

An ancient Egyptian wall painting in a dark palette of black, white, and ochre. It depicts a chariot driver in a kilt and headband, holding the reins of a team of four horses. The horses are shown in profile, facing right, with detailed harnesses. The background is a solid ochre color, and the top of the image shows a decorative frieze with alternating black and white stripes.

# Bonhams

## Antiquities

New Bond Street, London | 1 December 2020













# Antiquities

New Bond Street, London | Tuesday 1 December 2020 at 11am

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## ILLUSTRATIONS

Front cover: Lot 39  
Back cover: Lot 13  
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Lot 72

## Property from the Michel Holley Collection

Lots 1 – 9

Michel Holley (b. 1924) is a noted architect, and sailing enthusiast. M. Holley studied architecture at the Ecole des Beaux-Arts in Paris, in the studio of Otello Zavaronia, and was elected Grand Massier in 1954. A keen member of the Royal Ocean Racing Club, M. Holley took part in the 1973 Cowes Admiralty Cup with the Izenah IV.

His love of the nautical inspired his collection, which though drawn from the breadth of the Greek, Roman and Egyptian cultures, is bound by a fascination with seafaring. Formed in the early 1970s, this collection comes to auction for the first time.



1

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

The rounded body with slightly flattened shoulder and a tall tapering cylindrical neck, on a flaring foot, concave on the underside, with four crescentic lug handles pierced for suspension, 15.5cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

### **Provenance:**

Michel Holley collection, Paris, acquired prior to 1973.

For the form, see J. Thimme (ed.), *Art and Culture of the Cyclades*, Chicago, 1977, fig. 265-266.



2

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

The cylindrical body tapering to a flat base, with everted rounded rim and two vertical lugs, each with a single perforation, 15cm high

£7,000 - 10,000

€7,700 - 11,000

US\$9,100 - 13,000

**Provenance:**

Michel Holley collection, Paris, acquired prior to 1973.

Such beakers with tapering sides and pierced lugs are a characteristic vessel shape of the Grotta-Pelos phase, Cycladic I; cf. an example from the Louvre, acc. no. MND 2005 (MA 35002), and reproduced in *Greek Art of the Aegean Islands*, exhibition catalogue, New York, 1980, p. 50, no. 6. Interestingly, there are two such beakers that were modified in antiquity to represent the human form, thereby suggesting a link between the well-known Cycladic statuettes and these beakers. For the Ashmolean example of the anthropomorphic beaker type see J. Thimme (ed.), *Art and Culture of the Cyclades*, Chicago, 1977, pp. 96-97, fig. 78.



2

3

**A SARDINIAN BRONZE BOAT-SHAPED LAMP****NURAGIC PERIOD, CIRCA 8TH-7TH CENTURY B.C.**

The open vessel with a stylised bull's head prow, with a long muzzle and large curving horn, cast in one piece with a double-legged arching element forming a handle, surmounted by a suspension loop with bird finial, 24cm long, 11.5cm high

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Provenance:**

Michel Holley collection, Paris, acquired prior to 1972.

For a similar lamp with bull's head prow and bifurcating arched handle element, dated to 8th Century B.C., see *Kunst Sardinien*, Baden State Museum catalogue, 1980, p. 323, fig. 179.



3







4

**AN EGYPTIAN BRONZE SOLAR BOAT FINIAL  
LATE PERIOD, CIRCA 4TH CENTURY B.C.**

The curving vessel forming the finial to a cylindrical attachment, the prow and stern in the form of stylised lotus flowers, with two attachment loops beneath the stern, with standing figures of falcon-headed Horus wearing the double crown flanked by Isis and Nephthys standing before the central openwork naos, surmounted by a Horus falcon, 30cm high, 24cm long

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

**Provenance:**

Michel Holley collection, Paris, acquired prior to 1972.

The present lot is an exceedingly rare survival. The solar barge was the vessel of the sun god Ra, and the most well-known bronze of this type is the solar barque of the pharaoh Djedhor, now at the Calouste Gulbenkian Museum in Lisbon, inv. no. 168. The Egyptian Museum in Cairo holds another complete example, and an incomplete bronze solar boat finial can be found in the Museum Vleeshuis, Antwerp, acc. no. 79.1. (E. Gubel, *Du Nil à L'Escaut*, Brussels, 1991, p. 244-5, fig. 326).

Full-size solar barges have been discovered buried near pyramids and temples, most notably the Khufu ship excavated from the Great Pyramid of Giza and dating to the 4th Dynasty. By the Late Period, this insignia was used in religious processions and ceremonies, and depicted the pharaoh accompanying Ra on his journeys.



5

5

**A MINIATURE EGYPTIAN POTTERY DOUBLE-BODIED JAR  
PREDYNASTIC PERIOD, NAQADA II, CIRCA 3500-3200 B.C.**

In the form of two conjoined ovoid jars, with a pair of pierced lugs, decorated in reddish paint with four boats, each with a double cabin with a standard attached on one side of the deckhouses, and an arched palm projection at the prow, with numerous oars, marsh plants and wavy lines representing the water beneath, a spiral decorating the flat double bases, 7cm high x 11cm wide

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

**Provenance:**

Michel Holley collection, Paris, acquired prior to 1972.

For similar painted decoration, see the Metropolitan Museum of Art, New York, acc. no. 36.1.121. Decorated vessels of the Naqada II Period were often embellished with Nile Valley scenes, in particular boats, birds and plants. It has been suggested that boat scenes with figures may record stages in a ritual; for a discussion on the subject see D. Craig Patch, *Dawn of Egyptian Art*, New York, 2012, pp. 69-73.

6

**AN EGYPTIAN BRONZE FIGURE OF ONURIS STANDING  
ON A BOAT  
LATE PERIOD, CIRCA 664-332 B.C.**

Striding forward with his left leg advanced, wearing a long belted tunic, a short wig surmounted by feather crown, and a false beard, his right arm raised, his left held in front, standing on a small boat with lotus flowers at the prow and stern, on an integral plinth incised with wavy lines to indicate water, 10cm high, 6.8cm long

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500

**Provenance:**

Michel Holley collection, Paris, acquired prior to 1972.

Onuris was a god of war and patron of the armed forces. His cult was centred in Abydos in Upper Egypt and was particularly popular in the city of Thinis. Onuris is often depicted with his right arm raised in the act of slaying an animal or enemy.



6





7

7

**A CYPRIOT BICHROME WARE TERRACOTTA MODEL BOAT  
IRON AGE, CYPRO-ARCHAIC, CIRCA 600-400 B.C.**

The oval craft with rounded prow and stern, both the interior and exterior decorated with red and umber stripes, 12.5cm long

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

**Provenance:**

Michel Holley collection, Paris, acquired in the 1970s.

For another example of a small model boat decorated with red and black stripes, see D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, pl. 289, p. 263. These model boats/canoes became particularly popular in the Late Bronze Age-Early Iron Age. They sometimes carry a single human figure shown holding onto the sides of the canoe, as Dr Morris suggests, 'waiting for a suitable current to sweep him away to the afterlife'.

8

**A CORINTHIAN POTTERY ARYBALLOS  
CIRCA 6TH CENTURY B.C.**

Decorated in umber paint with a hippocamp and a small dolphin above, rosettes in the field, the edge of the rim dotted, rays around the disc rim, details incised, 10.5cm high

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

**Provenance:**

Michel Holley collection, Paris, acquired prior to 1972.

**VARIOUS PROPERTIES**

9

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

The body curving upwards, with the forked tail arching over the head, 3.5cm high

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Michel Holley collection, Paris, acquired prior to 1972.



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.

# Egyptian



10

## **AN EGYPTIAN ALABASTER HEADREST**

**OLD KINGDOM, 5TH-6TH DYNASTY, CIRCA 2450-2181 B.C.**

Made in four parts, the rectangular base with shallow raised circular rim around the base of the fluted tapering shaft, surmounted by a rectangular collar and curved pillow, *19.5cm high*

**£8,000 - 12,000**

**€8,800 - 13,000**

**US\$10,000 - 16,000**

### **Provenance:**

with Galerie Simone de Monbrison, Paris.

Maurice Mathieu collection, France, acquired from the above 22 October 1979.

*Succession Maurice Mathieu*; AuctionArt, Rémy le Fur & Associés, Paris, 10 October 2012, lot 45.





11

11

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

*Of stylised form with perforated eye, 26cm wide*

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Provenance:**

Charles Vignier (1865-1933) collection, Paris; and thence by descent to his niece Marion Densmore, 1933-1966.

Private collection, Europe, 1966-2017.

London art market, 2017.

12

**AN EGYPTIAN GLAZED COMPOSITION  
 AMULET OF AN ANTELOPE  
 NEW KINGDOM, 18TH DYNASTY-THIRD INTERMEDIATE  
 PERIOD, CIRCA 1400-900 B.C.**

*The flat-backed amulet depicting a trussed antelope with with ribbed suspension loop, coloured reddish-brown with black horns, hooves and spots, 3.5cm high x 5.2cm long*

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Dr. Jacques Schotte (1928 – 2007) collection, Leuven, formed 1960's–1970's.

Dr. Jan Beekmans (1927 – 2008) collection, Borken.

Private collection, Europe, acquired from the above in June 2002.

For another example of a New Kingdom trussed antelope amulet, see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 92, fig. 92a, which is identified as a food offering. The unusual reddish colouring of this lot may be a reference to this desert-dwelling creature being considered among the enemies of the sun-god Ra and the dead.



12

**PROPERTY FROM A PRIVATE GERMAN COLLECTION**

13

**A SET OF FOUR EGYPTIAN LIMESTONE CANOPIC JARS  
MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1939-1760 B.C.**

Each jar with a cylindrical body with rounded shoulders and flat base, the lids finely sculpted in human-headed form, with exaggerated large ears, each jar and face painted yellow, the wigs in blue, and the eyes with remains of black paint, each jar with four vertical lines of hieroglyphs containing the standard address to Nephthys, Isis, Neith and Selket to protect the relevant embalmed organs within, and identifying the deceased as a man named Keki, the interior of the vessels hollowed, *38cm high each max.*

**£80,000 - 120,000**

**€88,000 - 130,000**

**US\$100,000 - 160,000**

**Provenance:**

G. I Hanna collection, Montreal, 1980.

E. Mammi collection, Paris.

with Roswitha Eberwein GmbH, Göttingen.

Private collection, Germany, acquired from the above in 2013.

Canopic jars were used to store the internal organs removed from the body of the deceased during the process of mummification. From the 5th Dynasty onwards, the jars came in sets of four, each designated for one of the vital organs: liver, lungs, stomach, intestines. By the early Middle Kingdom, the jars were personified by giving them human-headed lids. From the 18th Dynasty onwards canopic jar lids were usually in the form of the Four Sons of Horus, Hapy, Imsety, Duamutef and Qebehsenuef, with each god being the protective deity of the contents of their respective jar.



Detail







14

**AN EGYPTIAN LIMESTONE DOUBLE-SIDED RELIEF  
FRAGMENT NAMING NEFERTITI  
NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD,  
REIGN OF AKHENATEN, CIRCA 1353-1336 B.C.**

In the form of a block of rectangular cross-section, from the 'River Temple' of Akhenaten, one side inscribed in sunken relief with two vertical columns of text, the left reading 'in his lifetime, given life', the right reading 'chief royal wife, his beloved, mistress' the other side preserving the lower half of a cartouche for Queen Nefertiti, and part of a second cartouche, 14.5cm high x 22cm wide x 21cm deep

**£7,000 - 10,000**

**€7,700 - 11,000**

**US\$9,100 - 13,000**

**Provenance:**

Archaeological Institute of America in St Louis, received from the Egyptian Exploration Society in the 1920s. The block was excavated during the 1922 season of the Egyptian Exploration Society under the direction of Sir Leonard Woolley along with numerous other fragments from the inner room of Akhenaten's River Temple. The block is mostly likely part of a wall, as the inscriptions are on both sides.

Claude Harkins collection, Kansas City, Missouri, USA, acquired in the early 1970s.

US art market.

Anonymous sale; Bonhams, London, 3 April 2014, lot 150.

Private collection, the Netherlands.

Dutch art market.

Private collection, Germany.

**Published:**

T. Peet & C. Leonard Woolley, *The City of Akhenaten Part: I Excavations of 1921 - 1922 at El'Amarna*, Oxford, 1923, pl. XLIII, figs 1 & 5. The recipient is listed as the Archaeological Institute of America in St Louis.

The title of 'chief royal wife', as opposed to the more standard 'great royal wife', is unique to Queen Nefertiti.

The city of Amarna is a uniquely preserved snapshot of a New Kingdom city. The city spanned the 17 year reign of Akhenaten, and functioned for another generation after his death (*Egypt's Golden Age: the Art of Living in the New Kingdom 1558-1085 B.C.*, Museum of Fine Arts Boston, 1982, pp. 19-20). Although most of the temples were situated in the centre of the city, this relief was found in a smaller temple to the south of the city called the River Temple. The temple, originally built in the 18th Dynasty, continued to be used by poorer farmers long after the nobles and other wealthy individuals left the city (Peet and Woolley, p. 130). The temple would have been dedicated to Aten at the beginning of its use, but slowly changed back to a more traditional polytheistic temple after the city was abandoned.

## VARIOUS PROPERTIES

15

### AN EGYPTIAN LAPIS LAZULI AMULET OF PTAH NEW KINGDOM - LATE PERIOD, CIRCA 1550-332 B.C.

The mummiform deity wearing a close-fitting skull cap, standing with both hands clasping a sceptre, 3cm high

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

#### Provenance:

Dr Jacob Hirsch (1874-1955) collection.

Gifted to Mr Frank L. Weil of Weil, MA, 1932; and thence by descent.

Anonymous sale; Sotheby's, New York, lot 271 (part).

Private collection, Europe, acquired at the above sale.

#### Published:

C.A.R. Andrews and J. van Dijk (eds), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 228, no. 3.37.



15

16

### AN EGYPTIAN TURQUOISE GLAZED COMPOSITION PLAQUE OF DUAMUTEF

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

The flat-backed rectangular plaque depicting in relief one of the Four Sons of Horus, Duamutef, pierced at the top and bottom for attachment, 1.5cm x 4.3cm

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

#### Provenance:

Émile Brugsch (Pasha) (1827-1930) collection.

*Collection Emile Brugsch-Pacha*; François de Ricqlès, Paris, 30 September-1 October 1996, lot 519 (part).

Private collection, Europe, acquired at the above sale.

The German archaeologist Émile Brugsch was the first European to enter the Tomb of the Royal Mummies at Deir el-Bahri in 1881. He was also assistant conservator of the Bulaq and Cairo Museums (1881-1914). For two Late Period examples of Sons of Horus plaques, see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 46, fig. 51 a & c.



16

17

### THREE EGYPTIAN GLAZED COMPOSITION AMULETS THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.

Comprising a figure of Sekhmet, standing on an integral base, her arms held to her sides, wearing a tightly-fitted sheath dress and tripartite wig with uraeus, with suspension loop behind, 4.3cm high; an amulet representing Thoth as a baboon, shown squatting with a large detailed mane, 2cm high; and an amulet of Nut, the sky goddess depicted as a sow, 1.8cm long (3)

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

#### Provenance:

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

Thoth: Hawthorne collection, formed 1950's and 1960's; and thence by inheritance.

with Noele and Ronald Mele, Westport, 2008.

Nut: Dr John Winnie collection, St Mary's, GA, 1960s-1970s.

with Noele and Ronald Mele, Westport, 2011.

All: Private collection, Europe.



17





18

18

**AN EGYPTIAN POLYCHROME WOOD OVERSEER SHABTI  
NEW KINGDOM, CIRCA 1500-1069 B.C.**

Wearing a tripartite wig, broad collar and characteristic long kilt and triangular apron, the arms crossed at the chest, a single column of text on the kilt reading: 'Instructions of Osiris Bak-aay, justified', details in red and black, 21cm high

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

Léon Rodrigues-Ely (1924-1973) collection, Marseille, France.

*Archéologie-Art Islamique, Collections Léon Rodrigues-Ely*; Christie's, Paris, 6 May 2015, lot 74.

Private collection, UK, acquired from the above sale.

19

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION SHABTI  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

Wearing a tripartite wig and plaited false beard, holding a pick and hoe and with a seed bag slung over the left shoulder, with eight horizontal bands of text running around the body from Chapter Six of the Book of the Dead and naming the owner as Ptah-Smen-Psamtek, born to Ta-Shert-Sekhmet, 16cm high

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, UK, acquired in the 1970s from Brian Potter Antiques.



19



20

20

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION PATAIKOS CIPPUS AMULET**

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

Depicting the dwarf god Pataikos standing on a two-tiered plinth, the upper tier formed of confronting crocodiles, the god with a scarab on his head and a falcon on each shoulder, holding a serpent in each hand, flanked by small standing figures of Isis and Nephthys, a figure of another goddess incised on the back support, wearing horns and sun disc, ribbed suspension loop above, 7.6cm high

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance:**

Frederick George Hilton Price collection (1842-1909) collection, London.

Private collection, France.

with Arteas Gallery, Paris.

Private collection, Europe, acquired April 2005.

**Published:**

*A Catalogue of the Egyptian Antiquities in the Possession of F.G. Hilton Price Dir. S.A., 1897, no. 2476.*

C.A.R. Andrews and J. van Dijk (eds), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 219-220, no. 3.29.

21

**AN EGYPTIAN MOTTLED GREEN STONE HEART SCARAB**

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

Naturalistically carved with incised wing-case details and plain underside, 5.5cm long

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**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 2013.



21



22 \*

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

The deity wearing a false beard, short kilt and typical headdress, the plumes now-missing, the incised details of the broad collar visible at the back, striding forth with his left leg, his left arm outstretched at the elbow to hold a now-missing object, his right arm held to his side with clenched fist, *20.5cm high excl. tenons*

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Provenance:**

William Barton collection, Memphis, TN, acquired in the 1950s; and thence by descent.





23 \*

**A LARGE EGYPTIAN BRONZE FIGURE OF ISIS  
LATE PERIOD, CIRCA 664-332 B.C.**

The seated goddess wearing a close-fitting sheath dress with incised armlets and striated tripartite wig, her proper left arm extended to support the now missing infant Horus, her face with plump youthful features, her almond-shaped eyes with cosmetic lines, the wig surmounted by a ring of uraei and horned solar disc, with traces of gilding at the ankles and on the top of the solar disc, 26.5cm high excl. tang

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1976  
(31st August - 5th September showcase, no. 6).



24

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**AN EGYPTIAN INDURATED LIMESTONE  
FIGURE OF TAWERET  
LATE PERIOD, CIRCA 664-332 B.C.**

The hippopotamus-headed goddess wearing a finely striped tripartite wig, carved with gaping mouth, small bulbous eyes and finely arched brows, depicted with pendulous breasts and pregnant stomach, the back pillar in the form of a finely incised crocodile tail, *9cm high*

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance:**

M.B. collection, France, acquired prior to 1983.  
London art market, 2014.

Taweret was believed to protect women in pregnancy and childbirth, and to ensure the health of children. The goddess frightened away evil spirits with her apotropaic qualities, as she physically combined fearful aspects of beasts, including the head and body of a hippopotamus, the tail of a crocodile and the paws of a lion, with fertile features such as a swollen pregnant belly and pendulous breasts.

25

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

Depicted seated with his left hand held at his side, his right forefinger held to his mouth, wearing the *nemes* headdress surmounted by the *hemhemet* crown, wearing the sidelock of youth with an incised wig and frontal *uraeus*, his feet set on an integral square base, *17cm high*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

Private collection, London, acquired in the 1970s.



25



26

**A LARGE EGYPTIAN TURQUOISE GLAZED COMPOSITION  
AMULET OF THOTH**

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

The ibis-headed deity striding forth with hands clenched and held to his sides, wearing a short kilt and striated tripartite wig, the front of the rectangular base with dark blue linear inlay, *12.3cm high*

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 19,000**

**Provenance:**

with Alex G. Malloy, New York.

Philip Pearlstein collection, New York, acquired from the above 22 March 1973.

with Antiquarium, Ltd, New York.

Private collection, UK, acquired from the above 26 January 2018.

Thoth was associated with knowledge and writing and was also believed to have healing properties. The frequent use of Thoth figures as mummy amulets may be due to his role as recorder in the final judgement when the virtue of the deceased was decided.





27

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

The plaque carved in relief with the young god wearing a skull cap with sidelock of youth and central uraeus, the index finger of his left hand extended towards his lips, wearing a broad collar and a heart-shaped pendant, the reverse incised with a grid, 7cm x 9.5cm

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,300

**Provenance:**

Anonymous sale; Sotheby Mak van Waay B.V., Amsterdam, 13-14 May 1976, lot 603.

*The Collection of Hans Becker (1914-2004)*; Bonhams, London, 21 April 2005, lot 66.

Mr A. collection, Paris.

For a similar but full figure of Harpocrates dated to the reign of Nectanebo II, see N. Tomoum, *The sculptors' models of the Late and Ptolemaic Periods*, Cairo, 2005, pl. 47B, p. 224, no. 86.



28

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

Depicting the head of a goddess or queen in profile, wearing the vulture headdress, 7.5 high

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

**Provenance:**

Acquired in Switzerland in the 1960s.

Anonymous sale; Christie's, London, 27 October 2009, lot 88.

Mr A. collection, Paris.



29

**AN EGYPTIAN LIMESTONE HEAD OF A PHARAOH  
PTOLEMAIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

Possibly from a sphinx, depicted wearing the nemes headdress with a (mostly lost) central uraeus, the headcloth tucked behind the pronounced ears, the youthful face with finely rimmed almond-shaped eyes and full lips, 17cm high

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 19,000**

**Provenance:**

M. Bernard Daydé (1921-1986) collection, France; gifted by King Farouk I in 1950.

*Ancienne collection Bernard Daydé (1921-1986); Beaussant-Lefebvre, Paris, 17 November 2015, lot 145.*

The visual depiction of the king in combination with the powerful body of a lion became prevalent during the Late Period, but the idea of the royal sphinx was particularly popular from the Ptolemaic Period onwards. The soft and rounded contours of the nemes headdress seen in the above royal head are typical of Ptolemaic carving. The queue or pigtail at the base of the headdress at the back is now missing but its position when vertical can suggest the beginning of lion shoulders. There is a similar portrayal in limestone of a Ptolemaic king, possibly from a sphinx, in the Metropolitan Museum of Art, acc. no. 41.6.1. For a red granite head from a Ptolemaic sphinx resembling the features of the above lot see *Egyptian Sculpture of the Late Period, circa 700 B.C.-100 A.D.*, The Brooklyn Museum, 1960, p. 147, pl. 106, no. 114.

Bernard Daydé was an actor, production designer and costume designer, and was artistic director of the Théâtre Lyrique from 1971 to 1977, on the initiative of Rolf Liebermann.



30

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**AN EGYPTIAN BLACK GRANITE HEAD OF A QUEEN  
PTOLEMAIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

Depicted wearing the vulture headdress, a fringe visible across the brow, the youthful face carved with full lips and plump cheeks, the eyes recessed for inlay, 10.2cm high

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Provenance:**

Private collection, France, acquired circa 1940.

French art market.

Anonymous sale; Bonhams, London, 28 April 2010, lot 46.

Mr A. collection, Paris.

Cf. a similar Royal portrait head in granite depicting Arsinoe II from the Greco-Roman Museum in Alexandria, acc. no. 18370 (S. Walker & P. Higgs, *Cleopatra of Egypt*, London, 2001, p. 166, no. 165). The Alexandrian head is identifiable as Arsinoe II due to her distinctive double uraeus. The above head also shares commonalities with a steatite statue of Cleopatra VII, including recessed eyes, plump cheeks, flared nose and full lips, *ibid.* p.163, no. 162. Another example of a Ptolemaic Queen portrayed with vulture headdress can be seen in a sculptor's model in the Walters Art Museum, Baltimore, acc. no. 22.275.

31

**THREE EGYPTIAN SCARABS**

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

Comprising a lapis lazuli falcon-headed scarab, the underside naturalistically carved; a turquoise glazed composition button scarab with finely ribbed wing case detail; and a small haematite button scarab, 2.2cm, 1.7cm and 1.4cm long respectively (3)

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

**Provenance:**

Falcon-headed scarab: Bernard Manhes collection, Paris, acquired 1970s-1980s.

with Medusa Ancient Art, Montreal.

Button scarab: Alex Anckonie III collection, late 1960s-1970; and thence by descent.

Anonymous sale; Bonhams, London, 23 October 2012, lot 324 (part).

Small haematite scarab: Hugh Stanley Russell (1924-2000) collection, formed 1950s-1970s.

*Hugh Stanley Russell collection*; Bonhams, London, 20 October 2005, lot 18.

All: Private collection, Europe.



31





#### PROPERTY FROM A PRIVATE UK COLLECTION

32

#### A COLLECTION OF 14 PHOTOGRAPHS RELATING TO THE OPENING OF THE TOMB OF TUTANKHAMUN, 1922-1923, BY HARRY BURTON

Including photographs of the gold mask in situ on the mummy, Tutankhamun's mummified head, his gold diadem, a broad gold collar, a gold perfume box and two gold daggers, one with a typed paper notice affixed to the bottom announcing the discovery of the daggers, together with another typed paper notice describing the discovery of the gold diadem, most of the photographs with descriptions in pencil and stamped copyright statement on verso, some with 'Sunday layout' stamped on verso, some dated in pencil to 1926 on verso, 25.5cm x 16.5cm max.

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

#### Provenance:

Formerly private collection, Canada.

Harry Burton (1879-1940), the leading archaeological photographer of his day, was hired in 1914 by the Metropolitan Museum of Art in New York as the official photographer for the Museum's excavation team in Egypt. Upon Howard Carter and Lord Carnarvon's discovery of the tomb of Tutankhamun in 1922, the Met offered the services of Burton to make a record of the tomb and the treasures being unearthed. These photographs were not made available for sale to the public, but rather were distributed by Burton and the Metropolitan Museum to select media outlets as documentation of the excavation. These images, along with the handwritten notes and press announcements, capture the wonder excited by the greatest Egyptological discovery ever known.

# Classical



33



34

## PROPERTY FROM A PRIVATE WEST COAST USA COLLECTION

33 \*

### TWO PAIRS OF ETRUSCAN BRONZE AND WOOD SANDALS CIRCA 6TH CENTURY B.C.

Each with the wood sole in two parts enclosed within sheet bronze held in place by small bronze nails, with iron pins inserted around the outside edge of the bottom of the sole, with four slots on each sole presumably for the attachment of leather straps, the smaller pair preserving a bronze loop and nail for attachment of the leather thong, one sole of the larger pair preserving part of the leather hinge for joining of the two parts, the upper surfaces with depressions conforming to the feet of the ancient owner, 29.5cm long max. (4)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

#### Provenance:

Private collection, Switzerland, acquired prior to 1965; and thence by descent.

Anonymous sale; Christie's, New York, 5-6 December 2001, lot 531.

Private collection, West Coast USA, acquired at the above sale.

The Etruscans were renowned in antiquity for their distinctive footwear. Etruscan sandals such as the above lot have been found in Etruscan tombs dating from the 6th Century onwards. These platform shoes, usually with gilded laces, were coveted by women as far away as Greece. The hinged sole allowed the shoe to make a 'clacking' sound as the wearer walked down cobbled city streets. For more discussion on Etruscan shoes and a parallel see L. Bonfante, *Etruscan Life and Afterlife*, Detroit, 1986, p. 253, image VIII-31. See also J. M. Turfa & A. B. Brownlee, "What in the World?: Etruscan Sandals: Fancy Footwear from the Sixth Century BC", *Expedition: The Magazine of the University of Pennsylvania Museum of Archaeology and Anthropology*, Philadelphia, 2001, vol. 43, no. 3, p. 48.

## VARIOUS PROPERTIES

34

### A LARGE ETRUSCAN AMBER BEAD CIRCA 6TH CENTURY B.C.

Discoid in form, centrally pierced for suspension, 4.4cm wide

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

#### Provenance:

Horatio and Patsy Melas collection, formed between 1960s to 1990s; and thence by descent to 2016.  
London art market.

Amber was imported from the Baltic by the Etruscans as a precious material, valued for its beauty and rarity and regarded as a luxury item. Prized for its colour, it was also considered to have magical, amuletic and curative properties. Interestingly, a cache of similar large beads was excavated at the Temple of Artemis in Ephesus by the British Museum in 1907 (acc. nos. 1907, 1201.496-7), suggesting the Archaic Greeks were similarly enthralled by amber jewellery.



35

**AN ATTIC BLACK-FIGURE AMPHORA (TYPE B)  
RELATED TO THE CIRCLE OF THE SWING PAINTER,  
CIRCA 550-525 B.C.**

Side A with two mounted warriors carrying spears, the horses facing frontally, one rider wearing a plumed helmet, the other with a *pilos*, side B with two riders, one figure wearing a Scythian cap, the other with a plumed helmet, a band of ivy above each scene, three red bands around the neck with four running beneath each scene encircling the lower belly, a band of rays above the foot, details incised and in added red, 35.5cm high

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

**Provenance:**

with Galerie Arete, Zurich.

Private collection, London, acquired from the above 28 February 1980.

For similar treatment of the ivy band, see Beazley Archive no. 340557, attributed to the Swing Painter.

The ancient Greeks domesticated the horse around the 4th Millennium B.C. and they were quickly bred to take on a variety of tasks. To own a horse in ancient Greece was to be part of the second highest class in Greek society and gave the owner the privilege of joining the cavalry. The cavalry became an important part of the Greek military from the middle of the 5th Century B.C. onwards, with great pride being taken by the soldiers over the care and stock of their horses. Xenophon wrote two books on the importance of the horse to ancient Greeks: *On Horsemanship* and *The Cavalry Commander* (*Hipparchikos*).





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

Each side with a central running nude male flanked by winged horses, scrolling palmettes on either side of the handles, the reserved tondo with dotted circle, details in added white and red, 21.9cm wide, 13cm high

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance:**

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 271.  
Private collection, London, acquired from the above sale.

Cf. a band cup at the Romisch-Germanisches Zentralmuseum in Mainz, Beazley Archive no. 1777, with similar winged horses and nude runners. Another very close example was sold at Bonhams in 1995, Beazley Archive no. 28075. For another white, winged horse, see a band cup in the Czartoryski Museum in Cracow, Beazley Archive no. 350915.

37

**AN ATTIC BLACK-FIGURE TREFOIL-LIPPED OINOCHOE  
CIRCA MID-6TH-EARLY 5TH CENTURY B.C.**

Depicting three figures, the central figure of Apollo wearing a long chlamys and holding a lyre, to the right Hermes wearing a chlamys and a himation, and his winged hat and shoes, to the far left a maenad or nymph dancing, fruiting vines in the field, a band of rays around the base of the neck, bands of zigzag framing the central panel, two studs, imitating rivets, where the handle joins the rim, 21cm high

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,300

**Provenance:**

Private collection, London, acquired in the 1970s.



37



38

**AN ATTIC BLACK-FIGURE SIANA CUP  
ATTRIBUTED TO THE C PAINTER, CIRCA 565-560 B.C.**

The tondo with a kneeling warrior, wearing a crested helmet and greaves, holding a spear and a circular shield with lion's head device, the scene encircled with a band of alternating red and black tongues, the exterior with a symposium scene, each side with two bearded draped males reclining on klinai, tables with food and foot stools in front, lyres hanging above, nude male komasts wearing red fillets dancing between, details in added red and white, 26.3cm diam. excl. handle, 13cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

with Galerie Arete, Zurich.

Private collection, London, acquired from the above 24 June 1981.

**Published:**

H.A.G. Brijder, *Siana Cups I and Komast Cups*, Amsterdam, 1983, p. 245, no. 109 (not ill.).

For similar Siana cups from the C Painter's late period, see Wurzburg L 449 (Brijder, *ibid.*, pl. 23c); for the lyre above the couch, Syracuse 49271 (op. cit., pl. 23d); for the composition, and for an example from the C Painter's middle period with one dancer between the couches, Taranto I.G. 4339 (op. cit. pl. 16c).



39

**AN ATTIC BLACK-FIGURE NECK AMPHORA  
ATTRIBUTED TO THE GROUP OF TORONTO 305,  
CIRCA 550-500 B.C.**

Side A depicting a bearded nude Herakles wrestling the Nemean Lion, with Athena on the right, holding a spear and wearing a high crested helmet, to the left an older bearded man wearing a striped chlamys and looking back over his shoulder at the fight, side B with a bearded charioteer turning his chariot, the two outer horses facing forward with the two central horses facing the viewer, a thick groundline below, red and black tongues on the shoulder, with double palmette chain on the neck above, rays emanating from the base, with thick triple reed handles, lotus bud and scrolling palmette tendrils under each handle, details incised and in added red and white, 32.5cm high

£30,000 - 50,000  
€33,000 - 55,000  
US\$39,000 - 65,000

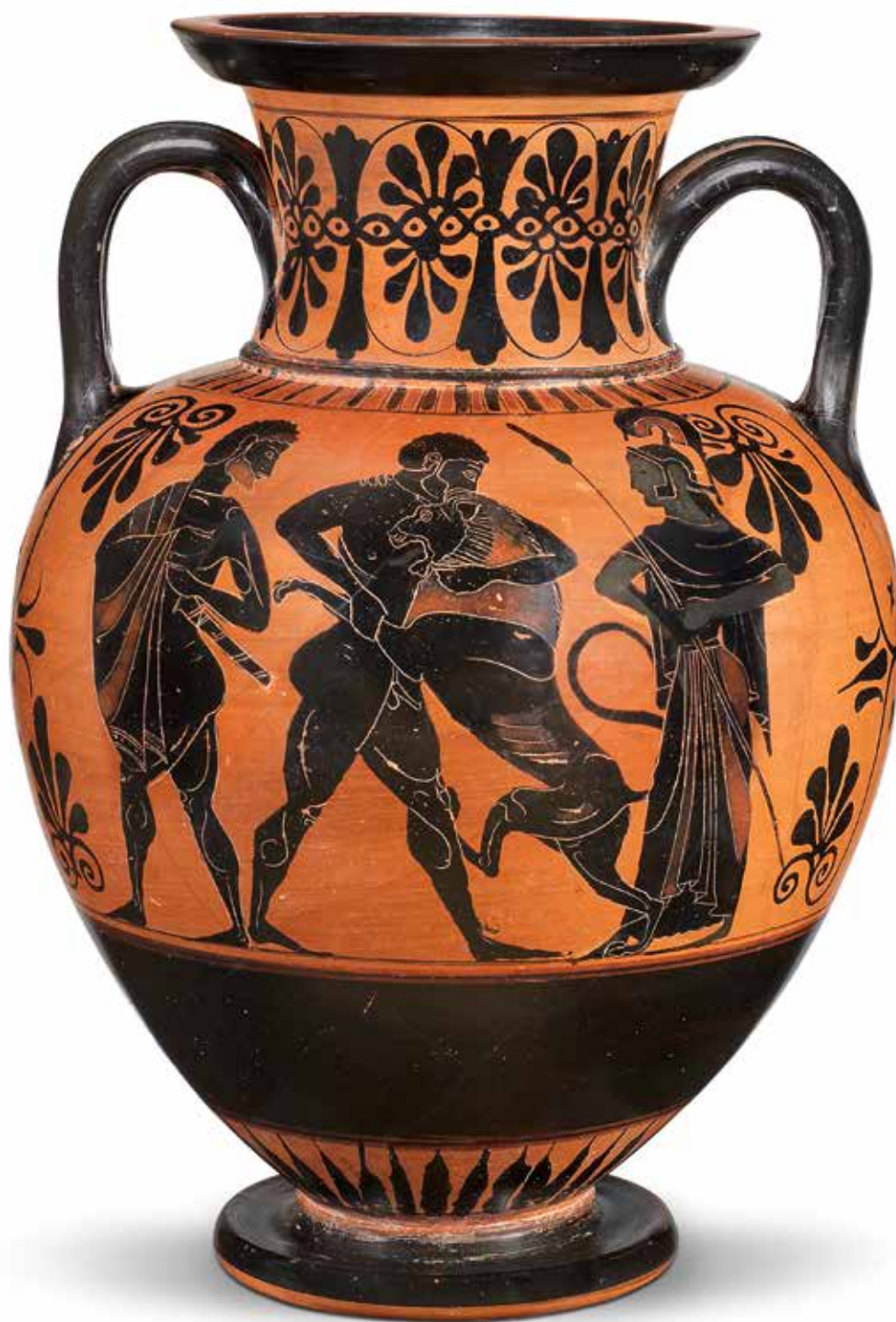
**Provenance:**

Nabon collection, acquired prior to 1970 in Blois, France.  
*Collection Jacques et Janine Nabon, Blois; Rouillac, Montbazou, 8 June 2015, lot 340.*

For another vase by the Group of Toronto 305 depicting Herakles fighting the Nemean Lion, see Beazley Archive no. 320251. For a very similar chariot mid-turn see the Metropolitan Museum of Art, acc. no. 96.9.10. As with the present lot, the two central horses look out to demonstrate the turning movement of the chariot, with the chariot axle visible behind the horses' legs. Both artists have chosen a remarkably low vantage point, which reveals the lower portions of the chariot box and emphasizes the mass and movement of the horses.

The Group of Toronto 305 belongs to the Circle of the Antimenes Painter (J.D. Beazley, *Attic Black-figure Vase-painters*, New York, 1978, pp. 282-283). Both painted on amphorae and favoured painting scenes of Herakles (J. Boardman, *Athenian Black Figure Vases*, London, 1974, pp. 109-110).







40

40

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

Decorated on both sides with a horn-playing satyr leading a procession of three dancing maenads holding snakes, the maenads wearing long chitons with added white flesh tones, garlands of ivy in the field, a band of ivy leaves on the rim, red and black tongue pattern above the foot with an added red band beneath, 16.5cm high, 30cm diam. incl. handles

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance:**

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 260.

Private collection, London, acquired from the above sale.

Beazley Archive no. 7116.

Maenads were often depicted as snake tamers, using the reptile as a companion and a protector against the advances of satyrs.

41

**AN ATTIC BLACK-FIGURE 'EYE' LEKYTHOS  
AND AN ATTIC BLACK-FIGURE SKYPHOS  
CIRCA LATE 6TH-MID 5TH CENTURY B.C.**

The lekythos with seated Dionysus holding a drinking horn, set between two large eyes, vines in the field, a thin groundline below, a band of tongues and linked lotus buds on the shoulder, details incised and in added white; the skyphos decorated on both sides with a satyr chasing a dancing maenad, flanked by palmettes, vines in the field, lekythos 23cm high; skyphos 19.5cm diam. incl. handles (2)

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

Private collection, London, acquired in the 1970s.



41







42

**AN ATTIC BLACK-FIGURE DOUBLEEN ATTRIBUTED TO THE DIOSPPOS PAINTER, CIRCA 525-475 B.C.**

Side A depicting an Amazon warrior restraining her horse, a spear in her left hand, wearing a cuirass over a short tunic and high crested helmet, a palm tree in the field, side B depicting a Scythian leading his horse by the reigns, holding a bow and two arrows in his left hand, a quiver at his waist, a palm in the field, rays framing the tops of the scenes, linked palmettes above the shoulder, details in added red and white, 20cm high

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

**Provenance:**

Anonymous sale; Sotheby's, London, 29 January 1968, lot 145. Private collection, London, acquired from the above sale; and thence by descent to the present owner.

Being influenced by the Edinburgh Painter, the Diosphos Painter depicted lively figures and specialised in small neck amphorae and alabastra. For a similar vase with a warrior mounting his horse by the Diosphos Painter see the Ashmolean Museum, Oxford, acc. no. AN1884.710.





43

43

**AN ATTIC BLACK-FIGURE KYLIX  
CLOSE TO THE LEAFLESS GROUP, CIRCA 550-500 B.C.**

The tondo depicting a running male youth wearing a pointed cap, with draped outstretched left arm, his right clutching a sword at his waist, each side of the exterior with a battle scene, with two helmeted warriors holding circular shields, interspersed with two warriors mounted on horseback, dolphins underneath the handles, details incised and in added red and white, 21cm excl. handles

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,200 - 4,500

**Provenance:**

Private collection, London, formed 1980-late 1990s.

The Leafless Group were a group of Late Athenian black-figure vase painters who were so named for the stripped branches that appeared on many of their painted cups. Other signature features of the Leafless Group were dolphins, birds or leaves under the handles as well as single figures and Gorgons in the tondo (J. Boardman, *Athenian Black Figure Vases*, London, 1974, pp.150-151).

44

**A GREEK ALABASTER ALABASTRON  
CIRCA 6TH-5TH CENTURY B.C.**

With twin vestigial handles, short cylindrical neck and wide disc rim, 24cm high

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,200 - 4,500

**Provenance:**

Nikos Paschalis (1918-1948) collection, Greece; and thence by descent until 2016 to Assimina Paschalic, Melbourne, by 1965. London art market.



44



45

**A LARGE ATTIC BLACK-FIGURE LEKYTHOS  
ATTRIBUTED TO THE EDINBURGH PAINTER, CIRCA 500 B.C.**

Depicting a front-facing quadriga with two riders, the two central horses looking towards one another, the outer horses facing away, the quadriga flanked by two warriors holding shields and spears, the warrior on the right holding a shield with a lion's head device, the shoulder with linked palmettes, details incised and in added red and white, 34cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

with Galerie Arete, Zurich, 1981 (liste 20, no. 18).

Private collection, London, acquired from the above 7 January 1981.

Beazley Archive no. 13559.

For a similar front-facing chariot scene, see a black-figure white-ground lekythos also by the Edinburgh Painter in the Metropolitan Museum of Art, New York, acc. no. 22.139.3.

The Edinburgh Painter, named for a lekythos in the National Museums of Scotland, was probably active around 500-450 B.C. when tastes began to shift to the new red-figure vase technique. He is credited with introducing the white-ground body technique on lekythoi. He painted in a style similar to that of the Leagros Group which included overlapping figures, restrained anatomical features and a tendency to leave no wasted space on vases, having scenes and decorative devices spill over their allotted areas.



46

46  
**AN ATTIC RED-FIGURE KYLIX  
 ATTRIBUTED TO THE PITHOS PAINTER,  
 CIRCA 525-475 B.C.**

The tondo depicting a youth in a Scythian cap with a drinking horn, a basket(?) suspended, 24cm diam. incl. handles

£5,000 - 7,000  
 €5,500 - 7,700  
 US\$6,500 - 9,100

**Provenance:**  
 with Spink, London.  
 Private collection, London.

Published:  
 J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford,  
 1963, p. 140, no. 41.  
 Beazley Archive no. 201198.

For a similar scene of a reclined Scythian at a symposium by the Pithos Painter see J. Boardman, *Athenian Red Figure Vases the Archaic Period*, London, 1975, fig. 128. Named for his depictions of pithoi, the Pithos Painter is known for his abstract style of painting.



47

47  
**AN ATTIC RED-FIGURE KYATHOS  
 CIRCA 525-475 B.C.**

Depicting Heracles stealing the tripod of Delphi, the hero in the centre, running to the right, his club raised above his head, looking back over his shoulder at three gods giving chase, Apollo with his lyre, Artemis with her quiver, and Poseidon with his trident, a chiton-clad woman and draped man standing ahead of the hero, trying to block his path, a pointed knob surmounting the high arched handle, 15.5cm high

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

**Provenance:**  
 with Galerie Arete, Zurich, 1981 (liste 20, no. 28).  
 Private collection, London, acquired from the above 24 November 1981.  
 Beazley Archive no. 13550.

The struggle for the Delphic tripod was the result of Herakles' anger at the failure of the Pythian priestess to answer his question regarding an illness he was suffering. Enraged, the hero set about destroying the temple, and decided to steal the tripod and establish an oracle of his own. Apollo, infuriated by this grave offence to his sacred site and flanked by Artemis and Poseidon, pursued Herakles and, after a tussle in which Zeus was forced to intervene, restored the tripod to its rightful home.



48

**AN ATTIC RED-FIGURE KYLIX**

**ATTRIBUTED TO EPIKTETOS, CIRCA 510-500 B.C.**

The tondo with a crouching satyr looking over his right shoulder, his right arm raised to his face, carrying a wineskin slung over his left shoulder and wearing an ivy wreath in added red, an extremely faint EPOISEN inscription in the field, 26.5cm diam. incl. handles

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

**Provenance:**

with Galerie Arete, Zurich, 1981 (liste 20, no. 25).  
Private collection, London, acquired from the above  
24 November 1981.  
Beazley Archive no. 13552.

**Published:**

D. Paléothodoros, *Collection d'Études Classiques; Épictétos*, Louvain, 2004, ill. 13, p. 29 (drawing).

For another kylix by Epiktetos with a satyr and a wineskin in the tondo see British Museum, acc. no. 1867,0508.1029.

Epiktetos was an early red-figure painter who worked with multiple potters over the course of his career including Hischylos, Nikosthenes and Pamphaios, and was active about 520-490 B.C. Epiktetos specialized in painting cups featuring scenes of Dionysiac revelry and daily life.



49



49

**AN ATTIC WHITE-GROUND LEKYTHOS  
CIRCA 5TH CENTURY B.C.**

Depicting a young man looking over his right shoulder with his right arm outstretched, wearing an ivy wreath and a chlamys covering a short pleated tunic with a *petasos* tied around his neck, his left arm holding an upright staff, a KALOS inscription to the proper right of the figure, a band of meander above with linked palmettes on the shoulder, 26cm high

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance:**

The Charterhouse School collection, London, by 1921.

*The Charterhouse Collection*; Sotheby's, London, 5 November 2002, lot 52 (part lot).

Private collection, UK, acquired from the above sale.

Beazley Archive no. 9027995.

**Published:**

'Greek vases in Charterhouse Museum', *The Greyfriar*, vol. 7, no. 103, April 1921, p. 88, fig. 3, where this lekythos is described as 'the gem of our Charterhouse collection'.

50

**A GREEK POTTERY FIGURAL OINOCHOE  
CIRCA MID-5TH CENTURY B.C.**

Mould-made in the form of the head of a woman, her wavy hair centrally-parted and drawn back from her face, her neck flaring to a flat base, the vessel with a trefoil mouth and high-arching handle, white slip and pigment preserved overall, 14.5cm high

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

**Provenance:**

Private collection, London, formed 1980-late 1990s.

50





51

**51  
AN ATTIC BLACK-FIGURE SKYPHOS  
NEAR THE DIOSPPOS PAINTER, CIRCA 500-475 B.C.**

Both sides depicting a battle scene between palmettes, side A with hoplites battling with spears as an unarmed Scythian figure escapes to the right, side B with warriors retreating from a central Scythian figure on a horse, the ground with dotted vines, details incised and in added red, 12cm high, 30.3cm diam. inc. handles

£4,000 - 6,000  
€4,400 - 6,600  
US\$5,200 - 7,800

**Provenance:**

with Galerie Arete, Zurich.  
Private collection, London, acquired from the above 24 June 1981.

**52  
AN ATTIC BLACK-FIGURE WHITE-GROUND  
LEKYTHOS OF 'CHIMNEY' TYPE  
ATTRIBUTED TO THE BELDAM PAINTER, CIRCA 500-460 B.C.**

Decorated with a maenad flanked by two dancing satyrs, the maenad with a thyrsus over her left shoulder and playing the pipes, with concentric bands and a band of meander above, and dotted rays on the shoulder, concentric incised bands beneath the ground line, details incised, 20.3cm high

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,200 - 4,500

**Provenance:**

Emmanuel Segradakis (1890-1948) collection, Paris.  
Private collection, Oxford.  
Private collection, London, acquired 2010.  
Beazley Archive no. 390585.

**Published:**

C. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, p. 269, no. 65.

For a similar "chimney" type lekythos by the Beldam Painter with two dancing satyrs see Musée de Picardie, Amiens, acc. no. 3057.310; Beazley Archive no. 306887.



52



53

**PROPERTY FROM A PRIVATE  
WEST COAST USA COLLECTION**

53 \*

**A GREEK BRONZE KANTHAROS  
AND A GREEK BRONZE BOWL  
CIRCA 4TH-3RD CENTURY B.C.**

The kantharos set on a banded stemmed foot, the slender handles with leaf-shaped terminals, 11cm high; the bowl of hemispherical form with everted rim, an incised band beneath the rim and at the shoulder, the base of the exterior decorated with a large rosette, 13.5cm diam. (2)

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

To be sold without reserve

**Provenance:**

Anonymous sale; Sotheby's, New York, 12 June 2001, lot 75 and 76.

Private collection, West Coast USA, acquired at the above sale.

For a bronze kantharos with similar handles and stemmed foot, found in Northern Greece, near Thessaloniki, see C. Rolley, *Les Bronzes Grecs*, Fribourg, 1983, p. 240, no. 288.

**VARIOUS PROPERTIES**

54

**AN ATTIC RED-FIGURE STEMLESS KYLIX  
ATTRIBUTED TO THE CALLOPE PAINTER,  
CIRCA 430-420 B.C.**

The tondo depicting a standing nude youth, probably an athlete, facing right, holding a javelin in his proper right hand, 23cm diam. inc. handles

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

**Provenance:**

The Charterhouse School collection, London, by 1921.

*The Charterhouse Collection*; Sotheby's, London, 5 November 2002, lot 52 (part lot).

Private collection, UK, acquired from the above sale.

For a closely related kylix, also by the Calliope Painter and with a similar standing athlete in the tondo, see Beazley Archive no. 10579, from Aleria, Corsica, Musée Archeologique, acc. no. 67.302.



54





55

**A GREEK MARBLE HEAD OF A YOUTH OR ATHLETE  
CIRCA 4TH CENTURY B.C.**

The youthful life-sized head tilted slightly to his proper left, with the neck curved to the right, the face with heavy-rimmed almond-shaped eyes and dimples at the corners of the lips, the hair arranged in short thick curls, with smaller curls clustering around the nape of the neck and the ears, 29cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

Prof. Dr Ernst Berger (1928-2006) collection, former director of the Antikenmuseum Basel, acquired in the 1960s.

with Donati - Arte Classica, Lugano.

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

The chiselled hair seen on this head is similar to that found on monumental statues of around 350 B.C. attributed to Skopas and also the early work of Lysippos. The intense expression of the face is similar to a life size marble head of a youth in the Metropolitan Museum of Art, acc. no. 11.91.1, which is suggested as resembling the style of the works of the 4th Century sculptor Skopas. For another similar head to the above lot dating to the 4th Century B.C., see M. Comstock & C. Vermeule, *Sculpture in Stone, the Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*, Boston, 1976, p. 44, fig. 62. The Boston head has been compared to the head of the Lysippic Agelaos at Delphi, circa 335 B.C.





56

56

**A GREEK BLACK-GLAZED POTTERY PHIALE  
MESOMPHALOS**

**SOUTH ITALY, CALENIAN, CIRCA LATE 3RD-EARLY  
2ND CENTURY B.C.**

Depicting the apotheosis of Herakles, with four quadrigae around the centre, each driven by Nike with a seated deity as parabates, each followed by a flying Eros holding out a fillet to the deity, in one chariot, Herakles, bearded, with club in his left hand and lion's skin around his lower limbs, below the horses a fawn springing forward, Ares in the next, with helmet, cuirass, and shield, below the horses a boar, followed by Dionysus, with long chiton, himation, panther's skin, and thyrsus in left hand, below the horses a hind, a figure in relief on the body of his chariot, and Athena in the last, with crested helmet, long girded chiton, and shield with an aegis, under the horses' legs a coiled serpent, 21cm diam.

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,300

**Provenance:**

Bedfield Hall collection, UK, acquired in the 1970s.

For another pottery phiale mesomphalos depicting the same scene see the Metropolitan Museum of Art, acc. no. 96.18.144.

For a discussion on the connection between terracotta phiale mesomphalos such as the above lot to 5th Century silver phillai with the same scene see Gisela M. A. Richter, 'A Greek Silver Phiale in the Metropolitan Museum', *American Journal of Archaeology*, vol. 45, no. 3, 1941, p. 363-89.

57

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

With broad rim, the up-turned slender twin handles flanking the arched strap handle, the body with broad rounded shoulder tapering towards the flared foot, 40cm high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

Private collection, London, formed 1980-late 1990s.



57

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.



58 \* TP

**A GREEK MARBLE FUNERARY STELE  
CIRCA LATE 4TH CENTURY B.C.**

Surmounted by a pediment with acroteria, the recessed central panel sculpted in shallow relief with three figures accompanied by a dog, on the left a woman seated on a throne with her feet resting on a stool, wearing the himation draped over her head, holding the hand of a male figure standing in front of her, a child standing next to the man, with his right hand raised to his chin, a dog standing in front, a Greek inscription above the panel reading: 'Themisto, daughter of Menoitias; Epimenes, son of Hippostratos, Hippostratos, son of Hippostratos', 113cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

Private collection, Europe.

Anonymous sale; Tajan, Paris, 23 April 2007, lot 204.

Anonymous sale; Pierre Bergé, Paris, 17 June 2010, lot 292.

The gesture of shaking or holding hands was commonly employed on Greek stelai in order to emphasize family unity, even after death. Dogs often accompany young children in funerary scenes, the most common breed being the *canis melitaeus*, a short, curly-haired dog mentioned in ancient sources (see J. Burnett Grossman, *Greek Funerary Sculpture. Catalogue of the Collections at the Getty Villa*, Los Angeles, 2001, p. 18).



59

59

**AN APULIAN RED-FIGURE  
KNOB-HANDLED PATERA  
CIRCA 4TH CENTURY B.C.**

The interior depicting a warrior with his horse standing within a naiskos, flanked by shrubs, the nude youth wearing only a chlamys and holding a spear, enclosed by a band of wave pattern, with an outer band of meandering vine, the rim with a further band of wave pattern, with rosette decorated knobs and ridged handles, set on a broad flared foot, the details in added white, ochre and red, 41cm diam.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance:**

Private collection, UK, purchased at a London gallery between 1997-2002.

Anonymous sale; Bonhams, London, 20 October 2005, lot 305.

London art market.

Anonymous sale; Pierre Bergé, Paris, 15 December 2009, lot 446.

Mr A. collection, Paris.



60

60

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

The body decorated with a bird 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

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**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.

This hydria falls into a category of low-fired vessels, indicated by the lack of lustre to the black glaze. This makes the vessel unable to be dated by thermoluminescence testing.



61

**AN APULIAN RED-FIGURE HYDRIA  
RELATED TO THE UNDERWORLD PAINTER,  
CIRCA 350-330 B.C.**

The central figure standing in an Ionic *naiskos* wearing a chiton with a himation draped in the crook of her arms, her hair dressed in a kekryphalos and stephane, holding a pyxis in each hand, flanked by a young woman to the left, wearing a chiton with a kekryphalos and stephane in her hair, carrying a wreath and a mirror, standing on a dotted baseline with a kalathos beneath, the figure to the right standing above a pyxis, wearing a chiton with a kekryphalos and stephane in her hair, holding a flowering branch in her left hand and a drum in her right, rosettes in the field, palmettes on the reverse and under the handles, the neck with sprigs of berried laurel and a central rosette, ovolo around the exterior rim, rays around the handles, a band of meander along the baseline, details in added white, 59cm high

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Provenance:**

Private collection, London, formed 1980-late 1990s.

For a similar scene on an Apulian red-figure hydria see *Corpus Vasorum Antiquorum*, Frankfurt am Main, 3, 10, pl. 2416, no. 3.1-3.

62

**A SMALL SOUTH ITALIAN RED-FIGURE  
LIDDED LEKANIS  
CIRCA 4TH CENTURY B.C.**

The lid decorated with two female heads separated by palmettes, both wearing a sakkos, radiate stephane and necklaces, the lower bowl with a band of chevrons between the handles, details in added white, 8.8cm high

£300 - 500

€330 - 550

US\$390 - 650

To be sold without reserve

**Provenance:**

Private collection, London, formed 1980-late 1990s.



61



62





63

63

**A GREEK MARBLE STELE FRAGMENT  
LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

Preserving the upper right corner of the stele, the pediment with fragmentary acroteria and a central circular emblem, the recessed central rectangular panel carved in relief with the upper body of a male, a himation gathered at his left shoulder, a Greek inscription above reading '...PATΩNOΣ', 47cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

M.D. O'Hara collection, London, 1972.

Private collection, London, 1995.



64

64

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

Turning to look to her left, with heavily lidded almond-shaped eyes and full, pert lips, her wavy centrally-parted hair drawn back and arranged in a low chignon and a topknot, partially preserved, both ears drilled for insertion of now missing earrings, 8.5cm high

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

Reputedly part of the library of William Beckford at Fonthill Abbey; acquired with a collection of books from the Beckford Society in the 1980s.

UK art market.



65

**A HELLENISTIC BANDED ALABASTER HYDRIA  
CIRCA 3RD CENTURY B.C.**

Constructed in three parts, the disc rim and lower portion of the body separately carved, with a single arched vertical handle, short cylindrical neck, two curved residual handles carved in low relief on the rounded shoulder, the body tapering towards the stepped foot, *49cm high*

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

**Provenance:**

R. C. collection, Brussels, acquired 1970s.  
London art market.



66

66 \*

**A LARGE MEGARIAN WARE POTTERY BOWL  
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

The mould-made bowl of hemispherical form with everted rim and later added foot, with residual rotelle handles, decorated in relief at the shoulder with a band of dancing erotes above a band of stylised ivy leaves, the lower part of the body decorated with a repeat overlapping petal motif, 20cm high, 32cm diam.

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

**Provenance:**

with Harlan J. Berk, Ltd, Chicago (46th Buy or Bid sale, 1986, no. 136).  
George R. Francoeur (1934-2019) collection, Michigan, acquired from the above 1989.

67 \*

**A GREEK TERRACOTTA GROUP OF SILENUS AND A RAM  
SOUTH ITALIAN, HELLENISTIC PERIOD,  
CIRCA 3RD CENTURY B.C.**

The portly bearded male holding a cornucopia in the crook of his right arm, nude but for a foliate wreath, with large characteristic pointed ears and small snub nose, slumped across the back of a ram with shaggy pelt and small, curled horns, with traces of red and pink pigment and remains of white slip overall, 12.2cm high

£800 - 1,200  
€890 - 1,300  
US\$1,000 - 1,600

**Provenance:**

with Fortuna, Galerie für alte Kunst, Zurich, 1998.  
Private collection, Zurich, acquired from the above in 2002.



67



68

**A HELLENISTIC BRONZE STATUE  
OF ALEXANDER DORYPHOROS  
CIRCA 2ND-1ST CENTURY B.C.**

The athletic nude figure standing with his weight resting on the proper right leg, with his right arm raised for a lance, a chlamys draped loosely over his left shoulder and falling to curl around his left wrist, 21.5cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

Wilfred Sloane collection.

Mr A. collection, Paris.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 76.

The above bronze figure is after the life-sized sculpture of Alexander Doryphoros, 'with a lance', created by the court sculptor Lysippos. The sculpture infers a likeness between Alexander and Greek heroes such as Achilles. Such heroic sculptures served as important propaganda throughout the Alexandrian empire and were later reproduced as part of the cult of Alexander.



68

69

**A ROMAN TERRACOTTA 'CAMPANA'  
RELIEF FRAGMENT AND A ROMAN  
MARBLE RELIEF FRAGMENT  
CIRCA 1ST CENTURY B.C-2ND CENTURY A.D.**

The terracotta relief depicting a satyr from a Dionysiac wine-making scene; and a marble fragment of the torso of a young woman depicted wearing a chiton slipping from her left shoulder with fruit gathered in the folds of her himation, 10.8cm and 7.5cm high respectively (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

To be sold without reserve

**Provenance:**

Hasn Lindskog collection, Stockholm, acquired prior to 1962.

Private collection, Sweden.



69



70



(reverse)

70 \*

**A SCYTHIAN BRONZE COMB  
CIRCA 2ND-1ST CENTURY B.C.**

The bell-shaped body decorated in relief with two standing horses, two running horses above, dotted circles in the field, surmounted by a crescent and a fragmentary loop (?), the eleven teeth below partially preserved, the reverse with a mesh pattern from the casting process, 7.2cm high

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

Private collection, New York, 1980s-1990s.

**Published:**

T. Pang, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD*, New York, 1998, p.96, no. 103.

It is thought that combs and mirrors were carried in bags suspended on belts, suggesting that personal grooming was important in Scythian culture. The small scale of this comb suggests that it was worn in the hair as adornment. The mesh pattern on the reverse suggests the comb was produced by pressing two moulds together.

71

**A GROUP OF ROMAN BRONZE MEDICAL  
IMPLEMENTS  
CIRCA 1ST-2ND CENTURY A.D.**

Comprising a pair of tweezers; two scoops; one spoon; a spatula; two scalpels; a hooked implement; and two pairs of forceps, possibly later, one with short serrated terminals, all framed, 5cm.-21.5cm long (10)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

Private collection, UK, formed from the 1960s onwards.



71



72

**A ROMAN BRONZE FIGURE OF JUPITER  
CIRCA 1ST-2ND CENTURY A.D.**

The solid cast nude deity standing with weight resting on his right leg, the left knee slightly bent, with left arm raised where a tall sceptre would have been held, the well-defined muscular torso with small pronounced nipples previously with overlaid metal, the face framed by accentuated profusely curling hair and beard, the hair tied back with a twisted copper fillet, the eyes inlaid with silver and the full lips overlaid with copper, set on a shallow spool-shaped base with punched inscription on the top and concave side, probably added later, *23cm high*

**£30,000 - 40,000  
€33,000 - 44,000  
US\$39,000 - 52,000**

**Provenance:**

Mr K. collection, New York, 1990s.  
Anonymous sale; Christie's, New York, 4 June 2008, lot 255 (unsold).  
London art market.

This striking figure is an example of a type depicting Zeus the Thunderer; a thunderbolt, now missing, would have been held in the lowered right hand. The figure is a Roman version of the original statue, now lost, of Zeus Brontaios (the Thunderer) by the Greek sculptor Leochares, made in the mid-4th Century B.C. There is another example of the Zeus Brontaios type bronze figure in the J. Paul Getty Museum, object no. 96.AB.42.





73

#### PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

73 \*

#### A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN CIRCA MID-LATE 1ST CENTURY A.D.

The mature woman with a firm countenance, unarticulated lidded eyes and thin lips, her hair drawn back and set in three rows of curls at the front, longer tendrils falling onto her neck, set on a draped bust, possibly ancient but not belonging, and on a later socle, 38cm incl. bust and socle

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

#### Provenance:

Private collection, France; sold at Drouot auction house, with Galerie Chenel, Paris.

with Royal-Athena Galleries, New York, 2010.

Private collection, USA, acquired from the above in 2011.

Cf. a portrait of a young woman in the NY Carlsberg Glyptotek, I.N. 747 (F. Johansen, *Roman Portraits I*, Copenhagen, 1994, p. 104), whose hair is very similarly styled, with rolled curls at the front and a roll of hair behind the ears, and which has been dated to the Claudian period.

#### VARIOUS PROPERTIES

74

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

The goddess depicted nude, leaning forward, her waist slightly twisted to the left, her proper right arm lowered and stretching across her torso, her weight resting on her left leg, the right leg slightly raised, 34cm high

£35,000 - 45,000

€39,000 - 50,000

US\$45,000 - 58,000

#### Provenance:

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

S. D. collection, Paris, acquired from the above in the 1990s.

In many ways this torso, which gently leans forward with the proper right arm crossing the body, is reminiscent of the Venus untying her sandal type (perhaps inspired by a work in the tradition of sculptures by Lysippos). However, it is more usual for her left leg that is raised in order to reach the sandal. It may be that the lowered right arm of the above sculpture is intended to modestly cover the pudenda with her hand.

There was a proliferation of nude statues of Venus produced in both the Hellenistic and Roman periods, and many of them were inspired by Praxiteles's 4th Century work, the Aphrodite of Knidos. This sculpture depicts Aphrodite surprised while bathing and modestly moving to cover her breasts and pubis. The above lot seems to partially share this gesture of modesty. Although the original Greek versions had a votive purpose the Roman copies were frequently placed in public baths or private homes.



74



75

75

**A ROMAN MARBLE RELIEF FRAGMENT WITH A MALE HEAD  
CIRCA 1ST-2ND CENTURY A.D.**

Sculpted in high relief, the face in profile to the left, with high cheekbones and lidded eyes, wearing a horned (?) fillet, the upper border of the relief partially preserved above, *14cm high, 10cm deep*

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500

**Provenance:**

Private collection, London, formed 1980-late 1990s.

76 \*

**A ROMAN MARBLE TORSO OF A YOUTH  
PROBABLY CIRCA 1ST-2ND CENTURY A.D.**

Probably Dionysus or Apollo, the youthful nude figure standing with weight resting on his right leg, the left leg raised, his slender athletic torso bending forwards with the left arm resting on the left knee, with tendrils of wavy hair falling onto the shoulders, *16cm high*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

with Mitsukoshi Department Store, Tokyo, 1975 (*Kokusai Bijutsu: Third International Art Exhibition*, no. 99).



76





77

77

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

Decorated with a central rectangular panel with repeating overlapping fan motif, set within a cream plain inner border and a multicoloured guilloche outer border, the tesserae in shades of ochre, terracotta, pink, grey and black, *118cm wide x 79cm high*

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Provenance:**

Private collection, New York, acquired prior to 1988.

78

**A ROMAN BRONZE FIGURE OF A BOY FISHING  
CIRCA 1ST CENTURY A.D.**

Possibly Eros, the chubby youth depicted sitting on a rocky outcrop, a fish with inlaid silver eyes resting on his right arm, a hooked rod resting on his left arm, the plump face with silver inlaid eyes, much of the original gilding on the face and body remaining, *10cm high*

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance:**

Private collection, UK, acquired 1980s.  
London art market, 2016.



78



79



80

79

**AN ARRETINE WARE BOWL AND A ROMAN  
RED-SLIP WARE JUG  
CIRCA 1ST-3RD CENTURY A.D.**

The footed bowl exterior decorated in moulded relief with four seated winged Sirens, playing flutes and lyres, interspersed by columns, with a small maker's mark panel: 'TIGRAN', circa 10 B.C.-10 A.D.; the body of the jug decorated with a gladiator, three vertical palm branches, a lozenge motif and two foliate arches, probably representing victor's wreaths, moulded foliate detail on the handle, *bowl 11.5cm high, 15cm diam.; jug 20cm high (2)*

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 1,900**

**Provenance:**

Private collection, UK.

There is an Arretine bowl fragment by M. Perennius Tigranus in the British Museum that similarly depicts a Siren playing the double flute with a himation twisted round her lower limbs, acc. no. 1893,0524.5; see also a fragmentary bowl mould with a Tigran stamp in the British Museum, acc. no. 1900,0726.7. For another example of a footed bowl by M. Perennius Tigranus depicting dancers and musicians with pan pipes see the Metropolitan Museum of Art, acc. no. 10.210.37.

80

**FIVE ROMAN RED-SLIP WARE POTTERY VESSELS  
CIRCA 3RD CENTURY A.D.**

Comprising a jug, the body decorated with upright palm branches, victor's wreaths and a cherub; two amphoriskoi, with foliate decorated handles; a bowl with two fish and a scallop shell appliqué on the rim; and another bowl with incised beaded rim; AND A ROMAN RED-GLOSS WARE BOWL, with stylised foliage around the rim, circa 1st Century A.D., *amphoriskoi 20.5cm high max., bowls 16cm diam. max. (6)*

**£1,200 - 1,800**

**€1,300 - 2,000**

**US\$1,600 - 2,300**

**Provenance:**

Private collection, UK, acquired prior to 1986.



81

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

The young god depicted with furrowed brow, almond-shaped eyes and cupid's bow lips, two ringlets framing the face, the abundantly curling hair crowned by a thick leafy vine, bound at the back with a fillet that falls onto the neck, *12cm high*

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

Private collection, Savoie, France, acquired in the 1950s.

Anonymous sale; Hôtel des Ventes de Dijon, 16 April 2015, lot 1.

For another head of Dionysus with similar treatment of the ivy wreath see the British Museum, acc. no. 1909,0612.1.





82

82

**A ROMAN MARBLE SARCOPHAGUS LID FRAGMENT  
WITH ENDYMION  
CIRCA EARLY 3RD CENTURY A.D.**

Carved in relief with four arcades, one containing Endymion, the youthful male sleeping in his typical pose, his right arm raised, hand behind his head, reclining beneath an overhanging tree, wearing an exomis and holding a pedom (shepherd's crook), flanked by two couchant horses, a further arcade with standing figures, possibly Hypnos and Eros, 60cm x 13.5cm

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

**Provenance:**

De Montfort collection.

Mr A. collection, Paris.

**Published:**

F. Antonovich, *Les Métamorphoses Divines d'Alexandre*, Paris, 1996, p. 91.

Cf. the lid of the marble sarcophagus with the myth of Selene and Endymion at the Metropolitan Museum of Art, New York, acc. no. 47.100.4a,b. The myth of Endymion and Selene was a popular and fitting subject for sarcophagi. Endymion, the most beautiful of men, was the beloved of Selene, the moon goddess, and was granted eternal youth, and eternal sleep, by Hypnos, thereby enabling the goddess to visit him for eternity. The horses depicted here may refer to those which pulled her chariot. For another marble sarcophagus of the same subject, see the Louvre, Paris, acc. no. LL50, and J. Paul Getty Museum, Malibu, acc. no. 76.AA.8.

83

**A ROMAN MARBLE RELIEF OF A MALE PORTRAIT  
CIRCA LATE 2ND CENTURY A.D.**

Likely from a sarcophagus, preserving a male head in profile to the right, with deeply drilled tightly-curved hair and beard, the almond-shaped lidded eye set beneath the furrowed brow, with straight nose and full lips, 22cm high

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500

**Provenance:**

Private collection, UK, formed in the early 20th Century.

Anonymous sale; Bonhams, London, 30 October 2003, lot 222.

Private collection, UK, acquired from the above sale.



83



84

**A ROMAN MARBLE MALE PORTRAIT HEAD  
CIRCA LATE 2ND CENTURY A.D.**

With drilled thick curly hair covering the tops of the ears, the full beard and moustache neatly trimmed, with large expressive lidded eyes below arched brows, the back roughly carved, 29cm high

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

**Provenance:**

Ernest Brummer (1891-1964) collection, acquired in 1914.

*The Ernest Brummer Collection, Vol. II*; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 650.

Private collection, London.

For similar, see *Roman Portraits II*, Ny Carlsberg Glyptotek, 1995, p. 144, no. 56; the bulging eyes, heavy upper lids and treatment of the beard are particularly alike, and it is noted that a close resemblance to the Emperor Hadrian was sought in the rendering.



85

85 \*

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

From a life-size statue, the naturalistic right foot shown wearing a sandal bound around the ankle, secured with elaborate tied fastenings, dividing into two straps across the top of the foot, 29cm long

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

**Provenance:**

Axel Guttman (1944-2001) collection, Berlin.

*Axel Guttman Collection of Ancient Arms and Armour, Part 2;*

Christie's, London, 28 April 2004, lot 132 (part).

Private collection, UK, acquired at the above sale.

Anonymous sale; Bonhams, London, 30 September 2015, lot 57.

A similar style of sandal can be seen on the feet of Emperor Marcus Aurelius (161-180 A.D.) from the equestrian statue now in the courtyard of the Capitoline Museum, Rome (see M. Albertoni & M. Cima (eds), *The Capitoline Museums*, Rome, 2000, p.41).

**PROPERTY FROM A PRIVATE WEST COAST USA COLLECTION**

86\* TP

**A ROMAN MARBLE MOSAIC PANEL WITH EROTES  
CIRCA 3RD CENTURY A.D.**

Of approximately rectangular form with a wave border along the lower edge, the scene depicting two erotes at play, one fishing from a rocky outcrop, a smaller fish caught on his line, the other riding a dolphin, holding the reins in his hands, the white background with black and grey broken lines to represent waves in the sea, two large fish centred, a shrimp and an open clam (?) also depicted, composed of tesserae in various shades of pink, brown, ochre, terracotta, grey, black and white, 202cm wide x 76cm high max.

£40,000 - 60,000

€44,000 - 66,000

US\$52,000 - 78,000

**Provenance:**

Anonymous sale; Sotheby's, New York, 12 June 2003, lot 76.

Private collection, West Coast USA, acquired at the above sale.







#### VARIOUS PROPERTIES

87

#### **A ROMAN MARBLE PORTRAIT HEAD FRAGMENT CIRCA LATE 3RD-EARLY 4TH CENTURY A.D.**

Carved veristically, the mature male with short hair and beard, his face deeply lined with furrowed brow and wrinkles emanating from the edges of his heavy-rimmed articulated eyes, with drilled inner canthi, 24cm high

£7,000 - 9,000

€7,700 - 10,000

US\$9,100 - 12,000

#### **Provenance:**

Private collection, Amsterdam, formed 1950s-1960s; and thence by descent to 2018.

For another early 4th Century male portrait with similarly furrowed brow and crow's feet, see F. Johansen, *Roman Portraits III*, NY Carlsberg Glyptotek, 1995, p. 184, no. 81.



88

**A ROMAN MARBLE MALE PORTRAIT BUST  
CIRCA 3RD CENTURY A.D.**

Depicted with thick wavy hair, arranged in a fringe across the brow, with well-defined lidded articulated eyes, a full, layered beard and light moustache framing the pursed lips, wearing a tunic and a draped himation, *35cm high*

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

**Provenance:**

with J.-P. Mariaud de Serres (1944-2007), Paris.  
Private collection, France, acquired from the above before 2000.



89



89

**A ROMAN MARBLE FIGURE OF AN EAGLE  
CIRCA 2ND-4TH CENTURY A.D.**

Preserving the thickly plumed body, the wings held at the sides, with large talons, standing atop an integral plinth, *42cm high, 32cm wide, 23cm deep*

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance:**

Private collection, Europe, acquired prior to 2001.  
UK art market.

The style of carving on this substantial sculpture suggests an origin in the Eastern Empire. The eagle was one of the most potent symbols of strength and power in the Roman period, being the sacred animal of Jupiter, and the standard of the Roman legions.

90

**A ROMAN MARBLE FRAGMENT OF A PILASTER  
CIRCA 1ST CENTURY A.D.**

Carved with relief decoration on all four sides, the front with two acanthus fronds bordered on each side, the reverse with a large lotus flower, the two narrower sides with elongated leaves centred by a crescentic bud-like motif, *44cm high, 7.5cm long*

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance:**

Private collection, London, formed 1980-late 1990s.

90



91

**A LARGE ROMAN BRONZE DOE  
CIRCA 2ND-4TH CENTURY A.D.**

Standing foursquare, with long muzzle, the mouth slightly open, with large eyes and alert ears, the fur finely incised, 21.5cm high

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance:**

Private collection, Switzerland.

Anonymous sale; Schuler Auktionen, Zurich, 18 June 1998, lot 8543.

Private collection, Germany, acquired from the above sale.

Deer were associated with Artemis/Diana, the goddess of the hunt; this statuette may have been offered as a dedication in a sanctuary to the goddess. The style of this figure suggests a Northern European findspot.



91

92

**A BYZANTINE BRONZE CROSS  
CIRCA 12TH-14TH CENTURY A.D.**

Cast in relief with Christ flanked in the terminals of the horizontal arm by the Virgin and Saint John, the reverse with the central figure of a warrior Saint, surrounded by busts of Saints within roundels on each arm, including Saints George, Demetrios and Theodoros, with the Archangels Michael and Gabriel, 17cm high

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,100

**Provenance:**

Private collection, the Netherlands, acquired in 1975.

**Exhibited:**

'Ikonen in relief', De Wijzenburgh Castle, Echteld, Gelderland, 19 March - 17 June 1978.

Saints George, Demetrios and Theodorus belong to a group of saints known as warrior-saints. Their cult became popular after the First Crusade, as before this individual saints were venerated depending on geographical location (J. MacGregor, "Negotiating Knightly Piety: The Cult of the Warrior-Saints in the West, ca. 1070-ca. 1200", *Church History*, vol. 73, no. 2, June 2004, p. 320). The Saints were invoked as protectors of knights and armies on campaign and also regarded as role models for Christian warriors.



92

# Glass



93

93 \*

**A GROUP OF FOUR PHOENICIAN GLASS CORE-FORMED BEADS AND A GREEK GLASS CORE-FORMED BEAD  
EASTERN MEDITERRANEAN, CIRCA 5TH-3RD CENTURY B.C.**

Comprising three iridescent turquoise beads with 'eye' decoration and applied yellow and white balls, *2.6cm high max.*; a hemispherical bead with eyes and trailing, *2.2cm high*; and a Greek bead with yellow and white feather trailing, *2.5cm high (5)*

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, New Mexico, acquired prior to 2000.

94

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

With funnel neck and globular body, *16cm high*

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, London, acquired in the 1970s.



94





95

95

**A ROMAN MOSAIC GLASS PATELLA CUP  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

With double carinated profile, the translucent amber matrix with opaque white spirals with purple centre, set on an applied base ring,  
9.4cm diam., 4cm high

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, UK, formed from the 1960s onwards.

96 \*

**A ROMAN PALE GREEN GLASS FLASK  
CIRCA 1ST-2ND CENTURY A.D.**

The piriform body with six bands of wheel-cut decoration, the tall slender cylindrical neck with folded rim, slight indentation to the base,  
17.8cm high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

with Sadi & Fayez Barakat & Sons, Jerusalem.

Private collection, Bern, acquired from the above 1960s-1970s.

Private collection, Basel, acquired 2010.

Similarly decorated balsamaria have been found at Pompeii and Herculaneum; see L. Scatozza-Höricht, *L'Instrumentum Vitreum di Pompeii*, Rome, 2012, p. 181, no. 10372, pl. LIII.



96



97



97

**A SIDONIAN MARBLED GLASS AMPHORISKOS  
CIRCA 1ST CENTURY A.D.**

Of amber and white marbled glass, mould blown with a band of scroll decoration, *8.3cm high*; **AND AN AFTER THE ANTIQUE COLOUR-BAND GLASS FLASK**, formed from canes of purple and opaque white reticelli, blue, amber, opaque white, and transparent green vertical bands, a rib at the base of the elongated neck, *11.5cm high* (2)

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, UK, formed from the 1960s onwards.

The use of marbled glass for mould-blown vessels is extremely rare; cf. an example in the Toledo Museum of Art, reproduced in E. Marianne Stern, *Roman Mold-blown Glass. The First through Sixth Centuries*, Toledo, 1995, pp. 127-8, no. 34, pl. 52.

98

**THREE ROMAN GREEN GLASS VESSELS  
CIRCA 1ST-4TH CENTURY A.D.**

Comprising a pillar mould-cast bowl, the interior with double wheel cut circles; a jug with folded collar, broad combed strap handle and cylindrical body; and a flask with tall funnel neck and disc-shaped body, *12.5cm diam., 14cm high and 15cm high respectively* (3)

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,300

**Provenance:**

Private collection, UK, formed from the 1960s onwards.



98



99



100

99

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

Comprising an olive green glass bowl, the rim with applied indented ribbon handles; an amber glass flask with piriform body, the flaring mouth with part trail on the edge of the rim; and a green glass jug with a thick trail handle, with funnel rim, the long neck decorated with spiral trail, the globular body set on a tooled foot, 12.8cm diam., 17cm high and 17cm high respectively (3)

£1,200 - 1,800  
€1,300 - 2,000  
US\$1,600 - 2,300

**Provenance:**

Private collection, UK, formed from the 1960s onwards.

100

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

Comprising a purple glass bottle with elongated neck and pear-shaped body; a pale blue glass ampulla with disc rim and trail handles; a bottle with disc rim; a green glass bottle with tall neck, the body with indented base; a mould-blown sprinkler flask, the spherical body with honeycomb decoration; and a green glass jug with four turquoise handles and turquoise trail decoration around the trefoil lip and neck, 8cm-15.5cm high (6)

£1,200 - 1,800  
€1,300 - 2,000  
US\$1,600 - 2,300

**Provenance:**

Private collection, UK, formed from the 1960s onwards.





101



102

101

**FOUR ROMAN GLASS VESSELS  
CIRCA 1ST-4TH CENTURY A.D.**

Comprising a green glass unguentarium; an amber glass juglet with quadrangular body; an amber glass beaker with carinated body; and a pale blue glass flask with funnel mouth and vertical ribbed body; *9cm-11cm high*; **TOGETHER WITH AN AUBERGINE GLASS BOTTLE** possibly Roman, with trail handle, the neck and body with white spiral trailing, *9cm high*; **AND A GREEN GLASS BOTTLE**, post Roman, circa 6th-7th Century A.D., with funnel mouth and spherical body, the vertical ribs rising to a collar at the shoulder, *7cm high* (6)

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

**Provenance:**

Private collection, UK, formed from the 1960s onwards.

102

**FOUR ROMAN GREEN GLASS VESSELS  
CIRCA 2ND-6TH CENTURY A.D.**

Comprising an unguentarium with elongated neck; a balsamarium with short loop handles, the body with trail decoration, set on a conical foot; a trefoil-lipped jug, the body with mould-blown vertical ribs; and a storage jar with collar neck and folded trail handles, *7.5cm-14.5cm high* (4)

**£800 - 1,200**  
**€890 - 1,300**  
**US\$1,000 - 1,600**

**Provenance:**

Private collection, UK, formed from the 1960s onwards.



103

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

The bowl with everted rim, a raised encircling band at the shoulder, the body decorated on both sides with a double band of loose linked chain pattern, the trail handles with upturned thumb rests, set on a discoid stem with flared circular foot, *9.5cm high, 11cm diam.*

**£6,000 - 8,000**

**€6,600 - 8,800**

**US\$7,800 - 10,000**

**Provenance:**

Private collection, England.  
London art market, 1992.



104



105

104

**A ROMAN OLIVE GREEN GLASS JAR  
CIRCA 4TH CENTURY A.D.**

With rounded tooled neck flange and three trailed handles, the bulbous body with vertical pinched ribs, *9.5cm high*

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, UK, acquired in 1998.

105

**A ROMAN GLASS DOUBLE BALSAMARIUM  
CIRCA 4TH CENTURY A.D.**

With streaky olive green, turquoise and red loop handles at either side and basket handle above the wrythen olive green conjoint tubes, *14cm high*

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, UK, acquired prior to 1986.





106

**A ROMAN GLASS OVAL DISH**

**PROBABLY EGYPT, CIRCA 5TH-6TH CENTURY A.D.**

Yellow-green in colour, the rim folded outwards and over to form a broad, thickened rim, the shallow dish with a central kick and a separately-attached high oval foot with criss-cross tooling decoration on the exterior, 20.6cm diam.

**£2,000 - 3,000**

**€2,200 - 3,300**

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

**Provenance:**

Private collection, Perthshire, formed from 1900-1965; and thence by descent.

*Property from a Perthshire House; the Estate of the late Ellen Broun; Lyon & Turnbull, Edinburgh, 29 September 2016, lot 714 (part). Private collection, Edinburgh, acquired from the above sale.*

The decorative tooling on the foot of this dish is also found on the oval dishes discovered at Karanis in Fayum, Egypt, and published by D.B. Harden in 1936 (*Roman Glass from Karanis*, Oxford; see no. 17 for a similar bowl). A collection of over 1,000 glass vessels and fragments from Karanis is now housed at the Kelsey Museum of Archaeology at the University of Michigan, including several dishes akin to this lot.

# Jewellery



107

107  
**AN EGYPTIAN GOLD NECKLACE WITH GOLD OYSTER SHELL PENDANT**  
**MIDDLE KINGDOM, CIRCA 2025-1700 B.C.**

The circular wire necklace with loop and hook fastening, the sheet gold oyster shell shaped pendant with punched repoussé phallic decoration, 8.5cm diam.

£1,500 - 2,000  
 €1,700 - 2,200  
 US\$1,900 - 2,600

**Provenance:**

*A Private Collection of Egyptian Gold Jewellery, the Property of a Nobleman*; Christie's, London, 1 June 1979, lot 52.  
 Anonymous sale; Christie's, London, 26 October 1995, lot 98.  
 Private collection, Europe, acquired at the above sale.

It would seem, considering the circumference of the wire, that this necklace was intended to be worn by a child. The name for the oyster shell amulet is *wedja*, meaning healthy, and such amulets were thought to endow the wearer with this property. Oyster shell amulets were popular in the Middle Kingdom; for an electrum example, see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, fig. 43d, and for a discussion by the author of the significance of oyster shell amulets, *ibid* p.43.



108

108  
**AN EGYPTIAN GLAZED COMPOSITION BEAD COLLAR**  
**LATE PERIOD, CIRCA 664-332 B.C.**

Composed of polychrome disc and tubular beads, with a central Bes amulet, the outer border with a fringe of amulets including Bes figures and udjat eyes, re-strung, 23cm wide; TOGETHER WITH TWO EGYPTIAN AMULETS, a green glazed composition scarab, 4.5cm long, and an openwork udjat eye, 2.5cm wide; and two further amulets, not ancient (5)

£800 - 1,200  
 €890 - 1,300  
 US\$1,000 - 1,600

**Provenance:**

Private collection, UK, acquired in the 1970s.



109

**AN EGYPTIAN GOLD AND GARNET NECKLACE  
WITH FLY AMULETS**

**NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1350 B.C.**

Composed of twenty gold flat backed fly amulets, each with a double piercing through the head, interspersed with garnet beads and granulated ring beads, the elements restrung in modern times, 42cm long, the flies each 1cm long

**£20,000 - 30,000**

**€22,000 - 33,000**

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

**Provenance:**

Said to be from the Valley of the Kings.  
Dr Dean Crocker collection. On loan to the Boston Museum of Fine Arts, 1978-2000 (MFA registration number 52.1978).  
with Mele Ancient Art, Connecticut.  
Private collection, Europe, acquired from the above July 2004.

**Exhibited:**

Allard Pierson Museum, Archaeological Museum of the University of Amsterdam, 17 November 2006 – 25 March 2007.

**Published:**

*Egypt's Golden Age: The Art of Living in the New Kingdom 1558-1085 B.C.*, (exhibition catalogue), Museum of Fine Arts Boston, 1982, no. 315.  
C.A.R. Andrews and J. van Dijk (ed.), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 83, no. 2.07.

It has been suggested by Marianne Eaton-Krauss in the catalogue entry for the above necklace in *Egypt's Golden Age: The Art of Living in the New Kingdom 1558-1085 B.C.*, p.238, that some components of this necklace may have come from a royal burial, since similar granulated beads were found in the burials of three queens of Thutmose III and also in the tomb of Tutankhamen.

The use of fly amulets dates as far back as Naqada II, prior to 3100 B.C., however gold fly amulets became popular in the New Kingdom; for example, three very fine examples were found in the Theban burial of Queen Ahhotep. During this period flies were associated with awards for military valour; presumably the insect's persistent behaviour represented the perseverance of a soldier in attacking the enemy.

For a similar solid cast gold fly and garnet bead necklace dated to the 18th Dynasty see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, fig. 48c.



110

110

**A GRAECO-PERSIAN BANDED AGATE INTAGLIO  
CIRCA 5TH CENTURY B.C.**

Carved with a heron standing facing left, 1.6cm diam.

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Bedfield Hall collection, UK, acquired at Christie's, London, 1967.



111

111

**A ROMAN GOLD RING WITH GREEN PLASMA INTAGLIO  
OF FORTUNA  
CIRCA 2ND CENTURY A.D.**

The hollow gold hoop set with an oval intaglio carved with a depiction of Fortuna, standing in profile to the right, holding a cornucopia and a rudder at her feet, wearing a long pleated chiton and swathed in drapery, a crown surmounting her hair, *intaglio 1cm long, ring size H, weight 5.1g.*

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,300

**Provenance:**

Gifted to the present owner's mother as a child, and thence by descent.



112

112

**A ROMAN CARNELIAN INTAGLIO OF THE DIOSCURI  
CIRCA 1ST CENTURY B.C.**

The brothers depicted nude, wearing helmets and clutching spears, standing facing each other with their horses flanking them, in a modern gold setting, *intaglio 3.2cm long; ring size P; weight 3.1g.*

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Bedfield Hall collection, UK.



113

113

**TWO PAIRS OF ROMAN GOLD EARRINGS AND A SINGLE  
ROMAN GOLD AND GLASS EARRING  
CIRCA 1ST-2ND CENTURY A.D.**

Comprising a pair of earrings with a pearl or glass bead mounted in a gold plate with double twisted border, a pendant with a pearl below; a pair of earrings of inverted pyramidal form, each embellished with small glass beads; and a single earring with green glass disc, an applied wire forming a border and partially wrapping the hoop, *2.3cm long; 3.2cm long; and 2.5cm diam. respectively (5)*

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, UK.

with Helios Gallery, London.

Private collection, UK, acquired from the above 12 December 2004 and 11 July 2005.





114

114

**A ROMAN GOLD SNAKE BRACELET  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

The bracelet overlapping at the head and undulating tail, the naturalistically modelled tail and features with hatchings indicating scales, the mouth open with incised teeth, the underside also engraved, 7.3cm max diam., weight 52.3g.

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

Thétis Foundation.

*Antiquities, the Property of the Thétis Foundation and Others;*  
Sotheby's, London, 23 May 1991, lot 110.

Bedfield Hall collection, UK, acquired from the above sale.

**Published:**

J.-L. Zimmermann, *Collection de la Fondation Thétis*, Geneva, 1987,  
no. 147, pp. 80-81.

Snakes were popular motifs in jewellery across the Mediterranean. In *Ancient Gold Jewellery at the Dallas Museum of Art* (Dallas Museum of Art, 1996), B. Deppert-Lippitz writes: 'snake bracelets and rings in the shape of snakes were not only personal ornaments but also amulets. Probably for this reason they are one of the few naturalistic motifs that continued to be popular long after the decline of the Greek world' (p. 108).



115

115

**A PAIR OF ROMAN GOLD CHILD'S BRACELETS  
CIRCA 1ST-2ND CENTURY A.D.**

The hollow hoops each with semi-circular cross-section, a broader section flattened to form a plain bezel on the exterior, 5.7cm and 5.4cm diam., weight 12.7g. and 12.8g. (2)

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

with Edward Bradbury and Sons, London.

Mr J. N. & Mrs J. E. Didcock collection, UK, acquired from the above 6  
July 1984; and thence by descent to the present owner.

These bracelets appear to be a smaller imitation of a type of bracelet found in Oplontis in the suburbs of Pompeii, which has a small scene of Venus and Cupid in relief on the flattened part of the exterior (reproduced in P. Roberts (ed.), *Life and Death in Pompeii and Herculaneum*, London, 2013, p. 292, fig. 383).

# European



116

116

**A DANISH FLINT DAGGER AND ELEVEN NEOLITHIC FLINT IMPLEMENTS  
LATE NEOLITHIC, CIRCA 2000-1700 B.C.**

The dagger of grey flint with slender leaf-shaped blade, the slightly flared grip of lozenge cross section; the flint implements including a Danish dark grey flint lunate sickle, *11.3cm long*; three flint arrowheads and a leaf-shaped example; a pointed tool; a small thin butted axe; a discoidal scraper; and three flint tools, *17.5cm long max.*; TOGETHER WITH FOUR OTHER FLINTS (16)

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

**Provenance:**

Private collection, UK, acquired prior to 1986.

The above dagger belongs to Scandinavian flint dagger Type II. For an example of a Danish flint dagger with similarly proportioned grip and blade, see A. MacGregor, *Antiquities from Europe and the Near East in the collection of the Lord McAlpine of West Green*, Oxford, 1987, p. 80, fig. 4.217.



117

117

**A GROUP OF FOUR PALAEOLITHIC AND THREE NEOLITHIC STONE AND FLINT IMPLEMENTS  
CIRCA 2000 B.C. AND EARLIER**

Comprising a pointed hand-axe of grey flint, with a patch of cortex remaining on one side, *12.5cm long*; another grey-brown flint with large areas of cortex remaining on one side, *11cm long*; a brown stone hand-axe of almost ovoid form, *13cm long*; a core axe of grey flint, with curved cutting edge, *14.5cm long*; a grey flint thin-butted axe of trapezoid outline, *9.5cm long*; a polished thin-butted axe of cream-grey flint, trapezoid outline, *10cm long*; and a large Nordic grey-black stone axe of lentoid form, with large shaft hole, *17cm long* (7)

£1,200 - 1,600

€1,300 - 1,800

US\$1,600 - 2,100

**Provenance:**

Private collection, UK, acquired prior to 1986.



118

118

**THREE NEOLITHIC FLINT IMPLEMENTS  
NEOLITHIC PERIOD, CIRCA 4000-2000 B.C.**

Comprising a large mottled grey thick-butted chisel, narrowing slightly towards the cutting edge, *30.7cm long*; a grey dagger with leaf-shaped blade and quadrangular grip, *17.2cm long*; and a brown

**£2,000 - 3,000**

**€2,200 - 3,300**

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

**Provenance:**

Larger dagger and chisel: Sven Brock-Foldingbro collection, 1960s-1990s.

Smaller dagger: Reputedly found in 1920 in Tinglev Denmark. Nagelschmitz Zulpich collection, 1924.

Private collection, Cologne, until 1990s.

Galerie und prähistorisches Museum, Müllenbach.

Private collection, Netherlands.



119

119

**A COLLECTION OF PALAEOLOGIC AND NEOLITHIC AXES  
AND FLINT TOOLS**

**LOWER PALAEOLOGIC-NEOLITHIC,  
CIRCA 2000 B.C. AND EARLIER**

Including a brown flint pointed hand axe, Acheulean, Lower Palaeolithic, marked in black ink: 'Broad Valley Essex', *10.5cm*; two caramel brown flint hand axes, one with rounded tip, *12cm* the other with a pronounced point *14cm*; a hand axe of patinated white flint, with collection label, 'Devenis 1924'; four other flaked tools; an Egyptian flint spear head, marked in ink: 'From Amran...Abydos...Chauncey March July 1898'; seven small tanged and leaf shaped arrowheads, Neolithic; and two small polished axe heads, TOGETHER WITH A LARGE GREY LEAF-SHAPED GREY FLINT BLADE, inscribed in black ink: 'Dacota 1888', *16cm*, and three small flint arrowheads from Huaneme Ranch, Ventura County, California (22)

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 1,900**

**Provenance:**

Private collection, UK.

Some of the Acheulian implements collected by D.E. Smith prior to 1956.



120

120

**A EUROPEAN BRONZE SPECTACLE FIBULA  
BRONZE AGE, CIRCA 8TH-7TH CENTURY B.C.**

Formed from a single wire coiled into two opposing spirals in figure-of-eight form, with central double scroll, the pin and catch-plate preserved at the back, *15.5cm long*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

A. Loncken collection, Belgium.

Private collection, Netherlands, acquired from the above in 2006.



121

121

**A CELTIC RED SANDSTONE HEAD  
CIRCA 1ST-3RD CENTURY A.D.**

Possibly a deity, the oval face tapering to a narrow chin, the almond-shaped eyes set within shallow recessed eye sockets, the straight linear mouth slightly down-turned at the edges, with a narrow neck, *30.5cm high*

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

**Provenance:**

Private collection, UK, acquired in the early 1980s from Rosebery's auction, London.

London art market.

According to early literary sources, the Celts of Northern Europe worshipped the human head as a repository of spiritual power and energy. Many heads such as the above lot have been found across northern England, particularly in the context of shrines associated with springs and in riverbeds.

122

**A CELTIC LIMESTONE HEAD OF A DEITY, PROBABLY  
CERNUNNOS  
CIRCA 1ST CENTURY B.C.-3RD CENTURY A.D.**

Surmounted by a pair of stylised horns, the face carved with oval eyes, triangular nose and straight mouth, *19.5cm high*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

Private collection, Worcestershire, formed 1980s.

Private collection, Cornwall, until 2007.

London art market.

Many representations of the Celtic god Cernunnos have been found in North East Gaul and Iberia. A representation of the Celtic antler-horned god Cernunnos can be seen on the Gallo-Roman 'pillar of the boatmen' in the Musée de Cluny. It is thought that Cernunnos was the god of animals, as exemplified by the depiction of a god, possibly Cernunnos, on the large silver Iron Age 'Gundestrup cauldron' in the National Museum of Denmark, where the god is shown with antler horns, sitting cross-legged and surrounded by animals (see J. Farley & F. Hunter (eds), *Celts: Art and Identity*, London, 2015, p. 269, fig. 258).



122





#### PROPERTY FROM A PRIVATE UK COLLECTION

123

#### AN ANGLO-SAXON GOLD AND GARNET PYRAMIDAL MOUNT CIRCA LATE 7TH CENTURY A.D.

Each of the four open-work gold faces decorated with a trapezoidal cell surmounted by a triangular cell inlaid with flat-cut garnets, flanked by a triangular and rectangular cell on each corner, the square top inlaid with a pointillé gold foil backed garnet, some of the other garnets also backed with gold foil, the base folded inwards to form a flange around the hollow centre, 16.2mm high, the base 18.7mm x 18.5mm

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

#### Provenance:

Discovered at Alby with Thwaite, Norfolk, on 9 September 2018. Disclaimed as Treasure by the Crown; treasure report 2018 T666, PAS Database number NMS-FCD6CD.

The above gold and garnet mount is almost identical to a pair found amongst the Staffordshire Hoard, cat. nos. 576 and 577.

Although the purpose of such pyramidal mounts is uncertain it has been convincingly suggested that they served to secure swords in their scabbards, with the use of a strap passing through the base of the mount. It is notable that when found as part of grave finds pyramidal mounts are associated with swords. For a detailed discussion on the types and function of pyramidal mounts see P. Mortimer, *The riddle of the pyramids: an attempt at unravelling their meaning, a typology and comments on chronology* (academia.edu/41749964).

# Near Eastern



124

## VARIOUS PROPERTIES

124

### AN ANATOLIAN 'STARGAZER' MARBLE IDOL HEAD CHALCOLITHIC PERIOD, CIRCA 3300-2500 B.C.

Of Kylia type, the almost oval face broader and rounded at the top, the sides carved with pointed ears, the small raised eyes set low on the face between a long slender ridged nose, 7.3cm high

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

#### Provenance:

Private collection, 1960s.

London art market.

125

### THREE ANATOLIAN POLISHED STONE AXE HEADS EARLY BRONZE AGE, CIRCA 3RD MILLENNIUM B.C.

Comprising a greenstone axe head of trapezoid outline, with rounded butt and curved cutting edge, marked in white ink: 'LYDIA', 9.5cm ; another smaller black stone axe head of similar form, with similar inscription, 5.5cm ; and a votive axe head of broad trapezoid form, marked in red 'Asia Minor P.880', 2.7cm (3)

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

#### Provenance:

*Catalogue of a Collection of Antiquities, formed by the late S.*

*D'Ehrenhoff, Swedish Minister at Constantinople; Sotheby's, London, 23 February 1893, lot 46 and 49 (part).*

Private collection, UK.

The first two items with red ink collection details: Lot 46, Sotheby Feb 93.; the third with 'Asia Minor' in same red ink.

There are examples of Anatolian axe heads of similar form in dark green stone in the Metropolitan Museum of Art, acc. nos 63.147.6 and 63.147.9.



125

126

**A CANAANITE BRONZE FIGURE OF A DEITY  
BRONZE AGE, CIRCA 1500-1200 B.C.**

The smiting god with ridged conical headdress, striding forth wearing a vertical striped short kilt with a scabbard at the waist, the right arm raised to hold a weapon, now missing, 12cm high

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000

**Provenance:**

Prof. Samuel Jean Pozzi (1846-1918) collection, France.

*Collection S. Pozzi (deuxieme partie), Art Antique; Galerie Georges Petit, Paris, 25-27 June 1919, lot 329.*

Anonymous sale; Crait + Müller, Paris, 30 October 2019, lot 91.

During the 2nd Millennium the imagery of Canaanite bronze gods was derived from foreign, and particularly Egyptian, deities. The conical crown is thought to be influenced by the White Crown of upper Egypt and the 'smiting god' type resembles images of Egyptian pharaohs triumphing over their enemies. These warrior-type figures are thought to represent the storm god, Baal. For a similar 'smiting god' figure see O Negbi, *Canaanite Gods in Metal*, Tel Aviv, 1976, p. 112, fig. 128 1318.

127

**TWO NEAR EASTERN BRONZE AXE HEADS AND A NEAR  
EASTERN BRONZE ATTACHMENT  
CIRCA EARLY 2ND MILLENNIUM B.C.-1ST MILLENNIUM B.C.**

Comprising a Canaanite duck-billed axe head, socketed and with two characteristic apertures in the blade; a Levantine fenestrated eye axe head, socketed and with two large apertures in the blade; and a crescentic attachment with four semi-circular holes, 9.5cm long, 8.7cm long and 16.5cm high respectively (3)

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Axe heads: Anonymous sale; Sotheby's, New York, 17 December 1997, lot 409 and 411 (part).

Oliver Hoare (1945-2018) collection, UK.

For two similar fenestrated axe heads see O. Muscarella, *Bronze and Iron; Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*, New York, 1988, p. 386, nos. 510 and 511.



126



127



128

128

**AN IRANIAN GREY-WARE POTTERY SPOUTED JAR  
CIRCA 9TH CENTURY B.C.**

Of spherical form with narrow everted rim, arched handle at the shoulder and elongated beak-shaped spout, *21cm high, 36cm long*

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,300

**Provenance:**

F.M.M. Steiner (1992-2019) collection, Oxfordshire, on loan to the Ashmolean Museum, Oxford, since November 1991 (loan in no. 437).

The British Museum has a similar Iron Age example on display, acc. no. 2006,1124.1. It is suggested that the spout is intended to resemble a bird's head.



129

127

**A NEAR EASTERN BRONZE ZEBU  
CIRCA 1ST MILLENNIUM B.C.**

The zebu or humped bull with flattened muzzle and large oval eyes, with curved upright horns and pronounced dewlap, the elongated body with long slender tail, *9.5cm long, 7.5cm high*

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

**Provenance:**

Jones collection, Cambridge, acquired 1971; and thence by descent to 2019.





(interior)

130

**A LARGE MESOPOTAMIAN POTTERY INCANTATION BOWL  
CIRCA 7TH CENTURY A.D.**

The interior of the hemispherical bowl inscribed in black ink with seventeen spiral lines of incantation, the centre depicting a figure, possibly of the demon Lilith, with a scorpion to her left and encircled by two snakes, the text invoking a demon and an angel to help a couple, Bar-Imma, son of Sukhtoy and Parkoy, daughter of Abanduk be rid of demons (including Lilith) who have been appearing to them in their dreams, 29.5cm diam., 13.5cm high

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 19,000**

**Provenance:**

European art market.

Anonymous sale; Christie's, New York, 12 July 2000, lot 734.

Private collection, US.

New York art market.

European art market.

Incantation bowls such as this were intended to protect households, but the above lot was, unusually, designed specifically to help restore the love, relationship and health of the named couple. It is a rare and interesting survival. Amongst others, the assistance of the Jewish angel, Nuriel, is petitioned in the inscription. According to an ancient Kabbalistic source Nuriel was associated with love and his name was therefore inscribed on amulets to bring lovers together. Pregnant women also wore amulets inscribed with Nuriel's name for protection. This bowl would have been buried and inverted so as to capture the evil spirit beneath.



131

131

**NINE NEAR EASTERN MACE HEADS  
CIRCA 3RD-1ST MILLENNIUM B.C.**

Comprising five haematite mace heads of spherical form, three tapering towards the base, one of which is collared; a granite mace head of fluted spherical form tapering to the base; another granite mace head of spherical form tapering to the base; an alabaster mace head of globular form; and a marble mace head, all pierced vertically, 4cm-7cm high (9)

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

Oliver Hoare (1945-2018) collection, UK, acquired on the London art market in 1997.

132

**A SASANIAN SILVER BOWL  
CIRCA 6TH-7TH CENTURY A.D.**

The heavy bowl with carinated body, the tondo with the *simurgh* facing right, claws outstretched, the tail curving upwards behind, 12.8cm diam.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

Oliver Hoare (1945-2018) collection, UK, acquired prior to 1990.

For another Sasanian plate featuring a *simurgh* see O. Muscarella, *Bronze and Iron; Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*, New York, 1988, p. 298, no. 426.

The *simurgh* is a mythical animal from Iranian mythology. Said to be large enough to carry an elephant, the *simurgh* was first depicted as having the head of a dog and body of a peacock and was later merged with the Chinese phoenix, taking on more bird-like qualities (E. Sims, *Peerless Images: Persian Painting and Its Sources*, New Haven, 2002, p. 165, no. 80). She is a benevolent and loving animal who is most known from the story of Prince Zal, who is rejected and exposed by his father for being albino and is rescued, suckled and raised by the *simurgh*.



132



133

**A SASANIAN GILT SILVER LOBED ELLIPTICAL BOWL  
CIRCA 6TH-7TH CENTURY A.D.**

On a raised oval ring foot, the long scalloped dish comprised of five lobes, including three elongated sections and two smaller bosses, with a flat rim, remains of gilding on the smaller internal elongated sections and the exterior of the foot, 32.7cm long, weight 701g.

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

**Provenance:** Oliver Hoare (1945-2018) collection, UK, acquired prior to 1990.

For similar, see nos. 30-31 in A. Gunter and P. Jett, *Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art*, Smithsonian Institution, 1992. For an example of this form of bowl in solid gold, see *Hofkunst van de Sassanieden*, Brussels, 1993, p. 232, no. 83.

# Property from the Celtic and Prehistoric Museum Collection, Ireland

Lots 134 – 145

The following fourteen lots have been exhibited at the Celtic & Prehistoric Museum on the Dingle Peninsula, Republic of Ireland. This private museum was founded by musician and antiquarian, Harris Moore in 1998. While travelling extensively and immersing himself in museums and antiquarian shops on the continent, Harris developed a deep passion for the form and simplicity of prehistoric stone implements. Over time, he cultivated relationships with several prominent 20th century collectors of Stone, Bronze, and Iron Age European material.

Objects acquired from these collections formed the basis of what is now an extensive and eclectic collection at the Museum. A native of Connecticut, Harris elected to settle on the west coast of Ireland, an area steeped not only in natural beauty, but also rich in ancient monuments which perennially draw many visitors to the region. This dynamic museum continues to evolve; the proceeds from this offering will fund improvements in preparation for its re-opening to the public in the Spring.



134

134

**A LARGE DANISH THIN-BUTTED FLINT AXE  
EARLY-MID NEOLITHIC PERIOD, CIRCA 4000-3000 B.C.**

Of mid brown flint with inclusions, the elongated trapezoid form with curved cutting edge and butt, 33.5cm long

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,200 - 4,500

**Provenance:**

Thorvald Rasmussen collection, Denmark.  
Celtic and Prehistoric Museum collection, Ireland, acquired from the above 1994-1995.

For another Danish, Nordic Early Neolithic type example, dated circa 4000-3500 B.C., of similarly impressively dimensions, see A. MacGregor (ed.), *Antiquities from Europe and the East in the collection of the Lord McAlpine of West Green*, Ashmolean Museum, Oxford, 1987, p. 56, fig. 4.5.



135

135

**A LARGE DANISH THIN-BUTTED FLINT AXE  
EARLY-MID NEOLITHIC PERIOD, CIRCA 4000-3000 B.C.**

Of mottled yellow-brown flint, some cortex remaining at the butt, the elongated trapezoid form with curved cutting edge and butt, 26.5cm

£1,200 - 1,800  
€1,300 - 2,000  
US\$1,600 - 2,300

**Provenance:**

Thorvald Rasmussen collection, Denmark.  
Celtic and Prehistoric Museum collection, Ireland, acquired from the above 1994-1995.





136

136

**A NEOLITHIC POLISHED STONE AXE  
CIRCA 3000-2000 B.C.**

Of polished mottled veined granite, point-buttet with curved cutting edge, *21.5cm long*

**£1,200 - 1,800**

**€1,300 - 2,000**

**US\$1,600 - 2,300**

**Provenance:**

with Lord McAlpine, London, 1990s.

Celtic and Prehistoric Museum collection, Ireland, acquired from the above.



137

137

**TWO DANISH THIN-BUTTED FLINT AXES  
NEOLITHIC PERIOD, CIRCA 4000-3000 B.C.**

Both of trapezoidal form, the larger example of unpolished yellow-brown flint, patinated white; the other of mottled grey flint with straight sides and curved cutting edge and butt, *24.5cm and 20cm high respectively (2)*

**£2,000 - 3,000**

**€2,200 - 3,300**

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

**Provenance:**

Thorvald Rasmussen collection, Denmark.

Celtic and Prehistoric Museum collection, Ireland, acquired from the above 1994-1995.

Cf. a very similar Danish Neolithic grey flint thin-butted axe in the British Museum, acc. no. 1862,1101.64.



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138

**A PAIR OF CELTIC BRONZE ARMLETS  
CIRCA 4TH-3RD CENTURY B.C.**

Both composed of linked ovoid convex segments, each with a medial rib, each 6.4cm diam., 4cm high (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

Private collection, Germany.

Anonymous sale; Bonhams, London, 16 May 2002, lot 160.

Celtic and Prehistoric Museum collection, Ireland, acquired from the above sale.

For examples of armlets or anklets of similar lobed form from Northern Italy see S. Moscati (ed.), *The Celts*, New York, 1991, p. 222.

139

**AN ITALIC QUATREFOIL BRONZE SPECTACLE FIBULA  
CIRCA 9TH-7TH CENTURY B.C.**

Composed of four coiled wire spirals, with cruciform back support, the pin missing, 10cm wide

£800 - 1,200

€890 - 1,300

US\$1,000 - 1,600

**Provenance:**

Private collection, London.

Anonymous sale; Bonhams, London, 10 June 1997, lot 2.

Celtic and Prehistoric Museum collection, Ireland, acquired from the above sale.

Quatrefoil spectacle fibulae most commonly occur in Italy and Sicily although the form probably originated in the Balkans and Greece. Spectacle fibulae have been found in pairs in burials, positioned on the shoulders of the deceased. There is a similar quatrefoil example in the Harvard Art Museum, object no. 1987.135.9.



139



140

140

**A LARGE ROMANO-CELTIC BRONZE  
TRUMPET WHORL ROUNDEL  
CIRCA 1ST-2ND CENTURY A.D.**

The openwork design with curled tendrils of the 'trumpet' style, with three circular attachment holes on the outer edge and one original bronze rivet remaining, 13.6cm wide

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

with Maurice Braham, London, 1990s.

Celtic and Prehistoric Museum collection, Ireland, acquired from the above.

For related examples, see D.G. Mitten and S.F. Doeringer (eds), *Master Bronzes of the Classical World*, Mainz, 1968, p. 312, no. 314a and b.

141

**A ROMANO-CELTIC BRONZE TRUMPET WHORL ROUNDEL  
CIRCA 1ST-2ND CENTURY A.D.**

The openwork design with curled tendrils of the 'trumpet' style, 11cm diam.

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

**Provenance:**

B. R. collection, 1980s.

Anonymous sale; Gorny and Mosch, Munich, 17 December 2014, lot 345.

Celtic and Prehistoric Museum collection, Ireland, acquired from the above sale.

Cf. a similar example in the Seattle Art Museum, Eugene Fuller Memorial Collection, acc. no. 59.23.



141



142



142

**TWO NORDIC HARDSTONE MACE HEADS  
NEOLITHIC PERIOD, CIRCA 3000 B.C.**

Each disc-shaped with rounded edges, with central circular perforation with raised collar, *red 9cm diam., mottled grey 8.6cm diam.* (2)

£3,000 - 5,000  
€3,300 - 5,500  
US\$3,900 - 6,500

**Provenance:**

Reputedly found in Eskholt, Denmark, in 1937.  
B. Olsen collection, Greenland, 1990.  
V. Rohde collection, Denmark, 1993.  
Celtic and Prehistoric Museum collection, Ireland, acquired from the above.

143

**TWO BRONZE AGE NECKLACES  
CIRCA 1ST MILLENNIUM B.C.**

Comprising a bronze hollow coiled tubular wire necklace with eleven open-work crescentic pendants, *66cm long*; and a necklace composed of tubular coiled wire beads interspersed with scroll pendants, the central double lobed pendant with punched decoration, both re-strung, *34cm long* (2)

£800 - 1,200  
€890 - 1,300  
US\$1,000 - 1,600

**Provenance:**

Private collection, Munich.  
with Kai Schmidt, Cologne, 1990s.  
Celtic and Prehistoric Museum collection, Ireland, acquired from the above.



143







144

144

**A VIKING BRONZE TORC  
CIRCA 9TH-10TH CENTURY A.D.**

The torc of hoop form with dentate decoration and over-lapping terminals, one 'S' shaped, the other terminal of lozenge and conical form, *20cm diam.*; AND A BRONZE AGE SPIRAL ARMLET, possibly Swedish, of stylised snake form with punched eyes and incised scale decoration, *12cm high* (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

Thorvald Rasmussen collection, Denmark.  
Celtic and Prehistoric Museum collection, Ireland, acquired from the above 1990s.

145

**AN ANGLO-SAXON BRONZE SQUARE-HEADED BROOCH  
CIRCA 525-575 A.D.**

The rectangular head-plate decorated with a notched linear design, with ribbed arched bow, the footplate of trefoil lobed form, the two lateral lobes with stylised birds' heads on the shoulder, *13.5cm high*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance:**

Discovered in Hambleton, North Yorkshire, 23 August 2008 (PAS recorded and returned to owner, no. NCL-82EDE3).  
with ArtAncient, London, acquired in 2014.  
Celtic and Prehistoric Museum collection, Ireland.

For a brooch of similar form see A. MacGregor & E. Bolick, *A Summary Catalogue of the Anglo-Saxon Collections*, Ashmolean Museum, Oxford, 1993, p. 118, fig. 13.13.



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**END OF SALE**

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The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### *Estimates*

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer*

*Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### *Condition Reports*

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### *The Seller’s responsibility to you*

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### *Bonhams’ responsibility to you*

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

*Descriptions* and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

#### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not 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. Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

**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% of the *Hammer Price* on the first £10,000; plus  
25% of the *Hammer Price* from £10,001 and up to £450,000; plus  
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus  
14.5% of the *Hammer Price* above £4,500,000

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 or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

**13. CITES REGULATIONS**

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA) Wildlife Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

**14. THE SELLERS AND/OR BONHAMS' LIABILITY**

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

**15. BOOKS**

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

**16. CLOCKS AND WATCHES**

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

**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 DEBRA 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 a 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.

- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

\*, †, \*, G, Ω, α see clause 8, VAT, for details.

#### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

#### APPENDIX 1

#### BUYERS SALE CONTRACT WITH SELLER

**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, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.**

#### 1 THE CONTRACT

- 1.1 These terms 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 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*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

#### 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

#### 9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

- person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

- are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all our obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

#### 3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*: the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 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:
- 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
- 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.
- 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.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 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;
- 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;
- 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
- 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.
- 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-terrorist 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.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, 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.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting 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*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 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.

## 6 RESPONSIBILITY FOR THE LOT

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.

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*.**

## 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *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*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

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;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

## 9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 it can be established that the *Lot* is a *Forgery* 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.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

## 10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or

- communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

### 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

### APPENDIX 3

#### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

**"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 for Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"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.

**"warranty"**: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

### SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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



# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

# Bonhams

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website ([www.bonhams.com](http://www.bonhams.com)) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from [info@bonhams.com](mailto:info@bonhams.com). We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

## Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Antiquities	Sale date: Tuesday 1 December 2020
Sale no. 26258	Sale venue: New Bond Street, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
<b>General Bid Increments:</b> £10 - 200 .....by 10s £200 - 500 .....by 20 / 50 / 80s £500 - 1,000 .....by 50s £1,000 - 2,000 .....by 100s £2,000 - 5,000 .....by 200 / 500 / 800s £5,000 - 10,000 .....by 500s £10,000 - 20,000 .....by 1,000s £20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s £50,000 - 100,000 .....by 5,000s £100,000 - 200,000 .....by 10,000s above £200,000 .....at the auctioneer's discretion	
<b>The auctioneer has discretion to split any bid at any time.</b>	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
<b>Please answer all questions below</b>	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

**Please note that all telephone calls are recorded.**

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, [bids@bonhams.com](mailto:bids@bonhams.com)

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19

# Bonhams

AUCTIONEERS SINCE 1793



## THE CLASSICS

A Month of the best Classic Arts at Bonhams

Fine Decorative Arts, 1200-1900.

New Bond Street | 25 November, 2020

Antiquities

New Bond Street | 1 December, 2020

Fine European Ceramics

New Bond Street | 3 December, 2020

Fine Glass and British Ceramics

Knightsbridge | 15 December, 2020

Fine Clocks

New Bond Street | 16 December, 2020

Old Master Paintings

New Bond Street | 17 December, 2020









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[bonhams.com](http://bonhams.com)

**AUCTIONEERS SINCE 1793**