

# ANTIQUITIES

Tuesday 28 November 2017

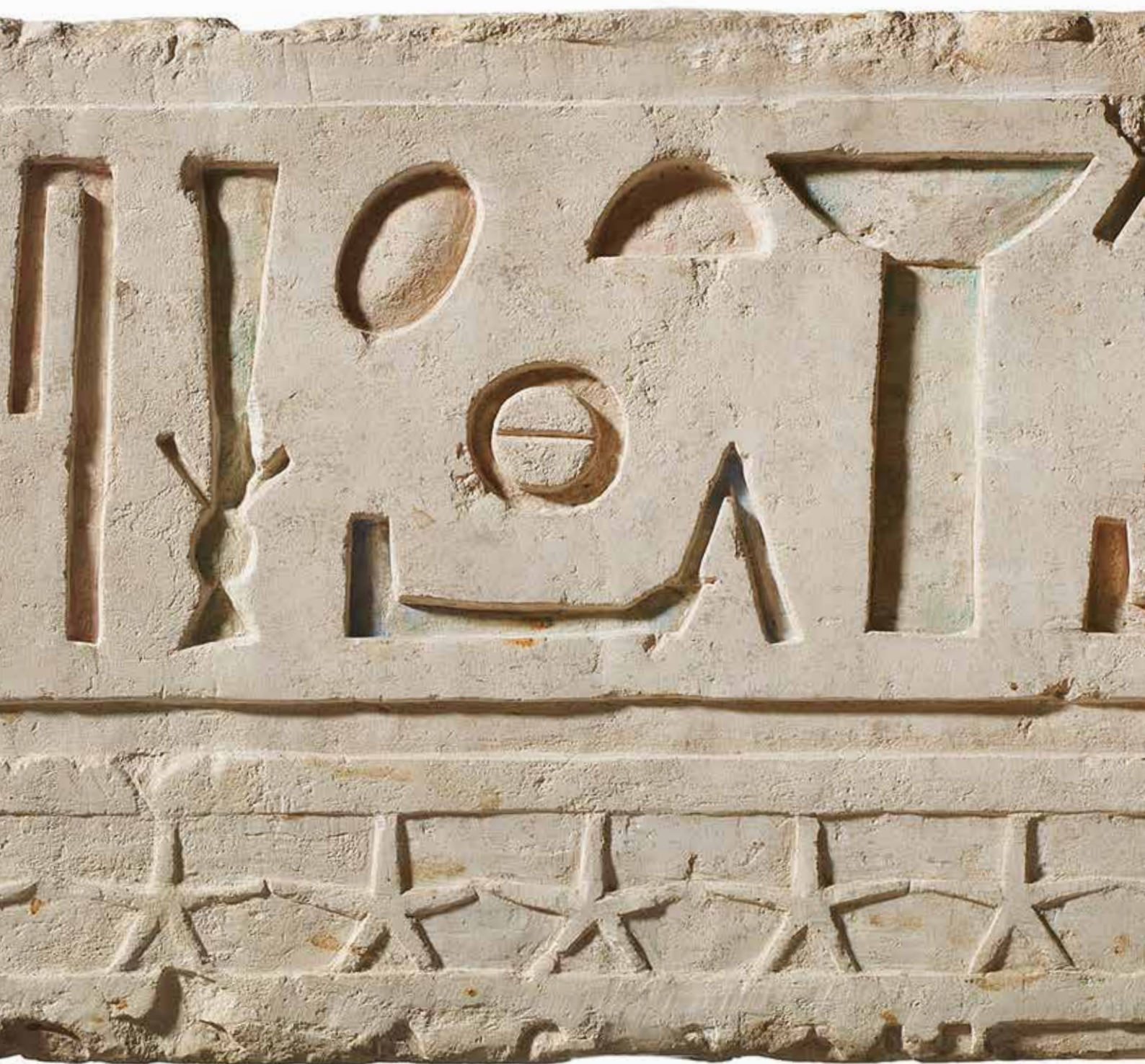


# Bonhams

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# ANTIQUITIES

Tuesday 28 November 2017 at 10.30am  
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Front cover: Lot 79  
Back cover: Lot 104 (detail)  
Inside back cover: Lot 103  
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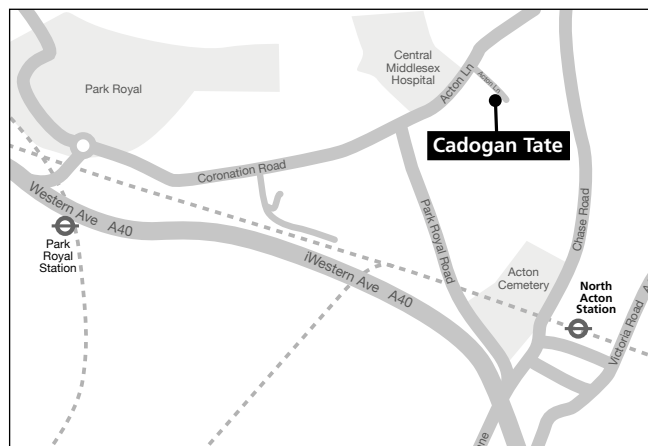
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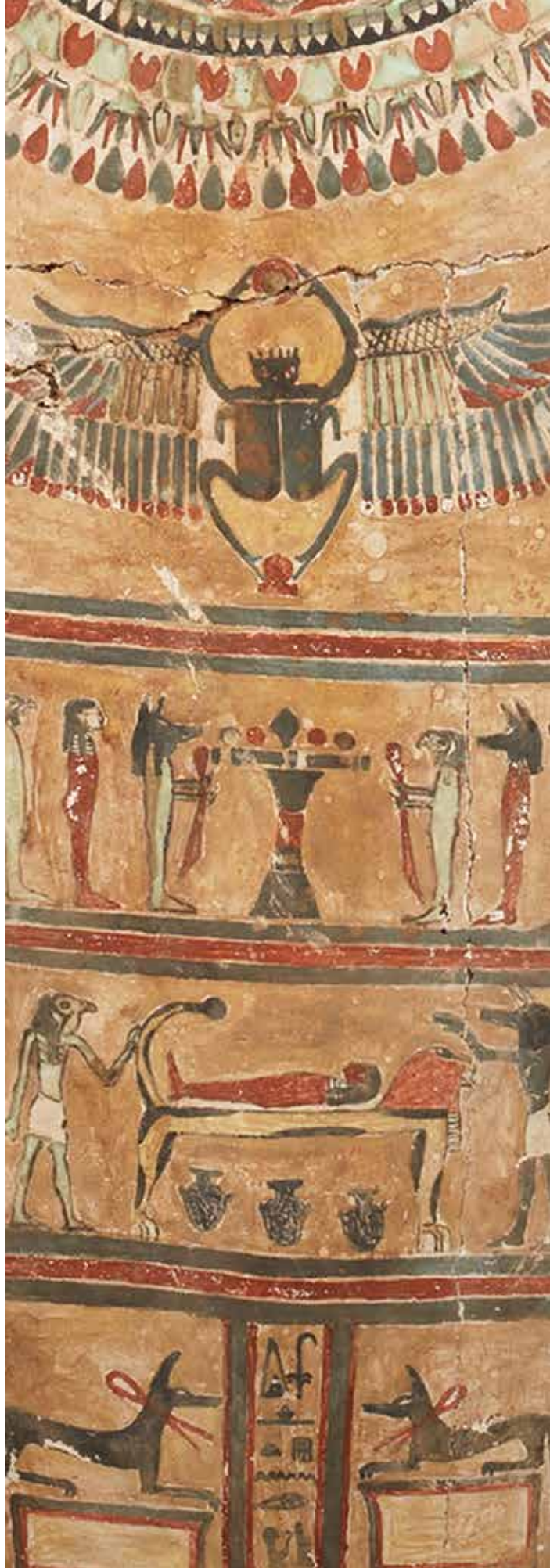
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Lot 34 (detail)

# EGYPTIAN



1

## VARIOUS PROPERTIES

1

### AN EGYPTIAN POTTERY WAVY-HANDLED JAR PRE-DYNASTIC PERIOD, NAQADA III, CIRCA 3200- 3000 B.C.

Of elongated cylindrical form with net pattern in black slip, the shoulder with raised scallop decoration, 34cm high

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

#### Provenance:

Acquired in the 1950s by a British Army officer; and thence by descent.

Acquired by the present owner at a Wright Marshall auction, in Tarporley, Cheshire, in 2016.

The net pattern decoration on this pot alludes to a woven net or sling which would have been used to carry the jar in earlier times. For further, see J. Kaplan, *Predynastic Egyptian Pottery*, San Bernardino, 2005, p. 82; for similar, see W. Needler, *Predynastic and Archaic Egypt in the Brooklyn Museum*, New York, p. 216, no. 74.

2

### AN EGYPTIAN GREYWACKE COSMETIC PALETTE PRE-DYNASTIC PERIOD, NAQADA II, CIRCA 3500- 3200 B.C.

In the form of a Barbary sheep, with long neck and short backward-curving horns, long muzzle and drilled eye on each side, the short legs and tail indicated, 13cm long

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

#### Provenance:

Roland Hartlaub collection, Iphofen.

*Spezialauktion Sammlung ägyptischer Kunst u.a.;*

Auktionshaus Weidler, conducted in-situ at the collector's private museum, Iphofen, 20 July 2005, lot 3 (part lot).

Private collection, Germany, acquired at the above sale.

Cosmetic palettes in geometric and animal shapes were used by both men and women to prepare makeup.

Surface wear and pigment remains are found on many palettes and demonstrate that they were objects of frequent use in daily life, as well as being buried in tombs in a ritualistic context. Palettes in the form of Barbary sheep, a species of caprid native to North Africa similar to a goat or antelope, are extremely rare. See W.M.F.

Petrie, *Prehistoric Egypt: Corpus of Prehistoric Pottery and Palettes*, London, 1920, pl. LII, 2 for the form.



2



3

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

In the form of a freshwater turtle, *trionyx triunguis*, with a projecting head with drilled eyes, small frontal and rear flippers with incised details, and a circular body, pierced for suspension on the base of the back, 17cm long

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Roland Hartlaub collection, Iphofen.

*Spezialauktion Sammlung ägyptischer Kunst u.a.;*

Auktionshaus Weidler, conducted in-situ at the collector's private museum, Iphofen, 20 July 2005, lot 3 (part lot).

Private collection, Germany, acquired at the above sale.

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



4

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

In the form of a *tilipia* fish, with an open mouth and small tail, the fins with serrated edges, a drilled circular eye on both sides, pierced at the top for suspension, 21cm long

£2,500 - 3,500

€2,800 - 3,900

\$3,300 - 4,600

**Provenance:**

Roland Hartlaub collection, Iphofen.

*Spezialauktion Sammlung ägyptischer Kunst u.a.;*

Auktionshaus Weidler, conducted in-situ at the collector's private museum, Iphofen, 20 July 2005, lot 3 (part lot).

Private collection, Germany, acquired at the above sale.

Palettes in the form of *tilipia* fish are well attested for the Naqada II period, though the present lot's lack of naturalism suggests a date towards the end of this epoch. The hollowed eyes were once inlaid, probably with beads. See W.M.F. Petrie, *Prehistoric Egypt: Corpus of Prehistoric Pottery and Palettes*, London, 1920, pl. LIV, 45F/H for similar forms.





5

**AN EGYPTIAN ALABASTER TRUSSED DUCK  
OLD KINGDOM, 6TH DYNASTY, CIRCA 2300-2181 B.C.**

The bird depicted prepared for consumption, with the neck curving onto the body and the head resting on the breast, the wings folded neatly on either side, the recessed eyes with added modern red beads, *12.6cm long*

£15,000 - 25,000

€17,000 - 28,000

\$20,000 - 33,000

**Provenance:**

Private collection, France, acquired before 1970.

French art market.

Anonymous sale; Bonhams, 29 April 2009, lot 58.

Miniature models of food, including dressed birds, meat pieces and bread, were part of a tomb's accoutrements as magical substitutes for the real food offerings. A small group of similar trussed alabaster ducks found in the necropolis of Dara is now in the Louvre, Paris, acc. nos. E17239 and E25189-E25192. This type of representation continued through to the Middle Kingdom; for a small bottle from this period carved as a trussed duck with more naturalistic details than the Old Kingdom antecedents, see the Louvre, acc. no. E11175 bis.





6

**AN EGYPTIAN LIMESTONE FALSE DOOR FRAGMENT  
FOR NEDJEM-IB**

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

Preserving two fragmentary vertical columns of hieroglyphs, the first column on the left reading: '...of the Palace', the second column reading: 'His eldest Son, Inspector of Seru-officials of the marshes, Nedjem-ib', with remains of blue and red pigment, 33cm high

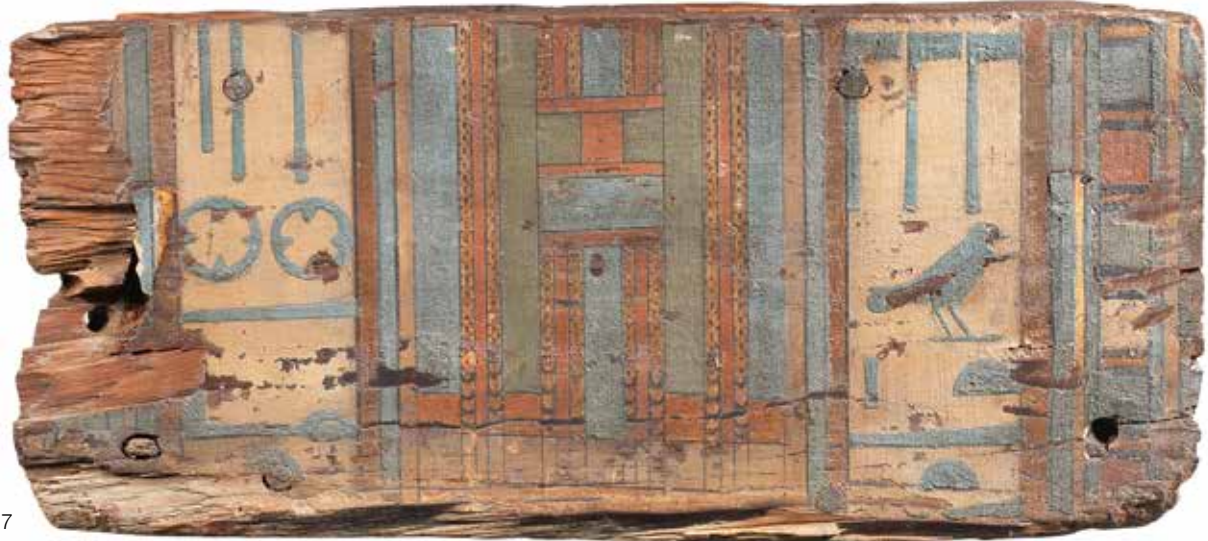
£7,000 - 10,000

€7,800 - 11,000

\$9,200 - 13,000

**Provenance:**

Private collection, Germany, acquired 1978.



7

7  
**AN EGYPTIAN POLYCHROME WOOD SARCOPHAGUS PANEL  
 MIDDLE KINGDOM, LATE 12TH DYNASTY,  
 CIRCA 1890-1793 B.C.**

From the upper end of the East side of a sarcophagus for a woman, a stylised false door in the central section flanked by two columns of blue painted hieroglyphs on an ochre ground, on the left referring to the 'Town gods', and on the right to the Lesser Ennead, the lower section of both columns reading: 'True of voice [...]', 47cm x 21cm

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,600 - 4,000

**Provenance:**

with Görres Buchhandlung, Saarbrücken.  
 Private collection, Saarland, Germany, acquired from the above 7 April 1973.  
 with Peretz & Ball Auktionhaus, Saarbrücken.  
 Private collection, Rheinland-Pfalz, until 2017.

The Lesser Ennead of Heliopolis was a group of nine deities which included Horus, Thoth and Maat. It was the counterpart of the Great Ennead of Heliopolis, centered around the god Ra as the first principle from whom the other gods derived. While the Great Ennead was concerned with the mythological creation of the world, the Lesser Ennead seems to have been concerned with the civil and moral organization of mankind; see A. Wiedemann, *Religion of the Ancient Egyptians*, New York, 2003, pp. 103-107.

A false door was depicted on the East side of Egyptian sarcophagi, in correspondence with the mummy's side-ways-turned face. It was meant to provide a symbolic means for the deceased to leave the coffin to receive offerings. A 12th Dynasty coffin for Ameny is similarly decorated with a repeated false door motif - see the Metropolitan Museum of Art, acc. no. 11.150.39a, b.



8

8\*  
**AN EGYPTIAN WOOD MALLET  
 MIDDLE KINGDOM-NEW KINGDOM, 12TH-19TH DYNASTY,  
 CIRCA 1991-1213 B.C.**

Of roughly hewn conical form, flaring to a circular section flat top, tapered towards the short cylindrical handle, 25cm high

£800 - 1,200  
 €900 - 1,300  
 \$1,100 - 1,600

**Provenance:**

Corporal G. S. N. collection, New Zealand, found in a cave on the banks of the Nile and brought home circa 1943; and thence by descent to the present owner, Australia.

An almost identical mallet, dated to the reign of Senusret I during the 12th Dynasty (circa 1956-1911 B.C.), is illustrated in *Ancient Egypt Transformed. The Middle Kingdom*, Metropolitan Museum of Art, New York, 2015, p. 156, cat. no. 90B. Sir W.M. Flinders Petrie comments that the form of such mallets/mauls used by Egyptian masons and carpenters has not yet been superseded. For mallets of similar conical form see W.M.F. Petrie, *Tools and Weapons*, London, 1974, p. 40, pl. XLVI nos 66-68.





9



10

**PROPERTY FROM THE JOHNS EVANS  
COLLECTION OF SHABTIS**

**9  
TWO EGYPTIAN PAINTED WOOD SHABTIS FOR  
TA-WERET-SHED-[SU]  
NEW KINGDOM, RAMESSIDE, 19TH-20TH DYNASTY, CIRCA  
1292-1069 B.C.**

Both with faces and arms painted in red, wearing tripartite black wigs, holding hoes in both hands, one with a mesh bag and the other with a seed bag across the back, both with broad neck collars and a central vertical panel of hieroglyphs on yellow ground reading: 'Recitation by the Osiris, Mistress of the House, the Chantress of Amun, Ta-weret-shed-[su]', 17.5 and 18.6cm high

**£2,000 - 3,000**  
**€2,200 - 3,400**  
**\$2,600 - 4,000**

**Provenance:**

Private collection, UK.  
Anonymous sale; Christie's, London, 25 November 1997, lot 124.  
Private collection, UK.  
Anonymous sale; Bonhams, London, 26 October 2007, lot 20.  
John Evans collection, Merseyside, UK, acquired at the above sale.

**10  
AN EGYPTIAN PAINTED LIMESTONE SHABTI  
NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1185 B.C.**

The mummiform body with two horizontal bands in ochre representing the mummy's bandages, wearing a black tripartite wig with ochre horizontal bands across the bottom of the lappets, the face, hands and broad collar painted in ochre with added details in black, the arms across the chest holding a pick and a hoe, with a seed bag across the back, with a central vertical column of hieroglyphs at the front, now indecipherable, 18cm high

**£2,000 - 3,000**  
**€2,200 - 3,400**  
**\$2,600 - 4,000**

**Provenance:**

Private collection, UK.  
Anonymous sale; Bonhams, London, 1 May 2008, lot 56.  
John Evans collection, Merseyside, UK, acquired at the above sale.

The yellow ochre colour used in the detailing of the present lot could have been employed in order to mimic gold.



11

**11  
AN EGYPTIAN PALE TURQUOISE GLAZED COMPOSITION  
SHABTI FOR KHONSU  
NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.**

Depicted mummiform, wearing tripartite wig and broad collar, the arms crossed on the chest, holding a hoe in each hand, a vertical column of hieroglyphs on the front reading: 'The Osiris Supervisor of the House Khonsu', details painted in purple, 13cm high

£800 - 1,200  
€900 - 1,300  
\$1,100 - 1,600

**Provenance:**

Henry Wallis RWS (1830-1916) collection; and thence by descent with Helios Gallery, Wiltshire, 2008.  
John Evans collection, Merseyside, UK, acquired from the above.



12

**12  
AN EGYPTIAN BRONZE SHABTI FOR GENERAL  
WEN-DJEBAU-EN-DJED  
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, REIGN OF  
PSUSENNES I, CIRCA 1044-993 B.C.**

The mummiform figure holding pick, hoe and a seed basket across the back, with a vertical column of hieroglyphs at the front giving the name of the owner and his title, 8.5cm high

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

**Provenance:**

From the Royal tombs at Tanis discovered in 1939 and excavated by Professor Pierre Montet.  
French art market.  
Anonymous sale; Bonhams, 26 April 2007, lot 148.  
John Evans collection, Merseyside, UK, acquired at the above sale.

General Wen-djebau-en-djed was a high official under Pharaoh Psusennes I. He was buried in the royal hypogeum at Tanis wearing a gold mask with inlaid eyes and brows, and gold finger covers. Psusennes I revived the use of bronze, a highly valued material, for his own shabtis and those of his family and the high officials of the period. For other shabtis of the same owner see H. D. Schneider, *Shabtis*, Leiden, 1977, vol.II, pp.152-3, nos 4.7.1.1-7.





13

**13  
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI  
FOR THE LADY OF THE HOUSE, AST-EM-KHEBIT  
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1070-  
945 B.C.**

With details painted in black, holding a pair of hoes, a seed bag on the shoulder, with a vertical column of text running at the front for 'the Lady of the House, Ast-Em-Khebit', 12cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

The present lot is probably from the same Deir el-Bahri Cache II as other shabtis of the same title and name.

Dr John Winnie collection, St Mary's, Georgia, USA, prior to 1983. US art market.

Anonymous sale; Bonhams, London, 15 October 2008, lot 21.

John Evans collection, Merseyside, UK, acquired at the above sale.



14

**14  
AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI  
FOR PADIMAYHES  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

Depicted mummiform, with hands crossed on the chest holding a hoe and a seed bag which falls behind his left shoulder, with Chapter 6 of the Book of the Dead written in six horizontal lines of hieroglyphs wrapping around the body, 8.4cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Private collection, Tennessee.

Anonymous sale; Bonhams, London, 15 October 2008, lot 20.

John Evans collection, Merseyside, UK, acquired at the above sale.

It is suggested that shabtis holding a single tool are unique to a small group of Theban high officials of the 26th Dynasty; see G. Janes, *Shabtis. A private view*, Paris, 2002, p. 155. Though the name Padimayhes is not fully readable on the present lot, the name should be presumed, based on Janes' identification. Shabtis for Padimayhes are recorded in museums in Turin and Geneva; see J.-L. Chappaz, *Les figurines funéraires égyptiennes du Musée d'Art et d'Histoire*, Geneva, 1984, pp. 95-97, nos 117-121.



## VARIOUS PROPERTIES

15

### AN EGYPTIAN LIMESTONE OFFERING TABLE FRAGMENT FOR THE ROYAL CUP-BEARER SA-RENETUTET NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, CIRCA 1390–1353 B.C.

Carved in low relief with a scene of offerings, on the left a tall vase and five bread jars on a table above two rectangular basins for libations, on the right a table piled high with food including a bushel of wheat and trussed birds, a lotus flower on the side, a band of hieroglyphs running around edge reading: '[...] the sky is opened for you, the earth is opened for you, O Osiris Sa-renenutet, true of voice, for you is opened a path in the necropolis. You will come forth and enter like Re. You will travel freely like the Lords of Eternity. You will receive [...]', along each of the libation's basins a band of hieroglyphs, on the right reading: 'This cold water of yours O Osiris Tjawy, true of voice, has come forth for your son, has come forth [for Horus. I have come] and I bring you the Eye of Horus that your heart may be refreshed thereby [...]', on the left 'Chapter for the wine of the Osiris Tjawi, true of voice. This libation of yours is of abundant wine, come forth from Nun. I have brought it to you that you might be great thereby before the gods [...]', the top and left borders of the table with columns of hieroglyphs containing formulas from the chapters 269, 275 and 307 of the Pyramid Texts, 22 x 29.4cm

£6,000 - 8,000

€6,700 - 9,000

\$7,900 - 11,000

#### Provenance:

Recorded in the possession of an antiquarian in Luxor in 1964; reportedly in the shop-owner's possession since 1928. Ambassador Victor Allard (1924-2013) collection, Brussels, acquired circa 1965-1970; and thence by descent.

#### Published:

J.J. Clère, 'La table d'offrandes de l'échanson royal Sa-Rénénoutet surnommé Tchaouy', in *Bulletin du Centenaire, Supplément au Bulletin de l'Institut Français d'Archéologie Orientale*, T. 18, Cairo, 1981, pp. 213-234.

Sa-renenutet, nicknamed Tjawy, was a member of the priesthood for the goddess Weret-Hekau, the great enchantress, with the title of Cup-Bearer. Five other artifacts are known for this official: a sistrophoros statue in the British Museum, an inscribed statue in the Cairo Museum, a stele of which a fragment is in Cairo and another in the Museum of Fine Arts in Boston, and a clay brick in Berlin (see Clère, *op. cit.*, p. 214).

The present relief constitutes the rear left corner of a limestone offering table of which two other fragments are known: one in the Cairo Museum and another in the Pennsylvania University Museum, inv. 29.87.476. As the Philadelphia fragment entered the museum as part of the finds of the 1921-1923 archaeological excavation carried out by Clarence S. Fisher in the necropolis of Dra abu el-Naga, it provides a possible location for the tomb of Sa-renenutet.

Although some sections of the table remain missing, the three surviving fragments provide a good overview of its general aspect. As Egyptian offering tables generally have a symmetrical composition, it is possible to assume that the decoration was composed of two pairs of basins on each side, with offerings above. The function of the two basins of this lot are identified by the hieroglyphic inscriptions: the one on the left is to be used for wine, and the one on the right for the water with which to purify the offerings. It is possible that the two missing basins would have been earmarked for milk and beer, the other two common types of offering (see Clère, *op. cit.*, pp. 216-230).

Offering tables played a major role in the Egyptian cult of the dead. Placed in the public area of the tomb, they were used by the deceased's relatives or the funerary priests to perform the offerings and rituals which ensured the immortal life of the deceased. The representation of food on the top of the tables aimed to guarantee sustenance to the deceased even if food offerings were no longer presented (see S. D'Auria, P. Lacovara, and C.H. Roehrig, *Mummies and Magic: the Funerary Arts of Ancient Egypt*, Boston, 1993, p. 129).





16\*

**AN EGYPTIAN LIMESTONE RELIEF  
NEW KINGDOM, 18TH DYNASTY, REIGN OF AKHENATEN,  
CIRCA 1351-1334 B.C.**

Depicting two opposing male figures bent towards each other, the figure on the right wearing a long kilt, with the arms extended in front to support a large vase on a tripod, *37.5cm x 22.7cm*

**£15,000 - 20,000**

**€17,000 - 22,000**

**\$20,000 - 26,000**

**Provenance:**

S. Carroll collection, New York, 1969-2016.

The slender proportions of the figures of this relief clearly mark it as being produced during the reign of Akhenaten. Together with a radical religious reformation, Akhenaten also introduced an important artistic reformation. It is possible that the figure on the left is shown in the act of exiting a building, following a model documented also in the royal tomb at El-Amarna; see G. Thorndike Martin, *The Royal Tomb at El-Amarna*, London, 1989, pl. 34.







17\*

**AN EGYPTIAN LIMESTONE SHABTI FOR THE HIGH PRIEST OF AMUN, MERY-SEKHMET  
NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.**

Depicted in daily dress, with incised detail duplex wig and broad collar, the face sensitively carved with traces of red pigment on the lips, with short beard, the hands crossed over the chest and holding a *djed* pillar and *tyet*, the long pleated kilt with frontal panel reading: 'Glorifying the Osiris, the first prophet (first god's servant) of Amun, Mer(y)-Sekhmet, Justified', a vertical panel of text on the reverse: 'The Osiris, the first prophet (first god's servant) of Amun, of the Treasury, Mery-Sekhmet', 22cm high

£25,000 - 35,000

€28,000 - 39,000

\$33,000 - 46,000

**Provenance:**

with J.-L. Despras, Paris.

Mr B. collection, France, acquired from the above in July 1981.

London art market.

Private collection, North America.

Shabtis wearing the dress of daily life, the so-called "costume of the living", first appear at the end of the 18th Dynasty. They depict the deceased in fashionable contemporary dress, which for upper class, wealthy Egyptians of the New Kingdom period included heavily pleated garments, shawls, skirts, duplex wigs and sandals. These shabtis often hold divine attributes in their crossed hands, as opposed to the agricultural implements other shabtis are shown with, as is the case with the present lot: here Mery-Sekhmet holds a *tyet* knot, or the girdle of Isis, and a *djed* pillar. These attributes were meant to ensure protection for the deceased from the divine in the afterlife. The *tyet* knot invoked the power of Isis, and was closely connected to the Osiris myth, which was concerned with rebirth and the afterlife. The *djed* pillar symbolised endurance and stability.

For similar shabtis, see G. Janes, *Shabtis: A Private View*, Paris, 2002, p. 235.





18



19

18\*

**AN EGYPTIAN LIMESTONE SHABTI  
NEW KINGDOM, EARLY 18TH DYNASTY, CIRCA 1550-1400 B.C.**

The mummiform figure shown wearing a large tripartite wig, framing the serenely carved face, the arms crossed at the waist with hands clenched where the agricultural implements would have been depicted, *24cm high*

£2,000 - 4,000  
€2,200 - 4,500  
\$2,600 - 5,300

**Provenance:**

Private collection, Germany, 1970s.  
Anonymous sale; Pierre Bergé, Paris, 1 June 2012, lot 49.  
Private collection, North America.

19\*

**AN EGYPTIAN POLYCHROME LIMESTONE SHABTI  
NEW KINGDOM, LATE 18TH-EARLY 19TH DYNASTY,  
CIRCA 1330-1290 B.C.**

The blackened tripartite wig with ochre braided ends, the face with traces of reddish flesh coloured pigment remaining, the body with a vertical inscription for the deceased: 'The Lady of the House...'; the reverse with a grid of red bandages, *17.5cm high*

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

**Provenance:**

Henry and Lilian Dowler collection, UK, acquired mid-1920s; and thence by descent through three generations.  
Anonymous sale; Bonhams, London, 27 April 2006, lot 420.  
London art market.  
Private collection, North America.





20



(detail)

20

**AN EGYPTIAN SILVER AND GREEN GLAZED COMPOSITION  
SCARAB SWIVEL RING  
NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1279-1069 B.C.**

The scarab naturalistically carved and set in a silver mount, pierced by a silver wire wound around the top of each end of the shank, the underside of the beetle with a ritual scene, showing a kneeling king facing left, wearing the blue crown and offering an unguent vessel (?) in his outstretched hands to a squatting baboon, either the god Thoth or Khonsu, who wears a full moon within a crescent, a hieroglyphic inscription above the scene, one probably of Maat, a large *mr*-sign beneath the scene, functioning as a base for the figures, *scarab 2cm long; ring size R*

£8,000 - 12,000  
€9,000 - 13,000  
\$11,000 - 16,000

**Provenance:**

with J.J. Klejman, Madison Ave., New York.  
Private collection, UK, acquired from the above ca. 1960s-1970s.  
with Bluett & Sons Ltd., London, 1979.  
with Sheppard and Cooper, London.  
Private collection, Belgium.

This scarab finds a parallel in a scarab of Ramesses II in the Walters Art Museum, acc. no. 42.31, showing a ritual scene of the pharaoh before the baboon god Thoth. The pharaoh is identified in the Walters example by the royal throne name above the scene, and he presents the god with a figure of the goddess Maat with his right hand. The hieroglyphs above the scene in the present lot are mostly unreadable, but seem to include a *Maat* sign, which forms part of the throne name of Ramesses II - *User-Maat-Ra*.

Silver was both rarer and more costly than gold in ancient Egypt, owing to a lack of any local source of the precious metal. As a result, silver jewellery was restricted to the upper echelons of society, and survives only rarely. The combination of a silver bezel with a scene of royal piety perhaps suggests that this ring once belonged to a member of the royal court.

21\*

**AN EGYPTIAN WHITE GLAZED COMPOSITION SHABTI FOR  
THE LADY OF THE HOUSE, INHAY  
NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.**

With details in black including the tripartite wig, the collar, two hoes and a seed bag across the back, the front with a panel of text naming the deceased: 'Glorifying the Osiris, Lady of the House, Inhay', *14.5cm high*

£2,000 - 3,000  
€2,200 - 3,400  
\$2,600 - 4,000

**Provenance:**

Florent Dalcq (1878-1950) collection, Belgium, acquired from the Service des Antiquités (Egyptian Museum, Cairo Museum) in 1923; and thence by descent to the Andre Lagneau collection, Neuchatel, with Galerie Puhze, Freiburg, 2011.  
Private collection, North America.



21



22

PROPERTY FROM A DECEASED SCOTTISH ESTATE

22

**AN EGYPTIAN LIMESTONE CANOPIC JAR LID  
THIRD INTERMEDIATE PERIOD-LATE PERIOD,  
CIRCA 1069-332 B.C.**

In the form of baboon-headed Hapy, with delicately carved eyebrows and eyes outlined in black, the long rounded snout with flared nostrils, *13cm high*

£2,000 - 3,000

€2,200 - 3,400

\$2,600 - 4,000

**Provenance:**

Property from a deceased collector, Morayshire, Scotland.

For a similar expressively carved Hapy lid, the features with raised eyebrows and pronounced nostrils, see the Metropolitan Museum of Art, acc. no. 90.6.34. From the 18th Dynasty onwards canopic jar lids were often in the form of the Four Sons of Horus, and each of the gods were the patron deity of the contents of their respective jar. Each god was also protected by a funerary goddess. Baboon-headed Hapy presided over the canopic jar which held the lungs of the deceased, and was protected by Nephthys.



23

23

**AN EGYPTIAN POLYCHROME WOOD  
MUMMY MASK  
THIRD INTERMEDIATE PERIOD, 22ND DYNASTY,  
CIRCA 945-735 B.C.**

With reddish-brown skin coloring, the eyes and eyebrows delineated in green, the large eyes with black pupils and white sclera, the top of the head carved with a dowel for attachment of the now-missing wig, *17.5cm high*

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

**Provenance:**

Property from a deceased collector, Morayshire, Scotland.

24

**AN EGYPTIAN LIMESTONE CANOPIC JAR LID  
THIRD INTERMEDIATE PERIOD-LATE PERIOD,  
CIRCA 1069-332 B.C.**

In the form of the jackal-headed Duamutef, shown with long pointed ears and pronounced slender snout, the narrowed eyes with outlines and pupils painted black, *13.5cm high*

£2,000 - 3,000

€2,200 - 3,400

\$2,600 - 4,000

**Provenance:**

Property from a deceased collector, Morayshire, Scotland.

For a similar Duamutef lid, see the Metropolitan Museum of Art, acc. no. 90.6.31. Jackal-headed Duamutef presided over the canopic jar which held the stomach of the deceased, and was protected by Neith.



24

25

**AN EGYPTIAN POLYCHROME WOOD  
MUMMY MASK**

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

The face painted green with eyes and eyebrows outlined in black, traces of the blue and white striped wig remaining, the base of the chin pierced for a now-missing false beard, *26cm high*

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

**Provenance:**

Property from a deceased collector, Morayshire, Scotland.



25





26

26

**AN EGYPTIAN POLYCHROME WOOD  
MUMMY MASK**

**LATE PERIOD, CIRCA 525-332 B.C.**

The face with traces of gesso and yellow flesh-coloured pigment remaining, the eyes carved with pronounced rims, outlined in black, with a dimple to either side of the plump lips, 25.5cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Property from a deceased collector, Morayshire, Scotland.

27

**THREE EGYPTIAN GLAZED COMPOSITION  
SCARABS**

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

Comprising a large funerary scarab with linear grooved wing-case, the underside with anatomically detailed folded legs; a heart scarab, the sides with openwork legs, with plain underside; and a rectangular plinth surmounted by a scarab, 7cm long max. (3)

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

Property from a deceased collector, Morayshire, Scotland.



27

**VARIOUS PROPERTIES**

28

**AN EGYPTIAN BRONZE SEATED FEMALE FIGURE  
THIRD INTERMEDIATE PERIOD, 22ND DYNASTY,  
CIRCA 945-715 B.C.**

Depicting either a queen or a goddess, wearing a fragmentary crown, perhaps the red crown of Neith or Amunet, or the headdress of Anuket, a long tightly-fitted dress with rosettes at her breasts, and a detailed broad beaded collar, her arms separately-cast, bent at the elbows and held at her sides, her left fist clenched and holding a now-missing attribute, her facial features finely modelled with extended eye-lines and brows, *13.4cm high*

£2,000 - 4,000

€2,200 - 4,500

\$2,600 - 5,300

**Provenance:**

Ms Kamoun collection, Marseille, acquired in 1970s.

Anonymous sale; Leclere, Marseille, 22 April 2011, lot 196.



28



29

29

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

The god depicted mummiform with an incised back pillar, his hands emerging from a tightly-wrapped long cloak to hold the crook and flail, a suspension loop on the proper right front side of the low integral plinth, another between the shoulders on the reverse, *13.2cm high*

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

Private collection, Belgium, acquired 1970s; and thence by descent to the present owner.

The position of the arms, one held on the breast and one over the stomach, suggests a Lower-Egypt origin; see J.G. Griffiths, *The Origins of Osiris and His Cult*, Leiden, 1980, p. 85.



30

30\*

**A LARGE EGYPTIAN GREEN GLAZED STEATITE FIGURE OF SEKHMET**

**LATE PERIOD, CIRCA 664-525 B.C.**

Depicted seated on an openwork throne with a figure of Bes standing in the open space on either side, holding a was-sceptre in her left hand on her lap, wearing a tripartite wig and tight-fitting dress, a large ridged suspension loop above the head, *10.2cm high*

£6,000 - 8,000  
 €6,700 - 9,000  
 \$7,900 - 11,000

**Provenance:**

Private collection, France, acquired 1950s-60s; and thence by descent.  
 Anonymous sale; Bonhams, 27 April 2006, lot 24.

31

**AN EGYPTIAN BRONZE FIGURE OF OSIRIS**

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

Depicted mummiform, wearing the White Crown of Upper Egypt with frontal uraeus, the hands emerging from the tightly-wrapped long cloak to hold the crook and flail, *12cm high*

£800 - 1,200  
 €900 - 1,300  
 \$1,100 - 1,600

**Provenance:**

with Blanchard's Egyptian Museum, Cairo.  
 Private collection, UK, acquired 1970s; and thence by descent to the present owner.



31





32



(reverse)

32

**AN EGYPTIAN DOUBLE-SIDED TURQUOISE GLAZED COMPOSITION BES AMULET  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

Wearing a tall plumed headdress, the squat naked figure shown with a ridged lion's mane, 6cm high

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

with Michel Koenig, Brussels, before 1984.  
with Royal-Athena Galleries, New York.  
Dr G. H., El Cajon, California, acquired from the above in 1984.  
with Royal-Athena Galleries, New York (*Art of the Ancient World*, 2013, no. 208).

The god Bes was believed to have powerful protective qualities, particularly in relation to childbirth. He was also associated with music (see C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 39-40).

33

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

Probably from a child's sarcophagus, carved with large, almond-shaped eyes and full pert lips slightly smiling, the wig partially preserved, 13cm high

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

Josef Strobl collection, Cologne, 1971.  
Senator Friedrich Kartenkaemper collection, Braunschweig, acquired in Germany in the 1970s; and thence by descent to the present owner.



33

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



34\*TP

**AN EGYPTIAN WOOD ANTHROPOID COFFIN LID  
FOR HOTEH-HOR**

**LATE PERIOD, 27TH DYNASTY-30TH DYNASTY, 525-332 B.C.**

With polychrome painted gesso on wood, depicted wearing a striated wig, the broad features of the face with reddish-pink flesh tones, wearing an elaborate broad collar with falcon-headed terminals, the middle section decorated with a winged scarab, holding a solar disk in the forelegs and *shen*-ring in the rear legs, the lower portion of the lid divided into two horizontal and two vertical panels, the upper panel depicting the Four Sons of Horus and two other deities with a central offering table, the second register showing the deceased on a funerary bier with three canopic jars beneath, flanked by Anubis and Horus, the vertical panels painted with two jackals, a pair of *wedjet* eyes and *neb* baskets, with a central text giving the offering formula: 'A gift which the king gives to Osiris, foremost of the West, great god, lord of Abydos', the feet with a pair of mummified Sokar hawks with the offering text continuing: 'May he give invocation offerings of bread and beer and cattle and fowl, incense and cool water for Hotep-Hor', the name of the deceased, 175cm high

£15,000 - 25,000  
€17,000 - 28,000  
\$20,000 - 33,000

**Provenance:**

Gustave Jequier (1868-1946) collection, Neuchâtel.  
Bill Jamieson (1954-2011) collection, Toronto, acquired from the estate of the above.  
with Medusa Ancient Art, Canada.  
Anonymous sale; Sotheby's, December 1998, lot 3KBT (online).  
Steve Foster collection, Tennessee, USA, until 2016.  
Private collection, North America.

This coffin lid exemplifies the pictorial style of decoration that was popular in Upper Egypt in the Late Period, with its emphasis on decoration rather than text. The type originates during the First Persian Period (circa 525-404 B.C.), converting into convenient vignettes the symbolism rendered in the complex spells of the Saite Period. It seems likely that the lid originates from the centre of el-Hibeh, where many pictorial style coffins were produced. For other similar examples of sarcophagi from el-Hibeh see G. Botti, *Le casse di mummie e i sarcofagi da El Hibeh nel Museo Egizio di Firenze*, Florence, 1958, tables XXX and XXXVI.







35

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

Depicted mummiform, the face finely modelled, wearing an *atef* crown with a central uraeus, and a false plaited beard, his arms crossed across the chest and holding a crook and flail, *18cm high*

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

**Provenance:**

Private collection, Germany, acquired prior to 1980 (old auction label on underside).  
Anonymous sale; Auktionsgalerie am Hofgarten, Bayreuth, Germany, 3 May 2008, lot 170.  
Private collection, Germany, acquired at the above sale.



36\*

**AN EGYPTIAN GLAZED COMPOSITION SHABTI  
FOR HOR-IR-AA**

**LATE PERIOD, 26TH DYNASTY, CIRCA 610-570 B.C.**

The mummiform figure of broad-shouldered form, with back pillar, shown holding a pick and a hoe, with a seed bag slung over his left shoulder, the front with seven horizontal bands of text naming the deceased: 'the Overseer of the Antechamber, Hor-ir-aa', 17cm high

£4,000 - 6,000

€4,500 - 6,700

\$5,300 - 7,900

**Provenance:**

Bernard (1900-1971) and Bertrand (1924-1994) Bottet collection, Nice, probably acquired 1950s-1970s.

Anonymous sale; Encheres Rive Gauche, Paris, 26 March 2012, lot 195.

Private collection, North America.

For another shabti of Hor-ir-aa see G. Janes, *The Shabti Collections. A selection from the Manchester Museum*, Cheshire, 2012, p. 389-390.

Hor-ir-aa was an important court official who was responsible for the education of the children of Necho II, Psamtek II and possibly Apries. His intact tomb contained about 400 shabtis.



37\*

**AN EGYPTIAN LIGHT BLUE GLAZED COMPOSITION SHABTI  
FOR HEKA-EM-SAF  
LATE PERIOD, REIGN OF AMASIS, CIRCA 570-526 B.C.**

The elongated mummiform figure wearing a finely striated tripartite wig, holding a pick and hoe and carrying a seed bag over the left shoulder, the dorsal column with text reading: 'The Osiris, Heka-em-saf, Overseer of the Royal Ships, see, you shall call at any time', 18cm high

£6,000 - 8,000

€6,700 - 9,000

\$7,900 - 11,000

**Provenance:**

Pyramid complex of Unas at Saqqara.

with Faustus Gallery, Geneva (*Antiquité: Une introduction*, October 1976).

Roger Liechti (1934-2010) collection, Geneva, acquired from the above in 1976.

with Phoenix Ancient Art, Geneva (*Faiences*, 2011).

Private collection, North America.

Other shabtis for Heka-em-saf are held in museums including Baltimore, Brooklyn, Budapest, Cairo, the British Museum, Lyons, the Louvre, Oslo, Stockholm and Rome. See also G. Janes, *Shabtis, a Private View*, Paris, 2002, p. 206-208, no. 104. The light blue glaze of the present lot is extremely rare, as most shabtis for Heka-em-saf are a pale green glaze.

Heka-em-Saf was a senior official attached to the palace who held several prominent administrative positions; his titles included 'Prince', 'Seal Bearer of the King of Lower Egypt', 'Controller of the Palace', 'Overseer of the Storehouse of Refreshments' and 'Overseer of the Double Treasury of Residence'. These titles were found inscribed on the wall of his tomb (discovered near the pyramid of Unas at Saqqara in 1903 by A. Barsanti). His role as 'Overseer of the Royal Ships' is perhaps his most important, as it is the only one that appears on the back of his shabtis.





38\*

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR PSAMTEK, SON OF SEBA-REKHYT LATE PERIOD, REIGN OF AMASIS, CIRCA 570-526 B.C.**

The elongated mummiform figure, depicted with fine features, wearing a striated tripartite wig with plaited false beard, holding a pick and hoe with a seed bag slung over his left shoulder, with plain dorsal pillar, the front with nine horizontal bands of text with Chapter 6 of the Book of the Dead shabti formula, naming the "god's father" Psamtek, born to Sebarekhyt, 18.6cm high

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

**Provenance:**

Probably Saqqara.  
Private collection, USA, acquired in Europe prior to 1982.  
with Galerie Puhze, Freiburg (catalogue 21, 2007).  
Private collection, North America.

Cf. G. Janes, *Shabtis, A Private View*, Paris, 2002, p. 173-175, no. 90. The exact location of Psamtek's tomb is unknown but it is thought that he was buried at Saqqara near other notable officials such as Heka-em-saf and Tjai-ne-hebu. Various shabtis for Psamtek are found in museums throughout Europe including the British Museum (acc. no. EA 49419, 49420, 66822), Paris, Marseille, Brussels and Munich.



(front)

39\*

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

Carved in shallow relief with the lower half of a figure of Amun or a king striding forward, wearing a kilt and a long ceremonial bull's tail, on the right a sketch of possibly a squatting monkey wearing a royal crown, the reverse carved with single hieroglyphs including a heron, a seated god, and three other symbols, 13cm high

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Private collection, Latin America, probably acquired in the 1960-70s. Anonymous sale; Sotheby's, New York, 13 June 1996, lot 189. S. Carroll collection, New York, 1996-2016.

Since the Early Dynastic Period, animals were used to represent the strength and prowess of the pharaoh and his god-like nature. Along with the lion, the most popular animal was the bull. In public ceremonies, the power of the bull was evoked by the ceremonial bull's tail hanging from the pharaoh's kilt and one of the most important festivals was the Heb-sed, the Festival of the Bull's Tail (see E. F. Morris, 'The Pharaoh and Pharaonic Office', in A. B. Loyd (ed.), *A Companion to Ancient Egypt*, London, 2010, p. 212). The importance of the bull's tail is also reflected in Egyptian art, for instance being represented in one of the most iconic pieces of the Pre-Dynastic period, the Narmer palette; see K. Michalowski, *Art of Ancient Egypt*, New York, 1977, p. 57.



(reverse)



40\*

**AN EGYPTIAN SANDSTONE RELIEF OF A GODDESS  
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

Carved in raised relief with the goddess in profile to the right, wearing a vulture headdress supporting a modius with cow's horns and sun disc, a column of hieroglyphs to the left reading '[the mistress of all of the gods], the one who is in the midst of[...]'. 39cm wide

£5,000 - 7,000

€5,600 - 7,800

\$6,600 - 9,200

**Provenance:**

Ernst Kofler (1899-1989) and Marthe Truniger (1918-99) collection, Lucerne.

Anonymous sale; Christie's, New York, 18 December 1996, lot 57.  
Private collection, New York, acquired at the above sale.

The vulture headdress appears to have originated with the goddess of Upper Egypt, Nekhbet. It was later used by other goddesses and, no earlier than the 5th Dynasty, by the queens of Egypt, to highlight the role of goddesses as royal mothers (see A.K. Capel & G.E. Markoe (eds.), *Mistress of the House, Mistress of Heaven. Women in Ancient Egypt*, Cincinnati, 1996, p. 114). The present lot probably represents either Hathor or Isis.

41<sup>TP</sup>

**AN EGYPTIAN LIMESTONE RELIEF WITH HIEROGLYPHS  
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

Carved in sunken relief with a monumental inscription, part of a funerary spell: '[...]Nephthys who protects her brother Osiris in every nome[...]', a frieze of stars below, traces of red, blue and green pigment remaining, *105cm x 40cm*

**£25,000 - 35,000**

**€28,000 - 39,000**

**\$33,000 - 46,000**

**Provenance:**

A.B. collection, Belgium, prior to 1983.

Anonymous sale; Christie's, New York, 9 December 1999, lot 228.

The use of the star motif as a representation of the heavens was employed in ancient Egyptian temple reliefs from the Old Kingdom to Ptolemaic Period; see R. Drenkhahn, *Ägyptische Reliefs im Kestner-Museum Hannover*, Hannover, 1989, pp. 38-9, for a Fifth Dynasty band of text with stars, and C. Aldred, *L'Égypte du crépuscule*, Paris, 1980, pp. 74-75, for a Ptolemaic relief from the temple of Dendera, which also preserves monumental hieroglyphs over an iconographic band with stars in the field.

The goddess Nephthys, along with her sister Isis, was associated with protection of the dead in the afterlife. This originated from their role as protectors and restorers of their brother Osiris' body after he was killed by the envious Set.







42

**AN EGYPTIAN POLYCHROME GILT CARTONNAGE  
MUMMY MASK  
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

The gilt face with brows and cosmetic lines framing large eyes, wearing a tripartite blue wig, with a mummy netting beadwork pattern to either side of the lappets, a beaded broad collar visible between, *54cm high approx.*

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Senator Friedrich Kartenkaemper collection, Braunschweig, acquired in Germany in the 1970s; and thence by descent to the present owner.



43

43\*

**AN EGYPTIAN BRONZE SPHINX  
ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.**

Depicted recumbent on an integral low rectangular plinth, the forepaws outstretched, the tail wrapped around the right hindquarter, wearing a broad collar and a striated *nemes*-headress with frontal uraeus, a pointed tenon below, *5.4cm long*

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Private collection, New England, acquired prior to 1980; and thence by descent.  
Anonymous sale; Christie's, New York, 5 December 2012, lot 149.

44

**A NUBIAN POTTERY JAR  
MEROITIC PERIOD, CIRCA 100 B.C.- 300 A.D.**

Of spherical form, with short cylindrical neck, the shoulder decorated in red and black slip with a collar composed of two bands of linked discs and a further band of droplet motifs beneath, *21.5cm high*

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

Reputedly brought from Egypt by Sir W.M.F. Petrie (1853-1942).  
J. Bennett-Poe (1846-1926) collection, UK, reputedly gifted from the above; and thence by descent through Ms Olive Ball, until 2017.  
Private collection, UK.



44

## NEAR EASTERN



45



(reverse)

45

**AN ANATOLIAN MARBLE IDOL  
KULTEPE TYPE, EARLY BRONZE AGE III, CIRCA 2300-2000 B.C.**

The elongated neck surmounted by incised dot and circle eyes, the disc-shaped body with bands of hatched and concentric circle motifs, the reverse with incised necklace and a single concentric circle, *9.5cm high*

£10,000 - 15,000

€11,000 - 17,000

\$13,000 - 20,000

**Provenance:**

P. Munro-Walker collection, Bournemouth, acquired in the 1960s. London art market, 1980-2016.

There is a Kultepe idol with similarly incised decorated body at the Metropolitan Museum, acc. no. 1984.20.



46

46

**A PAIR OF URARTIAN SILVER ANIMAL PINS  
CIRCA 8TH-7TH CENTURY B.C.**

Both with flat terminals in the shape of a goat, with curved horns and short beard, one depicted leaping forward, the other standing, *13.5 and 14.5cm high*

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

with Farhad Kamyas, New York, 1989.





47 TP

**AN ELAMITE BRONZE WHEEL  
CIRCA LATE 2ND MILLENNIUM B.C.**

Each hollow rim element of u-shaped cross-section for application over a wooden wheel, each section with three pairs of inward-facing pierced and riveted double tabs, some rivets now missing, *each rim section 45cm long max.*

£7,000 - 10,000  
€7,800 - 11,000  
\$9,200 - 13,000

**Provenance:**

Acquired in Germany in the late 1970s, and thence by descent. Anonymous sale; Bonhams, London, 28 October 2009, lot 242.

A similar wheel is at the National Museum of Iran in Tehran, and was excavated from Choqa Zanbil, an ancient Elamite site in Khuzestan province of Iran.

PROPERTY FROM THE SAM DUBINER COLLECTION



48

48\*

**AN IRANIAN POTTERY COCKEREL  
CIRCA 2ND-1ST MILLENNIUM B.C.**

The rounded body set on cylindrical flaring foot, two bronze bells hanging from each of the two wattles, with defined cock's comb and tail feathers, 23.5cm high

£800 - 1,200  
€900 - 1,300  
\$1,100 - 1,600

**Provenance:**

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.

This lot was featured in the short films 'Britain and Amlash', 'Danzinger and Amlash', 'Dubiner and Amlash', 'China and Persia', 'Birds and Man and 'Amlash and India', all of which were part of the series made in the 1970s called *The Amlash Connection*, written and narrated by Sam Dubiner, filmed and directed by Shlomo Soriano. It also appeared in the feature film *The Amlash Enchanted Forest*, written by Sam Dubiner and directed by Shlomo Soriano. This film was selected for the Berlin Film Festival in 1974.



49

49\*

**AN AMLASH BUFF AND UMBER BURNISHED  
POTTERY HOLLOW RING VESSEL  
CIRCA 2ND-1ST MILLENNIUM B.C.**

Of ovoid form set on a flat base with a funnel neck, pierced vestigial handles on either side at the shoulder, 24.7cm high

£800 - 1,200  
€900 - 1,300  
\$1,100 - 1,600

**Provenance:**

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.

This lot was featured in the short films 'Danzinger and Amlash' and 'Italy and Iran', part of the series made in the 1970s called *The Amlash Connection*, written and narrated by Sam Dubiner, filmed and directed by Shlomo Soriano.

50\*

**AN AMLASH POTTERY STEATOPHYGOUS FIGURE  
CIRCA EARLY 2ND-1ST MILLENNIUM B.C.**

With long neck, globular head and curved headdress, the bent arms held towards the applied breasts, with pronounced navel and exaggerated hips, 26.9cm high

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

**Provenance:**

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.

The highly stylised and exaggerated heavy-hipped female figures of the Amlash and Marlik cultures demonstrate a reverence for female fecundity. The usage of such figures is unknown, though a ritualistic and perhaps funerary function can be presumed. Similar characteristics can be found on a female figure in the Museo Nazionale d'Arte Orientale in Rome, inv. 2621, see R. Biscione, *Ceramica di Amlash*, Rome, 1974, p. 15.

51\*

**AN IRANIAN BUFF POTTERY BRIDGE-SPOUTED  
VESSEL  
CIRCA 2ND-1ST MILLENNIUM B.C.**

With globular body, short neck and slightly out-turned rim, a broad horizontal channelled spout with supporting loop beneath joining it to the shoulder, and a small looped handle at the opposite shoulder, the upper body decorated with incised zigzags and vertical rays, 18.5cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Sam Dubiner (1914-1993) collection, Israel, and thence by descent to the present owner.



50



51



52

**A SOUTH ARABIAN ALABASTER FEMALE FIGURE  
CIRCA 3RD-1ST CENTURY B.C.**

Seated on a square stool with the arms bent at the elbows, wearing a short-sleeved tunic, the face with almond-shaped eyes recessed for inlays, arched eyebrows, full lips and pierced ears, the hair roughly carved and flaring beneath the ears, 21.5cm high

£8,000 - 12,000  
€9,000 - 13,000  
\$11,000 - 16,000

**Provenance:**

Private collection, France, acquired in the 1970s.  
Swiss art market.  
Anonymous sale; Bonhams, London, 25 April 2012, lot 166.

Short-sleeved tunics such as this are common on South Arabian female statues of the period, for example on a standing figure at the British Museum; see S. Simpson, *Queen of Sheba. Treasures from Ancient Yemen*, London, 2002, p. 194, no. 269.



# CLASSICAL



## CYPRriot ANTIQUITIES FROM A PRIVATE ENGLISH COLLECTION (LOTS 53 TO 68)

53

### A CYPRIOT TERRACOTTA FEMALE FIGURE LATE BRONZE AGE, CIRCA 1450-1200 B.C.

The hollow nude figure standing with arms curved beneath the breasts, the modelled head with applied beaked nose, cupped ears and circular eyes with incised nostrils and mouth, black slip applied to the flat-topped head to indicate the hair, the incised triangular pubic region similarly coloured, the neck decorated with red and black rings, 19cm high

£5,000 - 7,000  
€5,600 - 7,800  
\$6,600 - 9,200

#### Provenance:

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

This type of female figure is distinguished by the flat top of the head and use of red and black rings around the neck, with the application of black to the pubic triangle. For a similar example of a standing nude female see V. Karageorghis, *Ancient Art From Cyprus. The Cesnola Collection*, New York, 2000, p. 25, fig. 15. Karageorghis suggests that the flat head and other characteristics indicate that this type is influenced by Mycenaean coroplastic art.



54

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

The elongated cylindrical neck with banded decoration and two nodules above the angular handle, the spherical body decorated with three stags around the shoulder, *52cm high approx.*

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

**Provenance:**

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

For a flagon of similar form see D. Morris, *The Art of Ancient Cyprus*, Oxford, 1985, pl. 261. The zoologist notes that the deer of ancient Cyprus were fallow deer, *Dama mesopotamica*, which in the Early Bronze Age became a popular motif on pottery. For similar representations of stags with exaggerated antlers see *ibid.*, pl. 299-302.



55



55

**TWO CYPRIOT WHITE-SLIP WARE MILK BOWLS  
LATE BRONZE AGE, CIRCA 1450-1200 B.C.**

The large hemispherical bowl with wish-bone handle, the exterior with closed hatched geometric and banded decoration, fired umber to red; and a small bowl or ladle with umber decoration, the interior with a wavy-lined motif around a dot and circle, the exterior with wavy line, dot and circle and chevron motifs, *18cm and 10cm diam. respectively excl. handles (2)*

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

**Provenance:**

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

56

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

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

£800 - 1,200  
€900 - 1,300  
\$1,100 - 1,600

**Provenance:**

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



56



57

57

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

The bearded male rider wearing a crested helmet with arms extended to grasp the horse's neck, the horse with applied bridle details, the neck decorated with a 'X' motif, the legs painted with stripes, the decoration in red, black and pale green-blue slip, 19cm high

£2,000 - 3,000

€2,200 - 3,400

\$2,600 - 4,000

**Provenance:**

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

The unusual use of green-blue pigment on the present lot is also found on a polychrome horse and rider figure in the Louvre, acc. no. AM235. For another horse and helmeted rider with elaborate applied horse trappings see V. Tatton-Brown, *Ancient Cyprus*, London, 1987, p. 64, fig. 77.

58

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

The body decorated with two opposing birds with long necks and splayed wings, stylised vegetation between, an encircling band at the neck, an 'eye' on either side of the pinched-in spout, 12.8cm high

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

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



58





59

59  
**FOUR CYPRIOT TERRACOTTA MALE FIGURES**  
**IRON AGE, CIRCA 7TH CENTURY B.C.**

All with cylindrical bodies splaying towards the feet, two with arms bent and hands at the waist, one with arms raised above the head, another playing a flute or trumpet, all with pronounced noses and headdresses, traces of pigment remaining, *15cm high max.* (4)

£800 - 1,200  
 €900 - 1,300  
 \$1,100 - 1,600

**Provenance:**  
 D. R. collection, England, acquired prior to 1969.

60  
**A CYPRIOT BASE-RING WARE TERRACOTTA BULL**  
**LATE BRONZE AGE, CIRCA 1450-1200 B.C.**

The standing bull with incised grooves on the forehead, nose bridge, muzzle and beneath the ears, with applied horns, circular eyes and tail in relief, the mouth and underside of the belly pierced, *9.7cm high*

£800 - 1,200  
 €900 - 1,300  
 \$1,100 - 1,600

**Provenance:**  
 D. R. collection, England, acquired prior to 1969.



60

61

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

On a stemmed foot with twin upturned handles, the exterior decorated with encircling umber bands and two central panels framed by vertical lines, each containing a stylised tree flanked by saltire-and-dot motifs, the interior with concentric umber and crimson bands, 15.9cm diam.

£800 - 1,200  
€900 - 1,300  
\$1,100 - 1,600

**Provenance:**

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

62

**A GROUP OF ELEVEN SMALL CYPRIOT POTTERY  
VESSELS**

**BRONZE AGE-IRON AGE, CIRCA 2000-475 B.C.**

Comprising three Bronze Age vessels: a red polished ware hemispherical bowl, a white painted ware jug with cutaway beak spout, umber fired red with closed hatched geometric decoration, and a 'poppy' flask; and eight Cypro-Archaic Iron Age vessels: an ovoid jug, a black on red ware kylix, a miniature barrel flask and a spherical flask each with ridged neck, a feeder flask, a bichrome ware amphora, and two dishes, one shallow, the other a miniature votive dish with two looped handles, both with concentric band decoration, 15cm high max.; the dishes 12cm diam. max. (11)

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

**Provenance:**

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



61



62

63

**A SMALL CYPRIOT BICHROME WARE POTTERY AMPHORA**

**IRON AGE, CYPRO-ARCHAIC, CIRCA 750-600 B.C.**

Decorated in umber and crimson with encircling bands on the neck and body, a band of concentric circles below the shoulder, 15.6cm high

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

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

64

**A GROUP OF TEN CYPRIOT POTTERY VESSELS**  
**BRONZE AGE-IRON AGE, CIRCA 1650-600 B.C.**

Comprising two miniature Bronze Age vessels: a flask with incised 'weave' motifs, and a base ring ware tankard with spurred thumb rest; eight small Iron Age vessels: a miniature black on red ware neck amphora with a double row of concentric rings and encircling band decoration, four small single-handled flasks with concentric circle decoration; a trefoil-lipped juglet with concentric circle decoration; and two bowls, vessels 7.8cm-12cm high; bowls 12.2cm-13.1cm diam. (10)

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

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



63



64



65

65

**A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY  
CIRCA LATE 6TH CENTURY B.C.**

Wearing a conical cap decorated with a laurel wreath along the edge, a row of curls framing the forehead, with large almond-shaped eyes and an archaic smile, *18.5cm high*

£4,000 - 6,000

€4,500 - 6,700

\$5,300 - 7,900

**Provenance:**

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

Laurel wreaths became popular in depictions of male votaries in the second half of the 6th Century B.C., the result of influence from mainland Greece. Wreaths are worn by Greek votive figures of the same period and are attested in contemporary Attic black-figure vase-painting. For further, see A. Hermay and J.R. Mertens, *The Cesnola Collection of Cypriot Art. Stone Sculpture*, New York, 2014, p. 84. A male votary figure wearing a similarly pointed cap from the Cesnola collection is now at the Metropolitan Museum, New York, acc. no. 74.51.2599.



66

**TEN CYPRIOT SHEET GOLD EARRINGS  
CIRCA 5TH CENTURY B.C.**

Hoop-form with overlapping ends, the extremities decorated with parallel grooves, with a copper-alloy core, 1 cm diam. each

£1,000 - 1,500

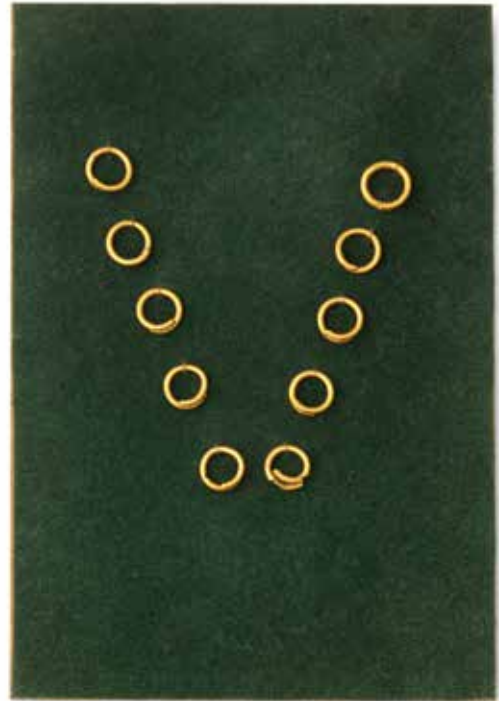
€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

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

For similar earrings see V. Tatton-Brown, *Cyprus BC, 7000 Years of History*, London, 1979, p.112, no. 358.



66



67

67

**A GREEK TERRACOTTA KOUROTROPHOS FIGURE  
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

The hollow female figure wearing a chiton and himation, standing with her weight on her left leg and holding a curly-haired naked baby on her left hip, a bird, possibly a dove, in her right hand, 17.6cm high

£700 - 1,000

€780 - 1,100

\$920 - 1,300

**Provenance:**

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

Cf. a similar *kourotrophos* figure of a woman holding a baby from the Cesnola Collection and now at the Metropolitan Museum of Art, New York, acc. no. 74.51.1729. The Cesnola example is said to be from the temple of Artemis Paralia at Kition, Cyprus. *Kourotrophos*-type figures, i.e. 'child-nurturer'-type figures, are related to protecting the young, and often depict goddesses such as Aphrodite and Artemis.



68 TP

**A ROMAN MARBLE TABLE TOP  
CIRCA 4TH-6TH CENTURY A.D.**

Semi-circular in shape, with raised and slightly everted edge, the top with a recessed area with a funnel-shaped outlet, *91cm high*

£4,000 - 6,000  
€4,500 - 6,700  
\$5,300 - 7,900

**Provenance:**

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

Marble tables such as the present lot are often called sigma tables, in recognition of their resemblance to the Greek letter of the same name. There is a very similar example in the Limassol Archaeological Museum.



#### VARIOUS PROPERTIES

69\*

#### **A CYCLADIC MARBLE HEAD**

#### **KAPSALA VARIETY, EARLY CYCLADIC II, CIRCA 2700-2600 B.C.**

The lyre-shaped head tilted upwards, with pointed chin and straight nose, on an elongated neck, *7.6cm high*

£7,000 - 10,000

€7,800 - 11,000

\$9,200 - 13,000

#### **Provenance:**

with John Ristow Curiosities, Marin County, California.  
Dr Zack Haddad collection, California, purchased from the above in 2000; and thence by descent to the present owner.

For a similar example with pointed chin and elongated neck, see J. Thimme, *Art and Culture of the Cyclades in the Third Millennium B.C.*, Chicago, 1977, p. 459, no. 128.



70

**A LARGE GREEK TERRACOTTA PITCHER  
GEOMETRIC PERIOD, CIRCA 7TH CENTURY B.C.**

Decorated in umber slip, fired to red in parts, with horizontal bands of geometric motifs, including a frieze of stylised birds at the shoulder, the ovoid body with flaring neck, two small nodular projections at the shoulder, the long strap handle with a strut support, 45.5cm high

£4,000 - 6,000

€4,500 - 6,700

\$5,300 - 7,900

**Provenance:**

with Manon Koutoulakis, Switzerland, 1970s.

with Galerie Puhze, Freiburg, 1980s.

Private collection (1980s-2016), Germany, acquired from the above.

For a pitcher of similar form see B. Schweitzer, *Greek Geometric Art*, New York, 1971, p. 32ff, pl. 32.





71

71  
**A GREEK BONE, GOLD AND CARNELIAN PIN FINIAL  
 GEOMETRIC PERIOD, CIRCA 8TH-7TH CENTURY B.C.**

Re-composed with a domed bone finial decorated with an incised geometric band of birds, secured above with a small gold plug terminal, a long cylindrical carnelian tubular bead beneath with a small discoid gold bead ornamented with granulation at the base, all set on a later slender gold pin, with spiralled gold wire, 10cm long

£1,500 - 2,500  
 €1,700 - 2,800  
 \$2,000 - 3,300

**Provenance:**

Anonymous sale; Christie's, London, 10-11 July 1974, lot 249.  
 Private collection, Netherlands, acquired at the above sale.

72  
**A GREEK TERRACOTTA FIGURE OF A SPHINX  
 CORINTH, CIRCA 525-500 B.C.**

Finely-modelled, seated on a low plinth, with raised wings and curled tail, depicted wearing a polos with a row of curls emerging beneath, with traces of red pigment remaining, 8.6cm high

£2,500 - 3,500  
 €2,800 - 3,900  
 \$3,300 - 4,600

**Provenance:**

Private collection, England, acquired in the 1970s.  
 Anonymous sale; Christie's, London, 29 October 2003, lot 62 (part lot).

This figure probably served as a votive offering and was modelled on the large sphinx acroteria on Attic grave stelae. For a similar terracotta sphinx see D. von Bothmer, *Ancient Art from New York Private Collections*, New York, 1961, p. 47, no. 177.



72



(side panel)

73

**A GREEK TERRACOTTA ALTAR  
SICILY, CIRCA 550-500 B.C.**

On the front a lion attacking a bull in high relief, the lion's tail wrapped around the left side, on the right side a painted winged Nike in profile depicted running towards the right, wearing a short tunic and boots, with wings spread behind, both sides framed by cornices, the lower one decorated with a painted meander and band of triangles, the upper one preserving on the right side a row of tongues and meander, two round holes at the centre of the back face, 46cm wide x 23cm deep x 26.4cm high

£15,000 - 20,000

€17,000 - 22,000

\$20,000 - 26,000

**Provenance:**

with Galerie Archeologie Borowski, Paris, 1984.  
James Stirt collection, Switzerland, acquired from the above in 1984.

Several small clay altars have been found in funerary contexts in South Italy. They are evidence of funerary rituals that seem to have spread from western Greece to Magna Graecia to finally reach Rome (E. Langlotz, *The Art of Magna Graecia. Greek art in Southern Italy and Sicily*, London, 1965, p. 261). A small altar from Centuripe, Sicily, is decorated with a similar scene of *zoomachia*, with a lion biting into the neck of a bull - see M. Bennett & A. J. Paul, with M. Iozzo, *Magna Graecia. Greek Art from South Italy and Sicily*, New York, 2002, p. 240. This is an ancient motif, which was introduced to Greek art from the Near East in the 7th Century B.C.. A similar fighting scene is also on the upper register of a terracotta altar in the Museo Archeologico Nazionale in Gela, Sicily, where the main register is decorated with a high relief of three goddesses (D. Booms & P. Higgs, *Sicily culture and conquest*, London, 2016, p. 61, fig. 40).





74

74

**A GREEK TERRACOTTA FEMALE BUST  
CIRCA 6TH CENTURY B.C.**

With almond-shaped eyes and archaic smile, wearing a high polos headdress and large disc earrings, the hair falling in tresses over the shoulders, *20cm high*

£1,200 - 1,800

€1,300 - 2,000

\$1,600 - 2,400

**Provenance:**

with Petit Musée, Montreal, 1995.

75

**AN ETRUSCO-CORINTHIAN ALABASTRON  
CIRCA 6TH CENTURY B.C.**

Decorated in umber with a band of hounds encircling the belly, with a broad band of dots above and alternate rings of umber and crimson decoration, *12.5cm high*

£1,500 - 2,500

€1,700 - 2,800

\$2,000 - 3,300

**Provenance:**

with Christoph Leon, Basel, 1997.



75





76\*

**A GREEK POLYCHROME TERRACOTTA ANTEFIX  
POSSIBLY SICILY, CIRCA EARLY 5TH CENTURY B.C.**

Depicting in low relief a head of a gorgon, the mouth open in a grimace with the tongue lolling out, a row of curly hair across the forehead, a coronet above, with snakes curling around the face, painted details in dark ochre and black, 17.5cm high

£3,500 - 4,500

€3,900 - 5,000

\$4,600 - 5,900

**Provenance:**

Private US collection, acquired in New York in 1970.

Anonymous sale; Pierre Bergé, Paris, 26 May 2011, lot 304.

Due to their apotropaic function, gorgons were often used as the subject in the decoration of Greek temples; for example, a gorgon appears in the pediment of the temple of Artemis in Corfu, dated to the beginning of the 6th Century B.C.. Gorgons are also depicted in numerous examples of terracotta antefixes from Sicily - see W. Hornbostel, *Aus Gräbern und Heiligtümern. Die Antikensammlung Walter Kropatscheck*, Mainz, 1980, p. 175, no. 103.



**THE WALTON FAMILY COLLECTION OF ATTIC VASES  
(LOTS 77, 78 AND 80)**

77\*

**AN ATTIC BLACK-FIGURE LEKYTHOS  
ATTRIBUTED TO THE PHANYLLIS GROUP, CIRCA 550-530 B.C.**

Decorated with two sparring boxers, nude with bound fists, one figure shown jabbing while the other running combatant parries, flanked by two draped standing attendants each wearing a red himation, the shoulder decorated with a large scrolling palmette flanked by two draped figures, details in added red, 23cm high

£2,500 - 3,500

€2,800 - 3,900

\$3,300 - 4,600

**Provenance:**

Anonymous sale; Sotheby's, London, 24 April 1967, lot 79.  
Walton family collection, acquired at the above sale; and thence by descent to the present owner.

Due to the increasing popularity of local and national athletic festivals, boxing became a particularly popular subject for Attic vases of the 6th Century. The scene on the above lekythos portrays a particularly energetic combat between two youths. See U. Gehrig, *Antiken aus Berliner Privatbesitz*, Berlin, 1975, no. 222, for a very similar lekythos with boxers, and Beazley Archive no. 1532 for another at Zurich University, acc. no. 13.



78\*

**AN ATTIC BLACK-FIGURE SKYPHOS  
ATTRIBUTED TO CHC GROUP, CIRCA 525-475 B.C.**

Decorated on both sides with Herakles fighting the sea monster, flanked by a pair of attendants on either side, the attendants walking away from the scene and looking backwards, a double row of dots along the rim, tongues along the foot, 29.8cm diam. inc. handles

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Anonymous sale; Sotheby's, London, 29 January 1968, lot 154. Walton family collection, Canada; acquired at the above sale and thence by descent to the present owner. Beazley Archive no. 13519.

**Published:**

G. Ahlberg-Cornell, *Herakles and the Sea-Monster in Attic Black-Figure Vase-Painting*, Stockholm, 1984, p. 156, no. XI 17(A).

In an adventure outside of his Twelve Labours, Herakles made an expedition to Troy with Telamon and Oicles. The group found the city being ravaged by a sea monster Poseidon had sent in retribution for the Trojan king Laomedon failing to pay him and Apollo for their assistance in building Troy's famed walls. Herakles offered to kill the monster in return for a reward, such as the horses Laomedon had received from Zeus as compensation for the god's kidnapping of Ganymede. The king agreed, and Herakles bravely vanquished the monster by allowing himself to be swallowed by the beast and then killing it from within. Yet Laomedon was as untrustworthy as ever, and refused Herakles his payment. Heracles and his companions later sacked the city in response to this deception.

The iconographic motif of Herakles fighting with the sea monster appears on Greek vases from the second half of the 7th Century B.C. The sea monster, depicted with a human head and torso, a serpent body and a fish tail, is a Near Eastern motif that arrived in Greece in the Orientalising period. The attendants to the scene were originally the Nereids. In later examples, such as the present lot, it appears that the original identification of the Nereids was lost, substituted with generic figures of women or Maenads. Cf. a similar skyphos attributed to the CHC Group currently in the Louvre Museum, inv. no. F411, Beazley Archive no. 15530.



(side B)

PROPERTY OF A GENTLEMAN

79\*

**AN ATTIC BLACK-FIGURE AMPHORA (TYPE B)  
ATTRIBUTED TO GROUP E, CIRCA 540 B.C.**

Side A with Herakles in combat with the Nemean lion, the hero depicted nude, Athena standing to the left wearing a high-crested helmet and a long peplos, holding a lance towards the hero, Iolaos standing to the right, wearing a Corinthian helmet and greaves, a long scythe in his hand, side B with a similar scene, with a band of linked lotus buds above each scene, a red band around the neck, another running beneath each scene and encircling the lower belly, a band of rays above the foot, details in added red, small holes on the neck for ancient repair, 42cm high

£40,000 - 70,000  
€45,000 - 78,000  
\$53,000 - 92,000

**Provenance:**

German art market.  
W. R. (1932-1991) collection, acquired in 1970s in Germany; and thence by inheritance to the H.-J. Gehrman collection.  
with Galerie Günther Puhze, Freiburg (*Kunst der Antike*, Katalog 12, 1997, no. 182).  
Anonymous sale; Sotheby's, New York, 5 June 1999, lot 141.  
Anonymous sale; Sotheby's, New York, 14 June 2000, lot 54.  
Private collection, Switzerland, acquired at the above sale.  
Beazley Archive no. 20477.

Beazley identified the painters of Group E as 'a large and compact group which is very closely related to the work of the painter Exekias, though earlier...' "E" alludes to the connection with Exekias; and group

E is...the soil from which the art of Exekias springs' (J.D. Beazley in *BSA*, vol. 32, p. 3-4 as quoted in *Attic Black-Figure Vase-Painters*, New York, 1978, p. 133). Exekias, the 'flower' of Group E (ibid., p. 143), is the acknowledged master of the black-figure technique. The work of both Exekias and Group E is characterised by a preference for mythological subjects, a sense of monumentality, and the use of added red. Boardman notes that Beazley later came to think that most of the vases attributed to Group E are actually by one hand, and himself states 'the artist or artists deserve our attention and some respect, more than we may naturally accord an anonymous group, since their work leads not only to Exekias...but [also] more painters of the second half of the century follow the lead of this group and Exekias than of Lydos or the Amasis Painter' (J. Boardman, *Athenian Black Figure Vases*, London, 1974, p. 56-7).

Slaying the Nemean lion was Herakles's first Labour. He was said to have stunned the beast with his famous club, before using his immense strength to strangle it. After vanquishing the lion, the hero tried to skin it with his knife, but failed. Eventually Athena, watching Herakles's plight, advised him to use one of the lion's own claws and the pelt was duly recovered. Herakles is often depicted wearing this lionskin, which is symbolic of his enormous strength and valour. Athena is shown as an onlooker on the present lot, along with Iolaos, Herakles's nephew and companion.

Herakles' struggle with the Nemean lion was a favoured subject of Group E, though amphora with this scene on both sides are rare. For another Type B Group E amphora with Herakles, the Nemean lion, Athena and Iolaos on both sides, see Museo Gregoriano Etrusco Vaticano, Vatican City, no. 354, Beazley Archive no. 310379.







**WALTON FAMILY COLLECTION OF ATTIC VASES**

80\*

**AN ATTIC RED-FIGURE KYLIX  
CIRCA 500-450 B.C.**

The tondo decorated with a bearded figure standing before an altar, draped in a himation and playing a lyre, 22.8cm diam. inc. handles

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Anonymous sale; Sotheby's, London, 26 November 1968, lot 132.

Walton family collection, Canada; acquired at the above sale and

thence by descent to the present owner.

Beazley Archive no. 13517.



81



(lid)

#### PROPERTY OF A LADY

81\*

#### AN ATTIC RED-FIGURE TRIPOD PYXIS ATTRIBUTED TO THE LONG CHIN GROUP, CIRCA 450-400 B.C.

The spool-shaped body decorated with a domestic scene of five women, all wearing patterned chitons and voluminous himations, arranged in two groups of paired women running towards each other with outstretched arms, one holding a skein of wool (?), a *kalathos* between each pair, and one of the women looking back over her shoulder to the fifth woman, shown seated and offering a skein of wool(?) in her outstretched hand to her companion, the circular lid with concentric bands of laurel, chevrons and tongues, and a now-missing knob handle, details in added white, 14cm high

£8,000 - 12,000

€9,000 - 13,000

\$11,000 - 16,000

#### Provenance:

Thomas Bruce, 7th Earl of Elgin and 11th Earl of Kincardine (1766-1841) collection, Broomhall, Fife.  
Anonymous sale; Sotheby's, London, 26 November 1968, lot 114.  
Private collection, London and New York, acquired at the above sale.  
Beazley Archive no. 216642.

#### Published:

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p.1222 no. 2.

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 522.

The pyxis is a small round box which was used primarily by women for storing jewellery, ointments or cosmetics. Known since the Geometric period in a variety of stones, pottery pyxides are found in the white-ground, black-figure and red-figure techniques. Fittingly, such vessels are most commonly decorated with scenes of female activity, such as wool-working, the subject of the present lot. For another red-figure pyxis with a scene of women spinning wool and collecting it in a *kalathos* (a flaring basket used to store wool), see the Ashmolean Museum, acc. no. 1965.130.



(detail)



82

#### VARIOUS PROPERTIES

82\*

#### **AN ETRUSCAN BRONZE KOUROS CIRCA EARLY 5TH CENTURY B.C.**

Depicted nude, standing with his left leg slightly advanced, the arms bent at the sides, the hands open, the muscles of the torso well defined, with large almond-shaped eyes, 9.7cm high

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

#### **Provenance:**

Eric de Kolb (1916-2001) collection, New York.

with Royal-Athena Galleries, New York, 1985.

R. G. collection, Mauritius, assembled by Dr. Leo Mildenberg, acquired from the above in 1986.

Anonymous sale; Gorny and Mosch, Munich, 20 June 2012, lot 275.

#### **Exhibited:**

André Emmerich Gallery, New York, *Classical Art from a New York Collection*, 27 September-16 November 1977, cat. no. 92.

Naked kouros with open arms such as the present lot have been interpreted as figures of worshippers; see J. Chamay (ed.), *The Art of the Italic Peoples from 3000 to 300 B.C.*, Napoli, 1993, p. 257.



83

83

#### **A GREEK TERRACOTTA FEMALE HEAD MAGNA GRAECIA, POSSIBLY MEDMA, CIRCA 5TH CENTURY B.C.**

Wearing a diadem with three applied bosses over curly hair, with almond-shaped eyes and gently smiling lips, 12cm high

£2,000 - 3,000

€2,200 - 3,400

\$2,600 - 4,000

#### **Provenance:**

with Petit Musée, Montreal, 1995.





84

**A GREEK BRONZE PSEUDO-CORINTHIAN HELMET  
MAGNA GRAECIA, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.**

With a broad flat rear flange, the moulded eyebrows extending into a ridge around the crown of the head, with narrow eye-holes and a short spear-shaped nose guard, three attachments for a crest or plumes on the top, incised decoration on the cheek pieces, pierced at the sides, 20cm high, 27.5cm high inc. top attachment

£15,000 - 18,000

€17,000 - 20,000

\$20,000 - 24,000

**Provenance:**

L.v.L. collection, Rhineland-Palatinate, formed between 1960s-1980s. German art market, 2017.

The Pseudo-Corinthian helmet was developed in Italy during the 6th-5th Centuries B.C., using the Corinthian helmet as a model. With a more decorative function, the Italian type was worn on top of the head, making the functional characteristics of the eye holes and nose guard purely decorative. Helmets of this type are often decorated with incised boars on the cheek pieces; for an example see A. Bottini *et al.*, *Antike Helme. Sammlung Lipperheide und Andere Bestände des Antikenmuseums Berlin*, Mainz, 1988, p. 422, no. 40.



85



(back)

85

**AN ITALIC BRONZE MUSCLE CUIRASS  
MAGNA GRAECIA, CIRCA 4TH CENTURY B.C.**

Each almost square shaped panel cast with raised anatomical details, the front section with stylised collar bone, pectorals, rib cage and navel, with perforated edges, the back panel with double ridge spinal column, 30cm x 30cm and 31cm x 30.5cm

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

**Provenance:**

Saver G. Ugust collection, West Germany, 1970s-1980s.  
Spanish art market, 2013.

There is a similar stylised Italic muscle cuirass in the British Museum (no. 1902,0428.2) which is also composed of almost square panels with perforated edges. Goldsworthy has suggested that such a cuirass may have been worn by a hoplite (A. Goldsworthy, *The Complete Roman Army*, London, 2003, p. 21). These heavily-protected spearmen were probably first introduced to Italy via the Greek colonies.



86

**A GREEK BRONZE CHALCIDIAN HELMET  
CIRCA 4TH CENTURY B.C.**

Composed of two halves riveted together along the central ridge on the top of the head, with a carinated raised border around the crown of the head and above the eye-holes, a short nose guard, the hinged cheek pieces decorated in repoussé with a dotted geometric pattern and pierced at the bottom, *31cm high*

£18,000 - 22,000

€20,000 - 25,000

\$24,000 - 29,000

**Provenance:**

Private collection, Vienna, acquired from the Austrian art market in the 1990s.

Art market, Germany, 2017.

While conforming to the Chalcidian type, the present helmet is unusual for being made of two separate halves riveted together at the crest. For a discussion on the development of this type of helmets see A. Bottini *et al.*, *Antike Helme. Sammlung Lipperheide und Andere Bestände des Antikenmuseums Berlin*, Mainz, 1988, p. 137-150.



87

87\*

**AN ETRUSCAN BRONZE HERAKLES  
HELLENISTIC PERIOD, CIRCA 4TH CENTURY B.C.**

The hero standing in the nude with his right leg advanced, the right arm raised and bent at the elbow once holding a now-missing club, the lion skin draped over his outstretched left arm, with defined musculature, detailed facial features and short hair, *12cm high*

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

**Provenance:**

with Royal-Athena Galleries, New York.  
Dr. G. H. collection, El Cajon, California, acquired from the above in December 1980.

88

**A FALISCAN RED-FIGURE BEAK-SPOUTED  
OINOCHOE AND AN ETRUSCAN SKYPHOS  
CIRCA 4TH CENTURY B.C.**

The oinochoe decorated with the head of a satyr in profile, with a palmette beneath the handle, *19cm high*, the bowl with a broad band of scrolling decoration, *11.2cm diam. excl. handles (2)*

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

**Provenance:**

W.K. collection, Ireland, acquired in the 1970s; and thence by descent to the present owner.



88





89\*

**AN ETRUSCAN BRONZE GROUP OF HERMES AND PERSEPHONE  
CIRCA 4TH CENTURY B.C.**

Hermes in the nude, wearing a cloak draped over his right shoulder and the winged helmet, resting his left arm on Persephone's shoulder, the goddess wearing a long chiton, her left arm raised to her chest, the hair in a curly coiffure across the forehead, 11.5cm high

£4,000 - 6,000

€4,500 - 6,700

\$5,300 - 7,900

**Provenance:**

Private collection, South Germany, acquired 1970s.  
Anonymous sale; Gorny and Mosch, Munich, 19 June 2013, lot 241.

The present lot was probably once part of the top of a candelabrum. It represents Hermes in his psychopomp role, either leading Persephone back to Earth or accompanying a female deceased into the underworld. For a similar piece see M. Cristofani (ed.), *Civiltà degli Etruschi*, Milano, 1985, pp. 153-156, no. 6.26.3.



89

90

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

Each side with an owl with large circle and dot eyes framed by further dotted plumage, with folded wings, flanked by laurel sprigs, 7.2cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

with Daniel Weller, Munich, 1999.



90



91\*TP

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

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

£15,000 - 25,000

€17,000 - 28,000

\$20,000 - 33,000

**Provenance:**

Private collection, Europe.

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

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

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



92\*

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

With short, thick, curly hair, lidded eyes set beneath gently arching brows, full fleshy lips and a luxurious beard and moustache, *12cm high*

£15,000 - 25,000

€17,000 - 28,000

\$20,000 - 33,000

**Provenance:**

Private collection, Germany, 1970s.

with Artemis Münzen Antiquitäten GMBH, Munich, 1995.

Anonymous sale; Christie's, London, 15 April 2015, lot 92.

The present lot is reminiscent of sculptures of Herakles, with the hero's stern countenance, bushy beard and short, curly hair. It may, however, depict a private individual, and come from a grave stele. Grave steles became increasingly elaborate during the 4th Century B.C., with depictions of family groups and the deceased. This lot is similar to a head in the Metropolitan Museum, New York, inv. no. 1996.522, which is said to come from one such Attic stele.



93

**TWO CANOSAN TERRACOTTA HORSES AND RIDERS  
APULIA, HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

The horses in full gallop with raised forelegs, ridged manes and topknots, and zigzag tails, the bridles with applied disc-shaped phalerae, the riders wearing cuirasses and Pilos helmets, their right arms held aloft for now-missing weapons, all with remains of red, blue and pink pigment and white slip, *horse 17cm high max.; rider 19cm high max.*

£20,000 - 30,000

€22,000 - 34,000

\$26,000 - 40,000

**Provenance:**

Anonymous sale; Sotheby's, London, 8-9 December 1986, lots 285 and 286.

Private collection, Belgium, acquired from the above sale.





94\*

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

The hollow left foot with naturalistic toes and detailed nails, on an integral base, 26.3cm long

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

with Galerie Heidi Vollmöller, Zurich.

Private collection, Switzerland, acquired from the above in 1967.



94

95\*

**A GREEK PARCEL GILT SILVER GOBLET  
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.**

The hemispherical bowl with a gilded band around the rim decorated with chased scrolls, with an added conical foot decorated with a foliate motif, 7.3cm high

£2,500 - 3,500

€2,800 - 3,900

\$3,300 - 4,600

**Provenance:**

Private collection, Germany, acquired in the 1990s.

Anonymous sale; Gorny and Mosch, Munich, 18

December 2013, lot 465.

Ornate silver vessels were part of the household of the Hellenistic elite, displaying the owner's wealth to family and friends. A silver cup decorated internally with a band of gold with the same scrolling motif as the present lot is in the Getty Museum, inv. no. 96.AM.161. For another example see M. True, *A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman*, Malibu, 1994, p. 226, no. 114.



95

96

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

The nude goddess, her hair dressed with a diadem, a wave and dolphin flowing from her right shoulder, one hand resting on a short column, the reverse with maker's name, possibly a Greek version of the Roman 'Secondus', 21.5cm high

£800 - 1,200  
€900 - 1,300  
\$1,100 - 1,600

**Provenance:**

Private collection, London, acquired in the 1970s; and thence by descent.  
Anonymous sale; Bonhams, London, 14 May 2003, lot 278.

For examples of Greek versions of Latin maker's names being given on late Hellenistic figures see L. Burn, *Hellenistic Art*, London, 2004, p. 165, fig. 96.



(text on reverse)



96

97\*

**A GREEK BRONZE FIGURE OF THE KING  
LYCURGUS  
HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

The naked bearded figure wearing a Phrygian cap and soft ankle boots, depicted twisting in the act of ripping two large vine creepers entwined with ivy which wrap around the back and arms of the king, 7.5cm high

£4,000 - 6,000  
€4,500 - 6,700  
\$5,300 - 7,900

**Provenance:**

Private collection, Switzerland, acquired in the UK in 1984.  
Anonymous sale; Bonhams, 27 April 2006, lot 123.

According to Greek mythology, Lycurgus, king of the Edones in Thrace, banned the cult of Dionysus. Various versions of the myth survive, as later poets expanded on Homer's original telling of the tale. Some relate how Lycurgus was punished by Dionysus with insanity. In his madness, Lycurgus killed his son, having mistaken him for ivy to be pruned. The land of Thrace was then cursed by Dionysus to remain dry and barren until the death of the king. The Edonians, therefore, carried Lycurgus onto Mount Pangaeum, where he was torn to pieces by horses (see W. Smith, *Classical Dictionary of Biography and Geography*, London, 1972, p. 397).



97



98\*

**A GREEK BRONZE HERAKLES  
LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

The nude hero standing with his weight on his right leg, the left leg bent at the knee, a club held in his left hand and resting on his shoulder, the right hand raised to touch an ivy wreath crowning his head, with well-defined muscular torso and back and a full curly beard, the eyes and nipples once inlaid, *11.4cm high*

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

**Provenance:**

Anonymous sale; Sotheby's, London, 12 December 1983, lot 288.  
Private collection, England.  
Anonymous sale; Sotheby's, New York, 14 December 1993, lot 104.

The iconography of the present lot finds a parallel in a similar statuette of Herakles now in Kabul; see A. Stewart, *Greek Sculpture*, New Haven, 1990, no. 774. The pose of the arm, raised to touch the wreath, is also found on a large bronze figure of a victorious athlete at the Getty Museum, caught in the moment of either putting on or taking off the wreath won at the Olympic Games; see C. Rolley, *Greek Bronzes*, Fribourg, 1986, p. 51-53.





99\*

**A GREEK BRONZE APOLLO  
HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

The god depicted nude, standing with his weight on the right leg, the right arm raised in a gesture of offering, his luscious hair bound at the nape of the neck in a low chignon, with tendrils falling onto the shoulders, 11.7cm high

£8,000 - 10,000

€9,000 - 11,000

\$11,000 - 13,000

**Provenance:**

with Royal-Athena Galleries, New York (*Art of the Ancient World*, IV, 1985, p. 45, no. 145).  
E. K. collection, Canton, Michigan, acquired from the above in 1987.

**Exhibited:**

Picker Art Gallery, Colgate University, Madison County, 1987-2005.

The posture of this figure shows the influences of the Polykleitan style of the 5th-4th Century B.C.. For a similar Apollo see The Cleveland Museum of Art, inv. no. 1927.170.



100

100\*

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

Depicting two erotes in flight with outstretched wings, the arms raised, possibly to hold a ladder, on a red and ochre background, 41 x 40cm  
*excl. frame*

£4,000 - 6,000

€4,500 - 6,700

\$5,300 - 7,900

**Provenance:**

with Mathias Komor (1909-1984), New York.  
Private collection, USA, acquired from the above in 1960s.  
Anonymous sale; Bonhams, London, 1 May 2008, lot 234.  
Private collection, USA, acquired at the above sale.

101

**A ROMAN GIALLO ANTICO HERM HEAD OF BACCHUS  
CIRCA 1ST CENTURY A.D.**

Flat-backed, the youthful god of wine shown with idealised features, his wavy hair bound in a garland, his oval face with a pronounced rounded chin, recessed heavy-lidded almond-shaped eyes and straight nose, his fleshy, slightly parted lips with remains of red pigment, 14.5cm high

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Private collection, Switzerland, acquired 1940s.  
with Donati Arte Classica, Lugano, 2011.  
Private collection, UK, acquired from the above in 2011.



101



102\*

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

The scene set in an interior, with a female and a male figure in conversation whilst resting on a bed or couch, the seated woman leaning towards the reclining male, with her right arm raised to her chest and the drapery of her himation falling from the elbow, the man's left arm supporting his nude chest, the right outstretched towards the woman, the background dusty pink, the furniture olive green, the scene set against an ochre and red ground, 45.3 x 42.7cm excl. frame

£5,000 - 8,000

€5,600 - 9,000

\$6,600 - 11,000

**Provenance:**

with Mathias Komor (1909-1984), New York.  
Private collection, USA, acquired from the above in 1960s.  
Anonymous sale; Bonhams, London, 1 May 2008, lot 235.  
Private collection, USA, acquired at the above sale.

This intimate scene between a partially-clothed man and woman was either once part of a larger fresco group depicting a banquet, or shows a couple in the *cubiculum* (bedroom).

103

**A ROMAN MARBLE PORTRAIT HEAD OF A YOUNG MAN  
LATE REPUBLICAN-EARLY AUGUSTAN, CIRCA 50 B.C.- A.D.37**

Depicted life-sized and slightly frowning, with heavy-lidded almond-shaped eyes set beneath arching brows, a shapely mouth with full, slightly-parted lips, and rounded chin, his hair brushed forward with curling locks at the forehead and temples, the back separately carved and now missing, *26cm high*

£30,000 - 50,000

€34,000 - 56,000

\$40,000 - 66,000

**Provenance:**

Ugo Donati (1897-1967) collection, Lugano, acquired in the 1940s, and thence by descent to Gianni Donati, Lugano, and then to Dr Nicola Donati, Lugano.

Private collection, UK, acquired from the above in 2012.

The present lot is a powerful portrait of a young Roman elite male dating to the most tumultuous period of Roman history, which began with the forming of the Second Triumvirate in 43 B.C. and ended with the accepted supremacy of the Julio-Claudian dynasty. The extraordinary political changes afoot in Rome in this period were mirrored in private portraiture, which reflected the merging of the

established and emerging artistic movements: the austere verism of the late Republican period, and the idealism of Augustan classicism. The stern countenance of the frowning young male who is the subject of the present lot evinces a late Republican influence, and recalls contemporary portraits of Marcus Agrippa, close friend and eventual son-in-law of Augustus (see Ny Carlsberg Glyptotek, I.N. 1555, for an Agrippa portrait dating to 30-20 B.C. which shares the heavy brow and fleshy, parted lips of the present lot).

The cavity, chiselling, and iron dowel at the back of the head are clear indications that the back section of the head was made separately. In addition, the rough surface and small iron dowel at the rim of the left ear indicate that this section was also carved separately and attached. This rough working of the marble suggests that the sculptor created the portrait out of an irregular piece of marble, a practice not uncommon in Roman portraiture. Since heads of this sort were regularly placed in niches or against a wall, the back sides would not have been seen.

The manner in which the concave base of the neck has been carved and the partially preserved rounded rim of the neck (still evident on the lower left side) suggest that this portrait was not once part of a full length statue or a bust, but was carved only as a head, possibly to be mounted on a herm, or pillar.





*For their two bodies, joined together as they were, were merged in one, with one face and form for both...they were no longer two, nor such as to be called, one, woman, and one, man. They seemed neither, and yet both.*

Ovid, *Meta.* IV.373-9

#### PROPERTY OF A GENTLEMAN

104

#### **A ROMAN BRONZE FIGURE OF HERMAPHRODITOS CIRCA EARLY 1ST CENTURY A.D.**

The nude ithyphallic figure depicted standing, the body turned to peer back over the proper right shoulder to gaze down at a double-mirror held in the lowered proper right hand, angled to catch a reflection of the buttocks, the proper left hand raised to touch the fillet binding the hair, the ribbons of which trail below, the figure atop a ribbed socle, ancient but slightly later in date, 16.4cm high excl. mount; 22.7cm high incl. mount

£25,000 - 35,000  
€28,000 - 39,000  
\$33,000 - 46,000

#### **Provenance:**

Reputedly discovered in Spain in the 1950s.  
Private collection, Spain.  
Private collection, UK, in the acquired 1970s from the above.  
On loan to the Museum für Kunst und Gewerbe Hamburg from 1981 onwards.

#### **Published:**

W. Hornbostel, 'Ein Bild hoher Schönheit' in *Antidoron. Festschrift für Jürgen Thimme zum 65. Geburtstag am 26. September 1982*, Karlsruhe, 1983, p.101-110.  
A. Ajootian, 'Hermaphroditos nude, kallipygos/dancing', in *Lexicon Iconographicum Mythologiae Classicae*, vol. V, 1990, p. 272, no. 12.

Accompanied by a metallurgy report conducted by the Royal Armouries, London in 1994.

This important bronze is one of only a few known examples of the Hermaphroditos *kallipygos* type. According to Ovid's *Metamorphoses* (IV, 285-388), Hermaphroditos was the son of Aphrodite and Hermes and a remarkably beautiful young man. The water nymph Salmacis fell passionately in love with the youth and, when rejected by him, prayed that they could be united forever. One day, when the boy was swimming in her spring, she dove in and embraced him; a kindly god, having heard her lovelorn plea, granted her wish and merged their bodies together to transform them into one immutable bisexual being, with physical aspects of both the male and female sex. This deity was worshipped from the Hellenistic period onwards.

Hornbostel collated the known examples of the Hermaphroditos *kallipygos* type in his 1983 work 'Ein Bild hoher Schönheit' (A Picture of High Beauty), presenting this lot as the newest and most significant addition to the corpus. In addition to bronze examples in the Bibliothèque Nationale in Paris (BR 307), Kunsthistorisches Museum in Vienna (IV 2429), and the Archaeological Museum in Cordoba, there is a bronze in the British Museum near identical to the present lot in composition and style, but measuring only 12.3cm in height (1848,0803.44). The British Museum bronze was found in the River Thames, whereas the present lot was reputedly found in Spain. These disparate findspots reflect an enthusiasm across the Roman Empire for the Hermaphroditos myth and its exploration of the blurring of gender lines.

Unlike the 'Sleeping Hermaphrodite' sculpture type, which seeks to surprise and mislead the viewer by appearing as one sex from the front, and another from the reverse, the *kallipygos* type positively revels in Hermaphroditos's duality. For as Smith notes, Hermaphroditos 'at one level represented the Utopian amalgam of the sexes' (R. R. Smith, *Hellenistic Sculpture*, London, 1991, p. 134). The youth is here shown peering at a mirror's reflection of their own buttocks, and the front of the body is displayed proudly, with both the breasts and ithyphallic genitals immediately and clearly visible. There seems to be admiration in the subject's gaze (Ajootian goes so far as to suggest that perhaps the 'male aspect is aroused by its female attributes', p. 272), which the viewer is invited to partake in: to marvel at the youth marvelling at themselves. It is likely that this bronze was displayed in a domestic setting, in a garden or within a home. The traditional understanding of these figures has been that they held an apotropaic power, protecting the domain in which they were displayed. Some bronze Hermaphroditos figures seem to have served as supports for mirrors or candelabras, perhaps suggesting they were admired simply for their decorative appeal. The aforementioned layering of the approving gaze in this composition gives a coquettish air to the piece, reflecting a playfulness in the Roman understanding of gender which is often overlooked.



105

**A ROMAN BRONZE SEATED MERCURY  
CIRCA 1ST CENTURY A.D.**

The nude god depicted atop a separately-made rocky outcrop, his head turned to the left with incised hair, the eyes once inlaid, wearing his characteristic winged *petasos* and winged sandals, a money-bag in the proper left hand, his right hand raised holding a now-missing attribute, *16.5cm high*

£20,000 - 30,000

€22,000 - 34,000

\$26,000 - 40,000

**Provenance:**

Private collection, UK, acquired in the 1970s.

On loan to the Museum für Kunst und Gewerbe Hamburg from 1981 onwards.

See D. G. Mitten & S. F. Doeringer, *Master Bronzes from the Classical World*, Mainz on Rhine, 1968, no. 249 for a similar example from the Römerhaus und Museum Augst, Switzerland (A 1757). This composition, dating to the early Roman imperial period, was inspired by a now-lost 4th Century B.C. work by Lysippos; the most famous surviving example is that which was discovered in the Villa dei Papi in Herculaneum in 1758 (now in the Museo Archeologico Nazionale di Napoli).

Accompanied by a metallurgy report conducted by the Royal Armouries, London in 1994.







106

**VARIOUS PROPERTIES**

106

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

Forming the short end of a complete stool, the support composed of two legs, square in section, each on a square pad base, the upper openwork strut with a central female mask within scrolling palmettes, a band of tongues above, the lower, narrower strut with openwork wave pattern, the upper edge of the fragment concave, the reverse of the legs with notches for attachment of the sides and seat of the stool, 26.6cm high

£4,000 - 6,000

€4,500 - 6,700

\$5,300 - 7,900

**Provenance:**

Private collection, North Germany, 1950s.

US art market.

Anonymous sale; Christie's, New York, 9 December 2008, lot 140.

For complete bronze stools of similar form and design, see an example discovered in House VII in Pompeii and now in the Naples Museum (inv. no. 109506, J. Ward-Perkins & A. Claridge, *Pompeii AD79*, London, 1976, no. 147), and another in the British Museum (acc. no. 1586,1226.667), which shares the present lot's openwork wave decoration. See also L. Franchi dell'Orto & A. Varone (eds), *Rediscovering Pompeii*, Rome, 1992, p.172, nos 56-7.

107

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

Probably from a cornice, carved with courses of leaf-and-dart and egg-and-dart motifs, surmounted by a raised acanthus leaf and a floral boss, 30cm high

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Private collection, Lyon, formed in the 1970s; and thence by descent.

Anonymous sale; De Baecque, Paris, 26 May 2014, lot 58.



107



(side A)



(side B)

108

**A ROMAN MARBLE JANIFORM HERM HEAD  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Both sides depicting Hermes in the archaising style, one older, the other youthful, both with three rows of drilled tightly curled ringlets arranged around the brow, the hair dressed in a fillet and falling in loose tresses on the shoulders, the older Hermes with full curling beard and moustache, *24.5cm high*

£12,000 - 15,000

€13,000 - 17,000

\$16,000 - 20,000

**Provenance:**

Boisson-Bossière collection, France, 1965.

Mrs L. Wood collection, UK, 1982.

Mr F. Swarensky collection, UK, 2000.

Private collection, UK, 2000-2013.

London art market.



109

109

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

The youthful nude deity standing with his weight on his left leg, his right arm extended and holding a money bag, with curly hair surmounted by wings and headdress, the large heavy-lidded eyes with recessed pupils, *16.8cm high*

£5,000 - 7,000

€5,600 - 7,800

\$6,600 - 9,200

**Provenance:**

Private collection, Jerusalem, 1970.

French art market.

Anonymous sale; Bonhams, London, 13 April 2011, lot 119.

Private collection, England, acquired at the above sale.



110

110

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

The panther head finials with incised details, the mouths open to show fangs and tongue, a fringe of mane along the jaws, and a finger-shaped curved hook in front of each with defined nail, *11cm and 12cm high (2)*

£2,000 - 4,000

€2,200 - 4,500

\$2,600 - 5,300

**Provenance:**

H. Lenckert collection, Dortmund, Germany.

Schellingerhout collection, Heerlen, 1990s.

Private collection, Netherlands, purchased in 2003.



111\*

**A ROMAN BRONZE CAUTES OR CAUTOPATES  
CIRCA 1ST-2ND CENTURY A.D.**

Depicted standing with his weight on his left leg, wearing a tall peaked cap with lappets, and a short tunic over tight trousers, a belt holding the tunic in place at the waist, and a long himation draped over the left shoulder, the right arm outstretched to present a patera, the left arm relaxed with the index finger pointing downwards, once holding a now-missing implement, probably a torch, 16.8cm high

£6,000 - 8,000

€6,700 - 9,000

\$7,900 - 11,000

**Provenance:**

Anonymous sale; Sotheby's, London, 10-11 December 1984, lot 262, with Royal-Athena Galleries, New York (*Art of the Ancient World, IV*, 1986, p. 106, no. 300).

E. K. collection, Canton, Michigan, acquired from the above in 1987.

**Exhibited:**

Picker Art Gallery, Colgate University, Madison County, IN, 1987-1996.  
Ball State University Art Museum, Muncie, IN, 1996-2005.

Cautes and Cautopates are the torch-bearing attendants of the god Mithras. Usually depicted standing either side of the god, Cautes holds his torch up and Cautopates down, representing dichotomies such as the equinoxes or the sunrise and the sunset. See M. Clauss, *The Roman Cult of Mithras. The God and his Mysteries*, Edinburgh, 2000, pp. 87-95.

Clearly characterised as an eastern god by his clothes and especially his Phrygian cap, Mithras was one of the eastern cults that spread across the Roman Empire from the 1st Century A.D.. Popular among the military, shrines have been found as far as Hadrian's Wall in Britain.



111

112

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

In the form of a wolf head protruding from an ovoid attachment pierced by a nail, and with a ring extending beneath the neck, the wolf depicted with large pointed ears and open mouth to reveal fangs and a lolling tongue, with incised details of the fur on the mane and ears, 13cm high

£5,000 - 7,000

€5,600 - 7,800

\$6,600 - 9,200

**Provenance:**

H. Lenckert collection, Dortmund, Germany.

Schellingerhout collection, Heerlen, 1990s.

Private collection, Netherlands, purchased in 2001.



112



113

113

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

The youthful plump features framed by curls and wavy hair arranged in a central plait at the crown, the almond-shaped eyes with pronounced rims, his lips parted in a smile, 23cm high

£2,000 - 3,000

€2,200 - 3,400

\$2,600 - 4,000

**Provenance:**

with Chaucer Fine Arts, London (*Rome, A Vision of Antiquity*, Chaucer Fine Arts Inc., 12th June - 18th July 1980, lot 50).

114

**A ROMAN BRONZE CHARIOT FITTING WITH A BUST  
OF MERCURY  
CIRCA 3RD CENTURY A.D.**

The bust of the god emerging from acanthus leaves with a stepped pedestal beneath, two small wings emerging from his thick, curling hair, a projection at the back in the form of a human finger, 9cm high, 8cm long

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Anonymous sale; Auciones A.G., Basel, 2 December 1983, lot 273.

Private collection, Germany, acquired at the above sale.



114



115

115  
**A ROMAN MARBLE FRAGMENTARY CHILDREN'S  
 SARCOPHAGUS  
 CIRCA MID-2ND CENTURY A.D.**

Forming one end of the sarcophagus, the front carved in relief with a winged erote standing next to a basket from which escapes a sinuous serpent, another basket of fruit (?) stacked above, two further erotes playing to one side, the end panel carved with an erote wearing a large bearded theatrical mask with his hand projecting from the mouth of the mask to scare another winged erote standing in front, at the corner a column with a thyrsos emerging from behind, the back section blank, 45cm long, 35cm wide, 25cm high

£4,000 - 6,000  
 €4,500 - 6,700  
 \$5,300 - 7,900

**Provenance:**

Natalia Timofejeff collection, Stockholm, 1976.

This sarcophagus falls into the category described by Peter Kranz as the 'sarcophagi with erotes with Dionysiac theme'; see P. Kranz, *Die Stadtrömischen Erosen-Sarkophage*, Berlin, 1995, pp. 27-32. Similar scenes as depicted on the present sarcophagus, including the erote wearing a theatrical mask and the serpent escaping from the basket, can be found in various compositions in a number of sarcophagi, for example one from Villa Albani in Rome (ibid, no. 106).

It seems that by the 2nd Century A.D. the theatrical mask worn by a putto had assumed an apotropaic function derived from its association with the Dionysiac cult. This led to a popularity for this iconographic motif in the decoration of children's sarcophagi; see B. Palma Venetucci, *Continuità di un motivo iconografico ellenistico: il putto con la maschera*, in S. Stucchi and M. Bonanno Aravantinos (ed.), *Giornate di studio in onore di Achille Adriani: Roma 26-27 novembre 1984*, Rome, 1991, p. 235.



(end panel)





116

116\*TP

**A ROMAN MARBLE CORINTHIAN COLUMN CAPITAL  
CIRCA 3RD CENTURY A.D.**

Composed of two tiers of acanthus leaves with foliate scrolls at the corners, *39cm high*

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

**Provenance:**

Henry J. Taylor (1902-1984) collection, U.S. ambassador to Switzerland 1957-1961; and thence by descent to Mrs Marion Taylor. Private collection, USA, acquired from the estate of the above in 2009.

117

**A ROMAN MARBLE PORTRAIT HEAD OF A MATURE WOMAN  
CIRCA 2ND CENTURY A.D.**

Softly modelled with almond-shaped unarticulated eyes, full lips and rounded chin, her wavy hair centrally parted, arranged in a thick braid across the crown of the head and set in a low chignon at the back, *21.5cm high*

£15,000 - 25,000  
€17,000 - 28,000  
\$20,000 - 33,000

**Provenance:**

Private collection, Connecticut, 1990s-2016.

The style of the well-defined, centrally parted wavy hair of the present lot is first attested in the Flavian period, and persists as a popular fashion into the 3rd Century. This sculpture is a portrait in the truest sense, with the subject depicted veristically as a woman in late middle age.





118

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

The corner of the sarcophagus lid carved in relief with the youthful mask of a god, possibly a satyr, depicted with incised articulated eyes, the sensuous lips parted, the face framed by wavy hair, with a panel showing a harvest scene of two figures wearing tunics, probably depicting erotes, one climbing a ladder with a basket of fruit beneath, 51cm x 30.5cm

£30,000 - 40,000

€34,000 - 45,000

\$40,000 - 53,000

**Provenance:**

Natalia Timofejeff collection, Stockholm, 1976.  
with Chaucer Fine Arts, London (*Rome, A Vision of Antiquity*, Chaucer Fine Arts Inc., 12th June - 18th July 1980, lot 59).

Lids with this sort of decorative scheme were fitted on large sarcophagi, which often depicted mythological hunting scenes on the front. For a similar corner of a sarcophagus lid with mask and erotes see M. Comstock and C. Vermeule, *Sculpture in Stone. The Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*, Boston, 1976, p. 163, no. 259. A related sarcophagus cover at Villa Doria Pamphili depicts a bucolic scene of erotes harvesting grapes with a corner mask of Dionysus; see R. Calza, *Antichità di Villa Doria Pamphili*, Rome, 1977, p. 249, no. 304, pl. CLXIII.





119

119

**A ROMAN LIMESTONE FEMALE HEAD  
EASTERN EMPIRE, CIRCA 2ND-3RD CENTURY A.D.**

Carved in high relief, with deeply set eyes and drilled pupils, softly modelled lips, the wavy hair centrally parted beneath the himation, *24cm high*

£3,000 - 5,000

€3,400 - 5,600

\$4,000 - 6,600

**Provenance:**

Private collection, UK, acquired ca. 1960s.  
Anonymous sale; Bonhams, London, 26 October 2007, lot 192.  
Private collection, England, acquired at the above sale.

120 <sup>TP</sup>

**A ROMAN MARBLE STELE  
PHRYGIA, CIRCA 3RD CENTURY A.D.**

Carved in low relief, with a male and female figure standing side by side, both wearing a tunic and long himation, feet emerging from the drapery, the right hand raised to the chest, the left hand along the body holding possibly a bunch of flowers, both wearing a beaded necklace, the woman with long wavy hair centrally parted, the man with shorter wavy hair, the scene framed by an architectural border with columns on either side and a pediment above, four lines of text below in Greek characters naming Antonios, *87cm high*

£7,000 - 10,000

€7,800 - 11,000

\$9,200 - 13,000

**Provenance:**

Private collection, Paris, acquired in the 1940s; and thence by descent to Mr 'L'.  
Anonymous sale; Pierre Bergé, Paris, 27 April 2007, lot 870.  
with David Aaron Ancient Art, London.  
Private collection, England, acquired from the above in 2008.

A similar stele depicting a couple accompanied by their child is in the Krannert Art Museum in Illinois, inv. no. 1979-7-1.





120



121

121  
**THREE ROMAN BRONZE LION-HEADED HANDLES  
 CIRCA 2ND-3RD CENTURY A.D.**

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

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,600 - 4,000

**Provenance:**

Private collection, Switzerland.  
 Anonymous sale; Schuler Auktionen, Zurich, 22 June 1995, lot 2516.  
 Private collection, Germany, acquired at the above sale.

122

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

Wearing a tunic with wide neck and folds of drapery over the left shoulder, *16.5cm high*

£700 - 1,000  
 €780 - 1,100  
 \$920 - 1,300

**Provenance:**

UK art market, acquired in 1993.



122



123

123\*

**A ROMAN BRONZE INCENSE BURNER  
CIRCA 2ND-3RD CENTURY A.D.**

The long handle with a central draped female figure, perhaps Europa, alongside a bull, her hands on the head and chest of the animal, the handle terminating at one extremity with the foreparts of a centaur, the legs extended forwards, his right arm raised, the other extremity with two sets of spiral volutes and terminating in a disk supporting a cylindrical bowl with flanged rim and base, an incised double groove around the body, *29.8cm long*

£5,000 - 7,000  
€5,600 - 7,800  
\$6,600 - 9,200

**Provenance:**

Private collection, Munich, 1980s.  
London art market, 1997.  
Anonymous sale; Christie's, New York, 10 December 2004, lot 605.  
London art market.  
Anonymous sale; Bonhams, London, 24 October 2012, lot 144.



124

(reverse)

124

**A BYZANTINE BRONZE RELIQUARY CROSS  
CIRCA 9TH-11TH CENTURY A.D.**

Formed of two halves hinged at the top and pinned to a suspension hoop, the obverse with the figure of St. John with arms lifted 'orans' between palm fronds, with Greek inscription above reading 'O IOANIS', the back with Greek inscription running vertically and then horizontally 'O IOANES O THEOLOGOS' (St John the Theologian), with decoration of dots at the extremities, *12.4cm high*

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

**Provenance:**

Mrs Constable-Maxwell collection, Switzerland, acquired in the 1950's-1960's.  
Anonymous sale; Bonhams, London, 27 April 2006, lot 266.



# JEWELLERY



125

125\*

## A WESTERN ASIATIC CARNELIAN BEAD NECKLACE

**CIRCA 2ND-1ST MILLENNIUM B.C.**

Composed of faceted biconical and cylindrical beads interspersed with seventeen pendant beads, re-strung, 41cm long

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

### Provenance:

with Sarkis & Haddad, Beirut. Private collection, New York, acquired from the above in 1971; and thence by descent to the present owner.



126

126\*

## A WESTERN ASIATIC AGATE BEAD NECKLACE

**CIRCA 2ND-1ST MILLENNIUM B.C.**

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

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

### Provenance:

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



127\*

**A WESTERN ASIATIC CARNELIAN BEAD  
NECKLACE  
CIRCA 3RD-7TH CENTURY A.D.**

Composed of thirty-five faceted spherical beads of varying sizes interspersed with small modern gold beads, re-strung, 46cm long

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

**Provenance:**

with Sarkis & Haddad, Beirut.

Private collection, New York, acquired from the above in 1971; and thence by descent to the present owner.



127



128

128

**A WESTERN ASIATIC BANDED AGATE BEAD  
NECKLACE  
CIRCA 2ND MILLENNIUM B.C.**

Of twenty-five beads, composed of small and long biconical beads interspersed with two long cylindrical beads and three large flattened rhomboid beads, some later, re-strung, 69cm long

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

with Mahboubian Gallery of Ancient Art, New York, 1970s.



129

129

**A GREEK SILVER SNAKE BRACELET  
CIRCA 5TH-4TH CENTURY B.C.**

The twisted bracelet with incised and punched decoration of mostly dot and circle motifs, the terminals in the form of two lozenge-shaped snake heads with punched circular eyes, *approx. 7.7cm diam.*

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

**Provenance:**

Private collection, Tübingen, Germany, acquired prior to WWII in Athens.

Anonymous sale; Kunstwerke der Antike, Herbert A. Cahn & J.-D. Cahn, Basel, 15 June 1998, lot 132.

with Royal-Athena Galleries, New York.

Private collection, England, acquired from the above in 2010.



130

130

**A THRACIAN SILVER TORC  
CIRCA 4TH-2ND CENTURY B.C.**

The twisted wire penannular torc with flattened splayed terminals pierced at either end, with a meandering line of punched decoration, *16.7cm diam.*

£800 - 1,200

€900 - 1,300

\$1,100 - 1,600

**Provenance:**

Anonymous sale; Christie's, New York, 5 June 1999, lot 207 (part lot), with Royal-Athena Galleries, New York (*Art of the Ancient World*, 1999, no. 138).

Private collection, England, acquired from the above in 2009.

131

**A ROMAN JASPER INTAGLIO  
CIRCA 3RD-5TH CENTURY A.D.**

The oval intaglio engraved with Eros racing a quadriga drawn by four winged horses, with winged Nike above, holding a wreath, within a repeat chevron border, set in a later openwork gold mount with suspension loop, 4.1cm wide x 3cm high

£15,000 - 20,000  
€17,000 - 22,000  
\$20,000 - 26,000

**Provenance:**

Private collection, UK, acquired in the 1980s and thence by descent with Rupert Wace Ancient Art, London.  
Private collection, England, acquired from the above in 2012.



131

132\*

**A GREEK GOLD RING  
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

Engraved with a head of Tyche in profile, wearing a turreted crown, a chignon at the nape of her neck, the letter 'K' behind, bezel 1.2cm diam., ring size L

£1,200 - 1,500  
€1,300 - 1,700  
\$1,600 - 2,000

**Provenance:**

with Boyd von Kessinger, San Francisco, acquired 1950s.  
Private collection, US, acquired from the above in 1984.



132

133

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

Each with an oval agate cameo head of Medusa within a gold rimmed mount, with a garnet cabochon and a droplet shaped cameo carved with a winged Eros below, 3.5cm and 3.8cm long (2)

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

**Provenance:**

C. W. collection, Appenzell, Switzerland.  
Anonymous sale; J.-D. Cahn AG, Basel, auction no. 5, 23 September, 2005, lot no. 227.  
with Royal-Athena Galleries, New York (*Art of the Ancient World*, 2007, no. 173).  
Private collection, England, acquired from the above in 2008.



133



134

134

**A WESTERN ASIATIC BLUE CHALCEDONY BEAD NECKLACE**

**CIRCA 2ND CENTURY B.C.-5TH CENTURY A.D.**

Composed of twenty-three irregular beads graduated in size, some later, re-strung, 53cm long

£1,500 - 2,000

€1,700 - 2,200

\$2,000 - 2,600

**Provenance:**

with Mahboubian Gallery of Ancient Art, New York, 1970s.

135\*

**A ROMAN BANDED GLASS BEAD NECKLACE**

**CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

Composed of three larger square cylindrical beads interspersed with small square cylinder beads, the larger elements flanked by gold cross-shaped beads, re-strung, 62cm long

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

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



135

136

**A LARGE GROUP OF EGYPTIAN, GREEK AND ROMAN GLASS FRAGMENTS**

**CIRCA 3RD CENTURY B.C.-4TH CENTURY A.D.**

Including mosaic, millefiori and core-formed glass fragments, and 13 fragmentary glass rods, 5.2cm x 4.5cm max. (a lot)

£2,500 - 3,500

€2,800 - 3,900

\$3,300 - 4,600

**Provenance:**

with Gallery Mikazuki, Japan, 1984.

137

**A LARGE GROUP OF EGYPTIAN, GREEK AND ROMAN GLASS FRAGMENTS**

**CIRCA 3RD CENTURY B.C.-4TH CENTURY A.D.**

Including mosaic, millefiori, core-formed, bead and enamelled glass fragments, 5 Romano-Egyptian rosette plaque inlays, 13 fragmentary glass rods, and an Egyptian steatite double *maat* feather, 7cm x 4.2cm max. (a lot)

£2,500 - 3,500

€2,800 - 3,900

\$3,300 - 4,600

**Provenance:**

with Gallery Mikazuki, Japan, 1984.



GLASS



136



137



138

138

**A GREEK CORE-FORMED GLASS SQUAT ALABASTRON  
POSSIBLY ITALY, CIRCA MID 4TH-3RD CENTURY B.C.**

Cobalt blue in colour, the ribbed body with applied opaque yellow and white marvered threads wound spirally on the body, tooled into a zig-zag pattern, a yellow thread applied to the edge of the wide flat mouth, with a single remaining applied cobalt blue ring handle, 6.2cm high

£4,000 - 6,000  
€4,500 - 6,700  
\$5,300 - 7,900

**Provenance:**

Mildred (Miriam) Devor collection, Jerusalem, acquired prior to 1977. Anonymous sale; Archaeological Center, Auction 54, Tel Aviv, 27 March 2013, lot 196.

Alabastra in this squat form are rare; see a larger example, with opaque yellow and white trailing, in the Metropolitan Museum, New York, acc. no. 17.194.795, and another in the British Museum, acc. no. 1873.0820.410. The latter example was discovered in Capua in Italy, an unusual find-spot for core-formed vessels, which are more usually discovered in Greece and the Eastern Mediterranean.



139

139\*

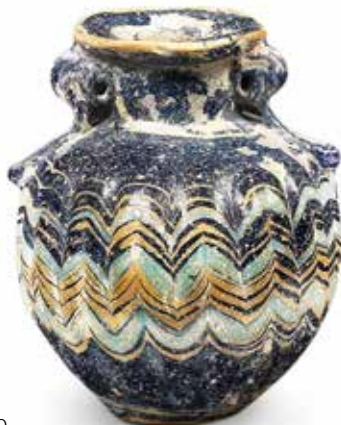
**A GREEK CORE-FORMED GLASS ARYBALLOS  
EASTERN MEDITERRANEAN, CIRCA LATE 6TH-5TH CENTURY  
B.C.**

Cobalt blue in colour, the ribbed globular body with flaring mouth, applied opaque yellow and turquoise marvered threads wound spirally round 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

£1,800 - 2,200  
€2,000 - 2,500  
\$2,400 - 2,900

**Provenance:**

Private collection, Japan, acquired in London late 1970s-early 1980s. Anonymous sale; Sotheby's, New York, 10 December 2008, lot 122 (part lot).



140

140\*

**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

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

**Provenance:**

with Kawachi, Japan, 1975. Anonymous sale; Christie's, New York, December 2005, lot 134. Anonymous sale; Christie's, New York, 8 June 2007, lot 77.

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





141\*

**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 and a slightly tapering cylindrical neck and 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 - 12,000

€9,000 - 13,000

\$11,000 - 16,000

**Provenance:**

Private collection, 1970s-1990s.

Anonymous sale; Christie's, New York, 12 December 2002, lot 33.

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

142

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

Of dark olive green glass, decorated with opaque yellow and white trailing spiral thread, combed into festoons on the body, with applied light olive green glass handle, 15.5cm high

£2,500 - 3,500  
€2,800 - 3,900  
\$3,300 - 4,600

**Provenance:**

Mr K. collection, France, formed in 1990.  
Collection de Monsieur K.; Pierre Bergé, Paris, 26 May 2011, lot 5.



142

143\*

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

Translucent green(?) in colour, 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

£1,500 - 2,500  
€1,700 - 2,800  
\$2,000 - 3,300

**Provenance:**

Private collection, Japan, acquired in 1981.  
Anonymous sale; Sotheby's, New York, 10 December 2008, lot 123 (part lot).



143

144\*

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

Mould-blown, the body of square cross-section with slightly 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

£1,200 - 1,800  
€1,300 - 2,000  
\$1,600 - 2,400

**Provenance:**

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



144





145

145\*

**A ROMAN AMBER GLASS DATE FLASK  
EASTERN MEDITERRANEAN, CIRCA 1ST-2ND CENTURY A.D.**

Mould-blown, with a short slightly flaring neck and cut off rim,  
*8.1cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

with 10 King David Galleries, Jerusalem.

Private collection, New York.

Anonymous sale; Christie's, New York, 12 December 2002, lot 401.



146

146

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

With cylindrical neck and folded rim, a horizontal flange at the  
shoulder, the ovoid body mould-blown with stylised grape pattern  
and a single ivy leaf at the center of each side at the top, on a slightly  
indented base, *13.5cm high*

£2,000 - 3,000

€2,200 - 3,400

\$2,600 - 4,000

**Provenance:**

with Hadji Baba Ancient Art, London, 1995 (M. Newby, *The Beauty of  
Ancient Glass*, p. 10, no. 40).

A similar grape flask is at the Corning Museum of Glass, acc. no.  
57.1.8.



147

147\*

**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, *12.1cm high*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Anonymous sale; Sotheby's, New York, 12-13 December 1991, lot 355.

148\*

**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*

£1,000 - 1,500

€1,100 - 1,700

\$1,300 - 2,000

**Provenance:**

Anonymous sale; Sotheby's, New York, 17 December 1992, lot 181 (part lot).



148

149\*

**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  
*14.4cm high*

£2,000 - 3,000

€2,200 - 3,400

\$2,600 - 4,000

**Provenance:**

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



149



150

150

**A ROMAN GREEN GLASS BOTTLE  
CIRCA 4TH-6TH CENTURY A.D.**

With flattened in-turned rim, the cylindrical neck with applied pie-crust collar from which extend broad ribbon handles, the flattened spherical body set on an applied ring base, *18.5cm high*

£2,500 - 3,500

€2,800 - 3,900

\$3,300 - 4,600

**Provenance:**

New York art market, 1994.

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**Date of auction**

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To include a studio selection  
by **Alberto Morrocco OBE RSA RSW  
RP RGI LLD D Univ (British, 1917-1998)**

Wednesday 29 November 2017  
2pm, Edinburgh

**ALBERTO MORROCCO OBE  
RSA RSW RP RGI LLD D UNIV  
(BRITISH, 1917-1998)**

*The Basilica Di San Marco,  
Moonlight*  
signed and dated 'Morrocco/ 82'  
(lower right), oil on canvas  
117 x 114 cm.  
(46 1/16 x 44 7/8 in.)  
**£10,000-15,000**

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**Closing date for entries**  
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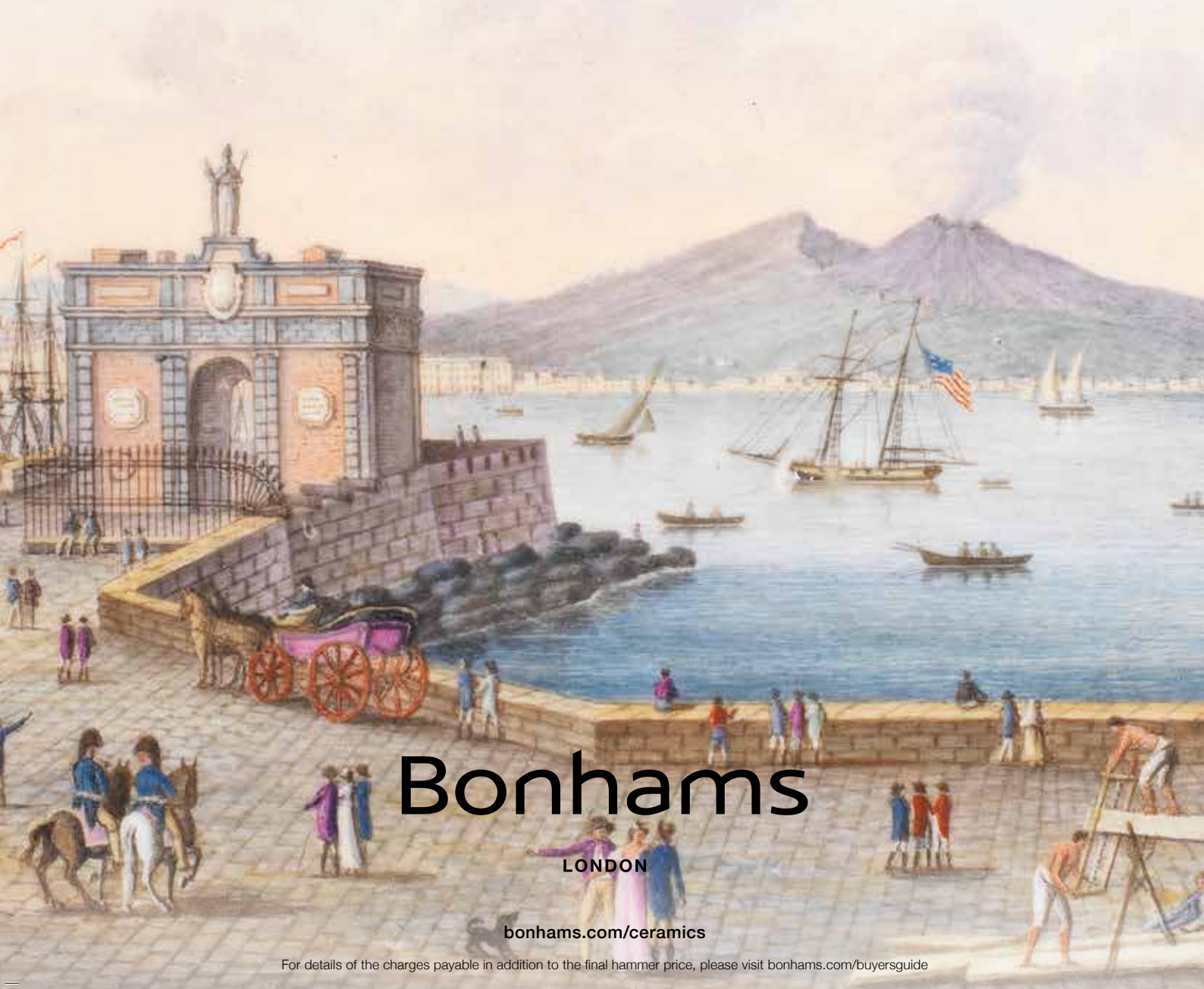
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## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

**IMPORTANT:** Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

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

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

#### **Bonhams' responsibility to you**

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

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale*

to any person even if that person has completed a *Bidding Form*.

### Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

### Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

### Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

### Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

### Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

*VAT* may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

## 8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. 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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

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

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

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a '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

### 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 – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		<b>10</b>	<b>MISCELLANEOUS</b>		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		
				<b>11</b>	<b>GOVERNING LAW</b>
					All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.

## 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.



<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1		7.4	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2				
7.1.3				
7.1.4		<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5		8.1	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6		8.1.1	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7		8.1.2	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8		8.1.3	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9		8.1.4		
7.1.10		8.2	<b>10 OUR LIABILITY</b>	
7.1.11		8.2.1	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2		<b>9 FORGERIES</b>	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		9.1	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.2	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2.1	10.2.3	damage to tension stringed musical instruments; or
		9.2.2	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.3		

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

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

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract 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](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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## Paddle number (for office use only)

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

## Data protection – use of your information

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

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: Antiquities		Sale date: Tuesday 28 November 2017													
Sale no. 24251		Sale venue: New Bond Street													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
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£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s														
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

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

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

## FOR WINE SALES ONLY

Please leave lots "available under bond" in bond

Please include delivery charges (minimum charge of £20 + VAT)

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:

Date:

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

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

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

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

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





EB 1793

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