

A close-up, profile view of an ancient Egyptian statue head, likely made of dark wood or stone. The statue has large, almond-shaped eyes with dark pupils and yellowish-orange irises. The face is weathered and shows signs of age. The background is dark and out of focus.

ANTIQUITIES

Thursday 7 July 2016

Bonhams

LONDON







ANTIQUITIES

Thursday 7 July 2016
New Bond Street, London

Lots 1 - 151 at 10.30am
Lots 152 - 258 at 2pm

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Head of Department
Madeleine Perridge
+44 (0) 20 7468 8226
m.perridge@bonhams.com

Siobhan Quin
+44 (0) 20 7468 8225
antiquities@bonhams.com

Abigail Walker
+44 (0) 20 7468 8332
antiquities@bonhams.com

Senior Consultant
Joanna van der Lande

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Front cover: Lot 230
Back cover: Lot 147
Inside front cover: Lot 181
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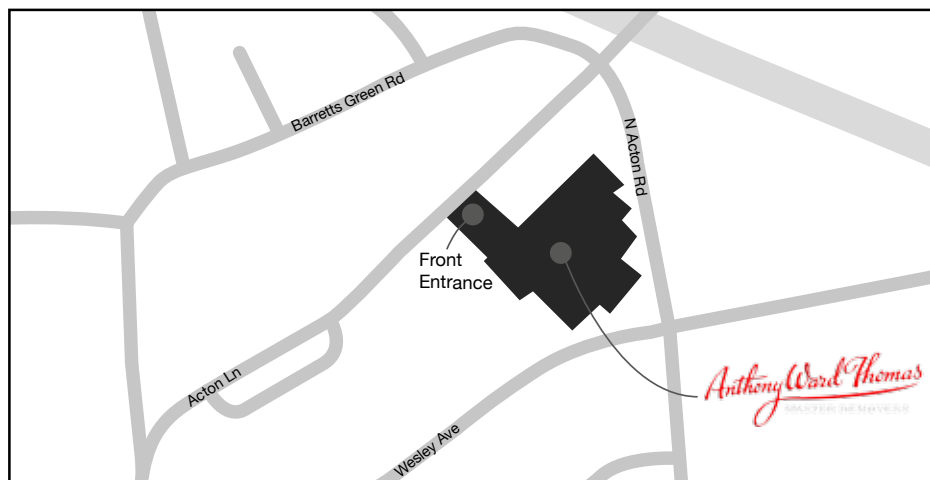
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onsite at Ward Thomas Removals
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Thomas Removals Ltd & will be
available for collection from 9.30am
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of business on Wednesday 20 July
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(requiring up to 2 men to handle)
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mechanical handling)

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Alana Wright
Direct line: +44(0) 20 8267 6363
Main line: +44(0) 20 7038 0449
Fax: +44(0) 20 7038 0439
Email: alana@ward-thomas.co.uk

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Provenance

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Lots 1 - 151 at 10.30am



1

1 *

**A MYCENAEAN TERRACOTTA PHI FIGURE
CIRCA 1300-1200 B.C.**

The head with bird-like features, the disc-shaped body with applied shallow breasts, decorated with a linear wavy pattern in orange slip, *10.3cm high*

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

American private collection, Midwest, acquired in 1998.

With Charles Ede Ltd, London, 1998.



2

2 *

**A MYCENAEAN TERRACOTTA PHI FIGURE
CIRCA 1300-1200 B.C.**

Of stylised form painted with reddish-orange wavy lines, the head with pinched nose and applied eyes, with a discoid body, columnar legs flaring at the foot, and small applied bulbous breasts, *7.7cm high*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

American private collection, Tennessee, acquired in the 1970s-80s.



3

3

**A BOEOTIAN TERRACOTTA PAPPADES
FIGURE
CIRCA 6TH-5TH CENTURY B.C.**

Of stylised form, with umber decoration, wearing a patterned peplos with a pendant necklace, the polos headdress with frontal volute, *17.3cm high*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Fritz M. Gross (1895-1969) Collection. Thence by descent.

The Viennese-trained architect and artist formed his collection of antiquities in the UK during the 1950s. He was also a renowned collector of Impressionist paintings and in 1990 the Ashmolean, Oxford, exhibited 'Impressionist and Modern: The Art and Collection of Fritz Gross' which displayed parts of his collection alongside some of his own work.



4



4

**TWO CORINTHIAN TERRACOTTA ARYBALLOI
CIRCA 600-550 B.C.**

An aryballos decorated in brown and crimson with a central siren with outstretched wings flanked by two birds; the other vessel decorated with a goose flanked by two birds, 11.4cm and 11cm high (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Fritz M. Gross (1895-1969) Collection. Thence by descent. The Viennese-trained architect and artist formed his collection of antiquities in the UK during the 1950s. He was also a renowned collector of Impressionist paintings and in 1990 the Ashmolean, Oxford, exhibited 'Impressionist and Modern: The Art and Collection of Fritz Gross' which displayed parts of his collection alongside some of his own work.

5

**A LARGE CORINTHIAN BLACK FIGURE TERRACOTTA
ALABASTRON
CIRCA 6TH CENTURY B.C.**

With added details in red slip, depicting on one side a bearded male siren in profile, running with wings outstretched, the paint worn, towards a serpent-like monster on the other side with a small male figure in its jaws, 17cm high

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

Provenance:

Marcus Brooke (1923-2015) Collection, Glasgow, formed in the 1960s-1970s.



5



6

6 *

**A CYCLADIC MARBLE HEAD
LATE SPEDOS TYPE, EARLY CYCLADIC II, CIRCA 2600-2200
B.C.**

The finely carved up-tilted lyre-shaped head with stylised elongated pointed nose, set on a long neck, 4cm high

£6,000 - 8,000
€7,800 - 10,000
US\$8,700 - 12,000

Provenance:

American private collection, Midwest, acquired in New York in the early 1980s.

Literature:

For further discussion of the type, cf. J. Thimme, *Art and Culture of the Cyclades*, London, 1977; no. 186 for an idol with a head of similar form.



7

7

**A CYCLADIC MARBLE TORSO OF A FEMALE FIGURE
EARLY SPEDOS TYPE, EARLY CYCLADIC II, CIRCA 2700-2600
B.C.**

Sculpted with the arms folded beneath the small breasts, the flat stomach gently curving above the incised pubic area, the thighs with a groove between both front and back, a vertical groove down the spine and with a single curved groove indicating the buttocks, 7.8cm high

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

Christie's, London, 25 October 2012, lot 80.
Austrian private collection, 1970s.

Literature:

For further discussion of the type and similar examples, cf. J. Thimme, *Art and Culture of the Cyclades*, London, 1977, pp. 253-8, 459ff.



8 *

**A CYCLADIC MARBLE HEAD
ATTRIBUTED TO THE NAXOS MUSEUM SCULPTOR, LATE
SPEDOS TYPE, EARLY CYCLADIC II, CIRCA 2500-2400 B.C.**

The elongated shield-shaped face, with long, worn, triangular nose, with curved crown and rounded chin, with elongated neck, 13cm high

£25,000 - 35,000

€32,000 - 45,000

US\$36,000 - 51,000

Provenance:

Swiss private collection, acquired in the mid-1960s, thence by descent.

Literature:

For a discussion of the distinctive style of the Naxos Museum Sculptor, cf. P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*, Madison, Wisconsin, 2001, pp. 81-83, with comparable examples included in pl. 69 and 70. The sculptor is named after the Archaeological Museum of Naxos, which has six complete figures by the artist's hand, that were found in cemeteries on Naxos. The sculptor was a productive carver and there are a least twenty-four complete and fragmentary examples.



9

9

**AN ETRUSCO-CORINTHIAN TERRACOTTA MONKEY FLASK
CIRCA 4TH-3RD CENTURY B.C.**

In the form of a seated mother ape holding a baby, each with legs drawn up, wearing a collar and with circular aperture on the crown of the head, fur rendered by multiple black dots, 9.5cm high

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

Robert Knight Collection, UK, acquired in 2005
Christie's, London, 20 April 2005, lot 230.
Leo Mildenberg (1913-2001) Collection, Switzerland, formed in the 1960s-80s.

Published:

A. S. Walker (ed.), *Animals in Ancient Art from the Leo Mildenberg Collection*, III, Mainz, 1996, no.90.
G. Zahlhaas, *Out of Noah's Ark: Animals in Ancient Art from the Leo Mildenberg Collection*, 1997, no.61.



10

10

**A CORINTHIAN TERRACOTTA ARTICULATED DOLL
CIRCA 4TH CENTURY B.C.**

Her curling hair dressed in a broad band knotted at the front, the slender body with elongated articulated arms and legs, holding a cymbal in her left hand, 15cm high

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

Provenance:

UK private collection, acquired prior to the mid-1980s, and thence by descent to D.M. Accompanied by a handwritten note by Mary Hillier authenticating the doll.

Literature:

There is a similar example in the British Museum, London, acc. no.1865,0720.35.



11 *

**A CORINTHIAN TERRACOTTA FIGURAL VESSEL OF A COMAST
EARLY 6TH CENTURY B.C.**

Depicted squatting with the feet in front either side of the phallus, the elbows resting on the knees and the hands clasped in front of the chest, with the hair in archaic ringlets, brown spots painted on the stomach and pubic region, two holes for suspension on either side of the neck, 9.2cm high

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

With ArtePrimitivo, New York, 29 September 2014, lot 357.
American private collection, New York, 1950s-1970s.

Literature:

It is thought that such 'plastic vases' depict actors in the guise of a Comast. Comasts were the participants of the Ancient Greek 'Komos', a ritualistic drunken procession. Scenes of such revelry were often depicted in Athenian vase painting. For similar examples in the British Museum, cf. R. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*, vol. II, pp. 26-7, figs 1665-7.



12

12

**AN ATTIC BLACK-FIGURE BAND CUP
ATTRIBUTED TO THE MANNER OF ELBOWS OUT, CIRCA 540-
520 B.C.**

The reserved band decorated on either side with a hen facing a swan with outstretched wings, the details in added white and red paint with some incision, set on a high stemmed foot, 20cm diam excluding handles; 13.5cm high

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance:

Dutch private collection, acquired at Cahn Auktionen AG, Basel, 21 September 2007, lot 271.

Siegfried Schmidli Collection, Biel, Switzerland, acquired in 1979.

Literature:

This Little Master cup has previously been attributed to the Circle of the Tleson Painter. However it has close links to the band-cup with hens and swans, Haverford EA-1989-5, attributed by Ann Ashmead to Elbows Out (also known as Painter of Louvre E 705) in A.H. Ashmead, *Haverford College Collection of Classical Antiquities*, 1999, 7-8.

Elbows Out is a mannerist and seems to enjoy the combination of hens and swans more than others and palmettes are usually absent. His work does recall that of Tleson. Cf. J.D. Beazley, *Attic Black-figure Vase-painters*, 1956, 250-51 and J.D. Beazley, *Paralipomena*, Oxford, 1971, 112.



13



14

13

**A SMALL ATTIC BLACK-FIGURE LEKYTHOS
CIRCA 5TH CENTURY B.C.**

The shoulder ornamented with two bands of radiating strokes, the body decorated with a charioteer driving a quadriga, with cream and red slip and incised details, *14.3cm high*

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

Provenance:

Classian Art Ltd, Zurich, 1997, from whom acquired by the current owner. Accompanied by a copy of the 1999 invoice.



14 (other view)

14 *

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

The exterior with a procession of riders on one side, the other depicting two nude warriors facing each other, with draped figures standing behind and watching the combat, the interior with a reserved tondo showing a wrestling scene with two nude male figures, probably Herakles with his hair in red, and Geryon, surrounding by a border of alternating black and red tongues, *33.5 cm wide including the handles*

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

Millard and Mary Sheets Collection, California, acquired in the 1960s, thence by descent. Millard Sheets (24 June 1907 – 31 March 1989) was a renowned Californian artist whose work appears on building and museums worldwide.



14 (other view)



15

15 *

**AN ATTIC BLACK FIGURE LIP CUP BY XENOKLES
CIRCA 575-550 B.C.**

Part of the signature preserved on each side in the handle zone:
[XENO]KLES EPOIESEN, 'Xenokles made me,' black bands encircling
the cup above and below the inscription, 18.2cm wide including
handles

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

Provenance:

American private collection.
With Harlan J. Berk, Chicago, 1996.

Literature:

for the Xenokles Painter, cf. J. D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, pp. 184-86.

16

**A SMALL ATTIC BLACK-FIGURE LEKYTHOS
ATTRIBUTED TO THE LITTLE LION PAINTER, CIRCA EARLY
5TH CENTURY B.C.**

The shoulder ornamented with a hound chasing a hare, the body
decorated with three dancing Maenads, with incised details, 10.5cm
high

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

Provenance:

Classian Art Ltd, Zurich, 1997, from whom acquired by the current
owner. Accompanied by a copy of the 1997 invoice.



16

17 *

**AN ATTIC BLACK-FIGURE FRAGMENT OF AN AMPHORA
(TYPE B)
ATTRIBUTED TO THE CIRCLE OF THE SWING PAINTER,
CIRCA 540-530 B.C.**

Depicting a standing figure of a Nike, large wings outstretched to either side, her face turned back over her right shoulder, moving to her left, wearing a short tunic with red details, a red band tied about her head, flanked by draped male figures, with four smaller fragments, 18cm high (5)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

Provenance:

Rolf Blatter Collection, Berne, Switzerland, before 1969.

Published:

R. Blatter, 'Neue Werke des Schaukel-Malers', AA, 1969, 70, fig. 1.

E. Böhr, *Der Schaukelmaler*, Mainz, 1982, 105, cat. no. U 10 (Umkreis des Schaukelmalers), 59 note 13, 73-74 note 532, pl. 155a.

Literature:

For a full amphora by the Swing Painter with similar scene in the Rhodes Archaeological Museum (inv. no.15590) cf. T.H. Carpenter, T. Mannack, and M. Mendonca, *Beazley Addenda*, Oxford, 1989, 79.



17

18

**AN ATTIC BLACK-FIGURE OINOCHOE
CIRCA 5TH CENTURY B.C.**

Depicting a wreathed figure of Dionysus climbing into a quadriga, a dancing maenad beside the horses, with vines in the field, 24.6cm high

£1,200 - 1,500

€1,600 - 1,900

US\$1,700 - 2,200

Provenance:

Collection of Capt. Robert Gordon Southey M.C. (1896-1976), UK, thence by descent.



18



19



20

19 *

**AN ETRUSCAN BRONZE TORSO OF A VOTIVE PRIESTESS
CIRCA 6TH CENTURY B.C.**

Of elongated flat stylised form, small round breasts in relief and hands emerging in relief to either side of the torso, with a double tang or feet below, 25cm high

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

Provenance:

Art market, New York, acquired in 2000.
American private collection, California, 1980s.

Literature:

For a related elongated Etruscan figure, cf. E. Napoli, *The Art of the Italic Peoples*, Geneva, 1993, p. 255, no. 155.

20 *

**AN ETRUSCAN BRONZE KOUROS
CIRCA 6TH-5TH CENTURY B.C.**

The archaic face with long hair, the slender nude figure standing with arms held tight to the sides of the body, with well defined musculature, 10.5cm high

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

Provenance:

Canadian private collection, acquired from Sasson Gallery in 2001.
With Sasson Gallery before 2000.
Accompanied by the 2001 invoice from Sasson Gallery.

21

**AN ETRUSCAN MASK OF ACHELOOS
CIRCA 6TH CENTURY B.C.**

With a long downturned moustache and ribbed spade-shaped beard, the arching eyebrows hatched and joined at the bridge of the nose, the almond-shaped eyes with thick upper lids, his bull horns emerging from the vertical striations of his hair, rivets in the beard for attachment (one preserved), 12cm high

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance:

Robert Knight Collection, UK, acquired in 2008.
Christie's, New York, *The Morven Collection of Ancient Art*, 08 June 2008, lot 412.
With Old World Galleries, New York.
With Royal Athena Galleries, New York, 1981.

Published:

C.C. Vermeule and J.M. Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no.81-49.

For an ornamental shield with a similar mask of Acheloos, cf. S. Haynes, *Etruscan Bronzes*, London, 1985, no. 51.



21

22 *

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

The head tilted upwards, the snub nosed face framed by long hair and a full beard, the lithe prancing figure with one hand resting on his hip, the other arm curved toward his face, with a small curled tail at the back, 8.2cm high

£2,500 - 3,000

€3,200 - 3,900

US\$3,600 - 4,300

Provenance:

Canadian private collection, acquired in 2001.
With Sasson Gallery, Jerusalem, before 2000.
Accompanied by a copy of the 2001 invoice from Sasson Gallery.



22



23

23 *

**A GREEK RED-FIGURE GUTTUS
CIRCA 5TH CENTURY B.C.**

The body decorated with two panther and a lion with its head moulded to form the spout, 10.8cm long

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

American private collection, Midwest.
Christie's, New York, 09 December 2005, lot 258
William Suddaby Collection.
With Harlan J. Berk Ltd., Chicago, 1996.

Published:

A.J. Paul, Exhibition catalogue, *A View into Antiquity: Pottery from the Collection of William Suddaby and David Meier*, Tampa, 2001, no. 27.

Exhibited:

Tampa Museum of Art, *A View into Antiquity: Pottery from the Collection of William Suddaby and David Meier*, 14 October 2001 - 13 January 2002.

24

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

Depicting a young nude male figure seated on a rock, holding a staff in his left hand and a cup outstretched in his right, linked palmettes at the shoulder in black figure, 21.6cm high

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Marcus Brooke (1923-2015) Collection, Glasgow, formed in the 1960s-1970s.



24



25

**A GREEK RED-FIGURE BELL KRATER
LUCANIA, ATTRIBUTED TO THE PISTICCI PAINTER, CIRCA
400-380 B.C.**

Depicting on side (a) a central standing nude warrior holding a spear, on the left a draped female figure offering two paterae towards him, on the right a draped bearded male figure holding a staff, side (b) with three standing draped youths, 33.5cm high

£5,000 - 7,000

€6,500 - 9,000

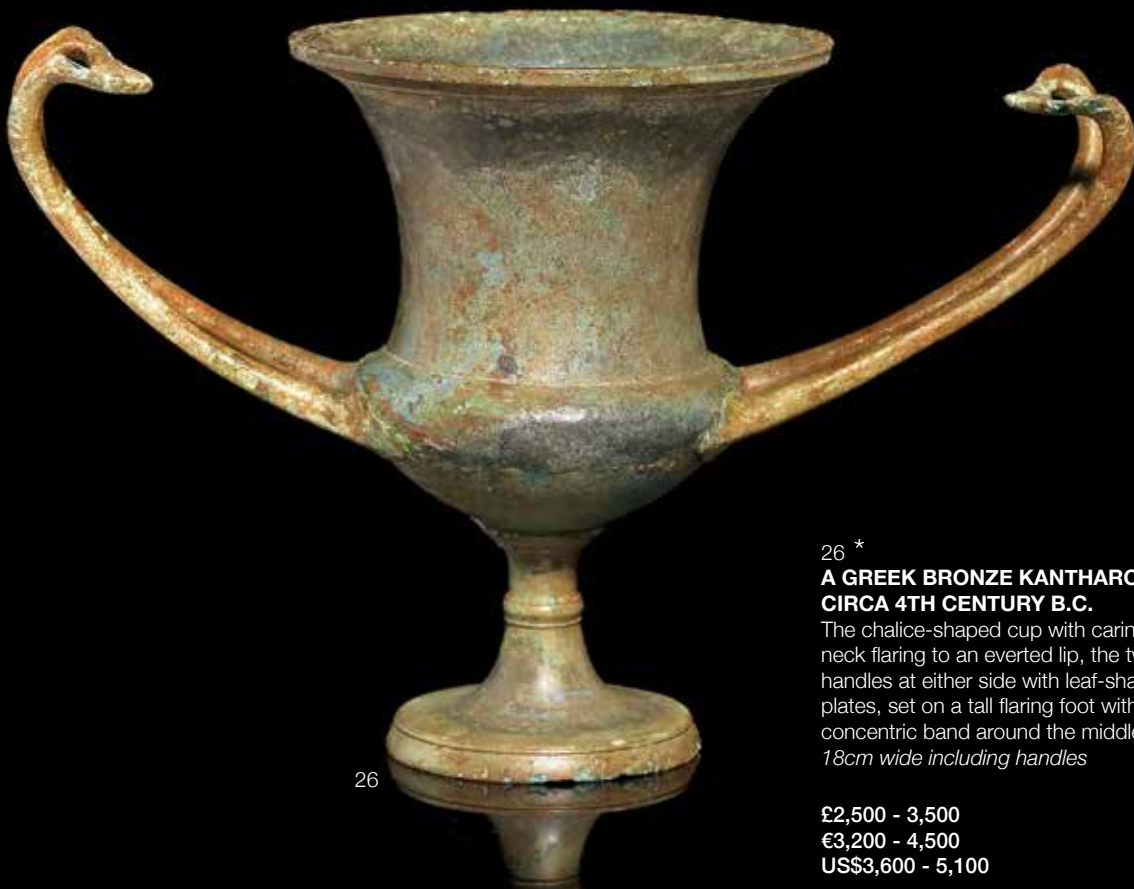
US\$7,200 - 10,000

Provenance:

French private collection, Paris, purchased at the Drouot circa 2010.
French private collection since the 1950s.

Literature:

The Pisticci Painter is the artist with whom the introduction of red-figure painting into Lucania is connected. His work demonstrates his familiarity with Attic conventions. For further discussion, see A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, Oxford, 1967, pp. 9-25, pls.1-6.



26

26 *

**A GREEK BRONZE KANTHAROS
CIRCA 4TH CENTURY B.C.**

The chalice-shaped cup with carinated bowl with tall neck flaring to an everted lip, the two curving loop handles at either side with leaf-shaped attachment plates, set on a tall flaring foot with a raised concentric band around the middle, 11.5cm high, 18cm wide including handles

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,100

Provenance:

Austrian private collection, 1970s.

Literature:

There is a closely-related example in the Musée du Louvre, Paris, (inv. no. Br 4787): S. Descamps-Lequime, 'Acquisitions', *Revue du Louvre et des Musées de France* 5, 1998, pp. 76-7, no. 3.



27

27

**AN ETRUSCAN BRONZE OF A SATYR
CIRCA 5TH CENTURY B.C.**

Depicted reclining on his side, leaning on his left elbow and holding a kantharos, 6cm long

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

Robert Knight Collection, UK, acquired in 2004. Christie's, London, 28 April 2004, lot 248. European private collection, formed between 1973-1982.



28

**A GREEK BRONZE VASE WITH SILVER INLAY
CIRCA 4TH CENTURY B.C.**

Elegantly formed, set on a flaring foot with incised grooved tongues, the body with sloping sides flaring towards the shoulder, with silver inlaid scroll decoration, the shoulder neck and rim with incised concentric rings, the long waisted neck with the rim decorated with ovolo, *19.5cm high*

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 17,000

Provenance:

German private collection, Mr. O, formed in the 1950s-60s and thence by descent.



29



29 (Side B)

29

**A GREEK RED-FIGURE BELL KRATER
CAMPANIA, CIRCA 4TH CENTURY B.C.**

Depicting on side (a) a deer with antlers and spotted coat, side (b) with a seated satyr holding a staff and casket, palmettes under the handles, 24.5cm high

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

Provenance:

French private collection, Paris, purchased at the Drouot circa 2010.
French private collection since the 1950s.

30 *

**A GREEK RED-FIGURE BELL KRATER
CAMPANIA, CLOSE TO PAINTER OF NAPLES 692, CIRCA 4TH
CENTURY B.C.**

Side (a) showing a helmeted warrior holding a shield and spear, side (b) depicting winged Eros standing before a young woman, with large palmettes beneath the handles, 40cm high

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

Provenance:

Japanese private collection, acquired between 1945 and 1982.

Published:

Ten year anniversary catalogue of Seiyo Bijutsu, Mitsukoshi Department Store, Nihonbashi, Tokyo, Japan, 23-28 March 1982, no.350.

This bell krater shows a strong similarity in style to late Campanian vases although the shape and decoration of florals also share much in common with the late Paestan style.



30



31 * WT

**A LARGE GREEK RED-FIGURE BELL KRATER
CUMAE, CAMPANIA, CIRCA 4TH CENTURY B.C.**

Enlivened with white slip, depicting on side (a) four draped women, one holds a tympanum, another a patera and another, seated, pours from an oinochoe, they surround a seated male figure, possibly Dionysus, who is nude apart from garlands around his head, chest, wrists and thigh and leaning on a staff; on side (b) three heavily draped male figures wearing garlands around their heads, 46cm high

£5,000 - 8,000

€6,500 - 10,000

US\$7,200 - 12,000

Provenance:

American private collection, Saratoga Springs, New York, acquired in the 1980s from an Italian family who had moved to New York some decades ago.

Literature:

It has been suggested that the krater may be attributed to the Painter of New York GR 1000, although it is also closely connected with the subsequent Nicholson and Washington Painters. Cf. A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, London, 1967, p.483-6, pl.187.



32

32 *

**A GREEK BRONZE FIGURE OF A WARRIOR OR ATHLETE
CIRCA EARLY 5TH CENTURY B.C.**

Striding forth with his right arm raised, the body with well defined musculature, depicted with short hair with incised curls, the face with large eyes, *9cm high*

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

Provenance:

Sotheby's, London, 20 October 1995, lot 75.



33

33 *

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

The hero depicted nude in the act of swinging his now-missing club, with the left leg raised and the right leg sustaining his weight, the left arm outstretched and the other arm raised ready to strike, with short hair and well-defined musculature, *8cm high*

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

Provenance:

Bonhams, 23 October 2013, lot 196.
English private collection, 1950s.



34

34 *

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

The slender nude male standing with hair falling to the shoulders and hands held to the sides of the body, 9.3cm high

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Swiss private collection, purchased in 1967.
Swiss private collection, 'Privatbesitz Bern-Biel-Solothurn' before 1967

Exhibited:

Antike Kunst, aus Privatbesitz Bern-Biel-Solothurn, 21 October - 03 December 1967, no 261, accompanied by a copy of the catalogue entry.



35

35 *

**A HELLENISTIC BRONZE CARYATID MIRROR
CIRCA 2ND CENTURY B.C.**

The handle cast in the form a nude woman, her hair knotted on top of her head, her left arm raised to support the separately made bronze disc of the mirror, 26.7cm high including handle

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

Provenance:

American private collection, Chicago, formed in the 1970s-90s.
Christie's, New York, 30 May 1997, lot 145.



36

36

**A GREEK RED-FIGURE BELL KRATER
APULIA, ATTRIBUTED TO THE HAIFA PAINTER,
CIRCA 4TH CENTURY B.C.**

Enlivened with white slip, showing on side (a) the nude figure of winged Eros, holding a situla in one hand and proffering a banded coffer towards a draped young woman holding a mirror and a vine leaf, side (b) with two draped youths holding long staffs, 29cm high

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

French private collection purchased in Paris circa 2012.

French private collection, Mandelieu, France, 1990s.

Published:

A.D. Trendall and A. Cambitoglou, *The Second Supplement to The Red-Figured Vases of Apulia, Part III*, London, 1991, 511, 20/53a.



37

37 *

**A GREEK BLACK GLAZED POTTERY KRATER
SOUTH ITALY, CIRCA 4TH CENTURY B.C.**

Of chalice shape, the cylindrical body set on a stepped foot, raised bosses to either side of the twin scrolling handles, the lid decorated with festoons in cream slip, with a stepped handle above, the lid probably not belonging, 26cm high including the lid (2)

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance:

Millard and Mary Sheets Collection, California, acquired in the 1960s, thence by descent. Millard Sheets (24 June 1907 – 31 March 1989) was a renowned Californian artist whose work appears on building and museums worldwide.

38

**A GREEK RED-FIGURE BELL KRATER
APULIA, CIRCA 4TH CENTURY B.C.**

Decorated with added ochre, depicting winged Nike on both sides, the draped figure striding forth holding a situla and a coffer, an altar in front of her on one side, a band of meander along the ground-line, wave pattern beneath the rim, 24cm high

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

French private collection, Paris, purchased at the Drouot circa 2010.

French private collection since the 1950s.

Literature:

It has been suggested that this krater may be attributed to the Chevron Group, cf. A.D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia.*, vol.II, Oxford, 1982, p.657ff.



38

39

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

Enlivened with white slip showing on side (a) a seated nude male figure, proffering a phiale to a draped young woman, side (b) with a nude seated young man holding a coffer and a wreath, 24.5cm high

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

French private collection, Paris, purchased at the Drouot circa 2010.

French private collection since the 1950s.



39



40

40
A GREEK RED-FIGURE BELL KRATER
APULIA, ATTRIBUTED TO THE SNUB-NOSE GROUP, CIRCA 4TH
CENTURY B.C.

Decorated on side (a) with a naked satyr moving to the left, holding a patera in his left hand and a flaming torch in his right, behind him a naked youth holding a situla in his right hand, a thyrsus in his left hand wrapped with his himation, with foliate sprigs, ivy leaves and rosettes in the field and a meander baseline, side (b) with two facing himation-clad male figures, a column between them and a smaller one to the far right, ivy leaves and two halts in the field, with a band of laurel beneath the rim and rays around the handles and palmettes beneath, 39.4cm high

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,300 - 7,200

Provenance:

Robert Knight Collection, UK, acquired in 2006.
 Bonhams, 27 April 2006, lot 102.
 English private collection, acquired from a London dealer between 1997-2002.

Literature:

It has been suggested that this is perhaps by the Painter of Ruvo 407-8. For discussion of the painter and The Snub Nose Group, cf. A.D. Trendall & A. Cambitoglou, *The Red-figured Vases of Apulia*, vol. I, Oxford, 1978, pp. 327-8.



41

41 *
A GREEK RED-FIGURE AMPHORA
APULIA, CIRCA 340-320 B.C.

Of Panathenaic form, side (a) showing a female seated on rocks holding a patera and a wreath, a nude male stands with a himation draped on his arm, holding a foliate staff and a wreath, side (b) depicts two standing draped youths leaning on their staffs, 44cm high

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

Provenance:

Japanese private collection, acquired between 1945 and 1982.
 With Seijo Bijutsu, Osaka, Japan, before 1983.



42

42

**AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A YOUTH
CIRCA 4TH-2ND CENTURY B.C.**

With full pouting lips and centrally parted short wavy hair, a deep dimple on the chin, neck flaring at the base, remains of red and brown pigment over the face and hair, *28cm high*

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

Robert Knight Collection, UK, acquired in 2005.

Christie's, London, 20 April 2005, lot 327.

Swiss private collection, Geneva, acquired between 1970s-1980s.

43 *

**AN ETRUSCAN TERRACOTTA VOTIVE FOOT
CIRCA 4TH-3RD CENTURY B.C.**

The right foot, set on a high sole, with delineated toenails, *18cm high*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

American private collection, Hollywood, Los Angeles, acquired in Los Angeles circa 1976.



43



44

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

Engraved with two nude male figures, the figure on the right standing wearing a helmet and mantle, leaning on a shield with his left hand and holding a spear in his right hand, and the figure on the left, a satyr wearing a fillet tied around his head, leaning on a thyrsus in his right hand and holding a bone in his left hand, with foliate decoration on either side and below, *26cm high*

£4,000 - 5,000

€5,200 - 6,500

US\$5,800 - 7,200

Provenance:

Robert Knight Collection, UK, acquired in 2004.

Christie's, London, 29 April 2004, lot 252.

European private collection, formed between 1973-1982.



45 *

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

The athletic nude figure stepping forth on his right foot, a phallic-shaped clapper held in each hand, the youthful face with incised fringed hair surmounted by a pin of phallic form, perhaps for attachment as part of a thymiaterion, *13cm high*

£10,000 - 12,000

€13,000 - 16,000

US\$14,000 - 17,000

Provenance:

Swiss private collection, acquired in the mid-1960s.

Literature:

For a figure with a similar 'pin' on the head, which would have served as a support, cf. D. Mitten and S. Doeringer, *Master Bronzes of the Classical World*, Cambridge, 1967, p.86, fig 82.



46

46

**A PAIR OF ETRUSCAN BRONZE CISTA FEET
CIRCA 4TH CENTURY B.C.**

Each in the form of a winged female deity, perhaps Lasa, standing on a beaded groundline with voluted ends, surmounting a lion paw, the deity depicted frontally with her feet turned out, pulling her tunic to the right with her right hand and up over her shoulder with her left hand, wearing a necklace and a beaded fillet in her hair, with her wings upraised, the details of the feathers incised, with two perforations and a tenon on the reverse for attachment, 10.3cm high (2)

£2,500 - 3,000

€3,200 - 3,900

US\$3,600 - 4,300

Provenance:

Robert Knight Collection, UK, acquired in 2008. Christie's, New York, *The Morven Collection of Ancient Art*, 08 June 2008, lot 435. With Royal-Athena Galleries, New York, 1990. With Pino Donati, Lugano, before 1980s. Dr. Athos Moretti (1907-1993) Collection, Bellinzona, acquired between 1930s-60s.

Published:

C.C.Vermeule and J.M.Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no.90-06.



47

47

**AN ETRUSCAN BRONZE GODDESS
CIRCA LATE 5TH CENTURY B.C.**

Standing with her left leg advanced, wearing a long chiton belted at the waist with a thick rounded collar, her arms held out in front of her, bent at the elbows, holding a long staff in her right hand, her hair centrally parted and combed into thick waves projecting outward, the details incised, 9.5cm high

£1,200 - 1,500

€1,600 - 1,900

US\$1,700 - 2,200

Provenance:

Robert Knight Collection, UK, acquired in 2004. Christie's, New York, *The Morven Collection of Ancient Art*, 8 June 2004, lot 428. With Royal-Athena Galleries, New York, 1989. Swiss private collection before 1989.

Published:

C.C.Vermeule and J.M.Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no.89-71.



48

48
**AN ETRUSCAN BRONZE OF A PRIESTESS
CIRCA 2ND-1ST CENTURY B.C.**

Draped in a mantle over a sleeveless chiton with a hatched border, standing with her left knee bent and her weight on her right hip, her right arm outstretched with a phiale mesomphalos in her hand, and her left hand holding a round pyxis, and wearing a crescent shaped diadem in her centre-parted hair, pulled to a low pony tail, 10.5cm high

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

Provenance:

Robert Knight Collection, UK, acquired in 2004.
Christie's, New York, *The Morven Collection of Ancient Art*, 8 June 2004, lot 449.
With Royal-Athena Galleries, New York, 1983.
With Galerie Gunter Puhze, Freiburg, before 1983.

Published:

C.C.Vermeule and J.M.Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no.83-20.



49

49
**AN ETRUSCAN BRONZE FIGURE OF A VOTARY
CIRCA 3RD CENTURY B.C.**

Depicted nude, standing with his weight on his left leg, his right arm outstretched and holding a phiale, wearing boots, with a cloak draped over his left shoulder and over his hand which rests on his left hip, his hair centrally parted at the front, 16.5cm

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

Robert Knight Collection, UK, acquired 27 February 1999.
With Galerie Samarcande, Paris, 1999.
Sotheby's, London, 08 July 1991, lot 390.



50

50 * WT

**A GREEK MARBLE STELE FRAGMENT
CIRCA 2ND CENTURY B.C.**

The figural scene carved in relief in a rectangular panel depicting a bearded god seated on an elaborate throne with lion feet and scrolling volute decoration, holding a staff in his left hand, his feet resting on a foot stool, on the right a standing draped goddess, possibly Isis, wearing a horned headdress with a sun disc, and holding a sceptre and patera, a fragmentary child standing on the far right of scene, a pediment above with a central wreath, nine lines of Greek inscription below, 68.6cm x 55.2cm

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

American private collection, Arizona, acquired in 2001 from Gaige and Company, Scottsdale, Arizona. Accompanied by a copy of the receipt. Sotheby's, New York, 01 June 1995, lot 324.



51

51

**A GREEK LIMESTONE RELIEF FRAGMENT
TARANTO, CIRCA 4TH CENTURY B.C.**

Carved in high relief with the lower part of a seated draped woman, feet raised on a plinth, a hand resting on the shoulder of a standing child, her head turned to one side, 17.5cm high

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,100

Provenance:

Robert Knight Collection, UK, acquired in 2006. Christie's, London, *The Stanford Place Collection of Antiquities*, 26 April 2006, lot 31. Acquired on the European art market, 1992.

52 *

**A HELLENISTIC BRONZE FIGURE OF ARTEMIS
BENDIS
CIRCA 3RD-1ST CENTURY B.C.**

Depicted standing on her right leg, with her left leg slightly raised, the goddess wears a Phrygian cap, a short draped and knotted tunic and knee-high laced boots, 15cm high

£4,000 - 5,000
€5,200 - 6,500
US\$5,800 - 7,200

Provenance:

Archbishop Alexios Moschonas (b. 1954) Collection, Israel, 1970s. His Eminence Alexios, Archbishop of Tiberias came to Jerusalem in 1967. In 1996 he was elected Archbishop of Tiberias and in 2001 was appointed Patriarchal Commissioner to Gaza.

Literature:

A rare subject, Bendis was the Thracian goddess of the hunt and the moon, with her Phrygian cap and boots showing her 'foreign' origins. Her cult came to be syncretised with that of Artemis and Diana. There is a similar depiction of Bendis on a marble votive relief from Athens now in the British Museum, 1895,1028.1. For further exempla, cf. Z. Goceva and D. Popov, 'Bendis' in *LIMC*, vol. III, 1986, nos. 1-7, pp. 95-7.



52

53

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

The nude goddess depicted leaning to her left, her torso twisting, with well-defined details of her stomach, navel and back, 7.5cm high

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Bonhams, 25 April 2012, lot 37.
UK private collection, acquired in the 1970s.



53



54



55

**THE FOLLOWING LOTS OF ANCIENT GLASS
ARE PROPERTY OF A GENTLEMAN (54 - 72)**

54 *

**A GREEK CORE-FORMED GLASS ARYBALLOS
EASTERN MEDITERRANEAN,
CIRCA LATE 6TH-5TH CENTURY B.C.**

Cobalt blue, the spherical body with cylindrical neck and disc shaped rim, with applied opaque yellow and turquoise marvered threads wound spirally on the body, tooled into a zig-zag pattern in the middle of the body, a yellow thread applied to the edge of the rim, and twin cobalt blue ring handles with knobbed tails, *6.1cm high*

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,100

Provenance:

Property of a gentleman.
Christie's, New York, 12 December 2002, lot 358.
A New York private collection of Ancient Glass,
1992-2002.
With Fortuna Fine Arts, Ltd., New York, 1992

55 *

**A GREEK CORE-FORMED GLASS ARYBALLOS
EASTERN MEDITERRANEAN,
CIRCA LATE 6TH-5TH CENTURY B.C.**

Cobalt blue in colour, the ribbed globular body with flaring mouth, with applied opaque yellow and turquoise marvered threads wound spirally on the body, tooled into a zig-zag pattern in the middle of the body, a yellow thread applied to the edge of the rim, and twin cobalt blue ring handles with knobbed tails, *6cm high*

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,100

Provenance:

Property of a gentleman.
Sotheby's, New York, 10 December 2008, lot 122 (part).
Japanese private collection, acquired in London, 1979.



56 *

**A GREEK CORE-FORMED GLASS OINOCHOE
EASTERN MEDITERRANEAN OR ITALY,
CIRCA MID 4TH - EARLY 3RD CENTURY B.C.**

Cobalt blue in colour, the ovoid body with rounded shoulders, with a slightly tapering cylindrical neck and a trefoil mouth, on a circular pad base, the body with opaque yellow, white and turquoise marvered threads wound spirally around the body and tooled into a zigzag pattern, yellow trailing around the neck, on the mouth and exterior of the foot, the vertical strap handle arching from the shoulder to the rim, 11.1cm high

£8,000 - 10,000
€10,000 - 13,000
US\$12,000 - 14,000

Provenance:

Property of a gentleman.
Christie's, New York, 12 December 2002, lot 33.
Property from a private collection, 1970s-1990s.

Literature:

For similar oinochoai also belonging to Mediterranean group 2, cf. D.B. Harden, *Catalogue of Greek and Roman Glass in the British Museum*, vol. 1, London, 1981, pl.XVII, nos. 302-3.



57

57 *

**A GREEK CORE-FORMED GLASS ARYBALLOS
EASTERN MEDITERRANEAN,
CIRCA LATE 6TH-5TH CENTURY B.C.**

Cobalt blue in colour, the ribbed globular body with flaring mouth, with applied opaque yellow and turquoise marvered threads wound spirally on the body, tooled into a zig-zag pattern in the middle of the body, a turquoise thread applied to the edge of the rim, and twin cobalt blue handles with knobbed tails, 7.3cm high

£4,000 - 5,000
€5,200 - 6,500
US\$5,800 - 7,200

Provenance:

Property of a gentleman.
Sotheby's New York, 10 December 2008, lot 122 (part).
Japanese private collection, acquired in London in the late 1970s to early 1980s.



58

58 *

**A GREEK CORE-FORMED GLASS
ARYBALLOS EASTERN MEDITERRANEAN,
CIRCA LATE 6TH-5TH CENTURY B.C.**

Cobalt blue in colour, the ribbed globular body with flaring mouth, with applied opaque yellow and turquoise marvered threads wound spirally on the body, tooled into a zig-zag pattern in the middle of the body, a yellow thread applied to the edge of the rim, and twin cobalt blue ring handles with knobbed tails, 5.7cm high

£3,500 - 4,000
€4,500 - 5,200
US\$5,100 - 5,800

Provenance:

Property of a gentleman.
Christie's, New York, 8 June 2007, lot 77.
Christie's, New York, 9 December 2005, lot 134.
Kawachi, Japan, 1975.

Literature:

Cf. D.F. Grose, *The Toledo Museum of Art, Early Ancient Glass*, New York, 1989, nos. 119 and 120, pp. 151-152.



59

59 *

A HELLENISTIC CORE-FORMED GLASS ALABASTRON EASTERN MEDITERRANEAN, CIRCA 2ND - MID 1ST CENTURY B.C.

The body piriform with a pointed base and applied lug handles with a disc rim, of translucent blue decorated with applied white festoons with white spiral trail above and below, *12.4cm high*

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,300 - 5,800

Provenance:

Property of a gentleman.
 Sotheby's, New York, 10 December 2008, lot 123 (part).
 Japanese private collection, acquired in Japan in 1980.



60

60 *

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

Of translucent green(?), decorated with opaque yellow and white trailing spiral thread, combed into festoons on the body, with applied glass peg base and handles, *14.9cm high*

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

Provenance:

Property of a gentleman.
 Sotheby's, New York, 10 December 2008, lot 123 (part).
 Japanese private collection, acquired in London in 1981.



61

61 *

**A LATE ROMAN BLUISH-GREEN GLASS BASKET
EASTERN MEDITERRANEAN, CIRCA 4TH-5TH CENTURY A.D.**

The deep bowl with a folded rim and tooled base, with a thick high arching handle, 19cm high

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

Property of a gentleman.
Christie's, New York, 09 December 1999, lot 469.
With Hadji Baba Ancient Art, London, 1995.

Published:

M. Newby, *The Beauty of Ancient Glass*, Hadji Baba Ancient Art, London, 1995, p. 12, no. 50.



62

62 *

**A ROMAN GREEN GLASS RECTANGULAR BOTTLE
CIRCA LATE 1ST-2ND CENTURY A.D.**

Mould-blown, the body of square cross-section with gently concave base, the cylindrical neck with a wide mouth and folded rim, a strap handle applied to the shoulder and pulled up to the rim, 14.4cm high

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

Provenance:

Property of a gentleman.
With Hadji Baba Ancient Art, London, 1995.

Published:

M. Newby, *The Beauty of Ancient Glass*, Hadji Baba Ancient Art, London, 1995, p. 10, no. 38.



63 *

**A ROMAN GLASS LOTUS BUD BEAKER
EASTERN MEDITERRANEAN OR ITALY, CIRCA SECOND HALF
OF 1ST CENTURY A.D.**

Of yellowish green glass streaked with light purple, blown in a four part mould, the body decorated with five tiers of eight buds, slightly tapering towards the base, the base moulded with a raised circle and central dot, 12cm high

£8,000 - 10,000

€10,000 - 13,000

US\$12,000 - 14,000

Provenance:

Property of a gentleman.

With Hadji Baba Ancient Art, London, 1995.

Published:

M. Newby, *The Beauty of Ancient Glass*, Hadji Baba Ancient Art, London, 1995, p. 7, no. 35, front cover.

Literature:

The streaky pink and yellowish-green glass is a rarer combination of colour than is normally found on these mould-blown vessels. For the type which belongs to Isings form 31, cf. C. Isings, *Roman Glass from Dated Finds*, Groningen, 1957, pp. 45-6.



64

64 *

**A LATE ROMAN BLUE-GREEN GLASS
DOUBLE BALSARIUM
CIRCA 5TH CENTURY A.D.**

Of folded tubular form, with a double loop basket handle and twin lateral handles, some trail on the body, *15.1cm high*

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

Provenance:

Property of a gentleman.
Sotheby's, New York, 17 December 1992, lot 181 (part).



65

65 *

**A LATE ROMAN BLUE-GREEN
GLASS DOUBLE BALSARIUM
CIRCA 5TH CENTURY A.D.**

Of folded tubular form, with long pinched ribbons trailing below the twin handles, with thick iridescence, *12.1cm high*

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

Provenance:

Property of a gentleman.
Sotheby's, New York, 12-13 December 1991, lot 355.

66

**A LARGE ROMAN PALE BLUISH GREEN
GLASS DOUBLE BALSAMARIUM
CIRCA 4TH-5TH CENTURY A.D.**

Comprising two conjoined tubes flaring towards the folded rims, each encircled with horizontal trails around the bodies, an elaborate handle above composed of multiple layers of folded and looped rods, 38.7cm high

£12,000 - 15,000

€16,000 - 19,000

US\$17,000 - 22,000

Provenance:

Property of a gentleman.

Christie's, London, 14 April 2011, lot 186.

Christie's, New York, 12 December 2002, lot 422.

With Kando, Jerusalem, 1982.

Literature:

It is likely that such an elaborate cosmetic vessel was intended for display only, as the complex superstructure makes it difficult to use as a container. For a related example, cf. D.B. Harden, *Glass of the Caesars*, Milan, 1987, pp.149-150, no. 77.





67

**A LATE ROMAN YELLOW GLASS JUG
EASTERN MEDITERRANEAN, CIRCA 4TH-5TH CENTURY A.D.**

The pear-shaped body with a pinched collar on the shoulder, an applied flaring foot, the long angular handle with tall thumb-rest, the rounded rim turned down and in, with iridescence, 32.4cm high

£12,000 - 15,000

€16,000 - 19,000

US\$17,000 - 22,000

Provenance:

Property of a gentleman.

Sotheby's, New York, 08 December 2000, lot 15.

Property from an English private collection, acquired in the third quarter of the last century.

Literature:

For a similar form, cf. N. Kunina, *Ancient Glass in the Hermitage collection*, 1997, pp.214-5, no. 188.



68

**A LATE ROMAN OLIVE GREEN GLASS PITCHER
EASTERN MEDITERRANEAN, CIRCA 4TH-5TH CENTURY A.D.**

The ovoid body with cylindrical neck and pinched collar, a wide collar mouth, and a ribbed angular handle with tall thumb-rest, set on a broad collared foot, iridescence, 29.4cm high

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

Provenance:

Property of a gentleman.

Sotheby's, New York, 08 December 2000, lot 11.

Literature:

For similar examples, cf. N. Kunina, *Ancient Glass in the Hermitage collection*, 1997, for the general form, pp.214-5, no. 188; for the collared foot with strong Sasanian influence, p.219, no. 193.



69

69 *

**A LARGE ROMAN AMBER GLASS ARYBALLOS
CIRCA 2ND-3RD CENTURY A.D.**

The globular body with twin handles joining at the cylindrical neck below the folded flat rim, the base slightly indented, with thick iridescence, 14.4cm high

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance:

Property of a gentleman.

Sotheby's, New York, 12-13 December 1991, lot 8.



70

70 *

**A LATE ROMAN GREEN GLASS CONICAL
BEAKER OR LAMP
CIRCA 4TH-5TH CENTURY A.D.**

The upper part of the body encircled with a band of applied and marvered blue blobs, horizontal wheel-cut bands below, with a plain slightly out-turned cut-off rim ground flat, 10cm high

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance:

Property of a gentleman.

Christie's, London, *The Alfred Wolkenberg Collection of Ancient Glass*, 09 July 1991, lot 80.

Alfred Wolkenberg (d. 1990) Collection, New York, 1950s-1980.

Literature:

Such conical vessels are believed to have used both as lamps to be inserted within a polycandelon or some other form of container, or as drinking beakers where the row of lightly raised blue blobs would afford a firm grip of the vessel. For a more detailed discussion with other examples cf. D. Whitehouse, *Roman Glass in The Corning Museum of Glass*, vol. 1, Corning, 1997, p. 213, no. 366.



71

**A BYZANTINE GOLD IN SANDWICH GLASS TILE
CIRCA 10TH-12TH CENTURY A.D.**

The amber glass square overlaid with sheet gold geometric motifs forming a cruciform design, overlaid with another layer of translucent glass, 8.9cm x 8.2cm

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

Provenance:

With Fortuna Fine Arts Ltd., New York, 05 December, 1998.

Literature:

For a similar tile, cf. A. Oliver, *Ancient Glass in the Carnegie Museum of Natural History, Pittsburgh*, Pittsburgh, 1980, no. 268.

72

No lot



73

OTHER PROPERTIES

73 *

A ROMAN PALE GREEN GLASS HANDLED JAR CIRCA 2ND CENTURY A.D.

With collar rim and bulbous body, the twin handles applied to the lip and shoulders, the shoulder and upper body decorated with pinched detail, the base concave, with pontil mark, *15cm high*

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance:

American private collection, Westchester, New York, formed between the late 1960s and the late 1980s.

Accompanied by a copy of a Fine Art Insurance declaration, dated 14 February 1989, no.23.



74

74 *

A ROMAN PALE BLUE GLASS CARCHESIUM CIRCA 1ST CENTURY - EARLY 2ND CENTURY A.D.

The deep bowl with an uneven incurving rim, a small vertically looped handle applied on one side and only the attachment surviving on the other side, the body tapering down into a splayed hollow foot, with a collection number X.2208 inked in red on the foot, *12.5cm high*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

American private collection, Westchester, New York, acquired in 1972.

Sotheby's, New York, *Antiquities and Oriental Art from the Thomas Barlow Walker Collection*, 26-28 September 1972, lot 125.

Thomas Barlow Walker (1840–1928) Collection, Minneapolis, USA.

Literature:

The above carchesium is similar in form and the modelling of the handles to two examples from the Murano Museum of Glass, combining the form of no. 399 and the handles of no. 401, both of which were found in the Veneto. Cf. G.L. Ravagnan, *Vetri Antichi del Museum Vetrario di Murano*, *Corpus delle Collezioni Archeologiche del Vetro nel Veneto*, Venice, 1994, p. 203, with a short discussion on p. 202 of Roman glass kantharoi from the region.



75

75
A GROUP OF EGYPTIAN AND ROMAN GLASS FRAGMENTS
CIRCA 1550 B.C. - A.D. 100

Thirteen Egyptian core-formed glass fragments, including rims, some with zig-zag and festoon trailing in blue, yellow and white, New Kingdom; and two Roman mosaic glass fragments, one of them from a dish, 1.5cm-4.5cm (15)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance:
 Fritz M. Gross (1895-1969) Collection. Thence by descent.

76
A ROMAN MARBLED GLASS BOWL
CIRCA 1ST CENTURY A.D.

With flared sides and flat base, the amber marbled glass with opaque white rim and swirls, 8.5cm diam, 3cm high

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance:
 Fritz M. Gross (1895-1969) Collection. Thence by descent.



76



77

77

A LATE ROMAN FRAGMENT OF A PALE GREEN ENGRAVED GLASS DISH CIRCA 4TH CENTURY A.D.

Depicting a battle scene, a nude male figure on the right, running to the left, the legs of a fallen body below, the left, a partly preserved cuirassed rider on a galloping horse, holding a spear with his cloak flying out behind, wheel-cut grooves encircling the rim, 14.2cm wide

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

Provenance:

UK private collection, in the family since the early 20th Century. Acquired before 1910 by the vendor's great grandfather, the Victorian artist, J.M.S.

Literature:

Similar fragmentary engraved glass bowls have been found in Italy and around Cologne. For further discussion of the type, see D.B. Harden, *Glass of the Caesars*, Milan, 1987, pp. 210-219.

78

SANGIORGI, GIORGI, COLLEZIONE DI VETRI ANTICHI

with 60 full colour plates, the preface by W. Froehner, folio plates, original cloth, Rome & Milan, 1914, copy No.170

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,300 - 5,800



78

79 *

**A ROMAN GOLD AND GLASS CAMEO BROOCH
CIRCA 2ND-3RD CENTURY A.D.**

The oval layered blue and amber glass cameo carved with a sleeping dog, set in a gold mount framed by a band of globular and granule applied decoration with beaded wire outer border, the reverse with a hinged pin and a collection number M186 in red paint, 3.2cm wide

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

American private collection, Midwest.
Christie's, New York, *The Leo Mildenberg Collection of Ancient Animals*, 09 December 2004, lot 30.
Leo Mildenberg Collection, Switzerland, 1960s-80s.

Literature:

A.P. Kozloff (ed.), *Animals in Ancient Art From the Leo Mildenberg Collection*, Cleveland, 1981, no. 186.
U. Gehrig (ed.), *Tierbilder aus vier Jahrtausenden, Antiken der Sammlung Mildenberg*, Mainz, 1983, no. 186.



79

80

**TWO PAIRS OF CLASSICAL GOLD EARRINGS
CIRCA 2ND CENTURY B.C. - 2ND CENTURY A.D.**

The Hellenistic earrings with twisted wire hoops with terminals in the form of a female head, modern hooks added, 1.5cm diam; and a pair of Roman gold and glass earrings, the wire hoops decorated with lateral green glass biconical beads and glass pendant beads, with modern hooks and one modern pendant bead, 3.3cm high (4)

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:

Dr. George Csonka Collection, UK, acquired 1970s-1980s on the London market, thence by descent.



80

81

**A ROCK CRYSTAL DUCK
ROMAN - BYZANTINE, CIRCA 3RD-6TH CENTURY A.D.**

Carved in the round as if in swimming motion, with carved details of the face, beak and feathers, 4.5cm long

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

Pierre Berge & Associates, Paris, 17 June 2010, lot 360.
European private collection, acquired in the mid-1980s.



81

THE FOLLOWING LOTS (82-97) ARE PROPERTY FROM A DUTCH PRIVATE COLLECTION, FORMED IN THE 1960s-70s

As will be clear from the provenance references, the collection was formed in the 1960s and 1970s. The collector has cherished each object and trusts that the new owners will too.



82

82

A ROMAN AMETHYST INTAGLIO RINGSTONE AUGUSTAN, CIRCA 1ST CENTURY B.C/A.D.

The oval intaglio engraved with a figure of Athena seated on a cuirass and military trophies, wearing a high crested helmet and holding Nike aloft in her right hand, set in a modern gold ring, 13mm length of intaglio; ring size 'N'; 18mm inside diam of ring hoop

£1,200 - 1,400
€1,600 - 1,800
US\$1,700 - 2,000

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s. With Lavender, London, 8 May 1978, accompanied by a copy of the invoice. Wellington Collection.



82

83

A ROMAN OBSIDIAN INTAGLIO RINGSTONE CIRCA 1ST-2ND CENTURY A.D.

The square-shaped intaglio engraved with the profile head of a bearded warrior wearing a high-crested helmet, re-set in a modern metal ring, 12mm width of intaglio; ring size 'L'

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.



83

84

A ROMAN BANDED AGATE INTAGLIO RINGSTONE CIRCA 1ST-2ND CENTURY A.D.

The oval gem engraved with a standing figure of a goddess with drapery around her legs, holding a helmet (?) out in her left hand, a pillar behind her, set in a modern gold ring, 15mm length of intaglio; ring size 'O'; 18mm diam of ring hoop

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

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s. Sotheby's, London, 11 July 1977, lot 130. Vernon Collection, lot 97. Collection of James, 9th Earl of Southesk. With William Talbot-Ready (1857-1914), in 1885.

Published:

Lady Helena Carnegie, *Catalogue of the Collection of Antique Gems Formed by James, Ninth Earl of Southesk*, 1908, c. 21.

85

**A ROMAN CARNELIAN INTAGLIO RINGSTONE
CIRCA 1ST CENTURY A.D.**

Set in a modern heavy gold ring, the gem engraved with a nude warrior standing beside a horse, 15mm width of intaglio; ring size 'R'; 19mm inside diam of ring

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s. Sotheby's, London, 11 July 1977, lot 154.

Published:

E. Zwiernlein-Diehl, *Die Antike Gemmen dei Kunsthistorisches Museum in Wien*, Munich, 1973, no. 515.
Beazley Archive, no. 2641.



85

86

**A ROMAN CARNELIAN INTAGLIO RINGSTONE
CIRCA 1ST CENTURY B.C./A.D.**

The oval intaglio engraved with a grazing horse in profile, set in a antique gold stud, 18mm width of the stud

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s. Sotheby's, London, 17 December 1962, lot 145.



86



87

**THREE EGYPTIAN GARNET BEAD NECKLACES
MIDDLE KINGDOM - NEW KINGDOM, CIRCA 2133-1070 B.C.**

Restrung, two strings composed of ovoid garnet beads of various sizes, the other with ovoid and spherical garnet beads and four amethyst beads, 40-49cm long (3)

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s. Christie's, London, 10-11 July, 1974, lot 377. Said to have been in the collection of Flinders Petrie.

Literature:

Garnet beads were produced in Egypt from the Badarian period to the end of the New Kingdom. According to Carol Andrews, garnet was at its most popular in the Middle Kingdom and 'the Egyptian word for garnet was almost certainly 'hemaget': C. Andrews, *Ancient Egyptian Jewellery*, London, 1990, p. 43.

There are similar garnet beads of the same period from Lisht, now in the Metropolitan Museum of Art, New York, acc. no. 15.3.541.



88

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

The finely carved features with large recessed eyes and eye brows once for inlays, a long elegant nose, the lips formed in a serene smile, a rectangular hole beneath the chin for the beard, the remains of gilded gesso on the face and black paint on the wig, an old label on the reverse '2210', 29cm long, with a loop for hanging on the reverse

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 17,000

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.
Purchased at Paul Brandt Auctions, Amsterdam, December 1969.
Accompanied by a copy of a letter from 1970 discussing the mask.



89

**A GROUP OF TEN EGYPTIAN GLAZED
COMPOSITION SCARABS AND PLAQUE
MIDDLE KINGDOM - NEW KINGDOM, CIRCA 1700-1279 B.C.**

Set in modern rings, mostly royal, including three scarabs set in swivel rings, one of steatite with the underside for 'Kha-nefer-ra Sobek-hotep IV', 13th Dynasty, circa 1700 B.C., one of turquoise glazed composition with a Ramesses cartouche flanked by a feather and cobra, the other of pale green glazed composition; and seven rings set with glazed composition cartouche plaques, including two for Horemheb, two for Smenkhare, one for Amenophis III, one for Sety I, and another, ring sizes 'K'-'S'; 16-19mm interior diameter of ring (10)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.
Sotheby's, London, 11 April 1960, lots 44 & 46B.



90

**A WESTERN ASIATIC TWISTED GOLD TORC
IRAN, BRONZE AGE, LATE 2ND - EARLY 1ST MILLENNIUM B.C.**

The hoop spirally-twisted throughout, with hooked terminals of square cross-section, *21cm wide; 98g weight*

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.

Christie's, London, 10-11 July 1974, lot 236.

Sotheby's London, 12 July 1971, lot 59.



91

91

**TWO IRISH BRONZE TORCS
BRONZE AGE, EARLY 1ST MILLENNIUM B.C.**

The larger of plain tubular form, thickening in the middle with slight ridging to either side of a small mound, and tapering to the ends, 'Wexford' inscribed in white painted letters, *16.4cm diam*; the smaller with thick ribbed decoration, tapering at the ends with one looped terminal preserved, 'Dungiven' inscribed in white painted letters, *12.7cm diam (2)*

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.
Sotheby's, London, 27 July 1971, lot 148.
Original findspots thought to be Wexford and Dungiven.



92

92 (detail)

92

**A GEOMETRIC GREEK BONE, CARNELIAN
AND GOLD PIN
CIRCA 8TH-7TH CENTURY B.C.**

Re-composed with a slender gold pin, gold wire spiralling around the middle upwards towards a small discoïd gold bead ornamented with granulation, a long cylindrical carnelian tubular bead above, surmounted with a domed bone finial decorated with an incised geometric band of birds, secured above with a small gold plug terminal, *10cm long*

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.
Christie's, London, 10-11 July 1974, lot 249.



93

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

The muscular hero depicted nude, standing with his weight on his right leg, the left relaxed and bent at the knee, his beardless face with curly hair, wearing the lionskin over his head, its paws tied at his chest and the ends rolled over his left arm, holding a cornucopia in his left hand, *10.8cm high*

£7,000 - 9,000

€9,000 - 12,000

US\$10,000 - 13,000

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.
Sotheby's, London, 17 December 1962, lot 168.



94

94
**AN ANATOLIAN POTTERY TRIPOD VESSEL
CIRCA 3RD MILLENNIUM B.C.**

The bulbous body on three small legs, with a cylindrical neck and flaring mouth, *15cm high*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.
Purchased at Paul Brandt Auctions, Amsterdam, December 1969. Accompanied by a copy of a letter from 1970 discussing the vessel.



95

95
**A SYRO-HITTITE TERRACOTTA HORSE AND
RIDER
CIRCA LATE 2ND - EARLY 1ST MILLENNIUM
B.C.**

The figure wearing a tunic, astride the horse, with both hands grasping the mane, *13.5cm high*

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:

Property from a Dutch private collection, formed in the 1960s-70s.
Sotheby's London, 22 February, 1965, lot 151.

96

**A MYCENAEAN POTTERY PITHOS JAR
LATE HELLADIC IIIA-B, CIRCA 14TH-13TH
CENTURY B.C.**

The piriform body decorated with scale patterns above encircling bands, three loop handles at the shoulder, with a flat base and a flaring mouth, *12cm high*

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance:

Property from a Dutch private collection,
formed in the 1960s-70s.
Sotheby's, London, 22 December 1965, lot 201.



96

97

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

Engraved with a possibly erotic scene with two standing facing figures wearing diaphanous drapery, the left figure reaching towards the right, with foliate decoration around the edge, *15cm diameter of mirror, 33.4cm long including modern wood handle*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Property from a Dutch private collection,
formed in the 1960s-70s.
Sotheby's, London, 22 December 1965, lot 167.



97

OTHER PROPERTIES

98

A PREHISTORIC SCOTTISH BASALT BALL NEOLITHIC, CIRCA 3RD MILLENNIUM B.C.

The sphere carved in the round and composed of six convex knobs in relief, 7.5cm diam

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600

Provenance:

UK private collection acquired in 2000.

Bonhams, 3 October 2000, lot 15.

This item has been recorded by the Treasure Trove Advisory Panel of Scotland (Arch.TTNC.1999/24). Accompanied by a copy of a letter from the Treasure Trove Advisory Panel Secretariat, Treasure Trove, Edinburgh, dated 04 November 1999, transferring ownership from the Crown to the finder.

Literature:

These stone balls have been found chiefly in Aberdeenshire and are peculiar to Scotland; their use is believed to have been symbolic. Approximately 350 of these balls are known, although very few have appeared on the market.

For an early listing of these balls, see J. Anderson, *Scotland in Pagan Times: The Iron Age*, Edinburgh, 1883, pp.162-170, where seventeen stone examples and one in bronze are described with their find spots. For a discussion of stone objects including balls as ceremonial symbols, cf. D. V. Clarke, *Symbols of Power at the Time of Stonehenge*, Exhibition catalogue, National Museum of Antiquities, Edinburgh, 1985, pp.56-62 and 254, see illustration p. 59, pl. 3.26, for a related example found at Turriff, Aberdeenshire. Also cf. Bonhams, 26 November 1997, lot 235 for another example formerly in the Pitt-Rivers and K. J. Hewett collections.

98



99

A VINCA TERRACOTTA IDOL OF A MOTHER AND CHILD NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.

Composed of a rectangular footed stand, the figures of stylised form, depicted seated on a bench or couch with incised decoration, the mother seated with her left leg crossed with her foot resting on her right knee, her right arm supporting the child seated on her lap, 9.8cm long

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

UK private collection of Mr Z.S., inherited from his father Mr S.S. in Serbia in the 1970s and then brought to London while working for the UN between 1980-1983. Thence by descent.

Accompanied by a thermoluminescence report from Oxford Authentication Ltd and by a copy of a black and white photograph of the idol when part of the collection.

99





100

100
A VINCA TERRACOTTA SEATED IDOL
NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.

The seated female figure with angular bird-like features, the hair drawn into a pointed chignon, her extended arms pierced at the hands, the incised details indicating a 'V' necked tunic with chevron motifs, with remains of red pigment, *13.5cm high*

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

Provenance:

UK private collection of Mr Z.S., inherited from his father Mr S.S. in Serbia in the 1970s and then brought to London while working for the UN between 1980-1983. Thence by descent.

Accompanied by a thermoluminescence report from Oxford Authentication Ltd and by a copy of a black and white photograph of the idol when part of the collection.



101

101
A VINCA TERRACOTTA IDOL
NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.

The face with bovine features, with hollow pierced ears, the arms extended in rhythmic curves, wearing a long dress, decorated with incised chevron and diamond motifs, flaring towards the circular base, *18.3cm high*

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

UK private collection of Mr Z.S., inherited from his father Mr S.S. in Serbia in the 1970s and then brought to London while working for the UN between 1980-1983. Thence by descent.

Accompanied by a thermoluminescence report from Oxford Authentication Ltd and by a copy of a black and white photograph of the idol when part of the collection.



Robert and Frances Fullerton Museum of Art,
California State University, San Bernardino.
Drawing by J. Valencia

J. Valencia

THE FOLLOWING LOTS (102-133) ARE PROPERTY FROM THE HARER FAMILY TRUST COLLECTION

Dr. Benson Harer's decades of careful collecting has resulted in a varied and fascinating collection of Egyptian art. A combination of exquisite craftsmanship, rarity and exceptional provenance have characterised the Harer Family Trust Collection and the lots offered here exemplify these qualities.

Dr Harer's distinguished career in obstetrics and gynaecology has lent a particular focus on fertility idols and artefacts to the collection. Depictions of the Egyptian deities Bes and Taueret, and other subjects reflecting the Egyptian interest in fecundity are prevalent.

Through Dr Harer's efforts, the extensive history of the collection of the Philadelphia philanthropist Colonel Anthony Drexel have been traced back to Emil Brugsch the director of the Boulaq Museum in Cairo in the 1890s and some of these artefacts are offered in this sale.

Much of the Harer Family Trust Collection has been exhibited in major museums all over the world, with a significant proportion of the collection now on permanent display at California State University, San Bernardino, California. Publications of the collection include: G. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992; and J.D. Kaplan, *Predynastic Egyptian Pottery*, San Bernardino, 2005.





102 *

**AN EGYPTIAN NILE SILT FISH VESSEL
PRE-DYNASTIC PERIOD, NAQADA IIC-IID2, CIRCA 3650-3300
B.C.**

In the form of a Bolti (Tilapia) fish, the ovoid body with two vertical lug handles either side of the central rim, applied discs forming the eyes and raised gills below, with a flat base, *26.5cm long*

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

The Harer Family Trust Collection.

With Archea, Amsterdam, 24 August 1998.

J. Janette Walen Collection (d.1952), Amsterdam, formed 1900-1940, thence by descent.

Exhibited:

San Bernardino, Robert V. Fullerton Museum of Art, *Predynastic Egyptian Pottery*, 22 September 2005 - 18 February 2006.

Published:

J.D. Kaplan, *Predynastic Egyptian Pottery*, San Bernardino, 2005, no. 32, pp. 78-81. Kaplan says that this is 'an example of the rare zoomorphic pots made in Predynastic Egypt' and 'probably served a special function'. The Tilapia was an important symbol in the Predynastic period with connotations of fertility and rebirth.

For a related example in the Ashmolean, cf. J. Crowfoot-Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum*, Oxford, 1993, p. 22, fig. 16, no. 69.



(reverse)

103 *

**AN EGYPTIAN WOOD FERTILITY FIGURE
MIDDLE KINGDOM, 11TH DYNASTY, CIRCA 2040-1991 B.C.**

With a paddle-shaped schematic body, angular shoulders, a rounded base and rectangular head, both sides painted in black and red, one side wearing a spotted dress with a line drawing of an animal headed figure below, probably Taueret, the other side with a broad collar, the breasts indicated by painted circles above a tunic with diagonal line decoration, 21.5cm high

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

Provenance:

The Harer Family Trust Collection, acquired on 20 February 1997. With Marianne Maspero, Paris, since the 1970s. Accompanied by a copy of the invoice.

Exhibited:

San Bernardino, Robert V. Fullerton Art Museum, 2000-2006.
San Antonio Museum of Art, 1997-1999.

Literature:

These fertility figures, also known as 'paddle dolls', date primarily to the Eleventh Dynasty but continue to be made through the Middle Kingdom and possibly as late as the early Eighteenth Dynasty. It has been suggested that they served as 'concubines of the dead' or magical implements to assure fertility: Cf. A.K. Capel and G. Markoe, eds., *Mistress of the House, Mistress of Heaven, Women in Ancient Egypt*, New York, 1996, p. 65, no. 14.



104 *

**AN EGYPTIAN PAINTED WOOD SHABTI FOR LADY HUY WITH AN ANTHROPOID COFFIN
NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1196 B.C.**

The shabti in typical mummiform posture, holding two hoes, wearing a striped tripartite wig and broad collar, the face finely rendered with painted features, the legs with six rows of hieroglyphs for the 'Lady of the house Huy, justified' with the standard shabti text from the Book of the Dead, the wood coffin possibly usurped, with four horizontal bands around the lid and base, a column of hieroglyphic text down the front of the lid with an offering formula to Osiris 'Lord of Abydos', some black and white pigment remaining, the foot of the lid with '112' painted in red, 21.3cm long (2)

£25,000 - 35,000

€32,000 - 45,000

US\$36,000 - 51,000

Provenance:

The Harer Family Trust Collection.

With Charles Ede Ltd, London, 2003. Accompanied by a copy of the invoice.

Elsa McLellan (née Mustaki) Collection, inherited from Gustave Mustaki, Alexandria, imported into London after 1949.

Exhibited:

San Bernardino, Robert and Frances Fullerton Museum of Art, 2003-2011.

Literature:

This type of miniature coffin for a shabti mimics full-size anthropoid coffins with 'the body of the coffin painted white to simulate the mummy bandages with a mask and collar over the body': S. D'Auria, P. Lacovara, and C.H. Roehrig, *Mummies and Magic: the Funerary Arts of Ancient Egypt*, 1993, p. 136, fig. 73 for a very similar example.



105 *

**AN EGYPTIAN LIMESTONE ANTHROPOID ANCESTOR BUST
NEW KINGDOM, 18TH-20TH DYNASTY, CIRCA 1550-1070 B.C.**

Wearing a tripartite wig with traces of paint remaining, the mound shape bust terminating beneath the schematic elbows, the wide face with plump cheeks and prominent chin, the large eyes with delineated lids, cosmetic lines and brows, the large ears pierced, an incised broad collar between the lappets with three bands of beads, an incised decorative band encircling the bust around the shoulders with a lotus-like motif above at each shoulder, an incised figural scene and hieroglyphic text on the chest, including a standing male offering figure on the right wearing a short wig and plain kilt, a central column of text beneath the broad collar inscribed with the beginning of the hetep-di-nesw offering formula: 'An offering which the king gives to Osiris (?)', '95.1' in red ink on the reverse, 26cm high

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

Provenance:

The Harer Family Trust Collection, acquired 28 December 1992. With Galerie Cybele, Paris, 1992. Gerard van der Burgh Collection, Paris, until June 1983, originally acquired by his mother.

Exhibited:

San Bernardino, Robert and Frances Fullerton Museum of Art.

Published:

Keith, J., *Anthropoid Busts of Deir el Medineh and Other Sites and Collections*, IFAO, Cairo, 2011, pp. 356-360.

Keith, J., *Abstracts from the Annual Meeting of the American Research Center in Egypt*, San Antonio, 2008, pp.65-66.

Literature:

For a recent citation on ancestor (anthropoid) busts cf. K. Exell, 'Ancestor Bust' in *UCLA Encyclopedia of Egyptology*, Los Angeles, 2008, where it states that only 150 extant examples of ancestor busts are known, with about half discovered in Deir el-Medina, not only from temples and chapels but also from domestic shrines in private homes.

According to J. Keith, this is one of only five ancestor busts with hieroglyphs or signs; the hetep-di-nesw offering formula and the male offering figure also appear to be unique to the Harer bust.

For a similar ancestor bust in The British Museum, see BM no. 73988. Also cf. S. D'Auria et al., *Mummies and Magic*, Museum of Fine Arts, Boston, 1988, p. 149, no. 90.



106

106 *

**AN EGYPTIAN WOOD HIERATIC STICK SHABTI FOR TETI
SECOND INTERMEDIATE PERIOD, 17TH DYNASTY, CIRCA
1580-1550 B.C.**

Of peg-like form with an angular face and schematic facial details, inscribed on the front with hieratic text in black paint for 'Teti who is called Intef', 18.8cm high

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

Provenance:

The Harer Family Trust Collection, acquired 25 May 1978.
With David Liebert, Time Machine Co., New York, 1978.

Exhibited:

San Bernardino, Robert and Frances Fullerton Museum of Art, 1997-2010.

Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection:

San Antonio Museum of Art, 1993-1995.

Arizona State University Museum, 1992.

San Bernardino, University Art Gallery, 1992.

Published:

G. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992, no. 54, pp.94-5.

For discussion of the type, see P. Whelan, *Mere Scraps of Rough Wood?: 17th-18th Dynasty Stick Shabtis in the Petrie Museum and Other Collections*, London, 2007. There is a similar shabti for Teti in the Petrie Museum, acc. no. UC40183: W.M.F. Petrie, *Shabtis*, London, 1935, no.16, p.13, pls. 6,21,25.



107

107 *

**AN EGYPTIAN WOOD UNFINISHED OVERSEER SHABTI
NEW KINGDOM, RAMESSIDE PERIOD, 19TH DYNASTY, CIRCA
1295-1070 B.C.**

Wearing a long triangular apron, with a roughly-hewn schematic and angular face and body, 23.5cm high

£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,700

Provenance:

The Harer Family Trust Collection.

Reputedly Luxmoore Newcombe (1880-1952) Collection. Newcombe was Librarian at University College, London and the shabti was reputedly given to him by W.M. Flinders Petrie.



108

108 *

**AN EGYPTIAN PAINTED TERRACOTTA SHABTI FOR NAKHT
NEW KINGDOM, RAMESSIDE, 19TH-20TH DYNASTY, CIRCA
1295-1070 B.C.**

White painted with the details of the wig, face and hieroglyphic inscription on the legs painted in black, 'the Osiris, divine father of Amon-Re, Nakht beatified', 6.6cm high

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

The Harer Family Trust Collection, acquired in 1975.
With Superior Gallery, Los Angeles, 25 July 1975.
With Blumka Gallery, New York, circa 1956.
Minneapolis Institute of Art, 1916 (Inventory no. 16.391).
Drexel Institute Museum, Philadelphia, 1895.
Col. Anthony J. Drexel, Jr. (1864-1934), Philadelphia.
Emile Brugsch (1842-1930), curator of the Bulaq Museum, Cairo.



109

109 *

**AN EGYPTIAN PAINTED TERRACOTTA SHABTI FOR
DJEDMAATWSANKH
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1070-
945 B.C B.C.**

White painted with the details of the wig, face and hieroglyphic inscription on the legs painted in black, 'to illuminate the Osiris Djedmaat-iws-ankh beatified', collection numbers inked on the back '242' in red, '877' in black, 11.2cm high

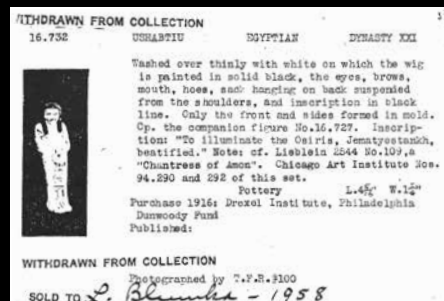
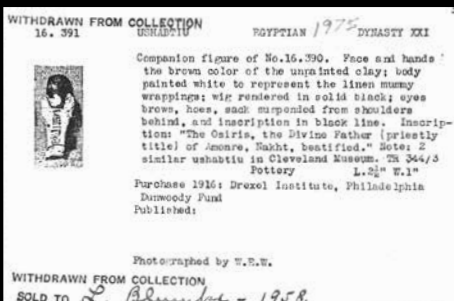
£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,700

Provenance:

The Harer Family Trust Collection, acquired in 1975.
With Superior Gallery, Los Angeles, 25 July 1975.
With Blumka Gallery, New York, circa 1956.
Minneapolis Institute of Art, 1916 (Inventory no. 16.732).
Drexel Institute Museum, Philadelphia, 1895 (Acc. no. 877).
Col. Anthony J. Drexel, Jr. (1864-1934), Philadelphia.
Emile Brugsch (1842-1930), curator of the Bulaq Museum, Cairo.
Originally from Deir el Bahri cache II.





110



111



112

110 *

**AN EGYPTIAN FELDSPAR AND SILVER FALCON AMULET
NEW KINGDOM, CIRCA 1550-1070 B.C.**

Probably a depiction of Horus, with delineated wings and face, wearing a silver double crown with suspension loop behind, *2cm high*

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

The Harer Family Trust Collection, acquired in 1978.
With Superior Gallery, Los Angeles, 26 September 1978.
Sotheby's, New York, 17 February 1978, lot 248.
Accompanied by a copy of the Harer Collection index card.

Exhibited:

San Bernardino, Robert and Frances Fullerton Museum of Art, 1997-2010.
Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection:
San Antonio Museum of Art, 1993-1995.
Arizona State University Museum, 1992.
San Bernardino, University Art Gallery, 1992.

Published:

G. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992, no. 101, pp.152-3.

111 *

**AN EGYPTIAN CARNELIAN AMULET OF THOTH
NEW KINGDOM, CIRCA 1550-1070 B.C.**

The flat backed figure depicted as a baboon in typical squatting pose with incised mane, feathered cape, and wearing a sundisk, pierced for suspension, *2cm high*

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

Provenance:

The Harer Family Trust Collection, acquired in 2010.
Christie's, London, 29 April 2010, lot 348
English private collection, circa 1978.

112 *

**AN EGYPTIAN CARNELIAN AMULET OF MERETSEGER
NEW KINGDOM, CIRCA 1550-1070 B.C.**

The flat-backed cobra goddess with sinuous body, wearing a wig and short crown, *3.2cm long*

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

Provenance:

The Harer Family Trust Collection, acquired in 2007.
Gustave Jequier (1868-1946) Collection, Neuchâtel, Switzerland.
Thence by descent to his niece.



113 *

**AN EGYPTIAN BLACK STEATITE SPHINX FINIAL
MIDDLE KINGDOM, CIRCA 1700 B.C.**

In the form of a couchant sphinx with forepaws outstretched, wearing a wig with uraeus, surmounting a tall hollow plinth decorated with incised concentric circles and cross-hatching, 3.8cm high

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

The Harer Family Trust Collection, acquired in 2011.

John Rilling Collection, California, 1970s.

Philip Mityr Collection, formed in Egypt before the early 1950s. Mityr was the owner of the Egypt-American Bookstore in Cairo and sold books and antiquities. He emigrated to the USA in the early 1950s and brought a large collection with him. He settled in Northern California. In 1977-78 he sold his antiquities to Joel Malter and Superior Gallery in Los Angeles.



114

114 *
**A LARGE EGYPTIAN GREEN GLAZED COMPOSITION TAUERET
 MAGICAL VESSEL
 LATE PERIOD, CIRCA 664-332 B.C.**

The pregnant hippopotamus goddess with striped tripartite wig, the large snout with slightly open jaws, depicted standing with her right hand holding her right breast, a hole in the nipple forming the vessel spout, the large circular filler hole in the top of the head, a stylised ankh at her legs, '1947.344' inked in red and black, 20cm high

£15,000 - 20,000
 €19,000 - 26,000
 US\$22,000 - 29,000

Provenance:

The Harer Family Trust Collection, acquired 1994.
 Sotheby's, New York, 14 December 1994, lot 13.
 Cincinnati Art Museum, 1941-1994, acc. no. 1947.344.
 With Dikran Kelekian before 1941.
 Accompanied by a copy of the Harer Collection index card and other notes.

Literature:

Liquid was poured into the top and carried out the goddess's magical power from her breast. A rare example, there is a similar vessel in the Ashmolean Museum, University of Oxford, acc. no. AN1913.789, and also in the Walters Art Museum, Baltimore, acc. no. 48.1539.



115

115 *
**AN EGYPTIAN PALE GREEN GLAZED COMPOSITION BABOON
 LATE PERIOD, CIRCA 664-332 B.C.**

Depicted standing with the left leg advanced, holding an oval offering dish in its hands, the tail falling at the back of the legs, set on a small integral plinth, an accession number '16.50' inked on the back, 10.7cm high

£6,000 - 8,000
 €7,800 - 10,000
 US\$8,700 - 12,000

Provenance:

The Harer Family Trust Collection, acquired in 1975.
 With Superior Gallery, Los Angeles, 15 March 1975.
 With Blumka Gallery, New York, circa 1956.
 Minneapolis Institute of Art, 1916 (Inventory no. 16.50).
 Drexel Institute Museum, Philadelphia, 1895.
 Col. Anthony J. Drexel, Jr. (1864-1934), Philadelphia.
 Emile Brugsch (1842-1930), curator of the Bulaq Museum, Cairo.
 Accompanied by a copy of the Harer Collection index card.

Literature:

A rare subject matter, these baboons greeting the morning sun came in groups of four. This is one of such a set of four identical examples from the Egyptian Museum in Cairo. The remaining three are still in the museum: acc. no. 10.4.23.2.



116 *

**AN EGYPTIAN BICHROME GLAZED COMPOSITION JANOID BES
LATE NEW KINGDOM, 20TH DYNASTY, CIRCA 1186-1070 B.C.**

In pale blue with orange coloured details, the dwarf god depicted in typical form wearing a tall plumed crown, the face on both sides with arching brows, a broad nose, and a long curling moustache and beard, the front of his body with bulging stomach, the reverse with his stippled leopard's pelt draped over his back, *18.3cm high*

£12,000 - 15,000

€16,000 - 19,000

US\$17,000 - 22,000

Provenance:

The Harer Family Trust Collection, acquired 05 May 1994.

With Galerie Cybele, Paris, 1994.

Durville Collection, Paris, formed before 1983.

Accompanied by a copy of the Harer Collection index card.



117

117 *
**AN EGYPTIAN WOOD FIGURE OF A YOUTH
NEW KINGDOM, 18TH DYNASTY, CIRCA 1391-1307 B.C.**

Depicted nude, his left leg advanced with his arms by his sides, the body rounded with a small waist and articulated navel, facing forwards, with a shaven head, large ears and the sidelock of youth, 10.6cm high

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

The Harer Family Trust Collection.
Skinner's, Bolton, 17 October 1987, lot 187C, *Property of the Science Museum of Connecticut*.
The Science Museum of Connecticut, Hartford, 1954-1987, (acc. no. 54.857).

Exhibited:

San Bernardino, Robert and Frances Fullerton Museum of Art, 1997-2010.
Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection: San Antonio Museum of Art, 1993-1996; Arizona State University Museum, 1993; San Bernardino, University Art Gallery, 1992.

Published:

G. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992, no. 93.



118

118 *
**AN EGYPTIAN LIMESTONE BABOON
NEW KINGDOM, CIRCA 1550-1065 B.C.**

Carved in the round, depicting the god Thoth, seated on a plinth, his tail curling around the right side, with hands on the knees, with incised lines for the thick fur around its upper body, the long muzzle with small eyes, a pierced hole to the top of the head for a headdress, now missing, pierced horizontally through the torso, 6.3cm high

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

The Harer Family Trust Collection, acquired on 07 March 2007.
With Superior Gallery, Los Angeles, 30 January 1976, no. 275.
Philip Mitry Collection, formed in Egypt before the early 1950s.



119

119 *

**AN EGYPTIAN TERRACOTTA BES
ROMAN PERIOD, CIRCA 1ST CENTURY A.D.**

The god depicted nude as a warrior, a circular shield in his left hand, his right arm raised holding a sword, wearing a tall plumed crown, 12.7cm high

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

The Harer Family Trust Collection, acquired in 2007.
Gustave Jequier (1868-1946) Collection, Neuchâtel, Switzerland.
Thence by descent to his niece.

Literature:

Cf. D.M Bailey, *Catalogue of the Terracottas in the British Museum, 4: Ptolemaic and Roman Terracottas from Egypt*, London, 2008, pp.39-40.



120

120 *

**AN EGYPTIAN BRONZE SITULA
PTOLEMAIC PERIOD, CIRCA 304-30 B.C.**

Cast with three registers, the upper depicting two solar barques, the middle register with a priest making an offering to a procession of deities, the lower showing Harpokrates with Hathor cows flanking a lotus, the pointed base in the form of a lotus flower, 19cm high

£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,700

Provenance:

The Harer Family Trust Collection.
With Superior Gallery, Los Angeles, 1981.
Philip Mityr Collection, acquired in Cairo and brought with him to the US in the late 1950s - early 1960s.

Exhibited:

San Bernardino, Robert and Frances Fullerton Museum of Art, 1997-2010.
Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection: San Antonio Museum of Art, 1993-1996; Arizona State University Museum, 1993; San Bernardino, University Art Gallery, 1992.
Los Angeles County Museum of Art, 1985-1990.

Published:

G.D. Scott, III, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992, no. 29a.



121 *

**AN EGYPTIAN BLACK STEATITE CIPPUS FRAGMENT
PTOLEMAIC PERIOD, 30TH DYNASTY, CIRCA 400 B.C.**

Preserving the lower section, including Horus's feet standing on two crocodiles, the god holding a lion and a serpent in his left hand, hieroglyphic text inscribed throughout, on the front of the base the text reads, '...the king(?) ... (determinative of personal name?)...; face(?) /upon(?)... of(?) ...Latopolis(?), Eye(?) of Dendra; ...poisonous snake(?), disease-demon(?)...; to the right of the lion, 'Lector-priest(?)... sacred(?)...;' between the lion and the serpent's tail, 'The lion is slaughtered(?) beside you'; to the left of Horus, 'Horus(?)...;' on the back preserving a rectangular panel with an incised figure of a hippopotamus goddess and a crocodile, with rows of text reading: '...the daughter of Re...; ...present (verb); ...one/only(?), the Fierce of Face(?)...; ...Horus(?)...on account of the name of Osiris... of the god... (the god has protected?)... the town, effective(?); ...opponent ...not(?) ...; ...all(?) ...; one edge reading, 'of the city, this which you have done for poison(?) of the Great God;' the other reading, 'against me(?), there is not (?) a violent one, a slaughterer, an opponent(?),'
14cm high

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

Provenance:

The Harer Family Trust Collection, acquired in 2008.

Christie's, New York, 04 June 2008, lot 20 (part).

Gustave Jequier (1868-1946) Collection, Neuchâtel, Switzerland.

Thence by descent to his niece.

Literature:

The text is typical of those found on cippi, invoking magic to protect the cippus owner from various creatures. There is a similar example in the Brooklyn Museum, R.A. Fazzini et. al., *Ancient Egyptian Art in the Brooklyn Museum*, New York, 1989, no.88, acc. no. 60.73.



(reverse)



122 *

**AN EGYPTIAN LIMESTONE STELE FOR TUTU
LATE PTOLEMAIC - ROMAN PERIOD, CIRCA 100 B.C.-100 A.D.**

Sculpted in relief in the form of a naos with a cavetto cornice surmounted with a row of twenty-four stylised uraei supported by two columns at either end, with the god Tutu depicted as a sphinx walking to the right, the lean and elongated body with the ribs protruding, the head turned to face outwards, surrounded by a thick mane-like wig with a tri crown of rams horns and plumes, the curling tail terminating with a cobra head, a knife in each paw, a winged solar disc with cobra above, 27cm x 19.5cm

£30,000 - 40,000

€39,000 - 52,000

US\$43,000 - 58,000

Provenance:

The Harer Family Trust Collection, acquired in 2007.
Gustave Jequier (1868-1946) Collection, Neuchâtel, Switzerland.
Thence by descent to his niece.

Published:

O. Kaper, 'The Egyptian God Tutu: Additions to the Catalogue of Monuments' in *Chronique d'Égypte*, Fasc. 173, Brussels, 2012, no. S-73, fig. 10.

A rare subject matter, Tutu, meaning 'he who keep enemies at a distance', was an 'apotropaic god venerated mainly in the Graeco-Roman Period': R. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, p. 183. For a similar depiction of Tutu in the Allard Pierson Museum, Amsterdam (inv. 7757), cf. Exhibition catalogue, *L'Égypte Romaine, L'autre Égypte*, Musée de Marseilles, Avignon, 1997, pp. 226-7, no. 245.



123

123 *

**AN EGYPTIAN GYPSUM FIGURE OF ISIS AND HORUS
LATE PERIOD, 26TH DYNASTY, CIRCA 664-332
B.C.**

In typical pose seated on a throne, suckling the infant Horus on her lap, her left hand supporting his head, her right clutched to her breast, wearing a full length tunic, tripartite wig with frontal bronze uraeus and a collar of uraei above, pierced for attachment of the headdress now missing, her ears pierced, an old collection number 'SF 7370' painted in black, *23cm high*

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

Provenance:

The Harer Family Trust Collection.
Bonhams, 13 October 2006, lot 25.
With Superior Gallery, Los Angeles, 8-9 June 1993,
lot 707.
Studium Biblicum Franciscanum Museum,
Jerusalem, accession no. SF 7370.
Father Cleosus Steinhausen Collection, Cairo, 1900-
1908.



124

124 *

**AN EGYPTIAN LIMESTONE BES STELE
ROMAN PERIOD, CIRCA 1ST-2ND CENTURY
A.D.**

Carved in relief, depicting the god standing frontally, nude wearing a plumed crown, a knife raised in his right hand, a serpent in his lowered left, a sinuous cobra, possibly Meretseger, to his right, some pigment remaining, *20.3cm high*

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

The Harer Family Trust Collection.
Christie's, New York, 04 June 2008, lot 30.
Gustave Jequier (1868-1946) Collection, Neuchâtel,
Switzerland. Thence by descent to his niece.



125 *

**AN EGYPTIAN LIMESTONE DOUBLE-SIDED SCULPTOR'S
MODEL OF A PRIEST OR KING
EARLY PTOLEMAIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.**

Carved in raised relief on both sides, one with the bust of a young man in profile to the right, the face with finely carved facial features, wearing a close fitting skull cap, a small incised trial ear on the shoulder, the reverse with several practice sketches including a profile head and a large ear, 13.5cm high

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 17,000

Provenance:

The Harer Family Trust Collection, acquired 19 April 2002.
With Walter M. Banko Ltd, Montreal, 2002. Accompanied by a copy of the invoice.
American private collection, 1970s.

Literature:

Cf. N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*, Cairo, 2005, pl. 43, nos. 73-5.



(reverse)



126

126 *
**AN EGYPTIAN LAPIS LAZULI AMULET OF BANEBDJEDET
LATE PERIOD, CIRCA 664-332 B.C.**

The four-headed ram deity representing the four forms of Banebdjedet of Mendes, 2.5cm wide

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

The Harer Family Trust Collection, acquired 28 February 2011.
Joel Malter Collection, Los Angeles, acquired in the 1960s and 1970s.
Accompanied by a copy of the Harer Collection index card.

Literature:

For a similar example, cf. C. Andrews, *Amulets of Ancient Egypt*, London, 1994, fig. 41f; there is also a related lapis example in the Metropolitan Museum of Art, New York, acc. no. 26.7.894.



127

127 *
**AN EGYPTIAN LAPIS LAZULI FALCON AMULET
LATE PERIOD, CIRCA 664-332 B.C.**

With incised facial features and feather details, standing on an integral base, with a small suspension loop on the back, 2cm high

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

Provenance:

The Harer Family Trust Collection, acquired 28 February 2011.
Joel Malter Collection, Los Angeles, acquired in the 1960s and 1970s from Sotheby's, New York.
Accompanied by a copy of the Harer Collection index card.



128

128 *
**AN EGYPTIAN PALE BLUE GLAZED COMPOSITION AMULET
OF MAAT
LATE PERIOD, CIRCA 664-332 B.C.**

The goddess depicted in typical squatting pose, her arms resting on her thighs beneath her long tunic, wearing a tripartite wig, her feather now broken, a suspension loop behind, 3.5cm

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

The Harer Family Trust Collection, acquired 1977.
Sotheby's, New York, *Ancient Bronzes from the Estate of Greta S. Heckett*; *Antiquities from the Estate of Fahim Kouchakji and other owners*, 21 May 1977, lot 332 (part).
With Michel Abemayor, New York, before 1977.



129

129 *
**AN EGYPTIAN AMETHYST AMULET OF TAUERET
LATE PERIOD, CIRCA 664-332 B.C.**

The pregnant hippopotamus goddess standing with her hands cradling her stomach, the details of her facial features incised, on an integral base with suspension loop at the back, 3.4cm high

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

The Harer Family Trust Collection.
Christie's, New York, 06 December 2000, lot 42.
Japanese private collection, 1978.



130

130 *
AN EGYPTIAN PALE GREEN GLAZED COMPOSITION SHABTI FOR TJAI-HOR-PA-TA LATE PERIOD, 30TH DYNASTY, CIRCA 360—342 B.C.

With finely moulded face, holding a pick and hoe, with a seed bag hanging from the left shoulder, a column of impressed hieroglyphs on the legs for 'Tjai-Hor-Pa-Ta, born to Tefnut, the priest, one who is informed about what exists', 17.4cm high

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

The Harer Family Trust Collection, acquired in 1977.
With Superior Gallery, Los Angeles, 21 May 1977.
Accompanied by a copy of the Harer Collection index card.
Originally from Saqqara.

Literature:

Tjai-Hor-Pa-Ta (or Tchahorpata), Prince and Prophet, High Priest of Bastet, Isis and Nephthys at Hermonthis, and other titles, was one of the most important officials under Nectanebo II (360-343 B.C.). His tomb at Saqqara was discovered in the 19th Century. For a similar example, cf. A. R. David, *The Macclesfield Collection of Egyptian Antiquities*, Macclesfield Museum, 1980, D4, acquired during the 19th Century.



131

131 *
AN EGYPTIAN GREEN GLAZED COMPOSITION SHABTI FOR WAHIBRE (EM) KHEB LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

In typical mummiform pose, impressed with nine rows of hieroglyphic text for 'Wahibre (em) Kheb born of Isetweret, priest of Khenty-Tjenenet (Ptah)', 12.6cm high

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

The Harer Family Trust Collection, acquired in 1980.
With Superior Gallery, Los Angeles, 14 March 1980.
Christie's, London, 27 February 1980, lot 166.

Literature:

For other examples in Cairo, cf. P.E. Newberry, *Funerary Statuettes and Model Sarcophagi*, 3 vols., Cairo, 1930-57, nos. 47460-4.



132

132 *

**AN EGYPTIAN BLUE GLAZED COMPOSITION SHABTI WITH 'BOOK OF THE DEAD' SCRIPT
LATE PERIOD, MID-26TH DYNASTY, CIRCA 600 B.C.**

Of typical mummiform posture with crossed arms holding a pair of hoes in relief, wearing a tripartite wig with a false bead, a net seedbag impressed over its left shoulder, the front of the body with seven rows of cursive or linear hieroglyphic text added in black including the shabti text from chapter 6 of the Book of the Dead, 10.7cm high

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

Provenance:

The Harer Family Trust Collection, acquired in 1979.
With Superior Gallery, Los Angeles, 2254, 06 January 1979.
Accompanied by a copy of the invoice.

An unusual piece, shabtis of the period tend more commonly to have impressed hieroglyphs. The use of 'Book of the Dead' script, (an abbreviated form of hieroglyphs also known as linear or cursive hieroglyphs) more commonly found on papyrus, is also rare.



133

133 *

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

Of typical form, with details added in black, wearing a striped tripartite wig, carrying two picks in relief, and a seed bag on his back, with five rows of hieroglyphs for 'Hor, the hem-neter priest of Amun', 12.1cm

£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,700

Provenance:

The Harer Family Trust Collection, acquired 1979.
With Superior Gallery, Los Angeles, 14 May 1979.
Accompanied by a copy of the Harer Collection index card.
Originally from Deir el Bahri cache II.

Published:

G. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*, San Bernardino, 1992, no. 150, pp.200-1 (incorrect description).

Literature:

Cf. L. Aubert, *Les Statuettes Funéraires de la Deuxième Cachette à Deir el-Bahari*, Paris, 1998, p.81, no.29, pl.XII.



OTHER PROPERTIES

134

A LARGE PRE-ACHAEMENID GOLD PENDANT IRAN, CIRCA 11TH-10TH CENTURY B.C.

Composed of a circular sheet gold applique with chased and repoussé decoration including triangles radiating from a raised central omphalos, bordered with a line of incised chevrons, with modern suspension loops, *11 cm diam*

£8,000 - 10,000

€10,000 - 13,000

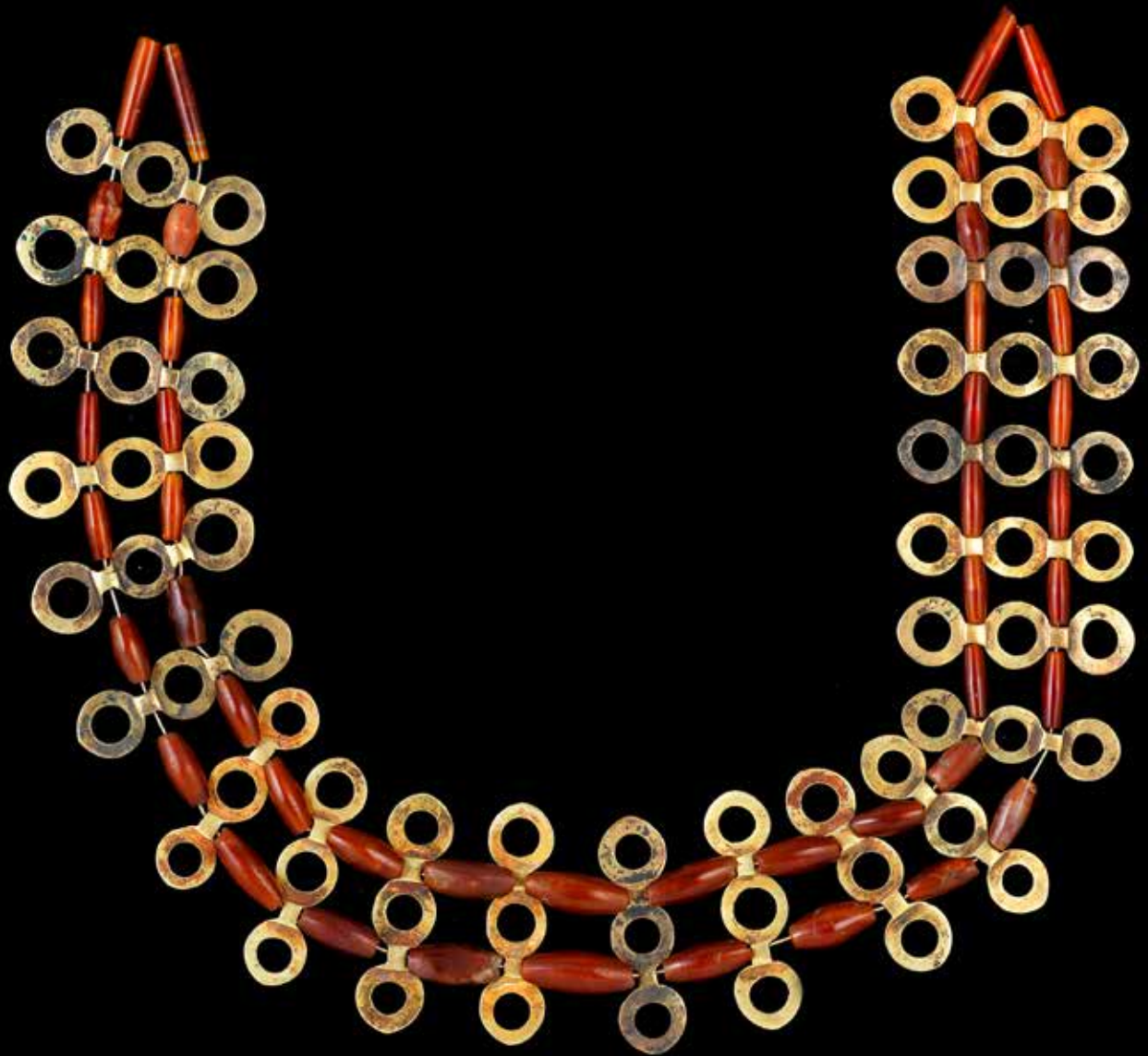
US\$12,000 - 14,000

Provenance:

UK private collection, acquired in Iran in the 1970s, thence by descent.

Exhibited:

Aichi Prefectural Ceramic Museum, Japan, 'Brilliant Vessels of Ancient Near East - Glass, Metal and Lustre Pottery,' 2001. Catalogue no. 76.



135

**AN ELAMITE GOLD AND CARNELIAN BEAD NECKLACE
IRAN, CIRCA 2ND MILLENNIUM B.C.**

Composed of twenty-two gold spacer elements each in the form of three linked circles, interspersed with two rows of biconical carnelian beads, re-strung *51.5cm long*

£8,000 - 10,000

€10,000 - 13,000

US\$12,000 - 14,000

Provenance:

American private collection, New York.

With Mahboubian Gallery of Ancient Art, in the 1970s-1980s.



136

136
A WESTERN ASIATIC CHALCEDONY BEAD NECKLACE
CIRCA 2ND CENTURY B.C. - 5TH CENTURY A.D.

Composed of twenty-nine irregular ovoid beads, with a central triangular pendant, restrung with modern clasp, *53cm long*

£1,500 - 2,500
€1,900 - 3,200
US\$2,200 - 3,600

Provenance:

American private collection, New York.
With Mahboubian Gallery of Ancient Art, in the 1970s-1980s.

137
A LARGE GROUP OF PERSIAN SEALS
IRAN, BABYLONIAN - SASANIAN, CIRCA 2ND MILLENNIUM
B.C. - 6TH CENTURY A.D.

Of hardstone, glass and bronze, including a Graeco-Persian blue chalcedony seal engraved with two erotes and a dog; two Graeco-Persian turquoise-green glass scaraboids; four Persian conical stone seals; an early black stone stamp seal; and a quantity of Sasanian stone seals, of green jasper, rock crystal, haematite, carnelian, chalcedony and agate, strung together, *3.2cm largest (75)*

£12,000 - 15,000
€16,000 - 19,000
US\$17,000 - 22,000

Provenance:

UK private collection, collected in the Middle East in the 1960s and early 1970s.



137



137 (details)



138

**A LARGE AMLASH POTTERY BULL RHYTON
IRAN, CIRCA 10TH-8TH CENTURY B.C.**

The hollow vessel with a wide neck and projecting neck hump, the head forming the open pouring spout, with two long curved horns and small ears below, a raised ridge curving along the dewlap and tail, the body narrowing at the waist and widening to the rounded hind-quarters, set on four pointed legs, 33cm long

£12,000 - 15,000

€16,000 - 19,000

US\$17,000 - 22,000

Provenance:

Dutch private collection, purchased at L. Gijsselman, Amsterdam, 18-19 October, 1988, lot 4504.

Accompanied by a thermoluminescence report from Oxford Authentication Ltd.

Literature:

Cf. T.S. Kawami, *Ancient Iranian Ceramics from the Arthur M. Sackler Collections*, New York, 1992, p.135, fig.49





139

**139
AN ACHAEMENID GREY STONE INSCRIBED COLUMN BASE
FRAGMENT**

IRAN, CIRCA 5TH-4TH CENTURY B.C.

Inscribed with six lines of Old Persian text for King Artaxerxes II Memnon (404-358 B.C.), 31cm long

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

Provenance:

UK private collection.
Christie's, London, 06 October 2011, lot 29.
Sotheby's, London, 21 May 1992, lot 55.
Sotheby's, London, 18 May 1987, lot 87.

Published:

P. Knapton, M.R. Sarraf, J. Curtis, 'Inscribed Column Bases from Hamadan', *Iran*, XXXIX, The British Institute of Persian Studies, 2001, pp. 99-117.

The complete Old Persian text, reconstructed on the basis of parallel texts, is as follows: 'Saith Artaxerxes the Great King, King of Kings, King of countries, King in this earth, son of Darius the King, of Darius (who was) son of Artaxerxes the King, of Artaxerxes (who was) son of Xerxes who was son of Darius the King, of Darius who was son of Hystaspes, an Achaemenian. By the favour of Ahuramazda, Anaitis, and Mithras, this palace I built. May Ahuramazda, Anaitis and Mithras protect me from evil, and that which I have built may they not shatter or harm', (Kent 1953: 155).



140

**140
A LURISTAN BRONZE HORSE BIT**

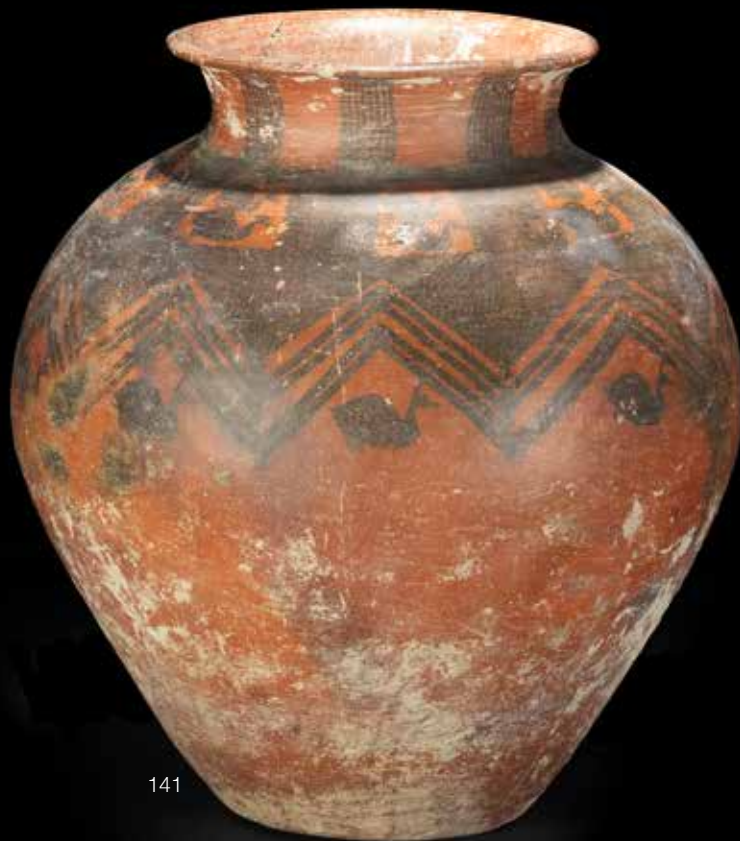
IRAN, CIRCA 8TH-7TH CENTURY B.C.

Comprising of two bronze sections for the mouthpiece with central inter-linked loop connection and terminals in the shape of hands grasping the rein rings, with plain curving cheekpieces with two loops attached to each, 31cm

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Dublin private collection, acquired in 1993.
Sotheby's, London, 08 July 1993, lot 118.
Theodore (Teddy) Kollek (1911-2007) Collection, Jerusalem, Israel, acquired between the 1950s and 1980s.



141

141 * WT

**A LARGE ANATOLIAN POTTERY VESSEL
CIRCA 2ND MILLENNIUM B.C.**

The rounded vessel tapering to the base and neck, with a flaring mouth, the red burnished ground decorated with black painted decoration composed of birds and cross-hatching around the shoulder, bands of zigzag and further birds around the body, *68cm high*

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

Provenance:

French private collection of Mrs A. acquired circa 1980.

Literature:

For a similar storage jar, cf. A. Çilingiroğlu, 'The Second Millennium Painted Pottery Tradition of the Van Lake Basin' in *Anatolian Studies*, vol. 34, 1984, pp. 129-139.

142

**A PERSIAN POTTERY TRIPOD JAR WITH ZOOMORPHIC
DETAILS
IRAN, CIRCA 2ND MILLENNIUM B.C.**

Decorated in umber slip with bands of linked diamond motifs, the handles in the form of two horned ibex heads, *25cm high*

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance:

With Mahboubian Gallery, London, March 1971.



142

143



143

**A PERSIAN TERRACOTTA LION RHYTON
IRAN, CIRCA 1ST MILLENNIUM B.C.**

The recumbent lion with slender legs folded beneath the body, an applied tail curling around its right haunch, the gaping mouth forming the spout, with incised eyes and applied comma-shaped ears, with an incised radiate mane beneath the flared fill hole, 18.5cm long,

£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,700

Provenance:

UK private collection.

Christie's, London, 24 October 2013, lot 13.

With Mahboubian Gallery, London, before June 1981.

Accompanied by a thermoluminescence test report from Oxford Authentication Ltd. dated 16 June 1981.

144



144

**A PERSIAN TERRACOTTA BULL RHYTON
IRAN, CIRCA 1ST MILLENNIUM B.C.**

Standing on short legs, the elongated body with flared funnel-shaped mouth rising from the back, a short arched handle extending from the rim, with raised ribbed tail, the forelegs defined by an arched ridge, the face with disc eyes between the curved horns, with pierced ears, the muzzle forming the narrow spout, 18cm high, 27cm long

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,100

Provenance:

UK private collection.

With Mahboubian Gallery, London, acquired before 1982.

Accompanied by a thermoluminescence test report from Oxford Authentication, dated 1981.



145

**A PERSIAN TERRACOTTA HORSE RHYTON
IRAN, CIRCA 1ST MILLENNIUM B.C.**

The equine shaped vessel with a flared mouth rising from the centre of the back, the elongated neck with serrated mane and a line of applied disc ornament above the incised reins, the face with punched dot eyes and squared off muzzle, the small pierced spout in the form of a medallion suspended from a cord trapping at the base of the neck, *23cm high, 32cm long*

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

UK private collection.

With Mahboubian Gallery, London, in the 1970s.

Accompanied by a thermoluminescence test report from Oxford Authentication Ltd.



THE FOLLOWING LOTS (146-151) ARE PROPERTY FROM THE COLLECTION OF THE LATE RALPH HINSHELWOOD DALY OBE (1924-2006)

In 1955 Daly joined the Colonial Service and was posted to the Aden Protectorates that today form the Republic of Yemen. It was here that he met and married his wife Elizabeth Anne Daly (née Fenton Wells) and acquired the collection of alabaster sculptures. In 1967 the Aden Protectorates became independent from Britain, and Ralph, awarded an OBE for his work, retired from the Colonial Service and returned with Elizabeth to Europe, taking their collection of alabasters with them.

146

A SOUTH ARABIAN ALABASTER HEAD OF A MAN SABAEAN, CIRCA 3RD-1ST CENTURY B.C

In the form of a rectangular stele with a stylised mask-like face in relief, depicted with flat brows and almond-shaped eyes recessed once for inlay, one eye still retaining the white plaster inlay with blue-glass rim, with a large straight nose and a schematic beard beneath the raised dimpled chin, the reverse of the stele with plaster remaining, 26cm x 21.5cm

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

Property from the Collection of the late Ralph Hinshelwood Daly OBE (1924-2006).

Literature:

This head is probably from Marib, the capital of the Sabaean kingdom. There is a very similar head in the National Museum of Yemen, Sana'a: cf. S. de Maigret, *Yemen, au pays de la reine de Saba*, 1997, p. 24.



147

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

With a long neck, the oval face with stylised facial features including arching incised eyebrows above almond-shaped eyes, inlaid with white stone, the long straight nose with a small mouth below, hair falling behind semi-circular ears, set on an alabaster stepped base, 29.5cm (including the base)

£12,000 - 15,000

€16,000 - 19,000

US\$17,000 - 22,000

Provenance:

Property from the Collection of the late Ralph Hinshelwood Daly OBE (1924-2006).



148

148
**A SOUTH ARABIAN ALABASTER HEAD
CIRCA 1ST CENTURY B.C./A.D.**

In the form of a rectangular stele, the stylised face carved in relief with incised facial features and a long straight nose, the reverse with a panel of horizontal grooves, *16cm x 15cm*

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

Provenance:
Property from the Collection of the late Ralph Hinshelwood Daly OBE (1924-2006).



149

149
**A SOUTH ARABIAN ALABASTER HEAD
CIRCA 1ST CENTURY B.C./A.D.**

The stylised face with a pointed chin, the eyes, brows and a small oval in front of each ear recessed, once for inlay, with a pointed nose, small ears and a long neck, the hair incised with cross-hatching, with a rectangular recessed area above the forehead, the back unworked, *14cm high*

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

Provenance:
Property from the Collection of the late Ralph Hinshelwood Daly OBE (1924-2006).



150

150
**A SOUTH ARABIAN ALABASTER HEAD
CIRCA 1ST CENTURY B.C./A.D.**

The stylised face with schematic features, the curving eyebrows in low relief above recessed almond-shaped eyes, with a long slender nose, a straight slit mouth, and a small dimple on the chin, the hair on the top of the head and around the face lightly carved, the back unworked, *16.6cm high*

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

Property from the Collection of the late Ralph Hinshelwood Daly OBE (1924-2006).



151

151
**A SOUTH ARABIAN ALABASTER HEAD
CIRCA 1ST CENTURY B.C./A.D.**

The stylised face with a straight browline above almond-shaped schematic eyes, a long slender nose, and a straight slit mouth, some incision at the chin to represent a beard, the back unworked, *21cm high*

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

Provenance:

Property from the Collection of the late Ralph Hinshelwood Daly OBE (1924-2006).

Lots 152 - 258 at 2pm



Charlton and Lydia Heston on the set of Ben-Hur (courtesy of the Heston family).

THE FOLLOWING LOTS (152-153) ARE PROPERTY FROM THE CHARLTON HESTON COLLECTION

152 *

**A ROMAN MARBLE RELIEF FRAGMENT
CIRCA 1ST CENTURY A.D.**

Depicting a Nereid, drapery around her lower body, facing the back, riding on the back of a sea monster, with the torso of a nude male and the front legs of a horse, with Eros and two dolphins emerging from the waves beneath, 21cm x 27cm

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,100

Provenance:

The Charlton Heston (4 October 1923 - 5 April 2008) Collection, Los Angeles, California, acquired by Mr and Mrs Heston in the late 1950s or early 1960s.



153 *

**A ROMAN MARBLE RELIEF FRAGMENT
CIRCA 2ND-3RD CENTURY A.D.**

Depicting a man, probably a satyr or Bacchic figure with long curly hair and beard, body turned to the back and head facing to his right, holding a lyre which is hung by a strap across his back, another draped figure to his left, 25.5cm x 26cm

£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,700

Provenance:

The Charlton Heston (4 October 1923 - 5 April 2008) Collection, Los Angeles, California, acquired in the late 1950s or early 1960s.

With Franklin Gallery, Beverley Hills.

Joseph Brummer (1883-1947) Collection, New York.





154^{WT}

**A ROMAN LIMESTONE PORTRAIT HEAD OF MARCELLUS
AUGUSTAN, CIRCA 25-20 B.C.**

The young man depicted with thick hair swept forward towards the fringed brow, his large almond-shaped eyes with pronounced rims, with high cheek bones and full lips, the neck slightly turning in motion, 37cm high

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

Provenance:

French private collection. Acquired by the owner's great-grandfather in Algeria in the late 19th Century, thence by descent.

Literature:

Marcus Claudius Marcellus (42-23 B.C.), was the eldest son of the Emperor Augustus's sister Octavia the Younger and therefore nephew to the emperor. He married the emperor's daughter Julia only two years prior to his death at about 19 years of age. The Theatre of Marcellus in Rome was posthumously named after him.

Certainly some of the surviving portraits of Marcellus were posthumous and honorific and this example may well have had the same purpose. For example, the full length portrait of an idealised Marcellus as Hermes by the Athenian sculptor Cleomenes, now in the Musée du Louvre, inv. no. MR315 (MA1207).

For a similar portrait bust of Marcellus in marble, now in the Capitoline Museum, Rome, cf. K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom 1. Kaiser- und Prinzenbildnisse*, Mainz, 1985, pl. 19.21.22.

For further discussion of the type, see V. Poulsen, 'Nero, Britannicus and Others. Iconographical Studies', *ActaArch*, 22, 1951, including a related marble head now in the Musée St. Raymond, Toulouse: p.131 cat. no. 4.





155 *

**A ROMAN MARBLE PORTRAIT HEAD OF A MAN
AUGUSTAN - JULIO-CLAUDIAN, CIRCA 1ST CENTURY B.C./
A.D.**

Veristically carved depicting a mature man with creased brow, with large unarticulated eyes, deep grooves in his cheeks, the lips slightly apart and the square chin slightly cleft, the back of the head missing, the hair on top of the head wavy and thick, with a straight hairline recut across the forehead with shorter and straighter hair, 26cm high

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

Provenance:

American private collection, Chicago, acquired in the mid-1990s. With B.C. (Bud) Holland Gallery, Chicago, 1994. Christie's, New York, 10 June 1994, lot 203.

Literature:

The veristic depiction of the subject with wrinkles and slightly open mouth, could indicate a late Republican / Augustan date for this portrait. For similar veristic portraits, cf. K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom. II. Die Männlichen Privatporträts*, Berlin/New York, 2010, nos. 2-3. However the abrupt and straight hairline at the forehead suggest that the hair may have been re-cut in the Julio-Claudian period.



156 *

**A ROMAN MARBLE PORTRAIT HEAD OF A MAN
JULIO-CLAUDIAN, CIRCA 1ST CENTURY A.D.**

With thick curling hair falling at the brow and low at the nape of the neck, with sideburns extending to the jawline, the face with strong features including heavily lidded eyes, a prominent chin and nose, 28cm high

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

Provenance:

Bonhams, 05 October 2011, lot 122.
German private collection, acquired circa 1960.

Literature:

Portraits of Nero demonstrate similar facial features such as the protuberant brow, thick bridge of the nose, dimples at the corners of his lips, prominent chin and heavy neck. However the curling hair indicates that this portrait could date from the early 50s A.D., predating Nero's characteristic brushed forward hair. Coins from 51-54 depict him with 'a full head of tousled hair that is brushed from the crown of his head, low on his forehead. It also grows long on the nape of the neck following the trend established by his Julio-Claudian predecessors.' Cf. D. Kleiner, *Roman Sculpture*, Yale, 1992, pp. 136-9, figs. 111-3.

For a related classicising portrait of a Julio-Claudian prince with smooth facial features, similar flowing hair, longer at the back and with sideburns, cf. a portrait identified as Germanicus at the Musée du Louvre, Ma 3135.



157^{WT}

**A ROMAN MARBLE BUST OF APOLLO
CIRCA 1ST CENTURY A.D.**

The plump youthful features framed by loose curls falling to the shoulders, the hair secured with a fillet, the large eyes gazing forward, 36.7cm high

£30,000 - 50,000

€39,000 - 65,000

US\$43,000 - 72,000

Provenance:

Sotheby's, London, 10 December 1996, lot 158.
Swiss private collection, prior to 1996.

Literature:

The bust is close to the Kassel Type, named after the best known example of the type, the full-length 'Kassel Apollo', C. Rolley, *Sculpture Grecque I*, Paris, 1994, 343 Abb. 355 u. 411. Known from other Roman copies, the type is thought to have its origins in a bronze Apollo of the 5th Century by Pheidias, the Apollo Parnopios.



158 *

**A ROMAN MARBLE PORTRAIT HEAD OF A MAN
CIRCA LATE 1ST - EARLY 2ND CENTURY A.D.**

Depicted with lightly furrowed brow, gazing slightly to his left, the pupils with articulated irises, the wavy hair arranged in seven rows from the crown. 13.5cm high

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 17,000

Provenance:

American private collection, Bay Area, San Francisco.
Oscar Meyer Antiquities, Los Angeles, California, acquired late 1960s.
French private collection, acquired in the mid-20th Century.

Literature:

The head bears some resemblance to portraits of the emperor Domitian (A.D. 51-96) with a rounded face, thin lips, and hair arranged in a 'Neronian' style with rows of curls. The carved eyes may have been added later. For a related example in the Galleria degli Uffizi, Florence, inv. no. 1914.130, cf. G. Mansuelli, *Galleria degli Uffizi, Le Sculture*, II, Rome, 1961, p.75 no. 74.



159 *

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

Standing with the weight on his right leg, his right arm raised, his left once by his side, the smooth musculature with defined pectorals, iliac crest and buttocks, *26cm high*

£12,000 - 15,000

€16,000 - 19,000

US\$17,000 - 22,000

Provenance:

American private collection, Hollywood, Los Angeles.

James Pendleton (1904—1995) Collection, acquired in Europe in the late 1950s, thence by descent.

Pendleton was an interior decorator, collector and dealer based in Beverly Hills in the 1940s-60s. His spectacular house on North Beverly Drive was designed by the eminent architect John Elgin Woolf in the early 1940s. The house was featured in *Vogue's* November 1942 issue and would later be photographed by Slim Aarons.



(reverse)



160

160 *

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

Depicted wearing a sandal with a thin sole, a strap across the foot and tied at the ankle, set on a short integral plinth, *26cm long*

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

American private collection, Hollywood, Los Angeles, acquired in the early 1970s in Europe.



161

161

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

The over life size hollow cast foot fragment naturalistically modelled with well defined joints and toe nails, *13cm long, 8cm high*

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

Provenance:

UK private collection, in the family since the early 20th Century. Acquired before 1910 by the vendor's great grandfather, the Victorian artist, J.M.S.



162

**A ROMAN MARBLE PORTRAIT HEAD OF A MAN
HADRIANIC PERIOD, CIRCA A.D. 117-138**

Life-sized, with thick wavy hair combed forward in undulating rows, ending in curls along the brow, with a curly beard, the small eyes unarticulated, the lightly incised brows drawn into a slight frown, 28.5cm high

£15,000 - 25,000

€19,000 - 32,000

US\$22,000 - 36,000

Provenance:

Peter Willborg Collection, Stockholm, Sweden, since 1999.
Max Willborg (1933-2001) Collection, Stockholm, Sweden.
Christie's, London, 5 July 1995, lot 202.
Christie's, London, 28 November 1979, lot 81.

Literature:

This marble head has been previously identified as depicting the Emperor Hadrian and the left ear does appear to have the same earfold as seen on Hadrian's portraits.

However it is more likely to be a private portrait and is very similar to a portrait of a winner at the Isthmian games from Schloss Erbach: cf. K. Fittschen, *Katalog der antiken Skulpturen in Schloss Erbach*, Berlin, 1977, 20, note 2, no. 6; K. Fittschen, P. Zanker, P. Cain, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, 2, Die männlichen Privatporträts, BeitrESkAr 4, Berlin, 2010, cat. no. 101, pl. 123-124;

163



THE FOLLOWING LOTS (163-174) ARE PROPERTY FROM A DUTCH PRIVATE COLLECTION OF ANCIENT BRONZES

**163
THREE ROMAN BRONZE ANIMALS
CIRCA 2ND CENTURY A.D.**

Including a hound sitting on its haunches, a reclining dog with flattened ears, and a goat with long curving horns, 4.9cm longest (3)

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

Provenance:

Dutch private collection, acquired in the 1990s, from the Schellingerhout Collection, Heerlen. The goat and hound accompanied by a copy of a conservation report dated 1999.

164



**164
A ROMANO-CELTIC BRONZE BOAR
CIRCA 1ST CENTURY A.D.**

With pointed tusks, the details of the fur incised, set on an integral rectangular base, 5.4cm long

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Dutch private collection, purchased in 1993 at a fair in Eindhoven, the Netherlands.

165



**165
A ROMAN BRONZE SHEEP
CIRCA 2ND CENTURY A.D.**

The head turning to its right, with a thick shaggy coat and protruding ears, 5.8cm long

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:

Dutch private collection, purchased in 1991. Accompanied by a copy of a conservation report dated 1999. Schellingerhout Collection, Heerlen, 1990s K.H. Naumann Collection, Kusel, Germany.



166

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

The hollow ovoid attachment surmounted with the head of a wolf depicted with large pointed ears, with incised details of the fur on the ears and mane, a wrinkled nose and expressive eyes, the mouth agape to reveal fangs and a lolling tongue, with a ring extending beneath the neck, *12.5cm high*

£8,000 - 10,000

€10,000 - 13,000

US\$12,000 - 14,000

Provenance:

Dutch private collection, purchased in 2001. Accompanied by a copy of a conservation report dated 2001.

Schellingerhout Collection, Heerlen, 1990s.

H. Lenckert Collection, Dortmund, Germany.



167

167

**TWO ROMAN BRONZE PANTHER HEAD FITTINGS
CIRCA 2ND CENTURY A.D.**

Each finial in the form of a panther head, with wrinkled nose, the jaw open with bared fangs and tongues, the neck with fringed mane, each with a finger-shaped curved hook in front with a well-defined nail, *10.5cm and 12cm high (2)*

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

Dutch private collection, purchased in 2003.
Schellingerhout Collection, Heerlen, 1990s.
H. Lenckert Collection, Dortmund, Germany.

168

**A ROMAN BRONZE BELT PLATE
CIRCA 2ND CENTURY A.D.**

With a stud on the reverse for attachment, the openwork decoration depicting a lion, *7.6cm long*

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:

Dutch private collection, purchased in 1996.
Schellingerhout Collection, Heerlen, 1990s
K.H. Naumann Collection, Kusel, Germany.



168



169

**A ROMAN BRONZE APPLIQUE BUST OF SOL
CIRCA 3RD CENTURY A.D.**

The youthful sun-god depicted with a cloak pinned at his right shoulder, turning slightly to his right, with the pupils drilled, and a high radiate crown in his thick wavy hair, an iron pin behind, 16cm high

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

Dutch private collection, purchased in 2002. Accompanied by a copy of a conservation report dated 2002. Schellingerhout Collection, Heerlen, 1990s. H. Lenckert Collection, Dortmund, Germany.

Literature:

Sol Invictus (Unconquered Sun) was the official sun god of the later Roman Empire and a patron of soldiers. For further discussion see, G. H. Halsberghe, *The Cult of Sol Invictus*, Leiden, 1972.



170

170
**A ROMAN BRONZE PROTOME HEAD OF A SATYR
CIRCA 2ND-3RD CENTURY A.D.**

The full face looking upwards, with pointed ears and thick hair, hollow cast with an opening beneath the neck, and a rectangular socle behind the head, *7.7cm long*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:
Dutch private collection, purchased in 1997.
Schellingerhout Collection, Heerlen, 1990s.



171

171
**A ROMAN BRONZE PROTOME OF A GODDESS
CIRCA 2ND CENTURY A.D.**

Wearing a crested helmet with nodules, the bust emerging from foliage, a finger crooked at a right angle protruding from the back, *9.2cm high*

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:
Dutch private collection, purchased in 1996.
Schellingerhout Collection, Heerlen, 1990s.
D. Alten Collection Loberich, Germany.



172

172
**A ROMAN BRONZE STAMP 'SOFRONI'
CIRCA 2ND CENTURY A.D.**

The rectangular plate with mirror image Latin capital letters in relief, a loop behind, *4.3cm long*

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:
Dutch private collection, purchased in 1997 from an antique shop in Eindhoven.



173

173

**A ROMAN BRONZE OIL LAMP WITH THEATRICAL MASK
CIRCA 2ND CENTURY A.D.**

The curved handle with a theatrical mask terminal, the bowl with a stepped rim and pierced lobed opening, set on a raised ring base, *20cm long*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Dutch private collection, purchased in 2013.
Schellingerhout Collection, Heerlen, 1990s.
H. Lenckert Collection, Dortmund, Germany.

174

**A ROMAN BRONZE OIL LAMP IN THE FORM OF A FOOT
CIRCA 2ND CENTURY A.D.**

The sandalled foot with the toes resting atop the wick hole, a hinged lid at the ankle with a crescentic thumb grip, a small loop for suspension on top of the foot, *11cm long*

£1,200 - 1,500

€1,600 - 1,900

US\$1,700 - 2,200

Provenance:

Dutch private collection, purchased in 2000.
Schellingerhout Collection, Heerlen, 1990s.
K.H. Naumann Collection, Kusel, Germany.



174



OTHER PROPERTIES

175

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

Depicted with large horns curling around pointed ears, the face with large rounded eyes with curling drilled beard, an ivy frond curved below his left jawline, from a decorative or cinerary urn, *20cm high*

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

Bonhams, London, 13 April 2011, lot 128.

French private collection, acquired in the 1980s.



176

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

The nude figure standing in contrapposto, with weight resting on his right leg, the smoothly muscled torso with pronounced pectorals and iliac crest, with drapery falling in folds over his bent left arm, 25cm high

£8,000 - 10,000

€10,000 - 13,000

US\$12,000 - 14,000

Provenance:

Property from the estate of David Niven (1 March 1910 – 29 July 1983), Los Angeles, California, thence by descent. Niven, an English actor and film star was part of what became known as the Hollywood Raj, a group of British actors in 1930s Hollywood which included Rex Harrison, Basil Rathbone, Ronald Colman, Leslie Howard, and C. Aubrey Smith. Known for his debonair charm, he appeared in films such as 'The Prisoner of Zenda' (1937), 'Raffles' (1939), 'Wuthering Heights' (1939), 'The Pink Panther' (1956), 'Around the World in Eighty Days' (1963), also playing James Bond in the 1967 spoof film 'Casino Royale'.



David Niven, *Enchantment* (1948)



177^{WT}

**A ROMAN MARBLE HEAD OF ZEUS SERAPIS
CIRCA 2ND-3RD CENTURY A.D.**

The god depicted with thick hair falling in curls along his forehead and at his shoulders, a thick beard and long flowing moustache framing full lips, the large eyes with drilled pupils looking upwards to his right, set on a later marble herm bust, 35cm high; 59cm high including bust

£30,000 - 40,000

€39,000 - 52,000

US\$43,000 - 58,000

Provenance:

With Galerie Steinitz, Paris, 2012.
French private collection, acquired in the 1950s.

Literature:

The type is after the 3rd Century B.C. Greek sculpture by Bryaxis. The ringlets at the forehead are distinctive and were adopted by the emperor Septimius Severus in some of his portrait sculpture. For a similar depiction of Serapis and discussion of the Bryaxis type, see A. Stewart, *Greek Sculpture: An Exploration*, New Haven and London, 1990, vol.II, no.633.



178 *

**A ROMAN MARBLE TORSO OF APHRODITE ANADYOMENE
CIRCA 1ST-2ND CENTURY A.D.**

The goddess depicted nude, slightly leaning forward at the waist, her right arm raised to arrange her hair, presumably once with separately carved drapery around her hips and below her buttocks, *38cm high*

£15,000 - 25,000

€19,000 - 32,000

US\$22,000 - 36,000

Provenance:

American private collection, Hollywood, Los Angeles, acquired in 2008.
American private collection, Pasadena, acquired in the late 1970s.



(reverse)



179

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

The head slightly turning to his right, the expressive face with creased brow and fleshy features, the eyes articulated and gazing upwards, wearing a wreath in his curly hair decorated with ivy leaves and berries and knotted at the back, *15.8cm high*

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 17,000

Provenance:

Peter Willborg Collection, Stockholm, Sweden, by descent since 2001.

Christie's, London, 23 September 1998, lot 202.

Max Willborg (1933-2001) Collection, Stockholm, Sweden, acquired in 1986.

Sotheby's, London, 08-09 December 1986, lot 209.



180^{WT}

**A ROMAN MARBLE SARCOPHAGUS RELIEF FRAGMENT
CIRCA 2ND-3RD CENTURY A.D.**

Carved in high relief with a central nude male figure, possibly Dionysus, standing in contrapposto, with an elephant head appearing behind his left shoulder, its trunk curled beneath a hanging fruit, Pan shown arm in arm with a young satyr, a garland swathed around his pendulous stomach, with a dancing Maenad in the background, 54cm high, 35cm wide

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

UK private collection, Mr C.F.J., West Country, acquired circa 1975.

Literature:

For examples of similar Dionysiac sarcophagi with elephants in the Galleria Doria Pamphilj in Rome, cf. R. Calza, *Antichità Di Villa Doria Pamphilj*, Rome, 1977, pl. CXXV.



181^{WT}

**A ROMAN MARBLE SARCOPHAGUS
CIRCA A.D. 200-250**

The front panel with two pairs of horned lion griffins, with curved horns and intricately modelled wings, their manes composed of thick tendrils along the jaw lines, their mouths slightly open exposing the teeth, each pair arranged heraldically with one paw raised and resting on a candelabrum, the tails of the two innermost interwoven with an open palmette above, a fluted Corinthian pilaster at each end; one side panel carved with a bow and quiver, the other side with two overlapping shields and a spear; the interior with a slightly raised platform on each curved end, 170.2cm long

£40,000 - 60,000

€52,000 - 78,000

US\$58,000 - 87,000

Provenance:

Christie's New York, 9 June 2011, lot 195.

Private collection, Tours, France, late 19th Century.

Literature:

For a relief with similar griffins, cf. R. Calza, *Antichità di Villa Doria Pamphij*, Rome, 1977, p.108, pl.128a. Also there is a closely-related sarcophagus from the Massarenti Collection, Rome, now in the Walters Art Museum (inv.23.35).





182

182^{WT}

**A ROMAN MARBLE MOSAIC PANEL OF A FISH
CIRCA 3RD-4TH CENTURY A.D.**

The fish composed of umber, ochre, black and white tesserae, with a border above and below, *70cm x 51cm*

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

Provenance:

UK private collection, acquired in 1969.
Christie's, London, 10 June 1969, lot 191.

183

**A ROMAN LEAD SARCOPHAGUS PANEL
CIRCA 1ST CENTURY A.D.**

Decorated in relief with a central Medusa roundel, surrounded by four dolphins, with rope twist border, the lower register with a band of trailing ivy, *29cm x 30cm*

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:

UK private collection, acquired from Jean Philippe Mariaud de Serres, Paris, in the early 1980s.



183



184

184 *

**A ROMAN BRONZE HORSE HEAD OIL LAMP
CIRCA 1ST CENTURY A.D.**

With scrolling foliate details and a round body, the hinged lid to the filler hole in the form of a mask, the thumb-spur in the form of a horse's head, 18cm long

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

American private collection, Chicago, formed in the 1970s-90s.
With Ron and Noele Mele, New York, circa 1980.

185

**A ROMAN TERRACOTTA CHARIOT
CIRCA 2ND-3RD CENTURY A.D.**

The chariot, decorated with hatched decoration, drawn by two horses rearing up on their hind legs, the driver, wearing a tunic and looking forward, 13cm high

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600

Provenance:

Robert Knight Collection, UK, acquired 19 July 1999.
With Galerie Samarcande, Paris, 1999. Accompanied by a copy of the invoice.



185



186

186^{WT}

**A ROMAN MARBLE IONIC COLUMN CAPITAL
CIRCA 2ND-3RD CENTURY A.D.**

With scrolling in each corner and acanthus leaves below, a band of egg and dart with bead and reel below, 58cm x 58cm x 22cm

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,800

Provenance:

Max Willborg (1933-2001) Collection, Stockholm, Sweden, acquired in the 1970s-80s.

187

**A ROMANO-CELTIC SANDSTONE HEAD OF A WOMAN
CIRCA 1ST-2ND CENTURY A.D.**

With the hair centrally-parted and arranged in a schematic 'melon' style, with large angular eyes, a straight nose and small mouth, a spur behind for attachment to architecture, 20.5cm high

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

From the Estate of Stanley and Ingrid Clapham, London, circa 1926-2012.

Stanley J. Clapham was an architect and artist who exhibited at the Royal Academy in 1959. He had a particular interest in church architecture and travelled on the continent drawing such buildings in the 1950s.



187



(reverse)



188^{WT}

**A GALLO-ROMAN LIMESTONE STELE FRAGMENT
CIRCA 3RD-4TH CENTURY A.D.**

Carved with the bust of a bearded man, wearing a tunic and draped himation, depicted gazing towards his right, the pronounced lidded eyes with deep pierced pupils, with incised furrowed brow and wavy fringed hair, the surface with incised hatching overall, possibly to help the adherence of paint, re-used in the Medieval period probably within a church and the reverse carved with a column flanked by a smaller pedestal pillar, 86cm high

£15,000 - 20,000
€19,000 - 26,000
US\$22,000 - 29,000

Provenance:

Belgian private collection of Mr and Mrs H., 2015.
French private collection since the 1950s.

Literature:

There is a similar depiction of a military man on a Gallo-Roman grave stele in the Musées de Metz, Inv. no. 75.38.30: C. Nerzic, *La Sculpture en Gaule Romaine*, 1989, 133 ff.

Many buildings of the Middle Ages employed Gallo-Roman spolia such as this stele appears to exemplify.



189

189
**A ROMAN BRONZE WEIGHT
CIRCA 2ND CENTURY A.D.**

In the form of a bust of a goddess, her head turned slightly to her right, drapery pinned at her shoulders, her hair tied in a chignon at the back of her head, a diadem in her hair, the remains of a loop for the steelyard chain on top of her head, *10.5cm high*

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

Provenance:

Peter Willborg Collection, Stockholm, Sweden, by descent since 2001.
Christie's, London, 7 November 2001, lot 351.
Max Willborg (1933-2001) Collection, Stockholm, Sweden, acquired in 1978.



190

190 *
**A ROMAN BRONZE FIGURE OF ZEUS
CIRCA 2ND CENTURY A.D.**

Depicted with wavy hair dressed with a wreath and with full curling beard, the nude deity holding a thunderbolt in his right hand, a chlamys falling in folds from the left shoulder and arm, raised to hold a sceptre, now missing, *11cm high*

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

Canadian private collection, acquired in 2001.
With Sasson Gallery, Jerusalem, before 2000.
Accompanied by a copy of the 2001 invoice from Sasson Gallery.



191

**A ROMAN BRONZE PATERA
CIRCA 1ST CENTURY B.C./A.D.**

The circular bowl with rounded sides, the long grooved handle with raised central ridge and sides, terminating in a hook, 39.2cm long including the handle

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance:

German private collection, Mr. O, collecting in the 1950s-60s and thence by descent.

Literature:

This is close to the Aylesford Type named after the 1st Century B.C. example in the British Museum (1886,1112.1). The type has its origins in Etruscan and Celtic art.



192

192

**A ROMAN BRONZE CISTA FOOT IN THE FORM OF A SIREN
CIRCA 1ST-2ND CENTURY A.D.**

The upper body in the form of a winged siren with incised feathers, wearing a diadem in her wavy hair, arranged in long ringlets, emerging out of a calyx surmounting a lion's leg and paw, *8.3cm high*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Christie's, New York, 16 June 2006, lot 255.

European private collection, acquired in around 1988.



193

193 *

**A ROMAN LIMESTONE HEAD OF A GODDESS
CIRCA 2ND CENTURY A.D.**

With articulated eyes, the hair centrally parted and wearing a diadem, *13cm high*

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance:

American private collection, Hollywood, Los Angeles, acquired in 2008.

American private collection, Pasadena, acquired in the late 1970s.

194

**A ROMAN BRONZE PANTHER HEAD CHARIOT FITTING
CIRCA 2ND CENTURY A.D.**

The head forming the top of the socle, with chased details of the fur, the mouth agape revealing teeth and the tongue lolling out, with curved arms on either side terminating in ducks heads, *10.4cm high*

£1,000 - 1,200

€1,300 - 1,600

US\$1,400 - 1,700

Provenance:

Robert Knight Collection, UK, acquired in 2004.

Bonhams, London, 29 April 2004, lot 86.

Art market, Switzerland, before 2004.



194

195

**A ROMAN MARBLE COLUMN CAPITAL
CIRCA 2ND CENTURY A.D.**

Decorated with stylised acanthus leaves, with volutes at the corners, the remains of a raised boss at the centre of the abacus, *19.6cm high*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Bonhams, 01 May 2013, lot 125.

French private collection, 1970s.



195



196

196 *

**A ROMAN BRONZE FIGURE OF LAR AS A CHILD
CIRCA 1ST-2ND CENTURY A.D.**

The young boy depicted with plump features, his hair dressed with a wreath, holding a phiale in one hand, wearing a tunic and ankle boots, *7.3cm high*

£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,300

Provenance:

Canadian private collection, acquired in 2001.
With Sasson Gallery, Jerusalem, before 2000.



197

197 *

**A ROMAN BRONZE FIGURE OF A COMIC ACTOR
CIRCA 2ND-3RD CENTURY A.D.**

Depicted wearing a comic actor's mask and a tunic, seated on a plinth with his ankles crossed and his hands resting one on top of the other in his lap, *4.5cm high*

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

Provenance:

American private collection, acquired by Mr Allen Newman on 13 December 2000 and gifted to the current owner, who was at that time an actor on Broadway.
With Royal-Athena Galleries, New York, 2000.
Bonhams, 12 December 1996, lot 353.



198

198
**A ROMAN BRONZE FIGURE OF EROS
CIRCA 3RD-4TH CENTURY A.D.**

Depicted nude, standing with his left leg forward, his right arm stretched up with an alabastron in his right hand, and holding an offering dish in his left hand, his curly hair drawn together in a top knot and plaited down the back of his head, his wings outstretched with feathers incised on the front, *12cm high*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Robert Knight Collection, UK, acquired 27 February 1999.
With Galerie Samarcande, Paris, 1999. Accompanied by a copy of the invoice.



199

199
**A GRAECO-ROMAN BRONZE OF JUPITER
CIRCA 1ST-2ND CENTURY A.D.**

The bearded god shown naked, standing with weight on his right leg, a fillet tied in his hair with two ribbon ends falling down the back of his neck, he holds a small cylindrical object in his right hand, *14.5cm high*

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

Provenance:

Robert Knight Collection, UK, acquired in 2004.
Christie's, London, 28 April 2004, lot 256.
European private collection, formed between 1973-1892.

**THE FOLLOWING LOTS (200-204)
ARE PROPERTY FROM A UK
PRIVATE COLLECTION OF ROMAN
SILVER SPOONS.**



200

200
**FIVE ROMAN SILVER SPOONS
CIRCA 3RD-4TH CENTURY A.D.**

Each with fiddle-shaped bowl and scroll extension joining the stems, variously decorated, including with a fish head and shaped, notched and twisted stems, three examples with probe-shaped terminals and two with stems tapering to a point, *15cm-18.5cm long (5)*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:
UK private collection formed between 1950s-1990s.



201

201
**SIX ROMAN SILVER SPOONS
CIRCA 3RD-4TH CENTURY A.D.**

Each with a fiddle-shaped bowl, some with scroll extensions, five stems tapering to a point, and an example with probe-shaped terminal, *13cm-16.5cm long (6)*

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

Provenance:
UK private collection formed between 1950s-1990s.

202

**A ROMAN SILVER SPOON WITH BIRD STEM
CIRCA 3RD-4TH CENTURY A.D.**

With pear-shaped bowl, the extension in the form of a fan tailed bird with punched decoration, the stem tapering to a point, *18cm long*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection formed between 1950s-1990s.



202

203

**TWO ROMAN SILVER SPOONS WITH BIRD
DECORATION
CIRCA 3RD-4TH CENTURY A.D.**

Each with fiddle-shaped bowls, the curved extension surmounted by a bird, one with a cruciform tail, with slender tapering stems, *13.5cm and 14.5cm long (2)*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection formed between 1950s-1990s.



203

204

**SIX ROMAN SILVER SPOONS
CIRCA 3RD-4TH CENTURY A.D.**

Each fiddle-shaped bowl with scroll extension, five of the stems tapering to a point, some stems with twisted and linear decoration, *12cm-17.5cm long (6)*

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

Provenance:

UK private collection formed between 1950s-1990s.



204



205



206

OTHER PROPERTIES

205 *

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

The curving walls tapering towards the flattened base, with a rounded rim and small lug handles, *9cm high*

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

American private collection, Midwest, acquired in the 1970s.

206

AN EGYPTIAN STONE JAR
PREDYNASTIC - EARLY DYNASTIC PERIOD, CIRCA 3200-2686 B.C.

Of ovoid form, tapering towards the flattened everted rim, the rounded base with white ink collection number '73911,' *8cm high*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Swedish private collection, Stockholm, acquired in 2009.
With Peter Willborg, Stockholm, 1974-2009.
With Max Willborg, Stockholm, acquired in 1973.



207

207

**TWO EGYPTIAN FLINT BLADES
PREDYNASTIC PERIOD, CIRCA 3200 B.C.**

A knife blade with curved serrated cutting edge, 13cm long; and a leaf-shaped blade of toffee coloured flint, 10.8cm long (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Robert Burnard (1848-1920) Collection, UK. Inherited by his granddaughter, Lady Sylvia Sayer, thence by descent. Burnard studied Egyptology under Margaret Alice Murray (1863-1963) and the lot is accompanied by Burnard's lecture notes taken from Murray's public classes 1916-1918.

The majority of Burnard's Egyptian collection is held in Plymouth City Museum.

208

**AN EGYPTIAN LIMESTONE VESSEL
OLD KINGDOM, 4TH-6TH DYNASTY, CIRCA 2613-2181 B.C.**

With a short neck and thick, flat disc rim, the rounded shoulders tapering to a flat base, 10.9cm high

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection, acquired in the 1930s by the owner's grandfather, H.G. Ramsell, (d.1960), Wolverhampton, thence by descent.



208



209

**AN EGYPTIAN GREYWACKE FIGURAL
FRAGMENT OF A PRIEST
MIDDLE KINGDOM - SECOND INTERMEDIATE PERIOD,
13TH DYNASTY, CIRCA 1786-1710 B.C.**

Comprising the left side of the body, once standing, his left arm by his side, wearing a high waisted long kilt, the figure usurped in 22nd Dynasty and a pectoral of Ptah incised on his chest, a column of hieroglyphic text down the front of the legs is an 'Appeal to the Living' and reads: 'O living ones on earth, every Chief Director of Craftsmen, [every] divine office, [...]', 19.2cm high

£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,700

Provenance:

Property from a notable East German private collection, formed before 1975.

The collection was subject to a staged tax proceeding by the communist regime and its secret police (known as STASI) from 1973 to 1975 in order to transfer the collection to state possession. The fragment of a priest was received by the Antiquities Museum of the University of Leipzig in around 1975 or 1976. It was restituted from there to the heir of the former collector in 2015.

Published:

R. Krauspe, *Statuen und Statuetten. Katalog Ägyptischer Sammlungen in Leipzig*, 1, 1997, pp. 130-1, no. 284.

The title 'Chief Director of Craftsmen', was exclusive to Memphite high-priests and is not included in 'Appeals to the Living', which suggests that the statue owner himself was just such a high-priest. Of course this fits well with the Ptah pectoral on the chest and it tends to suggest that both the pectoral and the inscription date to the time of the statue's usurpation, although it can't be ruled out that both the original and the ultimate owner were high-priests of Memphis.



210

**AN EGYPTIAN BLACK STONE PAIR STATUE
MIDDLE KINGDOM, LATE 12TH DYNASTY, CIRCA 1800 B.C.**

Depicting a husband and wife, the male figure wearing a short striated wig and long flared skirt, his bent left arm resting across his chest, his right arm hangs by his side with clenched fist, the female figure wears a tripartite striated wig with a broad collar and close fitting dress, both supported by a plain back pillar, their broad feet standing on a rectangular base, *16.5cm high*

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

Provenance:

French private collection, P.H.D.
Sotheby's, London, 13 July 1981, lot 101.

Literature:

It is possible that this statue would have been slotted into an inscribed offering table with the name and titles of the deceased. There is a related pair statue in quartzite from the Spencer-Churchill Collection, now in the British Museum, EA66835, acc. no. 1966,0212.115.



211^{WT}

**AN EGYPTIAN LIMESTONE RELIEF
NEW KINGDOM, 19TH DYNASTY, CIRCA 1320-1200 B.C.**

Possibly from Saqqara, four male figures pulling on a rope, presumably hauling a sledge which would have carried a cult image, apparently Osiris, whose name is inscribed in hieroglyphs at the far top right, the male figure in the middle turned towards the god, burning incense, a longer column of hieroglyphs saying 'making an incense offering', the figure on the far right emptying a vessel in front of the missing sledge, 49.4cm x 40.4cm

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

Property from The Haggin Museum, Stockton, California.
Acquired by Bruce A. Kamerling from Royal Athena Galleries, New York, June 26, 1994.
Sotheby's, London, 28-29 October 1993, lot 62.
F.F. Steele Collection, London, 1970s.



212 *

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
OLD KINGDOM, 6TH DYNASTY, CIRCA 2345-2181 B.C.**

From a mastaba, carved in sunken relief, depicting a man in profile, wearing a short layered wig with a diadem, with a small beard and a broad collar, his right arm held in front, with hieroglyphic signs above his head including a reed leaf 'i', and a viper sign 'f', 30cm high

£7,000 - 9,000

€9,000 - 12,000

US\$10,000 - 13,000

Provenance:

American private collection, Chicago, formed in the 1970s-90s.
With Ron and Noele Mele, New York, circa 1979-1980.
With Graham Foster, West Sussex, 1970s.

Literature:

For a related image from the 6th Dynasty in the Museum of Fine Arts, Boston, cf. Exhibition Catalogue, *Egyptian Art in the Age of the Pyramids*, The Metropolitan Museum of Art, New York, 1999, pp.474-5, no. 196.



213

**213
AN EGYPTIAN POLYCHROME WOOD FIGURE OF A MAN
MIDDLE KINGDOM, CIRCA 2133-1797 B.C.**

Stepping forth on the left leg, the arms held tightly to the sides, with pierced clenched fists, the flesh painted brick red with blackened short wig, finely detailed eyes and white kilt, *30cm high*

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

Dutch private collection, acquired in 2006.
Bonhams, London, 27 April 2006, lot 7.
UK private collection, inherited in 1978 from the owner's father, Geoffrey McDermott, who originally purchased them from the estate of Ralph Huntingdon Blanchard in Cairo in 1946.
Accompanied by a copy of a Blanchard invoice dated 16 August 1946, listed as Wooden statue P.1500.



214

**214
AN EGYPTIAN TERRACOTTA 'HYKSOS' CONCUBINE FIGURE
SECOND INTERMEDIATE PERIOD, 15TH-17TH DYNASTY,
CIRCA 1650-1550 B.C.**

The nude figure, standing with her incised hands resting on her thighs, modelled with long tapering legs, wearing an applied triple strand collar framing her small breasts, the broad face modelled with incised linear eyes and a short ridged nose, with pierced disc earrings, her coiffure pierced with three holes, *17cm high*

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

UK private collection, acquired in Pembury, Kent in the 1960s by the late Mrs C.O.N., Tonbridge Wells, thence by descent.

Accompanied by a copy of a thermoluminescence test from Oxford Authentication.

Literature:

For a similar terracotta concubine figure, cf. R.A. Fazzini et. al., *Ancient Egyptian Art in the Brooklyn Museum*, New York, 1989, no.30.



215



216

215

**FIVE EGYPTIAN STONE VESSELS
MIDDLE KINGDOM - LATE PERIOD, CIRCA 1991-30 B.C.**

Including two alabaster kohl jars, a marble ovoid jar, and two alabaster alabastra, one with small lug handles, 4.2cm-9.2cm high (5)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection, acquired in the 1930s by the owner's grandfather, H.G. Ramsell (d.1960), Wolverhampton, thence by descent.

216

**THREE EGYPTIAN ANHYDRITE COSMETIC JARS
MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1991-1786 B.C.**

Including kohl jar with everted disc rim and broad shoulders tapering to a flat base; and two other jars with broad shoulders, 2.3cm-3.5cm high (3)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection, acquired in the 1930s by the owner's grandfather, H.G. Ramsell (d.1960), Wolverhampton, thence by descent.



217

217 *
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR AMEN-EM-IPT
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1069-945 B.C.

Wearing striped tripartite wig and holding two hoes, a rectangular seed bag at the back, inscribed on the front for 'the Osiris, the god's father of Amun, Amen-em-ipt', 9.8cm high

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

Provenance:

Millard and Mary Sheets Collection, California, acquired in Egypt in the 1960s, thence by descent. Millard Sheets (24 June 1907 – 31 March 1989) was a renowned Californian artist whose work appears on building and museums worldwide.

Literature:

J.F. and L. Aubert, *Statuettes Égyptiennes*, Paris, 1974, no. 99.



218

218 *
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR NEST-T(A)-NEB-TAWY
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1069-945 B.C.

Wearing a striped tripartite wig, carrying two hoes, a mesh bag across the back, one column of text down the front, for the deceased, Nest-t(a)-neb-tawy, 10cm high

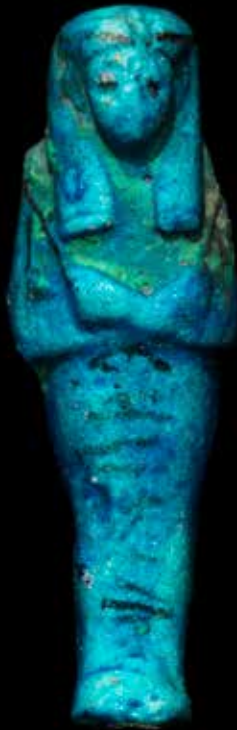
£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

American private collection, Oregon, acquired between the 1940s and 1960s, thence by descent. Originally from Deir el Bahri cache II.

Literature:

Cf. G. Janes, *Shabtis, A Private View*, Paris, 2002, p.110, no. 55.



219

**219
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI
FOR NES-MUT
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1070-
945 B.C.**

The mummiform flat-backed figure with details in black including two picks and a seed bag, inscribed at the front for Nes-Mut, the reverse with old label 'Nesi Mut', 12cm high

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection, acquired in the 1930s by the owner's grandfather, H.G. Ramsell (d.1960), Wolverhampton, thence by descent.



220

**220
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI
FOR NESY-PER-NUB
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1069-
945 B.C.**

The servant figure shown with a long striped wig with a fillet around the head, the right arm crossed over the left holding two lightly modelled hoes, large rectangular mesh seed bag across the lower back, wearing a heart amulet on the chest, two columns of text on the front: 'Oh shabti say: "I will irrigate (the riparian lands) for the Osiris the God's Father of Amun Nesy-per-nub", ' 14.5cm high

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

Provenance:

UK private collection, in the family since the early 20th Century. Acquired before 1910 by the vendor's Great grandfather, the Victorian artist, J.M.S. Originally from Deir el Bahri cache II.

Literature:

For an unidentical shabti for the same man, cf. G. Janes, *Shabtis, a Private View*, Paris, 2002, p.102 no.52.



221 *

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT OF
AMENHOTEP I
NEW KINGDOM, EARLY 18TH DYNASTY, CIRCA 1500 B.C.**

Depicting in raised relief, the profile head of the king, the large left eye with extended cosmetic line, wearing the Crown of Lower Egypt with a uraeus, the king receiving 'life' from a deity, through the fragmentary ankh sign which the god is holding under the king's nose, *16cm x 18.5cm*

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance:

American private collection, Oregon, acquired between the 1940s and 1960s, thence by descent.

Literature:

There is a similar relief from Karnak in the Brooklyn Museum, cf. R.A. Fazzini et. al., *Ancient Egyptian Art in the Brooklyn Museum*, New York, 1989, no. 31.



222^{WT}

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
NEW KINGDOM, RAMESSIDE PERIOD, 20TH DYNASTY, 1186-
1070

Carved in sunken relief with on the left, the vulture goddess Nekhbet, wearing the atef crown and with the 'was' sceptre, standing beneath her name in hieroglyphs, before her the protective 'Shen' sign, below the 'neb' sign and part of a lily, a writing of Upper Egypt naming Nekhbet as 'Mistress of Upper Egypt', facing Horus, shown as a falcon on top of a serekh, (representing the gated façade of a palace and an alternative to the cartouche for a royal name), part of the Horus name, 'Mighty Bull' within the serekh, behind the falcon a sun disc wrapped around with the protective cobra and ankh signs, 43.2cm x 56.5cm

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

Provenance:

Swiss private collection, acquired circa 1966.

With Khawam Brothers, Cairo, Egypt, circa 1940.



THE FOLLOWING LOTS (223-225) ARE PROPERTY FROM THE COLLECTION OF JOHN WARD F.S.A, (1832-1912) EGYPTOLOGIST AND AUTHOR OF VOLUMES INCLUDING PYRAMIDS AND PROGRESS, SKETCHES FROM EGYPT, 1900; OUR SUDAN. ITS PYRAMIDS AND PROGRESS, 1905; AND THE SACRED BEETLE. THENCE BY DESCENT.

223

**THREE EGYPTIAN ALABASTER FRAGMENTS
MIDDLE KINGDOM - NEW KINGDOM, CIRCA 1900-1070 B.C.**

An alabaster hand clasping a cloth, with prominent thumb, New Kingdom, *13.5cm wide*; an alabaster head from a shabti, New Kingdom, *4.3cm high*; and an alabaster cosmetic jar, Middle Kingdom, *7.5cm high* (3)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Collection of John Ward F.S.A, (1832-1912) Egyptologist and author. Accompanied by copies of various photographs and a postcard from 1904.

224

**TWO EGYPTIAN GLAZED COMPOSITION
SHABTIS AND FIVE AMULETS
MIDDLE KINGDOM - LATE PERIOD, CIRCA
1800-600 B.C.**

A shabti with details in black inscribed for Djed-khonsu-iuf-ankh, 21st-22nd Dynasty; a turquoise glazed shabti for 'the Osiris Nes-mut(?)', 21st-22nd Dynasty; a triad amulet of Nephthys, Horus and Isis; an amulet of a lion-headed goddess enthroned; a fragmentary figure of Pataikos; a steatite cowroid with knot design and buds, Middle Kingdom; and a scarab with motto inscription, late New Kingdom, 1.5cm-11.5cm (7)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Collection of John Ward F.S.A (1832-1912), Egyptologist and author.
Accompanied by a copy of *Pyramids and Progress* once belonging to John Ward's son, A.H.M. Ward.



224

225

**TWO EGYPTIAN BRONZE DEITIES
LATE PERIOD, CIRCA 664-30 B.C.**

A bronze bust of Horus as Emperor, the falcon-headed deity wearing a tripartite wig, surmounted by a crown, 8.5cm high; and a bronze figure of Harpokrates, in typical stance, depicted with a sidelock and index finger extended towards the mouth, 10.8cm high (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Collection of John Ward F.S.A (1832-1912), Egyptologist and author.
Accompanied by copies of various photographs and a postcard from 1904.

Literature:

For a similar Horus-Emperor bust cf. Exhibition catalogue, *Égypte Romaine*, Museum of Mediterranean Archaeology, Marseilles, 1997, p.230 fig. 253.



225



226

OTHER PROPERTIES

226

AN EGYPTIAN WOOD ANTHROPOID COFFIN FRAGMENT LATE PERIOD, CIRCA 664-30 B.C.

The curved inner face gesso painted with a dark red ground, decorated with two mummiform denizens of the Underworld, each standing behind a stand with a water vessel, the rear figure with a black and white speckled bull's head, the front a bearded snake's head wearing a feather, a panel of text before the snake-headed figure reading: 'words spoken by Isis-Nephthys, lady of the two lands, Thoth the great god', along the top of the panel are two rows of text, the top reading: 'revered before Thoth(?) priest of Mut, priest of ? the great', bottom row: 'Revered before...' 44cm high

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,100

Provenance:

French private collection, acquired circa 1970.



227

227 *

AN EGYPTIAN TURQUOISE GLAZED COMPOSITION VESSEL THIRD INTERMEDIATE PERIOD, 22ND DYNASTY, CIRCA 945 B.C.

The piriform vessel with a pointed base, the body tapering to the neck, the neck encircled with a slightly raised collar and flaring to the rim, 14.5cm high

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

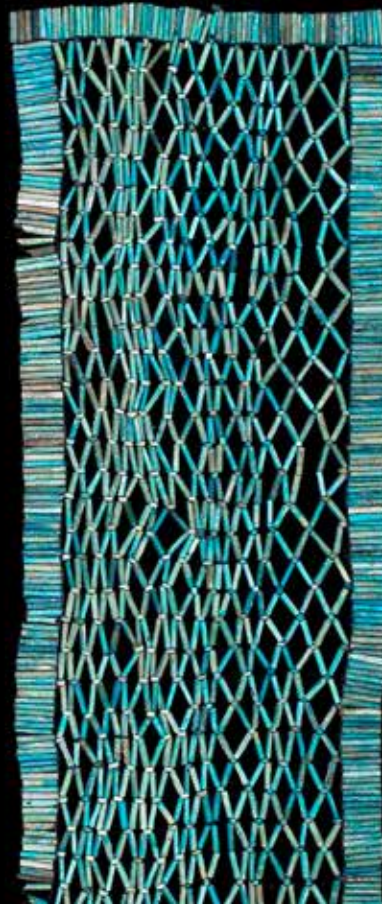
Millard and Mary Sheets Collection, California, acquired in Egypt in the 1960s, thence by descent. Millard Sheets (24 June 1907 – 31 March 1989) was a renowned Californian artist whose work appears on buildings and museums worldwide.

Literature:

For a blue glazed composition vessel of a similar shape see S. Spurr, N. Reeves, and S. Quirke, *Egyptian Art at Eton College: Selections from the Myers Museum*, Windsor and New York, 1999, p.46, no.69.



228



228 (detail)

228

**AN EGYPTIAN PAINTED CARTONNAGE FRAGMENT
THEBES, THIRD INTERMEDIATE PERIOD, CIRCA 1069-702 B.C.**

The polychrome painted coffin fragment, with a horizontal band of text, naming the coffin's owner as 'Of the estate of Amun, Pa-di-amun', beneath stand two of the Four Sons of Horus, Qebhsenuef and Imsety, 22.5cm x 12cm;

A RECTANGULAR MUMMY BEAD NET PANEL composed of turquoise glazed composition tubular beads arranged in a lattice, Late Period, circa 664-332 B.C., 60cm x 12cm;
AND TWO STRINGS OF MUMMY BEADS (4)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Hooton Pagnell Hall, Yorkshire.

Thought to have been acquired by Julia Warde-Aldham, who travelled to Egypt and painted there in the 19th Century. Thence by descent.

229

**AN EGYPTIAN BRONZE CAT HEAD
LATE PERIOD, CIRCA 664-30 B.C**

The hollow cast head, depicted with alert pointed ears, large almond-shaped eyes with well defined nose and incised whiskers, 4.5cm high

£1,000 - 1,200

€1,300 - 1,600

US\$1,400 - 1,700

Provenance:

Hooton Pagnell Hall, Yorkshire.

Thought to have been acquired by Julia Warde-Aldham, who travelled to Egypt and painted there in the 19th Century. Thence by descent.

The cat head is accompanied by a small cotton pouch stamped:

'Thos. Cook & Son, Cairo'.



229

THE LADY JANE FRANKLIN MASK

'The best plan is certainly to sleep one night in a tomb'



Lady Jane Franklin (1791 - 1875)

230 *

**A LARGE EGYPTIAN WOOD MUMMY MASK
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1295 B.C.**

Finely carved, wearing a tripartite wig, with straight nose and small mouth, the large almond-shaped eyes inlaid with stone and obsidian, the long finely-arched eyebrows recessed once for inlay, a socket under the chin once for attachment of the false beard, traces of bitumen remaining, 22in high

£100,000 - 150,000

€130,000 - 190,000

US\$140,000 - 220,000

Provenance:

Property of a gentleman.

With William Oldman (24 August 1879 – 30 June 1949), London, acquired 1910-14. Accompanied by a copy of a photo of William Oldman with the mask, taken in 77 Brixton Road, London, where he lived until 1928.

Jessica LeFroy, 1875 - circa 1914.

Collection of Lady Jane Franklin (04 December 1791 – 18 July 1875) the Tasmanian traveller and wife of polar explorer Sir John Franklin.





William Oldman (1879 - 1949)

It is thought that Lady Franklin acquired the mask in Egypt in 1834 when she went down the Nile with the Rev. Johan Rudolf Theophilus Leider. Leider was a German missionary who worked for the British Church Missionary Society (CMS) in Cairo from 1825-62. He was fluent in Arabic and a keen Egyptologist and collector. They travelled together from February to May 1834 and, on their return to Cairo, she remained at Leider's house for some time, despite her husband's protestations that she should return home.

Lady Franklin met Leider on 2 February 1834 in Cairo and, after a turbulent start with her initial travel companions, the Thurburn family and Captain and Mrs. Scott, she and Leider hired two boats on 5 February and decided to travel to Upper Egypt and Nubia together. Although many pages from her time travelling with Leider have been removed from her diary, they seem to have become very close over this journey. On 24 February, after receiving a bouquet of flowers from Leider with the thorns removed, she writes, 'would that he could even with bloody finger pull off all the thorns in my path throughout life.'

It was through Leider that Lady Franklin met Yanni (Mr Ioannes Athanasiou, who was also known as Giovanni d'Athanas) at Luxor on 22 April 1834. He had been the antiquities agent for Henry Salt, the British Consul in Egypt from 1817-1827, and it is possible that she could have purchased the mask from him. She does not mention the mask directly but there are references to acquiring a stone sculpture in return for three bottles of wine from Mr Athanasiou and various other acquisitions made throughout her journey.

Jessica LeFroy was the grandniece of Lady Jane Franklin and she eventually inherited the mask. Between 1911 and 1912 Miss LeFroy sold several Hawaiian items to Mr Oldman and she may have sold the Egyptian mask to Mr Oldman at this time. Although there is no acquisition date for the mask on Mr Oldman's inventory, he notes that it was acquired in Egypt, and it is likely that Lady Jane Franklin therefore acquired it on her Egyptian travels.

The fact that the eyes are separately made and inlaid into the wood indicates that the deceased was a person of fairly high status. In the 1830s when Lady Franklin visited Egypt, the main sites of excavation were Saqqara, Abydos and Thebes, so it is likely that the mask comes from one of these places.

For more information on Lady Jane Franklin's journal see W. Franklin Rawnsley (ed.), *The Life, Diaries and Correspondence of Lady Jane Franklin*, London, 1923. The catalogue reference for the original journal, now held in the Scott Polar Research Institute, Cambridge, is MS 248/154; BJ Franklin Jane Journal.



231



231

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

In the form of a baboon seated on his haunches with the forepaws on his knees, with incised fur detail on the body, the tail drawn around the body to his right, the genitalia exposed, the eyes inlaid with glass, with the remains of a gilded crown on top of his head, *11.5cm high*

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

Max Willborg (1933-2001) Collection, Stockholm, Sweden, acquired in 1981.

232 *

**AN EGYPTIAN CARTONNAGE FALCON MUMMY MASK
LATE PERIOD - PTOLEMAIC, CIRCA 664-30 B.C.**

Depicting Horus wearing the double-crown surmounting a striped tripartite wig, the details including the facial features and broad colour highlighted with colour, *16.8cm high*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

American private collection, Oregon, acquired between the 1940s and 1960s, thence by descent.

232





233

233
AN EGYPTIAN RED GLASS FIGURE OF A BABOON
PTOLEMAIC PERIOD, CIRCA 4TH-1ST CENTURY B.C.

Probably Thoth, depicted seated in typical squatting stance with hands resting on the knees, the legs parted to show the phallus, 6.8cm high

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

English private collection. Acquired by the present owner's father circa 1980, thence by descent.

234

AN EGYPTIAN STONE FIGURE OF TUTU
LATE PTOLEMAIC - ROMAN PERIOD, CIRCA 100 B.C. - A.D. 100

Depicted striding, wearing a striated wig and false beard, with a ram's head on the back of his head, a hole in the top of the head for the insertion of a separate crown, the details of the muscles incised on the lion's legs and a zig-zag pattern on his chest denoting the mane, 4.5cm high

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

Provenance:

UK private collection of Miss Ann Louise Grainger (1900-1984). Reputedly acquired by one of Miss Grainger's older brothers, Charles or Fred, who were officers in the army in the early 20th Century, thence by descent.

Published:

O.E. Kaper, *The Egyptian God Tutu: A Study of the Sphinx-God and Master of Demons with a corpus of monuments*, Leuven, 2003, p.371, no.T-11.



234



235

**235
AN EGYPTIAN BRONZE FIGURE OF HARPOKRATES
KUSHITE, 25TH DYNASTY, CIRCA 700 B.C.**

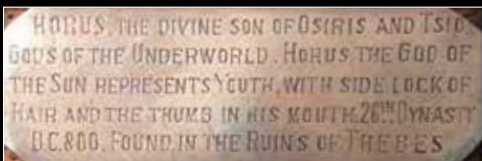
The deity striding forth on slender elongated legs, wearing an incised collar with ankh pendant necklace, his right index finger extended to his lips, with incised details to the blue crown and side lock of eternal youth, 11.5cm high

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

UK private collection of a distinguished Scottish philanthropist (1857-1951) who often visited Egypt and endowed an orphanage there. Thence by descent.

The wood base with a silver plaque engraved: 'Horus...Found in the ruins of Thebes'.



236

**236
AN EGYPTIAN BRONZE FIGURE OF OSIRIS
LATE PERIOD, CIRCA 664-332 B.C.**

The finely cast mummiform deity, standing holding the crook and flail, each with notched decoration, with incised details to the collar, false beard and side-plumes, wearing the atef crown, the integral rectangular base inscribed at the front: 'Words of Osiris: Give life and Health', the name of the donor has not been added, 17cm high

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

Adriaan Eliza Herman Goekoop (1859-1914) Collection. Goekoop was a renowned construction entrepreneur and amateur archaeologist from the Hague. He was involved in several excavations in Greece and was author of *Ithaque la Grande*, 1908. Thence by descent.

237 *

AN EGYPTIAN GILT CARTONNAGE MUMMY MASK AND TRAPPINGS
PTOLEMAIC PERIOD, CIRCA 305-30 B.C.

The gilt face with blue brows and cosmetic lines framing the large up-tilted eyes, wearing a tripartite blue wig, the beaded collar visible between the lappets with a central winged scarab at the base, *37.5cm high*; the broad collar section with finely painted rosette and other beads with falcon head terminals, *approx. 43cm x 21cm*; an openwork frontal section, painted at the top with a vignette of the mummy of the deceased on a lion-form couch with its canopic jars below, bewailed by Isis at the foot and Nephthys at the head, both named, a central column of text down the front reads 'A gift which the king gives Osiris foremost of the West, Great God of Abydos, the Osiris, Khes-net-keb(?), son of Padiamun, born to the lady of the House Tab(?)', the remainder of the text, unintelligible, *48cm x 16cm*; an elongated rectangular strip in two parts with text reading: 'A gift that the king gives to Osiris, Foremost of the West, Great God, lord of Abydos, for the Osiris lord of Busiris, Wennefer, the Great God forever...of Isis Ta-di-ihet'; a segmented fragment painted with the goddess Nut, kneeling with outstretched wings, *27cm x 11cm*; four panels depicting the Sons of Horus, Imsety, Duamutef, Qebehsenuf and Hapy, *each approx. 14cm x 6.5cm*; and two square panels with lamenting Isis and Nephthys, both named, on a red ground, *both 7.5cm high*; the hollow foot section painted at the top with a band of djed pillars and Isis knots, the small feet in beaded sandals, *17cm long, 14cm high* (12)

£30,000 - 50,000

€39,000 - 65,000

US\$43,000 - 72,000

Provenance:

Swiss private collection, Zurich, acquired in 1975, when the owners lived in Cairo, from 1974-1980.

Literature:

There is a similar example in the Brooklyn Museum (acc. no.12.911.2a-f).





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238
**AN EGYPTIAN BANDED ALABASTER CANOPIC JAR FOR PTAH-
(EM)-HEB**
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

With curving sides, the rectangular panel of text composed of three columns of hieroglyphs, with the standard address by Neith to Duamutef to protect the internal organs of the deceased, named as Ptah-(em)-heb, born to Shep-en-sopdet(?), 26cm high

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,800

Provenance:

French private collection acquired before 1983.



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239
AN EGYPTIAN ALABASTER CANOPIC JAR OF DUAMUTEF
LATE PERIOD, CIRCA 664-332 B.C.

The stopper in the form of a jackal head depicting Duamutef, the son of Horus responsible for the stomach, with pricked ears and a long snout, 27.1cm high

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

Provenance:

French private collection acquired before 1983.

240 * WT

**AN EGYPTIAN POLYCHROME WOOD
SARCOPHAGUS**

**AKHMIN, LATE DYNASTIC PERIOD, 26TH-30TH
DYNASTY, CIRCA 664-332 B.C.**

Of typical anthropomorphic shape on a small integral square plinth, the white face with black details of the eyes and eyebrows and red for the lips, depicted wearing a black tripartite wig and a short ribbed fake beard, with an elaborate broad collar composed of bands of geometric shapes, white eight-petalled rosettes, lotus palms and lotus flowers, the lower section of the body in maroon slip, with a rectangular section above the ankles inscribed with five columns of text, with an offering formula to Osiris 'who resides in Ipu', the name of modern-day Akhmin, on behalf of Tasheretmin, 'daughter of Djedhor, born to the Lady of the House', name now unintelligible, 169cm high

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000

Provenance:

American private collection, New York, acquired from Samuel Haddad Works of Art, New York, in 1983.

Samuel Haddad Collection, acquired from the government of Anwar Sadat, Egypt, in the 1970s. Accompanied by a copy of a Certificate of Authenticity from Samuel Haddad Works of Art, and by a copy of a payment docket for the purchase of the sarcophagus in 1983.





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241 *

**AN EGYPTIAN LIMESTONE STELE FRAGMENT
LATE PERIOD, CIRCA 664-30 B.C.**

Carved in sunken relief with the owner standing on the right wearing a long kilt, in front of an offering table, his right arm raised holding an offering vessel in his hand, his left hand raised in adoration of the deities Osiris and Isis before him, columns of hieroglyphic text inscribed above the offerant and a column of text behind Isis, three lines of text below partially preserved reading, 'He says, Oh bright ones...may you grant victory to me, my soul being united with...'(?), 28.6cm x 27.9cm

£4,000 - 6,000
€5,200 - 7,800
US\$5,800 - 8,700

Provenance:

American private collection, Chicago, formed in the 1970s-90s. Sotheby's, New York, 16 May 1980, lot 371.

242

AN EGYPTIAN POLYCHROME PAINTED WOOD SARCOPHAGUS MASK

LATE PERIOD, CIRCA 664-332 B.C.

The serene face with blue outlined eyes and eyebrows, carved with full lips, a socket under the chin for a false beard, 23cm high

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private Collection, Mr W.G. purchased in London on 21 May 1976. Accompanied by a copy of the receipt.



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243

AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL OF A HEAD OF A KING

LATE PERIOD, CIRCA 664-30 B.C.

Carved with serene features, wearing a headdress with central uraeus, surmounted by double feathers and ram's horns, 10cm high

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance:

Swedish private collection, Stockholm, 2007-2016.

UK private collection, acquired in North Africa in the late 1950s-early 1960s.

Literature:

Cf. N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*, Cairo, 2005, pl. 29, nos. 36-9.



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244 *

AN EGYPTIAN ALABASTER HEAD OF A MAN

LATE PERIOD, CIRCA 664-30 B.C.

Probably from a block or stelephoros statue, in archaising style, with a shaven head, large eyes with pronounced rims, long arched eyebrows in relief, and a slightly smiling mouth, 9cm

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance:

American private collection, Chicago, formed in the 1970s-90s.

Sotheby's, New York, 14 December 1978, lot 352.

Property of a New York private collector, 1970s.



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

The seated mummiform deity, with eyes recessed for inlays, with incised details on the atef crown side plumes, false beard and crook and flail, a suspension loop at the back of the neck, *9cm high*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance:

Swedish private collection, Stockholm, acquired in 2009.

Bonhams, 28 October 2009, lot 111.

Property from an American deceased estate, acquired between 1970 and 1983.

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246

**AN EGYPTIAN BRONZE BUST OF SEKHMET
LATE PERIOD, CIRCA 664-332 B.C.**

The lion-headed goddess wearing the solar disc with uraeus, with finely incised mane, wig, collar and armlets, the reverse with old collection number in white: '73797', *7.8cm high*

£1,200 - 1,500

€1,600 - 1,900

US\$1,700 - 2,200

Provenance:

Swedish private collection, Stockholm, acquired in 2009.

Bonhams, 28 October 2009, lot 112.

Property from an American deceased estate, acquired between 1970 and 1983.

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247 *

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

Depicted in typical mummiform posture, his hands emerging from a tightly-wrapped long cloak to hold the crook and flail, with incised detail of a heart amulet on a string suspended from his hands, *14.9cm high*

£1,000 - 1,200

€1,300 - 1,600

US\$1,400 - 1,700

Provenance:

Arthur Gardner Lewis (13 March 1874 - 4 November 1948) Collection, Hancock, Massachusetts, thence by descent.

248

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

Solid cast, the god depicted standing and mummiform, wrapped in drapery with a collar visible at the back, holding a was-sceptre in front, the top of the sceptre tucked behind his false beard, wearing a close-fitting cap over his head, *22.3cm high*

£8,000 - 10,000

€10,000 - 13,000

US\$12,000 - 14,000

Provenance:

French private collection, in the same family's castle since at least the 1950s. Mounted on an old marble base.





249 *

**AN EGYPTIAN PAINTED WOOD MUMMY MASK
LATE PERIOD - PTOLEMAIC, CIRCA 664-30 B.C.**

With carved facial features and large ears, the details of the eyes and brows painted, wearing a dark brown echeloned tripartite wig with a false beard, 48cm high

£5,000 - 8,000

€6,500 - 10,000

US\$7,200 - 12,000

Provenance:

American private collection, Chicago, formed in the 1970s-90s, acquired on 27 April 1980.

With Ron and Noele Mele, New York, 1980. Accompanied by a copy of the invoice.



250

**AN EGYPTIAN GILT CARTONNAGE CHILD'S MUMMY MASK
PTOLEMAIC PERIOD, CIRCA 305-30 B.C.**

Decorated with polychrome painted detail, the face gilt with black cosmetic lines and eyebrows, the eyes white with black pupils, wearing a blue wig with a red and white striped collar visible between the lappets, *25cm high*

£6,000 - 8,000

€7,800 - 10,000

US\$8,700 - 12,000

Provenance:

UK private collection, acquired by the owner's father in the late 60s or early 70s. Thence by descent.



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251

**FOUR EGYPTIAN AMULETIC OBJECTS
NEW KINGDOM - LATE PERIOD, CIRCA 1550-332 B.C.**

Including a pale blue glazed composition finial of papyrus form, pierced through the centre, *3cm high*; a feldspar papyrus umbel pierced at the top, *2.2cm high*; a miniature amethyst baboon amulet, *1.5cm high*; and an obsidian double plume amulet, *3.1cm long* (4)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection, acquired in the 1930s by the owner's grandfather, H.G. Ramsell (d.1960), Wolverhampton, thence by descent.

252 *

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

Including a green glazed figure of Thoth depicted seated, with a furry cape, *3cm high*; and an amulet of a falcon, with a flat back, *2.6cm* (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

Millard and Mary Sheets Collection, California, acquired in Egypt in the 1960s, thence by descent. Millard Sheets (24 June 1907 – 31 March 1989) was a renowned Californian artist whose work appears on building and museums worldwide.



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**TWO EGYPTIAN TERRACOTTA FIGURES
ROMAN PERIOD, CIRCA 1ST-3RD CENTURY A.D.**

including Harpokrates depicted as a naked child, holding a jar, his right index finger extended to his lips, *16cm*; and a seated figure of Baubo wearing a short tunic, with raised arms and legs drawn inwards, both bases with typed collection labels: 'Miss E Reid, who travelled with her friend, Sir Ernest Wallis Budge to Egypt circa 1898-1901,' *12cm high* (2)

£1,000 - 1,200
€1,300 - 1,600
US\$1,400 - 1,700

Provenance:

Fritz M. Gross (1895-1969) Collection. Thence by descent. The Viennese-trained architect and artist formed his collection of antiquities in the UK during the 1950s. He was also a renowned collector of Impressionist paintings and in 1990 the Ashmolean, Oxford, exhibited 'Impressionist and Modern: The Art and Collection of Fritz Gross' which displayed parts of his collection alongside some of his own work. Collection of Miss E. Reid, circa 1898-1901.



FIGURE OF BAUBO.
Roman Period.

HARPOKRATES
HOLDING A WINE JAR.
Roman Period.

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**AN EGYPTIAN GLAZED COMPOSITION
WINGED SCARAB NECKLACE
LATE PERIOD - PTOLEMAIC, CIRCA 664-30
B.C.**

Restrung, composed of multiple strings of tubular turquoise glazed beads, interspersed with cylindrical mummy spacer beads, with a central pendent pale green glazed composition winged scarab with moulded details, *13cm width of winged scarab; 16cm diameter of necklace*

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

Provenance:

American private collection, Seattle, acquired in 1978 from The Museum Store, Seattle Art Museum. Accompanied by a copy of a letter from The Museum Store and a copy of a guarantee from Kamloops, New York, dated 20 February 1978.

255

**AN EGYPTIAN GREEN SCHIST HEART
SCARAB
LATE PERIOD, CIRCA 664-332 B.C.**

Naturalistically carved with details of face and legs and with incised linear wing case, the base without inscription, *4.6cm long*

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance:

UK private collection of Mr Revill-Johnson, acquired in Lymington in the 1960s.

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256 *

**AN EGYPTIAN PAINTED PLASTER MUMMY MASK OF A GIRL
ROMAN PERIOD, CIRCA 2ND CENTURY A.D.**

Her hair painted black and drawn back from her forehead, with a thin band of veiling over the top of her head and falling behind the ears, the veil now in white but with some reddish paint remaining, her hair arranged in a top-knot emerging from behind the veil, her eyes and brows painted in black, her skin in a pinkish brown, with a straight nose, rounded cheeks and a small mouth, 27cm high

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

Provenance

Property from the Collection of Julius Kaumheimer (Munich, 1880 – San Francisco, 1957) & Selma Landauer Kaumheimer (Ulm, 1890 – San Francisco, 1961). Thence by descent. Accompanied by appraisals from 1963 and 1989 listing the mask.

Owing to mounting Nazi persecution the Kaumheimer family who were Jewish left their Stuttgart home in 1935 emigrating to Merano in Italy. The passing of anti-Jewish legislation in Italy in the summer of 1938 caused the family to once more emigrate this time to San Francisco. When leaving Italy in February 1939 Italian customs searching the Kaumheimer's household effects discovered their porcelain collection which they sequestered as contraband. Then after a fine proportional to the value of the collection had been imposed on Kaumheimer, the Local Revenue Office in Bolzano confiscated the entire collection as the property of the Italian State. The collection was then transferred to the National Museum in Trento where it was displayed for many years.

Julius Kaumheimer did manage to ship some of the family's possessions to the USA prior to the family leaving Italy thus saving some pieces from confiscation. This mask is one of those pieces. In 2003 the Kaumheimer collection was finally returned to the family by the Italian Government.



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**AN EGYPTIAN LIMESTONE STELE
ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.**

With curved top, carved in sunken relief with two draped figures, wearing short sleeved tunics, shown with fringed hair, standing with their arms raised, with a jackal sitting at the feet of each figure, 24cm x 22cm

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

Provenance:

UK private collection, John Brian. Found in a house in Kibworth, Leicestershire, where it had been left in situ since before 1920. The house was previously owned after the First World War until the mid-1960s by an army officer who had served in Egypt and Palestine.

Literature:

For a similar stele in the British Museum depicting a boy, cf. S. Walker, *Ancient Faces: Mummy Portraits from Roman Egypt*, London, 2000, p. 142, no.94.



258

**AN EGYPTIAN PAINTED LIMESTONE HEAD OF A WOMAN
LATE ROMAN PERIOD, CIRCA 3RD-4TH CENTURY A.D.**

The young woman depicted with large eyes, outlined with black rims and terracotta-red lashes, with similar coloured slender eye-brows, and narrow lips, her face framed by hair arranged in ringlets beneath a veil, with central diadem, with details in red, black and ochre pigment, 23.5cm high

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 17,000

Provenance:

Leon Fouks Collection, Poitiers, France, acquired in the 1970s.

Literature:

For a stele with a similar subject from Antinoe, cf. Musée de Marseille, *L'Égypte Romaine, L'autre Égypte*, Avignon, 1997, pp. 144-5, no. 164.

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RUSSIAN ART

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**MIKHAIL FEDOROVICH LARIONOV
(RUSSIAN, 1881-1964)**

Still life with fish and flowers, 1909 (detail)

oil on canvas

40 x 55.8cm (15 $\frac{3}{4}$ x 22)

£80,000 - 100,000

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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 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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques 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, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

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

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums-cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Châteaux 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.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd 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.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused in the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 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 seven days 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.
- 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

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;</p> <p>7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>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:</p> <p>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</p> <p>8.1.2 deliver the Lot to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>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</p> <p>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.</p> <p>9 FORGERIES</p> <p>9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>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</p> <p>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</p> <p>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.</p>	<p>9.3 Paragraph 9 will not apply in respect of a Forgery if:</p> <p>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</p> <p>9.3.2 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.</p> <p>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.</p> <p>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.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.</p> <p>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.</p> <p>10 OUR LIABILITY</p> <p>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.</p> <p>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:</p> <p>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</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>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.</p>
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10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

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

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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carpets@bonhams.com
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+44 207 468 8212
U.S.A.
Judith Eurich
+1 415 503 3259

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+44 20 7468 8334
U.S.A.
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U.S.A.
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U.S.A.
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Martin Green
+44 1292 520000
U.S.A.
Gary Durso
+1 917 206 1653
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A.
Gary Durso
+1 917 206 1653
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London

101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •

London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Brighton & Hove

19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

+44 1273 220 000

Representative:

Kent
George Dawes
+44 1483 504 030

West Sussex

+44 (0) 1273 220 000

South West England

Bath

Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter

The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester

The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury

22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:

Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds

21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds

30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester

2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey

La Chasse
La Rue de la Vallée
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:

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Edinburgh
EH2 1JX
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Bonhams West of Scotland

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G77 5LL
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Representatives:

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+44 1382 330 256

Wales

Cardiff

7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark

Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece

7 Neofytou Varnva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands

De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias nº
160, 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 086 803
barcelona@bonhams.com

Spain - Madrid

Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Spain - Marbella

James Roberts
+34 952 90 62 50
marbella@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco •

220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona
Terri Adrian-Hardy
+1 (480) 994 5362
arizona@bonhams.com

California

Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

Colorado

Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida

Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois

Ricki Blumberg Harris
+1 (773) 267 3300
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico

Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (503) 312 6023
oregon@bonhams.com

Texas

Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (540) 454 2437
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC

Martin Gammon
+1 (202) 333 1696
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario •

Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong •

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing

Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan

Level 14 Hibiya Central
Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
tokyo@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa -

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+27 (0)71 342 2670
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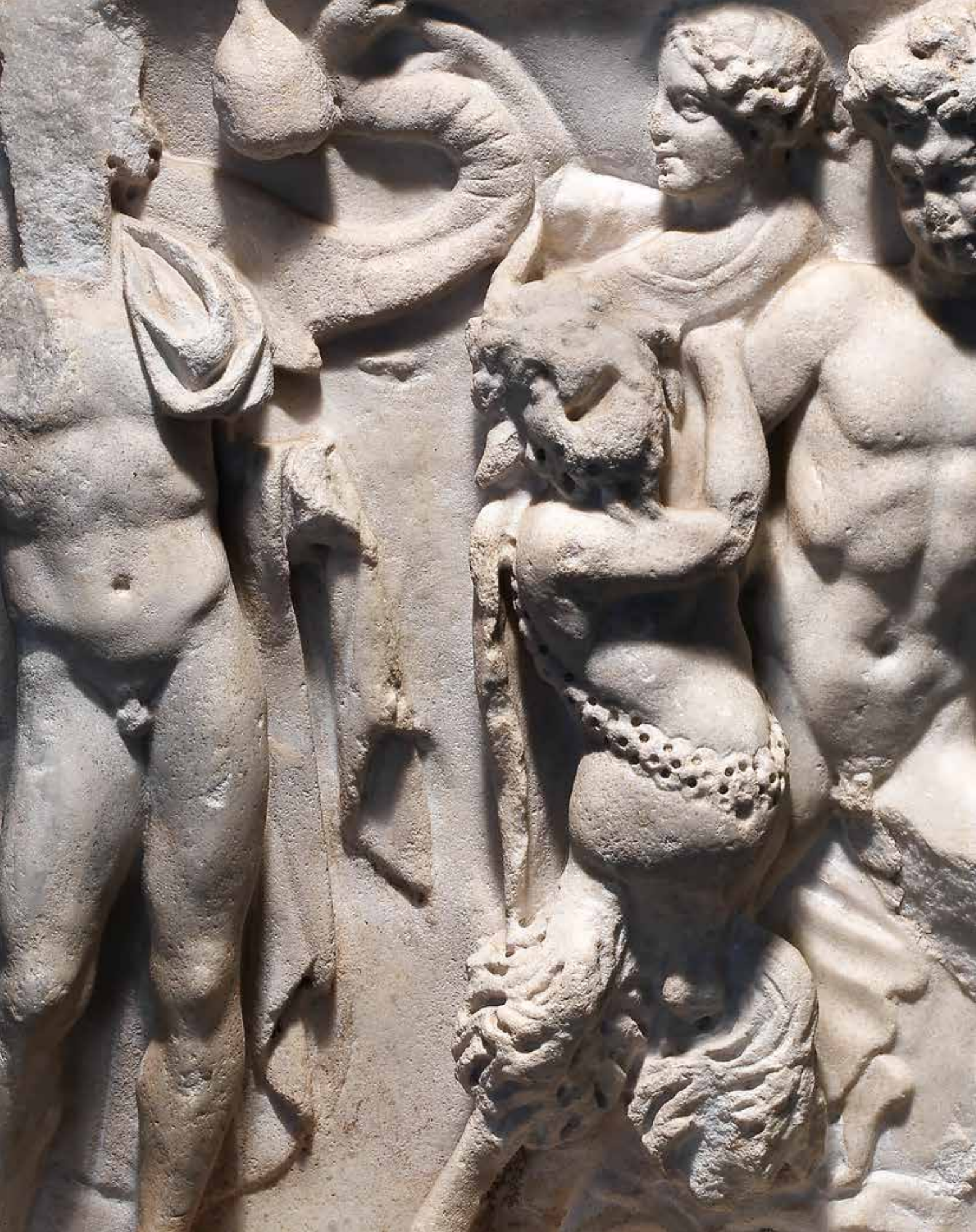
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Bonhams

101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax

