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2019

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1 | A CYPRIOT BLACK ON RED WARE POTTERY OINOCHOE

CYPRO-ARCHAIC, CIRCA 750 – 600 BC

Height: 20.2cm

The deep reddish ground decorated with concentric circles, with a trefoil mouth and a double strip handle.

PROVENANCE

Luigi Palma di Cesnola Collection, 1865 – 1876, inventory no. C.P.563, duplicates, Stanford
Metropolitan Museum of Art, New York

Purchased in 1884 by Governor Leland Stanford of California (1824 – 1893) and sent in 1893 to the Leland
Stanford Museum

Cyprus Museum, Jacksonville

LITERATURE

For the type, see V. Karageorghis, *Ancient Art from Cyprus, The Cesnola Collection in The Metropolitan
Museum of Art*, New York, 2000, p. 92.



2 | A GREEK GEOMETRIC POTTERY KANTHAROS

ATTIC, LATE 8TH CENTURY BC

Width: 15 cm

With twin high-arching handles, decorated with rectangular geometric patterns. The body on both sides has been separated into two scenes by parallel lines and zig-zags. The scenes feature stylised birds and horses characteristic of the period.

PROVENANCE

Bonhams, 13 April 2000, lot 128

Swiss private collection

LITERATURE

For similar Athenian examples of kantharoi of this period featuring stylised animals in silhouette and outline form, see Beazley archive 9035725 and 9024022. For further discussion of the Geometric style, see J. Boardman, *Early Greek Vase Painting*, London, 1988, p. 23-82.

3 | AN ATTIC BLACK-FIGURE EYE CUP

ATTRIBUTED TO THE NIKOSTHENIC WORKSHOP, CIRCA 550 – 510 BC
Width: 35 cm

With added details in red and white, side A depicting a chariot scene of a quadriga with a charioteer and a warrior wearing a high-crested Corinthian helmet, flanked by large eyes, with trailing vines around the handles; side B with a youth driving a chariot, flanked by eyes; the interior tondo decorated with a gorgoneion.

PROVENANCE

With D. J. Crowther Ltd, London, prior to 1968 (as advertised in *Antike Kunst*, vol. 11, 1968, Heft 1, p. vii)
Private collection, Japan, acquired in the 1990s
Japanese art market
Christie's, London, 29 April 2010, lot 43

LITERATURE

There is an eye-cup signed by Nikosthenes with a chariot scene and similar vine decoration in the Metropolitan Museum, New York, acc. no. 14.136; J. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 232, no. 13.

Such cups are so-named for the pairs of eyes painted on the external surface. When lifted and tipped to drink, the cup with its painted eyes, the handles looking like ears and the base of the foot like a mouth, would have resembled a mask. The eyes are also believed to have had an apotropaic function to ward off evil.





4 | A GREEK BLACK-FIGURE LEKYTHOS

EUBOEAN, SECOND HALF OF 6TH CENTURY BC

Height: 13.5 cm

The ovoid body is decorated with a pair of diving dolphins on either side of a central stylised lotus bud, there are dotted rosettes interspersed in the field, with trailed buds around the shoulder, the details of the decoration have been incised and highlighted in added purple.

PROVENANCE

Leo Mildenberg Collection, Zurich, Switzerland, (1913 – 2001)

Christie's, London, 26 – 27 October 2004, lot 40

PUBLISHED

Kozloff, A.P., et al, *More Animals in Ancient Art from the Leo Mildenberg Collection*, Part II, Mainz am Rhein, 1986, II, no. 71.

LITERATURE

This form of lekythos, small in size and with a rounded body, is known as a shoulder lekythos. This vase has been attributed to the Dolphin Group, who favoured shoulder lekythoi and other small shapes. Their style of decoration was largely in a non-narrative animal style, influenced by painters of the earlier 6th century BC. This vase is an extremely rare type with one close parallel currently residing in the Institut d'Art et d'Archeologie, Paris. Vases of the Dolphin Group were originally considered to be Attic, but are now recognised as probably Euboean. Euboea, a close neighbour to Attica adopted a strong Atticising style of black-figure, which is the likely reason the group was originally taken for Attic. However, the creamy colour of the clay indicates that a more accurate attribution is over the water in Euboea.

For an example of the type with an Attic attribution, see: J.D. Beazley, *Paralipomena*, Oxford, 1971, 199.11 (Beazley archive 351464). For further discussion on the Dolphin Group, see J. Boardman, *Athenian Black Figure Vases*, London, 1974, p. 183. For additional examples attributed to the Dolphin Group, see T. Mannack et. al., *Addenda: Additional References to C.H.E. Haspels' Attic Black-Figured Lekythoi*, Oxford, 2006, p. 14.





5 | A GREEK RED-FIGURE KRATER
ATTRIBUTED TO THE CREUSA PAINTER

LUCANIA, CIRCA 390 – 370 BC

Height: 33 cm

The front depicts a youth seated on a klismos and playing the lyre, a woman stands behind him crowning him with a wreath and holding an oinochoe, another woman dances in front of him. There are three draped youths on the reverse.



PROVENANCE

Milo John Reginald Talbot, 7th Baron Talbot of Malahide (1912 – 1973) Collection, Ireland
Thence by descent to the honourable Rose Talbot (1916 – 2009), Malahide Castle, Ireland
Christie's, London, 27 April 1976, lot 208, pl. 18
With Geoffrey Turner, Galerij Ancient Art B.V., Amsterdam
Amsterdam private collection, acquired from the above on 24th January 1980

PUBLISHED

A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, 1967, p. 92, no. 478.



6 | A GREEK BLACK-GLAZED HYDRIA

SOUTH ITALIAN, CIRCA 4TH CENTURY BC

Height: 23 cm

PROVENANCE

Dr and Mrs Louk van Roozendaal Collection, Netherlands, acquired prior to 1989; thence by descent

LITERATURE

Hydriae were used for storing and carrying water and typically have three handles as on this example. For a similar example, cf. Museum of Fine Arts Boston, accession no. 58.1298.

7 | AN EAST GREEK PLASTIC
VASE IN THE FORM OF
A GREAVED LEG

RHODES, CIRCA 6TH CENTURY BC
Height: 19.7 cm

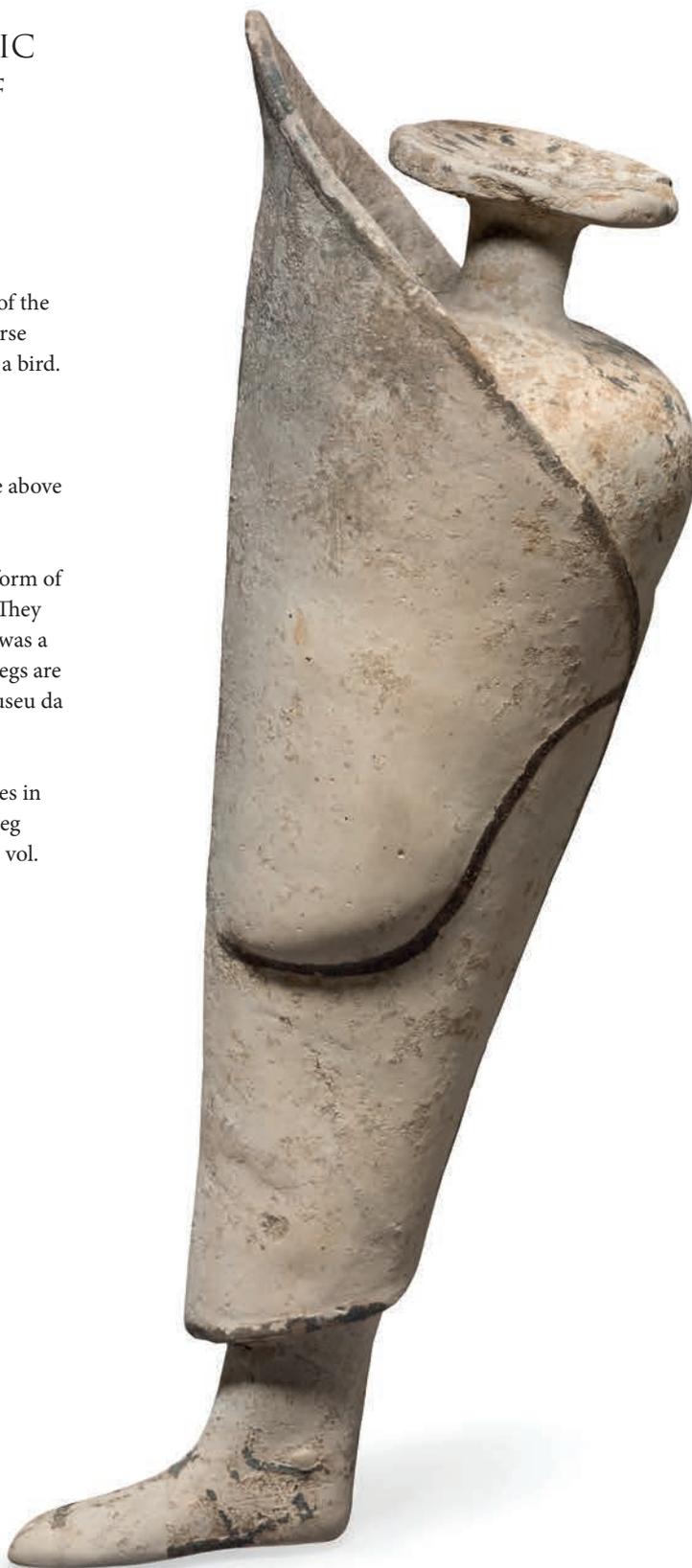
With the details of the sandal and lines of the greave added in brown slip. On the reverse there is an incised and painted figure of a bird.

PROVENANCE

With Merrin Gallery, New York
US private collection, acquired from the above
in 1991

'Plastic' vases were vessels made in the form of a human, animal, or mythical creature. They usually held perfumed oils and Rhodes was a leading place of manufacture. Greaved legs are particularly rare. For another, cf. the Museu da Farmácia, Portugal, inv. no. 10892.

For further discussion on plastic leg vases in particular see, W.R. Biers, 'A Group of Leg Vases,' *American Journal of Archaeology*, vol. 84, no. 4, 1980, p. 522-524.





8 | A GREEK BRONZE PANOPLY
OF A CAVALRYMAN

ITALIOTE, CIRCA 4TH CENTURY BC
Height as mounted: 176.5 cm

This panoply of an Italiote warrior of the Classical period is one of the most complete to appear on the market for several decades. This set features: an anatomical cuirass (or muscle cuirass), a pair of greaves (cnemids), four heel protectors, a Chalcidian helmet with an inscription in Greek letters behind the right ear hole (see opposite), a pilos helmet (see over page), an incomplete belt, a large number of knobs, and other small decorative elements. Such complete panoplies are rare.

PROVENANCE

J.P Durand Collection, acquired before 1971
Swiss private collection, Geneva, acquired 1971
D. Chamay Collection, Geneva, acquired 1989
With H.A Cahn, Basel, 1990





LITERATURE

On panoplies from this period in general, see:
A. Bottini, (ed.), *Armi: Gli strumenti della guerra in Lucania*, Bari, 1994; M. Burns, 'Graeco-Italic Militaria', in M. Merrony, *Mougins Museum of Classical Art*, Mougins, 2011, pp.182 - 234. D. Cahn, *Waffen und Zaumzeug*, Basel, 1989, pp. 28 ff., W17; pp. 38 ff., W23; pp. 54 ff., W24.



9 | A GREEK BRONZE STATUE OF ZEUS

CLASSICAL PERIOD, CIRCA 4TH CENTURY BC

Height: 18 cm

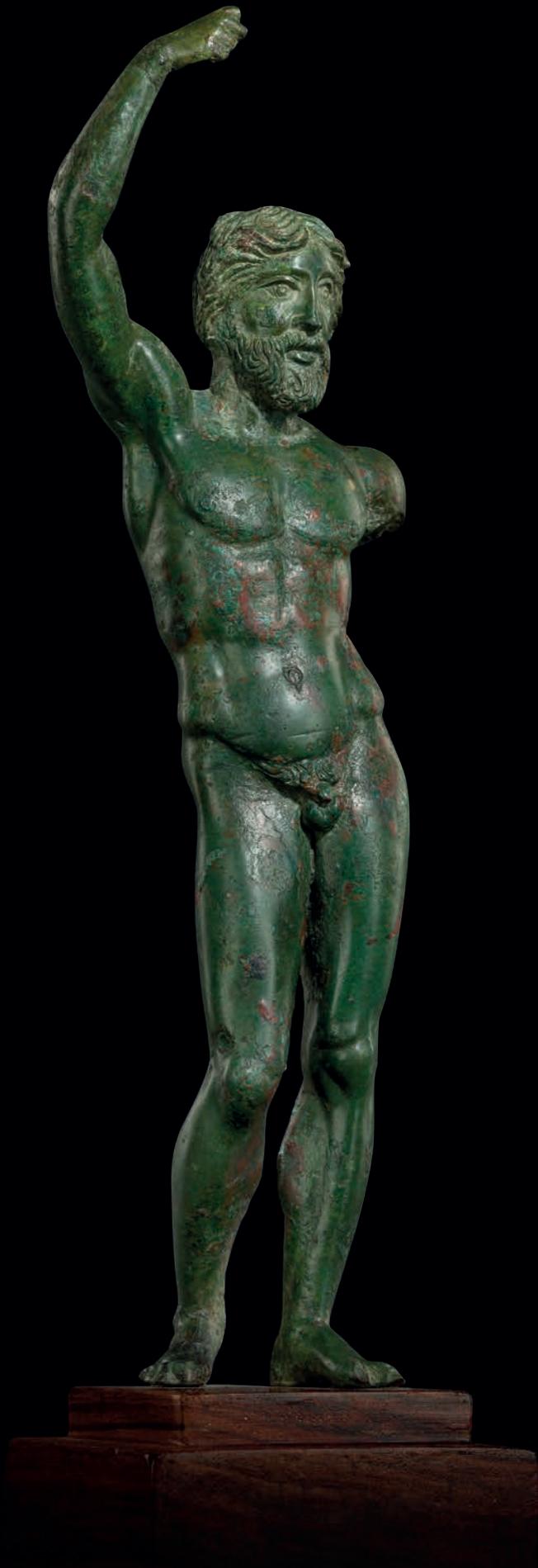
The solid cast bronze figure depicts the god standing nude, in classical contrapposto with the weight on his left leg and his right relaxed, creating a dynamic curve to the body. The right arm is raised aloft, once to hold a spear or sceptre. The left arm would originally have been lowered to hold a thunderbolt. The god is shown in maturity with a short beard, curving moustache and flowing hair centrally-parted. The body is powerful with defined athletic musculature as befits the king of the gods. The nipples and navel have been rendered with a circular punch and the pubic hair engraved.

PROVENANCE

With Andre Emmerich, New York and Münzen und Medaillen, Basel: exhibition catalogue, *Art of the Ancients. Greeks, Etruscans and Romans*, 7 February to 13 March, New York, 1968, no. 46 (illus.)

Sotheby's, New York, 17 December 1998, lot 113

Swiss private collection, Zurich, acquired in 1998



LITERATURE

Whilst the stylised rendering of the god's facial features, beard and moustache retain a sense of the archaic origins of depictions of bearded Greek deities, the relaxed posture, proportions, and a lean yet mature male physique point to its actual execution in the 4th century BC. Two of the great sculptors of that period, Lysippos and Leochares, produced statues of Zeus: Zeus Brontaios (Thunderer) by Leochares and Zeus Nemeios by Lysippos. The balanced and frontal posture combined with the specific delineation of the musculature in the hips and abdomen also echo the work of Polykleitos by whom Lysippos was very much influenced.

For a Roman copy of the thunderbolt and scepter type attributed to Lysippos, see the bronze Zeus in A.P. Kozloff and D. Gordon Mitten, *The Gods Delight: The Human figure in Classical Bronze*, Cleveland, 1988, no. 29; G. Geary Volk, 'A Lysippan Zeus', *Californian Studies in Classical Antiquity III*, 2, 1984, 272-283, pls. I-XI, XIX.

The smooth green patina of this bronze statuette suggests it may have been a votive offering at Dodona. Dodona, situated in Epirus, was the oldest Hellenic oracle dedicated to the god Zeus. A large number of bronze objects with a similar patina have been discovered at this site. For a Hellenistic Zeus of related type from Dodona, see *Lexicon Iconographicum Mythologiae Classicae (LIMC)*, Zürich, Zeus, no. 243 (a Hellenistic example from Dodona).

For further related examples, mostly Roman copies, of a nude Zeus with his thunderbolt and sceptre, see *LIMC*, Zeus, no. 195f; and for discussion of the type, see Zeus text pp. 344-5.





10 | A GREEK TERRACOTTA
FEMALE FIGURE

BOEOTIA, LATE 5TH CENTURY BC
Height: 46 cm

The woman is shown wearing earrings, a necklace, and a long pleated white-painted chiton with large overfold. The drapery has been drawn up the back of her head to meet the tall polos she wears atop her elaborate reddish-painted coiffure. She is holding an open casket with a fillet drawn diagonally across her body.

PROVENANCE

With Galleria Serodine, Ascona, Switzerland,
1990s

Private collection, Switzerland, acquired from
the above 7 August 1999

LITERATURE

Probably depicting Aphrodite: For a closely-related example in Munich, cf. *LIMC II*, 2, Aphrodite, p. 17, no. 130. Also for a similar Boeotian figure of a woman holding a basket and wreath now in the Metropolitan Museum of Art, New York, see acc. no. 59.48.23.



11 | A GREEK TERRACOTTA WOMAN RECLINING ON A COUCH

MYRINA, CIRCA 3RD – 2ND CENTURY BC

Length: 12 cm

The woman shown reclining on an ornate couch (kline) with the pillows and furniture details enhanced in colour and gilding. She rests on her left elbow, her head raised to look to her right, with drapery around her lower body and slipping off of her right shoulder. Her scantily clad posture suggests that she is either meant to depict a goddess or perhaps a hetaira (courtesan).

PROVENANCE

Marquis de Gibot Collection, Chateau de la Mauvoisiniere, France, acquired in the 19th century

UK private collection, acquired in 2014

LITERATURE

Myrina, an Aeolian city on the western coast of Asia Minor, was a centre of production for such fine and ornately detailed terracottas. Groups of figures on couches vary in subject with others depicting a pair of lovers, groups of women talking, and erotes surrounding a bridal couple. For related, see Metropolitan Museum of Art, New York, acc. no. 2016.253 (a nuptial banquet); R. Higgin et. al., *Catalogue of Terracottas in the British Museum*, I-IV, London, 1903, no. 2274, acc. no. 1885,0316.1 (two female figures).

12 | A ROMAN BRONZE FIGURE OF VENUS

CIRCA 1ST CENTURY AD

Height: 13.9 cm (without base)

The goddess is depicted nude, bending forwards, her left arm raised to balance her raised right leg, her right arm leaning against an urn covered with drapery.

PROVENANCE

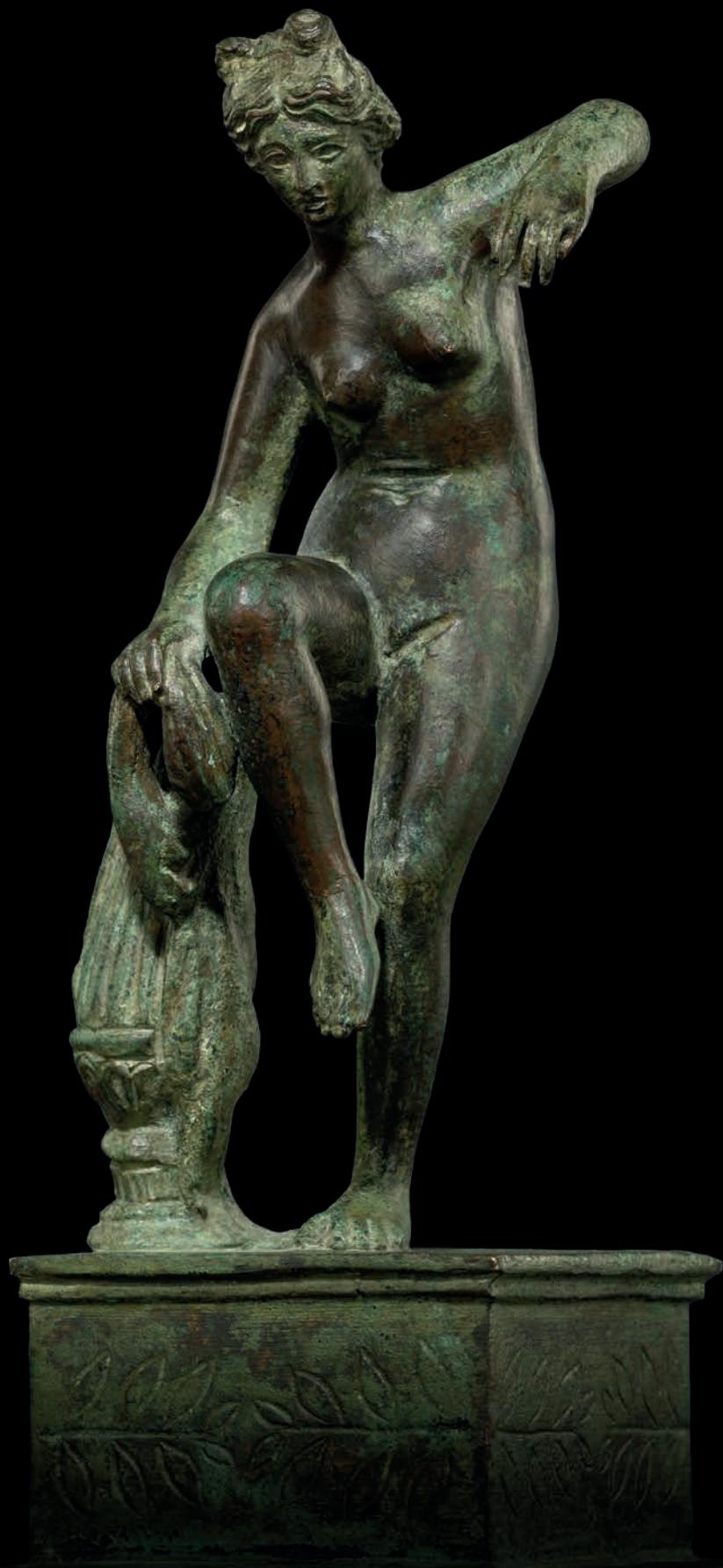
With Herbert Cahn, Basel, 1998

Swiss private collection

LITERATURE

This statuette is a small-scale version after a Greek original showing the goddess bending down to adjust her sandal. The type has its origins in Hellenistic Alexandria and Asia Minor of the 3rd century BC. For a very similar Hellenistic bronze example, cf. D. G. Mitten and S.F. Doeringer, *Master Bronzes From the Classical World*, New York, 1967, p. 134-5, no. 135.

This example however is a little more unusual as the goddess is shown lifting opposite arm and leg, which creates a more balanced composition. For a marble Venus of the same posture in the British Museum, acc. no. 1805,0703.17, cf. A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, British Museum, Vol. III, London, 1904, 31-2, no. 1580; Also *LIMC*, II, 2, Aphrodite p. 46, no. 475.



13 | A GREEK BRONZE MIRROR AND COVER

LATE CLASSICAL PERIOD TO EARLY HELLENISTIC, MID TO LATE 4TH CENTURY BC

Diameter: 14.9 cm

On the mirror's cover the goddess Aphrodite is depicted standing with Eros either side of a tall thymiaterion. This relief design consists of a hammered sheet repoussé appliqué, which has been attached to a thin disk that forms the cover of the mirror. The mirror itself is a cast bronze disk, which would have originally been highly polished for reflection. Both the interior of the cover and the base are decorated with lathe-turned concentric moldings.

PROVENANCE

UK private collection, London, 1975

LITERATURE

Handless, circular mirrors of this type were luxury items that began to be produced in the second half of the 5th century BC. Themes surrounding Aphrodite and her circle were very popular at this time appearing on a variety of mediums, including on gems, vases and other small luxury items. During the 4th century BC Eros was often depicted as a slim youth approaching manhood rather than as a child, as he is shown here on the Kallos example.

There is a similar example also depicting Eros in The Metropolitan Museum of Art, inv. no. 07.259. For further examples of the type see M. Comstock and V. Vermeule, *Greek, Etruscan, and Roman Bronzes in the Museum of Fine Arts Boston*, Boston, 1971, p. 250-259.



14 | FOUR ETRUSCAN CARNELIAN SCARABS SET IN AN
ARCHAEOLOGICAL REVIVAL GOLD NECKLACE

CIRCA 4TH – 3RD CENTURY BC (SCARABS); 19TH CENTURY (MOUNT)
Length: 36.1 cm

Each scarab carved on the underside with varying scenes in the al globulo style, including two with two horses, one with three horses, and one with a running warrior.

PROVENANCE

Blankman Collection, New York, 1950s
with Joseph G. Gerena Fine Art, New York
Bahamas private collection, acquired from the above, 1997
American private collection, acquired from the above in 1999







15 | A ROMAN BRONZE FIGURE OF A CHILD

CIRCA 1ST – 2ND CENTURY AD

Height: 5.4 cm

The seated infant boy depicted turning to his left with his arms aloft, his left leg bent in front of him, his foot tucked beneath his right thigh, with silver-inlaid eyes.

PROVENANCE

Leo Mildenberg Collection, Zurich, Switzerland, (1913 – 2001), early 1980s

R.G. collection, Mauritius, acquired before 1985

UK private collection

LITERATURE

Such 'Rococo' depictions of children have their origins in Hellenistic sculpture of the 3rd century BC. There is a very similar composition in marble of an infant boy with a fox goose from Ephesus, now in the Vienna Kunsthistorisches Museum: M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, pp. 136-7, fig. 534.

16 | A ROMAN BRONZE
ARM OF A CHILD

CIRCA 1ST – 2ND CENTURY AD

Height: 15 cm

The chubby right arm with creases on the palm and around the wrist. The palm is open and the fingers are extended, the details of the nails are delineated. The back of the hand has the remains of a square plug for casting.

PROVENANCE

American private collection acquired in 1979

European private collection, 1990s – 2016

LITERATURE

The arm is likely to have come from a statue of Eros or a young child of the Hellenistic genre type. Statues depicting young children were popular into the Roman period, whether in mythological form, as baby Herakles or Eros, or in genre scenes, playing with each other or with pets.

There is a large Hellenistic bronze depiction of Eros with a similar chubby child's arm, now in the Metropolitan Museum of Art, New York: J. M. Daehner, and K. Lapatin, *Power and Pathos: Bronze Sculpture of the Hellenistic World*, Los Angeles, 2015, no. 20, pp. 55, 228-9.

Also see C. Mattusch, *The Fire of Hephaistos: Large Classical Bronzes from North American Collections*, Harvard University Art Museums, 1996, no. 26 for the bronze of a young Bacchus, now in the Getty.



17 | A PAIR OF ROMAN BRONZE GOOSE FULCRA FROM A COUCH

CIRCA 1ST CENTURY BC – 1ST CENTURY AD

Height: 16.2 cm

Each in the form of a goose head, their necks curving in opposite directions, with incised feather details throughout, composed of chevrons on the neck and overlapping semicircles on the heads. Open on the reverse for attachment.

PROVENANCE

New York private collection, 1980s

LITERATURE

These terminals were originally part of a fulcrum (headrest) on a Roman couch (kline). Such elements were often sculpted in the shape of animal protomes (horses, mules, donkeys, hounds, panthers). For further reading on klinai and their fulcra, see G.M.A. Richter, *The Furniture of the Greeks, Etruscans and Romans*, London, 1966, p. 107, no. 147 and D. Mitten and S. Doeringer, *Master Bronzes from the Classical World*, Fogg Art Museum, 1967, p. 142.

For a similar goose head fulcrum terminal once part of the Greta S. Heckett Collection, cf. P. Verdier, *Ancient Bronzes, a Selection from the Heckett Collection*, Museum of Art, Carnegie Institute, Pittsburgh, 1964, no. 72.



18 | A ROMAN MARBLE STATUE OF VENUS

CIRCA 1ST – 2ND CENTURY AD

Height: 38.5 cm

The goddess depicted pudica clutching her drapery around her hips with her left hand, her right arm across her breasts, turning to her left, standing on a short oval base with a dolphin strut against her left leg.

PROVENANCE

Said to have been found in a grotto near Sidon

Louis De Clercq (1882-1901), Oignies, acquired 1884 from Abela

The Abela family were a large consular family of Maltese origin who lived in Sidon (Maghdoucheh was the site of a Christian grotto near Sidon – a portico and cross was erected there in 1867/8 by the British consul Jacques Abela for curing him of epilepsy. It is likely that de Ridder refers to this grotto and that 'Abela' is the aforementioned British consul.)

Thence by descent to his grand-nephew Comte Henri de Boisgelin (1901 – 1967), rue de Mazarine, Paris

PUBLISHED

A. de Ridder, *Collection De Clercq. Catalogue, vol. 4: Les marbres, les vases peints et les ivoires*, Paris, 1906, p. 19, no. 17.

The object matches exactly De Ridder's description, measurements, and condition details in entry no. 17 of his catalogue of the De Clercq Collection marbles. According to this the piece was originally found in Sidon.

LITERATURE

Cf. *LIMC*, II, 2, Aphrodite, p. 69, figs. 688-690 and Aphrodite (in Peripheria Orientali) p. 158, fig. 36.

E. Paribeni, *Catalogo delle Sculture di Cirene*, 1959, pp. 99 – 100, figs. 130 – 131.



19 | A ROMAN MARBLE
TORSO OF A YOUNG MAN
OF THE NARCISSUS TYPE

CIRCA 1ST – 2ND CENTURY AD

Height: 52 cm

The youth is depicted nude with finely hewn musculature, originally standing in relaxed contrapposto with the weight on his right leg creating a fluid bend to the body. The right arm would originally have been bent behind him to rest on his right buttock.

PROVENANCE

French private collection, acquired before the 1970s

Private collection, Isle of Man, acquired in 2010

LITERATURE

This elegant and finely carved torso perfectly encapsulates the beauty of Narcissus, the son of the river-god Kephisos and the nymph Leiriope. The seer Teiresias foretold a long life for Narcissus but only if he never saw his own face. Ovid in his *Metamorphoses* (III, 339-510) recounts how many young girls and youths fell in love with Narcissus but were rejected, including Echo. One disappointed suitor asked Nemesis the goddess of vengeance to punish Narcissus, which she did by having him fall irrevocably in love with his own reflection.

The sculptural type is thought to be based on a Greek original of the late 5th century BC by a follower of Polykleitos. It is known from numerous late Hellenistic and Roman copies, including an example at Holkham Hall, Norfolk: H. Beck, at. al., *Polyklet, Der Bildhauer der griechischen Klassik*, Frankfurt am Main, 1990, no. 171; and another in the Metropolitan Museum of Art (acc. no. 13.229.2), in reverse, op. cit., no. 169.





20 | ROMAN MARBLE PORTRAIT HEAD OF
THE EMPEROR HADRIAN

REIGN AD 117 – 138

Height: 27.9 cm

This lifesize portrait of Hadrian depicts the Emperor with thick wavy hair combed forward ending in drilled corkscrew curls around his forehead. His iconic beard consists of closely-cropped curled locks that spiral around his jaw line and below his chin. The Emperor is shown with a moustache with a gap at the centre of his tightly pressed lips. The unarticulated eyes sit beneath heavy, slightly furrowed brows.

PROVENANCE

French private collection, Mr. X., Paris, acquired in the early 1970s
Piasa, *Collection d'un Amateur, Succession de M. X, Objets d'Art et de
Bel Ameublement*, Paris, 28 March 2008, lot 162
Christie's, New York, 11 December 2009, lot 165



LITERATURE

Hadrian inherited the Roman world at its greatest extent, from his adopted father Trajan in AD 117. He went on to serve as emperor for twenty-one years. Hadrian travelled widely, spending more than half of his reign outside of Italy completing military campaigns and visiting the provinces where he commissioned roads, buildings and aqueducts. Citizens responded to his generosity by erecting numerous statues and portraits in his honour. Due to his popularity and length of his reign a great number of portraits survive from across the empire. With the exception of Augustus, no other emperor has left us as many images of himself.

These portraits display an infinite variety, and some, as with the Kallos example, depict Hadrian with a fleshy face, creased forehead and slight folds at the outer corners of the eyes. There is a related portrait bust discovered at the villa of Herodes Atticus at Luku, see T. Opper, *Hadrian, Empire and Conflict*, London, 2008, fig. 171. For further discussion on the different sculptural types attributed to the corpus of Hadrian portraits, see M. Wegner and R. Unger, 'Verzeichnisse der Bildnisse von Hadrian und Sabina', in *Boreas* 7, 1984, pp. 105 – 156.

Hadrian was the first emperor to be depicted wearing a beard. This has usually been seen as a mark of his admiration and devotion to Greek culture. It was a custom and fashion that was adopted by almost all of his successors up until the 4th century AD.



21 | A ROMAN MARBLE CANDELABRUM ELEMENT

CIRCA 1ST CENTURY AD

Height: 72.4 cm

Emerging from an acanthus calyx at the base is a column narrowing as it rises to a flared circular rim, which was originally intended to support a basin. The shaft of the column is decorated in delicate relief with a diamond pattern of overlapping leaves; at the centre of each diamond is a group of berries.

PROVENANCE

Compagno Collection, New York, 1950s-60s

With Antiquarium, Ltd., New York, 1988

LITERATURE

Marble candelabra are thought to mimic forms of bronze Etruscan incense burners of the 6th and 5th centuries BC. These were adopted by the Greeks and revived in marble in Augustan Rome. They were primarily functional and decorative, but occasionally had a votive nature as well. Roman reliefs frequently depict *Eroti* or *Victoriae* sacrificing on either side of a candelabrum. A panel from the Forum Iulium in the Naples National Museum, inv. no. 6718 shows this type of scene.

Such decorative motifs were employed throughout the Roman period and can also be seen on cineraria, altars, columns and pilasters. A related example also dating to the Imperial period with a similar pattern of overlapping leaves rendered in diamond forms is currently in the Capitoline Museums, Rome (Arachne database no. 39189). For further discussion, see H.-U. Cain, *Römische Marmorkandelaber*, 1985.

For a similar decorative column fragment cf. T. Opper, *Hadrian. Empire and Conflict*, London, 2008, pp. 156-157. Also C. Vermuele, *Roman Decorative Art*, Boston, 1981, figs. 44 (table support), 55 (column), 62 (altar), 87 (cinerarium), 145 (pilasters). Also a cinerary urn at Chatsworth, cf. H. Oehler, *Foto + Skulptur. Römische Antiken in Englischen Schlössern*, Köln, 1980, fig. 78.





22 | A ROMAN MARBLE CINERARY URN INSCRIBED FOR PAMPHILE

LATE 1ST – 2ND CENTURY AD

Height: 21.6 cm; length: 38.7 cm; depth: 26.7 cm

Engraved in front between corner pilasters and within a framed rectangular panel with two lines of Latin inscription reading Pamphiles / anima sancta salve ("Hail, holy soul of Pamphile"), the sides carved with imitation ashlar masonry and fitted with mortises and remains of lead clamps for attachment of the now missing lid.

PROVENANCE

The artist Girolamo Odam (1681 – 1741), Rome

The sculptor Carlo Antonio Napolioni (1675 – 1742), Rome, official restorer to the Museo Capitolino

Sotheby's, London, 17 – 18 July 1985, no. 588, illus.

Martha Hyder Collection

RECORDED

Antonio Francisco Gori, *Codex Marucellianus A*, 245 (letter dated 15 June 1740, probably from J. Odam)

PUBLISHED

Scipione Maffei, *Museo Veronense*, Verona, 1749, p. 281, no. 2.

Corpus Inscriptionum Latinarum, Vol. VI: *Inscriptiones Urbis Romae Latinae*, part 3, Berlin, 1886, no. 23740.

LITERATURE

The reference to 'holy soul' is unusual in this pagan context. Such concepts as 'soul', 'sanctity' and 'innocence' on epitaphs do appear in pagan contexts but become particularly prevalent in the later Roman, early Christian period.





23 | A ROMAN MARBLE FRAGMENT FROM
A LION HUNT SARCOPHAGUS

CIRCA 3RD CENTURY AD
Height 22.5 cm

From a *lenos*, a tub-shaped sarcophagus. The hunt scene depicts a lion attacking and pinning down an antelope. The lion is sculpted in high relief with drilled detail highlighting the thick mane and menacing eyes.

PROVENANCE

Jean-Philippe Mariaud de Serres Collection, France, acquired before 2000

LITERATURE

Lion-hunt sarcophagi came to popularity in the 3rd century AD. For related examples see J. Stroszeck, *Löwen-Sarkophage. Sarkophage mit Löwenköpfen, schreitende Löwen und Löwen-kampfgruppen*, Berlin, 1988.





24 | A ROMAN MARBLE PORTRAIT HEAD OF A YOUNG BOY

CIRCA 3RD CENTURY AD

Height: 19.8 cm

The young boy is depicted with close-cropped hair. The details of the hair and his eyebrows are incised. He gazes slightly upwards, with the pupils of his eyes articulated.

PROVENANCE

With Jean Mikas, Paris, 1930s - 1960s; thence by descent to his nephew George Krimitsas, Paris, until 1997

LITERATURE

The portrait is contemporaneous with, and closely related to youthful portraits of Gordian III (AD 238–244). For a similar example of Gordian in Berlin, Staatliche Museen, Antikensammlung, inv. no. R102, see J. Bracker, in M. Wegner, ed., *Gordianus III. Bis Carinus* (Das römische Herrscherbild, 3,3), Berlin, 1979, pls. 7 and 28 (Rome, Villa Albani, inv. no. 102).



25 | A ROMAN MARBLE HEAD OF ZEUS-SERAPIS

CIRCA 2ND CENTURY AD

Height: 12.8 cm

Zeus-Serapis is depicted with lidded almond-shaped eyes. He has a thick beard and a long flowing moustache, his drilled wavy hair frames his face. The crown of the head was prepared for the addition of a modius, which was broken off in antiquity.

PROVENANCE

German private collection, prior to the 1930s

With Charles Ede Ltd., London, 2003

Australian private collection, acquired in 2003

LITERATURE

This depiction is a Roman work derived from the renowned cult statue of Serapis from Alexandria, and attributed to the 3rd century BC sculptor, Bryaxis. For discussion of the Bryaxis type, see A. Stewart, *Greek Sculpture: An Exploration*, New Haven and London, 1990, Vol .II, no. 633.



26 | AN EGYPTIAN ANORTHOSITE GNEISS BOWL

EARLY DYNASTIC PERIOD, 1ST – 2ND DYNASTY, CIRCA 3000 – 2650 BC
Diameter: 20.6 cm

With sloping sides, an incurving rim and a flattened base.

PROVENANCE

Dr. Rudolf Schmidt (1900 – 1972) Collection, Solothurn; thence by descent.
Resandro Collection, acquired from the above prior to 1987

PUBLISHED

P. Günther and R. Wellauer, *Ägyptische Steingefäße der Sammlung Rudolph Schmidt*, Solothurn, *Ägyptologische Hefte des Orientalischen Seminars der Universität Zürich*, 1988, p. 18, pl. 3, 27, no. 23.
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p. 16, no. R-033.

LITERATURE

Anorthosite gneiss was quarried at Gebel el-Asr, also known as ‘Chephren’s Quarry’ after the 4th Dynasty king Khafre (Chephren) whose pyramid survives at Giza. It was a very hard stone and this vessel still retains the original carving lines on the interior.



27 | AN EGYPTIAN ANDESITE PORPHYRY JAR

PREDYNASTIC, NAQADA II, CIRCA 3500 – 3000 BC
Height: 16.5 cm

The slender, ovoid vessel with twin perforated horizontal lug handles on the shoulders and flattened everted rim, on a flat base.

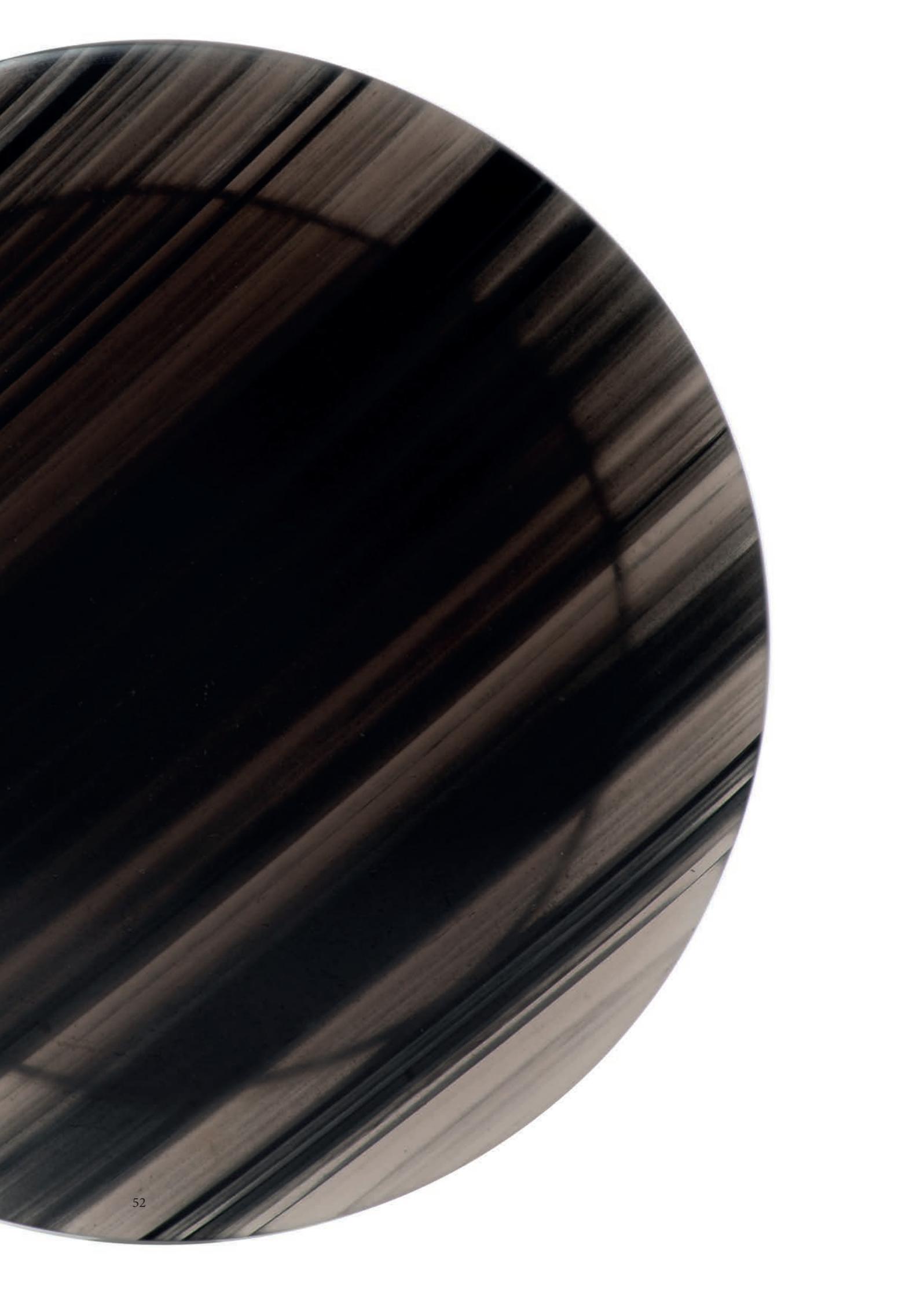
PROVENANCE

Nicolas Landau (1887 – 1979) collection, Paris; thence by descent

LITERATURE

The Predynastic Naqada period of ancient Egypt (circa 4000 – 3000 BC) saw the advent of production of high quality stone vessels and from this time until the end of the Old Kingdom (circa 2100 BC) large numbers of stone vessels of an incredible range of material, colour, and splendour were produced by craftsmen. The most expensive vessels would have been those made of hard stone such as basalt, diorite and porphyry as these were exceptionally hard to carve by hand without metal tools.

For a similar example, see W. Needler, *Predynastic and Archaic Egypt in the Brooklyn Museum*, 1984, no. 123.





28 | TWO EGYPTIAN OBSIDIAN COSMETIC JARS,
ONE WITH GOLD ORNAMENTATION

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1900 – 1800 BC
Height: 8.3 cm; 6.7 cm

PROVENANCE

M.K. Collection, France, acquired in late 1960s-1970s

LITERATURE

These would have been made for a high-ranking individual or even a member of the royal family. For another Middle Kingdom obsidian and gold cosmetic jar of similar form from the tomb of Princess Sithathoryunet, now in the Metropolitan Museum of Art, New York (16.1.33a, b), cf. C. Roehrig, 'Cosmetic Vessels of Princess Sithathoryunet' in *Ancient Egypt Transformed: The Middle Kingdom*, A. Oppenheim, D. Arnold, (eds.) New York, 2015, p. 112, no. 53A.

The wonderfully streaky obsidian and the gold strapping suggest their origins are Egypto-Levantine. Similar pieces have been found at Byblos.

29 | AN EGYPTIAN ALABASTER CANOPIC JAR FOR THE
CHIEF EMBALMER PSAMTIK-MEN, *THE PRIEST
WITH A PLEASANT SMELL*

MEMPHIS, SAITE PERIOD, 26TH DYNASTY, CIRCA 664 – 525 BC

Height: 35.6 cm (jar); 41.5 cm (including stopper)

The tall jar is composed of fine, banded alabaster, tapering slightly at the top and base. The jar preserves six columns of carefully and beautifully drawn hieroglyphs, engraved and enhanced with black pigment, of which a substantial amount remains:

words spoken by Neith, I spend the morning and night each day to ensure the protection of Duamutef which is in me, the protection of Osiris, the chief chancellor of the god, the sem-priest, the embalmer, the attendant of the secret things of each ouabet, (the place of embalming), the nejem-seti priest (priest of the pleasant smell), Psamtik-men, true of voice; the protection of Duamutef, the Osiris, the chief chancellor of the god, the sem-priest, the embalmer, the attendant of the secret things of each ouabet, (the place of embalming) the nejem-seti priest (priest of the pleasant smell), Psamtik-men, true of voice; it is Duamutef.

PROVENANCE

Giovanni Anastasi (1780 – 1860) Collection, Anastasi was Consul General of Sweden and Norway in Egypt from 1828-1857

François Lenormant Paris, 23 – 27 June 1857, p. 31, no. 234

With Kalebjian Brothers, Paris, 1952

French private collection

PUBLISHED

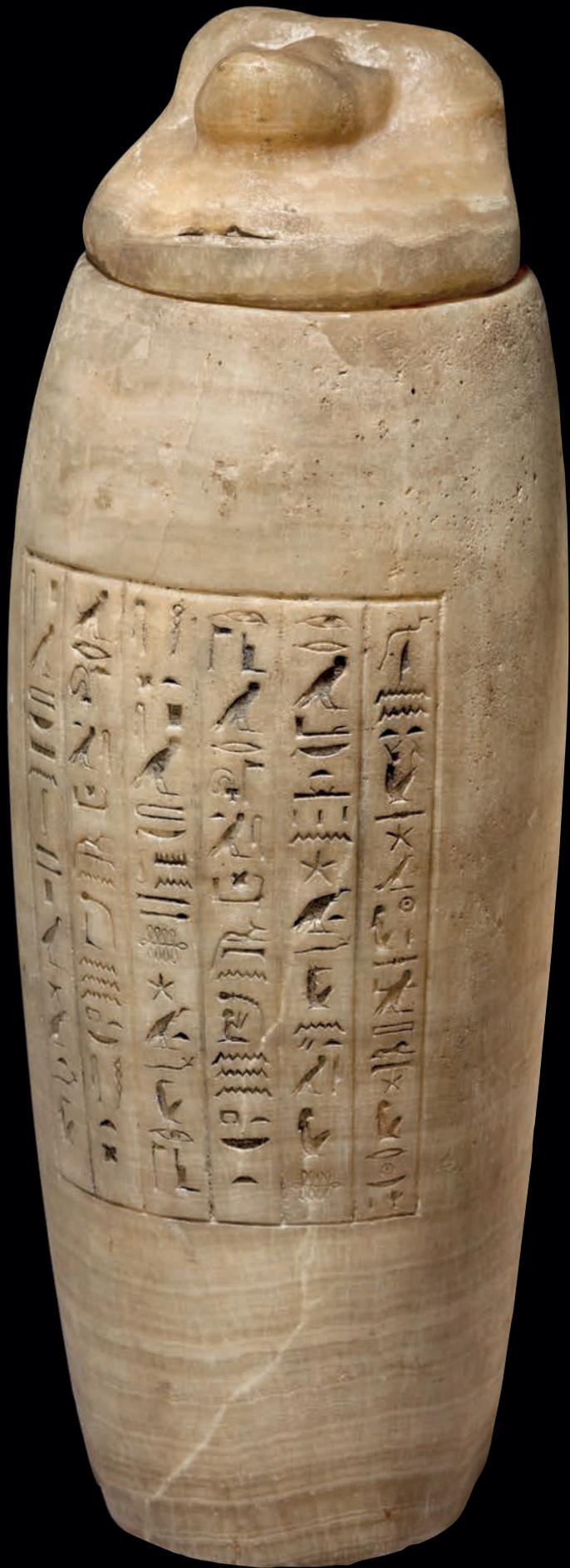
François Lenormant, Paris, 23-27 June 1857, p. 31, no. 234.

S. Sauneron, 'Le "chancelier du dieu" dans son double rôle d'embaumeur et de prêtre d'Abydos', *BIFAO* 51, 1952, p. 149, no. 2.

O. Perdu, 'Le Prêtre, *A l'odeur agreable*', in Textes réunis et édités par Fl. Doyen, R. Preys & A. Quertinmont, *Sur le chemin du Mouseion d'Alexandrie. Études offertes à Marie-Cécile Bruwier*, *CENIM* 19, Montpellier, 2018, pp. 229 – 251.

A copy of the Lenormant 1857 sale catalogue in the library of the Egyptian Antiquities Department of the Louvre Museum preserves a sheet of annotations by Theodule Devéria (1831-1871) recording the inscription on this jar. This is noted by Sauneron in his study on the title btmw-ntr: S. Sauneron, 'Le "chancelier du dieu" dans son double rôle d'embaumeur et de prêtre d'Abydos', *BIFAO* 51, 1952, p. 149, no. 2.

The epigraphy and the quality of the text indicate a work of the Saite period. However the text gives a version of the '19c' canopic formula, which according to Sethe (K. Sethe, 'Zur Geschichte der Einbalsamierung bei den Ägyptern und einiger damit verbundener Bräuche', *SPAW*, Berlin, 1934, p.12) is unusual on canopics of the 26th dynasty.



The inscription, with its unusual titles, is fascinating. Olivier Perdu has highlighted the rarity and curious meaning of the final title *ndm-sti*, which appears specific to Memphis in the Late Period, allowing us to connect Psamtik-men to this city. This suggests that he was buried in Memphis and that his canopic is probably also from the necropolis of Saqqara.

The titles of Psamtik-men all indicate that he was an active and very important individual in the embalming and funerary process. A wonderful feature given that the inscription is actually on a canopic jar. The first title, is 'chief chancellor' which indicates he was the head embalmer; the second title, that of the *sem* priest which refers to the principal performer of the ritual of the opening of the mouth; the third title refers to his being in charge of the actual wrapping of the strips; the fourth title is for 'the attendant of the secret things of each *ouabet*', which refers to the place of embalming. The final and fifth title - the chief subject of Olivier Perdu's study - is the *nejem-seti* priest (priest with the pleasant smell).

Perdu highlights a limestone stela (JE 21830) in Cairo, dated to the year XXXVII of Chechong V, which also mentions our title. The stele was found by A. Mariette in the Serapeum of Saqqara, and is dedicated by a certain Ānkhefenkhonsou: Porter and Moss, III, 2, Oxford, 1981, p. 788. This stele links the *nejem-seti* title to the god Anubis indicating that it is a title likely to be worn by embalmers related to the cult of Anubis, located in the Memphite region. These embalmers would have been based at a temple dedicated to Anubis and Perdu points to a likely location: a temple located in the northern part of the Saqqara cemetery where excavations have brought to light finds mostly dating to the Ptolemaic period.

At some point a baboon head (Hapi, another son of Horus) stopper was matched with the jar, which would originally have been surmounted with a jackal head stopper representing Duamutef as indicated by the inscription.

This canopic jar is a remarkable rediscovery of an extremely fine and important vessel. The alabaster has been carefully chosen with very attractive banding and it has been beautifully inscribed with a substantial amount of excellently preserved text. Indisputably the very rare title of the *nejem-seti* priest (priest with the pleasant smell), is the most important aspect of this jar. This distinctive and mysterious title has allowed Perdu to reconstruct who Psamtik-men was and where he operated as the chief embalmer.

With thanks to Olivier Perdu



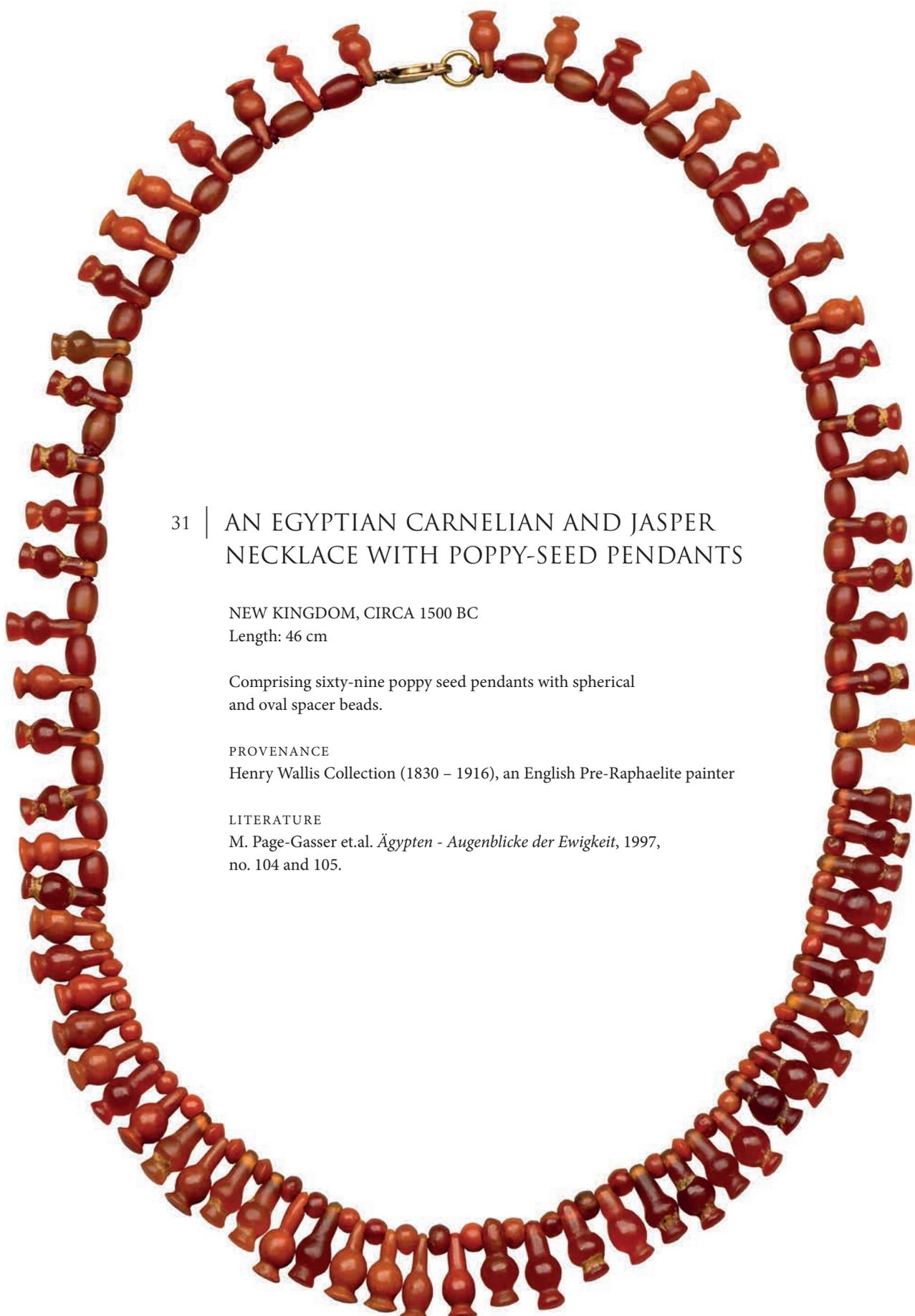
30 | EIGHTEEN EGYPTIAN GLAZED COMPOSITION AND STEATITE
SCARABS SET IN A MODERN GOLD BRACELET

MIDDLE KINGDOM – LATE PERIOD, CIRCA 2000 – 600 BC
Length: 18.3 cm

Composed of nine swivel-mounted scarabs graduating in size, alternating with smaller scarabs suspended from the links of the bracelet. The exteriors of the scarabs carved with anatomical details on the top and with a variety of decorative motifs and hieroglyphs on the underside, including two with a cartouche of Tuthmosis III.

PROVENANCE

Reputedly in the collection of Sir Howard Carter (1874 – 1939), given to Comtesse Pastre; thence by descent UK private collection



31 | AN EGYPTIAN CARNELIAN AND JASPER
NECKLACE WITH POPPY-SEED PENDANTS

NEW KINGDOM, CIRCA 1500 BC
Length: 46 cm

Comprising sixty-nine poppy seed pendants with spherical
and oval spacer beads.

PROVENANCE
Henry Wallis Collection (1830 – 1916), an English Pre-Raphaelite painter

LITERATURE
M. Page-Gasser et.al. *Ägypten - Augenblicke der Ewigkeit*, 1997,
no. 104 and 105.

32 | A URARTIAN SILVER PECTORAL

CIRCA 7TH CENTURY BC

Width: 24 cm

Of broad lunate form, the rounded ends with small rings for attachment, the central panel decorated in two registers in repoussé with chased detail each depicting sirens walking in profile, five in the upper register and seven in the lower, interspersed with palmettes, each frieze with a raised band above and below, the panel bordered above and below with a punched double-triangle motif, the curved panels and each end decorated with a profile figure of a winged genius in the 'Knieklauf' position, each holding a situla.

PROVENANCE

Dr. Florian Papp Collection, Munich, acquired between 1960 and 1977

LITERATURE

H.J. Kellner, 'Pectorale aus Urartu', *Bulleten*, 41, No. 163, 1977, 481-93, no. 3, taf. 4.

R. Merhav (ed.), *Urartu. A Metalworking Center in the First Millennium B.C.E.*, The Israel Museum, Jerusalem, 1991, p. 169, fig. 6 (a replica is now in the collections of the Archäologische Staatssammlung, Munich).



33 | A PARTHIAN SILVER GILT PHIALE WITH AN ARAMAIC ROYAL INSCRIPTION

CIRCA 1ST CENTURY BC

Diameter: 17.8 cm; weight: 123 g

The shallow bowl is composed of a single sheet of silver with repoussé decoration impressed from the interior. The decoration includes radiating lobed leaves interspersed with acanthus leaves emanating from a central rosette. The rosette and acanthus are gilded. The bowl has a carinated profile and a repoussé band of simplified 'bead and reel' at the join of the shoulder to the out turned rim. The rim is encircled with a long dotted inscription in Aramaic script, dedicating the bowl to the gods Hadad and the Sun by a ruler named Artabanus son of King Mithridates.

PROVENANCE

English private collection, acquired in the early 20th century; thence by descent

LITERATURE

Such phialai were libation bowls and this form has its origins in the lobed phiale mesomphalos of Achaemenid Persia. They were made of various metals (silver, but also bronze or gold), and survive in different shapes, although generally with a shallow or wide body, and in varying sizes; they may be adorned with fluting and/or friezes of palmettes, and even with figural scenes. The importance of such luxury tableware is demonstrated in the Persepolis reliefs where foreign dignitaries present tableware including similar phialai as a gift to the Persian Great King. The form continues with similar phialai being produced in Iran in the Hellenistic and Seleucid Period, and onwards into the Parthian period.

According to the inscription, this phiale was also an offering, but to the gods, from a member of the royal family. It should be seen in the context of other Parthian silver gilt luxury tableware inscribed with Aramaic text. Two silver-gilt rhyta in the Al-Sabah collection have closely-related 'Seleucid' type acanthus leaves: M.L. Carter, *Arts of the Hellenized East*, London, 2015, pp. 86-93.





34 | A SASANIAN GOLD ELLIPTICAL BOWL

CIRCA 6TH – 7TH CENTURY AD

Length: 22.2 cm; weight: 218 g

The hammered gold bowl of semi-circular cross-section, curving upwards to the rim.

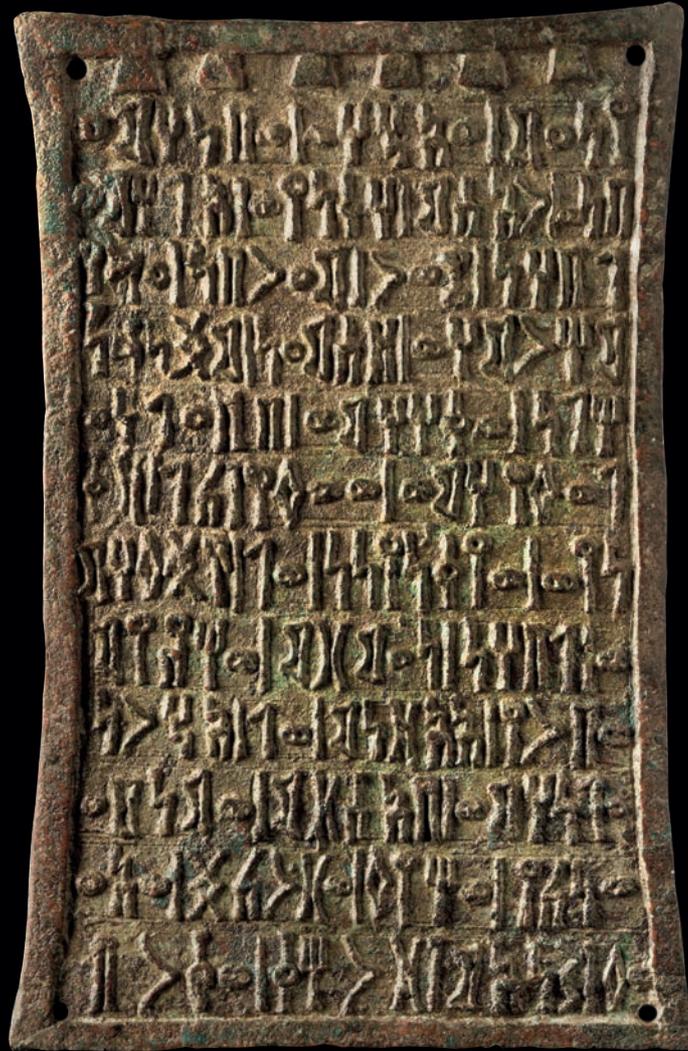
PROVENANCE

UK private collection, acquired in the 1970s

LITERATURE

This vessel with its elegant oval elliptical form is a fine example of the metal ware produced in pre-Islamic Iran during the Sasanian dynasty. The gold has been hammered into shape forming an elegantly curving bowl. This gold example is rare and would have been commissioned by a wealthy individual as a demonstration of wealth and luxury. The form is more commonly found in bronze or silver, often with gilding. For the type but in tinned bronze, cf., the Metropolitan Museum of Art, New York, acc. no. 2006.109.

For further discussion of this category of Sasanian metal vessels, see P. O. Harper, 'Boat Shaped Bowls of the Sasanian Period,' *Iranica Antiqua*, 23, 1988, pp. 331-45.



35 | A SOUTH ARABIAN BRONZE VOTIVE PLAQUE
INSCRIBED FOR YAN'IM

SABA, CIRCA 1ST CENTURY BC

Height: 23.5 cm

Framed on all four sides, a row of dentils above, with perforations at each corner for attachment and with twelve lines in raised relief, reading:

Yan'im and his brother and their sons the Banu Rasham have dedicated to their god Labhan, the bull of the West, in his sanctuary dhu-Sami'an, an inscription which he has commanded for them in his ba'l, for their well-being and the well-being of all that they have acquired and will acquire, and so that Labhan increases their prosperity and favour and health and strength, and that he will remove from them all evil and evil spells, malevolence, slanders, and marauders of all enemies, far and near

PROVENANCE

German private collection, 1980

LITERATURE

This votive plaque has a dedicatory inscription. The South Arabian practice of dedicating the inscription itself, as opposed to placing the inscription on an object intended for dedication, is unusual amongst contemporary practices of the Pre-Islamic Middle East. For similar, see S. Simpson, (ed.), *Queen of Sheba: Treasures from Ancient Yemen*, London, 2002, pp. 63-64, cat. 31.



36 | A PHOENICIAN OR CARTHAGINIAN CORE-FORMED GLASS JANIFORM HEAD BEAD

EASTERN MEDITERRANEAN, CIRCA 6TH – 3RD CENTURY BC
Height: 3.6 cm

Composed of a cylindrical dark blue bead decorated on each side with a white face with applied blue eye beads, long opaque white trail framing the face on either side, and decorated with small yellow and white beads applied above and below.

PROVENANCE

German private collection, Mr G., acquired in the 1950s-1970s
UK private collection, 1980s

LITERATURE

It is unknown where this type of large face bead was produced as their known findspots include both Phoenician and Carthaginian sites. They are believed to have been made in the same workshops as other large head pendants with demonic masks, bearded male heads, or rams' heads. For a related face bead, cf. N. Kunina, *Ancient Glass in the Hermitage Museum*, St Petersburg, 1997, p. 62, nos. 20-1. There is also a quadruple faced example in the Metropolitan Museum of Art, New York: inv. no. 17.194.727.

For further discussion of the type, cf. D.F. Grose, *Early Ancient Glass, The Toledo Museum of Art*, Toledo, 1989, pp. 82-3, 90, no. 48, col. pl. p. 71; and D. Harden, *Catalogue of Greek and Roman Glass in the British Museum. Vol. 1 Core- and rod-formed vessels and pendants and Mycenaean cast objects*, London, 1981, p. 147.



37 | A ROMAN CARNELIAN FINGER RING

CIRCA 1ST – 2ND CENTURY AD

Width: 2.5 cm; ring size: L

With a circular bezel and angular shoulders, carved with a chevron ornamentation.

PROVENANCE

Swiss private collection, acquired in London in 1974

LITERATURE

Roman finger rings carved entirely out of carnelian are comparatively rare. Cf., F.H. Marshall, *Catalogue of Finger Rings: Greek, Etruscan & Roman in the Departments of Antiquities British Museum*, London, 1968, nos. 1600-1601. For a similar chevron pattern produced on the shoulders, see A.B. Chadour, *Rings: The Alice and Louis Koch Collection*, Leeds, 1994, vol 1., no. 258.

38 | A ROMAN CARNELIAN INTAGLIO OF A TROPHY
SET IN AN ANTIQUE GOLD RING

CIRCA 1ST – 2ND CENTURY AD

Width of intaglio: 1.5 cm; ring size: K

The intaglio is engraved with a satyr seated on rocks, hand to chin, a thyrsos behind, contemplating a tree-trunk trophy with corselet, shields and sword.

PROVENANCE

American private collection, mounted in the 19th century

LITERATURE

For a similar example now in the Walters Art Museum, Baltimore, acc. no. 42.1235, cf. J. Boardman, D. Scarisbrick, C. Wagner, E. Zwierlein-Diehl: *The Marlborough Gems*, 2009, no. 334; also Beazley archive, gem database no. 334.

39 | A ROMAN CARNELIAN INTAGLIO OF AN EAGLE *AQUILA*
STANDARD SET IN A MODERN GOLD RING

CIRCA 1ST – 3RD CENTURY AD

Length of intaglio: 1.4 cm; ring size: L

The intaglio is engraved with military motifs composed of standards flanking an eagle-topped legionary standard.

PROVENANCE

American private collection, set in the 19th century

LITERATURE

A symbol of imperial power, the eagle (aquila) standard as depicted on this gem, was venerated and carried aloft into battle by each Roman legion. The eagle standard was of great significance and the loss of one was considered disastrous. The representation of an actual eagle standard on an intaglio is quite rare and suggests this intaglio was made for a legionary, perhaps an aquilifer, the bearer of the eagle standard. For gems from the Wellington Collection with an eagle between two standards, cf. D. Scarisbrick, *The Wellington Gems, exhibition catalogue*, S.J. Phillips Ltd., London, 1977, catalogue nos. 32-34; also Beazley archive gem database no. 1063.

40 | A ROMAN CARNELIAN INTAGLIO OF THE HEAD OF
A WARRIOR SET IN A MODERN GOLD RING

CIRCA 1ST – 2ND CENTURY AD

Length of intaglio: 14 mm; ring size Q

The oval gem is engraved with a profile head of a man wearing a helmet with a crest.

PROVENANCE

UK private collection

LITERATURE

For a cameo of a similar helmeted head from the Walters Art Museum (acc. no. 42.1181) see J. Boardman, et. al., *The Marlborough Gems*, 2009, no. 330. There is also a Tassie impression of a similar helmeted head with plume in the Beazley Archive: see no. 2558





41 | A LATE HELLENISTIC CABOCHON
AMETHYST INTAGLIO OF NIKE FORTUNA
SET IN A MODERN GOLD RING

CIRCA 1ST CENTURY BC

Length of intaglio: 16 mm; ring size M

The oval gem is engraved with a standing syncretic deity, depicting Nike wearing a peplos, with her wings outstretched behind her, holding the attributes of Fortuna, the cornucopia in one hand, a poppy, two wheat ears and a rudder in the other outstretched before her, a sword hilt just visible behind her shoulder.

PROVENANCE

Gavin Todhunter Collection, England, 1940s – 1970s

Christie's, London, 13 May 2003, lot 109

LITERATURE

The subject matter is a finely carved and unusual representation of a syncretistic Roman deity with the combined attributes of Nike (Victory) and Tyche (Fortuna). Cf. G. M. A. Richter, *Gems of the Romans*, London, 1971, p. 52, nos. 233 – 237; and M. Henig, *A Corpus of Roman Engraved Gemstones from British Sites*, Oxford, 1978, p. 224, nos. 312 and 314.



42 | A GREEK GOLD FINGER RING

LATE CLASSICAL PERIOD, CIRCA 4TH CENTURY BC

Length of bezel: 2 cm; ring size: M

Solid-cast with a plain hoop expanding at the shoulders to the large oval bezel, engraved with the figure of the goddess Nike dressed in a chiton standing before a thymiaterion. In her left hand she holds a wreath, the symbol of victory.

PROVENANCE

Elizabeth Stafford Collection, New Orleans, acquired 1966 or prior

PUBLISHED

J.B. Byrnes, *The Odyssey of an Art Collector: Unity in Diversity/Five Thousand Years of Art*, New Orleans, 1966, p. 143, no. 37.

EXHIBITED

The Isaac Delgado Museum of Art, New Orleans, *The Odyssey of an Art Collector: Unity in Diversity/Five Thousand Years of Art*, 11 November 1966 – 8 January 1967.

Fogg Art Museum, Cambridge, 1984 – 1986 (loan no. 0034.1984).

LITERATURE

For a similar example, cf. J. Boardman, *Greek Gems and Finger Rings, Early Bronze Age to Late Classical*, London, 1970, pl. 754.

43 | EIGHT ROMAN HARDSTONE INTAGLIOS
SET IN AN ANTIQUE GOLD BRACELET

CIRCA 1ST – 3RD CENTURY AD

Length: 18 cm

Including a lapis lazuli intaglio with a military trophy on one side and a bust on the reverse; a pale blue chalcedony intaglio with a standing male figure; a carnelian intaglio with a standing male figure; a pale green chalcedony intaglio with a standing figure of Athena; a yellow jasper intaglio with a lion; a banded agate with a caduceus; a carnelian intaglio with a standing male figure; and a banded agate with a lion.

PROVENANCE

UK private collection

European private collection, the intaglios mounted in the 19th century



44 | AN IMPORTANT HUNNIC ELECTRUM
AND GARNET DIADEM

MIGRATION PERIOD, LATE 4TH – 5TH CENTURY AD

Length: 33.4 cm

Composed of three sections, with sheet electrum secured over a bronze backing, each plaque comprises a rectangular panel set with cabochon garnets with triangular clusters of granulation, ornamented above with a row of mushroom-shaped peaks decorated with cloisonné garnets and granulation

PROVENANCE

English private collection, acquired in the early 20th century and thence by descent

LITERATURE

Such crown-like diadems were worn by both men and women. There is a closely-related Hunnic diadem in the State Hermitage Museum, St Petersburg which was originally found in a female grave at Volgograd Oblast: N. Adams, *Bright Lights in the Dark Ages: The Thaw Collection of early Medieval ornaments*, London, 2014, p. 48, fig. 2.5.

This diadem is a rare survival of such Hunnic diadems. It is an exceptionally fine example of the type with the cabochon and cloisonné garnets well matched and evenly arranged. The triangular granulation is typical of such Hunnic gold working and the mushroom type finials along the top can be paralleled in Hunnic art of varying media.





45 | A SILVER TETRADRACHM OF ATHENS

CIRCA 455 – 499 BC
Weight: 17.13 g; diameter: 2.4 cm

PROVENANCE
With Tradart, Brussels, 2006



46 | A SILVER STATER OF BRUTTIUM, TERINA

CIRCA 400 – 356 BC
Weight: 7.72 g; diameter: 2 cm

PROVENANCE
Hyman Montagu Collection (1844-1895)
Sotheby's, Wilkinson & Hodge, March 1896, lot 84
Gustav Philipsen Collection
Jacob Hirsch auction XV, Munich, 1906, lot 887
Robert Jameson Collection, no. 493
With Numismatica Genevensis SA, Geneva, March 2013



47 | A SILVER SICULO-PUNIC
TETRADRACHM

CIRCA 330 – 320 BC
Weight: 16.60 g; diameter: 2.7 cm

PROVENANCE
With Tradart, Brussels, June 2009



48 | A SILVER TETRADRACHM OF CHIOS

CIRCA 375 – 350 BC
Weight: 15.28 g; diameter: 2.2 cm

PROVENANCE
Pixodarus Hoard, CH 9, lot 421
Numismatic Fine Arts auction XVI, Los Angeles, 2 December 1985,
lot 215 Leu Numismatik, auction 33, Zurich, 3 May 1983, lot 386
Classical Numismatic Group Inc, Triton IX, London, lot 954

PUBLISHED
S. Hurter, 'The Pixodarus Hoard: A summary', in H. Mattingly, *The Roman Imperial Coinage*, London, 1926-1994, no. e, pl. 31, 16





49 | A SILVER TETRADRACHM OF
THE KINGDOM OF MACEDONIA

MINTED UNDER DEMETRIOS POLIORCETES AT SALAMIS,
CIRCA 300 BC

Weight: 17.16 g; diameter: 2.7 cm

PROVENANCE

With Tradart, Brussels, October 2012



50 | A SILVER STATER OF SICILY, AKRAGAS

CIRCA 457 – 431 BC

Weight: 12.29 g; diameter: 2.6 cm

PROVENANCE

With Tradart, Brussels, December 2006



51 | A SILVER SICULO-PUNIC
TETRADRACHM

CIRCA 4TH CENTURY BC
Weight: 17.12 g; diameter: 2.7 cm

PROVENANCE
With Numismatica Genevensis SA, Geneva, April 2008



52 | A SILVER TETRADRACHM
OF HALIKARNASSOS

CIRCA 351 - 344 BC
Weight: 15.22 g; diameter: 2.4 cm

PROVENANCE
With Tradart, Brussels, November 2009



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