

T R E A S U R E S

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

GROUP
OF THREE
ORDOS
BRONZE
BRIDLE
ORNAMENTS
IN THE
FORM OF
RUNNING
DOES

4th Century BC,
Eurasian Steppes

A single repair to one ear.
8.8 x 7.7 cm (3 ½ x 3"),
maximum

Ex: Israeli private collection,
S. Moussaieff, by 2000

Cf., Rivka Merhav, ed. *A
Glimpse into the Past. The
Joseph Ternbach Collection.*
(Jerusalem, 1981), no. 107. Also
Patricia E. Mottahedeh, ed. *Out
of Noah's Ark. Animals in Ancient
Art from the Leo Mildenberg
Collection.* (Mainz am Rhein,
1997), no. 109.

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**IMPORTANT
EARLY
BRONZE AGE
GOLD
LIBATION
BOWL**

An important Bronze Age gold libation bowl of patellar form, with a single square-hammered ring handle extruded from the underside, meeting but unattached to the underside of the rim.

Hammered from a single piece of gold.

Intact, 4 x 13 cm (1 5/8 x 5 1/8"); 181.6 gm

Aegean region, Early Bronze Age I, ca. 2800–2700 BC

Ex: Paris private collection of Mnsr. M., whose 1991 letter places it in the German private collection of Baron Hans von Schoen (d. 1969).

With a positive technical analysis from Dr. Jack Ogden, Striptwist Ltd., London.

Cf., Closely related stone bowls dating to the Plastiras Phase, Early Cycladic I (ca. 3200–2800 BC), in the collections of the Museum of Cycladic Art, Athens: An example in gray marble, no. KP0110; and another in white marble, no. NGO974. Also, Cypriot pottery bowls, notably an example dating ca. 2700–900 BC, once in the collections of the renowned author and zoologist, Dr. Desmond Morris, published in *Christie's London Antiquities 14 May 2002*, lot 4.

Art Loss Register ref. S00138834



CANAANITE
BRONZE
VOTIVE
FIGURE OF
A WARRIOR
OR DEITY

He stands frontally, dressed in a short tunic, his heavy plaited hair secured with a headband. His right arm bent at the elbow, he once held an adze or a spear before him. His eyes would have been inlaid.

Mid-2ND Millennium BC

Left arm lost. No repair or restoration. 12.7 x 2.8 x 3.4 cm (5 x 1 1/8 x 1 3/8"); 13.7 cm (5 3/8") including tang.

Ex: Middle Eastern private collection, acquired on the European market, 1970's. Thence, Connecticut private collection, Mrs. R.B., 1994.

Cf., A figure in the collections of the Vorderasiatisches Museum, Berlin, no. VA 03312.



PREDYNASTIC
EGYPTIAN
BLACK-TOPPED
POTTERY JAR

Naqada II period,
ca. 3650–3300 BC

Intact, 12.1 x 8.1 cm
(4 ¾ x 3 ¼")

Ex: New York private collection,
Gieringer.

With Parke-Bernet Galleries,
New York, January 28-29, 1959,
lot 91. Thence Rhode Island
private collection of Dr. R.
LeBaron Bowen, Jr., thence
by descent.

Cf., A jar in the collections of the
Metropolitan Museum of Art,
New York, no. 36.1.4.

Art Loss Register ref.
S00150919



RARE
EGYPTIAN
GOLD
HIEROGLYPHIC
AMULET,
ANKH-WAS
(LIFE AND
DOMINION)



Flat sheet back with loop.

3d Intermediate to Late Period,
Dynasty XXV–XXVI,
ca. 732–525 BC

Intact, 13 x 12.5 mm (½ x ½")

Ex: Swiss private collection,
Bouvier family, documented
in 1959.

Likely a royal piece.

Cf., Individual Napatan Nubian
electrum *Ankh* and *Was* amulets
from Meroe, found wrapped
in the Mummy of Queen
Mernua (593–568 BC), in Peter
Lacovara & Yvonne Markowitz,
*Nubian Gold. Ancient Jewelry
from Sudan and Egypt.* (Cairo,
2019), pp. 142–3, no. 116.

Also. Compare an *Ankh-Djed-
Was*, Cairo Museum no. 53296
in Émile Vernier, *Catalogue
Général des Antiquités
Égyptiennes du Musée du Caire.
Bijoux et Orfèvreries* (Cairo,
1927), Pl. Cl, no. 5, p. 429.

Art Loss Register ref.
S00150920.

RARE
EGYPTIAN
GOLD
RING



A rare Egyptian gold ring with a cloisonné bezel of an *Udjet* Eye (Eye of Horus), with remnants of original lapis lazuli inlay.

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

19mm (¾"); 1.1 gm

Ex: Swiss private collection, Bouvier family, documented in 1959.

Published and exhibited, M. Page-Gasser, A.B. Wiese, et al., *Egypte – Moments d'éternité: art égyptien dans les collections privées, Suisse: [Antikenmuseum Basel und Sammlung Ludwig, 18 mars – 13 juillet 1997; Musées d'art et d'histoire, Genève, Musée Rath, 25 septembre 1997 – 11 janvier 1998]* (Mainz-am-Rhein, 1998), no. 105d.

While examples of *Udjet* Eye finger-rings in faience are well documented, the motif is extremely rare to find in a gold example.

Cf., A hollow gold ring, not cloisonné, in the collections of the Fitzwilliam Museum, Cambridge, no. E.GA.32.1947.

Art Loss Register ref. S00150921.

**DIMINUTIVE
EGYPTIAN
GOLD
AMULET OF
A FALCON**



Representative of the Sun-God Horus, son of Osiris and Isis.

Molded hollow sheet figure on flat sheet ground-line.

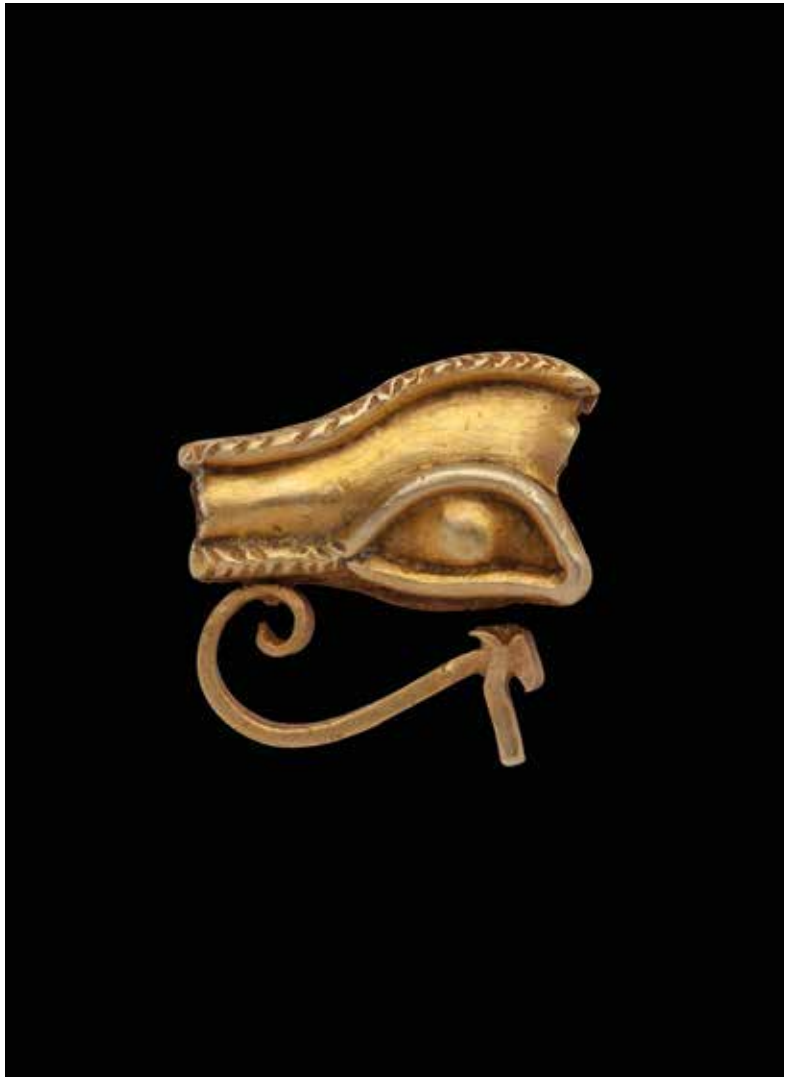
Pierced for suspension through the breast and out the back of the shoulders.

Third Intermediate to early Late Period, Dynasty XXV-XXVI, ca. 732-525 BC
10 x 12 mm ($\frac{4}{10}$ x $\frac{1}{2}$ "); 0.4 gm.

Ex: Swiss private collection, Bouvier family, documented in 1959.

Cf., An earlier example in the collections of the British Museum, London, no. EA62444, published in Carol Andrews, *Amulets of Ancient Egypt* (London, 1994), no. 67a, pp. 27-29. Also, a fragmentary example in the collections of the Brooklyn Museum of Art, no. 37.796E. A Napatan Nubian example in the collections of the Museum of Fine Arts, Boston, wears the crowns of Upper and Lower Egypt, no. 23.379.

AN EGYPTIAN
GOLD *UDJET*
EYE AMULETIC
PENDANT



A finely rendered amulet of the Eye of Horus finished on both sides, pierced horizontally.

Late Period, Dynasty XXVI, ca. 664–525 BC

Intact, 13 x 13 mm (½ x ½")

Ex: Swiss private collection, Bouvier family, documented in 1959.

Cf. A very close example in the collections of the World Museum, Liverpool, no. M11531. Also, slightly later example in the collections of the Brooklyn Museum of Art, no. 08.480.217.

Art Loss Register ref. S00150920.

MASSIVE
EGYPTIAN
GOLD
STIRRUP
SHAPED
RING



The bezel engraved with a hieroglyphic inscription, the name *Horeb*.

Dynasty XXVI, ca. 664–525 BC

Ex: Geneva private collection, by the 1960s. With Antiquarium, Ltd., 1999.

Private Chicago collection, Mr. A.C., thence by descent.

Published; Antiquarium, Ltd. *The Good Life. Luxury Objects of the Ancient World*.

(New York, 1999), p. 10.

Intact, 27 mm (1"); 15 gm.

Cf., Compare a royal prototype in silver, with the cartouche of Amenhotep II (*fl.* ca. 1426–1400 BC), published in Caroline Ransom Williams, *The New York Historical Society. Catalogue of Egyptian Antiquities. Numbers 1–160. Gold and Silver Jewelry and Related Objects* (New York, 1924), pl. VIII, no. 27a-b-c, pp. 90–91.

Art Loss Register ref. S00136285.

IMPORTANT
EGYPTIAN
GOLD
AMULETIC
PENDANT
OF AN *UDJET*
EYE (EYE
OF HORUS)



The hollow sheet pendant with repoussé detail, pierced horizontally for suspension. The flat sheet reverse features a rare repoussé cartouche of Pharaoh Ramesses III.

New Kingdom, Dynasty XX, ca. 1186–1155 BC
14 x 18 mm ($\frac{1}{2}$ x $\frac{3}{4}$ "); 1.5 gm
Ex: Swiss private collection, Bouvier family, documented in 1959.

Cf., A two-sided example in the collections of the Fitzwilliam Museum, Cambridge, no. E.45.1955. Also, an example

dating to the Late Period, no cartouche, in the collections of the British Museum, London, no. 1887,0101.542. For Ramesses III's cartouche, compare a tile fragment in the collections of the Museum of Fine Arts, Boston, no. 03.1567. Art Loss Register ref. S00150921.

RED JASPER
EGYPTIAN
PORTRAIT
BUST OF AN
OFFICIAL
OR PRIEST



Traces of an inscription on the back pillar, the statue would have been a temple dedication. The use of such a large piece of so rare and valuable a material indicates the gentleman was of some importance.

Early Late Period, Dynasty XXVI, ca. 664–525 BC

No repair or restoration, 15 x 10 x 8.5 cm (5 7/8 x 4 x 3 3/8")

Ex: German private collection, Freiherr von Bissing, by repute.

Thence, German private collection, Hoffmann, 1935–1994.

Thence, German private collection, K. Fischer, with invoice dated April 1994.

Published, Andrea-Christina Thiem. *Am Hofe Des Pharaos* (Busolengo, 2002), 117, 123. Also, *Les Cahiers de Science & Vie* (2002), 84.

Exhibited, *At the Court of the Pharaoh*, Palacio del Arte, Palma, Spain (2002)

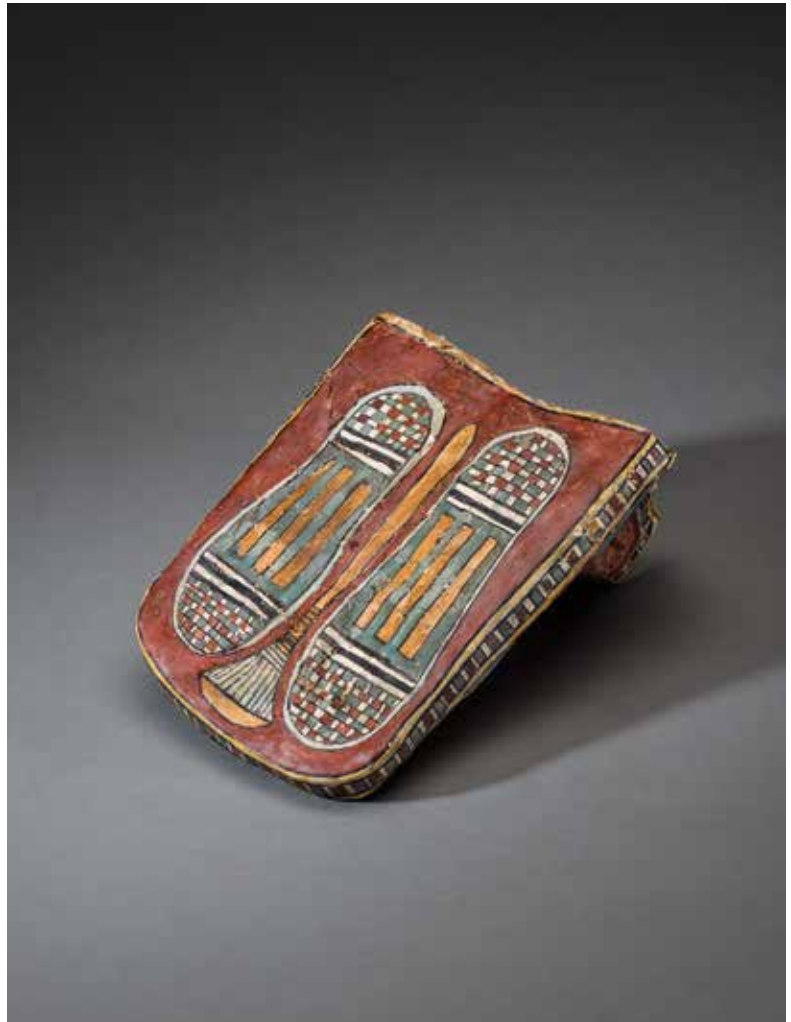
With an EU export license.

Cf., A basalt bust in the collections of the British Museum, London, no. EA69258, no. 1982,0515.1.

Art Loss Register ref. S00140151.



EGYPTIAN
POLYCHROME
CARTONNAGE
SANDALED
FEET



Egyptian polychrome
cartonnage sandaled
feet from an anthropoid
sarcophagus.

Painted gesso over linen.

Ptolemaic Period, ca. 332–30 BC

Minimal conservation and
restorations, 15 x 25.2 x 17.7 cm
(5 ⁷/₈ x 9 ⁷/₈ x 7")

Ex: American private collection,
1980s.

With Explorer Ancient Art,
New York.

With Relics of the Nile,
Lexington, KY.

Cf., An example in the
collections of the Museum of
Fine Arts, Boston, no. 1971.217.



EGYPTIAN WINGED SCARAB

An Egyptian blue-glazed molded composition winged scarab, the wings made separately.

The wings are pierced at top and bottom of their interior edge for attachment by thread to corresponding piercings on either side of the scarab, and an additional piercing at the scarab's nose (for attachment to a solar disc, now lost). The scarab and wings with intricately molded detail.

Late Period, Dynasty XXVI, ca. 664–525 BC

No repair or restoration.
7.2 x 19.3 cm (2 ³/₄ x 7 ⁵/₈"),
as mounted.

Ex: New York private collection, Mr. H.A., by 1979.

With Antiquarium, Ltd., New York, 1986.

Ex: New York private collection, Mr. Pierre Rinfret, thence by descent.

Cf., Sir W.M. Flinders Petrie, *Amulets*. (London, 1914) Pl. XI, no. 93g.

Art Loss Register ref. S00150948.

CORINTHIAN GREEK BRONZE HELMET

The Corinthian helmet type was first developed in the Seventh Century BC and evolved continuously well into the Fourth Century BC. There is perhaps no other more compelling icon of ancient Greece, invoking all its historical and mythological glory.

Ca. 500 BC

A single repair to the lower right cheek-piece. 27.1 x 18.6 cm (10 ²/₃ x 7 ¹/₃ inches)

Ex: New York private collection, thence by descent.

With an invoice from Mathias Komor, New York, 1968.

Cf., A helmet in the collections of the British Museum, London, acc. no. 1977,0101.8



*On his comely head he set his helmet, well-wrought,
With a crest of horse-hair that nodded menacingly above it,
And he grasped a redoubtable spear that suited his hands.*

Homer, *Iliad*, 3.336

(Samuel Butler, trans., 1898)

CLASSICAL
GREEK
BRONZE
HYDRIA

To the Sirens first shalt thou come, who beguile all men whosoever comes to them. Whoso in ignorance draws near to them and hears the Sirens' voice, he nevermore returns, that his wife and little children may stand at his side rejoicing, but the Sirens beguile him with their clear-toned song... Homer, *Odyssey*. xii.39. ff.

(Samuel Butler, trans., 1900)



This monumental Hydria (water jar) would have been prohibitively expensive when made. These were likely wedding gifts amongst the ruling elite, reserved for use on special occasions. Many then often served as tomb furniture ensuring bounty in the next life, and sometimes used as cineraria. An earlier related example in the Metropolitan Museum of Art, New York (no. 26.50) bears an inscription indicating that it was awarded to the winner of an athletic competition.

The body of the hydria is fashioned of hammered sheet. A short horizontal handle on either side of the vessel made it easy to carry, while a larger vertical handle attached at the back facilitated pouring. The bases of these large handles were often decorated with figures in relief. Here, a Siren protects the contents of the vessel. Sirens were beguilingly ferocious mythological creatures combining the features of

beautiful women with the bodies of birds of prey. The name itself is derived from the word for "entangler," or "binder," and that was exactly what they did, using their bewitching song to lure the sailors of passing ships onto the dangerous rocks, then devouring them. Ubiquitous throughout ancient literature, they are most famously treated by Homer in book twelve of *The Odyssey*, where Odysseus saves his ship by having his men block their ears from the Sirens' song. Odysseus himself cannot resist the temptation and has himself lashed to the ship's mast, that he might hear the Sirens yet remain safely restrained from following the music to his death.

Late Classical, ca. 400–325 BC
42.2 x 38 cm (16 5/8 x 15")

Repairs to body, with minimal restorations.

Cf., A nearly identical example in the collections of the Israel Museum, Jerusalem, no. 83.30.19.

Ancient luxury goods often exhibit signs of various repairs and modifications; these things were held in great esteem. Handles on bronze vessels were cast, and were effectively ingots of the same commodity from which coins were minted. It was not uncommon to take advantage of this readily available material, whether for use in the production of other luxury objects, or as a source of capital in times of economic duress. In this example, the handles appear to be from a slightly later vessel than the body type, and would have been replacements.

Ex: New York Private collection of Mr. W.F., acquired on the Paris market, 1960s. Acquired from Mr. F. by Fortuna Fine Arts, New York, 1995. New York private collection of Mr. D.D., acquired from Fortuna Fine Arts, 2007.

Published, Fortuna Fine Arts, *Venerable Traditions* (New York, 2007), no. 61.





ATTIC GREEK WHITE-GROUND POTTERY LEKYTHOS



An Attic Greek White-Ground Pottery lekythos with a rare tableau of Herakles' Twelfth Labour, Capturing the monstrous Cerberus, guard-dog at the gates of the Underworld.

Attributed to the Edinburgh Painter, ca. 490–485 BC

Repaired, with small restorations, 30.5 x 11.5 cm (12 x 4 1/2 ")

Ex: Massachusetts private collection of Mr. J. V. Acquired in the early 1960s from Bernheimer's Antique Arts, Cambridge, thence by descent.

Herakles walks left, wearing the skin of the Nemean Lion, a short sword on his belt and a quiver over his shoulder. He holds his club menacingly aloft in his right hand while looking back over his shoulder at Hermes, who in his role as *Psychopomp* served as Herakles' guide through the Underworld. Hermes is depicted with his *Caduceus*, wearing a *Petatos* and *Chlamys* (traveler's hat and cloak), and his winged boots. Hermes' stance is a mirror-image to Herakles' as he walks to the right, returning to the Underworld, whilst looking back over his shoulder as he and Herakles exchange parting glances. The enormous and menacing Cerberus is depicted in the foreground, superimposed over Hermes. Leashes about each of the creature's two necks are held firmly in Herakles' raised left hand. Snakes grow from the beast's back, with another bearded snake serving as its tail. Theseus, the Greek Hero and mythological founder of Athens, follows Cerberus up out of Hades. In full armour, he carries

two spears, a *chlamys* draped over his outstretched left arm. Theseus had been held prisoner in the underworld following a failed attempt to abduct Hades' wife Persephone. After subduing Cerberus, Herakles stopped to free his fellow hero.

The capture of Cerberus is an infrequent subject for Attic Vase-Painting. Herakles' Twelfth and final Labour in service to the Mycenaean King Eurystheus of Tiryns was arguably his most harrowing task. Following protracted machinations to gain access to the underworld, Herakles asked Hades' permission to take the beast. Hades assented, under the condition that Herakles subdue it without the use of any weapon. The hero then strangled Cerberus into submission.

The association of the ultimate Panhellenic hero Herakles with Theseus, the penultimate but, importantly, the founder of Athens, sent a powerful message throughout the entire Greek world, asserting Athens' political, military and economic

dominance in the wake of its defeat of the Persian invasion at the Battle of Marathon (490 BC).

Cf., A White-Ground lekythos by the Edinburgh Painter in the collections of the Cleveland Museum of Art, no. 1929.135, published in *Corpus Vasorum Antiquorum: Cleveland Museum of Art I*, 13-14, PL.(699) 19.1-3. Also, another in the collections of the Musée National Rodin, Paris, no. 954, published in J.D. Beazley, *Attic Black-Figure Vase-Painters* (Oxford, 1956), 476. Also, another in the collections of the Museo Archeologico Nazionale, Gela, no. N125, published in J.D. Beazley, *Attic Black-Figure Vase-Painters* (Oxford, 1956), 476.

For the propagandistic implications of emphasizing Herakles' and Theseus' association, see Ralf von den Hoff, "Herakles, Theseus and the Athenian Treasury at Delphi", in Peter Schultz (ed.), *Structure, Image, Ornament: Architectural Ornament of the Greek World* (Oxford, 2009), pp. 96–104.

IMPORTANT
PTOLEMAIC
GREEK
GARNET
RING-STONE
ENGRAVED
WITH A
PORTRAIT
BUST OF
QUEEN
BERENIKE II



An Important Ptolemaic Greek Garnet Ring-Stone engraved with a portrait bust of Queen Berenike II (266/7–221 BC), Queen of Cyrene by birth, Queen of Egypt by marriage to Ptolemy III, Euergetes.

The queen is portrayed in left profile as a mature woman, the extraordinary workmanship manifest in the subtly fleshy chin and eyes. Her hair is pulled back in a tight chignon, concealed beneath a transparent veil.

ca. 234–221 BC

Intact, 16.5 x 13 mm ($\frac{2}{3}$ x $\frac{1}{2}$ ")

British private collection of Mr. C.

Cf., A gold dekadrachm in the collections of the American Numismatic Society, acc. no. 1967.152.562; also a gold dekadrachm in the collections of the Museum of Fine Arts, Boston, acc. no. 35.122.

τέσσαρες αἱ Χάριτες, ποτὶ γὰρ μία ταῖς τρισὶ τήναις
ἄρτι ποτεπλόσθη κῆτι μύροισι νοτεῖ.
εὐαίωv ἐν πᾶσιν ἀρίζαλος Βερενίκα,
ὄς ἄτερ οὐδ' αὐταὶ ταὶ Χάριτες Χάριτες.

*There are Four Graces; besides the Three,
Another has recently been made, still wet with perfume.
Happy Berenike is radiant among all,
Without whom even The Graces are not Graces.*

Callimachus. *Epigrams* 51. (310/305–ca. 240 BC)



Garnet appears at 3.5 x actual size.
Impression appears at 2 x actual size.

SUPERB
GOLD
OKTADRACHM
OF
BERENIKE II



καὶ Βερενίκη λέων πρῶτος συνῆν, τῶν κομμωτῶν διαφέρων οὐδὲ ἔν.
ἐφαίδρυνε γοῦν τῆ γλώττη τὸ πρόσωπον αὐτῆς, καὶ τὰς ρυτίδας ἐλέαινε,
καὶ ἡνόμοστράπεζος, πράως τε καὶ εὐτάκτως ἐσθίων καὶ ἀνθρωπικῶς.

*Berenike had a pet lion for a companion, no different from her maids.
For example, it would wash her face softly with its tongue and smooth
her wrinkles. It would share her table and eat in a sober, orderly
fashion, just like a man.*

Aelian. *De Natura Animalium* 5.39 (175–235 AD)

Berenike II was perhaps single most influential and celebrated woman of the Hellenistic age; a constellation was even named for a lock of her hair. Strangely, the modern age has forgotten her.



**EASTERN
HELLENISTIC
CAST
GLASS
BOWL**

With cut and polished rim
and interior wheel cut
banding.

A rich deep amber hue, with
iridescent patina.

1st Century BC – early 1st
Century AD

Intact, 4.6 x 15.3 cm (1 ¹³/₁₆ x 6")

Private Beirut Collection of
Mr. E. Bestros. European
market, 1985. Private New York
collection, 1990.

Published, Antiquarium, Ltd.
*Reflections of Antiquity. Ancient
Glass Through the Ages* (New
York, 1989), p. 6.

Cf., Axel von Saldern, Birgit
Nolte, Peter La Baume, Thea
Elisabeth Haevernick, *Gläser
der Antike. Sammlung Erwin
Oppenländer* (Hamburg, 1974),
no. 247, p. 94.



**AUGUSTAN
ROMAN
MOLDED
GLASS
RIBBED
BOWL**

With a single band cut around the interior of the mouth.

A rich deep amber hue, with iridescent patina.

Augustan to Julio-Claudian, late 1st Century BC to 1st Century AD
Intact, 4.5 x 13.4 cm (1 ¾ x 5 ¼")

Private Beirut Collection of Mr. E. Bestros. European market, 1985. Private New York collection, 1990.

Published, Antiquarium, Ltd. *Reflections of Antiquity. Ancient Glass Through the Ages* (New York, 1989), p. 6.

Cf. Sidney Goldstein, *Pre-Roman and Early Roman Glass in the Corning Museum of Glass* (Corning, 1979), nos. 327–329, pl. 20, pp. 153–4.

IBERO-CELTIC
CAST BRONZE
VOTIVE
FIGURE OF AN
ITHYPHALLIC
MALE

An Ibero-Celtic cast bronze votive figure of an ithyphallic male, his arms raised in worship.

With incised details.

Spain, 4TH–2ND Century BC
Intact, 12.5 cm (4 ¹⁵/₁₆"),
14.4 cm (5 ⁵/₈") including tang

Ex: Geneva private collection of Mnsr. A., a gift to the Connecticut private collector, Mrs. R.B., 1984.

Cf., Two examples in the Museo Arqueológico Nacional, Madrid, nos. 29292 & 1942/100/247.



RARE
EARLY
ROMAN
CUT ROCK
CRYSTAL
SKYPHOS

Augustan to early Julio-
Claudian, 1st Century BC–
1st Century AD

Intact, 6.5 x 13.5 cm
(2 ⁹/₁₆ x 5 ⁵/₁₆")

London private collection,
Mr. M.H., a gift from his father.

United Kingdom import
documents, 1982

With a positive technical
analysis from John Twilley,
Art Conservation Scientist,
New York.

Cf., Compare an example in
the collections of the Museo
Nazionale di Napoli, in M.
Rosaria Borriello, M. Lista, U.
Pappalardo, V. Sampaolo, C.
Ziviello, *Le Collezioni del Museo
Nazionale di Napoli (Rome,
1986)*, pp. 228–9, no. 7.

Nero, on receiving tidings that all was lost, in the excess of his fury, dashed two cups of crystal to pieces; this being his last act of vengeance upon his fellow-creatures, preventing any one from ever drinking again from these vessels.

Pliny, *N.H.* 37.10

(John Bostock & Henry Riley, trans., 1855)





EARLY IMPERIAL ROMAN BRONZE OLPE

Sheet body with cast rim decorated with egg and dot motif. The separately cast handle fitting around the back of the mouth, with a prominent thumb rest, the base decorated with the bearded face of Silenus.

Indicative of the original owner's high regard for this vessel, the base of the olpe was repaired in antiquity with bronze sheet and rivets.

1st Century AD

17.2 x 13.9 cm (6 ³/₄ x 5 ¹/₂")

With Elias S. David (1891–1969), New York, thence by descent.

With a French export license.

Cf., A pair of vessels with similar handles in John Hayes, *Greek, Roman and Related Metalware in the Royal Ontario Museum*. (Toronto, 1984), pp. 97–8, nos. 153–4. For the work about the mouth, compare Mary Comstock, Cornelius Vermeule, *Greek Etruscan & Roman Bronzes in the Museum of Fine Arts Boston* (Boston, 1971), p. 318, no. 444.

Art Loss Register certification ref. S00144584

IMPERIAL
ROMAN
MARBLE
HEAD OF
A YOUNG
SATYRESS



A charming early Imperial Roman marble head of a young Satyress wearing a wreath of ivy and fruit, the fillet tied at the back and draped about the neck, joined as a necklace with a central flower.

Late 1st Century AD

Minimal repairs and restorations. Head, exclusive of base, 14.5 cm (5 ¹¹/₁₆"").

As mounted in the late 19th to early 20th Century on a Carrara marble socle, 20 x 11.4 cm (7 ⁷/₈ x 4 ¹/₂"").

Ex: French or Italian private collection by the late 19th to early 20th Century, implied by the mounting. Thence by inheritance to Sylvie Moriceau, Orange, France, from her grandparents. Thence another private French collection, acquired from Mme. Moriceau in the 1980s.

United Kingdom export license

Cf., A marble head in the collections of the Hermitage, St. Petersburg; O. Neverov, *American Journal of Archaeology*, vol. 88, 1984, p. 37, pl. 9.

Also, a marble head in the collections of the Museum of Fine Arts, Boston, no. 68.766. Also, a marble head with Sotheby's New York, June 8 2011, sale 8762, lot 37

Art Loss Register certification ref. S00143019

IMPERIAL
ROMAN
BRONZE
JEWELER'S
SCALES



καὶ γὰρ ταλάντω μουσικὴ σταθμῆσεται
For poetry will be measured out on scales!

Aristophanes, *Frogs*, 798

1ST-2ND Century AD

Intact, 16 x 13 cm (6 ⁵/₁₆ x 5 ¹/₈")

Ex: Israeli private collection of
S. Moussaieff, by 2000

With a German export license.

Cf. An example in the
collections of the Wellcome
Historical Medical Museum,
London, and another, the chains
restored, in the collections of
the British Museum, London,
no. 1772.0319.2.

IMPERIAL
ROMAN
BRONZE
OIL LAMP
IN THE
FORM
OF A
GOOSE



In the *Odyssey* Penelope, bereft of her husband and the focus of unwanted attentions of myriad suitors recounts,

I have twenty geese about the house that eat mash out of a trough, and of which I am exceedingly fond.

Odyssey, xix.160, ff.
(Samuel Butler, trans., 1900)

An Imperial Roman bronze oil lamp in the form of a goose with elaborately incised details.

The lamp filled by means of folding forward a hinged wing, an opening at the tail to accommodate the wick.

1st Century AD
Some restoration, 5.9 x 10.2 cm
(2 3/8 x 4")

Whilst in the Greek Anthology, Antipater of Sidon (later 2nd Century BC) describes a grave-relief with a goose on it, the inscription reading,

Do not wonder at seeing on Myro's tomb... a grey goose... (It) proclaims... that I was a careful guardian of the house... Such were the things in which I took delight, wherefore my husband Biton carved these emblems on my gravestone. Anth, vii.425

(W.R. Patton, trans., 1916)

Ex: Israeli private collection, S. Moussaieff, by 2000.

With an Israeli Antiquities Authority export permit.

Cf., Compare a very close but badly damaged example in the collections of the British Museum, London, in D.M. Bailey, *A Catalogue of the Lamps in the British Museum* (London, 1996), Bd. IV, S. 21, Nr. Q3602 WAA, Taf. 21.

Titus Livius (fl. 27–9 BC) recounts how in 390 BC the sacred flock of geese kept at Juno's temple in Rome sounded the alarm whilst the dogs slept, alerting the Romans to the Gaulish invasion and saving the city (*Ab Urbe Condita Libri*, v.47–49).

Likewise, geese were a preferred pet and companion for Greek and Roman girls and young women of the patrician class, loudly and fiercely protecting them from any undesired attention.



**EARLY
IMPERIAL
ROMAN
STRIGILATED
MARBLE
URN**

An Imperial Roman marble strigilated urn with original lid, the two handles as intertwined vines. Deeply cut spiral grooves over the body of the vessel, tapering downward to a ring base on a flared foot. Short circular neck with turned out mouth, the conical lid deeply carved in the same strigilated pattern as the body, with a knobbed terminal.

Antonine era, second half of the 2ND Century AD

Intact, 47 x 52 cm (18 ½ x 20 ½")

London family collection, 1970s, thence by descent.

With a United Kingdom export license

Cf. An example with serpentine handles, the foot restored, in the collections of the Metropolitan Museum of Art, New York, no. 2007.31a,b.

Art Loss Register ref. S00076795

IMPERIAL
ROMAN
MARBLE
HEAD OF
A RAM



1ST-2ND Century AD

8.7 x 14 cm (3 1/2 x 5 1/2")

Ex: Florida private collection,
Mr. J. Hunter, thence a Viennese
private collection, thence Royal
Athena Galleries, New York.

Published, Royal Athena
Galleries, *Art of the Ancient
World, vol. XI*, (New York, 1999),
no. 25.

IMPERIAL
ROMAN CAST
BRONZE
FIGURE
OF VENUS
ANADYOMENE



μοῦσά μοι ἔννεπε ἔργα πολυχρύσου Ἀφροδίτης,
Κύπριδος, ἥτε θεοῖσιν ἐπὶ γλυκὺν ἕμερον ὤρσε
καὶ τ' ἑδαμάσσατο φύλα καταθνητῶν ἀνθρώπων
οἰωνούς τε διπετέας καὶ θηρία πάντα,
Ἕμὲν ὄσ' ἠπειρος πολλὰ τρέφει ἠδ' ὄσα πόντος:
πᾶσιν δ' ἔργα μέμηλεν εὐστεφάνου Κυθереῖης.

Homeric Hymns, 6.1 (ca. 7th Century BC)

Muse, tell me the deeds of golden Aphrodite the Cyprian, who stirs up sweet passion in the gods and subdues the tribes of mortal men and birds that fly in air and all the many creatures [5] that the dry land rears, and all that the sea: all these love the deeds of rich-crowned Cytherea.

(Hugh Evelyn-White, trans., 1914)

Rising from her birth in the sea, the Goddess of Love appears nude, save her armlets. Her charming features are highlighted by her elaborate chignon and topknot coiffure, a style popular with patrician women of the era. She bends her left arm at the elbow as she holds forth the apple bestowed upon her by the Judgment of Paris, naming her the most beautiful of the Olympian goddesses.

As an ancient observer of the night sky would have seen the planet Venus against the shimmering Milky Way, a sheet loosely draped over the goddess' left forearm immodestly billows out about her back; she raises her right hand to her right shoulder in a distracted attempt at maintaining her modesty.

Venus stands on her original bronze spool shaped pedestal.

Eastern Empire,
2nd–3rd Century AD
25 x 9.1 cm (9 7/8 x 3 5/8")

Reattached to pedestal, minor repair to the drapery

Ex: Near Eastern private collection, 1977. Thence by descent to a private London collection, 1985.

With United Kingdom import documents.

Cf., A marble figure in the collections of the Louvre, Paris, no. Ma 3079, published in Dericksen Morgan Brinkerhoff, *Hellenistic Statues of Aphrodite. Studies in the History of Their Stylistic Development* (New York, 1978), pl. XXXVII, p. 182.

Art Loss Register ref. S00023766.

EARLY
ROMAN
CAST
BRONZE
FIGURE
OF
VENUS



At her bath nude, save her diadem, the beguiling goddess arranges her hair with her left hand while gazing into her outstretched right hand, where she once held a mirror.

Venus stands on her original bronze spool shaped pedestal with remnants of silver and glass paste inlaid decoration.

1ST Century BC to 1ST Century AD

Reattached to pedestal, otherwise intact; 19.3 x 6.9 cm (7 5/8 x 2 3/4")

Ex: Swiss private collection, before 1986.

Published, Antiquarium, Ltd. *Myth and Majesty. Deities and Dignitaries of the Ancient World.* (New York, 1992), no. 60.

Cf., An example once in the L. de Clercq collection, Paris, now in the collections of the Fogg Museum, Harvard University, Cambridge, no. 1971.30.

Art Loss Register ref. S00151084

EXQUISITE
IMPERIAL
ROMAN
MARBLE
SCULPTURAL
GROUP OF
LEDA AND
THE SWAN

*non ego fluminei referam mendacia cygni
nec querar in plumis delituisse Iovem.*

Ovid (43 BC–17 AD), *Heroides* VIII, Hermione to Orestes

*I'll not recite the false words of the swan,
nor complain about the feathers of Jove*

(Harold Isbell, trans., 1990)

In the guise of a swan, Zeus stands on a toppled amphora, pouring its contents out over the entirety of the ground (an allegorical representation of the River Eurotas, placing the event in Sparta). The swan pulls at the Spartan queen's himation with his mouth, while she attempts to hold him off, her left hand about the god's throat. Leda flees to the right, her right foot raised behind her. Now lost, her right arm would have been raised, her himation gripped tightly in her right hand as she struggles to retain her modesty. A tree trunk situated center rear serves to ensure the physical integrity of the composition. The entire group sits upon a short base, a groove encircling the perimeter.

3rd Century AD or earlier, Greece or Turkey.

43.7 x 31.5 x 12.7 cm
(17¼ x 12 ¾ x 5")

Losses as shown, without repair or restoration.

ca. 225 BC.

Ex: California private collection of A.C., 1960s–1970s.

With Antiquarium, Ltd. July, 1981. With Royal Athena Galleries, New York, 1994. Published, *Royal Athena*, No. 69. *Art of the Ancient World. Special Edition February 1994.* (New York), cover.

A rare composition for the subject, showing Leda from behind and fleeing, rather than being drawn in. Compositional precedent for Leda rooted in the so-called Aphrodite Kallipygos (*lit.*, Aphrodite of the Beautiful Backside), a Hellenistic archetype developed *Cf.*, This same composition in relief, on a pilaster capital in the collections of the British Museum, London, no. 1907,0118.2.

Art Loss Register ref. S00130969



IMPORTANT
IMPERIAL
ROMAN
MARBLE
PORTRAIT
HEAD OF A
MEMBER OF
THE ROYAL
FAMILY



An important Imperial Roman marble portrait head of a young lady of the royal family, perhaps sixteen years old.

Our sitter perhaps most closely resembles a young Furia Sabinia Tranquillina (225–244 AD). Daughter to the Head of the Praetorian Guard, Tranquillina married the Emperor Gordianus III in 241 AD, when they were both aged 16.

Late Severan era to the Age of Imperial Crisis, ca. 225–251 AD

Mounted in the 17TH Century on an Italian marble and onyx bust 34 x 20 cm (13 ³/₈ x 7 ⁷/₈"") as presented; portrait head alone, 12.7 cm (5")

Minor repairs and restorations.

Ex: Italian or French private collection, 17th Century. Thence, the princely collection of the de Beauvau-Craon family, France: Prince Marc de Beauvau-Craon (1921–1982). Thence by descent to the Princess Diane de Beauvau-Craon. Recorded in an inventory of the Prince's collection made after his death, notarized in 1983.

With a United Kingdom export license.

Cf., For the earliest appearance of the hairstyle in a royal context, compare bronze sestertii of Sallustia Orbiana Augusta (225–227 AD) from Pamphylia, Side, including an example in *Leu Numismatik AG Web Auction 9, 7–8 September 2019*, lot 734. Compare a silver denarius of Furia Sabina Tranquillina in *Leu Numismatik AG Web Auction 1, 25 October 1027*, lot 308.

Art Loss Register ref. S00137716.



CHARMING
ROMAN
MOLDED
POTTERY
ASKOS IN
THE FORM
OF A DOG

At rest, the dog raises his head inquisitively.

On the animal's back, an opening for filling the askos, with a ring handle adjacent. A hole in the dog's nose serves as the vessel's spout.

The vessel painted entirely in red slip.

Intact, 11.6 x 13.1 cm
(4 ⁹/₁₆ x 5 ³/₁₆")

With a positive thermoluminescence test.

Ex: German private collection of Gottfried Sieben (d. 1961).

With a German export license.

Cf., An askos in the collections of the British Museum, London, no. 1907,0520.68.



IMPERIAL
ROMAN CAST
BRONZE
FIGURE OF
A LEAPING
HOUND

The handle of a vessel,
probably an askos.

1ST–2ND Century AD

13 cm (5 1/8")

Ex: Israeli private collection of
S. Moussaieff, by 2000.

Cf., *Selected Works from the
Ancient Art Collection of the
John Paul Getty Museum,
Malibu, California.* (University
Park: The Pennsylvania State
University College of Arts and
Architecture, 1971), no. 44
(no. 71.AB.158).





**MASSIVE
IMPERIAL
ROMAN
GOLD
BRACELET**

A pair of twisted wires is interwoven with three twisted gold tubes, the terminals capped in gold sheet with repoussé decoration.

Eastern Empire, 3rd Century AD
Intact, 73 mm (2 7/8"); 61.5 gm

Ex: Swiss private collection, by the early 1990s. Swiss private collection of Mnsr. A. by 1999.

Cf., F.H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Department of Antiquities, British Museum* (London, 1911), Pl. LXIV, no. 2803; Pl. LXV, no. 2813, pp. 328–9.



**EARLY
ROMAN
BANDED
AGATE
CAMEO
OF THE
BUST
OF NIKE**

In right profile, her hair pulled back in a tight chignon, the tops of her intricately feathered wings protruding behind her shoulders.

1st-2nd Century AD

20.5 x 17mm ($1\frac{3}{16}$ x $1\frac{1}{16}$ "")

Ex: American private collection of Mr. D. Content, by the late 1980s.

Set in a handmade 24 kt gold necklace by Wolfgang Skoluda, early 1990s, 39 cm (15 $\frac{3}{8}$ ""); 216gm

Cf., A glass cameo in the collections of the British Museum, London, no. 1923, 0401.1043.



ROMAN
ASTROLOGICAL
'MAGIC'
GEM

A large flat elliptical carnelian engraved with a tableau of the planets.

From the left, Venus as a five pointed star, Mercury holding his *Caduceus* and wearing his *Petasos* (a traveler's cap), Jupiter in the guise of the Imperial Eagle, Neptune with his shaggy hair and Trident, and Mars with his spear and wearing a helmet.

The twelve signs of the Zodiac are depicted in a compartmentalized band about the perimeter of the scene.

3RD Century AD intact,
24 x 29.5 x 2 mm (1 x 1 3/16 x 1/4")
London private collection of Mr.
D.H., by 1986.

Published, *Campbell Bonner
Magical Gems Database*,
no. CBd-4325

Cf., a closely related example
in the collections of the British
Museum, London, dated 1ST-3RD
Century AD, no. 1907.07171

Gem appears at 3 x actual size.



RARE LATE ROMAN GOLD ZODIAC RING

Astrology and numbers mysticism were important aspects of numerous cults and religions of the era, most notably Gnosticism, Mithraism, Judaism and early Christianity.

Objectified by the octagon, the number eight was representative of heavenly balance and eternal life, of completion. In Judaism, it is representative of the deity's covenant with Abraham his descendants (*Genesis 17*), and Christianity later incorporated the octagon into its own liturgy, symbolic of the resurrection.

The wide cast band is circular on the interior, but octagonal on the exterior, where there are engraved images of the twelve signs of the Zodiac. The order of several signs has been altered in order for the eight panels to compositionally accommodate the twelve images. Specifically, Scorpio and Cancer have been switched, and Sagittarius and Cancer (in Scorpio's place) have been flipped.

The engraved images originally would have been inlaid with niello, a black compound of silver sulfide.

Ca. 3RD–4TH Century AD
23 mm (1⁵/₁₆"); 6.4 gm.

Ex: American private collection of Mr. D. C., by 1990. With Antiquarium, Ltd., New York, 1991. Chicago private collection of Mr. A.C., 1994, thence by descent.

Cf. A bronze example in the collections of the Victoria and Albert Museum, London, no. 543-1871. A gold example of an octagonal ring in the collections of the Museum of Fine Arts, Boston, no. 98.803, is dated to the 3RD Century, and bears a Greek inscription. A 7TH Century octagonal gold marriage ring in the collections of Dumbarton Oaks, Washington DC, no. BZ.1947.15, replaces the Zodiac signs with scenes of religious significance in the Holy Land, and features a bezel bearing images of the wedding couple.

For a comprehensive discussion of the octagonal format, see Annewies van den Hoek, Denis Feissel, John Herrmann, "Lucky Wearers: A Ring in Boston and a Greek Epigraphic Tradition of Late Roman and Byzantine Times" in *Journal of the Museum of Fine Arts, Boston*, Vol. 6, 1994, pp. 41–62.



**EASTERN
BYZANTINE
CHALCEDONY
FISH PENDANT**

Ca. 9TH–11TH Century

Intact, 55mm (2 3/16")

Ex: New Jersey private collection of Mr. D., by the early 1980s

Cf., A perfume flask in marvered glass with Christie's South Kensington catalogued as "Syria or Egypt, 9TH–12TH Century" in *Christie's. Islamic & Indian Works of Art & Textiles. London. Friday 27 April 2012. Lot 756, p. 106.*



IMPORTANT ROMAN MAGIC GEM



A large lentoid emerald engraved on both sides.

Obverse: Set, the Jackal-headed Egyptian god of War, Violence and Chaos, brother of Osiris. In keeping with Egyptian mythology, Set is a reconciled enemy. Here he performs his one positive deed, throttling Apep, the Serpent of Chaos. Wearing a short kilt, Set stands on Apep whilst piercing the serpent's head with his spear. Further emphasizing Set's protective invocation, he is surrounded by threatening animals from which he offers protection.

The image is inspired by earlier Egyptian *cippi*, small amuletic stelae on which Harpokrates (Horus, as a child) is depicted in this protective role. In the field, the Greek letters / A W, the ineffable name of the Jewish deity.

Reverse: Greek inscription in two lines, ABPACAZ (Abraxas), the name of the creator and savior deity of Gnosticism, "the unbegotten father" (Bishop Irenaeus, ca. 130–202 AD). The inscription is followed by four vertical lines with two crossbars, a variation on the *Tetragrammaton*, an expression of the ineffable name of the Judeo-Christian deity.

Between the two lines of text, a scorpion is bracketed by the sun and moon, quite probably a map of a date-specific astronomical observation associated with the arrival and departure of summer.

Each year at the end of May, Antares (the binary red giant *Alpha Scorpii*, the brightest star in Scorpio) is in opposition to the sun, and is visible for the duration of the night. Conversely, for several weeks at the beginning of December,

Antares is invisible to the observer (it is in conjunction with the sun, a phenomenon ancient observers would not have known).

In Gnosticism, Mithraism and other mystery cults of the era the scorpion brings death, yet it is also a symbol of the male genitalia, bringing life.

To the ancient initiate, this astronomical observation coinciding with the arrival and departure of the fertile season would have been representative of the liminal space between life and death, between the corporeal and spiritual realms.

3rd–4th Century AD, probably Alexandria, Egypt.

Intact, 22 x 20.3 x 9.7 mm
($\frac{7}{8}$ x $\frac{13}{16}$ x $\frac{2}{5}$ ")

Ex: French private collection of Mnsr. A., by 1974

Published, Campbell Bonner

Magical Gems Database, no. CBd-4326.

With certification from the Chambre de Commerce et d'Industrie de Paris, April 1974.

With a French permanent passport and export license.

For the identification of the central figure as Set, see Nick West, "Gods on Small Things: Egyptian Monumental Iconography on Late Antique Magical Gems and the Greek and Demotic Magical Papyri," in *Pallas, Revue d'Études Antiques* 86 (2011), pp. 135–166.

Art Loss Register ref. #S00144582

Gem appears at 2 x actual size. Impression appears at 1.5 x actual size.



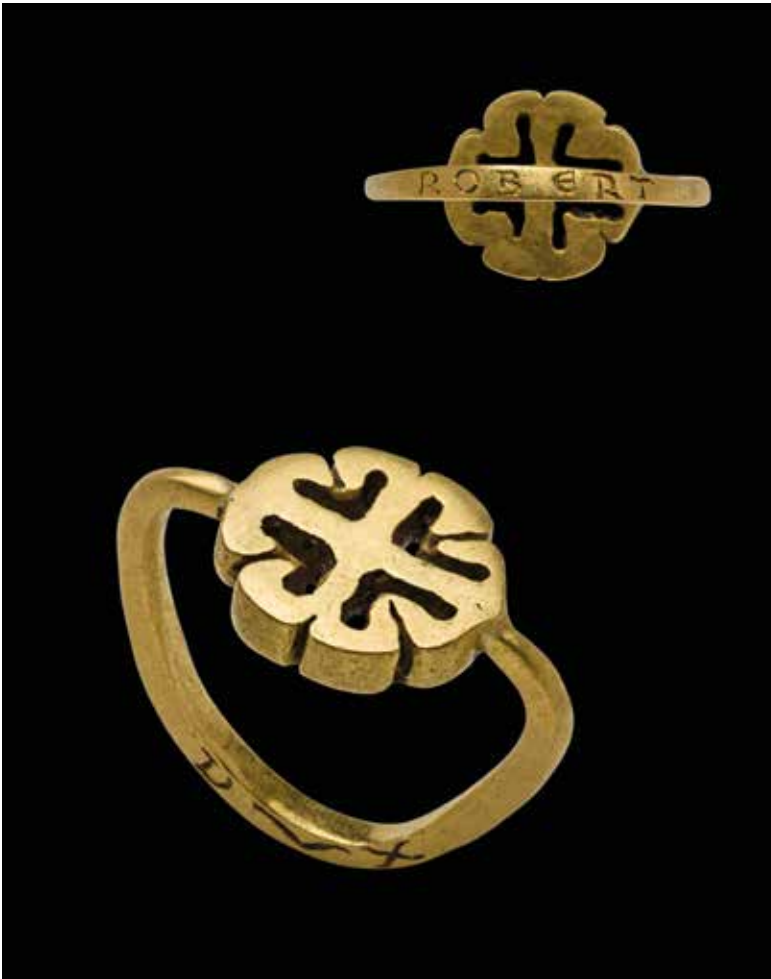
**BYZANTINE
BRONZE
RELIQUARY
CROSS
PENDANT**

Obverse: Nimbate Mary as *Mater Dei*, the nimbate Christ Orans on her lap, inscribed above in Greek, $\Pi\omicron\tau\omicron\Nu\epsilon\tau\omicron\text{H}\epsilon$ (*all holy*). The pair are flanked by the nimbate busts of Saints Peter and John, their names inscribed, $\Pi\epsilon\tau\omicron\text{POC}$ and $\text{HO}\epsilon\text{NH}$.

Reverse: An unusual presentation of Saints George and Theodore together, nimbate and orans, their names inscribed above and to the right, $\Gamma\iota\omicron\rho\gamma\iota\omicron\iota$ and $\Theta\epsilon\omicron\delta\omicron\rho\iota$.
9th Century AD, or earlier.
Intact, 11 x 5.1 cm (4 5/8 x 2")

Swiss private collection of Mnsr. S.A., by 1993
Cf., An example with *Mater Dei* flanked by the busts of two saints in the collections of the British Museum, London, no. 1986.1002.1.

IMPORTANT MASSIVE MEDIÉVAL NORMAN GOLD RING



ROBERT DVX (Duke Robert) refers to Robert Curthose Duke of Normandy (fl. 1087–1106), the eldest son of William I, the Conqueror. The Cross Moline motif is extremely unusual in jewelry of the era. Importantly however, it was the Canting Arms of the Molyneux (At the time, the de Molines, or de Moulins), an influential Norman family to whom William granted vast estates in Lancashire in the wake of the Norman Conquest (1066). The Norman Molyneux would have been sympathetic towards Robert in his unsuccessful bid to assume the English throne following William's death in 1087, since Robert had then become the Duke of Normandy. Soon thereafter, the Cross Moline served as a stamp of legitimacy on the pennies of both Stephen de Blois and Matilda of England during the so-called English Anarchy (1135–1154).

The bezel consists of a large and elaborate openwork Cross Moline (sometimes called a *recerclée*).

The back of the shank is inscribed in Roman serif capitals on the reverse, *ROBERT*, and on the edge, *DVX*.

The large size of the squared stirrup shaped shank indicates the ring was to be worn over a glove.

12th Century

Intact, 30 mm (1 1/8"); 16.8 gm

Found in Buriton, Hampshire, United Kingdom, 2006.

Disclaimed under Treasure Act, ref. 2006 T626.

Published: B. Hammond, *British Artefacts – Volume 3 – Late Saxon, Late Viking & Norman*, p. 59, item 1.7.-f.

With a positive technical analysis from John Twilley, Art Conservation Scientist, New York.

Cf., For the shank, a bishop's ring, also inscribed, in the collections of the Walters Art Gallery, Baltimore, no. 57.481. For the Cross Moline, a Stephen de Blois silver penny (1135–1154) in the collections of the Fitzwilliam Museum, Cambridge, no. CM.1232-2001.

MAGNIFICENT
LARGE
BAROQUE
ITALIAN
AMBER
PORTRAIT
CAMEO OF
THE ROMAN
EMPEROR
VESPASIAN

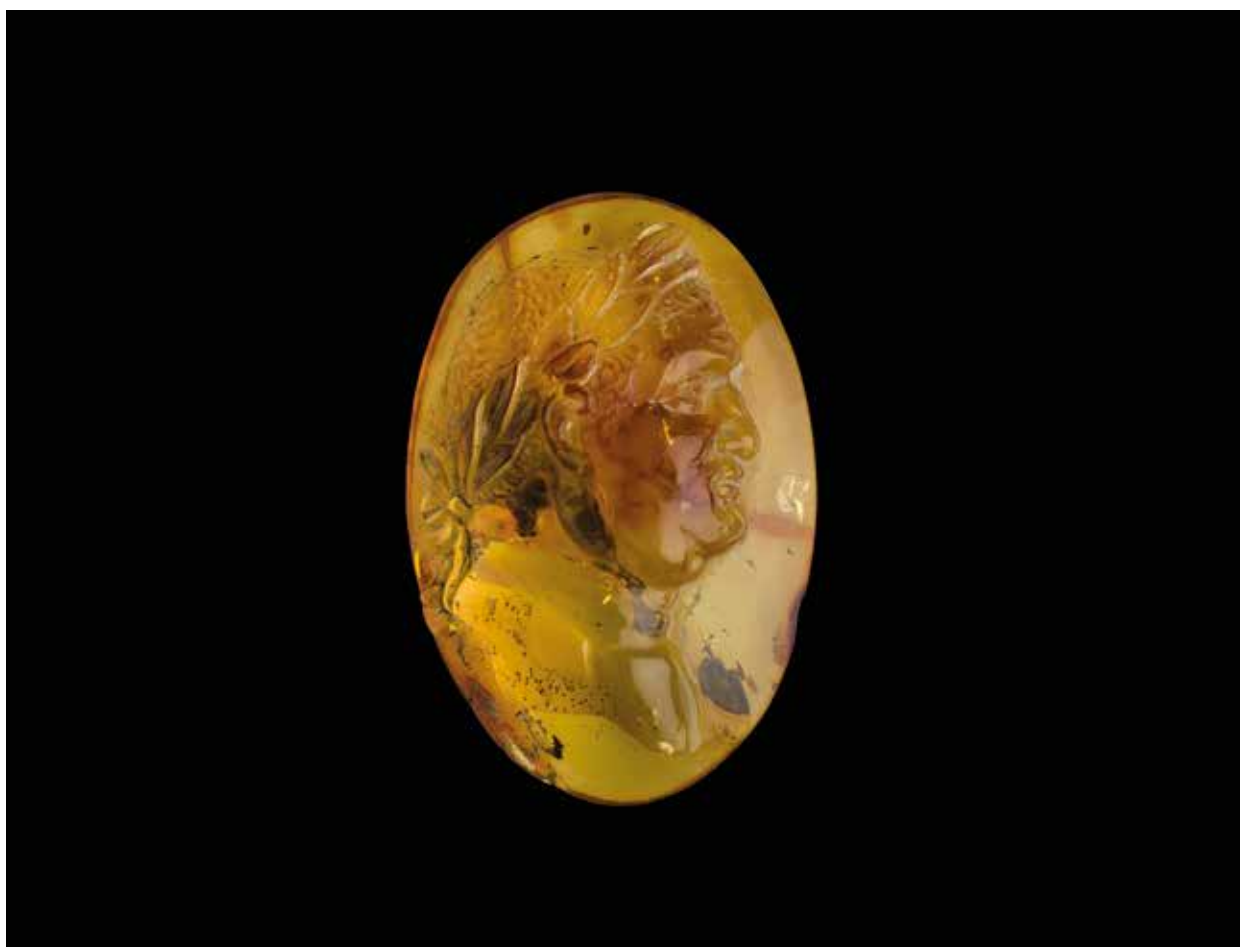
(fl. 69–79 AD)

17th Century

Intact, 48 x 32 x 10 mm
(1 9/10 x 1 1/4 x 4/10")

Ex: Belgian collection, 1990s
or earlier.

Cf. A banded agate example
in the collections of the
State Hermitage Museum,
St. Petersburg, no. K-1458.



EXTRAORDINARY CAST GOLD RING FEATURING THE BATTLE AT THE MILVIAN BRIDGE



Exquisitely and minutely detailed in deep three-dimensional relief, the cast is a technical *tour de force*.

End of the 17th – beginning of the 18th Century

Intact, 22 x 15 mm (¾ x ⅝"); 13.2 gm.

Ex: Chicago private collection of Mr. A.C., acquired on the Paris market, late 1980s – early 1990s.

The composition is a direct appropriation from a widely circulated and immensely popular print by Gérard Audran, dated 1666, after an unfinished painting by Charles Le Brun (1619–1690).

Milvian Bridge in Rome was the site of a pivotal battle between the Emperors Constantine I and Maxentius (28 October, 312), where the triumphant Constantine became the sole emperor and established Christianity as the official religion of the Roman Empire.

As Louis XIV's court painter, Le Brun presents *Battle at the Milvian Bridge* as an allegory of Louis' own reign, whereby safeguarding peace would foster the blossoming of France and French culture. This rare choice of subject-matter and the remarkable quality of workmanship suggests the ring would have been commissioned by a member of the royal court.

Cf., Battle at the Milvian Bridge. Gérard Audran after Charles Le Brun, 1666. Etching and engraving, three sheets, 71.7 x 165.8 cm (28 ¼ x 65 ¼"), in the collections of the Getty Research Institute, Los Angeles, no. 2003.PR.34



MASSIVE
SILVER
VANITAS
ROSARY
BEAD

A Wendekopf of Christ as
the Man of Sorrows and a
Death's Head.

Austria, 16th to early 17th Century
Intact, 53mm (2 1/8"); 110.25gm

Ex: Viennese private collection,
early 20th Century.

Cf. An Ivory example
in the collections of the
Smithsonian American Art
Museum, Washington DC, no.
1929.8.240.7.



BONE
TRANSI
HEAD



A vanitas sculpture of a skull in transition, an allegorical serpent slithering out of one corner of the mouth and about the back of the head.

Germany or Austria, beginning of the 16th Century

Intact, 4 x 3 cm (1 9/16 x 1 3/16")

Ex: French private collection,
Mnsr. G.P.

Cf., A complete rosary in ivory and gilt silver, in the collections of the Metropolitan Museum of Art, New York, no. 17.190.306.



GOLD AND DIAMOND RING

The floral pattern bezel is set with a central rose cut diamond surrounded by eight identical rose cut diamonds.

Austria, 18TH Century

28 mm (1 1/8"); 6.75 gm

Ex: Viennese private collection, early 20TH Century.

Cf., A ring dating to 1760, in the collections of the Metropolitan Museum of Art, New York, no. 55.32.



CREDITS

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ENGLISH POLYCHROME CAST IRON BOOT-SCRAPER IN THE FORM OF A RECUMBENT UNICORN

Victorian, ca. 1870.

Intact, with expected wear.
42.2 x 62.9 cm (16 5/8 x 24 3/4")

Ex: Brussels private collection.





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