p>4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all</p>	<p><b>5 STORING THE LOT</b></p> <p>We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.</p> <p><b>6 RESPONSIBILITY FOR THE LOT</b></p> <p>6.1 Title (ownership) in the Lot passes to you (i) on payment of the Purchase Price to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the Contract for Sale, the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.</p> <p><b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b></p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot 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 Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;</p>

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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
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	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> .
7.1.12	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.	8.2.1	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:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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
7.3	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.	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	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		
		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.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the *Artists Resale Right Regulations 2006*.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the *Sale of Goods Act 1979*:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

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## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
New York  
Sherri Cohen  
+1 917 206 1671  
Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443  
Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

Australia  
Merryn Schriever  
+61 2 8412 2222 Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094  
Darren Sutherland  
+1 212 461 6531  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
San Francisco  
Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
Fergus Gambon  
+44 20 7468 8245

## British Ceramics

London  
Fergus Gambon  
+44 20 7468 8245

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
Rosangela Assennato  
+44 20 7393 3883  
Edinburgh  
Ian Glennie  
+44 131 240 2299  
New York  
Bruce MacLaren  
+1 917 206 1677  
Los Angeles  
Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333  
Hong Kong  
Xibo Wang  
+852 3607 0010  
Sydney  
Yvett Klein  
+61 2 8412 2231

## Chinese Paintings

Hong Kong  
Iris Miao  
+852 3607 0011

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Shellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
Dana Hawkes  
+1 978 283 1518

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108  
Los Angeles  
Rocco Rich  
+1 323 436 5410

## European Sculptures & Works of Art

London  
Michael Lake  
+44 20 8963 6813

## Furniture and Decorative Art

London  
Thomas Moore  
+44 20 8963 2816  
Los Angeles  
Angela Past  
+1 323 436 5422  
Anna Hicks  
+1 323 436 5463  
San Francisco  
Jeffrey Smith  
+1 415 215 7385

## Greek Art

London  
Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting

Memorabilia  
Edinburgh  
Kevin McGimpsey  
Hamish Wilson  
+44 131 240 0916

## Irish Art

London  
Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

London  
India Phillips  
+44 20 7468 8328  
New York  
Molly Ott Ambler  
+1 917 206 1627  
Los Angeles  
Kathy Wong  
+1 323 436 5415

## Indian, Himalayan & Southeast Asian Art

Hong Kong  
Edward Wilkinson  
+852 2918 4321  
New York  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

London  
Oliver White  
+44 20 7468 8303

## Japanese Art

London  
Suzannah Yip  
+44 20 7468 8368  
New York  
Jeff Olson  
+1 212 461 6516

## Jewellery

London  
Jean Ghika  
+44 20 7468 8282  
Emily Barber  
+44 20 7468 8284  
New York  
Brett O'Connor  
+1 212 461 6525  
Caroline Morrissey  
+1 212 644 9046  
Leslie Roskind  
+1 212 644 9035  
Los Angeles  
Emily Waterfall  
+1 323 436 5426  
San Francisco  
Shannon Beck  
+1 415 503 3306  
Hong Kong  
Anastasia Chao  
+852 3607 0007  
Ellen Sin  
+852 3607 0017

## Marine Art

London  
Veronique Scorer  
+44 20 7393 3962

**Mechanical Music**

London  
Jon Baddeley  
+44 20 7393 3872

**Modern & Contemporary  
African Art**

London  
Giles Peppiatt  
+ 44 20 7468 8355  
New York  
Hayley Grundy  
+1 917 206 1624

**Modern & Contemporary  
Middle Eastern Art**

London  
Nima Sagharchi  
+44 20 7468 8342

**Modern & Contemporary  
South Asian Art**

London  
Tahmina Ghaffar  
+44 207 468 8382

**Modern Decorative  
Art + Design**

London  
Mark Oliver  
+44 20 7393 3856  
New York  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611  
Los Angeles  
Jason Stein  
+1 323 436 5466

**Motor Cars**

London  
Tim Schofield  
+44 20 7468 5804  
New York  
Rupert Banner  
+1 212 461 6515  
Eric Minoff  
1 917 206 1630  
Evan Ide  
+1 917 340 4657  
Los Angeles  
Jakob Greisen  
+1 415 503 3284  
Michael Caimano  
+1 929 666 2243  
San Francisco  
Mark Osborne  
+1 415 503 3353  
Europe  
Philip Kantor  
+32 476 879 471

**Automobilia**

London  
Toby Wilson  
+44 20 8963 2842  
Adrian Pipiros  
+44 20 8963 2840

**Motorcycles**

London  
Ben Walker  
+44 20 8963 2819  
James Stensel  
+44 20 8963 2818  
Los Angeles  
Craig Mallery  
+1 323 436 5470

**Museum Services**

San Francisco  
Laura King Pfaff  
+1 415 503 3210

**Native American Art**

Los Angeles  
Ingmars Lindbergs  
+1 415 503 3393  
Kim Jarand  
+1 323 436 5430

**Natural History**

Los Angeles  
Claudia Florian  
+1 323 436 5437  
Thomas E. Lindgren  
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