



T R E A S U R E S

A N T I Q U A R I U M

F I N E A N C I E N T A R T S



Above: Dr. Wilkens with his wife and child in his study, ca. 1890, the *Herakles Epitrapezius* on the far left of the mantelpiece.

Left: Entry for the piece (no.13) in the catalogue from the Jerichau Estate sale, Copenhagen, 1884.

AN IMPORTANT IMPERIAL ROMAN MARBLE SCULPTURE OF THE HERAKLES EPITRAPEZIUS



The original created by Lyssipus ca. 340–330 BC, court sculptor to Alexander the Great. A well-muscled, mature Herakles is presented nude, seated on a rock over which the skin of the Nemean Lion is draped.

41 x 20 x 28 cm
(16 1/8 x 7 7/8 x 11")

No repair or restoration. Made in two pieces, fitted together at the waist. Holes drilled to accommodate iron pins indicate the head and proper right arm would have also been made in separate pieces.

1ST to early 2ND Century AD

Ex: Danish private collection of the sculptor J.A. Jerichau (1816–1883), who began collecting antiquities at the urging of the renowned Danish sculptor and restorer Bertel Thorvaldsen, whose own collection now resides in the Thorvaldsen Museum in Copenhagen. Danish private collection of Dr. Phil. C. Wilkens (1844–1929), acquired at the Jerichau estate sale, Copenhagen, 1884, lot 13. Another Danish private collection since 2004.

Published, T. Davidson, "Ancient Sculpture in Rome. The Jerichau Collection." in *The American Art Review* 1880, p. 54, no. 6.

Exhibited, Ny Carlsberg Glyptotek, *Antik kunst i dansk privateje*, and published in the accompanying catalogue by Jette Christiansen, p. 27, no. 152. Art Loss Register certification S00212891.

Compare a close example in the collections of the Tokyo Fuji Art Museum, accession no. 1940.

Regarding Roman copies of the *Epitrapezius*, see:

Charles McNelis, "'Ut Sculptura Poesis': Statius, Martial, and the Hercules 'Epitrapezios' of Novius Vindex." in *The American Journal of Philology* 129, no. 2 (2008), pp. 255–76.

Bettina Bergmann, "Greek Masterpieces and Roman Recreative Fictions." in *Harvard Studies in Classical Philology* 97 (1995), pp. 79–120.

Elaine Gazda, "Roman Sculpture and the Ethos of Emulation: Reconsidering Repetition." in *Harvard Studies in Classical Philology* 97 (1995), pp. 121–56.

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Alexander was a student of Aristotle, for whom *eudaemonia*, the complete realization of the soul and ethical virtue, was inextricably tied to *kalon*, beauty; "The Good is that which is beautiful." As a result of this education, Alexander could not bear to be without beauty. His court sculptor was Lysippus, considered to be among the greatest sculptors of ancient Greece by authors both ancient and modern. Alexander

spent much of his career on military campaigns in the east, yet he couldn't live without art. He therefore commissioned Lysippus to create a work of art monumental in all aspects save one: size. Alexander wanted something portable he could take with him. Lysippus presented Alexander with the *Herakles Epitrapezius* (*lit.*, on the table). Considered one of the great masterpieces of early Hellenistic Greek sculpture, Alexander

appreciated the subject-matter as well; he claimed to be a son of Zeus, making Herakles his brother.

While Lysippus' original is lost, The *Epitrapezius* survives in a number Roman copies and variations in bronze and marble.

Following Alexander's death, the sculpture had an illustrious provenance, reported by the Roman poets Martial (ca. 38–102 AD) and Statius (ca. 45–96 AD) to have passed into the

hands of the Carthaginian General Hannibal (ca. 247–183 BC), and soon after to the Republican Roman dictator Sulla (138–78 BC). Later in the First Century AD, Martial saw it while in the possession of the Roman collector Novius Vindex, inspiring his poem to "this large god, depicted in small bronze" (*Epigrams*, 9.43). Statius also saw the statue in Vindex's home:

...For who ever rivaled the keen glance of Vindex in recognising the hand of an old master and telling the author of an untitled work? ...Amid these treasures was a Hercules, the deity and guardian of his frugal board, with which I fell deeply in love; nor, though long I gazed, were my eyes sated with it; such dignity had the work, such majesty, despite its narrow limits. A god was he, ay, a god! And he granted thee to behold him, Lysippus, small to the eye, yet giant to the mind! And though his stature be marvelously confined within a foot's height, yet will you be fain to cry, as you cast your eyes o'er his limbs: "This is the breast that crushed the ravager of Nemea, these the arms that bore the deadly club, and broke the oars of Argo." To think that a tiny frame should hold the illusion of so mighty a form! What preciseness of touch, what daring imagination the cunning master had, at once to model an ornament for the table and to conceive in his mind mighty colossal forms!

Statius, *Silvae*, IV, 6: 22–4...32–47
(trans. J.H. Mozley, London, 1928)

**A FRENCH
LOWER
PALEOLITHIC
NEANDERTHAL
BIFACE FLINT
HAND AXE**

Acheulean, ca. 400,000–130,000 years BP
15.2 x 8.3 cm (6 x 3 ¼")
Found in Aisne, Northern France
Ex: Florida private collection, acquired in 2006 from a Belgian private collection, with that collector's label.

Compare a very close example, also in yellow flint, found in Norfolk, England, in the collections of the Metropolitan Museum of Art, New York, accession no. 2019.422, in *Recent Acquisitions: A Selection, 2018–2020: Part I: Antiquity to the Late Eighteenth Century: The Metropolitan Museum of Art Bulletin*, v.78, no. 3 (Winter, 2021), p. 4.



**A FRENCH
FLINT
BLADE**



Tapered grey flint blade of trapezoidal section, a small area of cortex remaining.

France, Upper Paleolithic, 30,000–10,000 BP

11 x 3.8 cm (4 5/16 x 1 1/2")

Ex: British private collection of Dr. M.G. Weller, by bequest from Henry Dewey, to whom it was given by the celebrated archaeologist Sir Arthur Evans (1851–1941, who excavated the Bronze Age Minoan city of Knossos on Crete).

Formerly Boucher-de-Perthes (1788–1868) collection, with his label.

Found in Abbeville peat deposits, France, ca. 1840.

United Kingdom export license.

Art Loss Register certification S00076002.

Compare a group of six related blades in the same grey flint found in La Madeleine, France, in the collections of the Arizona State Museum, Tucson, accession no. GP-52742.





**THREE
NEOLITHIC
NORTHERN
EUROPEAN
FLINT BLADES**

A finely napped black dagger with leaf-shaped blade, 18.2 x 3.7 cm (7 3/16 x 1 1/2")

A well-formed pale grey arrowhead, 4.5 x 2 cm (1 3/4 x 3/4")

A thick butted mottled brown and black hand axe, 14.5 x 5.5 x 3.2 cm (5 3/4 x 2 3/16 x 1 1/4")

3RD Millennium BC

Found by David Bakker in Aamsveen, The Netherlands, October 1958. Thence by descent to his great grandson, Ben Edelenbos.

Ex: Dutch private collection, acquired from Mr. Edelenbos in 2012.

Although found in The Netherlands near the German border, the quality of workmanship and materials suggests these were likely produced in Denmark and came to Aamsveen via trade.

Art Loss Register certification S00220646.

Compare examples in the collections and archives of the National Museum, Denmark, Copenhagen:

For the dagger, an example from Østergård, accession no. A2946.

For the arrowhead, an example from Lykkesborg, item no. jour. nr.2343 / 78, privately owned.

For the axe, an example from Hesselbjerg, accession no. A34987.



**A PAIR OF
GERMAN
BRONZE AGE
LEAF-SHAPED
SOCKETED
SPEARHEADS**

A pair of remarkably well-preserved German Bronze Age leaf-shaped socketed spearheads with raised midrib.

Germany, 14TH-12TH Century BC

a) 20.5 x 3.8 cm (8 x 1 1/2");

Ex: London private collection of Mr. I.V. Previously, English private collection by 1980.

Art Loss Register certification S00220650.

b) 16 x 4 cm (6 5/16 x 1 9/16");

Ex: London private collection of Mr. R.C., late 1950s.

Art Loss Register certification S00200651.

For a comprehensive contextual consideration of both types, see Detlef Jantzen, *et al.* (2011). "A Bronze Age Battlefield? Weapons and Trauma in the Tollense Valley, North-Eastern Germany." in *Antiquity*. 85. 417-433. 10.1017.

AN EGYPTIAN
BLUE-GREEN
GLAZED FAIENCE
MUMMIFORM
SHABTI OF
OVERSEER
OF THE ARMY
PSAMTEK-SA-
NEITH



Ten horizontal bands of hieroglyphic inscription comprised of his name and that of his mother, and the Shabti Spell from chapter VI of the Book of the Dead.

Psamtek-sa-Neith's father, Overseer of the Army Psamtek-awy-Neith, is known from other sources. Both he and his father were named after the Dynasty XXVI king, Psamtek I; his name appears within the inscription as Psamtek I's royal cartouche.

Likely from the Memphite area, Dynasty XXVI, 664–525 BC, reigns of Psamtek II (595–589 BC) to Amasis (570–525 BC).

16.5 x 4.5 cm (6 ½ x 1 ¾")

Ex: Linplum (Scotland) private collection of Robert Hay (1799–1863), collected in Egypt between 1824–1839.

Ex: Boston private collection of C. Grenville Way, by descent from his father from the auction of the Robert Hay Collection at the Crystal Palace, London, 1863. Mr. Way gave his collection to the Museum of Fine Arts, Boston in 1872. The accession no. 72.#687 and typology classification no. P 1021 appear in red ink on the underside of the base.

Deaccessioned from the Museum.

There is a later white paper label on the underside of the base, "180 A B".

With Royal-Athena Galleries, New York, 1992, inv. #SNL02.

Ex: New York private collection of Dr. W.S., acquired from the above, 24 October 1992, invoice 6018.

Art Loss Register certification S00213217.

For a discussion of shabtis belonging to Psamtek-sa-neith: J.-F. & L. Aubert, *Statuettes Égyptiennes* (Paris, 1974), p. 231, 234, 241, 274.

The Illuminated one, the general Psamtik-sa-neith, born of the lady of the house Neith-em-hat, True of Voice. He says 'O you shabtis! If one should assign the Osiris, the general Psamtik-sa-neith, true of voice to do any work that is to be done there in the necropolis, once obstacles have been removed there from a man at his duties, "Here I am!" you shall say: And if you should be assigned at any time to do (work) there-to cultivate fields, to irrigate riverbanks or to transport sand of the East to the West Here I am!" you shall say.



AN EGYPTIAN
PALE BLUE-
GREEN GLAZED
FAIENCE
MUMMIFORM
SHABTI OF
THE PRIEST
NESBANEBDJED



The T-shaped hieroglyphic inscription was popular from Dynasty XXVII to XXX. It is comprised of his name, that of his mother, and his titles:

Horizontal text: *The Illuminated One, The Imy-Khent priest, The One who separates the two gods, Prophet of Osiris in Anpet (Thimis),*

Vertical text: *Overseer of Wab priests of Sakhmet in Hat-Mehyt (Mendes), The Prophet of Banebdjed, Nesbanebdjed (He of the ram, Lord of Mendes), Born of Shentyt*

A compound of Nes and the local god *Banebdjed*, his name translates as "he who belongs to ram-god *Banebdjed*"; Literally, "The Ba (a defining aspect of the soul) of the Lord of Djedet". *Banebdjed* was a fertility god who appears as a ram or a man with a ram's head, associated with the city of Mendes. He was the main god of the triad worshiped there, which was formed with his consort the fish goddess *Hat-Mehyt* (also another name for Mendes) and the child-god *Harpokrates*, who grows up to be *Horus*, the falcon-god of the sky.

From Mendes, Dynasty XXX, ca. 380–342 BC.

17.5 x 4.8 cm (6 7/8 x 1 7/8")

The tomb of *Nesbanebdjed* was discovered in 1902 by the British archaeologist J.E. Quibell at Mendes.

Collected in Egypt by Georges le Breton, 1903.

With Royal-Athena Galleries, New York, 1992, inventory #SLZ02.

Ex: New York private collection of Dr. W.S., acquired from the above, 24 October 1992, invoice 6018.

Art Loss Register certification S00213226.

For a discussion of shabtis belonging to *Nesbanebdjed*: J.-F. & L. Aubert, *Statuettes Égyptiennes*, (Paris 1974), p. 255 pl 155–156.

J. E. Quibell, "Note on a Tomb Found at Tell er Roba", *ASAE* 3, 1902, 245 ff.



**AN IMPORTANT
LARGE
MIDDLE
EASTERN
BLACK
STEATITE
STAMP SEAL**

The large knob handle cut with a checkerboard pattern and drilled transversely for suspension. The face of the seal is deeply engraved, the field dominated by a large bull, a large wolf beneath it. The balance of the field is filled with five smaller ibexes and landscape elements.

Pre-Dynastic. Tell Halaf to Jemdet Nasr, 5TH to 4TH Millennium BC
46 mm diameter, 28 mm depth (1 7/8 x 1 1/8")
Ex: American private collection, acquired on the Swiss market, 1992, thence by descent.
Compare the style and composition of the relief with a "gabled" rectangular seal, and the shape and format of the seal with examples in Claude Doumet, *Sceaux et cylindres orientaux: la collection Chiha (Orbis Biblicus et Orientalis 9)* (Fribourg Suisse, 1992), pp 103-105, nos. 233 & 236, respectively.



**A NEO-ASSYRIAN
WHITE MARBLE
CYLINDER SEAL**

With a dynamic hunting scene in the Linear Style featuring a running archer, his arrow in flight. The ground is filled with running ibexes, a raptor in flight, and a rampant lion. A star (or Venus) and crescent moon frame the arrow in the upper central field.

9TH-7TH Century BC
35 mm (1 3/8")
Ex: American private collection, acquired on the Swiss market 1992, thence by descent.
Compare an example in the collections of the Metropolitan Museum of Art, New York, accession no. 1999.325.72.
Also, several examples in the Kist Collection, in Joost Kist, et al. *Ancient Near Eastern Seals from the Kist Collection: Three Millennia of Miniature Reliefs (Culture and History of the Ancient Near East v. 18)* (Leiden, 2003), pp. 186-187, nos. 347-350.



**A CANAANITE
BRONZE
FIGURE OF
A SEATED
DEITY**

Probably Baal, Lord of the Canaanite Pantheon, in a full-length tightly fit robe, his left hand on his knee, his right arm holding an attribute (now lost). He is bearded and wears a horned crown (the proper right horn lost). The enlarged eye sockets hollowed to accommodate inlays. A massive integral looped tang attached to the soles of the feet and the buttocks would have served to secure the figure to a throne of ivory or wood.

Ugarit, 19TH-18TH Century BC
9 x 2.9 cm (3 1/2 x 1 1/8")

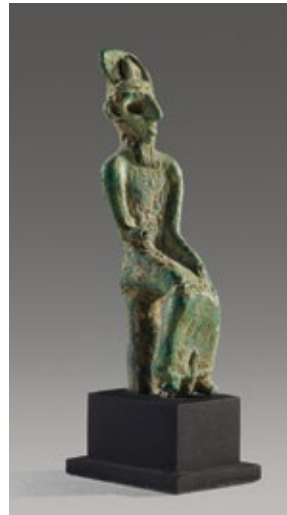
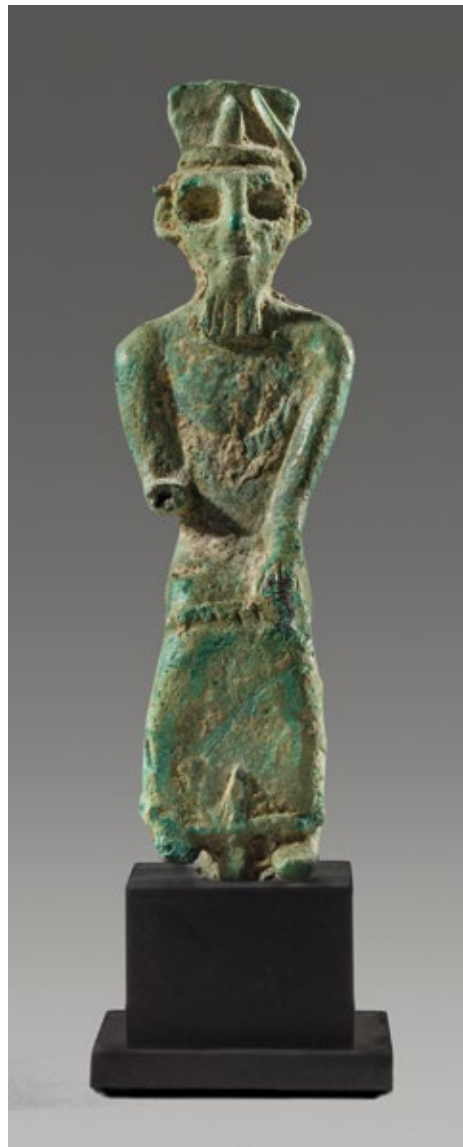
Ex: French/Lebanese collection amassed in the 1950s-1980s, by repute.

Ex: American private collection, acquired on the Swiss market 1991, thence by descent.

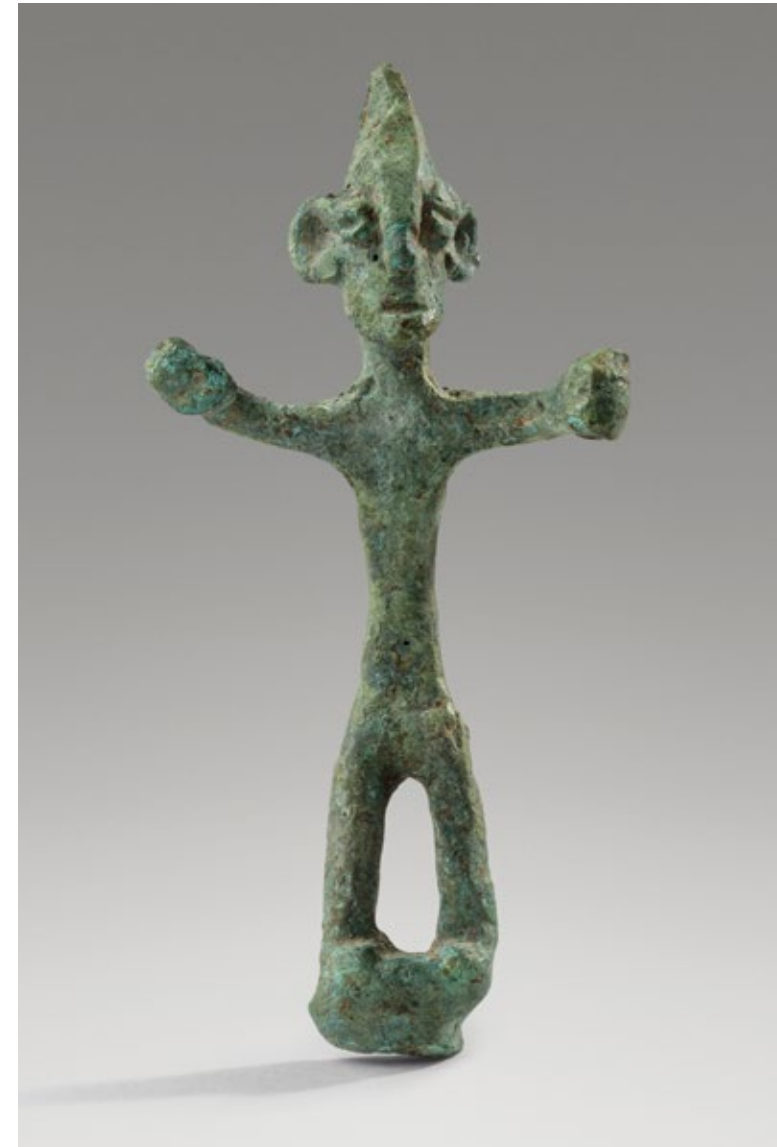
Art Loss Register certification S00208998.

Compare an example from Ras Shamra in Helmuth Bossert, *Altsyrien. Kunst und Handwerk in Cyprien, Syrien, Palästina, Transjordanien und Arabien von den Anfängen bis zum völligen Aufgehen in der griechisch-römischen Kultur.* (Tübingen, 1951), no 570, p. 40.

Pictured (main) 1.2x



**A CANAANITE
BRONZE
FIGURE OF
A STANDING
MALE
WARRIOR**



Wearing a conical hat, his outstretched arms once held weapons.

9.4 x 4.5 cm (3 3/4 x 1 3/4")

Ex: American private collection, acquired on the Swiss market, 1991, thence by descent.

Compare an example in Helga Seeden, *Prähistorische Bronzefunde, Abteilung I Band I. The Standing Armed Figurines in the Levant.* (Munich, 1984),

Pictured 1.4x



**AN ARCHAIC
GREEK
BRONZE
TREFOIL-
MOUTHED
OINOCHOE**

The sheet vessel featuring a separately cast handle with a Satyr's head at the base and a Maenad's head at the upper terminal.

Early 5th Century BC
14.9 x 9.5 x 11.5 cm
(5 7/8 x 3 3/4 x 4 1/2")

Satyrs and Maenads were companions of Dionysus, making them uniquely appropriate as subject-matter for decorating wine vessels.

Ex: Swiss private collection, by the 1990s.

Published, Antiquarium, Ltd. *The Good Life. Luxury Objects of the Ancient World.* (New York, 1999), p. 14.

Art Loss Register certification S00214181.

Compare an example in the collections of the British Museum, London, Accession no. 1855.0306.2



**AN ETRUSCAN
CAST BRONZE
FOOT FROM
A CISTA**

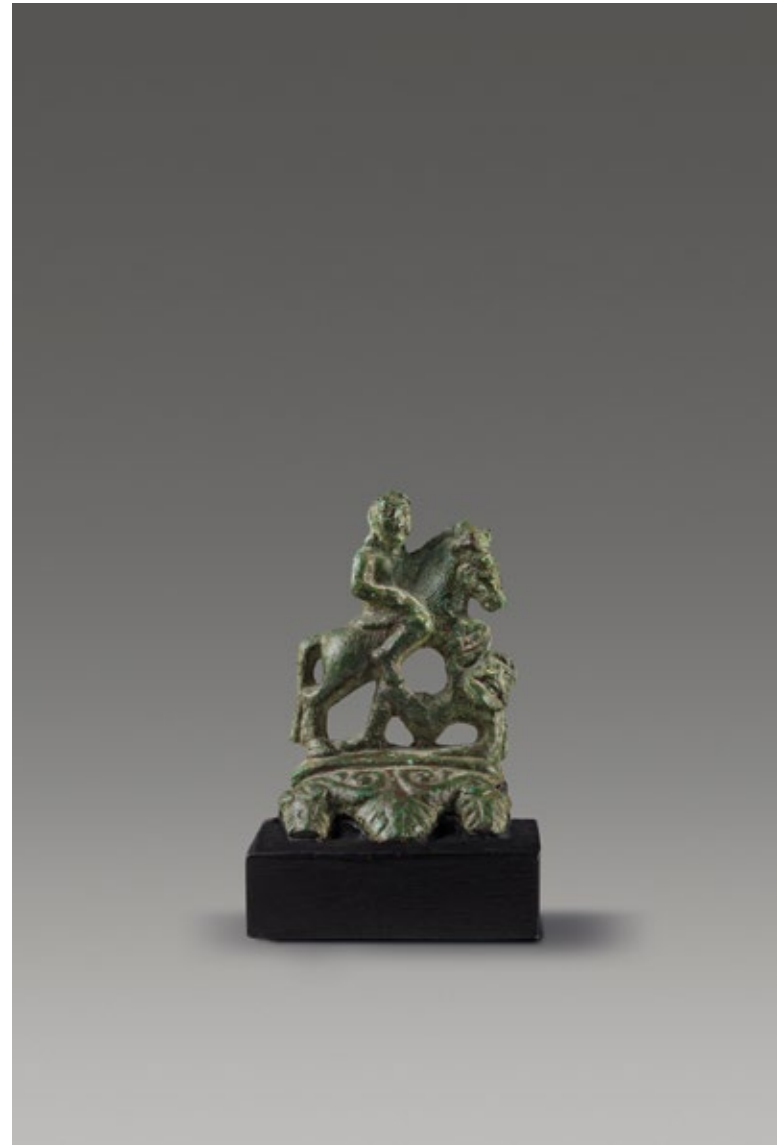
With an elaborately detailed scene of *Gigantomachia*, the mythical battle between the Olympian gods and the Giants, the "Sons of the Earth."

A mounted male deity tramples a bearded giant.

5th Century BC
5 x 3.4 cm (2 x 1 2/5")

Ex: New York private collection of A. Epstein, by the 1980s.

Compare examples in the collections of the British Museum, London, including accession no. 1865.0712.26-27. Also, another erroneously restored to an unrelated Etruscan bronze bowl in the 19th Century, accession no. 1840.0212.17.



AN EXTRAORDINARY ARCHAIC GREEK GOLD FINGER-RING

A sheet flower composed of twelve petals with applied "beaded" wire details on a cast "beaded" shank, with decorative granulation.

Magna Graecia (?),
6th Century BC
18 x 20 x 12.5 mm
(¹¹/₁₆ x ¹³/₁₆ x ¹/₂");
American size +/- 5.5-6; 3 gm.
Ex: Swiss private collection by
the 1980s.
Swiss market, 1990.
Art Loss Register certification
S00220927.

Compare an Archaic Etruscan gold disc in the collections of the British Museum, London, accession no. 1842.0728.138. Also, a Phoenician sheet stud in the collections of the Museo Nazionale "G.A. Sanna," Sassari, Sardegna, accession no. 7309 in Sabatino Moscati, *The Phoenicians* (Milano, 1988), p. 691, no. 635. Also, an unadorned cast Archaic Etruscan example in the Hashimoto Collection of the National Museum of Western Art, Tokyo, accession no. OA.2012-0022 in *The Rings from the Hashimoto Collection of the National Museum of Western Art* (Tokyo, 2014), p. 22, no. 6.



EIGHT EARLY HELLENISTIC GREEK GOLD BEADS

A collection of eight early Hellenistic Greek gold beads including two repoussé ribbed barrel-beads with applied "beaded" wire terminals, and six intricately executed Herakles Knot beads, each decorated with a tiny sheet flower of eight petals with applied wire details and a central granule.

Magna Graecia (?),
late 4th Century BC
16 mm (⁵/₈" maximum
dimension
Ex: Swiss private collection
Swiss market, 1998.
Art Loss Register certification
S00220949.
Compare a group of five beads
in the collections of the Museum
of Fine Arts, Boston, accession
no. 01.8175a-e.



AN EXCELLENT
HELLENISTIC
GREEK/
REPUBLICAN
ROMAN
BRONZE
FULCRUM

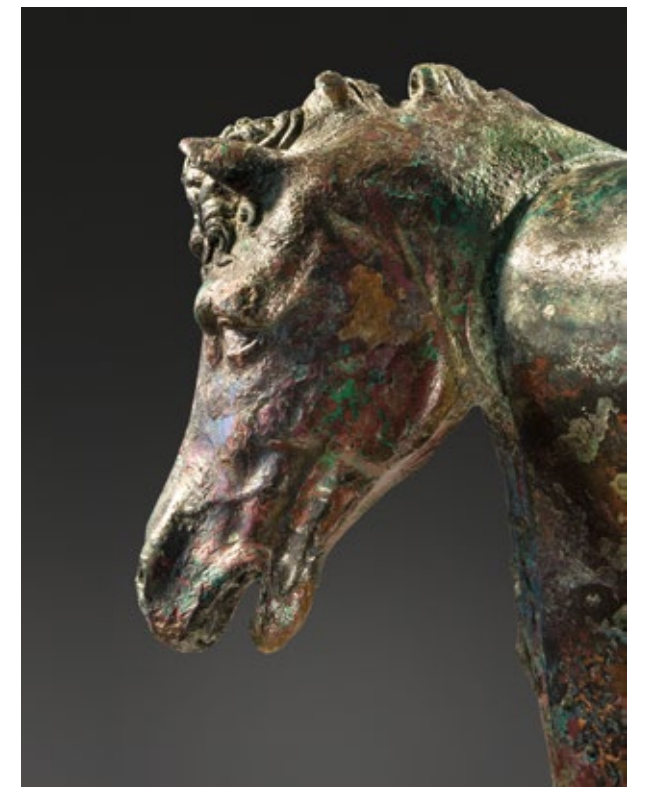
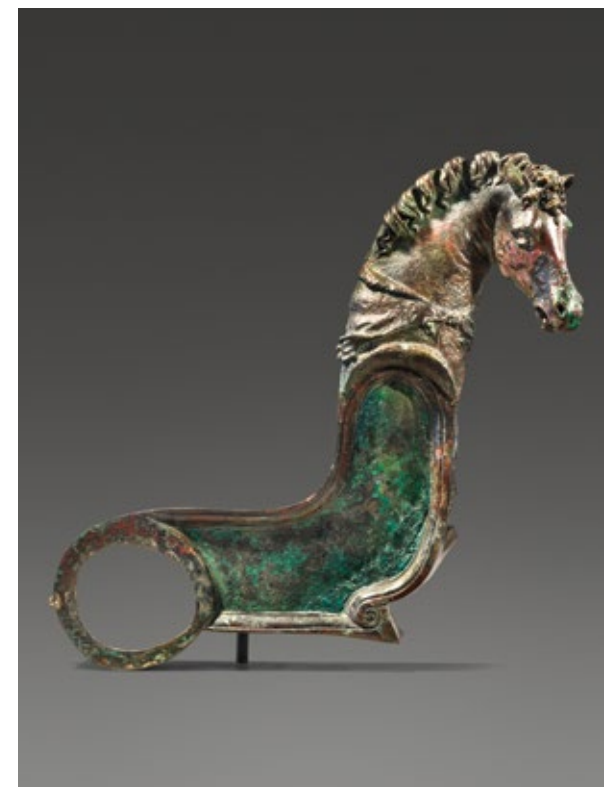


The arm or headrest to an elaborate *kline* (bed, or couch), the terminal decorated with an expertly rendered horsehead, a scarf about the animal's neck decorated as a lioness confronting a hare

Eyes inlaid with silver, traces of original silvering throughout, particularly on the mane.

Ca. 150 BC
37.5 x 39 cm (14 3/4 x 15 3/16")
Published, Robert Haber & Co., Ancient Art & Artemis Fine Arts, Ltd., *Gods, Beasts, and Men: Images from Antiquity* (Santa Fe, 1991), p. 35.
With Daedalus, New York, by 1991.
Art Loss Register certification S00202021.

Compare an example in the collections of the Harvard Art Museums, Cambridge, accession 1987.130, in Natalie T. Hansen, "The Harvard Fulcrum Attachment: A Problem in Dating," *From the Parts to the Whole: Acta of the 13th International Bronze Conference*, Eds. C. Mattusch, A. Brauer & S. Knudsen, *Journal of Roman Archaeology* (Portsmouth, RI, 2000), vol. 1, 261-64.





**AN EARLY
ROMAN
CARNELIAN
RINGSTONE
OF DIONYSUS**

The god of wine, theatre, rebirth and the irrational appears as a frontal mask, lavishly bearded and wearing a diadem of lotus blossoms. In the lower right field, a *thyrsos*, a festooned pinecone-topped staff used in the celebration of Dionysian rites.

Augustan, later 1ST Century BC
11.5 x 10.5 mm (½ x ⅔")

It is rare to find this composition in a gemstone; it is most commonly found in glass, likely produced to commemorate cultic initiation or a specific event in the cultic rites.

American private collection of Mr. C. by 1998, acquired from a British private collection assembled during the 1970s–1980s.

Although they lack the *thyrsos*, compare several glass examples in the collections of the British Museum, London, notably Museum nos. 1814, 0704.2435; 1814, 0704.2439; 1814, 0704.2470.

Art Loss Register certification S00214265.

Pictured 3x



**AN EARLY
ROMAN
CARNELIAN
RINGSTONE
OF A GRAZING
HORSE**

Augustan or Julio Claudian,
1ST Century BC–1ST Century AD
10 x 14 mm (⅔ x ½")

London market, 2016.

Ex: Dutch private collection, acquired at Sotheby's, London, 17 December 1962, lot 145.

United Kingdom export license.

Art Loss Register certification S00115083.

Compare two examples in the collections of the Germanisches Nationalmuseum, Nürnberg, in Carina Weiß, *Antiken Gemmen in Deutschen Sammlungen. Die Antiken Gemmen in der Sammlung Friedrich Julius Rudolf Bergau im Germanischen Nationalmuseum, Nürnberg* (Nürnberg, 1996). Taf. 41, 294 & 295, p. 123.

Pictured 5.5x

AN EARLY
ROMAN
CARNELIAN
RINGSTONE
OF MEDUSA



The Gorgon shows her tongue, her hair made of serpents. Within a border.

An unusual circular format, this rare composition appears to have been appropriated from Greek silver hemidrachms of Parium, Mysia (northeastern Turkey) dating to the 4TH Century BC.

Augustan or Julio Claudian
Late 1ST Century BC–
early 1ST Century AD
10.7 mm (2/5")

Ex: American private collection of Mr. C. by 1999, acquired on the European market.

Art Loss Register certification S00214315.

Compare a carnelian ringstone in the collections of the Indiana University Art Museum, accession no. 64.70.90.

For the numismatic prototype, compare Greek silver hemidrachms of Parium in the collections of the American Numismatic Society, New York, notably 1956.140.108; 1956.140.117; & 1956.140.118.

Pictured 5.5x

AN EARLY
ROMAN RED
JASPER
RINGSTONE
OF HERAKLES
WITH THE
APPLES OF THE
HESPERIDES



A tableau of Herakles' Eleventh Labour, Stealing the Golden Apples of the Hesperides. (Apollodorus, *Library* 2.5.11).

Based on a monumental cultic sculpture first conceived by the Greek sculptor Myron, ca. 450 BC.

The bearded muscular hero stands nude on a short groundline. He holds his club in his left hand, while cradling three of the apples in his outstretched right hand, with the skin of the Nemean Lion (from his First Labour) draped over the crook in his elbow. The composition is most likely based on a monumental statue.

1ST–2ND Century AD
13 x 10 mm (1/2 x 2/5")
Ex: London private collection 1980s.

For a closely related composition, compare a ringstone in the collection of the Staatliche Museen Preußischer Kulturbesitz, Berlin, accession no. FG6865, in Erika Zwierlein-Diehl, *Antike Gemmen in Deutschen Sammlungen*. Band II: Staatliche Museen Preußischer Kulturbesitz Antikenabteilung, Berlin (Munich, 1969), Taf 83, no. 471; pp. 174–5.

Compare a monumental marble in the collections of the Museo del Prado, Madrid, accession no. E000101. Herakles' Eleventh Labour appears on the reverse of numerous Roman coins, notably aurei minted under Emperor Hadrian (117–138 AD).

Compare also the monumental gilded bronze cult statue of the Republican era found in the Forum Boarium in the collections of the Musei Capitolini, Rome, accession no. MC1265. Taken into consideration with the use of red jasper, it is likely this intaglio was a so-called "magic" stone. Red Jasper was thought to bestow beneficial influence upon the wearer's health and circumstance; it is not uncommon for red jasper intaglii featuring Herakles' various labours to have "magic" inscriptions on the reverse.

Pictured 4.5x

A LANGOBARDI
OR
CAROLINGIAN
ITALIAN
MARBLE
SPOLIA



Comprised of an early Imperial Roman Marble Corinthian capital from an engaged column, the upper portion recut and a socle cut into the face for repurposing as construction material, a well-documented phenomenon.

Julio Claudian, first half of the 1st Century AD, recut sometime around the 7th–9th Century

43.5 x 41 x 23 cm
(17 1/8 x 16 1/8 x 9")

Ex: American private collection, acquired on the Israeli market 1977. Thence by descent.

Art Loss Register certification S00215886.

Compare an example in the collections of the Museo dei Fori Imperiali, Rome, Inv. Nr. FA 30.

For a comprehensive discussion of Roman *Spolia*, see Patrizio Pensabene, "Architectural Spolia and Urban Transformation in Rome from the Fourth to the Thirteenth Century" in S. Altekamp, C. Marcks-Jacobs & P. Seiler (Eds.), *Perspektiven der Spolienforschung 2. Zentren und Konjunkturen der Spolierung*. Berlin Studies of the Ancient World, Vol. 40 (Berlin, 2017), pp. 177 ff.

AN EARLY
IMPERIAL
ROMAN
MARBLE
COMPOSITE
CORINTHIAN
CAPITAL



Julio Claudian, first half of the 1st Century AD
41 x 53 x 33 cm
(16 1/8 x 20 7/8 x 13")

Ex: American private collection, acquired on the Israeli market 1977. Thence by descent.

Art Loss Register certification S00215884.

Compare a very close Corinthian pilaster capital in the collections of the Metropolitan Museum of Art, New York, accession no. 26.60.84.

A PARTICULARLY
FINE EARLY
ROMAN CAST
BRONZE *TRULLA*



With tinned interior and an elaborate separately made handle decorated with a relief of Silenus, nude, playing a *Kithara* whilst standing on a *Kalyx Krater* (a vessel for mixing water and wine), the open-work end of the handle articulated as a pair of addorsed duck heads.

Augustan to early Imperial Roman, end of the 1st Century BC to early 1st Century AD
8.7 x 25 cm (3 ½ x 9 7/8")
Ex: George Marcopoli Collection, Aleppo, late 19th Century.
Published, Sotheby's New York, *Antiquities June 7, 2005*, Lot 44.
Also, Antiquarium, Ltd., *Ancient Treasures IX* (New York, 2011), p. 39.

Art Loss Register certification S00214183.
Produced in glass and silver as well as bronze, *trullae* were rarely so ornately decorated. Compare P. Lebel & S. Boucher, *Musée Rolin. Bronzes Figurés Antiques (grecs, étrusques et romains)* (Paris, 1975), no. 138.

AN EARLY
IMPERIAL
ROMAN CAST
BRONZE
PATERA



Used to pour libations.
1st Century AD
3.5 x 28.6 x 16 cm
(1 2/5 x 11 1/4 x 6 1/4")
Ex: Swiss private collection by the 1990s. Swiss market by 1998.
Published, Antiquarium, Ltd., *The Good Life. Luxury Objects of the Ancient World*. (New York, 1999), p. 14.

Art Loss Register certification S00214182.
Compare an example in the collections of the British Museum, London, Accession no. 1856, 1226.828.

A CELTIC
CAST
BRONZE
BOAR



A votive offering.

1st Century BC–1st Century AD
5 x 6.5 cm (2 x 2 ½"), 125 gm

Ex: English private collection,
acquired on the London market,
1960s. Found in Faversham,
Kent prior to 1960, by repute.

United Kingdom export license.

Art Loss Register certification
S00214347.

See Jennifer Foster, *Bronze Boar
Figurines in Iron Age and Roman
Britain*. *British Archaeological
Reports* 39 (Oxford, 1977).

Compare a similarly abstracted
example from the Gutenberg
Castle Deposit in the
collections of the Liechtenstein
Landesmuseum, and another
found at Gaer Fawr in the
collections of the National
Museum, Wales, accession
no. 70.35h.

Pictured 1.25x

A CHARMING
PAIR OF
IMPERIAL
ROMAN
HOLLOW-
CAST
BRONZE
FEET



The flared calves with
transversely pierced rolled
tops served as sockets,
indicating these were the
feet of an extravagantly
decorated chest or other
elaborate piece of small or
portable furniture.

Eastern Empire,
1ST–2ND Century AD

10.8 x 3.7 x 5.8 cm
(4 ¼ x 1 ½ x 2 ¼")

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

With Art Ancient Ltd., London;
thence Merrin Gallery, New York
(with invoice 103001360 dated
16 April 2018).

Israeli export license.

Art Loss Register certification
S00134817.

Compare examples in the
collections of the Royal Ontario
Museum, Toronto, accession
nos. 918.5.212 & 927.15.166 in
John Hayes, *Greek, Roman, and
Related Metalware in the Royal
Ontario Museum* (Toronto,
1984), pp. 174–5, nos. 285–6.

AN IMPORTANT
IMPERIAL
ROMAN CAST
BRONZE
FIGURE OF
MITHRAS
PERFORMING
THE
TAUROCTONY



Ex: European private collection
1980s or earlier.

European market by 1991.

18.2 x 9 cm (7 3/16 x 3 1/2")

Published, Antiquarium, Ltd.,
*Myth and Majesty. Deities and
Dignitaries of the Ancient World.*
(New York, 1992), no. 31.

London private collection of
Messrs. S.S. & S.G., 2005–2008.

Art Loss Register certification
ANT 250-2.

EU export license.

For a definitive treatment of
Mithraism, see Manfred Clauss,
Mithras. Kult und Mysterium.
(Darmstadt, 2012)

For a discussion of the identity
of youths wearing Phrygian caps
decorated with astrological
symbols, see Leroy Campbell,
*Mithraic Iconography and
Ideology.* (Boston, 1968), pp. 91 ff.

Compare a marble in the
collections of the Nelson-Atkins
Museum of Art, accession no.
33.1533. Also, another in the
collections of the Rijksmuseum
van Oudheden, in F.L. Bastet &
H. Brunsting, *Corpus Signorum
Classicorum. Musei Antiquarii
Lugduno – Batavi.* (Zutphen,
1982), no. 430. Also compare a
number of examples in
Bartolomeo Nogara, *Sculture del
Magazzino del Museo Vaticano.*
(Città del Vaticano, 1937),
nos. 139, 140, 147, 150, 211.

According to the First
Century author Plutarch,
the widely popular mystery
cult of Mithras originated
along the coast of Asia
Minor in the First Century
BC (*Vita Pompeii* 24). The
Roman military quickly
disseminated it throughout
the empire. Subterranean
temples to Mithras have
been excavated from
England to the Indus
Valley. The *Tauroctony*,
whereby Mithras creates
the universe by sacrificing
the "Cosmic Bull," is central
to Mithraic liturgy. The
image draws directly on

astrological observation: The
constellations Perseus and
Taurus (as well as Hydra,
Scorpius and the star Canis
Minor) are represented in
their exact relationship to
one another as observed
along the celestial equator
at its intersection with
the ecliptic equator at the
time of the equinoxes. The
equinoxes were of critical
importance not only to
the Romans, but to nearly
all ancient civilizations.
Coinciding with the sowing
and reaping of crops, they
marked the transition
from a dormant earth to a

fertile, living one, and back
again. The occurrence of
the equinoxes corresponds
with the setting of Taurus
in the night sky: Effectively,
Mithras' sacrifice of the bull
was believed to bring about
the return of spring, as well
as the bounty of the harvest.

Mithras would have held
the bull steady with his
right hand, while preparing
to plunge a sword into the
beast with his raised left
hand. He appears nude, save
the *chlamys* draped over his
left arm, and his Phrygian
cap, indicative of his Eastern

origins. Closer inspection
of Mithras' cap reveal it is
covered with incised stars.
Further, a socket at the top
would have accommodated
an attribute, likely a crescent
moon. Long misattributed
as figures of the Dioscuri,
Mars or Perseus, sculptures
of Mithras, stars literally
wrapped about his head,
served to accommodate
a complex, decidedly
anti-Classical iconographic
program within the
established and traditional
Classical idiom of sculpture
in the round.





**AN EARLY IMPERIAL
ROMAN OPAQUE
WHITE SAG-MOLDED
PÂTE DE VERRE DISH**

1ST Century AD
2.7 x 8.5 cm (1 x 3 1/3"),
minor repair.
Ex: Swiss private collection,
1980s–1990s, by repute.
Swiss Market, 2008.
Compare an example in Axel von
Saldern et al, *Gläser der Antike.
Sammlung Erwin Oppenländer*
(Museum für Kunst und
Gewerbe Hamburg, 1974),
pp 108–9, n. 293.
Also, Anastassios Antonaras,
*Fire and Sand. Ancient Glass
in the Princeton University Art
Museum* (Princeton, 2013),
p. 70, no. 71.

**AN EARLY IMPERIAL
ROMAN AUBERGINE
AND WHITE
BLOWN MARBLED
GLASS BOTTLE**

With highly iridescent patina.
Early 1ST Century AD
11.5 x 8.6 cm (4 1/2 x 3 2/5"), intact
Ex: Near Eastern private
collection of Mr. H. (d. 2015),
by descent from his father
(d. 1955).
Art Loss Register certification
S00155292.
Compare an example in the
collections of the Metropolitan
Museum of Art, New York,
accession no. 74.51.36
Also, Susan Auth, *Ancient Glass
at the Newark Museum from the
Eugene Schaeffer Collection of
Antiquities*. (Newark, 1976),
p. 57, no. 51.

**A SMALL AUGUSTAN
ROMAN COBALT
BLUE BLOWN
GLASS BOTTLE**

With highly iridescent
crystalline patina.
Early 1ST Century AD
6.6 x 4.4 cm (2 5/8 x 1 3/4"), intact
Ex: Near Eastern private
collection of Mr. H. (d. 2015),
by descent from his father
(d. 1955).
Art Loss Register certification
S00155294.
Compare an example in amber
glass in the collections of
the Metropolitan Museum of
Art, New York, accession
no. 74.51.56.
For a Western Roman example,
see Girolamo Zampieri, *Vetri
Antichi del Museo Civico
Archeologico di Padova* (Padova,
1998), p. 58, no.60; pl. 5.



**AN IMPERIAL ROMAN
COBALT BLUE
BLOWN GLASS
NOVELTY VESSEL**

Inspired by large utilitarian
woven grass baskets.
Four traces of opaque
white pâte de verre on the
edges of the mouth indicate
where a pair of handles
once were attached.
Iridescent crystalline patina.
Eastern Empire,
2ND–3RD Century AD
4.6 x 8.6 cm (1 7/8 x 3 2/5"),
no repair
Ex: Swiss private collection
of Mr. A. by 1985; American
market by 1991.

Art Loss Register certification
S00214370.
Compare an example
in threaded clear green
glass found at Salona, in
the collections of the Split
Archaeological Museum,
Croatia, display no. 50.
Also, a related example in the
collections of the Metropolitan
Museum of Art, New York,
accession no. 59.11.9, published
in *Corning Museum of Glass,
Glass from the Ancient World.
The Ray Winfield Smith
Collection*. (Corning, 1957),
p. 128, no. 238.

**AN EARLY IMPERIAL
ROMAN BRIGHT
AMBER BLOWN
GLASS BOTTLE**

Original surface polish.
Eastern Empire, 1ST Century AD
14.4 x 8.5 cm (5 2/3 x 3 1/3"), intact
Ex: private Near Eastern
collection of Mr. H. (d. 2015),
by descent from his father
(d. 1955).
Art Loss Register certification
S00155302.
Compare an example in
the collections of the State
Hermitage Museum, St.
Petersburg, accession no. E386,
in Nina Kunina, *Ancient Glass
in the Hermitage Collection* (St.
Petersburg, 1971), p. 297, no 212.

**AN EARLY IMPERIAL
ROMAN AMBER
AND WHITE
BLOWN MARBLED
GLASS BOTTLE**

Eastern Empire, 1ST Century AD
6.8 x 4.8 cm
(2 11/16 x 1 15/16"), intact
Ex: private Near Eastern
collection of Mr. H. (d. 2015),
by descent from his father
(d. 1955).
Compare an example in Axel von
Saldern, et al., *Gläser der Antike.
Sammlung Erwin Oppenländer*.
(Museum für Kunst und
Gewerbe Hamburg, 1974),
pp. 128, 130, no. 343.

**AN EARLY
IMPERIAL
ROMAN
AQUAMARINE
BLOWN GLASS
CARCHESIUM, OR
KRATERISKOS**

Köln or Aquilea,
2ND half of the 1ST Century AD

13.7 x 15.7 cm
(5 2/5 x 6 1/5"), intact.

Ex: German family collection,
1960s–1970s by repute, thence
a Swiss private collection. Swiss
market by 1991.

Art Loss Register certification
S00214440.

Isings form 36a. Compare an
example in the collections of the
State Hermitage Museum, St.
Petersburg, accession no. E357,
in Nina Kunina, *Ancient Glass
in the Hermitage Collection*
(St. Petersburg, 1971), p. 291,
no 184. Also, an example in
the collections of the Corning
Museum of Glass, accession no.
66.1.252, in David Whitehouse,
*Roman Glass in the Corning
Museum of Glass. Volume One*
(Corning, 2002), pp 90–91,
no. 130.



**A MASSIVE
IMPERIAL
ROMAN
AQUAMARINE
BLOWN GLASS
SQUARE JAR**

With rolled rim and mold-
mark of concentric circles

Köln, early 2ND Century AD
19 x 12.5 cm (7 15/16 x 5"), intact

Ex: Swiss private collection
1960s–1980s by repute.
Swiss market by 1986.

Compare an example with
the same mold-mark on the
underside in the collections of
the Römisch-Germanisches
Museum, Köln, accession
no. 22, in Fritz Fremersdorf,
*Römisches Geformtes Glas in
Köln* (Köln, 1961), p. 47, taf. 87.





**AN EARLY BYZANTINE
OPAQUE TURQUOISE
GLASS TWISTED
AMPHORISKOS**

Eastern Mediterranean,
Early Byzantine I,
late 4TH–6TH Century AD
12.4 x 4.1 cm (4 7/8 x 1 3/5"), intact
Ex: Swiss private collection.
Swiss market by 1998.
Art Loss Register certification
S00214471.
Compare an example in Axel von
Saldern et al, *Gläser der Antike.
Sammlung Erwin Oppenländer*
(Museum für Kunst und
Gewerbe Hamburg, 1974),
pp. 256, 258, no. 751. Also
examples in the collections of
the Israel Museum, Jerusalem,
accession nos. 77.12.740 &
77.12.568, in Yael Israeli, *Ancient
Glass in the Israel Museum. The
Eliahu Dobkin Collection and
Other Gifts* (Jerusalem, 1999),
p. 294, nos. 391–2.

**AN EARLY IMPERIAL
ROMAN BLUE
AND WHITE
BLOWN MARBLED
GLASS BOTTLE**

Eastern Empire, 1ST Century AD
7.1 x 6 cm (2 4/5 x 2 1/3"), intact
Ex: Swiss private collection of
Mr. A., New York market by 1985.
Art Loss Register certification
S00214477.
Published, Antiquarium, Ltd.,
Reflections of Antiquity (New
York, 1989), p. 14.
Compare an example in the
collections of the Yale University
Art Gallery, New Haven,
accession no. 1955.6.36, in
Susan Matheson, *Ancient
Glass in the Yale University Art
Gallery* (New Haven, 1980), pp.
26–7, no. 70. Also, an example
in Fritz Fremersdorf, *Römisches
Buntglas in Köln* (Köln, 1958),
p. 15, taf. 19

**AN EARLY IMPERIAL
ROMAN AMBER
AND WHITE
BLOWN MARBLED
GLASS BOTTLE**

With a rare trefoil mouth.
10.3 x 6.2 cm (4 x 2 1/2"), intact
Ex: Swiss Private collection of
Mr. A. 1990s or earlier, thence by
descent. Swiss market by 2001.
Compare an example in Axel von
Saldern et al, *Gläser der Antike.
Sammlung Erwin Oppenländer*
(Museum für Kunst und
Gewerbe Hamburg, 1974),
pp. 129–30, no. 348.



**A BYZANTINE
AQUAMARINE
MOLD-BLOWN
GLASS HEXAGONAL
PITCHER**

With crisply molded palm-
frond, multi-lozenged and
geometric patterns, and
a rare radiating brachiate
pattern on the underside.
Eastern Mediterranean,
Early Byzantine I,
6TH–early 7TH Century AD
13.7 x 6.5 x 8.2 cm
(5 2/5 x 2 1/2 x 3 1/4"), intact
Ex: European private collection
1980s or earlier. Swiss Market
by 1992.
Art Loss Register certification
S00207648.
Compare a closely related
example in the collections of
the Corning Museum of Glass,
accession no. 58.1.43, in David
Whitehouse, *Roman Glass in
the Corning Museum of Glass.
Volume Two* (Corning, 2002),
pp. 107–7, no. 599.

**AN IMPERIAL
ROMAN
AQUAMARINE
BLOWN
GLASS CUP**

With a constricted rounded
lip and pinched vertical ribs
about the base.
Eastern Empire, perhaps
1ST Century AD (ref. Whitehouse)
6.5 x 7 cm (2 1/2 x 2 3/4"), intact
Ex: European private collection
by the 1980s by repute.
European market by 2001.
Compare an example in the
collections of the Corning
Museum of Glass, accession no.
65.1.21, in David Whitehouse,
*Roman Glass in the Corning
Museum of Glass. Volume One*
(Corning, 2002), p. 110, no.
167. Also, an example in mosaic
glass in Anton Kisa, *Das Glas im
Altertume. Dritter Teil.* (Leipzig,
1908), p. 904, Abb. 375.

**A RARE LATE
ANTIQUAE
AQUAMARINE
BLOWN
GLASS CUP**

With flared rim and
applied thread festoon
about the body.
Europe, 4TH–5TH Century AD
10.1 x 10.9 cm (4 x 4 1/4"), intact
Ex: American private collection
of Mr. D. by 1987.
Art Loss Register certification
S00207650.
Compare an example in Axel von
Saldern, *Glass 500 B.C. to A.D.
1900. The Hans Cohn Collection*
(Mainz on Rhine, 1980), p. 111,
no. 111.

A GANDHARAN
TERRACOTTA
FIGURE OF
A BUDDHIST
ASCETIC

Hadda Style,
3RD–5TH Century AD
33 x 14.5 cm (13 x 5 ¾")
New York private collection,
acquired from John Eskenazi
Ltd., London 2004.
Positive thermoluminescence
analysis report, Oxford
Authentication Ltd., 104q48,
20 August 2004.
Compare a grey schist figure of
a monk in the collections of the
Ashmolean Museum, Oxford,
accession no. EA1972.10.



A RARE AND
IMPORTANT
GANDHARAN
GREY SCHIST
RELIEF OF A
SYNCRETISTIC
DEITY



The mature, winged,
and elaborately
muscled man directly
references contemporary
representations of
Atlas, as does his pose.
The lion's skin draped
about his shoulders is an
attribute of Herakles, yet
it simultaneously refers to
the Bodhisattva Vajrapani, a
principal protector deity of
the Buddha, symbolic of his
strength. The third eye can
only recall Shiva.

Kushan, 2ND Century AD
26.2 x 20.5 cm (10 ¼ x 8")
New York private collection,
acquired from John Eskenazi
Ltd., London 2004.
Published, *From Bactria to
Taprobane. Selected Works of
Osmund Bopearachchi. Volume
II: Art History and Maritime
Trade.* (New Delhi, 2015), p. 132
ff., fig. 7.
Compare another schist relief
bearing identical iconography in
the collections of the Cleveland
Museum of Art, accession no.
2011.136 (Identified as Atlas).



**A PENDANT
PAIR OF EARLY
BYZANTINE
POLYCHROME
LIMESTONE
AND MARBLE
MOSAICS OF
PEACOCKS**

The peacocks probably would have stood to the left and right of the midline of a larger composition with geometric borders.

Early Byzantine I,
5TH–6TH Century AD
116 x 81 cm & 115 x 82 cm
(45 5/8 x 31 7/8 & 45 1/4 x 32 1/4")

With Galerie Maspero, Paris
before 1987.

With Galerie Nefer, Zurich 1987.

Ex: Private collection of J. Clos,
Derby Hotels, Barcelona.

Ex: Private collection of Mr. &
Mrs. Kleinert, Berne 1989.

Ex: Private collection of Mr. &
Mrs. Bommeli, Bremgarten
Castle, near Berne 1998.

Published, Galerie Nefer, 26
*Beautiful Mosaics of the 5th to
6th Century* (Zurich, 1987),
no. 13, 14.

Also "Teppiche für die Ewigkeit"
in *Finanz und Wirtschaft*,
18 February 1987.

Art Loss Register certification
S00218900.

Compare a mosaic of a peacock
with similar abstract flowers in
the field in the collections of the
Harvard University Museums,
Cambridge, accession no.
2001.269.



**AN EARLY
BYZANTINE
POLYCHROME
LIMESTONE
AND MARBLE
MOSAIC OF
A LION**

Early Byzantine I,
5TH–6TH Century AD
98.7 x 122.5 cm (38 7/8 x 48 1/4")

Ex: Private collection, New York
by the 1980s

With Antiquarium, Ltd.,
New York 1989.

Ex: Private collection of
C. Bronfman, New York 1996.

Art Loss Register certification
S00220841.

The lion is simply standing,
rather than hunting or fighting.
While the creature may
have been part of a larger
composition of exotic animals
within a geometric border, it
could well have been part of a
Christian composition, one of
a pendant pair on either side of
the Biblical Tree of Life. Compare
the complete composition in
the collections of the Musée
National du Bardo, Tunis. Also,
an example in the collections
of the Brooklyn Museum of Art,
accession no. 05.18.

**A RARE
ISLAMIC
GOLD
MESH
BRACELET**

Composed of individual links strung on pins. Three evenly spaced rectangular openings on one side of the bracelet are fitted with domed cabochon chrome chalcedony gems in gold sheet bezels.

Syria or Turkey, Fatimid to Ayyubid Sultanate, 12TH-13TH Century AD

23 x 95 mm, 67 mm diameter (9/10 x 3 3/4", 2 5/8" diameter); 71.5 gm.

New York private collection of Mr. A. by 1991

Art Loss Register certification S00216209.

Compare an example without stones in the collections of the National Museum of Damascus, no. A.3771 in M. Abû-I-Faraj Al-Ush, *Catalogue du Musée National de Damas* (Damas, 1969), fig. 118, p. 209. Also, an example with six equally spaced rectangular openings (presumably the bezel-set gems now lost) in the collections of the Allen Memorial Art Museum, Oberlin University, published in "Melvin Gutman Collection of Ancient and Medieval Gold," *Allen Memorial Art Museum Bulletin, Volume XVIII, Numbers 2 and 3* (Oberlin, 1961) p. 90, no. 32.



**AN ISLAMIC
NECKLACE
OR BRACELET
ELEMENT**

Composed of gold sheet over a lac or resin core, set with a large sapphire cabochon with a gold inclusion secured by prongs, and a smaller bezel-set glass cabochon. Details in twisted, "beaded" and round wire throughout, areas of the top inlaid with panels of niello arabesques, and the entirety of the underside intricately decorated with foliate interlace niello inlay.

Coiled wire loops about the edge and between the two elements might have accommodated wires strung with seed-pearl beads, or were used to secure the piece to a leather or textile backing.

The sapphire would have been highly prized for its size and the gold inclusion; drilling indicates it was appropriated from an earlier piece of jewelry.

Khurasan, 12TH Century
52 x 33 mm (2 x 1 5/16")

Compare three examples in the Nasser D. Khalili Collection of Islamic Art, accession nos. JLY 1942a-b-c in Michael Spink & Jack Ogden, "Jewellery from pre-Mongol Western and Central Asia," in *The Nasser D. Khalili Collection of Islamic Art. The Art of Adornment: Jewellery of the Islamic Lands*. (London, 2013), nos. 265-267, p. 300.



A DISARMING
SPANISH
WOODEN
HERALDIC
DRAGON'S
HEAD



With a unicorn's horn and
vegetal "leaf" ears.

Red and white polychrome,
traces of gilding over ochre
clay sizing.

End of the 16TH to 17TH Century
AD, Spain.

Ex: European private collection.
Belgian market by 2018.

Compare a late 16TH to early 17TH
Century marble gargoyle on
the Palazzo Morosini at Santo
Stefano, Venice.

**A LARGE
ITALIAN
AMETHYST
INTAGLIO**



From the collection of Prince Stanislas Poniatowski of Poland (1754–1833).

Homeric scene from the Trojan War of the Greek hero Ajax and the Trojan prince Hektor fighting over the body of the murdered Greek hero Patroklos, whom Hektor has stripped of the armour given to him by his beloved Achilles (*Iliad*, XVII).

Inscribed below the groundline in Greek, ΔΑΜΑΣ (vanquish).

Perhaps the work of Giovanni Calandrelli (1784–1853), Ca. 1810.

21 x 29 mm (7/8 x 1 1/8").
30 x 36 mm in a 19TH Century gold swivel mount (1 1/4 x 1 3/8")

Ex: London private collection, acquired at a London auction house.

London Market, 2021.

Pictured 2x

**AN EXTRAORDINARY
LARGE
TRANSLUCENT
BANDED AGATE
INTAGLIO OF
THESEUS SLAYING
THE MINOTAUR**



(Catullus, 64. Also Ovid, *Metamorphoses*, VIII, 152–82. Also Appolodorus, *Epitome*, E:1, 7–9)

Signed in Greek beneath the groundline, ΠΙΧΛΕΡ ΕΠΟΙ (abbreviated, "Pichler made me").

34 x 24 mm (1 1/3 x 1")

Antonio Pichler (1697–1779), the founder of a dynasty of virtuosi gem-carvers working in Italy throughout the late 18TH and 19TH Centuries.

The human femur on the groundline recall work on some of the gems in the collections of Prince Stanislas Poniatowski, for whom various members of the Pichler family worked.

Pictured 1.8x

AN EASTERN
IMPERIAL
ROMAN BANDED
ALABASTER
TRAPEZOPHORUS
OF THE HEAD OF
A MALE LION

A support for a
console table.

2ND Century AD

51.6 x 26 x 28 cm
(20 ⁵/₁₆ x 10 ¹/₄ x 11")

Ex: American private collection,
acquired on the Israeli market
1977, thence by descent.

Art Loss Register certification
S00215882.

Compare an example in the
collections of the Museum of
Fine Arts Boston, accession
no. 84.63, in Mary B. Comstock
& Cornelius C. Vermeule,
*Sculpture in Stone. The
Greek, Roman and Etruscan
Collections of the Museum
of Fine Arts, Boston* (Boston,
1976), fig. 317, p. 198.



A BRITISH
SILVER
MEMENTO
MORI
FINGER-RING

Featuring a death's head
surrounded by a clock dial.
The shank is picked out in
flowers, symbolic of vanitas
and the brevity of life, with
poppies on the shoulders,
associated with death and
rebirth since Classical
antiquity. The back of the
shank bears the Latin
legend, *Mors Certa, Hora
Incerta*, (Death is certain,
uncertain its hour.)

Maker's mark within.

Elizabethan or Jacobean,
15TH–16TH Century

14 x 23 x 25 mm (1/2 x 15/16 x 1"),
American size +/- 8.5; 10 gm.

Ex: British Private collection

Compare a gold ring formerly
in the collection of Ralph Harari
in John Boardman & Diana
Scarlsbrick, *The Ralph Harari
Collection of Finger Rings*
(London 1977), no. 124,
pp. 54–5.

For a comprehensive discussion
of British *Memento Mori* rings,
see Charles Oman, *British Rings
800–1914* (Totowa, New Jersey,
1973), pp. 71 ff.



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CREDITS

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John Deane Photography

pp. 6, 7, 8

Joseph Coplin pp. 10, 11

Bruce White Photography
pp. 23, 25, 37, 43, 45, 48, 49 (left)

Noel Allum Photography
pp. 32, 33

John Eskenazi Ltd
pp. 40, 41

L. Vanzetti, p. 49 (right)

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