

ΚΑΛΛΟΣ



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KALLOS GALLERY

ΜΙΚΡΟΣ





1 | A NEAR EASTERN SERPENTINE MACEHEAD

CIRCA 3RD MILLENNIUM BC

Height: 7.2 cm

£ 3,000



2 | AN ANATOLIAN MARBLE IDOL

BEYCESULTAN TYPE, CIRCA 3200 - 2800 BC

Height: 7 cm

£ 5,000

3 | AN EGYPTIAN PREDYNASTIC RED POLISHED
WARE POTTERY JAR

NAQADA II – III, CIRCA 3650 - 3100 BC

Height: 23.6 cm

£ 2,500



4 | AN EGYPTIAN PREDYNASTIC BLACK-TOPPED
POTTERY JAR

NAQADA I - II, CIRCA 4000 - 3200 BC

Height: 17.5 cm

£ 5,000



5 | A MYCENAEAN PAINTED POTTERY PIRIFORM JAR

CIRCA 1350-1300 BC

Height: 15.1 cm

£ 1,800



6 | A MYCENAEAN PAINTED POTTERY PIRIFORM JAR

CIRCA 1350 - 1300 BC

Height: 14.6 cm

£ 2,500



7 | A CYPRIOT BICHROME WARE POTTERY JUGLET

CYPRO – ARCHAIC, CIRCA 750-600 BC

Height: 19.5 cm

£ 950



8 | A LARGE CYPRIOT BLACK ON RED WARE
POTTERY BOWL

CYPRO - ARCHAIC, CIRCA 750 - 600 BC

Width: 29.2 cm

£ 4,000



9 | AN ETRUSCAN BUCCHERO WARE
POTTERY HANDLE DEPICTING A WARRIOR
ARCHAIC PERIOD, EARLY 6TH CENTURY BC
Height: 15 cm
£ 2,800



10 | A CELTIC IRON SPEAR HEAD
IRON AGE, LA TÈNE, CIRCA 4TH CENTURY BC
Height: 49.5 cm
£ 5,500



11 | A PROTO-CORINTHIAN POTTERY LIDDED PYXIS

CIRCA 650 - 625 BC

Width: 8.5 cm

£ 4,500



12 | A SMALL HELLENISTIC ALABASTER LEKYTHOS

CIRCA 4TH-3RD CENTURY BC

Height: 9.5 cm

£ 1,800



13 | A GNATHIAN LIDDED PYXIS, ATTRIBUTED TO THE PAINTER OF LECCE 1075

GREEK, SOUTH ITALY, CIRCA 330 BC

Height: 17 cm

£ 5,000



14 | A GREEK RED-FIGURE OWL SKYPHOS

SOUTH ITALIAN, CIRCA 380 - 340 BC

Height: 7.6 cm

£ 2,500





15| A PAIR OF GREEK BLACK-GLAZED TEANO WARE
POTTERY CUPS

MAGNA GRAECIA, CIRCA 330-300 BC
Diameter: 12.2 cm

£ 4,000



16 | A ROMAN AMBER GLASS CUP
EASTERN MEDITERRANEAN, CIRCA 3RD - 5TH
CENTURY AD
Diameter: 7.7 cm
£ 3,500

17 | A ROMAN GOLDEN YELLOW GLASS SPRINKLER VESSEL

CIRCA 3RD - 4TH CENTURY AD

Height: 8.9 cm

£ 800



18 | A ROMAN PALE AMBER GLASS BOTTLE

EASTERN MEDITERRANEAN, CIRCA 1ST CENTURY AD

Height: 12.5 cm

£ 3,000



19 | A ROMAN PALE OLIVE GREEN GLASS BOTTLE

EASTERN MEDITERRANEAN, CIRCA 3RD CENTURY AD

Height: 14 cm

£ 5,000

JEWELLERY IN THE ANCIENT WORLD

Jewellery is as old as mankind, with the earliest forms of personal ornamentation made from coloured stones, bone, shell and feathers.

The people of the ancient world wore jewellery for a myriad of reasons. These included the simply decorative, as an outward sign of wealth and status, and amuletic jewellery with apotropaic motivations.

The following selection of jewellery conveys all of these desires and purposes, which are as important to people today as they were then.

An Egyptian double-sided glazed composition plaque of the goddess Isis breastfeeding Horus is inscribed with words invoking Isis: 'may the divine mother be a protection amulet'. This indicates that such a plaque would have been worn in ancient Egypt, most likely by a woman as an amulet to protect during pregnancy and childbirth, but also perhaps to protect her young children.

Roman jewellery was certainly a status symbol, with wealthy men and women wearing large and rare gemstones set into earrings, necklaces, bracelets and rings. Such individuals also wore engraved gems (cameos and intaglios) as signet rings to seal important documents.

Many ancient intaglios were mementoes however, and would have been given as gifts with a personal connection. For example the 'dextrarum iunctio' (motif of two clasped right hands) symbolised concordia, affinity, friendship, and loyalty and was likely a gift of friendship or love.

Others were certainly intended to invoke the protection of the deity they depicted, such as Fortuna for good luck and Mercury for safe travelling, good commerce and trade. Medusa with her terrifying snake hair and baleful eyes also had apotropaic properties, keeping the wearer safe from harm, rather as the evil eye is worn today.

Ancient jewellery shows how closely connected we still are to our ancient forebears and we hope our selection here provides a wearable and tangible link to the people just like us who lived in ancient Egypt, Greece and Rome.



Fayum portrait of a woman wearing a selection of elaborate jewellery.
Circa 110-30 BC.
National Museum of Scotland, accession no. A.1951.160.



20 | AN EGYPTIAN TURQUOISE GLAZED COMPOSITION
DOUBLE-SIDED AMULETIC PLAQUE SET IN AN EGYPTIAN
REVIVAL GOLD SWIVEL RING

THIRD INTERMEDIATE PERIOD, CIRCA 1070 - 664 BC

Width: 1.8 cm; ring size: R

£ 5,000



21 | A ROMAN CARNELIAN INTAGLIO OF AN EROTE AND
A DOG SET IN A MODERN GOLD RING

CIRCA 1ST - 2ND CENTURY AD

Width of intaglio: 1.2 cm; ring size: M

£ 3,200



22 | A ROMAN ONYX CAMEO OF THE HEAD OF MEDUSA
SET IN A MODERN GOLD RING

CIRCA 3RD CENTURY AD
Height of cameo: 1.5 cm; ring size: M
£ 3,700



23 | A ROMAN ONYX CAMEO OF EROS SET IN AN
ANTIQUE GOLD RING

CIRCA 2ND - 3RD CENTURY AD
Length of cameo: 1.1 cm; ring size: S
£ 3,200



24 | A GREEK SILVER TETRADRACHM OF ATHENS SET IN AN 18CT GOLD PENDANT

CLASSICAL PERIOD, CIRCA 454-404 BC

Diameter of coin: 2.5 cm; weight of coin: 17.20 g

£ 4,000



25 | A GREEK SILVER DIDRACHM OF RHODES SET IN
AN 18CT GOLD PENDANT WITH DIAMONDS

LATE CLASSICAL TO HELLENISTIC PERIOD, CIRCA 340 - 316 BC
Diameter of coin: 2 cm; weight of coin: 6.93 g

£ 5,500



26 | A PAIR OF ROMAN GOLD 'POMPEIAN' EARRINGS

CIRCA 1ST CENTURY BC / AD

Length: 3.5 cm

£ 5,500



Fayum portrait depicting a woman wearing the 'Pompeian' style earrings, circa 55-70 AD. The British Museum, accession no. EA74713.



27 | A ROMAN YELLOW JASPER INTAGLIO WITH THE
'DEXTRARUM IUNCTIO' SET IN A MODERN GOLD RING

CIRCA 1ST - 2ND CENTURY AD
Width of intaglio: 9 mm; ring size: N

£ 2,700



28 | AN ITALIC BANDED AGATE INTAGLIO WITH THE
'DEXTRARUM IUNCTIO' SET IN A MODERN GOLD RING

CIRCA 1ST CENTURY BC
Width of intaglio: 1 cm; ring size: N

£ 2,800



29 | A PAIR OF ROMAN GOLD AND GARNET EARRINGS

CIRCA 1ST - 2ND CENTURY AD

Length: 6.3 cm

£ 3,800



30 | A ROMAN CHROMIUM CHALCEDONY INTAGLIO OF AN ACTOR SET IN MODERN GOLD RING

CIRCA 1ST - 2ND CENTURY AD

Length: 9 mm; ring size N

£ 2,800



31 | A GREEK SILVER TETRADRACHM OF ALEXANDER THE GREAT SET IN A 18CT GOLD PENDANT

CIRCA 336-323 BC

Diameter of coin: 2.9 cm; weight of coin: 16.91 g

£ 3,000



32 | A GREEK SILVER TETRADRACHM OF RHODES SET IN AN 18CT GOLD PENDANT WITH DIAMONDS

HELLENISTIC, CIRCA 229 - 205 BC

Diameter of coin: 2.5 cm; weight of coin: 13.49 g

£ 5,500



33 | A ROMAN CARNELIAN INTAGLIO OF A HEAD OF
DIONYSUS SET IN AN ANTIQUE GOLD RING

REPUBLICAN, CIRCA 1ST CENTURY BC

Length of intaglio: 1.4 cm; ring size: J

£ 3,700



34 | A ROMAN JASPER INTAGLIO OF MERCURY SET IN AN ANTIQUE GOLD RING

CIRCA 2ND - 3RD CENTURY AD

Length of intaglio: 1.4 cm; ring size: M

£ 3,200



35 | A ROMAN CARNELIAN INTAGLIO OF A HAND SET IN AN ANTIQUE GOLD RING

CIRCA 2ND - 3RD CENTURY AD

Length of intaglio: 1.3 cm; ring size: M

£ 3,200

APPENDIX



1 | A NEAR EASTERN SERPENTINE MACEHEAD

DESCRIPTION

Mottled in colour, of globular form, tapering towards a collared edge, with a large central perforation.

PROVENANCE

Korban Gallery, London, June 1988



2 | AN ANATOLIAN MARBLE IDOL

The abstract idol with schematic details of a slender pointed neck, with short arms, the body flaring towards a convex edge.

PROVENANCE

With Galerie Ratton-Ladrière, Paris, 1980s
European private collection, acquired from the above May 1984. Collection no. 231

LITERATURE

For a Beycesultan type abstract-schematic idol of similar proportions see J. Thimme, *Art and Culture of the Cyclades*, Chicago, 1977, p.392 and 564, no. 532.



3 | AN EGYPTIAN PREDYNASTIC RED POLISHED WARE POTTERY JAR

DESCRIPTION

Of ovoid form with a flattened base, in red polished ware ('P' ware).

PROVENANCE

Dr Ludwig Burchard (1886-1960) Collection
Christie's, London, 20 October 1999, lot 9
With Charles Ede Limited, London, 2000
UK private collection

LITERATURE

For a similar example, cf. W. Needler, *Predynastic and Archaic Egypt in the Brooklyn Museum*, New York, 1984, no. 17.



4 | AN EGYPTIAN PREDYNASTIC BLACK-TOPPED POTTERY JAR

DESCRIPTION

Of flaring form, tapering to a flattened base, the body burnished.

PROVENANCE

Excavated near Abusir by J.E. Quibell, circa 1910
A.M. Lythgoe and H.W. Kent, acquired from the Egyptian Museum, Cairo (remains of an accession number in red paint on the underside)
Sotheby's, New York, 30 May 1986, lot 56
Lord McAlpine of West Green Collection before 1989

English private collection, 1989 - 2019,
acquired from the above 09 March 1989

LITERATURE

For a similar form, see M. Page-Gasser, A. Wiese, *Ägypten, Augenblicke der Ewigkeit*, 1997, Basel, p. 20-21, no. 2A.



5 | A MYCENAEAN PAINTED POTTERY PIRIFORM JAR

DESCRIPTION

Three handled, the body decorated with brown concentric bands around the base and upper part of the body, wavy lines around the upper shoulder.

PROVENANCE

American private collection, Chatham, New York, acquired in Hong Kong in the 1990s



6 | A MYCENAEAN PAINTED POTTERY PIRIFORM JAR

DESCRIPTION

Three handled, the body decorated with orange-brown concentric bands around the base and upper part of the body, dots and tongues around the upper shoulder.

PROVENANCE

American private collection, Chatham, New York, acquired in Hong Kong in the 1990s

LITERATURE

Piriform jars were used to contain oils and unguents, which were exported across the Mediterranean as luxury goods.



7 | A CYPRIOT BICHROME WARE POTTERY JUGLET

DESCRIPTION

The vessel is of sack-like form with sloping walls and a short foot. The body is decorated

with encircling bands of crimson and brown, with concentric circles around the neck. There is a small strap handle joining the circular mouth.

PROVENANCE

UK private collection, North-West England, acquired on the London art market in the 1970s to 2000



8 | A LARGE CYPRIOT BLACK ON RED WARE POTTERY BOWL

DESCRIPTION

The thin-walled bowl of slightly elliptical form, with twin loop handles and a ring base. The black-painted decoration on the exterior consists of a band of concentric circles below the lip, which is ornamented with a thick black band. There are multiple black bands below and on the interior, encircling the body.

PROVENANCE

UK private collection formed since the 1960s
Bonhams, London, 08 November 2001, lot 1
With Charles Ede Limited, London, 2002
UK private collection

LITERATURE

Cypriot pottery of the Cypro - Archaic period such as this black on red ware bowl is made from excellent quality clay, with thin walls and a smooth red surface, decorated in black multi linear bands, lines and concentric circles. For similar examples from the Cesnola Collection now in the Metropolitan Museum of Art, see J.L. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus*, New York, The Metropolitan Museum of Art, 1914, no. 860 (acc. no. 74.51.692); no. 927 (acc. no. 74.51.600).



9 | AN ETRUSCAN BUCCHERO WARE POTTERY HANDLE

DESCRIPTION

From a monumental vessel, probably a hydria, with stamped relief decoration of a warrior walking to the left, in profile, wearing a Corinthian helmet and holding his spears before him. Such vessels were inspired by metal prototypes. There is an old collection number on the reverse in white ink, '139'.

PROVENANCE

New York private collection, thence by descent until 1980

With Antiquarium Limited, New York, 1981

LITERATURE

There is a closely-related handle on a large bucchero hydria in the Museo Archeologico, Cenacolo di Fuligno, Florence.



10 | A CELTIC IRON SPEAR HEAD

DESCRIPTION

The elongated leaf-shaped blade with a prominent midrib tapers to a sharp tip. The hollow shaft is perforated for attachment with an iron rivet.

PROVENANCE

With David Miller, London, circa 2001

With Charles Ede Limited, 2003

UK private collection, acquired in 2003

LITERATURE

The spear was the dominant weapon of the period found sometimes singly and sometimes in groups. Most spearheads, including this

example, seem to have been attached to the shank by an iron rivet that passed through holes in the socket below the wings of the blade. Not many rivets survive intact.



11 | A PROTO-CORINTHIAN POTTERY LIDDED PYXIS

DESCRIPTION

The body of the pyxis is decorated with a thick red band with a double dot pattern above. The surface of the lid is ornamented with a thick red band, double dot pattern and delicate thin black bands. Three thick black bands decorate the knopped handle.

PROVENANCE

With Frank Sternberg AG, Zurich, 1991

LITERATURE

A pyxis (pl. pyxides) is a small round box that could be made of wood, ceramic, or marble. Examples in ceramic first appear in the Geometric period, and remain popular thereafter. The pyxis belonged predominantly to the world of women, domestic and religious. At home such diminutive, lidded cylindrical containers held trinkets, jewellery, and cosmetic creams, serving essential roles in the process of adornment, or kosmesis. They were also presented as grave offerings at the tomb, and as temple dedications to goddesses such as Aphrodite, Demeter, Athena and Artemis.

For a pyxis with similar decoration see, *Corpus Vasorum Antiquorum Gela, Museo Archeologico Nazionale 1*, III. C.4, pl. 2296, 2.6-7 (Beazley archive no 9008009).



12 | A SMALL HELLENISTIC ALABASTER LEKYTHOS

DESCRIPTION

With a ribbed rim and flaring foot, the handle with notched decoration, the shoulder incised with two encircling linear bands.

PROVENANCE

Dr H. A. Fawcett (1891-1982) Collection, UK
Desmond Morris Collection, Oxford, acquired in the early 1970s at Sotheby's, London

LITERATURE

There is a similarly decorated miniature Hellenistic alabaster amphora with ribbed lip and stepped foot from the Cesnola Collection in the Metropolitan Museum of Art, New York, acc. no. 74.51.5135.



13 | A GNATHIAN LIDDED PYXIS, ATTRIBUTED TO THE PAINTER OF LECCE 1075

DESCRIPTION

The black glazed lebes-pyxis with a globular body set on a short foot, with two arching handles and a knopped lid. Decorated with white, yellow and red slip, the obverse depicting a seated figure of winged Eros holding a mirror, with scrolling foliage to either side. The reverse with ovolo and dots.

PROVENANCE

Rugby School Art Museum, given around 1880 by Matthew Holbeche Bloxam (1805-1888), a distinguished antiquarian and himself a Rugbeian. A nephew of the fourth President of the Royal Academy, the great portrait painter

and drawings collector Sir Thomas Lawrence.

LITERATURE

The pyxis (pl. pyxides) is a small round box, probably used for storing trinkets, ointments or cosmetics. The form of this example has its origins in Corinthian pyxides. Gnathian pottery was the work of Greek vase-painters from Apulia in South Italy. In this technique, the entire surface of the vessel is painted black, then decorative motifs were applied in added colours.

The Painter of Lecce 1075 was an important figure in the development of Gnathian pottery, picking up from the initial stages and setting the pattern for later work. For further discussion, see J. R. Green, 'Some Gnathia Pottery in the J. Paul Getty Museum,' *Greek Vases in the J. Paul Getty Museum*, 3, Occasional Papers on Antiquities 2, Malibu, 1986, pp. 115-138, p. 123, figs. 12a-b; J.R. Green, 'Some Painters of Gnathia Vases,' in *Bulletin of the Institute of Classical Studies*, no. 15, 1968, pp. 34-50.

For another vase of the same shape by the painter, see CVA Taranto (3) pl. 19, 3-4. There is also a little lekythos in Edinburgh with a head between wings: BICS 15, 1968, pl. 6c; CVA pl. 50, 12-13; an alabastron in the Museo Jatta in Ruvo with related floral work (old inv. 1230): E. Lanza Catti, 'La ceramica "di Gnathia", al Museo Nazionale Jatta di Ruvo di Puglia,' *Ipotesi di ricontestualizzazione*, Rome, 2008.



14| A GREEK RED-FIGURE OWL SKYPHOS

DESCRIPTION

Each side of the vase depicts an owl facing right, framed by laurel sprigs.

PROVENANCE

With Faustus Galleries, London and Geneva, 1978

Stephenson Collection, Greenwich, Connecticut, USA, acquired in 1978



15| A PAIR OF GREEK BLACK-GLAZED TEANO WARE POTTERY CUPS

DESCRIPTION

A matched pair, the glaze burnished to invoke a metallic sheen. Set on tiered pedestal feet, with wide flanged rims atop deep, straight walled bowls. Each with stamped decoration of concentric circular and concentric oval bosses arranged in a floral decoration in the bowls. The rims with a band of the circular bosses surrounding a band of the oval bosses, both bordered with incised red reserve.

PROVENANCE

New York private collection, acquired on the New York market in the 1970s - 1980s

With Antiquarium Limited, New York, 1997



16| ROMAN AMBER GLASS CUP

DESCRIPTION

The late Imperial heavy blown clear glass dish with a nearly hemispherical bowl rising from a flanged foot, the mouth of the vessel flanged and folded back on itself, the rim rising as a

straight wall. With white pearlescent patina.

PROVENANCE

British private collection, by 1955

With Antiquarium Limited, New York, 1998



17| A ROMAN GOLDEN YELLOW GLASS SPRINKLER VESSEL

DESCRIPTION

The globular body with iridescence remaining. Waisted at the neck and flaring to a folded rim.

PROVENANCE

With Superior Stamp & Coin, Los Angeles, December 1979



18| A ROMAN PALE AMBER GLASS BOTTLE

DESCRIPTION

The early Imperial blown clear glass lemon yellow bottle originally with fine applied trailing about the entire vessel. The long tapered tubular neck with flared mouth with rolled rim. With a crystalline iridescent patina.

PROVENANCE

With Antiquarium Limited, New York, 1998



19| A ROMAN PALE OLIVE GREEN GLASS BOTTLE

DESCRIPTION

The heavy blown clear glass bottle with a globular body and a long tubular neck, with

wheel cut banding over the entire body and neck, with a rolled rim. With a crystalline iridescent patina.

PROVENANCE

With Antiquarium Limited, New York, 1999



20| AN EGYPTIAN TURQUOISE GLAZED COMPOSITION DOUBLE-SIDED AMULETIC PLAQUE SET IN AN EGYPTIAN REVIVAL GOLD SWIVEL RING

DESCRIPTION

Mould-made, with a figural scene on one side depicting the goddess Isis seated and suckling the infant Horus, amongst the marshes at Khemmis. The reverse with impressed hieroglyphs reading 'may the divine mother be a protection amulet'.

PROVENANCE

French private collection, the gold swivel ring mounted in the early 20th century

UK private collection, acquired circa 2000

LITERATURE

Isis was the mother goddess of the ancient Egyptian religion. According to mythology, when pregnant she hid amongst a thicket of papyrus reeds at Khemmis to give birth to Horus in safety. In the Third Intermediate Period, the image of Isis and Horus amongst the marshes at Khemmis becomes increasingly popular. There is a fragmentary glazed steatite plaque with the same subject in the Metropolitan Museum of Art, New York, acc. no. 30.8.239.



21| A ROMAN CARNELIAN INTAGLIO OF AN EROTE AND A DOG SET IN A MODERN GOLD RING

DESCRIPTION

The pale carnelian oval gem engraved with a winged erote playing with a dog and a stick, set in a modern 18 carat gold ring.

PROVENANCE

UK private collection, Leicestershire, formed between 1945 and 1965

LITERATURE

For similar light hearted genre representations of erotes, cf. Beazley Archive gem no. 10.II.A.289 and Beazley Archive gem no. 2332, Tassie tray 37.2.



22| A ROMAN ONYX CAMEO OF THE HEAD OF MEDUSA SET IN A MODERN GOLD RING

DESCRIPTION

The oval cameo in two layers of white on blue-grey, carved with the head of Medusa shown turning slightly to one side, with small wings at the head and wavy hair, set in a modern custom made 18 carat gold ring.

PROVENANCE

German private collection, acquired in the 1960s

LITERATURE

The head of Medusa (Gorgoneion), appears as early as the 8th century BC and is among the most ancient of images in the Classical world. It was employed as an amuletic or apotropaic device,

as a fearsome image to ward off evil and was worn by the goddess Athena on her breast-plate/aegis, as well as by Zeus.

It came to be a central feature of the Roman Imperial cuirass, and large cameos of Medusa were used to ornament phalerae, awarded as a military honour. This cameo would have been worn as a ring or pendant to ward off evil from its wearer. For further discussion of the type and comparanda, cf. M. Henig, H. Molesworth, *The Complete Content Cameos*, 2018, pp. 183-191.



- 23 | A ROMAN ONYX CAMEO OF EROS SET IN AN ANTIQUE GOLD RING

DESCRIPTION

The oval cameo carved with the frontal head of a child, usually identified as Eros with a top-knot.

PROVENANCE

European private collection, the cameo mounted in the early 19th century
Belgian private collection

LITERATURE

It is possible that such pieces had an amuletic or apotropaic function. For similar, cf. M. Henig, H. Molesworth, *The Complete Content Cameos*, 2018, pp. 177-9.



- 24 | A GREEK SILVER TETRADRACHM OF ATHENS SET IN AN 18CT GOLD PENDANT

DESCRIPTION

Head of Athena right, wearing an earring, necklace, and crested Attic helmet decorated

with three olive leaves over visor and a spiral palmette on the bowl / owl standing right, head facing; olive sprig and berry in upper left field, AΘE to right; all within incuse square.

PROVENANCE

Roma Numismatics, E-LIVE Auction 4, 29 November 2018, Lot 155



- 25 | A GREEK SILVER DIDRACHM OF RHODES SET IN AN 18CT GOLD PENDANT WITH DIAMONDS

DESCRIPTION

The obverse depicts the god Helios facing slightly right. The reverse shows a blossoming rose, above this ΠΟΛΙΟΝ is inscribed, with a bunch of grapes in the field to the left.

PROVENANCE

Roma numismatics auction, London, 31 March 2012, lot 301

LITERATURE

Rhodes was a major commercial and cultural centre within the ancient Greek world, and was famous for the Colossus of Rhodes, one of the Seven Wonders of the Ancient World. This colossal statue depicted the sun god Helios and was erected in the 3rd century BC shortly after this coin was minted. The Colossus was destroyed only fifty years later by a devastating earthquake in 226 BC. This coin provides an idea of how the faces of one of antiquity's greatest lost masterpieces may have looked.



- 26 | A PAIR OF ROMAN GOLD 'POMPEIAN' EARRINGS

DESCRIPTION

Composed of sheet gold over a core, the earrings are decorated with small gold balls above, the reverse with spiral filigree and s-shaped ear loops.

PROVENANCE

American private collection, New York, acquired in the 1990s

LITERATURE

These earrings are typical of gold jewellery of the 1st century AD and similar examples are depicted in the mummy portraits of the Julio-Claudian and Flavian periods.



- 27 | A ROMAN YELLOW JASPER INTAGLIO WITH THE 'DEXTRARUM IUNCTIO' SET IN A MODERN GOLD RING

DESCRIPTION

The oval yellow jasper gem engraved with clasped right hands in the 'dextrarum iunctio' with poppy flowers between the hands, set in a modern 18 carat gold ring.

PROVENANCE

UK private collection, T.M., acquired before 1990

LITERATURE

The dextrarum iunctio is an image of two clasped right hands. It symbolised concordia (harmony), affinity, friendship, and loyalty (Tac. *Hist.* 1.54.1, 2.8.2) and was often used to signify such between married couples. For other intaglios showing the dextrarum iunctio, cf. Beazley archive gem no. 1043: J. Tassie, *Ancient and Modern Engraved Gems, Cameos as well as Intaglios*, 1716, 94, no. 1043, tray 17.1, 17.3.



- 28 | AN ITALIC BANDED AGATE INTAGLIO WITH THE 'DEXTRARUM IUNCTIO' SET IN A MODERN GOLD RING

DESCRIPTION

The oval agate gem banded in black and white, engraved with clasped right hands in the 'dextrarum iunctio' and flowers, set in a modern 18 carat gold ring.

PROVENANCE

Swiss private collection, DDB, Switzerland, formed from the 1960s onwards

LITERATURE

The dextrarum iunctio is an image of two clasped right hands. It symbolised concordia (harmony), affinity, friendship, and loyalty (Tac. *Hist.* 1.54.1, 2.8.2) and was often used to signify such between married couples. For other intaglios showing the dextrarum iunctio, cf. Beazley archive gem no. 1043: J. Tassie, *Ancient and Modern Engraved Gems, Cameos as well as Intaglios*, 1716, 94, no. 1043, tray 17.1, 17.3.



- 29 | A PAIR OF ROMAN GOLD AND GARNET EARRINGS

DESCRIPTION

Each composed of a gold loop hinged to an ovoid bezel below, inlaid with green glass, from which a crescent shaped garnet-inlaid element is suspended, flanked by two gold bead strung wires, two pendant garnet-inlaid teardrops hanging either side of a gold filigree bead strung wire, one with a small malachite bead. Wearable, with modern gold loops.

PROVENANCE

UK private collection, acquired in the 1970s



30 | A ROMAN CHROMIUM CHALCEDONY INTAGLIO SET IN MODERN GOLD RING

DESCRIPTION

The oval green gem engraved with a profile seated figure of an actor wearing a himation and holding a theatre mask out in front.

PROVENANCE

French private collection, acquired in the 1930s

LITERATURE

There is an intaglio in the Ashmolean Museum, Oxford, (inv. no. 8.2) showing an actor standing but holding a theatre mask in front: Beazley Archive no. M46.



31 | A GREEK SILVER TETRADRACHM OF ALEXANDER THE GREAT SET IN A 18CT GOLD PENDANT

DESCRIPTION

The obverse of the coin depicting Herakles wearing the Nemean lion skin. The reverse shows Zeus seated left on his throne, holding an eagle and sceptre.

PROVENANCE

Numismatic Naumann, Vienna, Auction 74, 3 February 2019, lot 69



32 | A GREEK SILVER DIDRACHM OF RHODES SET IN AN 18CT GOLD PENDANT WITH DIAMONDS

DESCRIPTION

The obverse depicts the god Helios in a three-quarters facing view, wearing a radiate crown. The reverse shows a blossoming rose. Above this ΠΟΔΙΟΝ is inscribed, with a prow of a galley depicted to the left of the rose bud. ΑΜΕΙΝΙ-ΑΧ/Ameinias, the name of the magistrate who minted the coin is inscribed below.

PROVENANCE

Roma numismatics auction, London, 31 March 2012, lot 304

LITERATURE

Rhodes was a major commercial and cultural centre within the ancient Greek world, and was famous for the Colossus of Rhodes, one of the Seven Wonders of the Ancient World. This colossal statue depicted the sun god Helios and was erected in the 3rd century BC. The Colossus was destroyed only fifty years later by a devastating earthquake in 226 BC, at around the time this coin was minted. This coin offers a fine contemporary representation of one of antiquity's greatest lost masterpieces.



33 | A ROMAN CARNELIAN INTAGLIO OF A HEAD OF DIONYSUS SET IN AN ANTIQUE GOLD RING

DESCRIPTION

The oval intaglio engraved with a notched border, the head of the god in profile, with long curling hair and wearing a wreath of ivy and grapes.

PROVENANCE

English private collection, Dorset, the intaglio mounted in the early 19th century

LITERATURE

For an impression of a similar profile head of a Bacchic subject in the Marlborough Gems (no. 188), J. Boardman, D. Scarisbrick, C. Wagner, E. Zwierlein-Diehl, *The Marlborough Gems*, 2009, no. 149.



34 | A ROMAN JASPER INTAGLIO OF MERCURY SET IN AN ANTIQUE GOLD RING

DESCRIPTION

The brown and yellow speckled jasper oval intaglio engraved with a standing figure of Mercury, his left leg raised in front, his caduceus resting to the side.

PROVENANCE

English private collection, Dorset, the intaglio mounted in the early 19th century



35 | A ROMAN CARNELIAN INTAGLIO OF A HAND SET IN AN ANTIQUE GOLD RING

DESCRIPTION

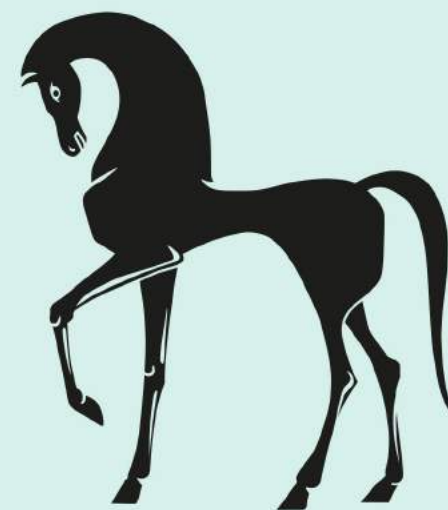
The oval intaglio engraved with a hand clasping a cornucopia, caduceus, ear of corn and a poppy.

PROVENANCE

English private collection, Dorset, the intaglio mounted in the early 19th century

LITERATURE

Such motifs are all symbols of fertility and prosperity. For an impression of a similar example, see Beazley Archive no. 664, Tassie tray 11.1.



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