



T R E A S U R E S

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

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Front cover:

**A CANAANITE
BRONZE FIGURE OF
A MALE DEITY IN
'SMITING POSE'**

(see p. 13)

*'EGYPT –
KING TUT'S
TOMB AND
TREASURES'*



A remarkable antique boxed
collection of seventy-three
Kodachrome glass slides.

Mid-20th Century.

Formerly in the library of a New
York City private school, a parting
gift to a teacher, 1980s.

A MATCHED
PAIR OF NEAR
EASTERN
LIMESTONE
'EYE IDOLS'



Of monumental scale,
with incised details.

Mid-4th Millennium BC
16 x 12 cm (6 ¼ x 4 ¾ inches)

Ex: 1980s' market, with
1989 United Kingdom import
documents, and British
export license.

Cf. Musée Barbier-Mueller,
Geneva, accession no.
240-202

AN ANATOLIAN
MARBLE
'VIOLIN IDOL'



Kuçura-Beycesultan type,
Mid-3rd Millennium BC
17.6 x 9.3 cm (6 ⁷/₈ x 3 ⁵/₈ inches)
Ex: Private American collection
R.W., 1960s.
Cf. Jürgen Thimme, ed.;
translated by Pat Getz-Preziosi,
Brinna Otto, asst. ed. *Art and
Culture of the Cyclades in the
Third Millennium B.C.* (Chicago,
1977), nos. 510–515, pp. 386–7,
560–1.

A LATE
BRONZE
AGE
FINIAL



In the form of two
confronting rampant
goats, hung with flower-
shaped bells.

Southwest Caspian, end of the
2nd Millennium BC
9 x 5.9 cm (3 ⁷/₁₆ x 2 ⁵/₁₆ inches)
Ex: Private British collection,
1950s; more recently, an
American collection, 1995.
Published, Antiquarium, Ltd.
Zoologica (New York, 1996), p. 8.
Cf. A later Luristan example in
the British Museum, London,
accession no. 123541.
Also, a later Luristan finial in the
Los Angeles County Museum,
accession no. 64.12.49.

**A NEAR
EASTERN GOLD
FILIGREE
FINGER RING
WITH FROGS**

Old Babylonian, ca. 2250 BC
13.5 x 23 mm (½ x 1 inches)

Ex: Private European
collection, 1980s.

Cf. For the ring type, University
of Pennsylvania Museum of
Archaeology and Anthropology,
Philadelphia, accession no.
B16721; and for the frog type,
accession no. B15719.

Also, Brigitte Musche,
*Vorderasiatischer Schmuck von
den Anfängen bis zur Zeit der
Achaemeniden* (Leiden, 1992),
Taf. XXXI, p. 97.



**A SET OF
TWENTY-EIGHT
BACTRIAN GOLD,
ELECTRUM
AND BANDED
AGATE BEADS**

Late 3RD Millennium BC
25.5 cm (10 inches)

Ex: Private European
collection, 1980s.

Cf. Brigitte Musche,
*Vorderasiatischer Schmuck von
den Anfängen bis zur Zeit der
Achaemeniden* (Leiden, 1988),
Vol. I, Taf. XLIII, pp. 126–8, no. 1.



A PAIR
OF NEAR
EASTERN
SOLID GOLD
EARRINGS



Tepe Hissar III type.
Early Elamite, second half of the
3RD Millennium BC.
48 x 15 mm (1 7/8 x 5/8 inches)
Ex: Private European
collection, 1980s.
Cf. Brigitte Musche,
*Vorderasiatischer Schmuck von
den Anfängen bis zur Zeit der
Achaemeniden* (Leiden, 1992),
Vol. I, Taf. LXIX, pp. 141–3.

A CANAANITE
BRONZE FIGURE
OF A MALE DEITY
IN 'SMITING
POSE', WITH
GILT FACE AND
EGYPTIANIZING
CROWN



Later 2ND Millennium BC
25 x 10 cm (9 7/8 x 4 inches)
Ex: Private collection, with a 1972
invoice, 1985 United Kingdom
import documents, and a
United Kingdom export license
(see also front cover).
Cf. Ora Negbi, *Canaanite Gods
in Metal. an archaeological study
of ancient Syro-Palestinian
figurines*. (Tel Aviv, 1976),
pp. 112–117.

AN EGYPTIAN
BRONZE SHABTI
OF QUEEN
MUTNEDJEMET



The "Royal Wife" of Pharaoh
Psusennes I (fl. 1047–1001 BC)

A small solid-cast bronze
mummiform figurine bearing
the hieroglyphic inscription,
Mutnedjemet, Royal Wife.

Third Intermediate Period,
Dynasty XXI, Tanis necropolis
5.6 x 1.8 cm (2 ¼ x ¾ inches)

Ex: Private American
collection, 1981.

Cf. Geoffrey Martin, *Société
D'Égyptologie, Musée d'Art et
d'Histoire, Genève. Bulletin 7*
(1982), pp. 73–78, pl. 1, no. 1.

AN EGYPTIAN
BONE FURNITURE
INLAY WITH THE
CARTOUCHE
OF PHARAOH
RAMESSES II



Hieroglyphic inscription:

*the Perfect God, every eye, Lord of the Two
Lands, "User-ma'at-Re stp-n-Re", Son of Re,
Lord of Appearances, Ra-ms-sw, given life,
stability, dominion and health like Re, eternally*

New Kingdom, Dynasty XIX,
ca. 1279–1213 BC.

23.8 x 3.4 cm (9 ⅜ x 1 ⅜ inches)

Ex: Private European
collection, 1980s.

Cf. J. Von Beckerath, *Handbuch
der Ägyptischen Königsnamen,*
MAeS 20 (1984), pp. 152–156.



**AN EGYPTIAN
GILT AND
POLYCHROME
WOOD
FIGURE OF
A BĀ BIRD**

The finial from a Shabti box, depicted as a human-headed raptor wearing a Nemes head-dress and a Solar Disc crown.

Kharga Oasis type, Upper Egypt.
Late Ptolemaic or Roman
Period, late 2ND Century BC to
late 1ST Century AD

8.9 x 13.4 cm (3 ½ x 5 ¼ inches).

Ex: Private collection of
Dr. A.D., by descent. Acquired
in Egypt, 1947.

Cf. The Goodison Ba Bird,
The Atkinson Museum,
Southport, England.

Also, The British Museum,
EA29597, and several examples
in the collections of the Kharga
Cultural Museum, Egypt.



**AN EGYPTIAN
POLYCHROME
STUCCO
MUMMY MASK**



With inlaid glass eyes.

Tuna el-Gebel Type
(Dr. Klaus Parlasca)

Roman Period,
late 1ST Century AD

23.5 x 17.5 cm (9 ¼ x 6 7/8 inches)

Ex: Private European collection,
by 1980.

Published, Antiquarium, Ltd.
Women in Ancient Art (New
York, 1997), p. 22.

*Cf. Gunter Grimm, Die
römischen Mumienmasken aus
Ägypten* (Wiesbaden, 1974).
Taf. 61, p. 167.

*Also, Susan Walker and
M.L. Bierbrier, Ancient Faces.
Mummy Portraits from Roman
Egypt* (London, 1997).
pp. 142–143, nos. 154, 156.



A RARE
PRE-CANONICAL
CYCLADIC GREEK
WHITE MARBLE
FEMALE FIGURE

With traces of red iron
oxide pigment.

Transitional or Kampos
Louros Culture

Early Cycladic I/II, ca. 2700 BC
26 x 5.8 cm (10 ¼ x 2 ¼ inches)

Ex Private European collection,
1970s or earlier.

With authentication and
attribution by Dr. Pat Getz-
Preziosi, 1983, and a 1985 invoice.

Cf. J. Thimme, ed. *Art and
Culture of the Cyclades* (Chicago,
1977), nos. 110, 113.





**AN ETRUSCO
CORINTHIAN
POTTERY
ARYBALLOS IN
THE FORM OF
A HARE**

Ca. 600–550 BC

17.3 x 4.5 cm (6 ¾ x 1 ¾ inches)

Associated with virility and agility, the hare was a traditional gift offered by a youth (έρώμενος) to his older male lover (έραστής).

Ex: Private American collection, Mr. R.W., 1960s.

Cf. Metropolitan Museum of Art, New York, accession no. 41.162.31.

**A GREEK
CAST BRONZE
HORSE**

Geometric Period,
8TH Century BC

9.2 x 8 cm (3 ⅝ x 3 ⅛ inches)

Ex: Private Belgian collection,
1960s; thence by descent.

Cf. Ny Carlsberg Glyptotek,
Copenhagen, accession
no. 3188.



A GREEK
BRONZE
OINOCHOE

In the *Odyssey*, Homer recounts:

Scylla sits and yelps with a voice that you might take to be that of a young hound, but in truth she is a dreadful monster and no one – not even a god – could face her without being terror-struck. She has twelve mis-shapen feet, and six necks of the most prodigious length; and at the end of each neck she has a frightful head with three rows of teeth in each, all set very close together, so that they would crunch any one to death in a moment... No ship ever yet got past her without losing some men... xii.73, ff.*

The vessel fashioned from heavy sheet, with trefoil mouth. The extraordinary cast handle featuring the face of Dionysos at the base, and the torso of Scylla at the top. Indicative of the esteem with which this piece was regarded, the foot of the vessel was damaged in antiquity, and repaired with bronze sheet.

Late Archaic Period,
ca. 480–460 BC
23.5 x 14 cm (9 ¼ x 5 ½ inches)

The God of Wine, images of Dionysos feature prominently on wine vessels. Scylla is considerably more rare. A vicious sea monster residing in the Strait of Messina, she devoured all who ventured too close.

*Homer, *Odyssey* (Translation by Samuel Butler) London: A.C. Fifield, c1900



Perhaps the monster appears at the summit of this oinochoe to protect its precious contents.

In Greek art, Scylla is often portrayed with the torso of a woman and the tail of a sea serpent, with a pair of hounds lunging forth from her hips. In this rare instance, there are sea-serpents instead.

Ex: Private American collection, Mr. M.M., 1960s; thence, another American collection, Mr. W.F., 1960s.

Cf. A bronze handle in the British Museum, accession no. 1873.0820.91; for the vessel, accession no. 1878.1012.16.

AN ATTIC
GREEK RED-
FIGURE
POTTERY
LEKYTHOS

Attributed to the Providence Painter.

A woman walking right, wearing an himation and stephane, looking back over her shoulder. She holds an oinochoe behind her while holding a phiale in her raised left hand, above a flaming altar.

A name inscribed to the left of her shoulder, ΚΑΡΜΙΔΕΣ (Karamides), to the right of her shoulder, traces of ΚΑΛΟΣ (beautiful).

Eight holes drilled in the neck and handle indicate the piece was broken and repaired with bronze staples, now lost, in antiquity.

ca. 470–460 BC
33 x 11.6 cm (13 x 4 9/16 inches)
Ex: Private French collection, 1993; previously, a Spanish collection, 1980s.
With a 1993 invoice, a permanent French passport, and a French export license.
Cf. Two Lekythoi in the British Museum, London, accession nos. 1867.0508.1067 and 1863.0728.223.

J.D. Beazley, *Attic Red-Figure Vase-Painters, vol. I* (Oxford, 1968), pp. 635–646:

The Providence Painter... is the best of those whose chief work, numerically speaking, was decorating Nolan amphorae and lekythoi: and he is a very good artist.

He must have been a pupil of the Berlin Painter. p. 635



A PHOENICIAN
CORE-FORMED
GLASS
ALABASTRON



Rare translucent
green matrix.

Late 6TH to 5TH Century BC
10.5 cm (4 1/8 inches)

Ex: Private Italian collection,
Giorgio Sangiorgi (d. 1965)

Published, *Christie's New York.
Ancient Glass Formerly in the
G. Sangiorgi Collection*. Thursday,
3 June 1999. Lot 8, p. 9.

AN ATTIC
GREEK WHITE
GROUND
POTTERY
LEKYTHOS



Attributed to the
Bowdoin Painter.

Nike (Victory) flying right,
over a burning altar. She
holds a phiale in her left
hand and a palmetted
branch in her right hand.

"Nonsense" inscriptions
to the right of her face,
and between her body
and the altar.

Ca. 480–470 BC

28.5 x 8.5 cm (11 1/4 x 3 3/8 inches)

Ex: Private Swiss collection
Martin Heinrich Burckhardt,
architect (1921–2007), by 1966.

With a United Kingdom
export license.

Cf. J.D. Beazley, *Attic Red-Figure
Vase-Painters, vol. I* (Oxford,
1968), pp. 677–695, 1665–6.

A NECKLACE
OF EASTERN
GREEK GOLD
AND AMETHYST
BEADS



With intricately granulated
filigree pendant.

Modern stringing with 22kt
gold clasp.

6TH Century BC

45.5 cm (17 7/8 inches)

Ex: Private European
collection, 1980s.

Cf. C. Densmore Curtis, *Jewelry
and Goldwork, Part I 1910–1914*.
*Publications of the American
Society for the Excavation of
Sardis, Volume XIII*. (Rome, 1925),
no. 25, pl. III, fig. 1, pp. 16–17.

Also, Wolf Rudolph, *Ancient
Jewelry from the Collection of
Burton Y. Berry*. (Bloomington,
1973), no. 38a, pp. 40–41.



A GREEK
CORE-FORMED
GLASS
ALABASTRON

Of rare size.

4TH to early 3RD Century BC
17.5 cm (6 7/8 inches), intact.

Ex: Private European collection,
1980s; thence, an American
collection, 1999.

Published, Antiquarium, Ltd.
*The Good Life. Luxury Objects
of the Ancient World*.
(New York, 1999), p. 18.

Cf. David Grose, *The Toledo
Museum of Art. Early Ancient
Glass. Core Formed, Rod-
Formed, and Cast Vessels and
Objects from the Late Bronze
Age to the Early Roman Empire,
1600BC–AD50* (Toledo, 1989),
p. 153, no. 125.

A HELLENISTIC
GREEK PARCEL
GILT SILVER
CALYX CUP



The repoussé fluted bowl of the vessel is decorated with an incised floral motif on the underside, and an ornately tooled guilloché band about the shoulder. The interior features a separately made repoussé head of Dionysos in exquisite deep relief.

Traces of gilding throughout.

Late 4th to early 3rd Century BC
7.6 x 9.5 cm (3 x 3 ¾ inches),
130 gm.

Ex: Private European collection,
Ms. J.Z., 1980s; thence an
American collection, Mr. K.

Cf. Dietrich Von Bothmer, "A
Greek and Roman Treasury"
Metropolitan Museum of Art
Bulletin (Summer, 1984), p. 47,
no. 78 (1972.118.159).





**A SARMATIAN
SOLID GOLD
BRACELET**

With rock crystal and
garnets, hinged clasp.

2ND Century BC

6.7 cm (2 5/8 inches), 72.35 gm.

Ex: Private American collection,
1985; thence, another American
collection, 1995.



**A HELLENISTIC
BANDED AGATE
FIGURINE OF
A RECUMBENT
IBEX**

3RD Century BC

5.3 x 7.3 cm (2 1/8 x 3 inches)

Ex: Private European collection,
early 1960s.

Published, Antiquarium, Ltd.
Zoologica (New York, 1996),
front and back covers.

Cf. Jane Biers, ed., *A Peaceable
Kingdom. Animals in Ancient
Art from the Leo Mildenberg
Collection*. Part VI. (Mainz am
Rhein, 2004), no 45, p. 43.

**A SABAEAN
CAST BRONZE
VOTIVE BULL**



With inlaid stone eyes.

1ST Century BC to 1ST Century AD

24.8 x 26.7 x 9.8 cm
(9 ¾ x 10 ½ x 4 inches)

Ex: Private American collection, Mr. E.K., 1960s; thence another American collection, Mr. S.R., 1980s; thence an American family collection, 1990s.

Cf. An example in the British Museum, London, accession no. 135562.; also an example in the Metropolitan Museum of Art, New York, accession no. 47100.85.

Representative of power, prosperity and virility, bulls appear frequently in Sabaeen art.

**A HELLENISTIC
MINIATURE
POTTERY
OIL LAMP**



Rare example in the form of a pair sandaled feet, rather than only one foot, a pair of rearing cobras rising from behind the fill-hole (the heads lost).

1ST Century BC, Alexandria
4.5 x 7.1 cm (1 ¾ x 2 ¾ inches)

Ex: Private Egyptian collection of Gustave Mustaki, exported to the United Kingdom in 1949, thence by descent.

Cf. Donald M. Bailey, *A Catalogue of the Lamps in the British Museum, Vol. III: Roman Provincial Lamps* (London, 1988), p. 242, no. Q1985.



**AN EARLY
IMPERIAL
ROMAN
BRONZE
SPOUTED
JUG**

The massive bulbous body with a rolled spout, the underside of the vessel decorated with a series of concentric circles in deep relief. A band of abstract floral motif encircles the neck. Cast separately, the base of the handle features a rare image of Attis as an infant, nude save a Phrygian cap, in the company of the he-goat that reared him. Above, a shepherd's goad and a sacrificial knife are crossed, and still further up the handle, a bowl of fruit and then a floral motif.

Throughout the decorative program, details are picked out in silver.

Attis was the consort of the Phrygian (Asia Minor) mother goddess Cybele, later worshipped throughout the Roman Empire. He was exposed at birth, but rescued by a he-goat. His beauty was legendary. Driven mad by his father Agdistis, Attis mutilated himself and died. Zeus made him divine, and ensured that Attis' body would never decay.

By the Roman era, Cybele had been conflated with the Greek Titan Rhea, the *Mater Theon* (Mother of the Gods), and the Olympian Demeter, who all presided over various aspects of the spring, fertility and agricultural. As such, worship of Attis and Cybele was intimately intertwined with the cult of Dionysos, also a harvest and fertility deity who, like Cybele and Attis, came to the Greek world from the east: it is entirely appropriate for Attis to appear on a wine vessel.

Julio-Claudian, 1st Century AD
21 x 13.7 cm (8 ¼ x 5 ⅜ inches)
Ex: Private American collection, Mr. M.M., 1960s; thence, another American collection, Mr. W.F., 1960s.

Cf. For Attis: Pausanias, *Descriptions of Greece*, (mid-2nd Century AD), 7.19.9–12.

For Attis as a little winged boy, compare a terracotta figure in the Museum of Fine Arts, Boston, accession no. 97.301.; save the wings, compare a bronze jug handle in the British Museum, London, accession no. 1814.0704.905; For the vessel, Enrica Pozzi, Oreste Ferrari, et al., *Le Collezioni del Museo Nazionale di Napoli. I Mosaici, le Pitture, gli Oggetti di uso Quotidiano, gli Argenti, le Terrecotte invetriate, I Vetri, I Cristalli, gli Avori*. (Napoli, 1986), no. 7; pp. 174–175.



A PAIR
OF EARLY
IMPERIAL
ROMAN GOLD
EARRINGS



1ST Century AD

4 cm (1 ⁹/₁₆ inches)

Ex: Private German collection, Jacob Hirsch, 1960s; thence, a French collection, Mr. R.M., ca. 1972.

Cf. Bachir Xouhdi, "Les influences Réciproques entre l'Orient et l'Occident. D'Après les Bijoux du Musée de Damas" AAAS 21 (1971), pp. 95-100, pl. XV, no. 10.



AN EARLY
IMPERIAL ROMAN
AMBER AND
WHITE GLASS
RIPPENSCHALE

Free-blown, with an opaque white trailed thread and pinched vertical ribbing.

1ST Century AD

6.5 x 8.9 cm (2 ⁹/₁₆ x 3 ¹/₂ inches)

Ex: European collection, 1980s; thence another European collection, late 1980s; thence an American collection, 1992.

Cf. Thea Elisabeth Haevernick, "Zarte Rippenschalen", in Thea Elisabeth Haevernick, *Beiträge zur Glasforschung. Die Wichtigsten Aufsätze von 1938 bis 1981* (Mainz am Rhein, 1981), pp. XI-XXVIII; pp. 171-179.

AN IMPERIAL ROMAN SOLID-CAST BRONZE ROOSTER

1ST to 4TH Century AD

5.8 x 5 cm (2 5/16 x 2 inches)

Ex: Private Israeli collection,
Shlomo Moussaieff (d. 2000)

Cf. Naji Asfar, Paul Audi, *et al.*,
*When Orpheus Sang: an
Ancient Bestiary*. (Paris, 2004),
nos. 230–1, pp. 217–218.

***The Greek Anthology*
(Translation by W.R. Patton)
Loeb Classical Library edition,
in Greek and English; London:
W. Heinemann; New York, G.P.
Putnam's Sons, c1916–1918



*... I, the bronze cock, am dedicated
to the Twin Brethren in thanks for his
own victory.* – vi.149**

Roosters were sacrifices
to Apollo, the god of the
Sun, Mathematics, Poetry
and Music.

In *The Greek Anthology*,
Callimachus (ca. 310–240
BC) documents a dedicatory
inscription connecting
roosters to the cult of the
Dioscuri, the twin brothers
Castor and Pollux.

In Roman religion, roosters
were associated with
Asclepius, the god of
Medicine; Minerva, the
goddess of War, Law and
Wisdom; and Mars, the god
of War, and emphatically
tied to Mercury, messenger
of the gods, the god of
Commerce, Communication,
protector of travelers,

thieves, gamblers and
businessmen, and the guide
of the soul.

Fierce, intelligent and
handsome, in the social
sphere of the Classical world
the rooster was a customary
gift from a youth (ἑρώμενος)
to his older male lover
(ἑραστής).

AN IMPERIAL ROMAN CAST BRONZE BUST OF ATHENA



Wearing a Corinthian helmet
and her aegis.

1ST to 2ND Century AD

11.5 x 8 cm (4 1/2 x 3 1/8 inches)

Ex: Private European collection,
Mr. P.D., 1980s; thence, American
collection of Mr. R.L., 1999.

Published, Antiquarium, Ltd.
*The Good Life. Luxury Objects
of the Ancient World*. (New York,
1999), p. 26.

Cf. An example in the
Metropolitan Museum of
Art, New York, accession no.
96.22.10.

Also, an example in the British
Museum, London, accession no.
1814.0704.747.

EASTERN
IMPERIAL
ROMAN FREE-
BLOWN GLASS
NOVELTY
BOTTLES



In the first, an interior partition divides the vessel into two discrete containers.

8.3 x 5 cm (3 1/4 x 2 inches)

The second, with a wide thread handle has interior partitions dividing the vessel into three discrete containers.

8 x 6 cm (3 1/8 x 2 3/8 inches)

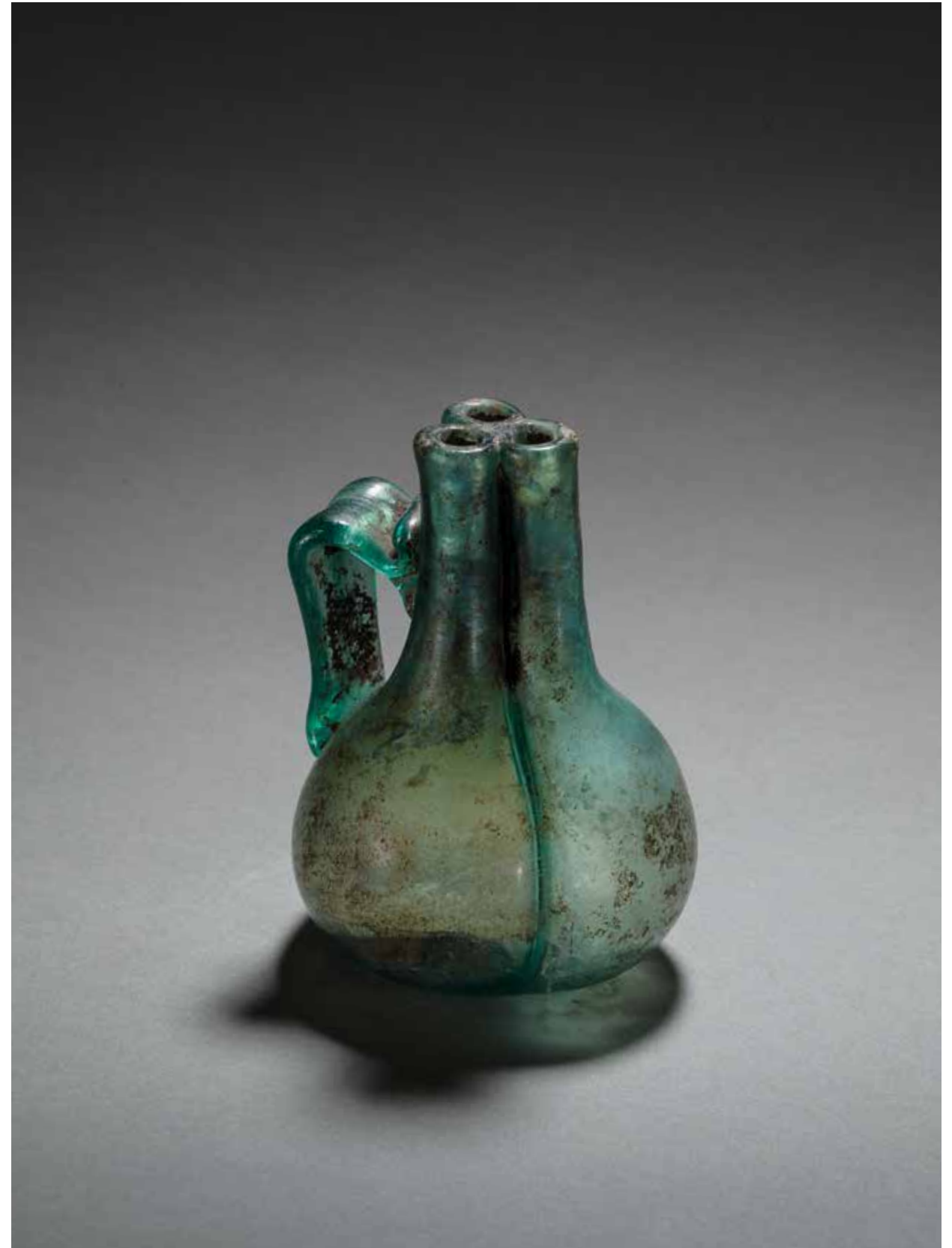
2ND to 4TH Century AD

Ex: Private European collection, 1980s; thence an American collection, 1993.

Cf. The Metropolitan Museum of Art, New York, accession no. X.21.206.

Also, Nina Kunina, *Ancient Glass in the Hermitage Collection* (St. Petersburg, 1997), p. 332, no. 397.

Also, Susan Auth, *Ancient Glass at the Newark Museum* (Newark, 1976), p. 103, no. 116.





**AN EASTERN
IMPERIAL
ROMAN FREE-
BLOWN CLEAR
GREEN GLASS
ASKOS**

1ST to 2ND Century AD
 21.5 x 5.5 cm (8 ½ x 2 inches)
 and 15.8 x 5.7 cm
 (6 ¼ x 2 ¼ inches)
 Ex: Private European collection,
 1980s; thence, an American
 collection, 1991.
 Cf. John W. Hayes, *Roman and
 Pre-Roman Glass in the Royal
 Ontario Museum* (Toronto, 1975),
 no. 197; pp. 66, 201.

**A DIMINUTIVE
EARLY ROMAN
MARBLE HEAD
OF ATHENA
VESCOVALI**



Remains of a marble nub
 and the remains of a bronze
 pin at the crest of her
 Corinthian helmet indicate
 there would have been
 marble and bronze plumage.

1ST Century BC to 1ST Century AD
 8.2 x 3.7 x 4.5 cm
 (3 ¼ x 1 ½ x 1 ¾ inches)
 Ex: Private American collection,
 Mr. D.H., 1980s; thence
 private American collection,
 Mr. & Mrs. J.G.
 Published, *Bonham's. Antiquities.*
 Wednesday, 25 April 2012
 (London, 2012), no. 49; p. 37.
 Cf. The so-called *Newton Hall* or
Walston Athena in the Fitzwilliam
 Museum, Cambridge, accession
 no. GR.1.2006.



A BYZANTINE GOLD CROSS PENDANT



Early Byzantine I-II,
c. 7th Century
5.8 x 4.9 cm
(2 3/8 x 1 15/16 inches), 12.5 gm.
Ex: Private Belgian collection, F.A.,
1960s, thence by descent to a
private American collection, S.O.
Cf. Anna Gonosová, Christine
Kondoleon, *Art of Late
Rome and Byzantium in the
Virginia Museum of Fine Arts*.
(Richmond, 1994), no. 38; p. 112.

Of hollow sheet construction,
with a flat garnet in central
hexagonal bezel, the
arms themselves also of
hexagonal section.
The recurrence of the
hexagon in the design of
this cross, the geometric
expression of the number
six, refers to Early Christian
numerology. Six is the
number of Humanity,
the embodiment of
imperfection in the works of
Humanity, an imperfection
that Christianity presumes
to be resolved by the

acceptance of the Deity.
This is also a numerological
reference to Jesus'
humanity. Jesus' imperfect,
human, being would be left
behind upon crucifixion, and
he became purely divine.
The cross itself has four
arms and, without the bail,
is square. The geometric
expression of the number
four refers to the four
Evangelists and their four
Gospels, presumably the
key to humanity's own
transformation from the
base to the divine.

A BYZANTINE BRONZE RELIQUARY CROSS PENDANT



Hinged at the top and
pinned to a ribbed bail,
engraved with frontal figure
of St. John, arms raised,
"orans"; palm fronds at
the edges of the cross'
arms, inscribed in Greek,
O IOANIS. The reverse
inscribed in Greek, from the
top, *O IOANES*, and from
the left, *O THEOLOGOS*
(St. John the Theologian).

9th Century AD or earlier
12.4 x 6.5 cm (4 7/8 x 2 9/16 inches)
Ex: Constable-Maxwell Collection,
Switzerland, 1950s-60s.
Cf. Marvin K. Ross, *Catalogue of
Byzantine and Early Mediaeval
Antiquities in the Dumbarton
Oaks Collection. Volume Two.
Jewelry, Enamels, and Art of the
Migration Period*. (Washington
D.C., 1965), pl. I.III; pp. 74-75.



**A DIMINUTIVE
NEAR EASTERN
MARBLE
AMULETIC
SEATED
COUPLE**

With two drilled holes
for suspension.

4TH-3RD Millennium BC

22 mm (7/8 inches)

Ex: Private European collection,
late 1970s; thence, an American
collection, 1981.

Cf. Önder Bilgi,
*Anthropomorphic
Representations in Anatolia
Before the Classical Age.*
(Istanbul, 2014), no. 92.

INSIDE BACK COVER:

A Hellenistic Banded Agate
Figurine of a Recumbent
Ibex (see p. 35)

BACK COVER:

Archaic Phoenician
Gold Earrings

8th-6th Century BC

Private European collection,
by the late 1980s.

Cf. K.R. Maxwell-Hyslop,
Western Asiatic Jewellery.
c.3000-612 BC (London, 1972),
p. 208, pl. 168a



All items are guaranteed
authentic.

CATALOGUE: Robin Beningson,
Joseph Coplin, Olga Poloukhine

PHOTOGRAPHY:

John Deane Photography
Noel Allum Photography (pp. 10, 40)
Stefan Hagen Photography (p. 47)

DESIGN & PRODUCTION:
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