



T R E A S U R E S

A N T I Q U A R I U M L T D

BABYLONIAN  
TERRACOTTA  
VOTIVE WITH  
MOLDED  
RELIEF OF  
A BULL-MAN,  
ENKIDU, IN  
COMBAT  
WITH A LION

*...take me to that holy temple, to the house of Anu and of Ishtar, and to the place where Gilgamesh lords it over the people. I will challenge him boldly, I will cry out aloud in Uruk, "I am the strongest here, I have come to change the old order, I am he who was born in the hills, I am he who is strongest of all."*

*The Epic of Gilgamesh, I, "The Coming of Enkidu"*  
(trans. N.K. Sandars, Oxford, 1939)

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Mid-2<sup>ND</sup> Millennium BC  
10.5 x 7 cm (4 1/8 x 2 3/4")  
Ex: American private collection,  
R.B., acquired on the European  
market, 1991  
Art Loss Register certification  
S00203638  
Pictured actual size

Compare an example found  
at Eshnunna in the collections  
of the Musée du Louvre, Paris,  
accession no. AO 12449.  
Also, S. Langdon, "The Epic of  
Gilgamesh," in *Museum Journal*  
Volume VIII, number 1 (Penn  
Museum, Philadelphia, 1917).  
Enkidu was the feral friend  
and rival of Gilgamesh, hero  
of Sumerian epic poetry.



*"I behold thee Enkidu; like a god thou art. Why  
with the animals wanderest thou on the plain?"*

Cuneiform tablet in the collections of the Penn Museum, Philadelphia,  
accession no. B7771 (cit. infra) (trans. S. Langdon, 1917)

NEAR  
EASTERN  
BRONZE  
AGE GOLD  
EARRINGS

Hoops composed of two tapered ribbons fused together, then twisted.

14<sup>TH</sup>–13<sup>TH</sup> Century BC

27 x 30 mm (1 x 1 1/8"), 7.5 gm

Ex: European market, 1999

Art Loss Register certification  
S00202943

Pictured 1.5x

Compare an example in  
*Mission de Ras Shamra tome  
XV. Ugaritica, quatrième série.*  
*Institut français d'archéologie  
de Beyrouth: Bibliothèque  
archéologique et historique  
tome LXXIV* (Paris, 1962),  
pp. 307–8, no. 18.198. Also,  
examples dating to 1550–1050  
BC found at Enkomi, Cyprus,  
in the collections of the  
British Museum, London,  
accession nos. 1897,0401.481;  
1897,0401.320; & 1897,0401.141



SUMERIAN  
MOTHER-  
OF-PEARL  
AMULETIC  
PENDANT OF  
A VULTURE

Mid-2<sup>ND</sup> Millennium BC

30 x 34 mm (1 3/16 x 1 3/8")

Ex: American private collection,  
R.B., acquired on the European  
market, 1991.

Compare an example in the  
collections of the Musée du  
Louvre, Paris, Accession  
no. AO 18274.

Pictured 1.5x



LARGE  
PRE-DYNASTIC  
ALABASTER  
CYLINDRICAL  
JAR



Remains of two columns  
of hieroglyphic inscription  
including two cartouches,  
intentionally obliterated.

Naqada III, ca. 3200–3000 BC  
32.5 x 13.5 cm (12 4/5 x 5 1/4")

Published, *Ausstellung im  
Kunsthhaus Lempertz, Köln,  
Neumarkt 3. Versteigerung  
Dienstag, Den 21. November  
1967*, p. 10 (25), where the  
inscription went unnoticed.

With an invoice from Kunsthhaus  
Lempertz, Köln, 13 March 1968,  
thence by descent.

Art Loss Register certification  
S00202902

Compare a nearly identical  
example in the collections  
of the Museum of Fine Arts  
Boston, accession no. 56.170.  
Also, a smaller jar in, P. Gunther  
& R. Wellauer, *Ägyptische  
Steingefässe der Sammlung  
Rudolf Schmidt Slothurn*  
(Zurich, 1988), Taf. 42, nrn. 142.

Pictured 0.5x



*Osiris, foremost of the westerners, the great god who dwells in Abydos, Wenen-nefer,  
ruler of those who live, The King of eternity, lord of everlasting...*

– from a wooden coffin fragment in the collections of the Egypt Centre, University of Wales, Swansea, accession no. W1050

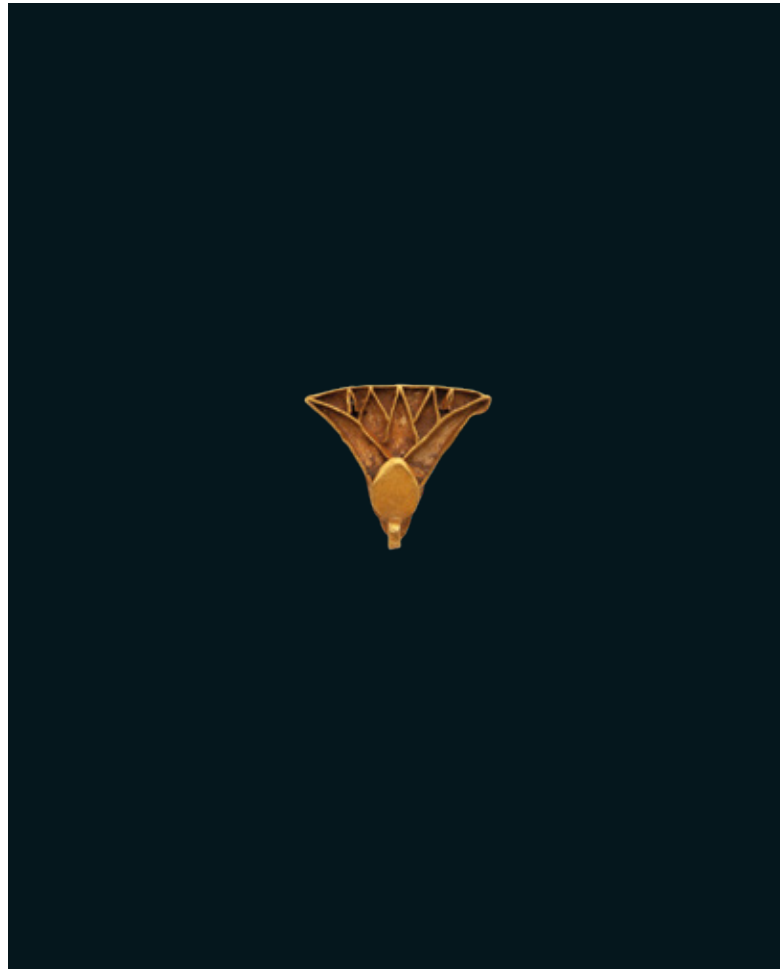
FINELY  
CARVED  
EGYPTIAN  
LIMESTONE  
RELIEF  
FRAGMENT

Hieroglyphic inscription,  
*Amentiu* (Westerners), part  
of the name, *Khenti-Amentiu*,  
meaning "Foremost of the  
Westerners." *Khenti-Amentiu*  
was an early Egyptian jackal-  
deity whose name served as  
an epithet for the jackal-god  
Anubis. His cult was later  
conflated with the cult of  
Osiris by the end of the  
First Intermediate Period  
(ca. 2181–2055 BC), almost  
exclusively referring to Osiris'  
role as lord of the afterlife.

New Kingdom, Dynasty XVIII–XX,  
1550–1069 BC  
11 x 20 cm (4 1/3 x 7 7/8")  
Ex: Belgian private collection of  
Jacques Schotte (1928–2007),  
acquired between 1950–1983,  
thence by descent.  
Published, *Bonhams Antiquities*.  
*Wednesday, 29 April 2009*  
(London), lot 166.

Art Loss Register certification  
S00155279  
Compare the work on fragment  
dating to Dynasty XVIII in the  
collections of the Metropolitan  
Museum of Art, New York,  
accession no. 66.57; or on  
another, accession no. 36.3.239.  
Pictured 0.5x

AN EGYPTIAN  
CLOISSONNÉ  
GOLD LOTUS  
PENDANT



The lotus was a symbol of creation in ancient Egypt. Harpokrates (Horus as a child) was often portrayed sitting on a lotus blossom. Amulets of Heqet were worn during childbirth, the goddess of birth and resurrection depicted as a frog sitting on a lotus. According to Egyptian mythology, it was she who breathed life into the newborn Horus.

10.5 x 11 mm (2/5 x 2/5"), inlays lost.

New Kingdom, Dynasty XVIII–XX, 1570–1069 BC

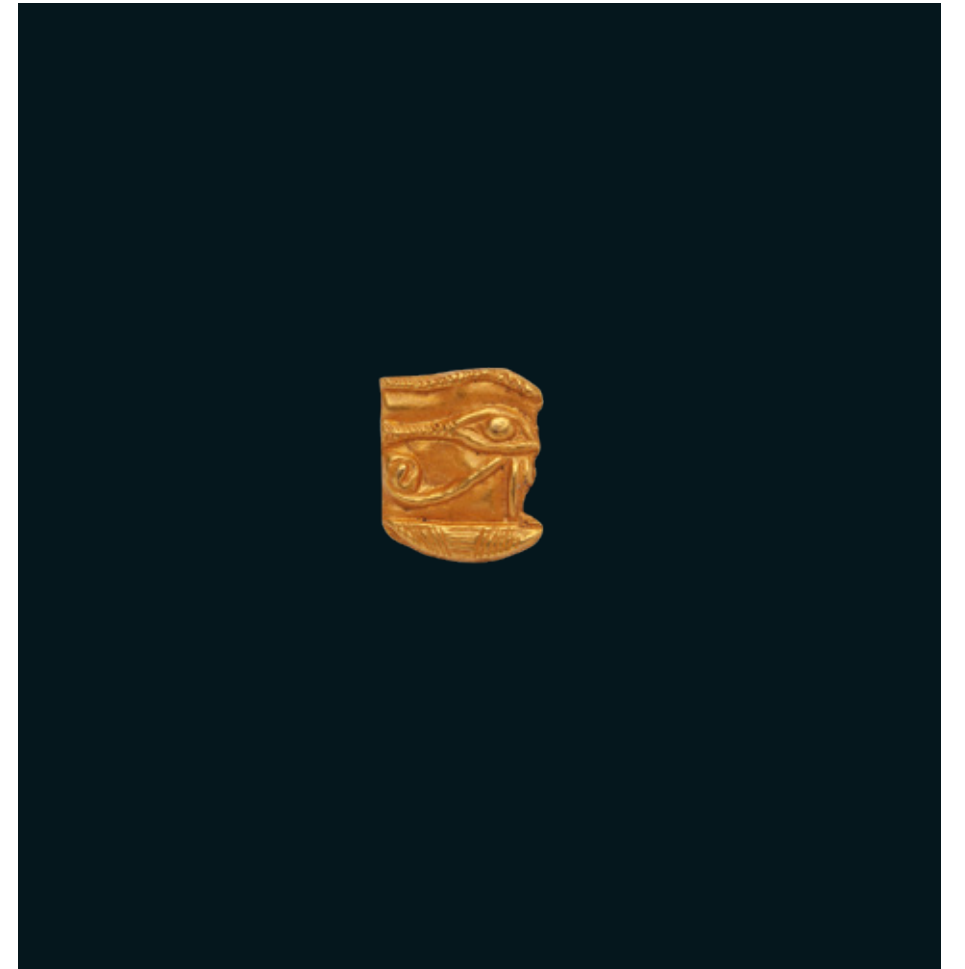
Ex: Swiss private collection, Mnsr. Maurice Bouvier, documented in 1959.

Art Loss Register certification S00150920

Compare an example in the collections of the British Museum, London, accession no. EA3074. Also, an earlier example in the collections of the Metropolitan Museum of Art, New York, accession no. 43.2.5.

Pictured 2x

EGYPTIAN  
OR NUBIAN  
REPOUSSÉ  
GOLD  
WADJET  
EYE  
AMULETIC  
BEAD



One of the most recognizable images of ancient Egypt, the Eye of Horus was a symbol of royalty, as well as offering protection to the wearer. In this case, the amulet would have been wrapped into a mummy, warding off evil, and offering good fortune to the deceased during their journey into the afterlife.

Third Intermediate to Late Period, Dynasty XXV–XXVI, ca. 732–525 BC.

13 x 11 mm (1/2 x 7/16")

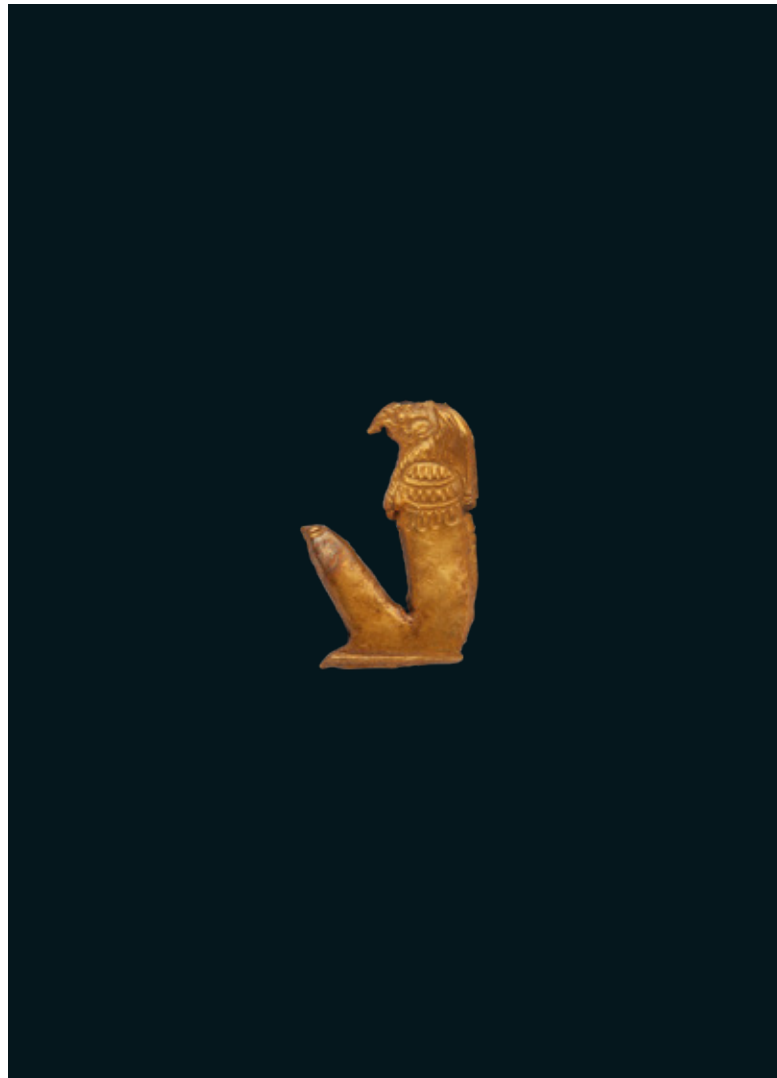
Ex: Swiss private collection of Mnsr. Maurice Bouvier, documented in 1959.

Art Loss Register certification S00150920

Pictured 2x

Compare a matched set of five Napatan Nubian amuletic beads in the collections of the Museum of Fine Arts Boston, accession no. 21.357. Also, an example from Saqqara in the collections of the Metropolitan Museum of Art, New York, accession no. 23.10.47.

EGYPTIAN  
OR NUBIAN  
REPOUSSÉ  
GOLD SHEET  
AMULET OF  
QEBEHSENUEF,  
*HE WHO  
REFRESHES HIS  
BROTHERS*



Third Intermediate to Late Period, Dynasty XXV–XXVI, ca. 732–525 BC.

17.5 x 12 mm (11/16 x 1/2")

Ex: Swiss private collection of Mnsr. Maurice Bouvier, documented in 1959.

One of the Four Sons of Horus, protectors of the Canopic Jars containing the organs of the deceased, Qebhsenuf presided over the intestines.

Art Loss Register certification S00150920

Pictured 2x

*I am Kebehsenuf. I have come to be thy protector. I have joined thy bones. I have strengthened thy limbs. I have brought thee thy heart and put it in its place, into thy body. I will cause thy house to prosper after thee.*

*Book of the Dead*, spell CLI

(trans. P. le Page Renouf, London 1904)



*O you gates, you who keep the gates because of Osiris, O you who guard them and who report the affairs of the Two Lands to Osiris every day; I know you and I know your names.*

*Book of the Dead*, spell CXLIV

(trans. J.H. Taylor, London, 2010)

EGYPTIAN  
WOODEN  
FRAGMENT  
FROM THE  
INNER  
SARCOPHAGUS  
OF A LADY

An Egyptian Wooden Fragment from the Inner Sarcophagus of a Lady, with an extensive Hieroglyphic Inscription of a Late Period variant from the *Book of the Dead*, spell 145, *The knowing of the pylons of the house of Osiris, in the Garden of Arru.*

The fragmentary inscription comprised of prayers to the gods who guard the eighth through twelfth gates of the underworld, and the partial name of the deceased, *Ta-iry-emdyes* (?)

Late Period Dynasty XXVI–XXVII, ca. 664–404 BC.

11 x 48.5 cm (4 1/3 x 19")

In an antique wood and glass lit display case, 29 x 67 cm (11 3/5 x 27 3/5")

With a description of the piece by Dr. Nicholas Byram Millet (d. 2004), Associate Curator in the Egyptian Department of the Royal Ontario Museum, Toronto, dated December 1972.

Ex: Canadian private collection of Mr. Albert Alpha, Quebec, by 1972.

Art Loss Register certification S00202774

For a thorough treatment, Sir. P. le Page Renouf, & E. Naville, *The Egyptian Book of the Dead. Translation and Commentary*, (London, 1904), pp. 292, ff.



**CYCLADIC  
GREEK  
MARBLE  
SHALLOW  
BOWL**

Early Bronze Age,  
ca. 2800–2500 BC  
3.7 x 14.3 cm (1 ½ x 5 ⅜")  
Ex: American private collection  
of R.B., acquired from Ibiscus  
Antique Shop, Rhodes,  
April, 1977.  
Art Loss Register certification  
S00203238

Compare a bowl in the  
collections of the Arthur M.  
Sackler Museum, Harvard  
University, Cambridge,  
accession no. 1962.70. Also,  
a bowl in the collections of  
the Metropolitan Museum  
of Art, New York, accession  
no. 2013.1104.3.

**AN EARLY  
IRON AGE  
SOLID CAST  
SILVER  
MINIATURE  
DAGGER**

A precious diminutive  
version of a bronze short  
sword, probably intended  
for ceremonial wear as an  
indication of status, and/or  
as tomb furniture. Strongly  
influenced by weapons from  
northwestern China.



Eurasian Steppes, Scythian,  
6<sup>TH</sup>–4<sup>TH</sup> Century BC  
10.6 x 2.4 cm (4 ¼ x 15/16")  
Ex: American private collection  
of R.B., European market, 1992.  
Art Loss Register certification  
S00203161

Compare J. Yang, H. Shao & L.  
Pan, *The Northern Zone of China  
and the Eurasian Steppe in the  
Early Iron Age. In: The Metal  
Road of the Eastern Eurasian  
Steppe. Springer, Singapore  
(2020), passim.*  
Pictured actual size

GROUP OF  
ARCHAIC  
PHOENICIAN  
GOLD  
JEWELRY

7<sup>TH</sup>–6<sup>TH</sup> Century BC

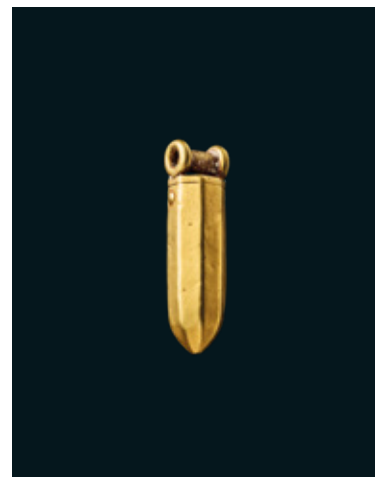
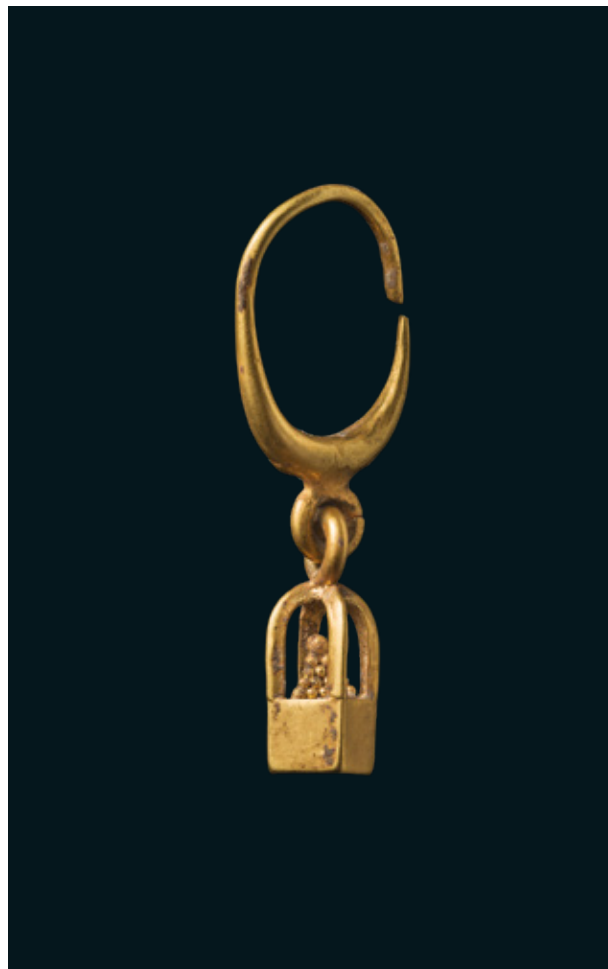
Left: 38 x 14 mm, 5.5 gm  
Pictured 2x

Top right: 38 x 14 mm, 5.5 gm  
Pictured actual size

Bottom right: 28 x 8 mm, 5 gm  
Pictured actual size

Ex: European market 1989

Compare earrings in the collections of the Museo Nazionale di Cagliari, in G. Pisano, *Il Gioielli Fenici e Punici in Italia*, (Rome, 1988), fig 4, pp. 27, 69; also, G. Pisano, *I Gioielli Fenici de Tharros nel Museum Nazionale di Cagliari* (Rome, 1974), Tav. III, nos. 6, 7, pp. 68–9. Also, a closely related variation in the collections of the Metropolitan Museum of Art, New York, accession no. 74.51.3178, and a matched pair, accession no. 74.51.3182.



HELLENISTIC  
GREEK GOLD  
“BOAT”  
EARRINGS

*And Aphrodite, the daughter of Zeus stood before him, being like a pure maiden in height and mien... For she was clad in a robe out-shining the brightness of fire, a splendid robe of gold, enriched with all manner of needlework, which shimmered like the moon over her tender breasts, a marvel to see. Also she wore twisted brooches and shining earrings...*

*Homeric Hymn V*, 75–90. (ca. 7<sup>TH</sup>–6<sup>TH</sup> C. BC)  
(trans. L.R. Lind, 1939)

4<sup>TH</sup>–3<sup>RD</sup> Century BC

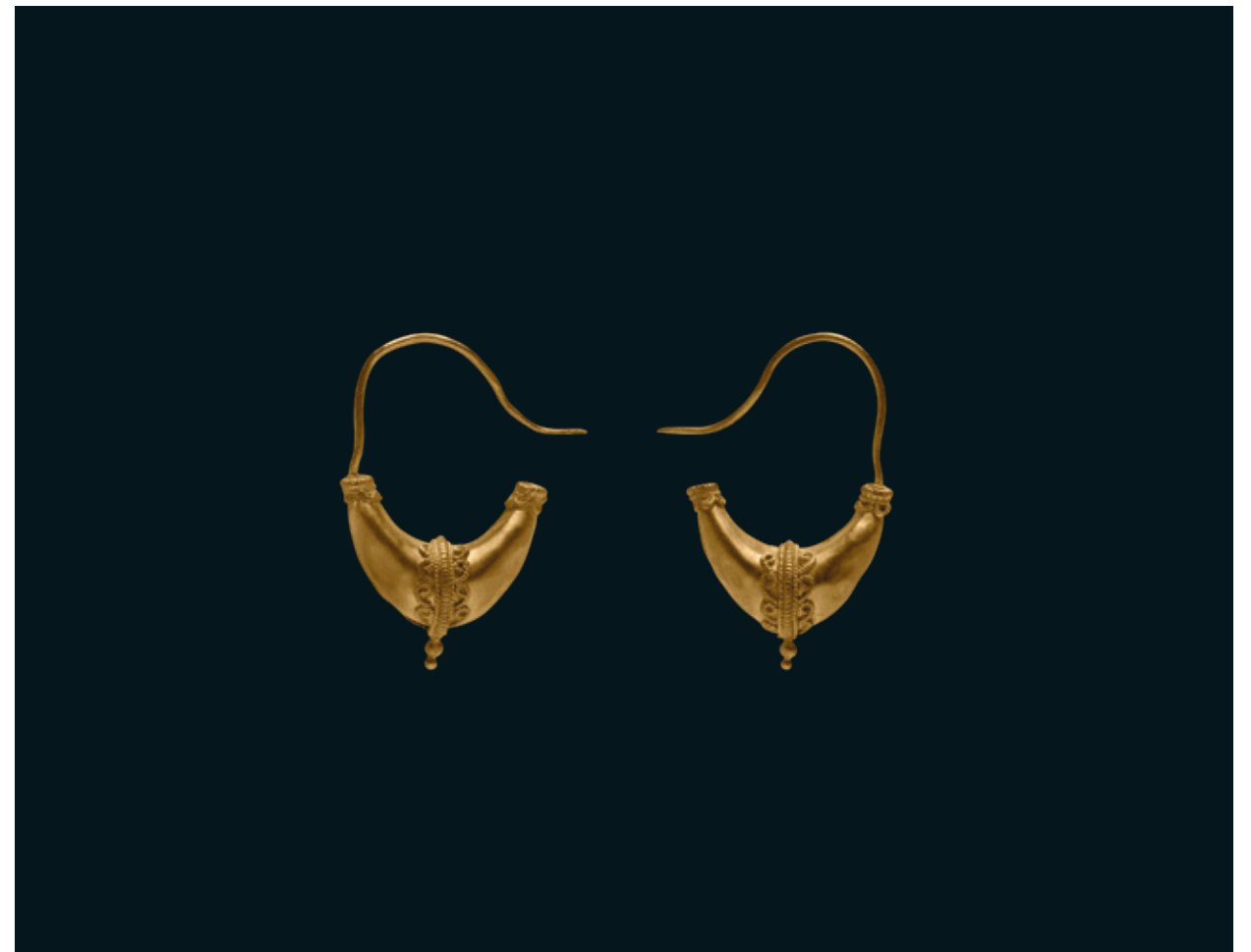
28 x 17 mm (1 1/10 x 1/2")

Ex: Geneva private collection of Mme. A., by the early 1990s.

Art Loss Register certification S00155397

Compare five variations on the type in the collections of the Museo Archeologico Nazionale di Taranto, accession nos. 40.182, 4.565, 12.287, 40.139 & 6443, in E.M. de Juliis, *Gli ori di Taranto in Età Ellenistica* (Milano, 1984), pp 153–4.

Pictured 2x





ARCHAIC  
ILLYRIAN  
GREEK  
BRONZE  
BATTLE  
HELMET,  
TYPE II

Late 7<sup>TH</sup> to early 6<sup>TH</sup> Century BC  
28 x 24 cm (11 x 9 ½")

New York market, prior to  
1998. Dutch private collection,  
acquired on the European  
market, 2005.

Art Loss Register certification  
S00155496

Compare examples in the  
collections of the Kozani  
Archaeological Museum,  
accession nos. 984.985 and  
996a.b. Also, an example in  
the collections of the Olympia  
Archaeological Museum,  
accession no. B1557, and  
another in the collections of  
the Thessaloniki Archaeological  
Museum, accession no. 208.

For a comprehensive  
discussion of the type:

R. Hixenbaugh, *Ancient Greek  
Helmets: A Complete Guide and  
Catalog* (New York, 2019).

Also, Rastko Vasic, *Reflecting  
on Illyrian Helmets*. Institute of  
Archaeology, Belgrade, 2010.



ARCHAIC  
CORINTHIAN  
GREEK  
BRONZE  
BATTLE  
HELMET

Early 6<sup>TH</sup> Century BC  
21 x 18.7 cm (8 ¼ x 7 ⅓")

Ex: American private collection  
of the late Mr. C. (d. 2019),  
acquired on the New York  
Market, 1991.

Art Loss Register certification  
S00155365

Compare an example  
once in the collections of  
Bill Blass, 2002 bequest to  
the Metropolitan Museum  
of Art, New York, accession  
no. 2003.407.3



**MASSIVE  
EASTERN  
GREEK OR LATE  
ACHAEMENID  
SILVER PHIALE  
MESOMPHALOS**

With three distinct  
treasury marks.

Late 5<sup>th</sup> to early 4<sup>th</sup> Century BC

5.2 x 18.2 cm (2 x 7 1/8"),  
350.5 gm

Ex: American private collection

Compare a group of silver  
vessels with dotted inscriptions  
and monograms in the  
collections of the Metropolitan  
Museum of Art, New York,  
accession numbers 1981.11.15-  
22 & 1982.11.7-13; in P.G. Guzzo,  
"A Group of Hellenistic Silver  
Objects in the Metropolitan  
Museum" in *MMA. The  
Metropolitan Museum Journal*  
v. 38, 2003 (New York),  
pp. 45-94. Also, a Hellenistic  
silver *mastos* bowl in the  
collections of the Michael  
C. Carlos Museum, Emory  
University, Atlanta, accession  
no. 2014.036.001.



*I both can, and will, make this exchange for you, by giving you the  
finest and most precious piece of plate in all my house. It is a mixing-  
bowl by Hephaistos' own hand, of pure silver,*

Homer Od. 4.13

(trans. S. Butler, London 1900)

**CHALCIDIAN  
GREEK  
TINNED  
BRONZE  
BATTLE  
HELMET,  
TYPE V**

Early 4<sup>th</sup> Century BC  
31 x 26.5 cm (12 1/5 x 10 1/2")  
Ex: British private collection,  
acquired on the British market,  
1998. Lithuanian private  
collection, acquired on the  
British market, 2015.  
Art Loss Register certification  
S00155497

Compare an example published  
in *Antike Helme* (1988) S. 138  
Abb. 2 Typ V; p. 143 ff. Also E.V.  
Chernenko, *Die Schutzwaffen  
der Skythen, PBF III 2* (2006)  
Nr. 574, and another in the  
collections of the Walters Art  
Museum, Baltimore, accession  
no. 54.2468.



**GREEK  
BRONZE  
BOX MIRROR  
DECORATED  
IN REPOUSSÉ  
RELIEF WITH  
A SCENE OF  
PAN AND  
EROS IN  
ROCKY  
TERRAIN**

The tableau probably depicts the very moment after which the Naiad Syrinx has been transformed into the *syrinx* (Panpipes). Pan's lost right hand likely held the pipes, while Eros flees with Syrinx's discarded *chiton* to show Aphrodite that Syrinx's disrespect of the goddess has had its consequence.

Tooled guilloché border with silvered details.

Classical Greek,  
mid-4<sup>th</sup> Century BC  
15.4 cm diameter (6").

Ex: Swiss private collection  
"Ophiuchus", amassed  
1950s-1980s

Published, Iris Love,  
*The Ophiuchus Collection*  
(Florence, 1989), pp. 102-108.

Art Loss Register certification  
S00202114

Compare a Bronze Box Mirror  
with relief of Eros intervening  
in a quarrel between two  
Pans in the collections of the  
Metropolitan Museum of Art,  
New York, Accession no. 07.259.

*You know how Syrinx disregarded fiery Kythera [Aphrodite, i.e. love], and what price she paid for her too-great pride and love for virginity; how she turned into a plant with reedy growth substituted for her own, when she had fled from Pan's love, and how she still sings Pan's desire!*

Nonnus of Panopolis, *Dionysiaca* XLII, 363 ff. (early 5<sup>th</sup> C. AD)  
(trans. L.R. Lind, Cambridge, Massachusetts, 1939)

*Muse, tell me about Pan, the dear son of Hermes, with his goat's feet and two horns – a lover of merry noise.*

Homeric Hymn XIX, 1, ff. (7<sup>th</sup>-6<sup>th</sup> C. BC)  
(trans. H.G. Evelyn-White, New York, 1920)



SMALL  
ETRUSCAN  
BRONZE  
TREFOIL-  
MOUTHED  
OINOCHOE



*For he lives with the least worry who knows not his misfortune...*

Silenus speaking to Midas in Aristotle's *Eudemus* (354 BC), a surviving fragment quoted in Plutarch's, *Moralia. Consolatio ad Apollonium*, sec. xxvii (1<sup>ST</sup> C. AD)

With a Mask of Silenus at the base of the handle, an enigmatic Eye motif on the shoulder.

Ca. 500–450 BC

Ex: German private collection, British market, 1990.

9.8 x 9.1 cm (3 7/8 x 3 3/8")

Art Loss Register certification S00144583

Compare a related example in the collections of the Thorvaldsen Museum, Copenhagen, accession no. H2234.

Silenus presided over the art of winemaking; his face was uniquely appropriate for decorating an oinochoe.

Eye motifs, singular and in pairs, were used apotropaically, intended to protect the contents of the vessel and whomever consumed them from harm. Compare an Etruscan black-figure pottery amphora in the collections of the Rijksmuseum van Oudheden, accession no. RSx 3. Similarly, eyes were often painted on the prows of ancient Greek ships. Compare the so-called Siren Vase in the collections of the British Museum, London, accession no. 1843.1103.31.

Pictured actual size



A WESTERN  
ASIATIC  
REPOUSSÉ  
GOLD SHEET  
EX-VOTO  
FIGURINE OF  
A RECUMBENT  
BULL, A  
CEREMONIAL  
COLLAR  
ABOUT ITS  
NECK

1<sup>ST</sup> Century BC

3.5 x 5.5 cm (1 2/5 x 2 1/16")

American private collection, 1980s.

Art Loss Register certification S00111095

Compare a nearly identical example less the collar, thought to be either Bactrian or Gandharan, in the collections of the Ashmolean Museum, University of Oxford, accession no. EA1993.21.

Pictured 1.5x

## HELLENISTIC BRONZE ASKOS

The body of hammered sheet, the foot made separately, with an ornate "vegetable stemmed" cast handle with the face of Helios at the base.

The sun-god Helios was omniscient, and so presided over the realm of Oaths. His appearance on a wine vessel was uniquely appropriate.

Late 3<sup>rd</sup> Century BC

26.8 x 24.2 cm (10 ½ x 9 ½")

Ex: American private collector, by 1985. American private collection of R.B. (d. 2006), 1991.

Art Loss Register certification S00203169

Compare a fragmentary pottery askos in the collections of the Museo Archeologico Nazionale di Firenze, accession no. 77646, in G. Dionisio & D. Licari, "Silvery-Like Ceramics in the National Archeological Museum of Florence: Virtual Technologies in Analysis and Restoration" in *Proceedings of the 18th International Conference on Cultural Heritage and New Technologies 2013 (CHNT 18, 2013)* (Vienna 2014). The piece is identical, save the substitution of a nude youth for the handle, also with the face of Helios at the base. Also, another fragmentary pottery example of similar shape, the handle again in the shape of a nude youth, in the collections of the British Museum, London, accession no. 1873.0820.521.



HELLENISTIC  
GREEK  
MARBLE HEAD  
OF MELEAGER,  
FROM A  
SARCOPHAGUS



2<sup>ND</sup>- 1<sup>ST</sup> Century BC

Ex: French private collection of Jean-Marie Talleux, Grand Fort Philippe.

Published, Drouot-Richelieu, *Collection Jean-Marie Talleux. Antiques. Archéologie Egyptienne, Grecque et Romaine* (Paris, 6-7 Décembre 1995), lot 147.

11.5 x 7.1 cm (4 3/8 x 2 7/8")

Art Loss Register certification S00202438

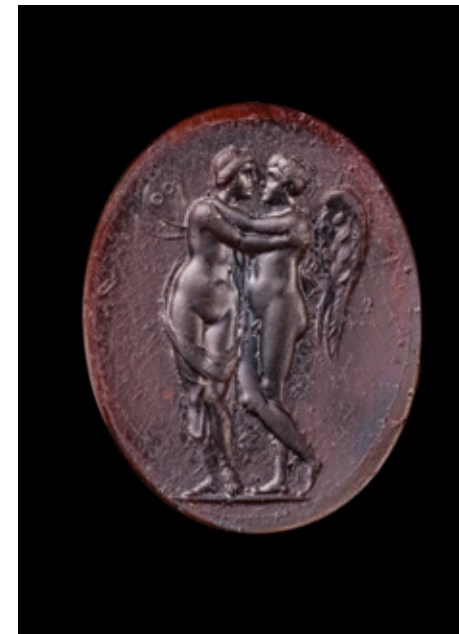
The Meleager type is based on a late Classical Greek bronze masterwork, by the renowned Skopas of Paros (ca. 340-330 BC). Now lost, it survives in variations of the Roman era. Compare the 1<sup>ST</sup>-2<sup>ND</sup> AD Roman example in the collections of the Fogg Art Museum, Harvard University, Cambridge, accession no. 1926.48.

For a related Hellenistic example, compare a small head dating to the late 2<sup>ND</sup> Century BC from the Telephos Frieze, in the collections of the Antikensammlung, Berlin, accession no. T.I. 123.

The Greek hero Meleagros was among Jason's Argonauts, but is best known for slaying the Calydonian Boar with the notable assistance of the virgin huntress Atalanta.

Homer first recounts the tale in the *Iliad*, IX.527, ff., but rather it is in Ovid's *Metamorphoses*, VIII, 269-525, that our modern conception of the myth is rooted. Compare the later Neo Attic sarcophagus with Meleager and Atalanta hunting the Calydonian Boar in the collections of the National Archaeological Museum, Athens.

LATE  
HELLENISTIC  
RED GLASS  
INTAGLIO OF  
EROS AND  
PSYCHE



*Drink, Psyche, and be immortal: never more shall Cupid leave your side, for your marriage shall last throughout eternity.*

Apuleius, 2<sup>ND</sup> Century AD (trans. Charles Stuttaford, 1903)

Late 1<sup>ST</sup> Century BC

24 x 19 mm (1 x 3/4")

Set in a gold men's ring by LaGravinese Jewelers, New York, 1978., American size 10 1/2 (18 gm).

With Carlebach Gallery, Lloyd Harbor, NY, by 1964. With appraisal, June 1978.

Art Loss Register Certification S00203587

EARLY  
IMPERIAL  
ROMAN  
CARNELIAN  
RING-STONE  
WITH AN  
INTAGLIO  
OF A  
CRAB



*For his second labour Herakles was instructed to slay the Hydra Lernaia... Then a giant crab (karkinos) came along to help the Hydra, and bit Herakles on the foot. For this he killed the crab.*

Pseudo-Apollodorus, *Bibliotheca* 2. 77–80 (2<sup>ND</sup> Century AD)  
(trans. K. Aldrich, Lawrence, Kansas, 1975)

End of the 1<sup>ST</sup> Century BC to  
early 1<sup>ST</sup> Century AD

9 mm (3/8")

Ex: British private collection,  
Dr. F. M.-G., thence by descent  
to N. M.-G. Thence, British  
private collection of Prof. E.V.,  
acquired in 1975.

Compare an example in the  
Kestner-Museum, Hanover,  
accession no. K 1617, published  
in M. Schlüter, G. Platz-Horster,  
P. Zazoff, *Antike Gemmen in  
Deutschen Sammlungen, Band  
IV: Hanover, Kestner-Museum.  
Hamburg, Museum für Kunst  
und Gewerbe* (Wiesbaden,  
1975), no. 1299, p. 246.

Pictured 4x

*The Crab is said to have been put among the stars by the favour of Juno, because, when Hercules had stood firm against the Lernaean Hydra, it had snapped at his foot from the swamp. Hercules, enraged at this, had killed it, and Juno put it among the constellations.*

Pseudo-Hyginus, *Astronomica* 2. 23 (2<sup>ND</sup> Century AD)  
(trans. M. Grant, Lawrence, Kansas, 1960)

IMPERIAL  
ROMAN CAST  
BRONZE  
FIGURE OF  
HERAKLES

The most renowned of heroes is portrayed as an extravagantly muscled older man with a thick beard. He is nude save his laurel wreath, a testimony to his legendary achievements. His exaggerated contrapposto indicates that when complete, Herakles would have leaned against a pillar with his left arm, now lost, a variation on the theme of the Weary Herakles exemplified by the Herakles Farnese. He would have rested his fabled club on the ground, the remnant visible in his lowered right hand.



1<sup>ST</sup> Century AD

10.6 x 4.2 cm (4 1/5 x 1 2/3")

Ex: American private  
collection, 1970s.

Compare a bronze in the  
collections of the Walters Art  
Museum, Baltimore, accession  
no. 54.1005, and another in  
the collections of the British  
Museum, London, accession  
no. 1873.0820.35.

Pictured actual size

*Yes, still the aged bard lifts up his voice of bygone memories; still is my song of the triumphs of Heracles... he is the son of Zeus; yet high above his noble birth tower his deeds of prowess, for his toil secured this life of calm for man, having destroyed all fearsome beasts.*

Euripides, *Herakles* 680... 699 (421–416 BC)  
(trans. E.P. Coleridge, 1938)

RARE  
LARGE  
IMPERIAL  
ROMAN  
CLEAR  
GREEN  
BLOWN  
GLASS

“Candlestick Unguentarium”  
with the original contents intact.

Ex: French private collection,  
S.K., acquired from a Parisian  
Estate Auction.

1<sup>ST</sup>–3<sup>RD</sup> Century AD

Isings form 82A(2);  
19.8 x 14.1 cm (7 7/8 x 5 1/2")

For the form, compare a slightly  
smaller example in the collections  
of the Corning Museum of Glass,  
New York, accession no. 78.1.9.

For a thorough treatment of the  
topic; P. Mastandrea, “Propter  
odores. Perfumes in Roman Times,”  
in D. Ciani Forza & S. Francescato,  
eds.; translated by C. Cawthra,  
*Perfume and Literature. The  
Persistence of the Ephemeral*  
(Padova, 2017) pp. 251, ff.

For a contemporaneous  
consideration of perfume; Pliny the  
Elder, *Naturalis Historia*, XXI.xviii.



IMPERIAL  
ROMAN SOLID  
CAST SILVER  
FIGURE OF A  
STAG, LIKELY  
A VOTIVE TO  
DIANA



*She [Aphrodite] went to Cyprus, to Paphos, where her  
precinct is and fragrant altar, and passed into her sweet-  
smelling temple. There she went in and put to the glittering  
doors, and there the Graces bathed her with heavenly oil  
such as blooms upon the bodies of the eternal gods – oil  
divinely sweet, which she had by her, filled with fragrance.*

*Homeric Hymn V*, 58, ff. (ca. 7<sup>TH</sup>–6<sup>TH</sup> C. BC)  
(trans. H.G. Evelyn-White, New York, 1914)

*[Artemis speaks:] ‘My handmaidens... shall tend well my  
buskins, and, when I shoot no more at lynx or stag, shall  
tend my swift hounds.’*

1<sup>ST</sup>–2<sup>ND</sup> Century AD, Germany  
5.1 x 3.6 cm (2 x 1 1/8"), 47.2 gm  
Ex: European private collection,  
1980; thence, British private  
collection of Mrs. S.A., via the  
London market, 2007.

Pictured at 1.5x.

*Callimachus, Hymn 3 to Artemis* 15 ff. (3<sup>RD</sup> C. BC)  
(trans. A.W. Mair, 1921, London)



*Would that I might change myself from a Pericles or a Cato to a cobbler like Simon...[and] have the conversation of such a man as Socrates, enjoy his company, and hear his instructive lessons of morality.*

Plutarch, *Moralia. Maxim 1* (late 1<sup>ST</sup> C. AD)  
(trans. W.W. Goodwin, ed., Boston, 1874)



**IMPERIAL  
ROMAN  
MARBLE  
FRAGMENT  
FROM A  
TOGATUS,  
CONSISTING  
OF A PAIR OF  
SANDALED  
FEET**

Ca. 2<sup>ND</sup> Century AD  
9 x 17.7 x 16.7 cm (3 ½ x 7 x 6 ½")  
Ex: Brussels private collection.  
Compare a fragment of similar scale with the same style of sandals in the collections of the British Museum, London, accession no. 1861,1127.100.  
And why not read: J. Sellars, "Simon the Shoemaker and the Problem of Socrates." in, *Classical Philology Vol. 98, No. 3* (July 2003), pp 207-216?



**DIMINUTIVE  
IMPERIAL  
ROMAN  
MARBLE  
TORSO OF  
HERAKLES**

Lysippos, court sculptor to Alexander the Great during the third quarter of the Fourth Century BC, is considered to be one of the greatest artists of Classical antiquity. Taught by Aristotle himself, Alexander felt the constant need to be surrounded by material beauty. Perpetually away on military campaigns, he commissioned Lysippos with the task of making artworks that could be moved with the camp, yet still impress upon the viewer all the gravity, pathos and psychological power of life size and even monumental sculptures. Lysippos rose to the challenge by creating his so-called *Herakles Epitrapezius* (lit., "Table-Top Herakles"). This statue was so acclaimed it gave rise to a genre of such works, whereby a sculptor would attempt to demonstrate his technical prowess by producing his own work of diminutive proportion that yet imbued within the viewer a sense of monumentality and profundity one would normally only associate with an artwork of considerably larger proportions.

*I will sing of Heracles, the son of Zeus  
and much the mightiest of men on earth.*

*Homeric Hymn XV, 1*, (ca. 7<sup>TH</sup>–6<sup>TH</sup> Century BC)  
(trans. H.G. Evelyn-White, New York, 1914)

2<sup>ND</sup> Century AD  
11.5 x 7.8 cm (4 ½ x 3")  
Ex: Swiss collection of Elsa Bloch-Diener, Bern, acquired between 1968–1983.  
Art Loss Register certification  
S00155181

Compare life-size examples in the collections of the Museo Nazionale Romano, in Antonio Giuliano, ed. *Museo Nazionale Romano. Le Sculture, I, 2* (Rome, 1981), pp. 339–340; 351–352.  
Pictured actual size.



**IMPERIAL  
ROMAN  
MARBLE  
RELIEF OF  
A THEATRE  
MASK OF  
SILENUS**

A fragment from a garland sarcophagus.

Late 2<sup>ND</sup> Century AD

12.4 x 16.2 cm (5 x 6 2/5")

Published, *Sotheby's Antiquities and Islamic Art Including the Collection of the Late Lester Wolfe*, New York, March 1 and 2, 1984. Lot 78.

Compare masks decorating complete sarcophagi in G. Koch & H. Sichtermann, *Römische Sarkophage* (München, 1982), nos. 110, 178.

Art Loss Register certification S00202385

Silenus were older, debauched members of Dionysus' divine retinue. Half-human, half-horse or goat, Silenus was a god specifically associated with winemaking, and his role as foster parent to the infant Dionysus. The drunken Silenus had the gift of prophecy. His depiction on sarcophagi invokes the transformative aspects of the Dionysian cult, the cycle

of life coming forth from death. It is no coincidence that Dionysus' purview encompasses not only wine and drunkenness, and the fertile cycle of life from death, but also the theatre. Portrayed in this case as a theatre mask, rather than an actual player, we are presented with the prospect of considering the theatre as a metaphor for life.

**EXCEPTIONAL  
IMPERIAL  
ROMAN CAST  
BRONZE  
MILITARY  
STANDARD**



An eagle perched atop the head of a boar.

2<sup>ND</sup>-3<sup>RD</sup> Century AD

7 x 3.5 x 6.4 cm  
(2 3/4 x 1 2/5 x 2 1/2")

Ex: British private collection of I.K., by 2000.

Compare an inferior example from a private Dutch collection with Artemission, London, December 2019, lot 33105265. A glass paste ring-stone bearing an intaglio of the motif, is in the collections of the Staatliche Münzsammlung München, accession no. A. 2739; published in E. Brandt, A. Krug, W. Gercke & E. Schmidt,

*Antike Gemmen in Deutschen Sammlungen. Band I: Staatliche Münzsammlung München. Teil 3: Gemmen und Glaspasten der römischen Kaiserzeit sowie Nachträge.* (München, 1972), Taf. 323, n. 3413; p. 197.

In the *Naturalis Historia* (X.v. ff.), Pliny the Elder (d. 79 AD) writes that Caius Marius made the eagle the exclusive standard of the Roman Legions during his second consulship (104 BC). Behind the eagle, an Ordo (rank) carried supplemental emblemata. The Boar was associated with Ordines in *Moesia Inferior* (Bulgaria), *Judaea*, and *Britannia*.

IMPERIAL  
ROMAN  
MARBLE  
NUDE MALE  
TORSO FROM A  
SARCOPHAGUS



The muscular figure is carved in such high relief as to be practically in the round.

2<sup>ND</sup>–3<sup>RD</sup> Century AD

28.5 x 15.5 cm (11 ¼ x 6")

Ex: American private collection, acquired in the 1980s.

Published, Christie's New York. Antiquities including Property from the Collection of Max Palevsky. Thursday, 9 December 2010. Lot 192.

Art Loss Register certification S00202383

Compare an early 3<sup>RD</sup> Century AD Neo Attic sarcophagus in the collections of the Thessaloniki Archaeological Museum, accession no. 1246.



1<sup>ST</sup>–early 3<sup>RD</sup> Century AD

8.2 x 4 x 13 cm (3 ¼ x 1 ¾ x 5 1/8")

Ex: British gallery, late 1960s. British private collection of B.C., before 1982.

Art Loss Register certification S00203283

Not without wit, the Roman bronze workshops might have produced this luxury object to hold some fine emollient for soothing and softening the feet.

Compare a bronze balsamarium in the collections of the Gallo-Romeins Museum, Tongeren, Belgium, accession no. GRM 4523. Also, another in the collections of the Musée des Antiquités Nationales, Saint-Germain-en-Laye, France, accession no. 75452, in K. Sas & H. Thoen, eds., *Schone Schijn. Romeinse juweelkunst in West-Europa* (Leuven, 2002), no. 183, p. 216. Compare a Roman Caliga-print found in the cement at Hippos Sussita, Israel, published by the University of Haifa on the American Association for the Advancement of Science's *EurekaAlert!*, 26 August 2007.

RARE  
IMPERIAL  
ROMAN CAST  
BRONZE  
BALSAMARIUM  
IN THE FORM  
OF A *CALIGA*  
(A SOLDIER'S  
HOBNAIL  
SANDAL)

IMPERIAL  
ROMAN  
MARBLE  
PORTRAIT  
HEAD OF  
A YOUTH



Mounted on a 17<sup>TH</sup> Century Italian marble bust.

Severan era, mid-3<sup>RD</sup> Century AD  
Head alone, 12 cm ht (4 3/4").  
As mounted, 40.5 x 29.8 cm  
(16 x 11 3/4")

European collection, 17<sup>TH</sup> Century (implied by restoration). More recently, the German private collection of the tenor Michele Tiziano, thence another German private collection, via the German market; thence, London market.

Art Loss Register certification S00202387

Compare a portrait of Emperor Elagabalus (fl. 218–224 AD) in the collections of the Museum of Fine Arts Boston, accession no. 1977.337 and Severus Alexander (fl. 222–235 AD); also a portrait of Emperor Severus Alexander (fl. 222–235 AD) in the collections of the World Museum, Liverpool, accession no. 59.148.196, with restorations by the 18<sup>TH</sup> Century sculptor Bartolomeo Cavaceppi.

UNUSUALLY  
LARGE AND  
FINE IMPERIAL  
ROMAN WHITE  
ONYX CAMEO  
OF THE HEAD  
OF MEDUSA



2<sup>ND</sup>–3<sup>RD</sup> Century AD

Set in a modern handmade 22 kt gold case with intricately granulated details, the bezel designed to facilitate wear as either a pendant or a brooch.

24 x 24 mm (1 x 1"); 48 x 42 mm as presented (2 7/8 x 1 5/8")

Ex: New Jersey private collection, before 1982.

Art Loss Register certification S00203285

Compare a sardonyx cameo of similar scale in the collections of the Getty Museum, Malibu, accession no. 83.AN.256.8.

Pictured 1.5x

*Along the way, in fields and by the roads, I saw on all sides men and animals—like statues—turned to flinty stone at sight of dread Medusa's visage. Nevertheless reflected on the brazen shield, I bore upon my left, I saw her horrid face. When she was helpless in the power of sleep and even her serpent-hair was slumber-bound, I struck, and took her head sheer from the neck.*

Ovid IV.780, ff.

(Brookes More, trans., 1922)

**EASTERN  
IMPERIAL  
ROMAN  
Fresco of  
A Couple  
Banqueting  
in a  
Vineyard**

Ca. 2<sup>ND</sup>–3<sup>RD</sup> Century AD  
65 x 82 cm (25 ½ x 32 ¼")  
Ex: Middle Eastern private collection, 1980s. Thence, a British private collection, 1990.  
Published, Antiquarium, Ltd., *Ancient Treasures XV* (New York, 2017), p. 33.

Art Loss Register certification S00118931  
Compare examples in A.M. Maïla-Afeiche & A. Dal Maso, *The Tomb of Tyre. Restoration of the Roman Frescoes in the National Museum of Beirut* (Beirut, 2012).

*Before the dinner proper came sea hedgehogs; fresh oysters, as many as the guests wished; large mussels; sphondyli; field fares with asparagus; fattened fowls; oyster and mussel pasties; black and white sea acorns; sphondyli again; glycimarides; sea nettles; becaficoes; roe ribs; boar's ribs; fowls dressed with flour; becaficoes; purple shellfish of two sorts. The dinner itself consisted of sows' udder; boar's head; fish-pasties; boar-pasties; ducks; boiled teals; hares; roasted fowls; starch pastry; Pontic pastry.* Macrobius, *Saturnalia III.xiii* (ca. 431 AD) (trans. W.S. Davis, Boston, 1912)



**RARE EARLY  
CHRISTIAN  
REPOUSSÉ  
GOLD SHEET  
VOTIVE  
PLAQUE**



A pair of eyes, inscribed, ΚΥΡΙΕ ΒΟΗΘΙ (Lord, help!), the two words separated by ✠, an early Christian monogram for ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ (Jesus Christ).

Within a dotted border, pierced at the top two corners for attachment.

The donor would have pinned the plaque to a shrine within a church, in hope of healing some affliction of the eyes.

Early Byzantine I,  
6<sup>TH</sup>–7<sup>TH</sup> Century AD  
17 x 29 mm (⅔ x 1 ¼")  
New York private collection of H.A. by 1980.  
Compare a fragmentary silver example inscribed, *Lord, help. Amen*, and another, inscribed, *In fulfillment of a vow*, in the collections of the Walters Art Museum, Baltimore, accession nos. 57.1865.560 & 57.1865.563.

For a comprehensive treatment of these early Christian amuletic inscriptions, see; A. van den Hoek, D. Feissel & J. Herrmann, Jr., "More Lucky Wearers. The Magic of Portable Inscriptions" in G. Blumberger & D. Boschung, eds., *Morphomata, volume 20: The Materiality of Magic* (Köln, 2015), pp. 309. ff.  
Pictured 2x

REMARKABLE  
COPTIC  
CHRISTIAN  
LIMESTONE  
PILASTER  
CAPITAL

Carved in deep relief with a dove and a serpent amongst lotus blossoms.  
6<sup>TH</sup> Century AD  
31.5 x 46 cm (12 2/5 x 18 1/10")  
Münzen und Medaillen AG, Basel, 1960s. With Jean-David Cahn AG, Auktion 5, Basel, 2005, lot 419.

Art Loss Register certification S00203287  
Compare a dove in a Coptic relief in the collections of the British Museum, London, accession no. 1911,0617.20.  
A relief in the collections of the Brooklyn Museum of Art juxtaposes serpents with doves: accession no. 68.3.



MASSIVE  
SOLID CAST  
GOLD ISLAMIC  
CUFF WITH  
INCISED  
LINEAR  
DECORATION

Fatimid, 10<sup>TH</sup>–12<sup>TH</sup> Century AD  
65 x 56 mm (2 1/2 x 2 1/8"), 77 gm.  
Compare an earlier filigree example in the collections of the National Museum of Syria, Damascus, accession no. 2795-A.  
The weight of the piece suggests it was part of a dowry.  
Pictured actual size

Ex: European private collection, 1970s, by repute. European market, 1980s. American private collection of Ms. A. D., acquired from Antiquarium, Ltd., April 1991. Reacquired by Antiquarium, Ltd., June 2008.  
Art Loss Register certification S00204137



*They will be adorned therein with bracelets of gold and with pearls;  
and their raiment therein will be of silk. Qur'an 22: 24*



## EXTRAORDINARY ISLAMIC COSMETIC KIT

Consisting of a pair of blown glass *unguentaria* and a carved wooden applicator rod, all in their original embroidered cloth pouch.

The aubergine vessel is complete, its cloth and wax stopper intact and the original contents retained.

8<sup>TH</sup>–12<sup>TH</sup> Century AD

Unguentaria, 10 cm ht. (4"); the complete kit, 12.5 x 9.5 cm (5 x 3 ¾")

Ex: Israeli private collection of S.M. (d. 2000).

Art Loss Register certification S00203286

For the glass, compare examples in the collections of the Corning Museum of Glass, accession nos. 53.1.75; 53.1.77 & 53.1.79.

For the pouch, compare a Mamluk example in the collections of the Ashmolean Museum, University of Oxford, accession no. EA1984.125.

For the textile, compare two examples also at the Ashmolean, accession nos. EA1984.260, EA1984.450.

Pictured 0.75x



## ISLAMIC GOLD BRACELET OF HEAVY SHEET

With original bezel-set garnet and turquoise-colored glass cabochons, and a pinned hinged clasp.

12<sup>TH</sup> Century AD

6 x 1.9 cm (2 ¾ x ¾"), 28gm

Ex: New York collection of Mr. H.A., by 1978.

Art Loss Register certification S00203313

Compare a plain example, stones lost, in the collections of the Metropolitan Museum of Art, New York, accession no. 52.32.1

Pictured 1.5x

MEDIEVAL  
LIMESTONE  
LION,  
PROBABLY  
THE BASE  
FOR A  
COLUMN



Symbolic of the Christian Gospel of St. Mark, the lion was representative of the Resurrection, and of the identification of Jesus as the Christ: Lions made an appropriate metaphor for columns supporting the Church.

12<sup>TH</sup> Century AD  
30 x 18 cm (11 4/5 x 7")  
Ex: New York private collection of J.K., 1980s.  
Compare the lions supporting columns outside the baptistry of the cathedral at Cremona.

PRISTINE  
PAIR OF  
LARGE  
ISLAMIC  
GOLD  
EARRINGS



Seljuk, 12<sup>TH</sup> Century  
48 x 21 mm (1 15/16 x 7/8"), 13 gm  
Ex: European Market, 1999.  
Compare an openwork variation in *Christie's London. Islamic Art, Manuscripts and Printed Books of Iranian Interest. Monday, 19 April and Tuesday, 20 April 1999. Lot 463, p. 194.*  
Pictured 1.5x



BRITISH  
GILT AND  
POLYCHROME  
ARMORIAL  
PANEL WITH  
THE COAT  
OF ARMS OF  
THE ROYAL  
HOUSE OF  
STUART



*The state of monarchy is the supremest thing upon earth; for kings are not only God's lieutenants upon earth, and sit upon God's throne, but even by God himself they are called gods.*

King James I, addressing Parliament, 21 March 1610

Gilding and powdered pigments on copper, over cast bronze.

Late 17<sup>th</sup> Century  
40.4 x 35.4 cm (16 x 14")

Ex. American private collection of R.B., acquired on the London market, ca. 1971.

Compare a limewood example dated 1685–88 in the collections of the Metropolitan Museum of Art, New York, accession no. 64.101.1210.

EARLY  
BAROQUE  
LIMEWOOD  
CORPUS  
CHRISTI



South German, 17<sup>th</sup> Century  
33 x 15.6 cm (13 x 6 1/4")  
Polychromy removed.

German market, 2013, from the estate of an important old Alsatian collection.

Art Loss Register certification S00075991

Compare an ivory *Corpus* in the collections of the Skulpturensammlung und Museum für Byzantinische Kunst, Berlin, accession no. 740. Also, an Italian example in the collections of the British Museum, London, accession no. 1852,0327.3.

FRENCH  
ENLIGHTENMENT  
BANDED  
AGATE SEAL



...that a new magistracy for quieting the civil dissensions should be created by law, which Lepidus, Antony, and Octavius should hold for five years with consular power (for this name seemed preferable to that of dictator, perhaps because of Antony's decree abolishing the dictatorship). Appian of Alexandria (d. 165 AD), *The Civil Wars*, IV.i.2 (trans. H. White, Cambridge, Massachusetts., 1899)



A French Enlightenment Banded Agate Seal commemorating the reconciliation of Marc Antony and Octavian, and the establishment of the Second Triumvirate (Triumviri Rei Publicae Constituendae Consulari Potestate), 27 November 43 BC.

A semicircular domed brown and white banded agate intaglio seal with hands clasped in Dextrarum Junctio, symbolic of Concord.

One side of the seal bears an intaglio of the commemorated event, with three individuals seated in a tent, inscribed beneath, ANTONIUS.OCT.CAESAR.LEPIDUS.

Pierced perpendicularly at the apex, for suspension.

French 18<sup>TH</sup> Century  
26 x 37 x 12 mm (1 x 1 ½ x ½")

Housed within a green silk bound hinged wooden livrette-style fitted case lined in ivory velvet, with a written explanation en face.

13.3 x 8.4 x 1.7 cm  
(5 ¼ x 3 ⅓ x ⅔")

Ex: French private collection of Mnsr. A., with an expertise by Michel de Bry, 1970.

Art Loss Register Certification  
S00144580



While these transactions were taking place many fearful prodigies and portents were observed at Rome. Dogs howled exactly like wolves – a fearful sign. Wolves darted through the forum – an animal unused to the city. Cattle used the human voice. A newly born infant spoke. Sweat issued from statues; some even sweated blood. Loud voices of men were heard and the clashing of arms and the tramp of horses where none could be seen. Many fearful signs were observed around the sun, there were showers of stones, and continuous lightning fell upon the sacred temples and images; in consequence of which the Senate sent for diviners and soothsayers from Etruria. The oldest of them said that the kingly rule of former times was coming back, and that they would all be slaves except himself, whereupon he closed his mouth and held his breath till he was dead.

Appian of Alexandria, *The Civil Wars*, IV.i.4 (trans. H. White, Oxford, 1899)



SUPERB  
BANDED  
AGATE  
CAMEO OF  
THE BUST OF  
A BACCHANTE  
BY ANGELO  
ANTONIO  
AMASTINI



*Blessèd are those who wear the crown of the ivy of god.*

*Blessèd, blessed are they:*

*Dionysus is their god!*

*On, Bacchae, on, you Bacchae,*

*Bear your god in triumph home!*

*Bear on the god, son of god,*

*Escort your Dionysus Home!*

*Euripides, The Bacchae, 80, ff. (405 BC)*  
(trans. W. Arrowsmith, New Haven, 1967)

In an unusual concave format, with high perimeter tapered inward.

The celebrant of the rites of Dionysus is presented in right profile, a wreath of grape vines in her hair, a goatskin draped about her shoulders.

Carved in three distinct strata, she is lyrically rendered in a white stratum against a gray field. Her wreath and the goat's head at her shoulder are picked out to startling effect in an uppermost layer of contrasting glossy black.

Signed in the right field, A AMASTINI.

Ca. 1800  
32 x 28 mm (1 ¼ x 1 inches);  
loss to the perimeter at the lower right filled with metal.

In a later gold mount;  
39 x 35 mm (1 ½ x 1 ⅜")  
Ex: London market, 1994.

Art Loss Register Certification  
S00150638

Compare a signed cameo of a bust of Psyche in the collections of the British Museum, London, accession no. 1978.1002.253. Cameos by Amastini complement the collections of the Cabinet des Médailles, Paris; the Staatliche Münzsammlung, München; and the State Hermitage Museum, St. Petersburg.

Pictured 2x

EARLY  
BAROQUE  
ITALIAN  
SARDONYX  
BANDED  
AGATE  
CAMEO OF  
JUPITER  
AND JUNO



The lord of the Classical pantheon stands frontally, a staff in his right hand and his left arm around his wife. He is nude, his modesty ensured by drapery from Juno's *chiton*. He looks to his left towards her, his voluminous shaggy hair and beard indicative of his age, his diadem indicative of his deity. The queen of the gods stands in three-quarters profile, her hair pulled back in a tight chignon. She steps toward her husband while holding her skirts in her left hand, returning her husband's gaze.

To either side of the divine couple, Jupiter's imperial eagle and Juno's royal peacock share the ground-line.

17<sup>TH</sup> Century  
23 x 20 mm (9/10 x 4/5"). Intact; several lines appearing as cracks are, in fact, natural to the stone.

Ex: Brussels market, 2016  
Art Loss Register certification  
S00150637

Pictured 2x

Renaissance artists delighted in mining Roman literature for intriguing subject-matter. With Jupiter and Juno gazing so intently into one another's eyes, the latter moving towards her husband as he embraces her, this cameo represents the immensely popular Reconciliation of Jupiter and Juno, at the close of

Virgil's *Aeneid* (xii.791–842), (19 BC). Celebrating the overarching theme of *omnia vincit amor* (love conquers all), the theme was the topic of numerous works of art. Compare the panel of Jupiter and Juno in Annibale Carracci's fresco cycle, *Gli amori degli dei* (1597–1607), in the Galleria Farnese, Palazzo Farnese, Rome.

ITALIAN NEO-  
CLASSICAL  
SARDONYX  
BANDED  
AGATE  
CAMEO OF  
THE THREE  
GRACES



*Illustrious Kharites (Graces) ...whom joys delight: mothers of mirth;  
wall lovely to the view, pleasure abundant, pure, belongs to you:  
various, for ever flourishing and fair, desired by mortals, much invoked in prayer;  
circling, dark-eyed, delightful to mankind.*

Orphic Hymn LX to the Charities (ca. 4<sup>TH</sup>–1<sup>ST</sup> Century BC)  
(trans. T. Taylor, London, 1792)

In ancient Hellenistic and Roman depictions of the subject, the compositional convention has the central figure with her back to the viewer, her two companions facing frontally. Here, all three Graces face forward, a direct quotation of Antonio Canova's celebrated *Three Graces*.

Early 19<sup>TH</sup> Century, after 1814.  
20.7 x 15 mm (4/5 x 3/5")  
Ex: American private collection.  
Pictured 2x

The Greek poet Hesiod (*Theogony*, 907, ff.), ca. 700 BC, enumerates the Kharites, or Graces: Euphrosyne (Joy), Aglaea (Radiance) and Thalia (Blooming). They were the daughters of Zeus and the Oceanid, Eurynome. Residing on Olympus, they were the companions of Aphrodite and Hera.

Canova's masterwork was commissioned in 1812 by the Empress Joséphine (d. 1814), wife of Napoleon Bonaparte. Ultimately, it was collected by Tsar Alexander I, and is now in the collections of the State Hermitage Museum, St. Petersburg. John Russell, 6th Duke of Bedford

commissioned a second version. Completed in 1817, it is now held jointly by the Victoria & Albert Museum, London, and the National Galleries of Scotland. The duke lavished praise on the work, particularly "*the morbidezza, – that look of living softness given to the surface of the marble, which appears as if it would yield to the touch.*"

Compare another cameo of identical composition, ca. 1820, signed by Luigi Panini: Bertolami Fine Arts, *Auction 43. Antiquities, Glyptics and Medieval Art. London, 19 April 2018.* Lot 195, pp. 362–3.

CARVED  
PEARL AND  
PARCEL  
GILT SILVER  
*MEMENTO  
MORI* SCENT  
PENDANT



*We are transitory, like smoke before a strong wind*

Andreas Gryphius, *Menschliches Elende*, 1637. (*Human Misery*)  
(trans. S. Horton, 2007)

Vienna, 17<sup>TH</sup> Century  
19 mm ht skull, 38 mm ht  
complete pendant  
Ex: Viennese private  
collection, early  
20<sup>TH</sup> Century, thence  
by descent.  
Pictured 1.5x

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