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Antiquities

New Bond Street, London | 7 December 2021







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New Bond Street, London | Tuesday 7 December 2021 at 12pm

BONHAMS

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SALE NUMBER

26833
Lots 1 - 179

ILLUSTRATIONS

Front Cover: lot 37
Inside Front Cover: lot 113
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Opposite: lot 89

VIEWING

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Egyptian



1

VARIOUS PROPERTIES

1

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

Of ovoid form tapering towards a flat base,
with rounded rim, 22.5cm high

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100

Provenance:

Private collection, UK, acquired prior to 1964.



2

2

AN EGYPTIAN WOOD FIGURE OF A MAN OLD KINGDOM, 6TH DYNASTY, CIRCA 2300-2181 B.C.

Striding forward with the left leg advanced, the arms held tightly to the sides with clenched fists, the thumbs pointing downwards, wearing a short belted *shendyt*-kilt and echelon-curl wig, the face with large eyes and full lips, with traces of black pigment remaining in the wig, 37cm high

£5,000 - 7,000
€5,900 - 8,300
US\$6,900 - 9,600

Provenance:

Private collection, UK, acquired by the mid 1960s or earlier;
and thence by descent to the present owner.

Statues of the deceased were placed in the tomb to serve as a surrogate for the physical body, and as such could receive offerings. Having previously been the preserve of the king and his family, non-royal tombs began to be equipped with such statues, both in wood and stone, during the 4th Dynasty, with the practice becoming widespread in elite burials by the 6th Dynasty.

The facial features of the above lot are reminiscent of the wood figure of Tjeteti in the Metropolitan Museum, New York, acc. no. 26.2.9a, b and a statuette in the Arthur M. Sackler Museum, Harvard University, acc. no. 1996.136.

3

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

The neck curled back over the top of the body, the head with recessed eyes, the wings folded on either side of the ovoid body, 12.5cm long

£15,000 - 20,000

€18,000 - 24,000

US\$21,000 - 27,000

Provenance:

Private collection, France.

French art market.

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

London art market.

Private collection, UK, 2013-2017.

Models of food, such as the above trussed duck, were placed into tombs and would have ensured sustenance for the deceased. A small group of similar 6th Dynasty trussed alabaster ducks found in the necropolis of Dara is now in the Louvre, Paris, acc. nos. E17239 and E25189-E25192. The tradition of trussed duck food offerings continued into the New Kingdom Period. An anhydrite perfume bottle of the late Second Intermediate Period was thought to have simultaneously served as a tomb offering: it is carved in the form of two trussed ducks with inlaid eyes, with elegantly curving necks that echo the earlier traditional form of the above lot, Metropolitan Museum, New York, acc. no. 27.9.1. See also a hollow alabaster trussed duck in the Brooklyn Museum dated to the New Kingdom, acc. no. 11.667, that would have ensured the provision of this delicacy for its noble deceased recipient.



3

4

**AN EGYPTIAN LIMESTONE CANOPIC JAR LID
MIDDLE KINGDOM-NEW KINGDOM,
CIRCA 1976-1069 B.C.**

In the form of a human head, wearing a bag wig and false beard, the serene features carved with finely delineated almond-shaped eyes outlined in added black, 13cm high

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 25,000

Provenance:

Eduardo Alonso collection, Switzerland, ca. 1960s.

Anonymous sale; Pierre Bergé, Paris, 26 November 2013, lot 53.

Acquired by the present owner at the above sale.



4

5



5 *

**AN EGYPTIAN ELECTRUM AMULET OF THOTH
NEW KINGDOM-THIRD INTERMEDIATE PERIOD,
CIRCA 1550-715 B.C.**

The god squatting on his haunches with paws resting on the knees, the tail drawn around the right side of the body, crowned by a moon and crescent, the fur indicated by stippling, a suspension loop on the reverse, 3.1cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Private collection, USA, 1978.

Us art market.

Anonymous sale; Christie's, New York, 7 December 2006, lot 218.

Private collection, USA, acquired from the above sale.

For a similar example in solid silver, see C. Andrews, *Amulets of Ancient Egypt*, The British Museum, p. 27, no. 24c. The full moon within a crescent is a visual image of the god's lunar connections.

6



6

**AN EGYPTIAN FELDSPAR FROG AMULET
LATE NEW KINGDOM, CIRCA 1200 B.C.**

The naturalistic frog depicted squatting with incised dorsal line, pierced laterally, 3.4cm long

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

with Petit Musée, Montreal.

Harry Toulch collection, Montreal, acquired from the above
8 June 1996.

Ancient Egyptians believed that frogs could spring spontaneously into life from the marshlands, and this autogenesis linked the animal to birth and resurrection. Perhaps representing the goddess Heqat, a goddess of childbirth, frog amulets were popular with young women and children. For a frog backed scaraboid cf. C. Andrews, *Amulets of Ancient Egypt*, The British Museum, 1994, p.53, pl. 54b

7 *

**AN EGYPTIAN WHITE FAIENCE EAR PLUG
NEW KINGDOM, 18TH-19TH DYNASTIES,
CIRCA 1550-1185 B.C.**

Of typical mushroom form, the discus terminal decorated with a marguerite white and blue flower with separately applied red boss in the centre, 2.5cm high

GBP1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Dr John Winnie collection, St Mary's, GA, ca. 1970s.

with Noele and Ronald Mele, Westport.

Private collection, Europe, acquired from the above February 2008.

Cf. *Egypt's Golden Age: The Art of Living in the New Kingdom 1558-1085 B.C.*, Boston, 1982, p. 231, item 299.



7

8 *

**AN EGYPTIAN JASPER AND CALCITE BOSS EAR STUD
NEW KINGDOM, 18TH-19TH DYNASTIES,
CIRCA 1550-1185 B.C.**

Both of hemispherical form, the front boss topped with jasper backed with a hollow calcite shaft, the other calcite element with a point for insertion into the front, 2.1cm and 2.3cm diam. (2)

GBP1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

Private collection, Germany, acquired ca. 1955-1965.

Anonymous sale; Sotheby's, New York, 9 December 2003, lot 59 (part).

Private collection, Europe.

Exhibited:

APM, Archaeological Museum of the University of Amsterdam, 17 November 2006-25 March 2007.

Published:

C.A.R. Andrews and J. van Dijk (eds), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 93, no. 2.13.

Boss studs, like the above lot, would have had a filling material to give a secure fit to the backing. Cf. C. Andrews, *Ancient Egyptian Jewellery*, London, 1990, ill. 145.



8



9

9 *

**AN EGYPTIAN GOLD AND ROCK CRYSTAL SCARAB RING
NEW KINGDOM, CIRCA 1550-1069 B.C.**

The underside of the scarab engraved with the standing figure of Bastet holding a sceptre acting as the determinative to the hieroglyph of her name, mounted in a gold swivel ring, *the scarab 2cm long, ring size 'X'*

GBP1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Private collection, Scotland, acquired by the collector's great great grandmother, Mrs G.A., as a gift while working as a cook for an archaeological mission in Egypt towards the end of the 19th Century.

Anonymous sale; Bonhams, London, 6 October 2010, lot 432 (part). Private collection, Europe, acquired from the above sale.



10

10 *

**THREE EGYPTIAN RINGS WITH SWIVEL SCARABS
EARLY NEW KINGDOM, CIRCA 1550-1400 B.C.**

Comprising a lapis lazuli and gold ring, the lapis scarab engraved with an *ankh* and a *neb*-sign, the tubular shank bound with wire with spherical terminals to either side of the scarab; a steatite scarab bound in gold and engraved with a repeat scroll motif, with separate 'U' shaped silver shank; and a green glazed steatite scarab, the underside with the cartouche for Thutmosis III with epithet 'the Lower Egyptian King is established', set on a bronze shank, *2.5cm-2.7cm wide (3)*

GBP1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

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

Private collection, Europe, acquired from the above October 2001.

Steatite scarab: Gaston Maspero (1846-1916) collection.

Anonymous sale; François de Ricqlès, Paris, 29-30 September 1997, lot 324 (part).

Private collection, Europe, acquired from the above sale.

Green steatite scarab: Fürsten von Hohenzollern collection, Germany.

London art market.

Anonymous sale; Bonhams, London, 8 November 2001, lot 268 (part).

Private collection, Europe, acquired at the above sale.

Published:

C.A.R. Andrews and J. van Dijk (eds), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 93-95, no. 214 a, d and e.



11

11 *

**AN EGYPTIAN JASPER GRASSHOPPER AMULET BRACELET
NEW KINGDOM, CIRCA 1550-1069 B.C.**

Each of the fourteen amulets with linear notches at the heads and the legs indicated by a double inverted 'V' form and pierced at either end, interspersed with two rows of small yellow faience disc beads, with button clasp, re-strung as a bracelet, 20cm long

GBP2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

French art market.

Anonymous sale; Christie's, London, 25 November 1997, lot 105.

Private collection, Europe.

Exhibited:

APM, Archaeological Museum of the University of Amsterdam, 17 November 2006-25 March 2007.

Published:

C.A.R. Andrews and J. van Dijk (eds), *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 89, no. 2.11.

For a discussion of the funerary symbolism of locust/grasshopper amulets cf. C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p.66; the *Pyramid Texts* refer to the ascent to heaven in the form of grasshoppers. Grasshoppers, due to their fecundity, may also have been associated with fertility, while their plentiful swarming activities could have been linked to abundance and wealth.

There is a New Kingdom necklace composed of almost identical carnelian grasshopper amulets on view at the Metropolitan Museum, New York, acc. no. 1987.105.

12



12 *

**AN EGYPTIAN TURQUOISE FAIENCE OPENWORK RING
THIRD INTERMEDIATE PERIOD, CIRCA 1069-735 B.C.**

Decorated with a seated falcon-headed deity wearing double plumes and holding a Maat feather, two lotus flowers decorating the hoop on either side, 2cm high, 2.5cm diam.

GBP2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

Mr G. collection, Paris, formed ca. 1960s-1970s.

with Galerie Gilgamesh, Paris.

Private collection, Europe, acquired from the above November 2009.



13

13

**AN EGYPTIAN LIMESTONE AMARNA ROYAL HEAD INLAY
NEW KINGDOM, LIKELY 18TH DYNASTY, CIRCA 1550-1069 B.C.**

With typical elongated neck, traces of the eye outline visible, with exaggerated ear, some reddish-brown pigment remaining,
15.5cm high

GBP3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance:

Private collection, France, acquired in the 1930s.

French art market.

Anonymous sale; Christie's, London, 25 October 2007, lot 180.

Acquired by the present owner at the above sale.



14

14 *

**TWO EGYPTIAN UNINSCRIBED STONE SCARABS
THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

The larger of dark speckled grey stone, naturalistically carved with incised wing-case details and plain underside, *5cm long*; the smaller of green serpentine, with incised details, *3.8cm long (2)*

GBP800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

The Property of a European Private Collector, mainly formed in the late 19th-early 20th Century; Christie's, London, 25 April 2001, lot 110 (part).

Private collection, USA, acquired from the above sale.



15 *

**AN EGYPTIAN GRANITE BUST OF AN OFFICIAL
NEW KINGDOM-THIRD INTERMEDIATE PERIOD,
CIRCA 1550-655 B.C.**

Wearing a shoulder-length striated bag wig, with prominent ears, the eye-brows carved in raised relief, the finely delineated eyes with extended cosmetic lines, with full lips and soft rounded jawline, 19.5cm high

GBP15,000 - 20,000
€18,000 - 24,000
US\$21,000 - 27,000

Provenance:

Mrs W. Elias-Vaes (1908-2002) collection, Netherlands, reputedly acquired in 1970, at Sotheby's-Mak van Waay, Amsterdam. *Property from the Private Collection of the late Mrs Elias-Vaes; Christie's, Amsterdam, 29 April 2010, lot 998. Private collection, Europe.*

Exhibited:

Het Kralings Museum, 20 Rooms, the private collection of Mr Elias Vaes, 1990-2002.

There is a similar black granite head of an official at the British Museum, acc. no. EA66836, of comparable dimensions and also dated from the New Kingdom - Third Intermediate Period. The features of the officials bear a close resemblance, both having eyebrows carved in raised relief, strong cosmetic lines, broad nostrils and full lips. The rendering of the bag wig, which is striated and set low on the forehead, is also similar.

16



16 *

AN EGYPTIAN TURQUOISE FAIENCE**FALCON HEAD TERMINAL****THIRD INTERMEDIATE PERIOD, CIRCA 1069-735 B.C.**

Flat backed, the crown of the head perforated, the eye indicated in black glaze, with three bands of wing feathers, four perforations beneath, 3.7cm high

GBP1,000 - 1,500**€1,200 - 1,800****US\$1,400 - 2,100****Provenance:**

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

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

Private collection, Europe, acquired from the above 2002.

This terminal would have formed one of a pair from the upper part of a broad collar, with the four perforations being for the attachment of beaded strings.

17



17

FOUR EGYPTIAN HARDSTONE AMULETS AND A MINIATURE ALABASTER PILGRIM FLASK**THIRD INTERMEDIATE PERIOD-LATE PERIOD, CIRCA 1069-332 B.C.**

Comprising a granodiorite frog amulet, sacred to Heqat; a red jasper Horus amulet, the falcon deity wearing the double crown; a lapis lazuli udjat eye amulet; a carnelian djed pillar, and an alabaster scoop-shaped pilgrim flask, 1.2cm-3.5cm;

TOGETHER WITH A BLACK STONE AMULET, 3.5cm (6)

GBP800 - 1,200**€950 - 1,400****US\$1,100 - 1,600****Provenance:**

Private collection, UK, formed from the 1970s onwards.

18

**AN EGYPTIAN GREEN FAIENCE SEATED BES
AND AN EGYPTIAN BLUE FAIENCE BES AMULET
THIRD INTERMEDIATE PERIOD-26TH DYNASTY,
CIRCA 1069-525 B.C.**

The figure depicted with rectangular featherless headdress and lion's mane, squatting on a semi-circular base, with clenched fists resting on the knees, *5.8cm high*; and a turquoise glaze Bes head amulet with highlights of the tongue, ears and feather tips in green, Third Intermediate Period, *2.8cm high (2)*

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

with Petit Musée, Montreal.

Harry Toulch collection, Montreal, acquired from the above
15 March 1997 and 8 June 1996.



18

19

**AN EGYPTIAN BRIGHT BLUE FAIENCE SHABTI
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,
CIRCA 1069-945 B.C.**

Depicted mummiform with details in black including the wig, pair of hoes, and seed bag on the back, the body with a vertical band of hieroglyphic text, now unreadable due to loss to the black glaze, *12.2cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Private collection, UK, acquired prior to 1987 in the UK; and thence by
descent to the present owner.



19



20

20

**AN EGYPTIAN BRONZE CAT WITH THREE KITTENS
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

The mother cat lying on her left side, her head raised and ear alert, with a nursing kitten, another playing at her rear feet, a third on her haunches reaching towards the mother's face, 6.3cm diam., 3.2cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

with Charles Ede Ltd, London (*Small Sculpture from Ancient Egypt*, 1975, no. 18).

Mrs Shipstone collection, UK.

Private collection, England, acquired from the above 28 April 2005.

21 *

**AN EGYPTIAN BRILLIANT BLUE FAIENCE AMULET
OF NEFERTUM
THIRD INTERMEDIATE PERIOD-26TH DYNASTY,
CIRCA 1069-525 B.C.**

The short-kilted god striding forth wearing the lotus crown with tall feathers, with tripartite wig detail in black, 7cm high

£1,500 - 1,800

€1,800 - 2,100

US\$2,100 - 2,500

Provenance:

A. Indjoudjian collection, formed ca. 1910s.

M. collection.

Anonymous sale; François de Ricqlès, Drouot, Paris, 30 September - 1 October 1996, lot 325.

with Royal-Athena Galleries, New York.

Private collection, Europe, acquired from the above 15 December 2014.



21

Along with Ptah and Sekhmet, Nefertum was part of the divine family of the Memphite area and represented youthful power. Nefertum was closely associated with the lotus flower, symbol of regeneration. He was linked with the creation myth in which the newborn sun god rose from the petals of the blue lotus. There is another example of a similarly dated Nefertum amulet with dark wig in the Museum of Fine Arts, Boston, acc. no. 72.1926.

**AN EGYPTIAN BRONZE FIGURE OF A PRIEST
THIRD INTERMEDIATE PERIOD,
CIRCA 1069-664 B.C.**

Depicted striding with his left leg advanced, the left arm reaching forward and bent at the elbow, with typical shaven head and large almond-shaped unarticulated eyes, and exaggerated rolls of flesh above the stomach, wearing a short, belted, striated kilt, the Fetish of Abydos engraved onto his chest, *24cm high*

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

Private collection, UK, acquired by the mid 1960s or earlier;
and thence by descent to the present owner.

The Fetish of Abydos was the emblem of the region surrounding the ancient city of Abydos, and of its patron god, Osiris. The Fetish of Abydos depicted a beehive-like container topped by plumes, which was thought to hold a reliquary containing the head of Osiris. This priest was likely once holding an image of the god or another, associated, fetish before him.

For a striding priest wearing the same type of kilt and with similar facial features, see a statuette in the Brooklyn Museum, acc. no. 37.363E. For other bronze striding priests dating to the Third Intermediate Period see the Metropolitan Museum, New York, acc. nos 47.105.3 and 2010.259.





23

23 *

**THREE EGYPTIAN TURQUOISE FAIENCE AMULETS
THIRD INTERMEDIATE PERIOD-26TH DYNASTY,
CIRCA 1069-525 B.C.**

Comprising a rectangular plaque finely moulded with an udjat eye, with ribbed suspension loop, *2cm x 1.8cm*; a tyet-knot amulet, the girdle of Isis with pierced back pillar, *2.8cm*; and a crescent moon amulet, *1.6cm high* (3)

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

Udjat eye: Alex Anckonie II collection, a US Navy SEAL, acquired ca. 1960s-1970s; and thence by descent.

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

Private collection, Europe, acquired at the above sale.

Tyet-knot: J.-A. Mariaud de Serres (1920-1999) collection, and thence by descent to J.-P. Mariaud de Serres (1944-2007). with Anubis Ancient Art, Rotterdam.

Private collection, Europe, acquired from the above 8 June 2004.

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

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

Private collection, Europe, acquired from the above 2002.



24

24 *

**THREE EGYPTIAN FAIENCE AMULETS OF TAWERET
THIRD INTERMEDIATE PERIOD-26TH DYNASTY,
CIRCA 1069-525 B.C.**

All three amulets flat-backed, the largest with added detail to the crocodile tail and Maat feather; the two smaller amulets with suspension loops, *1.3cm-3.5cm high* (3)

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

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

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

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



25

25

**FIFTEEN EGYPTIAN SCARABS, TWO BUNDLE SEALS
AND A CIRCULAR COWROID
NEW KINGDOM-LATE PERIOD, CIRCA 1550-332 B.C.**

Including a black stone scarab, the underside inscribed: 'Amun creates double protection'; a small lapis scarab; a white steatite scarab, the underside with pseudo-cartouche and vulture with outstretched wings; a scarab with rope-twist pattern; another with standing falcon on the underside; and a blue glazed bundle seal the underside showing a god with upraised arm; and a circular cowroid with a disc flower on the underside, *1cm-2.6cm* (18)

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

Private collection, UK, formed from the 1970s onwards.

26 *

**AN EGYPTIAN PALE BLUE FAIENCE AMULET OF NEPHTHYS
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

The goddess depicted wearing the crown of the hieroglyph of her name, a striated wig and a close-fitting dress, 4.2cm high

£1,200 - 1,500

€1,400 - 1,800

US\$1,600 - 2,100

Provenance:

Private collection, Germany, ca. 1960s-1970s.

with Galerie Günter Puhze, Freiburg.

Private collection, Europe, acquired from the above 9 June 2006.

Nephthys appears most frequently depicted as part of a triad amulet with Isis and Horus, making single figures of the goddess more unusual. She is also associated in a funerary context with Isis, Selket and Neith, protecting the canopic jars of the internal organs of the deceased with particular responsibility for the lungs.



26

27 *

**AN EGYPTIAN CARNELIAN EYE OF HORUS
THIRD INTERMEDIATE PERIOD, CIRCA 1069-664 B.C.**

Convex on both faces, with engraved chevron eyebrows and stylised falcon markings, 3.2cm wide

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Private collection, Germany, acquired ca. 1955-1965.

Anonymous sale; Sotheby's, New York, 12 June 2001, lot 174 (part).

with Medusa Ancient Art, Montreal, 2001.

Private collection, USA.



27

28

**AN EGYPTIAN TURQUOISE FAIENCE TRIAD PLAQUE
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

The rectangular plaque with standing figures of the infant god Horus flanked by Isis and Nephthys, with a suspension loop above, 4.2cm x 3.2cm

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Private collection, UK, formed from the 1970s onwards.

Nude Horus is depicted as a child and is shown being protected by, and holding the hands of, his mother Isis and aunt Nephthys. This plaque also represents part of the Osiride myth of the murder and resurrection of Osiris and the birth and vengeance of his son Horus, both of them nurtured and protected by Isis and Nephthys. There is a similar example at the Metropolitan Museum of Art, acc. no. 26.7.890.



28

29



29 *

**AN EGYPTIAN GREEN FAIENCE DJED PILLAR
LATE PERIOD, CIRCA 664-525 B.C.**

The pillar surmounted by a plumed crown on rams horns, surmounted by a sun disc, *6cm high*

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

Private collection, France, ca. 1950s.
with Arteas Ancient Art, France.
Private collection, Europe, acquired from the above
7 December 2010.

30



30 *

**THREE EGYPTIAN FAIENCE DJED PILLARS
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

Each with ribbed capital surmounted by four platforms, with back pillar pierced for suspension, *each 2.6cm high (3)*

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

Alex Anckonie II collection, a US Navy SEAL, acquired ca. 1960s-1970s; and thence by descent.
Anonymous sale; Bonhams, London, 23 October 2012, lot 324 (part).
Private collection, Europe, acquired from the above sale.

31



31

**EIGHT EGYPTIAN FAIENCE OBJECTS
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Comprising a turquoise faience African head plaque, with a cross-hatch pattern on the flat back; two wedjat eye amulets; a Bes amulet; a larger double-sided Bes amulet; a couchant lion amulet, and a pilgrim flask with an Anubis in his jackal form on one side and a rosette on the other; and a small faience shabti; *African head 2.4cm high, the others ranging between 1.2-5.7cm high; TOGETHER WITH AN EGYPTIAN GLAZED STEATITE BES PLAQUE, 4.2cm high (9)*

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

Private collection, UK, formed from the 1970s onwards.

32 *

**AN EGYPTIAN ROCK CRYSTAL AMULET OF BASTET
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Of slightly flattened form, the cat depicted seated on an integral plinth, her tail curling around her left haunch, an *ankh* engraved on the chest, pierced at the top of the head for attachment of a small gold ring, 3.8cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

with Charles Gillet (1879-1972), Lausanne.

Property from the Collection of the Late Marion Schuster (1902-84), Lausanne; Sotheby's, New York, 7 December 2001, lot 5.

Private collection, USA, acquired from the above sale.



32

33

**AN EGYPTIAN GLASS FALCON HEAD INLAY
LATE PERIOD, CIRCA 664-332 B.C.**

Wearing a sun disk, with striated plumage and characteristic facial markings, 4.6cm high; 6cm long

£1,500 - 2,500

€1,800 - 3,000

US\$2,100 - 3,400

Provenance:

with Petit Musée, Montreal.

Harry Toulch collection, Montreal, acquired from the above 17 April 1999.



33

34

**AN EGYPTIAN FRAGMENTARY GREEN SERPENTINE
FIGURE OF OSIRIS
LATE PERIOD, CIRCA 664-332 B.C.**

Wearing the atef crown with side plumes and uraeus, holding the crook and flail with plain back pillar, 10cm high

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Private collection, UK, formed from the 1970s onwards.

The position of the hands suggests a Lower Egyptian-Memphite origin.



34



PROPERTY FROM A ROYAL COLLECTION

35 *

AN EGYPTIAN MOSAIC GLASS GRIFFIN INLAY PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

The beast depicted with right forepaw raised, tongue extended, with elaborate feathered wings, wearing a thick collar, details in opaque yellow, red, turquoise, dark blue and white in a translucent cobalt blue matrix, 1.6cm high, 1.9cm long

£15,000 - 20,000

€18,000 - 24,000

US\$21,000 - 27,000

Provenance:

The Groppi Collection, Switzerland; acquired in the 1920s-1940s.
The Groppi Collection; Christie's, London, 26 April 2012, lot 105.

Exhibited:

Köstlichkeiten aus Kairo!, Antikensmuseum Basel und Sammlung Ludwig und Museum August Kestner Hannover, 2008-9 (cat. p. 73, no. 22).

Published:

Treasures from the Al Thani Collection, Beijing, 2018, vol. II, no. 19, p. 72-3.

Griffins are mythical creatures that typically combine the head and wings of an eagle with the body of a lion; this example, however, combines the forepart of a lion with the wings and tail of an eagle. Thought to have originated in the Near East and Egypt simultaneously around the 4th Century B.C., images of the griffin spread across the Mediterranean and into Western Asia, and conveyed ideas of power and divine majesty.

For other examples see the Corning Museum, Corning, New York, acc. no. 59.1.99 (formerly in the Ray Winfield Smith collection), and E. M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World, 1600 B.C.-A.D. 50*, Ernesto Wolf Collection, Ostfildern, 1994, no. 137. The Wolf example is symmetrical with another identical plaque facing it, suggesting that the above lot likely also originally formed part of a pair.

36 *

**AN EGYPTIAN BASALT HEAD OF A PRIEST
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

The shaven-headed man naturalistically carved, the mature features with heavy lidded eyes and crow's feet creases at the outer corners, with fleshy cheeks and down-turned mouth, 16.5cm high

£15,000 - 20,000

€18,000 - 24,000

US\$21,000 - 27,000

Provenance:

Harold Lee Decker (1945-1989) collection, VA.

Estate of Harold Decker; Scott & Company, Norfolk, VA, 6-7 October 1990.

Norman Fletcher Goodwin collection, acquired at the above auction, until 2019.

For centuries Egyptian sculptors had portrayed men's features in an idealised manner, but during the Ptolemaic Period artists began to create images of 'real' people and demonstrated true portraiture skills. They often portrayed older statesmen-like faces, such as the above lot, whose well lived-in features indicates his high status and power. For a discussion of such portrait heads cf. B. Bothmer, *Egyptian Sculpture of the Late Period, 700B.C. to A.D. 100*, The Brooklyn Museum, 1961, pp. 136-137 and 143, including similar portrait heads, pls. 87, 95, 97, 98 and 99.



PROPERTY OF A GENTLEMAN

37

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT OF HORUS PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Carved in high relief, the falcon-headed deity facing right with his proper right arm raised, wearing a broad collar, an armband, a garment with shoulder straps, and a striated tripartite wig with the crown of Upper and Lower Egypt above, *39.5cm high*

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

Provenance:

Stöll collection.

Anonymous sale; Sotheby's, New York, 29 November 1989, lot 152.

Private collection, acquired at the above sale.

One of the earliest gods to be worshipped in Ancient Egypt, Horus was well known for his cosmic powers. His right eye embodied the sun and his left eye the moon, while his speckled breast feathers symbolised the stars and his wings the sky and winds. His assimilation of other avian deities lead to widespread worship of Horus through other iterations of the deity, such as Horakhty (Horus of the two horizons), Harwer (Horus the Elder), as well as the child of Isis and Osiris (Harpocrates).





38

VARIOUS PROPERTIES

38 *

AN EGYPTIAN INSCRIBED SANDALWOOD BOX PANEL PTOLEMAIC PERIOD, REIGN OF PTOLEMY III, CIRCA 246-222 B.C.

Each end of the rectangular panel with four projecting dove-tails, with hieroglyphic inscription in black in two columns reading 'Beloved of the King of Upper and Lower Egypt, Ptolemy, may he live forever, beloved of Ptah' and 'beloved of Sokar-Osiris, the great god and of the brother sister gods (*Theoi Adelphoi*)', the upper edge with two rectangular mortices, the lower edge with three rectangular mortices, one preserving a dowel, 16cm wide; 8cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

London art market, early 1980s.

Brussels art market, 2001.

with Charles Ede Ltd, London, 2004 (*Egyptian Antiquities*, no. 67).

Anonymous sale; Christie's, New York, 7 December 2006, lot 34.

Private collection, USA, acquired from the above sale.

The epithet 'beloved of *Theoi Adelphoi*' was used by Ptolemy III.

39

AN EGYPTIAN PAINTED POLYCHROME WOOD SARCOPHAGUS MASK LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.

The face coloured ochre with large eyes outlined in black, wearing a wig with traces of horizontal bands remaining, 25cm high

£500 - 800

€590 - 950

US\$690 - 1,100

To be sold without reserve

Provenance:

Private collection, UK, acquired ca. 1920 in Egypt; and thence by descent.

Property of a Lady; Lawrences Auctioneers, Somerset, 23 October 2020, lot 1991.

Acquired by the current owner at the above sale.



39

40

**AN EGYPTIAN DARK BLUE FAIENCE JAR
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

Flat-based with slightly flaring sides and everted rim,
7cm high, 10cm diam.

£500 - 700

€590 - 830

US\$690 - 960

To be sold without reserve

Provenance:

Private collection, UK, formed from the 1970s onwards.



40

41

**A COPTIC WOOD COMB
CIRCA 7TH-8TH CENTURY A.D.**

With a central panel of openwork decoration carved with a figure
atop a quadruped, perhaps a horse or a goat, with dot and circle
decoration, flanked by fine teeth above and thicker teeth below,
22.5cm x 8cm

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Private collection, UK, formed from the 1970s onwards.

Examples of combs with figural decoration are relatively rare. For
a comb decorated with a cockerel see Sir W.M. Flinders Petrie,
Objects of Daily Use, Guildford, 1974, pl. XXI, no. 54. There is another
openwork comb similar to the above lot, decorated with animals, in the
Metropolitan Museum of Art, New York, acc. no. 12.182.88.



41

Near Eastern

A Collection of Anatolian Idols

Lots 42-46

42



42

**AN ANATOLIAN MARBLE SCHEMATIC IDOL
EARLY BRONZE AGE, CIRCA 3RD MILLENNIUM B.C.**

The anthropomorphic idol of "violin" type, with a small, oval-shaped head, the outline of the face incised, the elongated neck gently flaring to the neckline marked by an incised V, with short vestigial arms above the spade-shaped body, *14.7cm high*

£6,000 - 8,000
€7,100 - 9,500
US\$8,200 - 11,000

Provenance:

Anonymous sale; Sotheby's, London, 9 May 1966, lot 137. with Gimpel Fils, London, acquired from the above sale.

Exhibited:

'Primitive Art from 2500BC', Gimpel Fils, 30 November 1966-21 January 1967 (cat. no. 1).
'Primitive Art from 2500BC', Gimpel Fils, 3 December 1968-18 January 1969 (cat. no. 7).

43

**THREE ANATOLIAN MARBLE IDOLS
EARLY BRONZE AGE II, CIRCA 2700-2100 B.C.**

Comprising a schematic idol with vestigial arms, rectangular body and tapering neck, *7.5cm high*; an idol with roughly square-shaped body and long neck, *5.3cm high*; and a flat figure-of-eight idol of Troy type, *3.7m high* (3)

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,700

Provenance:

Largest: Anonymous sale; Sotheby's, London, 20 February 1967, lot 20.

Middle and smallest: Mr and Mrs S. Broukal collection, formed in the 1950s. Acquired from the above 24 February 1967.

Exhibited: 'Primitive Art from 2500BC', Gimpel Fils, 30 November 1966-21 January 1967 (cat. no. 7).
with Gimpel Fils, London.

43



44

**A LARGE ANATOLIAN MARBLE IDOL
KUSURA TYPE, EARLY BRONZE AGE II,
CIRCA 2700-2300 B.C.**

The flattened figure with oval disc-shaped head on an elongated neck, and a spade-shaped body, 23.7cm high

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

Mr and Mrs S. Broukal collection, formed in the 1950s.
with Gimpel Fils, London, acquired from the above 6th
September 1967.

Exhibited:

'Magic in Art', Gimpel Fils, London, 30 November 1967-20
January 1968 (cat. no. 4).

For the type, see J. Thimme, *Art and Culture of the
Cyclades*, Chicago, 1977, p.382 and 559, nos 500-501.





45

45

AN ANATOLIAN MARBLE IDOL

KUSURA TYPE, EARLY BRONZE AGE II, CIRCA 2700-2300 B.C.

The flattened figure with disc-shaped head on a gently flaring neck, the trapezoidal body with straight shoulders, *10.5cm high*

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance:

JC Cohn collection.
with Gimpel Fils, London, acquired from the above July 1964.

For a similarly proportioned idol from the Badisches Landesmuseum in Karlsruhe, see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.379 and 556, no. 488.



46

46

AN ANATOLIAN MARBLE IDOL

KUSURA TYPE, EARLY BRONZE AGE II, CIRCA 2700-2300 B.C.

The disc-shaped head on an elongated neck, with rounded body, *10cm high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,500

Provenance:

with Gimpel Fils, London, acquired December 1971.



47

VARIOUS PROPERTIES

47

A NEAR EASTERN MARBLE MOUFLON POSSIBLY IRAN, CIRCA 4TH-3RD MILLENNIUM B.C.

Depicted recumbent, with large curling horns and upper legs carved in relief, the feet tucked underneath, the small facial features incised, *11cm long*

£5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600

Provenance:

Reputedly acquired in the 1980's from a New York family collection.

Acquired by the current owner in April 1992.

48

A BACTRIAN WHITE STONE IDOL OF A BIRD MAN CIRCA 3RD MILLENNIUM B.C.

The stylised figure with oval face and beaked nose, with slanting shoulders, tapering arms and spatulate body, *12cm high*

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

Private collection, UK, acquired ca. 1970s.

with Rupert Wace Ancient Art, London, October 2013.



48

Property from the Said Ali Madhloom (1921-2017) Collection

Lots 49-58

Said Ali Madhloom (1921-2017) was a renowned Iraqi architect, and patron of Iraqi art and artists, and Iraqi archaeologists. Together with Henry Zabovda and Mohammed Makia he was a co-founder of Iraq's first commercial art space, the Al-Wasiti Gallery, and a founding member of the Friends of Art and Iraqi Art Society. Said Ali Madhloom and his wife Joan were driving forces behind the growth of modernism in Iraq in the 1950's and 60's, collecting at a key juncture in Iraqi art history. Said Ali, who had considerable archaeological experience and know-how, would guide groups of family and friends to sites that were rich in artefacts. The objects offered here formed the Madhlooms' private family collection, and travelled with them to the UK when the family joined the exodus of people emigrating out of Iraq in the latter half of the 20th Century.



49



49

AN OLD BABYLONIAN HAEMATITE CYLINDER SEAL CIRCA 1800-1600 B.C.

Engraved with a worshipper wearing a tiered robe with arms raised, a star disc and crescent above, opposite a deity wearing a kilt and holding a staff, with four vertical bands of cuneiform text as the terminal, 3.3cm high, 1.3cm diam.

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhloom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.



50



50

AN OLD BABYLONIAN HAEMATITE CYLINDER SEAL CIRCA 1800-1600 B.C.

Engraved with two supplicants in tiered and pleated robes each standing before a god, with three bands of cuneiform text, 2.8cm high, 1.4cm diam.

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhloom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.

51

**AN OLD BABYLONIAN HAEMATITE CYLINDER SEAL
CIRCA 1800-1500 B.C.**

Engraved with a presentation scene of a worshipper in ceremonial dress offering a goat to the sun god, with three other figures including another worshipper and a deity, 2.4cm high, 1.3cm diam.

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhlom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.

There is a similar Old Babylonian haematite seal in the Metropolitan Museum of Art depicting a Sun god worshipper scene, acc. no. 1986.311.39.



51

52

**A NEO-BABYLONIAN CHALCEDONY CYLINDER SEAL
CIRCA 9TH-7TH CENTURY B.C.**

Engraved with a contest scene showing a four-winged hero wearing a long robe and grasping the forepaws of a rearing winged animal in each hand, a lunar crescent in the sky above, mounted as a pendant, 2.7cm long

£1,200 - 1,500

€1,400 - 1,800

US\$1,600 - 2,100

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhlom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.



52

53

**SIX MESOPOTAMIAN CYLINDER SEALS
CIRCA 2ND MILLENNIUM B.C.**

Comprising five Babylonian black stone seals, variously engraved with supplicants, text, and animals in combat; and a grey stone seal engraved with geometric motifs, 1.8cm-2.4cm high (6)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhlom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.



53

54



54

TWO FRAGMENTARY NEO-BABYLONIAN CLAY FOUNDATION BRICKS OF NEBUCHADNEZZAR II CIRCA 604-562 B.C.

Each with part of the standard inscription, *12.5cm x 8cm and 11cm x 7.2cm; TOGETHER WITH A LARGE FRAGMENTARY OLD BABYLONIAN CUNEIFORM CLAY TABLET*, finely inscribed, circa 2nd Millennium B.C., *10.5cm x 8.5cm (3)*

£2,500 - 3,500
€3,000 - 4,100
US\$3,400 - 4,800

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhloom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.

Such Nebuchadnezzar II bricks have been found throughout Babylonia, however most come from the stepped temple tower in Babylon itself. It is probably this temple that is referred to in the Book of Genesis XI, 1-11, as 'the Tower of Babel'.

55



55

A BABYLONIAN CLAY DEDICATORY CUNEIFORM CONE CIRCA 2000-1500 B.C.

With twenty lines of text, of conical form, with flattened head, tapering to a flat point, *9cm. high*

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,700

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhloom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.

There is a similar dedicatory cone in the Louvre, commemorating the construction of the walls of Sippar (acc. no. AO 3277).

56



56

A NEO-BABYLONIAN CLAY DEDICATORY CUNEIFORM CONE CIRCA 2000-1500 B.C.

With twenty lines of text, of conical form, with flattened head, tapering to a flat point, *8.4cm high*

£1,200 - 1,500
€1,400 - 1,800
US\$1,600 - 2,100

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhloom (1921-2017), brought to the UK in 1981; and thence by descent to the current owners.

There is a dedicatory cone of similar form in the British Museum, collection no. 1908,0411.94.



57

57

**A FRAGMENTARY NEO-BABYLONIAN CLAY
FOUNDATION CYLINDER
REIGN OF NEBUCHADNEZZAR II, CIRCA 604-562 B.C.**

Tapering towards one end, with approximately twenty-five lines
of Babylonian cuneiform remaining, *16cm long*

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhloom
(1921-2017), brought to the UK in 1981; and thence by
descent to the current owners.



58

58

**A SMALL MESOPOTAMIAN POTTERY INCANTATION BOWL
AND A FRAGMENT OF ANOTHER LARGER BOWL
CIRCA 5TH-6TH CENTURY A.D.**

The bowl with flared rim, tapering to a flat base, the interior inscribed
in black ink with nine spiral lines of incantation; and another larger
fragment with text, *11.5cm diam.; the fragment 14cm. x 13cm. (2)*

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Collection of the renowned Iraqi architect Said Ali Madhloom
(1921-2017), brought to the UK in 1981; and thence by descent
to the current owners.



58



VARIOUS PROPERTIES

59 *

THE LOWER PORTION OF A LARGE SUMERIAN LIMESTONE WORSHIPPER FIGURE EARLY DYNASTIC III, CIRCA 2600-2350 B.C.

The lower half of the male figure preserved, standing on an integral rectangular base with back pillar, wearing an ankle-length six-tiered kaunakes, the petal-shaped tufts delineated by incision, his ankles and long straight toes visible, with seven pierced holes running around the top of the skirt into a circular hollowed section, possibly for the insertion of the upper portion of the figure, another two pierced holes at the back of the skirt in the midsection, and three at the back on the lowest tier of the kaunakes, 30.5cm high

£18,000 - 22,000

€21,000 - 26,000

US\$25,000 - 30,000

Provenance:

Anonymous sale; Sotheby's, London, 10th July 1972, lot 86.

Private collection, Switzerland.

Sculptures such as the above depict worshippers, and were dedicated in temples as devotional votives, offering continuous prayer to the gods in their owner's absence. The characteristic layered skirts worn by these figures are thought to have been modelled after sheepskin skirts worn by devotees during rituals. For a full statuette of the type, measuring just 20cm in height, see the Ashmolean Museum, Oxford, acc. no. AN1919.65. Arguably the most extraordinary sculptures of this type come from Mari, situated in modern-day Syria, and were discovered in the Ninni-zaza Temple: an over life-sized statue of a seated woman, wearing the layered fleecy skirt along with a mantle of the same material, reproduced in C.J. Du Ry, *Art of the Ancient Near and Middle East*, New York, 1969, p.63, and the standing statue of King Iku-Shamagan. Both are now in the Damascus Museum.

60

**A SUMERIAN LIMESTONE RITUAL STONE VASE
LATE URUK-JEMDET NASR PERIOD, CIRCA 3100-2900 B.C.**

Of flaring form with flattened foot, decorated in raised relief with a frieze of two lions each attacking a bull, on a notched groundline, 12.6cm high

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

Provenance:

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

Western Asiatic Cylinder Seals and Antiquities from the Erlenmeyer Collection (Part I); Sotheby's, London, 9 July 1992, lot 273.

Stone vessels of this type were highly prized luxury goods in Sumerian civilisation, being manufactured of often imported stone and requiring a greatly skilled carver. This type of cup often depicted bulls, though more commonly showed the beasts in ceremonial procession, as also depicted on contemporaneous cylinder seals, perhaps reflecting a real-life sacred herd associated with a religious ritual. The motif of a lion attacking a bull may be drawn from everyday life, though, more notably, it likely held symbolic significance, perhaps reflecting the conflict between destructive and harmonious forces of nature.



60

61

**AN AMLASH POTTERY BULL RHYTON
CIRCA EARLY 1ST MILLENNIUM B.C.**

The hollow vessel with large rump and prominent neck hump, the muzzle extending into a long spout, with crescentic horns, small pierced ears and vertical ridges for the dewlap and tail, on four tapering legs, 20.5cm high, 32cm long

£10,000 - 12,000

€12,000 - 14,000

US\$14,000 - 16,000

Provenance:

Mr Theodore Monell collection, Brooklyn, NY, whose collection was mostly formed in the 1970's-1980's.

US art market, 2020.

Accompanied by an Thermoluminescence Test from Oxford Authentication Ltd.



61

PROPERTY FROM A ROYAL COLLECTION

62

AN ACHAEMENID GOLD PROTOME IN THE FORM OF A RECUMBENT RAM CIRCA 6TH-5TH CENTURY B.C.

Of hollow form, with ridged horns curving around the ears, details of the fleece and horns incised, the attachment terminal with a raised collar, 5cm high

£30,000 - 50,000

€36,000 - 59,000

US\$41,000 - 69,000

Provenance:

Private collection, France, ca. 1970s.

London art market, 2013.

with Safina Books, UK, June 2015

The above lot bears a resemblance to the recumbent animals found on rhyta of the same period. Goats, specifically wild mountain goats, were an important aspect of ancient Persian iconography. Unlike Mesopotamia, which is flat, Iran has many mountains, and mountain goats, with their distinctive curved horns, became important markers of Iranian identity. To the Achaemenids, and Persians, the ram symbolized heaven, the male god, and power in warfare. Rams were also highly prized for providing wool, milk, meat and hides for leather.



62

VARIOUS PROPERTIES

63

AN OLD BABYLONIAN HAEMATITE CYLINDER SEAL CIRCA 1900-1700 B.C.

Carved with a bearded king or god wearing a knee-length robe and holding a mace, facing a goddess, wearing a long fringed robe with her hands raised before her, with three columns of cuneiform text as the terminal, 3.1cm high

£5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600

Provenance:

Private collection, North America, assembled 1910-1932 and 1954.

Property from a Canadian Private Collection, a portion of the proceeds intended for the benefit of Concordia University, Montreal; Sotheby's, New York, 5 June 1999, lot 101 (part lot).



63

64

AN URARTIAN CHALCEDONY PENDANT STAMP SEAL CIRCA 8TH-7TH CENTURY B.C.

The bell-shaped seal with a ribbed suspension loop on a stepped base, the convex underside engraved with a hybrid monster comprised of an eagle's body and fish tail, facing left and grasping a hare in its beak, a snake encircling the perimeter, 2.5cm high

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance:

Private collection, England, 1990.

European art market.

Anonymous sale; Christie's, New York, 6 December 2007, lot 374.



64

Cf. a chrysotite Urartian loop-handled stamp seal in the Metropolitan Museum of Art, New York, acc. no. 1984.175.28, which shows a similar bird-fish hybrid monster.



65

**AN ACHAEMENID BRONZE ANIMAL-HEADED RHYTON
CIRCA 5TH CENTURY B.C.**

Terminating in the form of a bearded ram, with large eyes and engraved haunches, a small spout projecting from the ram's chest, the ribbed horn with a flaring everted lip, 27cm high

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

Provenance:

with J. Klejman, New York.

with Gallery Six, New York, acquired from the above in 1963.

with Aaron Gallery, London, acquired from the above 6 August 1991.

Bashir Maleknian collection, London, acquired from the above in 1992; and thence by descent until acquired by the present owner.

For a similar rhyton in silver, also with a bearded ram protome, see M. Carter, et al, *Splendors of the Ancient East Antiquities from the al-Sabha Collection*, Kuwait, 2013, p. 105, fig. 49.



66

66

**AN EARLY PARTHIAN POTTERY BULL ASKOS
IRAN OR EASTERN AZERBAIJAN,
CIRCA LATE 1ST MILLENNIUM B.C.**

The head with incised eyes, snout and mouth, small pointed ears and short curved horns, a long tail running down the back of the barrel-shaped body, with a spout and strap handle in the centre of the back, flanked by amphorae or saddlebags, details in painted red including a harness and spiral design on the saddlebags, 31cm long, 19cm high

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

Private American collection, housed in Switzerland, from ca. 1960's, until July 2005.

Cf. a vessel in the form of a recumbent camel, with similar saddlebags, dating to the Parthian period, reproduced in T.S. Kawami, *Ancient Iranian Ceramics from the Arthur M. Sackler Collections*, New York, 1992, no. 82, p. 203.



67

67

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

The body of globular form, with a short flaring cylindrical neck and a wide handle opposite the beaked spout, with a raised ridge along the base of the neck, and incised diagonal line decorations on the upper half of the body, 18cm high, 26cm long

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

George Henry Judd collection, acquired ca. 1897 while working in the Middle East for the Royal Geographical Society and Church Mission Society; and thence by descent to the present owner.



68

68

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

The exterior decorated in shallow relief with a central medallion depicting a hare facing right within an encircling wreath, surrounded by six radiating Tree of Life motifs, a three line punched inscription beneath the animal recording the owner's name and likely the weight of the vessel, *14.1cm diam.*

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

Acquired by the current owner prior to 1992.

69

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

On a high oval ring foot with deep elliptical dish, the lobes forming a twelve-petalled, scalloped flat rim, the vessel interior with remains of gilding, a punched inscription, presumably a weight, on the interior of the foot, *22.7cm long;*

£10,000 - 15,000

€12,000 - 18,000

US\$14,000 - 21,000

Provenance:

Private American collection, housed in Switzerland, from ca. 1960's.

These ornate gilded vessels were considered a luxury good in antiquity. They are thought to have been 'substantial and prestigious works', which 'reached distant lands as a form of propaganda or official gifts and as objects of barter or trade' (P.O. Harper, 'Boat-Shaped Bowls of the Sasanian Period', *Iranica Antiqua*, vol. XXIII, 1988, p.331). Vessels of this form, with varying degrees of decoration and gilding, have been discovered as far east as the Sogdian cities of Central Asia, and the form was replicated in later Chinese metalwork.



69



(reverse)

70 *

**A CYCLADIC MARBLE FEMALE IDOL
EARLY PRECANONICAL TYPE, EARLY CYCLADIC I/II,
CIRCA 2800 B.C.**

The long neck emerging from angular shoulders and elbows, the arms folded beneath the breasts, a softly swollen stomach above the incised pubic triangle, a groove separating the thighs to the front and reverse, 9.4cm high

£20,000 - 30,000
€24,000 - 36,000
US\$27,000 - 41,000

Provenance:

W. Rosenbaum collection, Ascona, prior to 1984.
with Galleria Serodine SA, Ascona.

Private collection, Switzerland, acquired from the above in 1988.
Private collection, Europe.

A comprehensive expertise report from Dr. Pat Getz-Preziosi dated 13 September 1988 accompanies this important Cycladic female idol.

The upper portion of this figure is carved in the Plastiras style, which is characterised by the figures' long necks and arms whose fingertips touched where they met on the chest. However, the lower portion more closely resembles that of a Louros type idol, as the legs are carved as a single unit and not separate like the Plastiras type. For further examples of Plastiras type idols with long necks see J. Thimme, *Art and Culture of the Cyclades in the Third Millennium B.C.*, Chicago, 1977, figs. 72 and 74, and figs 80 and 81 for the Louros type.

71 *

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2800 B.C.

The rounded body set on a flaring foot with circular indentation on the underside of the base, with four protruding pierced lug handles, and a broad upright rim, 12.5cm high

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

Private collection, Europe, acquired ca. 1980s.

with Safani Gallery Inc., New York.

with Arte Classica Bader Koller, Lugano, acquired from the above 8 November 2010.

Private collection, Europe.

For further examples see J. Thimme, *Art and Culture of the Cyclades in the Third Millennium B.C.*, Chicago, 1977, pp. 310-312.



71

72 *

A CYCLADIC MARBLE BOWL

EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

With a slightly flattened base, the flaring sides with an inward-sloping tooled rim, 20.6cm diam.

£4,500 - 5,500

€5,300 - 6,500

US\$6,200 - 7,600

Provenance:

Mrs G. Landois collection, Lugano, received as a gift from Dr Böttger, Germany and Switzerland, ca. 1960.

Private collection, Europe.



72



73 *

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

With squat piriform body, the broad shoulders tapering to a flat base, the outer walls carved in low relief with six petals, each centrally ribbed, 12cm diam., 6.3cm high

£15,000 - 20,000
€18,000 - 24,000
US\$21,000 - 27,000

Provenance:

Private collection, Austria, acquired in the 1960s in Vienna.

For a similar example, see the Metropolitan Museum of Art, New York, acc. no. 26.31.436.

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

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



74

74

**A MYCENAEAN POTTERY STIRRUP-JAR
CIRCA 1300-1190 B.C.**

Decorated in ochre, the central false spout with concentric rings, the shoulder with arched degenerate floral ornament, the globular body with encircling bands, *16.5cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

with John Cummings Ltd., Lincolnshire.
Private collection, UK, acquired from the
above 28 January 1997.

Such vessels were used to hold liquids such
as oil or water. For a stirrup jar with similar
degenerate floral ornament in the Metropolitan
Museum of Art, New York, acc. no. 74.51.748



75

75

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

The long neck with incised zig-zag and
chequer motifs, the rounded body incised with
four linked lozenge motifs, the base marked in
pencil: DM RPB 43, *20.5cm high*

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Desmond Morris collection, acquired
prior to 1985.
Private collection, UK.

Published:

D. Morris, *The Art of Ancient Cyprus*, Oxford,
1985, p. 346, pl.307, The Fine Line Mimic
Artist, c, collection no: DM-RBP-43.



76

76

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

Incised overall with geometric motifs, a zig-zag
band on the rim, the angular handle with linear
pattern, a band of chevrons at the neck, with
a pierced 'V' shaped suspension loop at the
shoulder, the globular body with vertical panels
of chequer, lozenge and zig-zag ornament,
18.5cm high

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

with Charles Ede Ltd., London.
Private collection, UK, acquired from
the above 4 March 1998.



77



77

**FOUR CYPRIOT POTTERY VESSELS
IRON AGE-BYZANTINE,
CIRCA 750 B.C.-14TH CENTURY A.D.**

Comprising a bichrome ware trefoil-lipped jug, with overlapping rings of concentric decoration, 23.3cm high; an Iron Age white painted ware flask, with cylindrical ridged neck and single handle, with encircling umber bands and a criss-crossed linear motif at the neck, the base marked in black ink R.D.A. 1152 and in fainter ink SR12934844(?), 21cm high; a Hellenistic terracotta spindle-shaped unguentarium, 15.5cm; and a Byzantine polychrome sgraffito ware chalice, glazed in ochre and green on cream with incised chevron motifs, 8cm high, 10.7cm diam. (4)

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100

Provenance:

Private collection UK, inherited from Mr and Mrs Hector Thompson, acquired in the early 1940s.

78

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

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

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

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



78



79



80

PROPERTY FROM A ROYAL COLLECTION

79

A CORINTHIAN POTTERY ARYBALLOS CIRCA 7TH CENTURY B.C.

Decorated with two opposed winged sphinxes, each wearing a polos headdress, with a leaping hare between them, rosettes in the field, rays around the disc rim, details incised, 7cm high

£3,000 - 5,000
€3,600 - 5,900
US\$4,100 - 6,900

Provenance:

with Heidi Vollmoeller, Zurich, acquired in 1958.
The Heidi Vollmoeller Collection; Christie's, London, 29 October 2003, lot 503 (part).
with Kallos Gallery, London, January 2016.

80

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

Decorated with a winged Boread, a bird in flight beneath the handle amongst a field of rosettes, rays around the disc rim, with finely incised details, 8cm high

£3,000 - 5,000
€3,600 - 5,900
US\$4,100 - 6,900

Provenance:

Gübelin collection, Switzerland, prior to 1970.
Private collection, Switzerland, acquired on the Swiss art market, 2006.
with Kallos Gallery, London, January 2016.

The Boreads, Zetes and Calais were the winged sons of the god of the North Wind, Boreas. There is another example of a Corinthian alabastron decorated with a running Boread in the Metropolitan Museum of Art, New York, acc. no. 74.51.1414.

VARIOUS PROPERTIES

81 *

AN ETRUSCAN BRONZE VOTIVE MALE FIGURE CIRCA 4TH CENTURY B.C.

Solid cast, of slightly flattened form, the youthful figure standing with his right hand raised, his left hand lowered, his hair with a fringe of vertical striations at the forehead, wearing a mantle over his left shoulder, the diagonal drapery folds incised, *8.5cm high*

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

Private collection, Austria, acquired in 1980 from the collector's father as a 30th birthday gift.

82 *

A SARDINIAN BRONZE FIGURE OF A SHEPHERD NURAGIC PERIOD, CIRCA 8TH CENTURY B.C.

Of slender elongated form, standing frontally with both arms bent at the elbow, likely once holding a staff, wearing a short tunic with the shepherd's blanket over his left shoulder, his incised hair forked at the back of his head, his oval face with a small mouth, notched brows, prominent nose and unarticulated wide rounded eyes, on a long slender neck, *15.4cm high*

GBP5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600

Provenance:

Private collection, Austria, acquired in 1975 from the collector's father as a 25th birthday gift.

For related standing figures, all described as shepherds, see *Kunst Sardiniens*, Baden State Museum catalogue, 1980, pp. 285-292, pl. nos 112-121.

83 *

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

The open vessel with a stylised bull's head prow, with a long muzzle, small ears and large curving horns, with four notched bands decorating the exterior of the vessel, a double-legged arching element forming a handle, surmounted by a suspension loop, *13cm long, 5.5cm high*

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

Private collection, Austria, acquired in the 1960s in Vienna.



81



82



83

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

Formed of two hammered sheets joined along the double medial ridge of the domed crown, the lower border circumscribed with a repoussé stylised linked scroll pattern rising to a contoured brow, over the arched eye openings, the hinged cheek-pieces with raised borders and a band of zig-zag decoration, 25cm high
incl. the cheek-pieces

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

Provenance:

German art market, prior to 2000.

K.A. collection, London.

London art market.

F.R. collection.

This type of helmet is named after representations of such helmet forms on Chalcidian vases, such as the black-figure amphora in the British Museum depicting Heracles slaying three headed Geryon, who wears Chalcidian type helmets, acc. no. 1843,0724.1 The hinged cheek-pieces are a variant on examples formed of one continuous piece. While conforming to the Chalcidian type, the present helmet is unusual for being made of two separate halves riveted together at the crest.



85



85

**A GRAECO-PERSIAN CHALCEDONY SCARABOID
CIRCA LATE 5TH-4TH CENTURY B.C.**

Engraved with a horse galloping to the right, 2.5cm long

£4,000 - 6,000

€4,700 - 7,100

US\$5,500 - 8,200

Provenance:

Private Collection, Newton, MA, brought from Iran to the U.S., 1983.
Private Collection, Boston.

*Property of a New England Collector; Christie's, New York, 18
December 1998, lot 214.*

Acquired by the present owner at the above sale.

For another chalcedony gem depicting a galloping horse see G.M.A.
Richter, *The Engraved Gems of the Greeks Etruscans and Romans-
Part I*, London, 1968, no. 415.

86



86 *

**A GREEK MARBLE ALABASTRON
CIRCA 6TH-4TH CENTURY B.C.**

With fine disc rim, a single slender rib encircling the upper part of the
body, tapering to a rounded base, 10.5cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

with Charles Ede Ltd., London, 1996 (catalogue 162, no. 46).

George R. Francoeur collection, Bloomfield Hills, MI.

George R. Francoeur collection, sold to benefit the George R.

*Francoeur Scholarship Fund at Cranbrook Academy of Art; Hindman
Auctions, Chicago, 16 June 2020, lot 36.*

Private collection, Switzerland.



87

**A GREEK MARBLE FACE MASK
CIRCA MID 5TH CENTURY B.C.**

The face with soft features, the almond shaped eyes hollow for inlays, with full slightly-parted lips and dimpled chin, *20cm high*

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

Provenance:

with Alexander Global Art Ltd, acquired from Egami, Japan, 1974 (as stated on invoice: thought to be Professor Namio Egami).
Acquired by the present owner from the above 5 April 1988.

For a similarly proportioned face depicting Athena, also with hollow eyes for inlays, see the Metropolitan Museum of Art, New York, acc. no. 2007.293. See also the 'Kritios Boy' statue in the Acropolis Museum, Athens, inv. no. Akp. 698 for similar facial features in a statue.

88



88 *

**AN ATTIC LEKYTHOS IN SIX'S TECHNIQUE
ATTRIBUTED TO THE DIOSPPOS PAINTER,
CIRCA 525-475 B.C.**

Depicting a satyr in profile to the right, his left leg raised, holding a kithara in his left arm, a lion following the satyr with its left forepaw aloft, the shoulder with a band of hanging lotus buds, rays around the base of the neck, details incised and in added red and white, 20cm high

£6,000 - 8,000
€7,100 - 9,500
US\$8,200 - 11,000

Provenance:

George Ortiz (1927-2013) collection, Switzerland.

Private collection, Switzerland, 1970s-1980s, gifted from the above.

Anonymous sale; Cahn Auktionen AG, Basel, 10 November 2015, lot 55.

Beazley Archive no. 9034536.

For another vase in Six's technique with a satyr, see C. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, 236.89. For two further lekythoi in Six's Technique by the Diosphos Painter, both with satyrs and maenads, see Beazley Archive nos 14032 and 305522.

This lekythos is a rare example of 'Six's Technique', named after the Dutch scholar Jan Six, who coined the term in 1888. The Athenian potter Nicosthenes was one of the first to use this technique, and it continued to be in use between the end of the 6th Century to the middle of the 5th Century B.C., a comparatively short period of only one generation. Figures in white or red were painted onto a black-glazed background, where details could then be incised to reveal the underlayer of black. This technique combines the incision technique of black-figure vases with the visual impact of red-figure vases, having the brightly-coloured figures on top of a black background. Six's Technique was likely abandoned as it was less wear-proof than the usual black-figure and red-figure techniques, and was more difficult for the painter.

89

**TWO ATTIC RED-FIGURE SQUAT LEKYTHOI
CIRCA MID 5TH CENTURY B.C.**

One decorated with a winged siren, the other with a running leopard, both 9cm high (2)

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

Acquired by the current owner from Dr. Christoph Lean, Switzerland, 15 May 2002.

Sirens, female-headed birds associated with the afterlife, were often depicted on lekythoi which were also connected with burial rituals. There is another squat lekythos decorated with an Attic siren in the Metropolitan Museum of Art, acc. no. 41.162.123.

89



90

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

Depicting two women draped in himations, both with their hair dressed beneath a *sakkos*, one seated and holding a mirror in her outstretched hand, the other standing facing the seated woman holding up a small vessel in her proper right hand, a lekythos in the field, a band of meander above and below, the shoulder with scrolling palmette and lotus decoration, a band of ovolo at the base of the neck, details in added black, 29.5cm high

£5,000 - 8,000

€5,900 - 9,500

US\$6,900 - 11,000

Provenance:

Acquired by the current owner from l'Art Ancien, Montreal, 5 September 1987.

For two other lekythoi with draped seated women holding mirrors see Beazley Archive nos. 14511 and 275363.



90

91 *

**A GREEK BLACK-GLAZED MUG
SOUTH ITALY, CIRCA LATE 5TH CENTURY B.C.**

The cylindrical vessel with seven ribs encircling the body, with ring handle, 7cm high, 8.2cm diam.

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

with Royal-Athena Galleries, New York, 2000s.
with Artemis Gallery, Louisville CO., March 2020.
Private collection, Switzerland.



91



92

92

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

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

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

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

Anonymous sale; Christie's, London, 30 April 2008, lot 146. G. Kyriacou collection, London, acquired at the above sale.



93

93 *

**A HELLENISTIC TERRACOTTA 'TANAGRA' FIGURE
CIRCA 3RD CENTURY B.C.**

The young woman wearing a pleated chiton and swathed in a himation, a foliate wreath adorning her hair, *20.5cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

with Galerie Arete, Zurich, 1972.

Verena and Peter Schnell collection, Zurich.

Basel art market.

Private collection, Switzerland.

94 *

A GREEK BLACK FIGURE STAMNOS

POSSIBLY BOEOTIA, CIRCA 4TH-3RD CENTURY B.C.

Decorated at the shoulder with a garlanded bucranium motif, flanked by trees, the body with three encircling bands, set on a pad foot, 30.5cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

Anonymous sale; Cahn Auktionen AG, Basel, 22 September 2006, lot 319.

Private collection, Switzerland, acquired at the above sale.

It is unusual to see a bucranium depicted on a vase, however bucrania were often used as decorative devices in Greek temple architecture, the bull's skulls representing the garlanded oxen customarily offered for sacrifice.



94

95

A GREEK RED-FIGURE OWL SKYPHOS

SOUTH ITALY, CIRCA 4TH CENTURY B.C.

Decorated on each side with an owl depicted with dot and circle eyes with stylised feather details, flanked by sprigs of laurel leaves, 6.8cm high, 8.8cm diam. excl. handles

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

Acquired by the current owner from Classian Art Ltd, Zurich, 21 September 1999.



95



96

96

**FIVE GNATHIAN WARE VESSELS
CIRCA 4TH CENTURY B.C.**

Comprising two prochoi enlivened with white and yellow slip decoration, each decorated with bands of trailing vines, with mascarons to either side of the spouts, 16.5cm and 17.5cm; a skyphos decorated on one side with bands of vines and a kantharos; another decorated with rosettes, both 9cm diam. *excl. handles*; and a handled cup with a scrolling band of decoration around the neck, with finely incised ribbed body, 10cm high (5)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

with Andre de Munter Archeologie, Brussels, prior to 2000.
Private collection, Surrey.
Private collection, UK.

97

**A GREEK BLACK-GLAZED PELIKE
CIRCA 4TH CENTURY B.C.**

The rounded body set on a deep raised foot, a ribbed collar at the top of the neck beneath the flared mouth, 36cm high

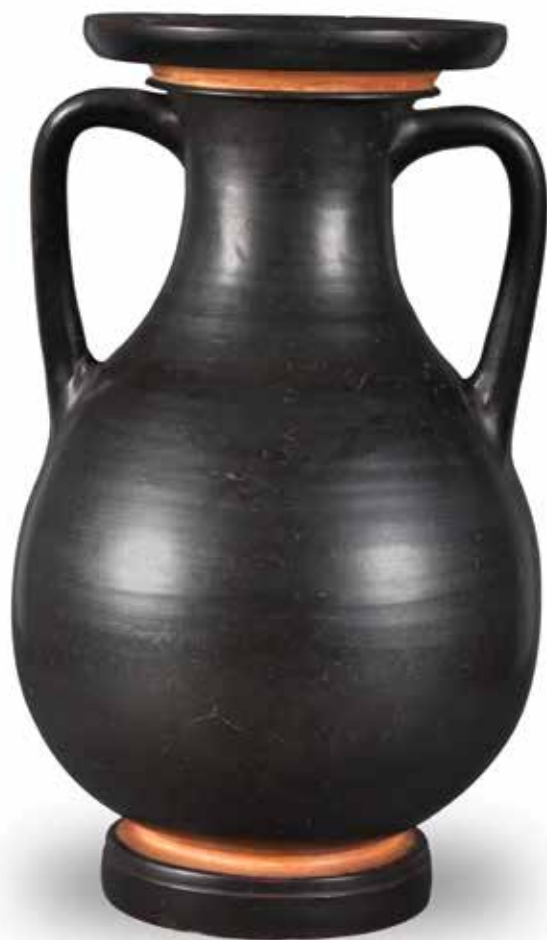
£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Acquired by the current owner from Dr. Christoph Lean, Switzerland, 15 May 2002.



97



PROPERTY FROM A ROYAL COLLECTION

98

A ROMAN ROCK CRYSTAL AMPHORISKOS CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

The cylindrical neck with angled handles, the stepped shoulder of hexagonal cross-section, the body cut with triangular facets, the lower body with angular hexagonal carination and knop base, with a silver domed lid and triple suspension chains, probably later, *amphoriskos* 6.8cm high

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

Provenance:

Jose de Albuquerque collection, Portugal, acquired in Munich prior to 1977.
with Rupert Wace Ancient Art, London, March 2015.

There is a faceted hexagonal rock crystal amphoriskos of the same form in the Getty Museum, object number 83.AN.331. Rock crystal bottles such as the above were used to hold valuable perfumed oils. Both the Greeks and Romans considered rock crystal to be a form of hardened ice; the Roman naturalist Pliny thought that the crystal came from snow. Its transparency made it highly prized and as a rare commodity that was very challenging to carve it was used only for luxury objects.

VARIOUS PROPERTIES

99

A ROMAN MARBLE PORTRAIT HEAD OF GAIUS CAESAR AUGUSTAN PERIOD, CIRCA 1ST CENTURY A.D.

Probably of Parian marble, the youth depicted turning slightly to his left, the close-cropped hair carved in wavy locks around the forehead, with deep-set large eyes beneath slightly frowning brows, 35cm high

£40,000 - 60,000

€47,000 - 71,000

US\$55,000 - 82,000

Provenance:

Private collection, UK, acquired on the London art market in the 1970s; and thence by descent.

Anonymous sale; Christie's, London, 25 April 2007, lot 260.

Private collection, UK.

Anonymous sale; Bonhams, London, 16 April 2015, lot 130.

Gaius Caesar (20 B.C.-A.D. 4) and his brother Lucius Caesar (17 B.C.-A.D. 2) were the sons of the Emperor Augustus' only child Julia and his close confidant Marcus Vipsanius Agrippa. In lieu of his own natural-born offspring, the Emperor adopted them as his heirs in 17 B.C.

As a result, Gaius and his younger brother Lucius 'played extremely important roles in Augustus' political and dynastic plans' (J. Pollini, *The Portraiture of Gaius and Lucius Caesar*, New York, 1987, p. 2). Official images of Augustus's grandsons were produced from their childhood, 'deliberately calculated to depict the princes as miniature versions of their illustrious grandfather' (D. Kleiner, *Roman Sculpture*, New Haven and London, 1992, p. 72).

Portraits of Gaius have been divided into five types and this head has been identified as belonging to Type IV. It is thought that this type was created in A.D. 1 in honour of Gaius's assumption of the consulship (Pollini, *op. cit.*, pp. 56-9). A closely-related example of Type IV is the portrait statue of Gaius from Corinth (Pollini, *op. cit.*, pl.16:1-4). This is part of a marble portrait group of Gaius and Lucius with their grandfather the Emperor which was set up in the Julian Basilica in Corinth.



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

The follower of Bacchus depicted with a muscular hairy chest looking down and to his right, a fillet of ivy leaves and flowers in his flowing curly hair, with long thick beard, furrowed brows and deep set eyes, holding a wineskin slung over his left shoulder, 26cm high

£40,000 - 60,000

€47,000 - 71,000

US\$55,000 - 82,000

Provenance:

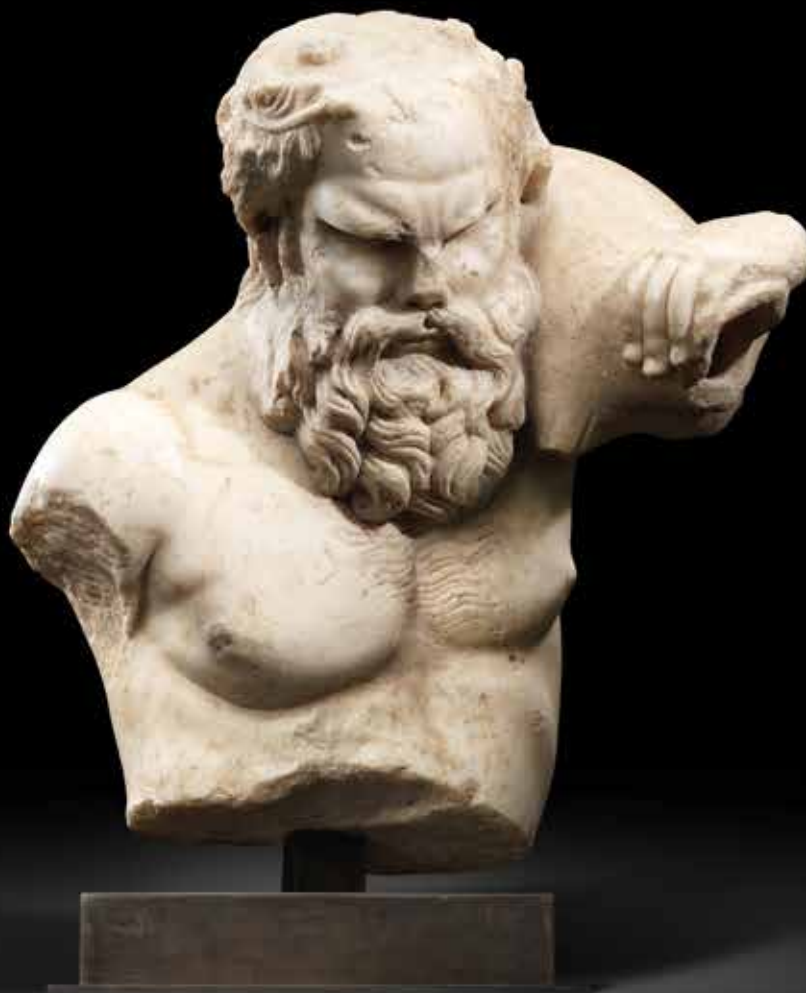
London art market, early 1970s.

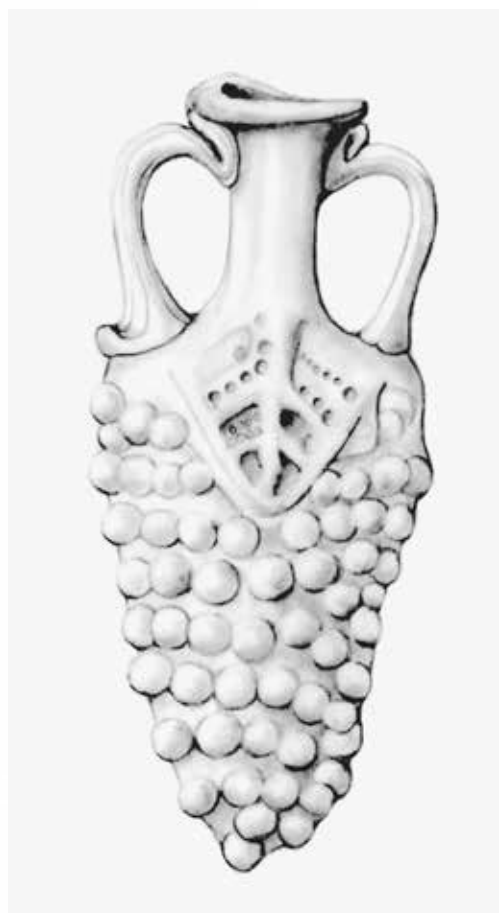
Brian Carter collection, until 1986.

London art market, December 2018.

Known as one of the teachers of Dionysus, Silenus helped the Nymphs of Mount Nysa raise the god when he was brought there as an infant. His name is derived from the words *seiō*, "to move to and fro," and *lênos*, "the wine-trough", and he is usually depicted drunk, or partaking in the revelries that come with being associated with the god of wine. Unlike the younger satyrs who follow Dionysus, Silenus is easy to spot among the troupe with his long beard and mature face. With Dionysus and the Bacchic mysteries being popular subjects for art in the Roman period, images of Silenus can be found in frescos, coins, furniture legs and even cameos in addition to marble statuary and fountains.

For a satyr in a similar pose holding a wineskin over his shoulder see B. Conticello, et al., *Rediscovering Pompeii*, Rome, 1990, no. 191. See also S. Reinach, *Repertoire de la Statuaire Grecque et Romaine, Tome II, vol. I*, Paris, 1897, p. 50, no. 6, and 58, nos. 1-2.





PROPERTY FROM A ROYAL COLLECTION

101 *

A ROMAN GREEN GLASS GRAPE AMPHORISKOS WESTERN EMPIRE, CIRCA 2ND-3RD CENTURY A.D.

The body mould blown in the form of a naturalistic bunch of grapes, with two vine leaves at the shoulder, with cylindrical neck, everted lip and trail handles, 13cm high

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

Provenance:

Arpot Wilma collection, Maastricht.
with Harmakhis Archeologie, Brussels, March 2018.

Mould blown vessels in the form of bunches of grapes were made both in the Eastern and Western parts of the Roman Empire, but bottles found in the west usually have two handles while those in the east have none. This type of two-handled mould-blown flask decorated with a realistic bunch of grapes is more typical of production in the western part of the Roman Empire and, more specifically, Gaul and Germania, with Cologne as one of several different possible sources.

Although very rare as a type, these grape-flasks are well-known and much desired by collectors as the first example was found in 1770 in a mid-2nd to early 3rd Century sarcophagus in the rue de la Tranchée in Poitiers. Furthermore, this example is similarly decorated like the Bonham's example, with a representation of a vine leaf at the top in the middle of both sides, rather than on the edges. The Bonhams' example is a more restrained version, where the body resembles more the bunch of grapes found on footed examples (Isings Form 91b, *ibid.* p. 109) from Cologne, and the handles are more simple, without the additional loops at the top.

VARIOUS PROPERTIES

102 *

A ROMAN MARBLE PORTRAIT HEAD OF A BOY CIRCA EARLY-MID 1ST CENTURY A.D.

The youthful features framed by heavy fringed hair, falling in curls at the nape of the neck, the crown of the head with three central plaits, from which a jewelled pendant is suspended, the child's softly carved slightly asymmetric features depicted with large rimmed eyes and full lips, 25cm high

£22,000 - 26,000

€26,000 - 31,000

US\$30,000 - 36,000

Provenance:

Private collection, Switzerland, prior to 1981.

Published:

A. Geyer, 'Ein wiederverwendetes Knabenporträt', *Meded. Rom.*, vol. 23, 1981, p. 101-106, pl. 34-35.

Geyer notes a portrait head of the young Nero in the Ny Carlsberg Glyptotek as a parallel to the above lot, reproduced in F. Johansen, *Catalogue Roman Portraits*, vol. I, Ny Carlsberg Glyptotek, 1994, p.158, no.67, and also makes comparisons with another head of Nero in Rome (Museo Nazionale Romano, Museo delle Terme / Thermenmuseum, Inv. Nr. 618). Cf. also a statue of a young princess, discovered during underwater excavations at Baiae, and dating again to the Neronian Period, who wears an almost identical jewelled pendant in her hair, which is styled to copy Nero's own (Museum Archaeologico die Campo Flegrei nel Castello di Baia, recently exhibited as part of the 'Nero' exhibition in the British Museum). This statue has been suggested to be an idealised portrait of Claudia Augusta, Nero's daughter by his second wife Poppaea Sabina; perhaps the present lot also depicts a close member of the Imperial family.



102

103 *

A ROMAN MARBLE RELIEF FRAGMENT CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

Preserving the body of a rider on horseback, galloping at full tilt, the male figure wearing a short, belted chiton, his chlamys secured at his shoulders and flying out behind him, his left arm holding the horse's neck, its flank, upper rear leg, and wavy tail preserved, with faint remains of yellow pigment on the mane and tail, and red pigment delineating the trappings, 21cm x 17cm

£5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600

Provenance:

Private collection, Switzerland, acquired prior to 1991.



103



104

104 *

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

The god depicted nude, standing with his right leg advanced, wearing a helmet high on his head, with his right arm raised, likely once holding a spear, his left arm extended, with extensive gilding remaining overall, *12.3cm high*

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

with La Reine Margot, Paris.

Private collection, Paris, acquired from the above ca. 2013.

Known for being the god of war, Mars was worshipped throughout the Roman Empire, especially in his form as Mars Ultor or Mars the Avenger, protector of the Roman Army.



105

105

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

With spherical body set on a shallow raised foot, with concentric circles on the underside, and a short horizontal collar rim, suspension chains attached to the dolphin-shaped handles and knopped stopper, all attached to a central suspension ring, *11cm high excl. chain*

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

with Petit Musée, Montreal.

Harry Toulch collection, Montreal, acquired from the above December 1997.



106 *

**A LARGE ROMAN BRONZE ATTIS
CIRCA 2ND CENTURY A.D.**

The god depicted standing with arms outstretched, holding a pair of paddles or clappers, wearing a billowing tunic tucked into characteristic belted oriental trousers, his curled locks arranged in two tiers, tendrils falling onto his shoulders, *31cm high*

£20,000 - 30,000

€24,000 - 36,000

US\$27,000 - 41,000

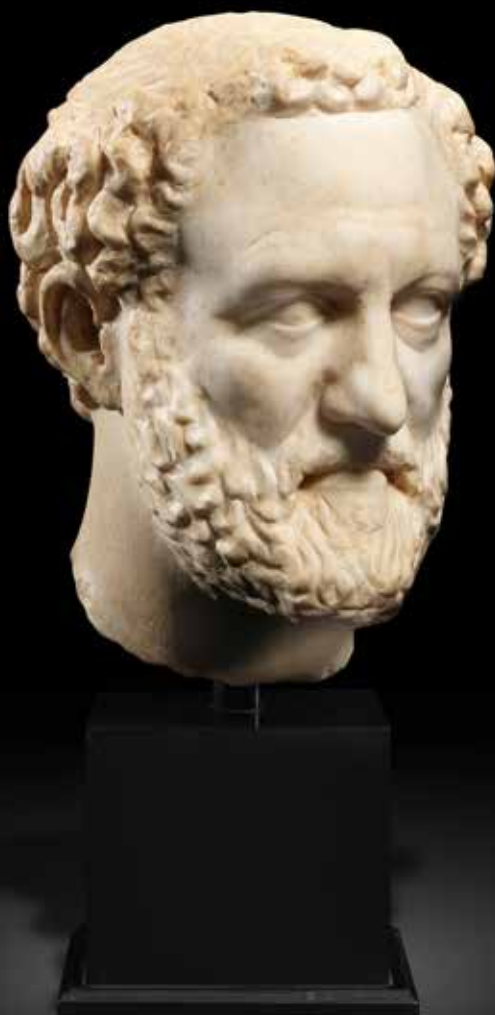
Provenance:

Anonymous sale; Christie's, London, 8 April 1998, lot 214.
with Royal-Athena Galleries, New York, 2007.

Private collection, Paris, acquired from the above.

For a larger complete marble statuette of Attis, with similar trousers, which are pinned down the middle at the front of the legs, and a similarly exposed torso, see the Uffizi Gallery, Florence, inv. no. 84.

Originating in Phrygia in the East, the cult of Attis spread across the Mediterranean, first to Greece and then onward to Rome. The priests who attended to his temples were eunuchs, as Attis castrated and killed himself in a fit of madness caused by a jealous Cybele, the Mother goddess. Upon realising she had killed her lover, Cybele pleaded with the Olympians and they preserved his body eternally in a youthful state. Through his self-mutilation, death and resurrection Attis is also seen to represent the fruits of the earth, which die in winter only to rise again in the spring.



107

**A ROMAN MARBLE PORTRAIT HEAD,
PROBABLY THUCYDIDES
CIRCA 150-175 A.D.**

The face naturalistically carved and gazing slightly to the left, with drilled thick curly hair and short beard, a furrowed brow and deep-set almond-shaped eyes, 32.5cm high

£80,000 - 120,000

€95,000 - 140,000

US\$110,000 - 160,000

Provenance:

Hormann collection, Germany, 1967-1982, acquired on the German art market.

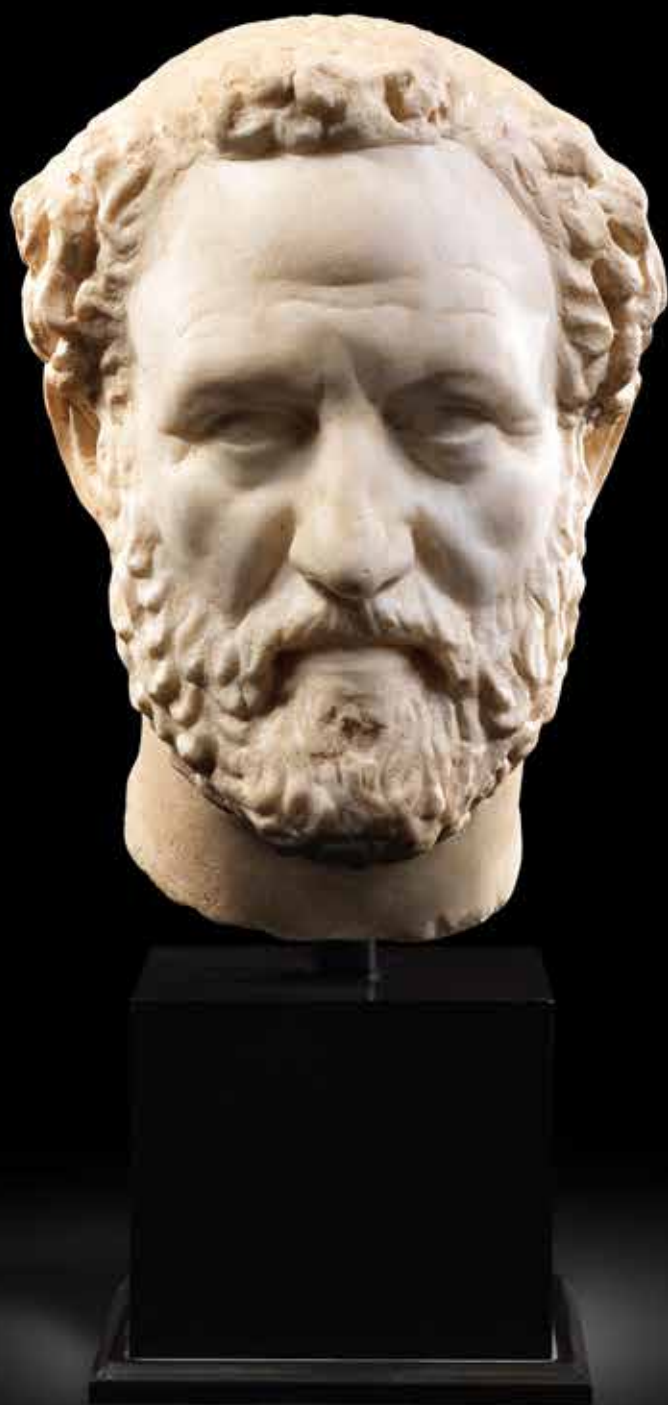
Exhibited at a Zurich art fair in 1985.

Acquired by the current owner in 1994.

For another bust of Thucydides of similar proportion see the Royal Ontario Museum, Toronto, object no. 957.159 as well as G. M. A. Richter, *Portraits of the Greeks* London, 1965, fig. 177.

Thucydides was an Athenian historian and general who wrote *History of the Peloponnesian War*, which tells of the struggle for supremacy between Sparta and Athens from around 431 B.C. Born in 460 B.C., he was elected one of the 10 *stratēgoi*, a military magistrate of great importance, in 424 B.C. Shortly after his promotion he was exiled from Athens as he was unable to come to the aid of the city of Amphipolis before it was captured by the Spartans. It was during his exile that Thucydides wrote his *History*, and sought to record the events of the war as they were happening through extensive travel and research around Greece. His methodological approach and desire to record 'the truth' of the war made him one of the first historians in the Western world, following in the footsteps of Herodotus. His work was completed in 411 B.C. and was widely read by his contemporaries. Later historians took up the mantle and added to Thucydides's *History* as it did not cover the last six years of the war. Thucydides died sometime around 404 B.C., and his tomb in Athens was still visited into the 2nd Century A.D.

On Thucydides's appearance Richter quotes, "his features and bearing were serious and corresponding to the character of his *History*" (*Portraits of the Greek*, p. 213). Representation of the historian show him at around age 50, when he would have been writing his *History*, and Richter infers further that the Greek original type, which the above portrait likely follows, was most probably erected after his death when his *History* was becoming widely read (*ibid*, p. 215).



108



108

**A ROMAN GIALLO ANTICO MARBLE HERM
HEAD OF DIONYSUS
CIRCA 1ST-2ND CENTURY A.D.**

The wavy hair dressed with a fillet and garlanded with berries, the youthful face with rimmed recessed eyes and slightly parted lips, 15.5cm high

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance:

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

Private collection, France, acquired from the above
13 September 1996.

Giallo antico was quarried by the ancient Romans at Chemtou (Simitthus) in North Africa. The yellow marble was considered to be precious and opulent, and was widely used during the 1st-2nd Centuries in both the Imperial and private households. For a herm of Dionysus in giallo antico cf. M De Nuccio & L Ungaro, *i marmami colorati della Roma imperiale*, Rome, 2002, p.378, fig.79, Museo Nazionale Romano, Roma, inv. n. 4252.

109



109

**A ROMAN BRONZE FIGURE OF A GODDESS
CIRCA 1ST-3RD CENTURY A.D.**

Standing with her weight on her left leg, her right knee bent, her wavy hair twisted into a chignon surmounted by a crescentic diadem, wearing a heavily draped chiton with a knotted belt beneath the breasts and wrapped in a himation falling from her proper left shoulder and across her waist, her right arm outstretched holding a patera, 23.5cm high

£6,000 - 8,000

€7,100 - 9,500

US\$8,200 - 11,000

Provenance:

UK art market.

Anonymous sale; Sotheby's, New York, 4 June 1998, lot 145.
Acquired by the present owner at the above sale.

110 *

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

With four claws protruding from the padded paw of the anatomically rendered leg, a decorative band around the opening at the thigh, details of fur engraved at the toes, 29.5cm high

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

D.D. collection, London, acquired 1975-1980.

Anonymous sale; Gorny and Mosch, Munich, 17 June 2015, lot 18.

Private collection, Paris, acquired from the above sale.

This large bronze griffin leg likely once supported a luxurious piece of Roman furniture. Ancient Romans liked to decorate their furniture with "griffins or lion's heads...a face or bust, often Bacchus or a Satyr, and occasionally (*sic*) a complete sculpture" (P. Roberts, *Life and Death in Pompeii and Herculaneum*, London, 2013, p. 86). For further discussion on Roman furniture see *Life and Death in Pompeii and Herculaneum*, especially pp. 86, 103, 120-123.





111

111 *

A ROMAN BRONZE TRITON CIRCA 2ND-3RD CENTURY A.D.

Depicted nude with his soft muscular body erupting from waves, looking to his left, with a full beard and his wavy locks surmounted by a wreath, 18cm high

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 16,000

Provenance:

Private collection, France, since the 1950s.

with Alain Chenel, Paris.

Private collection, Paris, acquired from the above 27 March 2008.

Although the head and wreath are reminiscent of depictions of Neptune, the positioning of the body is more akin to known sculptures of Tritons; the long tails of the Tritons and how they attach to the body pushes their torso into a slightly arched position. For two other Tritons in a similar position, and also depicted nude, see The J. Paul Getty Museum, Los Angeles, acc. no. 85.AM.163 and The British Museum, London, acc. no. 1824.0488.1.

To the Ancient Greeks, Triton was the son of Poseidon and Amphitrite and, unlike his anthropomorphic father, was always depicted with a fish tail. His main attribute was a conch shell which when blown allowed him to control the ocean's waves. Later in the ancient world, Triton came to be the generic plural term for 'merman', with groups of mermen appearing on vases and sculpture together.

112 *

A PAIR OF ROMAN EAGLE-HEADED BRONZE CHARIOT GUIDES CIRCA 2ND CENTURY A.D.

Each in the form of a tapering octagonal shaft surmounted by an eagle head finial, the eyes articulated, the feathers enhanced by incision, with an arm on either side of the shaft in the form of an arching duck's head, details finely incised, 18cm and 18.5cm wide, 13cm and 13.5cm high (2)

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

Private collection, Austria, acquired in 1970 in Vienna.



112



113

113 * TP

**A LATE ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH-6TH CENTURY A.D.**

The rectangular panel decorated in red, white, black, green, yellow and pale grey tesserae in an interlocking guilloche pattern bordered by bands of zig-zags, 60cm high, 96cm long

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance:

Private collection, New York, acquired prior to 1988.

114

**A ROMAN TERRA SIGILLATA JUG
NORTH AFRICA, CIRCA 3RD-4TH CENTURY A.D.**

Decorated in stamped relief with a gladiator, three vertical palm fronds, a lozenge motif and two foliate arches, probably representing victor's wreaths, moulded foliate detail on the handle, 20cm high

£500 - 700

€590 - 830

US\$690 - 960

To be sold without reserve

Provenance:

Private collection, UK.



114



115

115 * TP

**A LATE ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH-5TH CENTURY A.D.**

Depicting an ostrich, composed of tesserae in various shades of pink, ochre, white, green, black and pale grey, on a white background with geometric designs, possibly representing flowers in the field, 107cm high, 96.5cm long

£3,000 - 5,000
€3,600 - 5,900
US\$4,100 - 6,900

Provenance:

Private collection, New York, acquired prior to 1988.

116 * TP

**A LATE ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH-6TH CENTURY A.D.**

Depicting a bird, probably a duck, composed of white, green, brown and black tesserae on a white background, 60cm high, 82.5cm long

£2,000 - 4,000
€2,400 - 4,700
US\$2,700 - 5,500

Provenance:

Private collection, New York, acquired prior to 1988.

117 * TP

**FOUR BYZANTINE MARBLE MOSAIC PANELS
CIRCA 4TH-6TH CENTURY A.D.**

All panels with four lines of Greek text on a white background, one with red text with a white, black, ochre and pale grey border, the second also with red text and a pink, white, pale grey and black border, the third with black text and a black, pink, white and pale grey border, the fourth also with black text and a black, pink and white border, largest 64cm high, 68.5cm long (4)

£10,000 - 15,000
€12,000 - 18,000
US\$14,000 - 21,000

Provenance:

Private collection, New York, acquired prior to 1988.



116

118

**THREE BYZANTINE POLYCHROME S
GRAFFITO WARE CHALICES
CIRCA 12TH-14TH CENTURY A.D.**

Each with glazed decoration in ochre and green on cream, the smallest with a sgraffito incised bird motif on the interior and a band of plaited design on the exterior; the largest with interior decorated with scrolls and a herringbone motif; and a chalice the interior with a tondo of stylised foliate motifs, 9.5cm; 12cm and 14cm diam. (3)

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

The Hayes Collection UK, acquired prior to 1988.



117



118

Jewellery

119 *

**A BACTRIAN BANDED AGATE NECKLACE
CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.**

Composed of 41 small convex rectangular beads, graduated in size, interspersed with small gold fluted beads, likely modern, restrung with a modern S-hook enclosure, *49.5cm long*

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,700

Provenance:

with Fortuna Fine Art, New York.
Private collection, Europe, acquired from the above 1990.

120 *

**A MESOPOTAMIAN AGATE AND GOLD BEAD NECKLACE
CIRCA EARLY 2ND MILLENNIUM B.C.**

Composed of 34 agate cylindrical beads, with a central large fluted spherical gold bead, interspersed with 34 small gold beads, likely modern, restrung and with a modern S-hook enclosure, *43.5cm long*

£2,000 - 3,000
€2,400 - 3,600
US\$2,700 - 4,100

Provenance:

Private collection, USA, 1980s.
Private collection, Europe.

121 *

**A ROMAN GILDED GLASS, GOLD AND FAIENCE
BEAD NECKLACE
CIRCA 1ST CENTURY B.C.–1ST CENTURY A.D.**

Formed of 39 gilded glass cylindrical beads of varying sizes interspersed with 18 collared spherical gold beads and 56 blue and red Egyptian faience disc beads, with a central larger gilded glass bead, all restrung with a modern S-hook enclosure, *40cm long*

£2,000 - 3,000
€2,400 - 3,600
US\$2,700 - 4,100

Provenance:

with Fortuna Fine Art, New York.
Private collection, Europe, acquired from the above 1990.

122 *

**A ROMAN ROCK CRYSTAL, GOLD AND BLUE GLASS
BEAD NECKLACE
CIRCA 1ST CENTURY A.D.**

Comprised of 12 spherical rock crystal beads interspersed with 6 gold lentoid beads and 66 small blue glass beads, some possibly modern, with a central larger clear glass pendant, restrung and with a modern S-hook enclosure, *40cm long*

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,700

Provenance:

Private collection, UK.
with Faustus Fine Art, London.
Private collection, Europe, acquired from the above ca. 1980s.

123

**TWO WESTERN ASIATIC GOLD EARRINGS
CIRCA LATE 3RD MILLENNIUM B.C.**

Of open double boat-shaped form, one slightly larger than the other, with modern ear hooks, *2.2cm and 2.5cm high excl. suspension hook (2)*

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100

Provenance:

Reputedly from the Lord McAlpine collection and sold at Sotheby's in the 1980s.
Private collection, UK, acquired in the 1980s.

For similar earrings see K.R. Maxwell-Hyslop, *Western Asiatic Jewellery* c. 3000-612 B.C., London, 1971, pp. 23-24. pl. 18.

124 *

**A WESTERN ASIATIC GOLD DISC PENDANT
CIRCA MID-LATE 2ND MILLENNIUM B.C.**

With a large central boss encircled by concentric rings of impressed dots and smaller bosses, a curled tang forming a suspension loop at the top, *6.6cm diam.*

£1,200 - 1,500
€1,400 - 1,800
US\$1,600 - 2,100

Provenance:

Private collection, Europe, acquired in 1980 on the London art market.

For a discussion of this type of gold pendant, see E.O. Negahban, 'Pendants from Marlik', *Iranica Antiqua*, vol. XXIV, pp.175-198; see pl. VI for some closely related examples.

125

**A BRONZE AGE GOLD AND CARNELIAN TOGGLE PIN
POSSIBLY CYPRUS, CIRCA 1400-1300 B.C.**

The spherical carnelian bead vertically fluted and affixed to the pin with a round disc, the body of the pin decorated in gold with alternating plain ring segments and fluted segments, tapering to a point, an attachment loop on one side, *10.5cm long*

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

Acquired by the current owner from Sumer Gallery, New York, 22 November 1986.

This elegant toggle pin was used to secure and adorn draped clothing. The fluted bead at the top of the pin is shaped to resemble a poppy seed head, and an example from the Metropolitan Museum of Art in New York (acc. no. 1989.281.14) rattles when shaken. See also an example solely in gold from the Cleveland Museum of Art, acc. no. 1947.36. Further examples exist in the British Museum, London, specifically acc. nos. 1897,0401.348 and 1897,0401.102 which have similar attachment loops.





126

126 *

**A GREEK GOLD EARRING WITH THE HEAD OF A GOAT
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.**

The goat with long curving horns, the head emerging from a collar ornamented with filigree tongues and spirals, a loop on the underside, the original hoop of tapering braided wire now straightened to resemble a hair pin, 7.5cm long

£2,500 - 3,500
€3,000 - 4,100
US\$3,400 - 4,800

Provenance:

Private collection, Switzerland.
Anonymous sale; Cahn Auktionen, Basel, 3 November 2012, lot 323.
Private collection, Europe.



127

127

**A ROMAN GOLD AND CARNELIAN INTAGLIO RING WITH PAN
CIRCA 1ST CENTURY A.D.**

The hollow gold hoop set with an oval intaglio engraved with Pan playing a flute, a groundline below, *intaglio 1.3cm high, ring size J 1/2, weight 4.9g.*

£2,500 - 3,500
€3,000 - 4,100
US\$3,400 - 4,800

Provenance:

with Petit Musée, Montreal.
Harry Toulch collection, Montreal, acquired from the above 16 May 1998.



128

128

**A ROMAN GOLD AND CARNELIAN INTAGLIO
RING WITH A HEAD OF A WOMAN
CIRCA 1ST CENTURY A.D.**

The hollow gold hoop set with a circular intaglio engraved with a woman in profile facing left, her long hair unbound cascading in curls behind her, possibly a Maenad, *intaglio 1.4cm high, ring size P, weight 3.7g*

£2,000 - 3,000
€2,400 - 3,600
US\$2,700 - 4,100

Provenance:

with Petit Musée, Montreal.
Harry Toulch collection, Montreal, acquired from the above 16 May 1998.

Property from an American Private Collection of Ancient Glass, Part II

Lots 129-166



129 *

**A ROMAN PALE GREY-GREEN GLASS
ANIMAL-HEADED RHYTON
CIRCA 1ST CENTURY A.D.**

The horn shaped body decorated with vertical ribs, the spout in the form of a creature with short pointed horns with perforated narrow mouth, 22cm long, rim 8.1cm diam.

£12,000 - 18,000
€14,000 - 21,000
US\$16,000 - 25,000

Provenance:

with Fortuna Fine Arts Ltd, New York.
Private collection, USA, formed from the 1980s onwards and
acquired from the above.

Rhyta in glass are rare. Such glass rhyta as the above lot were used as drinking horns or for libations. There are two main versions of rhyta with animal horns: those with or without standing bases. As drinking vessels, this meant that the contents of the latter version, like this example, had to be drunk in one go. A fresco in Pompeii shows how a banqueteer would have raised the rhyton high above the head and poured wine in a stream into the mouth, cf. Herculaneum Museum inv. no. 9024 in M. Beretta and G. di Pasquale (ed), *Vitrum. Il vetro fra arte e scienza nel mondo romano*, Florence, 2004, p. 275.

It is possible that the head of this rhyton could represent a snail, since they were considered by the Romans to be an elite delicacy. The historian Pliny the Elder mentions a farmer harvesting snails, no doubt to provide dishes for wealthy banqueteers such as the one depicted in the fresco at Pompeii.

For a similar rhyton cf. Mandruzzato & Marcante (eds), *Vetri Antichi del Museo Archeologico Nazionale de Aquileia Il vasellame de mensa*, 2005, p. 51 and p. 113, no. 330. There is also a footed example with horned spout, dated to 75-125 A.D., in the Corning Museum of Glass, acc. no. 87.1.2.



130

130 *

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS AMPHORISKOS
HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.**

The dark blue piriform body decorated with alternating opaque white and brick red applied and mavered trailing, the body with feathered trails flanked by spiral decoration around the neck, shoulder and base, with applied amber coloured handles and peg base, 13.4cm high

£1,500 - 2,500
€1,800 - 3,000
US\$2,100 - 3,400

Provenance:

Private collection, London.
with Antiquarium Ltd, New York, acquired from the above 1998.
Private collection, USA, acquired from the above 1999.

For a similar amphoriskos from the Cesnola Collection see V. Karageorghis, *Ancient Art from Cyprus. The Cesnola Collection in the Metropolitan Museum of Art*, New York, 2000, p.286, no. 467. Such late Hellenistic core-formed amphoriskae, typified by the use of translucent glass for the handles and knob base, are found throughout the Eastern Mediterranean region.



131

131 *

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS ALABASTRON
CIRCA 4TH-2ND CENTURY B.C.**

Of dark blue glass, the cylindrical body with vertical ribs, decorated with yellow and white zig-zag pattern, the white trail extending from the disc rim, and spiralling down to the rounded base, with a pair of blue lug handles, 9cm high

£500 - 700
€590 - 830
US\$690 - 960
To be sold without reserve

Provenance:

with Pars Antiques, London.
Private collection, USA, acquired from the above pre-1999.



132

132 *

**AN EARLY IMPERIAL ROMAN PALE BLUE CAST GLASS BOWL
CIRCA 1ST CENTURY B.C.- 1ST CENTURY A.D.**

The bowl cast and then slumped over a further mould, the interior of the shallow bowl with two bands of wheel-cut decoration, comprising a single line just below the rim, and two further grooves around the lower body, 15.5cm diam.

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

with Antiquarium Ltd, New York.

Private collection, USA, acquired from the above 22 June 1999.

There is a similar Early Imperial bowl in the Metropolitan Museum of Art, New York, acc. no. 74.51.296.



133

133 *

**A ROMAN GREEN GLASS LIDDED PYXIS
CIRCA 1ST CENTURY A.D.**

The cylindrical body with hollow tubular flanges at the top and bottom, with shallow shoulder sloping towards the circular opening, the lid with conical knobbed finial, 8.5cm high incl. the lid, 6.2cm max diam.

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

with Antiquarium Ltd, New York.

Private collection, USA, acquired from the above 14 February 1992.



134

134 *

**A ROMAN PALE GREEN GLASS FEEDER FLASK
CIRCA 2ND-3RD CENTURY A.D.**

The body modelled in the shape of a bird, the extended tubular spout forming the tail, pinched in at the base of the neck, with a folded-in rim, 7.7cm high, 10cm long

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

German art market.

Anonymous sale; Christie's, London, 25 November 1997, lot 71.

Private collection, USA, acquired at the above sale.

There is another example of a feeder/pourer flask of similar proportions in the Metropolitan Museum, New York, acc. no. 74.51.81.



135

135 *

**A SMALL ROMAN BLUE GLASS BOTTLE
CIRCA 1ST CENTURY A.D.**

With pear-shaped body, cylindrical neck, the everted mouth with rounded rim, 8.5cm high

£600 - 800

€710 - 950

US\$820 - 1,100

To be sold without reserve

Provenance:

with Barakat Galleries, Beverly Hills (*A Catalogue of the Collection*, vol. 1, 1985, G36).

Private collection, USA, acquired from the above.



136

136 *

**A ROMAN GREEN GLASS ARYBALLOS
CIRCA 1ST-3RD CENTURY A.D.**

Of spherical form, the collared rim in-folded, set on a short neck, with applied twin handles, 7cm high

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

with Antiquarium Ltd, New York, acquired on the New York art market in the 1980s.

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



137 *

**A ROMAN YELLOWISH-GREEN GLASS 'LOTUS BUD' BEAKER
CIRCA LATE 1ST CENTURY A.D.**

Of cylindrical tapering form, with flat ground rim, blown in a four part mould, three for the body and one for the base, moulded with four staggered rows of prominent 'lotus buds', set on a flat base with a central boss and raised concentric ring, 12.4cm high

£6,000 - 8,000

€7,100 - 9,500

US\$8,200 - 11,000

Provenance:

with Antiquarium Ltd, New York.

Private collection, USA, acquired from the above 19 March 1992.

For an interpretation of such beakers cf. E. Marianne Stern, *The Toledo Museum of Art, Roman Mold-blown Glass*, Toledo, 1995, p. 103-104, no. 8 and fig.70. Although the bosses on these beakers are likened to lotus buds or almonds it seems most likely that they are intended to represent the gnarled wood knots of Hercules' club, which was said to have been the trunk of an olive tree. Hercules was renowned for his prowess in drinking and was even depicted in mosaics from Antioch having wine drinking contests with the god of wine himself, Dionysus. Hence such beakers as the above lot were likely associated with Hercules and his prowess in drinking.



138



140



139



138 *

AN EGYPTIAN LAPIS LAZULI VULTURE AMULET AND AN EGYPTIAN MINIATURE IRIDESCENT GLASS OSIRIS AMULET LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.

The seated bird probably representing either the goddess Nekhbet or Mut, perched on an oval base, 1.5cm high; the Osiris depicted mummiform, holding crook and flail and wearing the atef crown, 3.5cm high, TOGETHER WITH AN EGYPTIAN OR EASTERN MEDITERRANEAN FELDSPAR PHALLUS AMULET, Ptolemaic-Roman Period, circa 3rd-1st Century B.C., the tip pierced for attachment, 1.2cm high (3)

£500 - 700

€590 - 830

US\$690 - 960

To be sold without reserve

Provenance:

Private collection, USA, formed from the 1980s onwards.

139 *

FOUR ROMAN GLASS VESSELS LATE ROMAN-EARLY BYZANTINE, CIRCA 1ST-6TH CENTURY A.D.

Comprising a pilgrim flask, the cylindrical neck with cut-off rim, 13.5cm high; a blue glass jar, 5.8cm high; an unguentarium, 13.8cm high; and a juglet with trefoil lip, 10.5cm high (4)

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Pilgrim flask: with Fortuna Fine Arts Ltd, New York.
Blue jar: with Barakat Galleries, Beverly Hills, 10 March 1992.
Unguentarium: with Sheppard and Cooper Ltd, London, 6 October 1990.
Juglet: with Barakat Galleries, Beverly Hills (A Catalogue of the Collection, vol. 1, 1985, G60).
Private collection, USA.

140 *

A ROMAN GREEN GLASS AMPHORISKOS AND A ROMAN GREEN GLASS BALSAMARIUM CIRCA 1ST-4TH CENTURY A.D.

The amphoriskos with one green and one blue trail handle folded upwards above the disc rim, the body of baluster form, flared at the foot, 8cm; and a balsamarium with short twin trail handles, the body with spiral ribbing, set on tripod feet, 12cm high (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Amphoriskos: with Fortuna Fine Arts Ltd, New York.
Private collection, USA, acquired from the above 17 June 1991.
Balsamarium: with Antiquarium Ltd, New York.
Private collection, USA, acquired from the above 7 December 1990.



141

141 *

**A ROMAN GREEN GLASS ARYBALLOS WITH BRONZE HANDLE
CIRCA 1ST-2ND CENTURY A.D.**

With disc rim, short cylindrical neck and globular body, the twin handles with bronze attachment rings and arching handle with conical terminals, 6.5cm high excl. handle

£2,000 - 3,000
€2,400 - 3,600
US\$2,700 - 4,100

Provenance:

with Sheppard and Cooper Ltd, London.
Private collection, USA, acquired from the above 6 October 1990.

For an example with similar bronze handle cf. S. Matheson, *Ancient Glass in the Yale University Art Gallery*, New Haven, 1980, p.32, no. 91. The carrying handle allowed the owner to take their perfumed oil containers to the baths in the same way that the Greeks carried pottery aryballoi to the *gymnasion*.



142

142 *

**A ROMAN GREEN GLASS ARYBALLOS WITH BRONZE
LINK CHAIN
CIRCA 1ST-2ND CENTURY A.D.**

With folded collar rim, short cylindrical neck and spherical body, the base slightly pushed-in, with short trail twin handles with original bronze rings to which a chain is attached with a further central suspension ring and 'S' shaped hook, *aryballos* 8.4cm high

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,700

Provenance:

with Antiquarium Ltd, New York.
Private collection, USA, acquired from the above 14 January 1987.

The Metropolitan Museum, New York, has a similar example with chain, acc. no. 17.194.193.



143

143 *

**A LARGE ROMAN GREEN GLASS JUG
CIRCA 2ND CENTURY A.D.**

With funnel mouth and collar rim, the wide ribbed strap handle extending to the shoulder of the cylindrical body, 22.3cm high

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100

Provenance:

Reputedly from Gadara, Jordan.
with Barakat Galleries, Beverly Hills (*The Barakat Gallery. A Catalogue of the Collection*, vol. 1, 1985, p. 113, no. G).
Private collection, USA, acquired from the above in the late 1980s.



144

144 *

**A ROMAN AMBER GLASS PHIAL-SHAPED UNGUENTARIUM
CIRCA 1ST CENTURY A.D.**

With uneven flared rim and elongated neck, the gently swelling body tapering to a pulled rounded peg base, 19.3cm high

£600 - 800
€710 - 950
US\$820 - 1,100
To be sold without reserve

Provenance:

with Antiquarium Ltd, New York.
Private collection, USA, acquired from the above 26 January 1987.



145



146

145 *

**A ROMAN PALE BLUE-GREEN GLASS PILGRIM FLASK
AND A ROMAN GREEN GLASS AMPHORISKOS
CIRCA 2ND-4TH CENTURY A.D.**

The flask with circular flattened body blown into a mould with faint diagonal ribs, with long tapering neck and flaring rim, an applied trail wrapping around the rim to the top of the applied handles, 14.5cm high; the amphoriskos with spiral trail decoration around the funnel mouth and twin trail handles, the elongated piriform body with fluted vertical indentations, 17.5cm high (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Flask: *Property from the Collection of Gerd Lester; Sotheby's, New York, 25 June 1992, lot 390 (part).*
Amphoriskos: with Barakat Galleries, Beverly Hills, 1980s.
Private collection, USA.

146 *

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

The funnel mouth with infolded rim, the cylindrical neck with tooled flange at the shoulders, the ovoid body mould-blown with ten rows of stylised grape pattern and two opposing triangular leaves below the shoulder, 13.3cm high

£1,500 - 2,500

€1,800 - 3,000

US\$2,100 - 3,400

Provenance:

London art market.
Anonymous sale; Christie's, London, 25 November 1997, lot 73.
Private collection, USA, acquired from the above sale.

For a similar purple grape flask with distinctive collar see S. Matheson, *Ancient Glass in the Yale University Art Gallery*, New Haven, 1980, p.104, no. 279. The usual choice of green or purple glass for these mould-blown flasks was intended to emulate the natural grape colours. The above lot belongs to the Stylised Grape Bottle Series A classification, which is typified by ten rows of stylised grapes and a triangular leaf in the centre of each mould half. For a discussion of the stylised grape bottle classification and a type A example cf. E. Marianne Stern, *The Toledo Museum of Art, Roman Mold-blown Glass*, Toledo, 1995, p.191, fig. 120.

147



147 *

**A ROMAN LIGHT AMBER GLASS ARYBALLOS
CIRCA 1ST-3RD CENTURY A.D.**

With folded collar rim, a pair of thick green trail handles, the globular body with bands of wheel-cut decoration, 14.2cm high

£2,000 - 3,000
€2,400 - 3,600
US\$2,700 - 4,100

Provenance:

with Barakat Galleries, Beverly Hills.
Private collection, USA, acquired from the above 5 April 1986.

148 *

**A ROMAN YELLOW GLASS JUG WITH LOOPED HANDLE
CIRCA 3RD-4TH CENTURY A.D.**

The body of ovoid shape terminating in a hollow folded ring base, the neck widening downwards, with a flaring rim, one opaque white stripe running through the quadruple-ribbed handle with looped thumb rest separately applied at rim and shoulder, 17.8cm high

£1,500 - 2,500
€1,800 - 3,000
US\$2,100 - 3,400

Provenance:

with Fortuna Fine Arts Ltd, New York.
Private collection, USA, acquired from the above 4 September 1991.

For a similar jug with looped thumbrest handle, see N. Kunina, *Ancient Glass in the Hermitage Collection*, St Petersburg, 1997, cat. no. 256.

148





149

149 *

**A ROMAN AUBERGINE GLASS FLASK
CIRCA 3RD-4TH CENTURY A.D.**

The funnel shaped mouth with infolded rim, the piriform body with diagonal ribbing, 8.4cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

with Fortuna Fine Arts Ltd, New York.
Private collection, USA, formed from the 1980s onwards and acquired from the above.

150 *

**A ROMAN PURPLE GLASS POMEGRANATE-SHAPED
SPRINKLER BOTTLE
CIRCA 4TH CENTURY A.D.**

With wide flaring collared rim, restricted at the neck, with applied pale green thick trail on the underside of the mouth, the spherical body with five pinched ribs and further pinched nodules, set on a base ring of eight pinched toes, 13.3cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance:

Thomas Barlow Walker (1840-1928) collection.
The Thomas Barlow Walker Collection. Sold for the Benefit of the Walker Art Center, Minneapolis; Sotheby Parke Bernet, New York, 26th-28th September 1972, lot 80.
Anonymous sale; Sotheby's, New York, 12th-13th December 1991, lot 10.
Private collection, USA, acquired at the above sale.



150



151

151 *

**A ROMAN GREEN GLASS JANIFORM HEAD FLASK
CIRCA 3RD CENTURY A.D.**

The body blown into a two-part mould, with two similar cherubic faces with knobby-curly hair, on a flattened ovoid base with a cylindrical neck and flaring folded rim, *7.8cm high*

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

with Antiquarium Ltd, New York.

Private collection, USA, acquired from the above 13 October 1993.



152

152 *

**A ROMAN YELLOW GLASS JUG
CIRCA 4TH CENTURY A.D.**

With flared mouth and infolded rim, the piriform body set on a tooled raised splayed foot, with a green trail handle folded beneath the rim and extending to the upper body, *15.5cm high*

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Montclair Art Museum collection, NJ, acquired in 1933.

Property of the Montclair Art Museum; Sotheby's, New York, 2 December 1988, lot 362 (part).

with Antiquarium Ltd, New York.

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



153

153 *

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

The baluster-shaped body with short neck and collar rim, the spurred handles with palmettes at the shoulder, with a suspension loop at the top of each handle with linked chain rising to a central attachment ring, the lid attached to the same ring with a further suspension chain, concentric rings cast beneath the foot, *the body 11.4cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Anonymous sale; Sotheby's, New York, 17 December 1997, lot 131.

Private collection, USA, acquired at the above sale.



154

154 *

**A ROMAN MOSS GREEN GLASS AMPHORISKOS
CIRCA 4TH CENTURY A.D.**

With applied trail handles and pad base of turquoise with fine red stripes, the flared mouth with turned-in rim, the body blown into a finely ribbed mould, twisted to create spiral ribs and tooled to form a piriform body with ten vertical indentations, *19.2cm high*

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,700

Provenance:

with Asprey Antiques Ltd., London.
Private collection, USA, acquired on 7 May 1997.

For amphoriskoi of similar form and decoration but without the pad base, cf. V. Arveiller-Dulong & M-D. Nenna *Les Verres Antiques du Musée du Louvre*, Paris, 2005, p. 387-388, figs. 1038-1040.



155

155 *

**A ROMAN LIGHT GREEN GLASS JUG
CIRCA 4TH CENTURY A.D.**

With trefoil lip and spiral trail decoration around the cylindrical neck, the turquoise trail handle folded beneath the rim, the spherical body with fifteen vertical pinched ribs, *16.5cm high*

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100

Provenance:

with Fortuna Fine Arts Ltd, New York.
Private collection, USA, formed from the 1980s onwards and acquired from the above.



156

156 *

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

Comprising a sprinkler flask, the mould blown body with repeat chevron decoration; a green glass flask with funnel neck, twin trail handles and lentoid body; a double balsamarium with chevron trail decoration; a glass jug, the trail handle with folded thumbrest, 7.5cm-14.5cm high **AND A GLASS FLASK**, the body mould blown with bud and frond decoration, 14.5cm high (5)

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100

Provenance:

Sprinkler flask: with Fortuna Fine Arts Ltd, New York (*Shining Vessels*, 1991, no. 108).
Flask with twin handles: with Barakat Galleries, Beverly Hills.
Balsamarium: with Asprey Antiques Ltd., London, 7 May 1997.
Jug: with Fortuna Fine Arts Ltd, New York, 4 September 1991.
Private collection, USA, formed from the 1980s onwards and acquired from the above.



157

157 *

**A ROMAN BLUE-GREEN GLASS PILGRIM FLASK
CIRCA 4TH CENTURY A.D.**

Of lentoid shape, the cylindrical neck with flared mouth and infolded rim, the short applied handles extending down the body in undulating ribbon trailing, 17.8cm high

£800 - 1,200
€950 - 1,400
US\$1,100 - 1,600

Provenance:

with Fortuna Fine Arts Ltd, New York.
Private collection, USA, formed from the 1980s onwards and acquired from the above.



158

158 *

**A ROMAN PALE OLIVE-BROWN GLASS GOBLET
CIRCA 4TH-5TH CENTURY A.D.**

The bowl with moulded vertical ribbing, set on a short hollowed stem on a circular folded foot, formed from a single paraison of glass, 7.4cm high, 7.4cm diam.

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Private collection, UK.

Anonymous sale; Christie's, London, 25 November 1997, lot 84.

Private collection, USA, acquired at the above sale.

159 *

**TWO ROMAN BLUE-GREEN GLASS DOUBLE
BALSAMARIA
CIRCA 4TH-5TH CENTURY A.D.**

One with twin tubular phials with a central band of spiral trail and an arched basket handle, folded at the rim with a trailed loop on either side of the conjoint body; the other with conjoint tubular phials, with the lower part of the trail handles remaining, 18cm and 13cm high respectively (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Handled balsamarium: *Property from the Collection of Gerd Lester*; Sotheby's, New York, 25 June 1992, lot 390 (part).

Fragmentary handle: *Property of Muriel Katz*; Sotheby's, New York, 12-13 December 1991, lot 359 (part).

Private collection, USA, acquired at the above sales.



159



160

160 *

**A LARGE LATE ROMAN BLUE-GREEN GLASS AMPHORA
CIRCA 4TH-5TH CENTURY A.D.**

With a band of trail decoration around the funnel neck, ribbed strap handles and piriform body, *24cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

Anonymous sale; Sotheby's, London, 13-14 July 1981, lot 462.
with Barakat Galleries, Beverly Hills (*A Catalogue of the Collection*,
vol. 1, 1985, GF3).

Private collection, USA, acquired from the above.



161

161 *

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

The elongated funnel neck with turquoise spiral trail decoration, the
globular body with blue looped trail pincer to create a 'spectacle'
pattern, *19.5cm high*

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

with Barakat Galleries, Beverly Hills (*A Catalogue of the Collection*,
vol. 1, 1985, G895).

Private collection, USA, acquired from the above.



162

162 *

**A LATE ROMAN GLASS LAMP OR CUP
CIRCA 4TH-5TH CENTURY A.D.**

Of conical form, tapering to a rounded base, decorated with three encircling bands of wheel cut decoration flanking four applied and marvered turquoise oval blobs, with cut-off and ground rim, 17cm high

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,600

Provenance:

Private collection, USA, formed from the 1980s onwards.

Such vessels have been excavated in contexts suggesting that they were used as lamps and found with traces of oil remaining inside. The lamp would have contained water with oil and a wick floating on top, and would have been suspended in a metal stand. Glasses of this type are in numerous museum collections; see an example in A. Oliver Jr, *Ancient Glass in the Carnegie Museum of Natural History, Pittsburgh*, Pittsburgh, 1980, no. 176.



163

163 *

**A ROMAN AMBER GLASS TALL AMPHORISKOS
CIRCA 5TH CENTURY A.D.**

The funnel neck with two bands of trail decoration, the angled twin trail handles starting beneath the lower band of decoration on the neck and descending to the shoulder, the elongated ovoid body mould blown with diagonal striations, tapering to a flat indented base, 19.2cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance:

with Fortuna Fine Arts Ltd, New York (*Shining Vessels*, 1991, no. 36). Private collection, USA, acquired from the above in 1991.



164

164 *

**A LARGE ROMAN PALE YELLOW GLASS JUG
CIRCA 2ND-4TH CENTURY A.D.**

The bulbous body set on an applied thick green glass coiled base, with rope-twist amber handle, the base of the neck with a band of spiral decoration, the flared mouth with in-folded rim, 23cm high

£1,500 - 2,500

€1,800 - 3,000

US\$2,100 - 3,400

Provenance:

with Aaron Gallery, London.

Private collection, USA, acquired from the above 13 May 1994.

This large jug is highly unusual and probably reflects a local production, maybe in the Rhineland. To date, it has been possible to only identify two others examples. The first, a small example at 16.2 cm high and made in light olive-green glass was purchased by the Rijksmuseum van Oudheden, Leiden, in 1951 (inv. no. M 1951/5.1; W. Braat, 'The glass collection of the Rijksmuseum van Oudheden at Leiden', *Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden* 44, p. 109, no. 20, pl. XXXIX). The second example is in the Montreal Museum of Fine Arts (B. Caron & E. P. Zoitopoulou, *Montreal Museum of Fine Arts, Collection of Mediterranean Antiquities, Vol. 1, The Ancient Glass*, Leiden and Boston, 2008, pp. 86-7, no. 77). Slightly larger than the Leiden jug at 19 cm, it too is made in olive-green glass, although the Bonham's jug is the largest and has the remains of amber-coloured pontil.

165 *

**SEVEN ISLAMIC GLASS VESSELS
CIRCA 7TH-11TH CENTURY A.D.**

Comprising a blue glass unguentarium, the conical body tapering to a point, a pronounced ribbed collar at the base of the funnel neck, 13cm high; four miniature Islamic glass bottles, 4.3cm-6cm high; a miniature blue beaked flask, 8.7cm high; and a small glass jar with five trail handles and dimpled body, 5.2cm high (7)

£600 - 800

€710 - 950

US\$820 - 1,100

To be sold without reserve

Provenance:

Alabstron: *Property of Muriel Katz*; Sotheby's, New York, 12-13 December 1991, lot 359 (part).

Bottle with facet-cut neck: with Antiquarium Ltd, New York, 14 July 1995.

Spherical bottle: with Antiquarium Ltd, New York, 9 November 1991.

Beaked flask: with Fortuna Fine Arts, New York.

Private collection, USA, formed from the 1980s onwards and acquired from the above.



165

166 *

**A BYZANTINE AMBER RECTANGULAR
GLASS JUG
CIRCA 6TH-7TH CENTURY A.D.**

With funnel mouth with infolded rim and green strap handle, the four sides mould blown respectively with the Edicule with hanging lamp; a *tabula ansata*; a large cross; and a *tabula ansata*, with a rosette on the underside of the base, 22cm high

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,700

Provenance:

Private collection, USA.

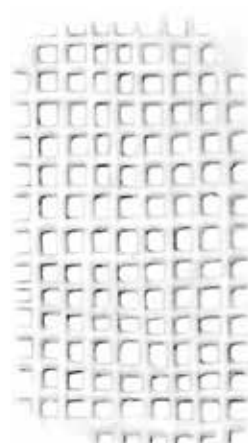
Anonymous sale; Sotheby's, New York, 17 December 1997, lot 28.

with Hadji Baba Ancient Art, London.

Private collection, USA, acquired from the above 21 April 1998.

This jug is a relic from the Church of the Holy Sepulchre, Jerusalem, part of the *Shrine Series* of vessels. The moulded decoration includes the Edicule, an ornate shrine in the church that encloses what is believed to be the tomb of Jesus Christ.

The mould blowing technique continued to be used in the 7th Century in the Eastern provinces of the Roman Empire and went on to influence Sasanian and early Islamic workshops. Many of these 7th Century flasks were mould blown with Christian and Judaic symbols, made for pilgrims visiting the holy places of Jerusalem. It is believed that pilgrims would purchase these bottles and fill them with earth that had been sanctified overnight in the Tomb of Christ to place at a future date in their own graves. Other examples from this mould include a bluish-green handled bottle in the Shlomo Moussaieff Collection, London (M. Newby, *Byzantine Mould-Blown Glass from the Holy Land with Jewish and Christian Symbols, The Shlomo Moussaieff Collection*, London 2008, pp. 42-3, no. 5) and an olive-green example in the Erwin Oppenländer Collection (A. von Saldern et al. 1974, *Gläser der Antike. Sammlung Erwin Oppenländer*, Hamburg, p. 180, no. 500, fig. on p. 181).



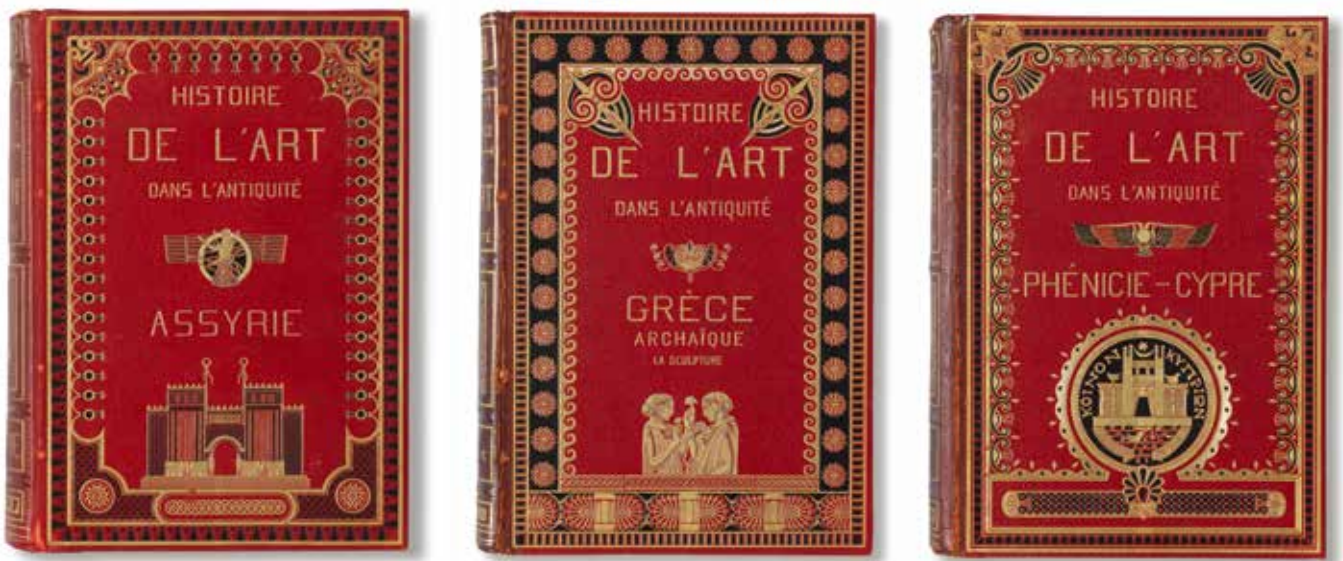
Art Reference Books from The Library of Dr J. Robert Guy (1949-2020)

Lots 167-178

Robert Guy was one of the most outstanding classical scholars of his generation. Born in Canada in 1949 he studied at Queens College, Kingston Ontario and the University of Cincinnati, Ohio, before arriving in Oxford in 1975 where he remained until 1984. He received his doctorate for his thesis on "The Early Classical Followers of Douris", having studied under Professor Martin Robertson, the former pupil and presumed heir to the great Oxford vase scholar J.D. Beazley. From here he went to The Art Museum, Princeton as Associate Curator of Ancient Art, a position he held until 1991. At Princeton Robert was able to make important acquisitions as well as continuing with his research, lecturing and redisplaying areas of the collection.

From 1992, he held the Humfry Payne Senior Research Fellowship in Classical Archaeology at Corpus Christi College, Oxford, leaving in 1999 to work as an independent scholar and advisor before joining the Cahn Gallery in Basel in 2009.

Robert was essentially a vase scholar and although he would deny it, some called him the 'new Beazley'. Yet he also had a formidable knowledge and understanding on all areas of the ancient world, as illustrated by the impressive list of acquisitions and loans he made for Princeton and the advice and support he gave to many colleagues and friends worldwide.



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G. PERROT AND C. CHIPIEZ, HISTOIRE DE L'ART DANS L'ANTIQUÉ, TOMES I-X, 1884-1914

10 volumes individually bound comprising: vol. I, *Egypt*, 1911; vol. II, *Assyria*, 1884; vol. III, *phenicie et cypre*, 1885; vol. IV, *sardaigne, judee, asie mineure*, 1887; vol. V, *phrygie, lydie et carie, lycie*, 1890; vol. VI, *grece primitive*, 1894; vol. VII, *grece archaïque*, 1898; vol. VIII, *grece archaïque - ceramics of Athens*, 1914; vol. IX, *grece archaïque - ceramics*, 1911; vol. X, *grece archaïque - sculpture*, 1903 (10)

£200 - 300

€240 - 360

US\$280 - 410

168

A GROUP OF J.D. BEAZLEY AND A.D. TRENDALL PUBLICATIONS

Comprising: J.D. Beazley, *Attic Black-Figure Vase Painters*, 1956; J.D. Beazley, *Attic Red-Figure Vase Painters*, Second edition, vols. I, II and III (indexes) 1963; J.D. Beazley, *The Pan Painter*, 1974 (unbound); J.D. Beazley, 'Ελενς 'Απαιρησις, undated x3; J.D. Beazley, *Attic White Lekythoi*, 1938; J.D. Beazley, *Etruscan Vase Painting*, 1947; J.D. Beazley, *Potter and Painter in Ancient Athens*, 1949; A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, vol. I, text, 1967; A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, vol II, indexes and plates, 1967; A.D. Trendall, *Greek Vases in the Logie Collection*, 1971; A.D. Trendall, *Early South Italian Vase Painting*, 1973; A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, second supplement, 1973; A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-Figured Vases of Apulia*, 1983; A.D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, vols I-II and indexes, 1982; L. Burn, and R. Glynn, *Beazley Addenda*, 1982 (19)

£400 - 600
€470 - 710
US\$550 - 820

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A GROUP OF MUSEO NAZIONALE ROMANO CATALOGUES

Comprising: Museo Nazionale Romano, *Le Sculture*, vols 1-5, 8-12, 1979-1994; and *Le Ceramiche*, vol 2, 1988 (15)

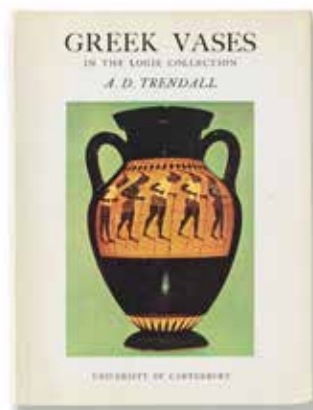
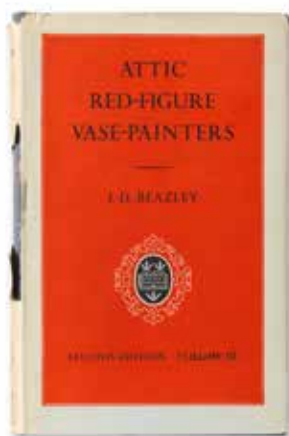
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€180 - 300
US\$210 - 340

170

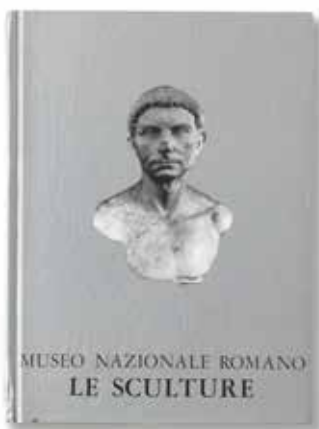
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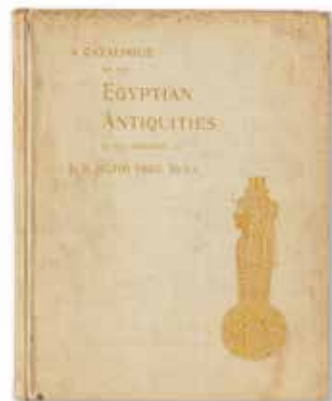
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US\$410 - 690



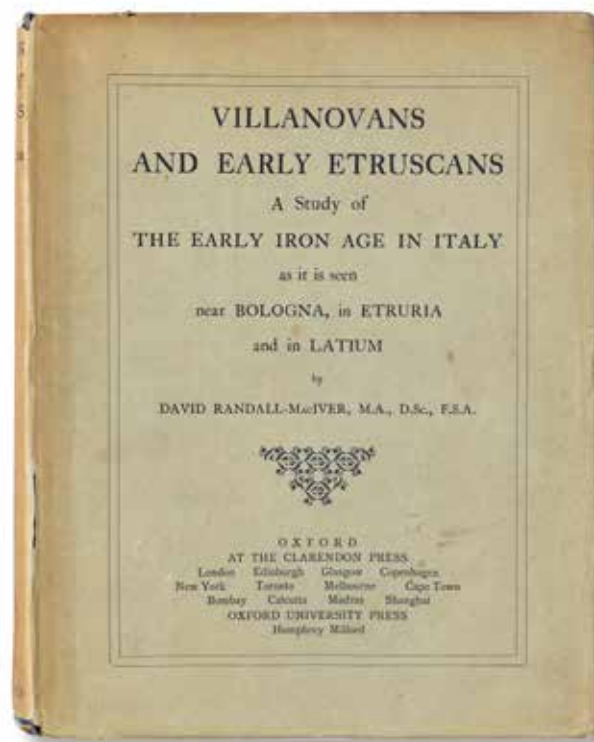
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A GROUP OF BOOKS ON ETRUSCAN ART

Comprising M. Torelli, *The Etruscans*, London, 2001; D. Randall-MacIver, *Villanovans and Early Etruscans; A Study of the Early Iron Age in Italy*, Oxford, 1924; S. Haynes, *Etruscan Civilisation; a Cultural History*, Los Angeles, 2000; S. Haynes, *Etruscan Bronzes*, London, 1985; *Les Etrusques et L'Europe*, Réunion des Musées Nationaux, Paris, 1992; I. Krauskopf, *Der Thebanische Sagenkreis und Andere Griechische Sagen in der Etruskischen Kunst*, Mainz, 1974; E. Fiumi, *Volterra; Etrusca e Romana*, Pisa, 1976; W.L. Brown, *The Etruscan Lion*, Oxford, 1960; M.A. Rizzo, *Un Artista Etrusco e il suo Mondo il Pittore di Micali*, Rome, 1988; G. Martello, *Gli Etruschi; una Nuova Immagine*, Florence, 1984; R.D. De Puma, *Etruscan Art in the Metropolitan Museum of Art*, New Haven, 2013; J. Martha, *L'Art Etrusque*, Paris, 1889; M. Martelli, *La Ceramica degli Etruschi*, Novara, 1987; M. Cristofani, *I Bronzi degli Etruschi*, Novara, 1985; B. Andreae, *Pittura Etrusca*, Rome, 1986 (15)

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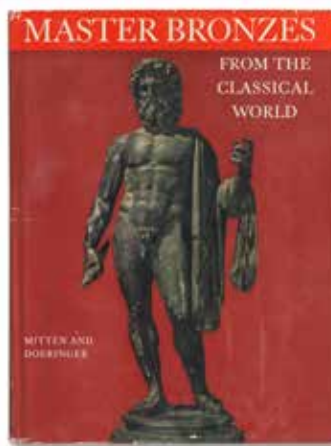
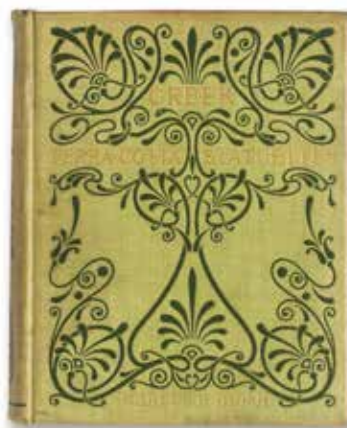
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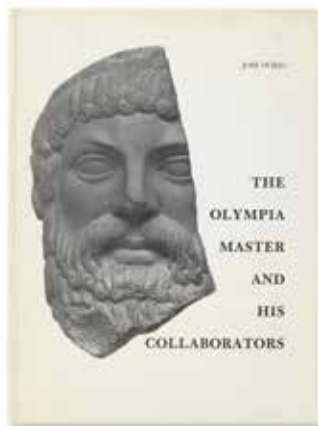
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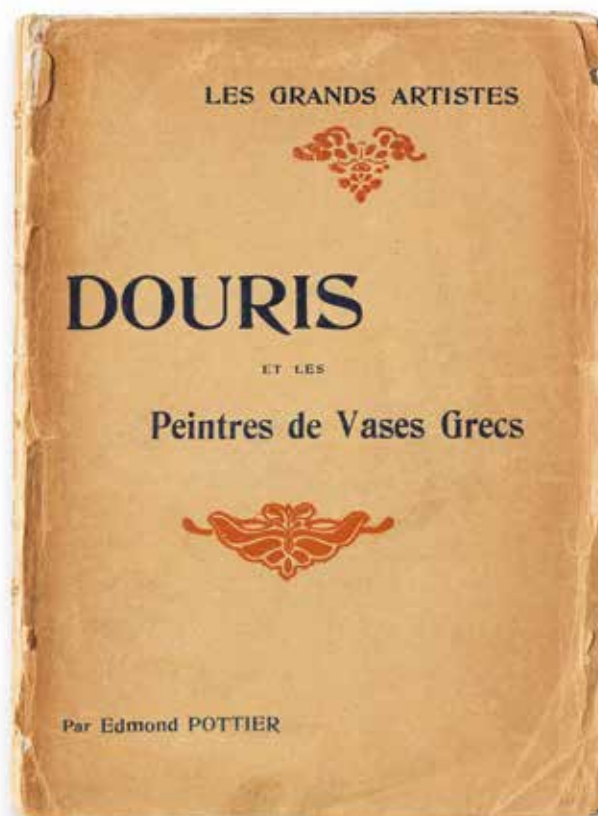
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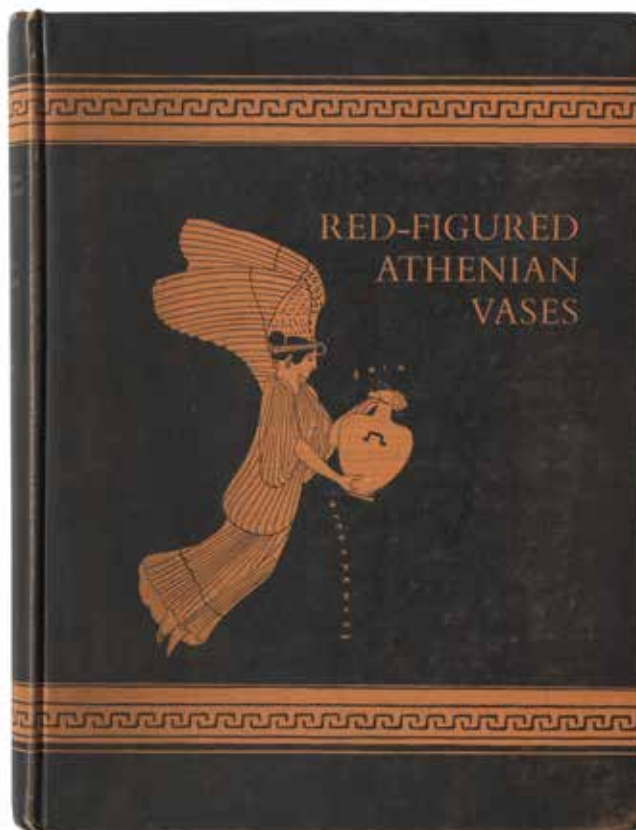
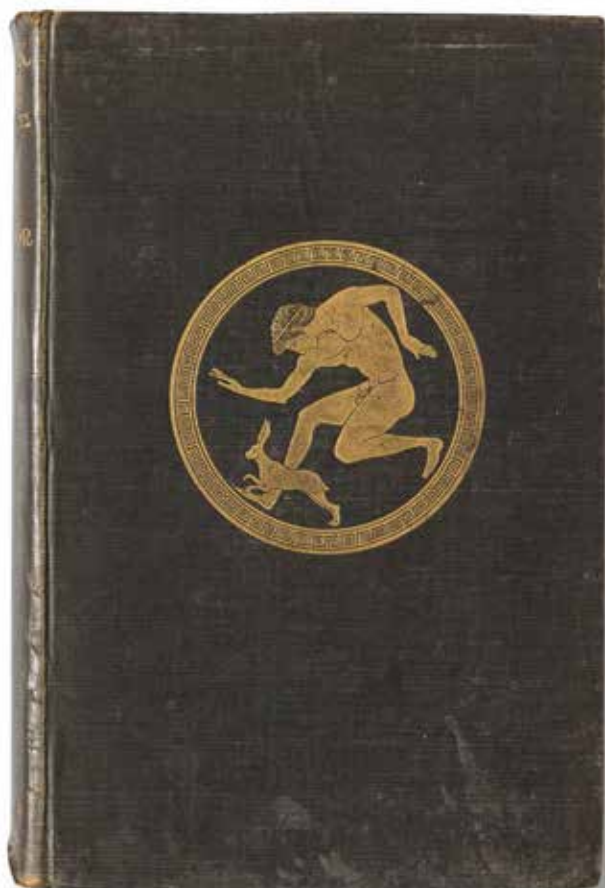
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Pottier, *Douris et les Peintres de vases Grecs*, third edition, undated; H.A. Shapiro, *Art, Myth and Culture, Greek Vases from Southern Collections*, 1981; E. Simon, *Die Griechischen Vasen*, 1981; P.E. Arias, *A History of 1000 years of Greek Vase Painting*, translated by B. Shefton, undated; Τσιαφάκη, Δ., *Η Θρακή στην Αττική Εικονογραφία*, 1998; A. Kossatz-Deissmann, *Dramen des Aischylos auf Westgriechischen Vasen*, 1978; M. Iozzo, *Arte della Magna Grecia*, 2013; C. Aellen, A. Cambitoglou and J. Chamay, *Le Peintre de Darius et son Milieu*, 1986; E. Buschor, *Greek Vase Painting*, 1921; C. Isler-Kerenyi, *Stamnoi*, 1976; G. Guntner, E. Simon, et al., *Mythen und Menschen, Griechische Vasenkunst aus einer Deutschen Privatsammlung*, 1997; C. Ioannitis, *Le Vase des Iberes*, 2007; T. Seki, *Untersuchungen zum Verhältnis von Gefäßform und Malerei Attischer Schalen*, 1985; D. Callipolitis-Feytmans, *Les "Louteria" Attiques*, 1965 (28)

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175

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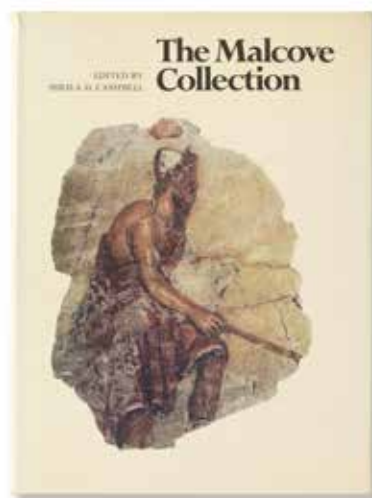
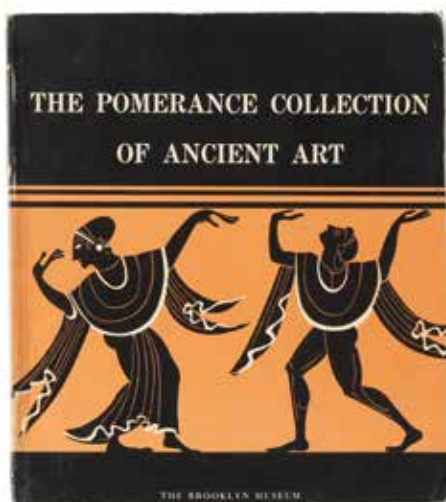
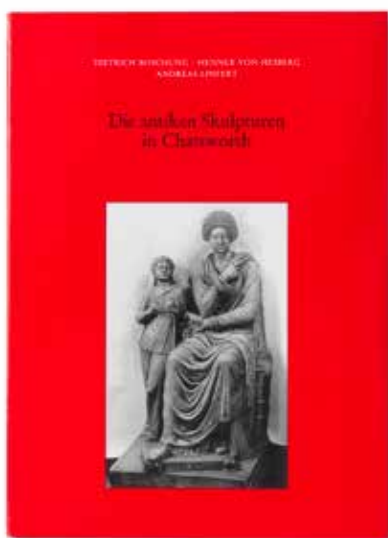
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£400 - 600

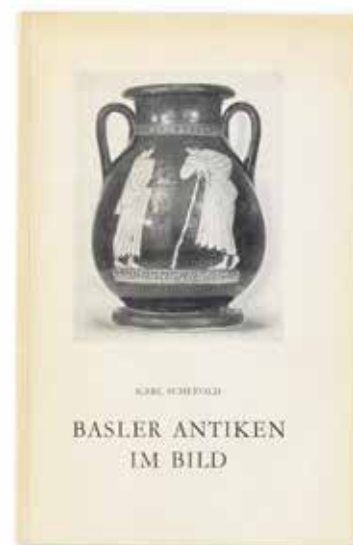
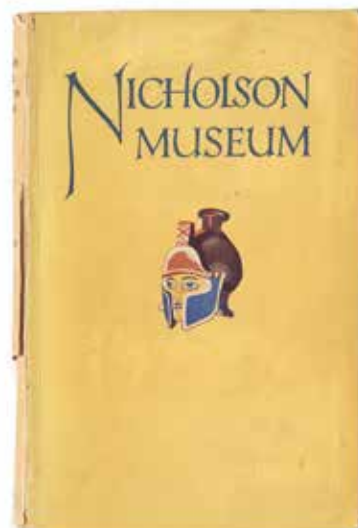
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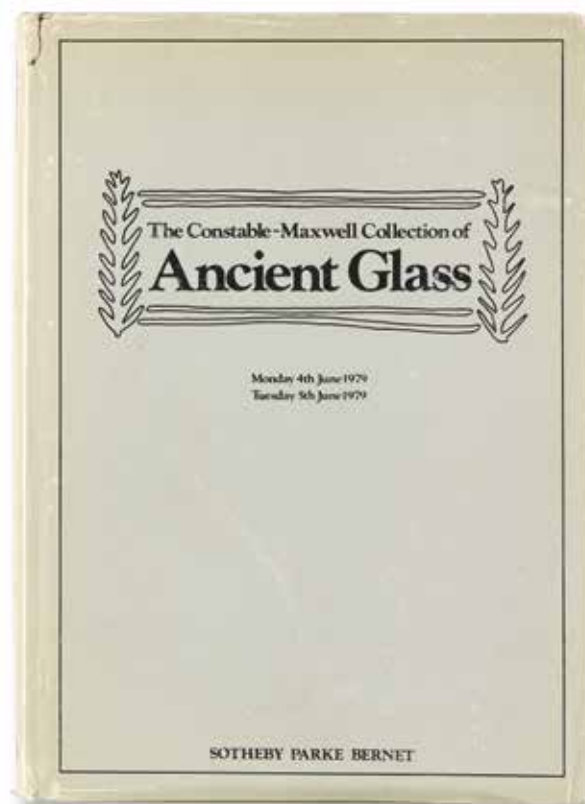
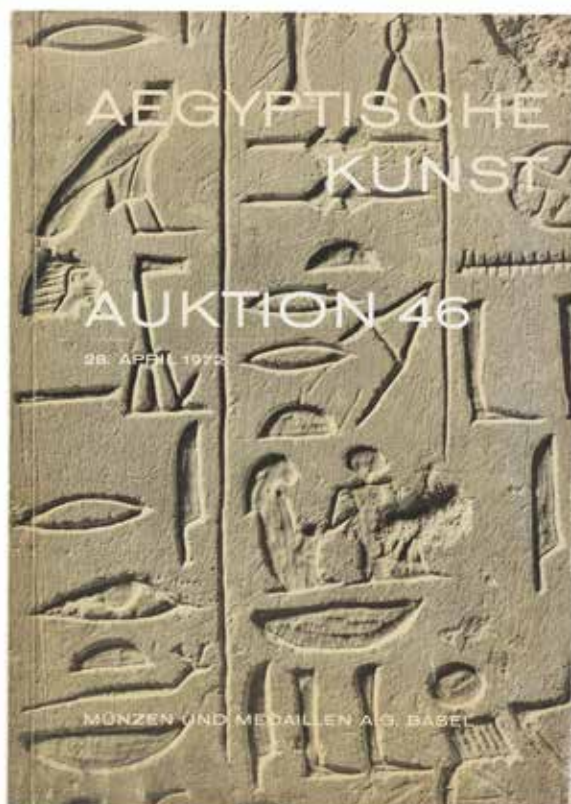
US\$550 - 820

A LARGE GROUP OF EXHIBITION CATALOGUES AND MISCELLANEOUS REFERENCE BOOKS

Comprising: *Miho Museum*, 1997; *Sculpture Collection of the Cincinnati Art Museum*, 1970; *Kunsthalle Basel, Meisterwerke Griechischer Kunst*, 1960; K. Schefold, *Basler Antiken Im Bild*, 1957; *Stiftung zur Förderung der Hamburgischen Kunstsammlungen*, 1961; *Stiftung zur Förderung der Hamburgischen Kunstsammlungen*, 1970; *Ny Carlsberg Glyptotek, Antik Kunst i Dansk Privateje*, 1974; *Antikenmuseum Basel + Sammlung Ludwig, Etruskische Kunst*, 1988; *Antikenmuseum Basel + Sammlung Ludwig, Orient und Fruehes Griechenland*, 1990; *Antikenmuseum Basel + Sammlung Ludwig, Münzen*, 1988; *Masterpieces of the J Paul Getty Museum, Antiquities*, 1997; *Institut der Universität Zürich, Das Tier in der Antike*, 1974; *Antikenmuseum Berlin, Antiken aus Berliner Privatbesitz*, 1976; *Miho Museum, Connaissance des Arts*, 1997; *Sotheby's, Classical Antiquities from the Private Collections of Great Britain - a Loan Exhibition*, 1986; *Handbook to the Nicholson Museum*, 1948; J. Chittenden and C. Seltman, *Greek Art: A Commemorative Catalogue of an Exhibition held in 1946 at the Royal Academy, Burlington House, London*, 1946; *Nelson Gallery of Art, Atkins Museum, Handbook, vol II*, 1973; *Nelson Gallery of Art, Atkins Museum, Handbook, vol I*, 1973; P. Getz-Preziosi, *The Obsidian Trail, Museum of Cycladic and Greek Art*, 1987; J.L. Zimmermann, *Ancient Art from the Barbier Mueller Museum*, 1990; G. Ortiz, *In Pursuit of the Absolute; Art of the Ancient World, the George Ortiz Collection*, 1996; B. Fleischman, *No Substitute for Quality; the Many Worlds of Larry Fleischman*, 1995; D. Scott Fox, *Mediterranean Heritage*, 1978; *Bob Hecht by Bob Hecht*; J. van der Kiste, *Kings of the Hellenes, Greek Kings 1863-1974*, 1994; R.H. Randall jr., *Masterpieces of Ivory from the Walters Art Gallery*, 1985; D.M. Wilson, *Anglo-Saxon Ornamental Metalwork, 700-1100; Catalogue of Antiquities of the Later Saxon Period, British Museum, Vol. I*, 1964; M. Artamonov, *The Dawn of Art, The Hermitage Collection*, 1974; S. Moscati (eds.), *The Celts*, 1991; J. Durand, *Byzance; L'Art Byzantin dans les collections Publiques Francaises*, 1993; *Gens Antiquissima Italiae, Antichita dall'Umbria a New York*, 1991; V.R. Desborough, *The Last Mycenaeans and their Successors; an Archaeological Survey c1200-c1000 BC*, 1964; L. Marangou, *Bone Carvings from Egypt; I. Graeco-Roman Period*, 1976; J. Nells, *The World of Ceramics; Masterpieces from the Cleveland Museum of Art*, 1982; H. Froning, T. Holscher & H. Mielsch, *Kotinos; festschrift für Erika Simon*, 1992; N. Kunina, *Ancient Glass in the Hermitage Collection*, 1997; B. Bergmann and C. Kondoleon, *The Art of Ancient Spectacle*, 1999; C. Wagner and J. Boardman, *A Collection of Classical and Eastern Intaglios, Rings and Cameos*, 2003; K. Kilian, *Fibeln in Thessalien*, 1975; S.M. Heim, *Ladders to Heaven: Our Judeo-Christian Heritage 5000BC - AD 500*, 1979; F. Edgu, *The Anatolian Civilisations part I, Prehistoric/ Hittite/ Early Iron Age*, 1983; N. Asgari and S. Atasoy (eds), *The Anatolian Civilisations part II, Greek/ Roman/ Byzantine*, 1983; N. Tapan and F. Cagman (eds), *The Anatolian Civilisations part III, Seljuk/ Ottoman*, 1983; J. Boardman, *Intaglios and Rings; Greek, Etruscan and Eastern from a Private Collection*, 1975 (x2); H. Shetelig (eds), *Viking Antiquities in Great Britain and Ireland, part V*, 1940; H. Shetelig (eds), *Viking Antiquities in Great Britain and Ireland, part VI*, 1954; E. Simon and M. Gawlikowski, *Die Goetter am Trajansbogen zu Benevent & Aus dem syrischen Goetterhimmel*, 1979/80; H. Wrede, *Der Antikengarten der del Bufalo bei der Fontana Trevi*, 1982; B.H. Krause, *Iuppiter Optimus Maximus Saturnus*, 1983; J. Boardman, *Island Gems; a Study of Greek Seals in the Geometric and Early Archaic Periods*, 1963; F. Baratte, *East and West: A Central Asian Silver Hoard from the Parthian Era*, 2002; K. Polinger Foster, *Aegean Faience of the Bronze Age*, 1979; F. Canciani and F.W. von Hase, *La Tomba Bernardini di Palestrina*, 1979; K. Lehmann and P. Williams Lehmann, *Samothrace, Excavations Conducted by the Institute of Fine Arts, New York, part 3, The Hieron, Text II*, 1969; *Samothrace, Excavations Conducted by the Institute of Fine Arts, New York, part 3, The Hieron, plates*, 1969; *Samothrace, Excavations Conducted by the Institute of Fine Arts, New York, part 4, The Altar Court*, 1964 (58)

£150 - 250
€180 - 300
US\$210 - 340





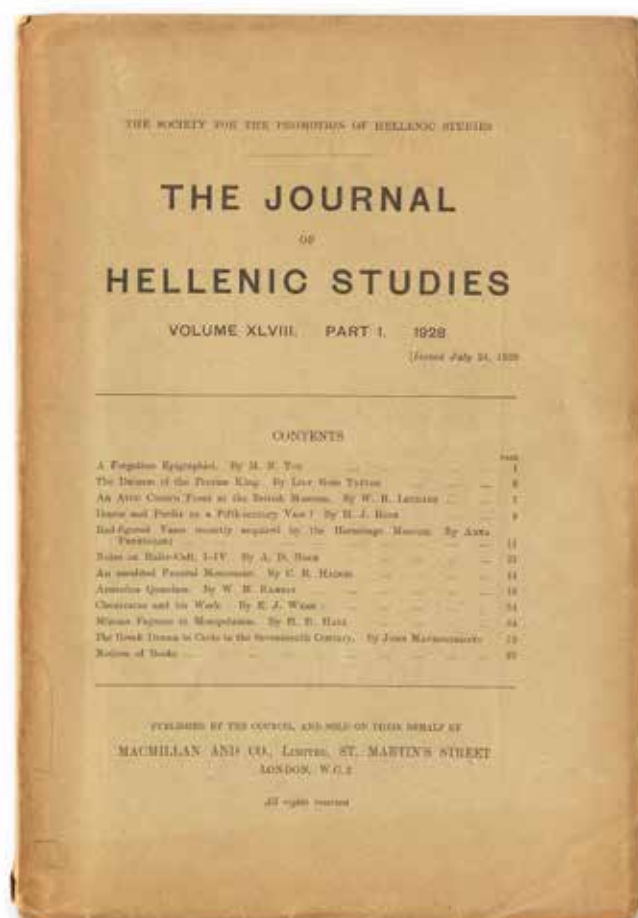
178

A LARGE GROUP OF SOTHEBYS, CHRISTIE'S, MÜNZEN UND MEDAILLEN AND ANTIQUITIES DEALER CATALOGUES

Including: Sotheby's London Antiquities catalogues dated 28 May 1936, 16 February 1953, 16 July 1962, 29 November 1965, 11 July 1967, 1 July 1969, 1 December 1969, 12 July 1971, 11 July 1972, 9 July 1974, 9 December 1974, 4 April 1977, 11 July 1977, 10 April 1978, 10 July 1979, 18 February 1980, 15 July 1980, 11 July 1983, 20 November 1987, and *The Constable Maxwell Collection of Ancient Glass*, 4 June 1979 (x2), *Greek Vases from the Hirschmann Collection*, 9th December 1993, *The Benizian Collection of Ancient and Islamic Art*, 7th July 1994; Sotheby's New York, *The Nelson Bunker Hunt Collection of Highly Important Greek Vases*; *The William Herbert Hunt Collection of Highly Important Greek, Roman and Etruscan Bronzes*, 19th June 1990; Christie's London Antiquities catalogues dated 21 June 1965 (*Northwick Park*), 10 July 1974 part 1, 10-11 July 1974 part 2, 17 November 1977, *The Castle Ashby Vases*, 2 July 1989 (x 2), 26 November 1980, *Kofler Truniger Glass*, 5 March 1985, *Arundel*

Marbles, 10 December 1985, 11 December 1987, 8 June 1988, 13 December 1988, *A Private Collection of Important Greek Vases*, 28th April 1993 (x 3), *The Alfred Wolkenberg Collection of Ancient Glass*, 9th July 1991; Christie's New York, *The Morven Collection of Ancient Art*, 8th June 2004; Münzen und Medaillen catalogues, comprising nos XIV (19 June 1954), XVI (30 June 1956), 18 (29 November 1958), 46 (28 April 1972), 49 (27 June 1974), 51 (14 March 1975) (x2), 56 (19 February 1980), 59 (16 June 1981), 70 (14 November 1986), and Sonderlists G (November 1964), J (March 1968), M (September 1970), N (May 1971), R (December 1977), S (October 1980), T (October 1981), U (November 1984), W (October 1987); and catalogues from Michel Dumez-Onof, *Ancient Works of Art*, undated, Carlo-Maria Fallani, *Dei e Uomini*, 1997, Harlan Berk, *Ancient Art*, 1987, Herbert Cahn, *Katalog 5*, 1993, Herbert Cahn, *Katalog 6*, 1994, Herbert Cahn, *Katalog 7*, 1995, Robin Symes, *Ancient Art*, 1971, Galerie Nina Borowski, *Archeologie 20eme Anniversaire*, 1986, *Von Hirsch collection, Volume II, Works of Art*, 22 June 1978 (QTY)

£200 - 300
 €240 - 360
 US\$280 - 410



**FROM THE LIBRARY OF PROFESSOR BRIAN SHEFTON
(1919-2012)**

179

**A LARGE GROUP OF BOUND EDITIONS OF THE JOURNAL
OF HELLENIC STUDIES**

Comprising all vols. from vol. XXV, 1905 to vol. XXXVII, 1917; vol. XL, 1920 (part 2 only); vol. XLI, 1921, pts 1 and 2; vol. XLII, 1922, pts 1 and 2 (x2); vol. XLIII, 1923 (pt 1 only); and all vols. from vol. XLIV, 1924 – 2011.

(QTY)

£300 - 500

€360 - 590

US\$410 - 690

Emeritus Professor Brian Shefton (1919-2012) was one of the country's leading Classical Archaeologist in the post-war period. In 1955 Professor Shefton became a lecturer in the Classics Department at Newcastle, becoming Professor of Greek Art and Archaeology in 1979. Elected a Fellow of the British Academy in 1985, he received their Kenyon Medal in 1999. Professor Shefton returned to his birthplace of Cologne to receive the degree of Doctor of Philosophy, *honoris causa*, in 1989, and was invested with a honorary fellowship in 2005 at Newcastle University. His collection of books and antiquities is now partially retained in the Shefton Gallery of Greek and Etruscan Archaeology at the Great North Museum.

Bonhams

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

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

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

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

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

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

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

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

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

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

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

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

For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

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

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the

Sale of any *Lot*. If you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the Sale are set out in the *Catalogue*.

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at: <https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEBRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in a cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled

DB – Domaine bottled

EstB – Estate bottled

BB – Bordeaux bottled

BE – Belgian bottled

FB – French bottled

GB – German bottled

OB – Oporto bottled

UK – United Kingdom bottled

owc – original wooden case

iwc – individual wooden case

oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | Subject to CITES regulations when exporting these items outside the EU, see clause 13. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |
| Δ | Wines lying in Bond. |
| AR | An <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details. |
| ○ | The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on |

a successful Sale or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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

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

1 THE CONTRACT

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

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller*

or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8 FAILURE TO PAY FOR THE LOT

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

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

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

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

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

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

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 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*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

under investigation for neither have been charged nor convicted in connection with any criminal activity.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorist financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

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

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

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

7.1.2 to retain possession of the *Lot*;

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

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

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

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

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

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

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

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

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

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

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

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

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

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

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

9 FORGERIES

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

9.2 Paragraph 9 applies only if:

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

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

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

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

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

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

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

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

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

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

10 OUR LIABILITY

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

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

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

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

10.2.3 damage to tension stringed musical instruments; or

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

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

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

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

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

12 MISCELLANEOUS

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

Bonhams

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

Data protection – use of your information

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

Notice to Bidders.

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

If successful

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

Sale title:	Antiquities	Sale date:	7 December 2021
Sale no.	26833	Sale venue:	New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

Please note that all telephone calls are recorded.

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

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

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

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

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