

MASTERPIECES IN MINIATURE

Ancient Engraved Gems Formerly
in the G. Sangiorgi Collection



NEW YORK, 29 APRIL 2019

CHRISTIE'S



MASTERPIECES IN MINIATURE

Ancient Engraved Gems Formerly in the G. Sangiorgi Collection

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29 April 2019
at 10.00 am (Lots 1-40)

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MASTERPIECES IN MINIATURE:
ANCIENT ENGRAVED GEMS
FORMERLY IN THE G. SANGIORGI
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MASTERPIECES IN MINIATURE

Ancient Engraved Gems Formerly in the G. Sangiorgi Collection



The forty superb engraved gems and cameos presented here represent a small portion of a much larger collection originally assembled by Giorgio Sangiorgi (1886-1965). Much of the collection, but not all, was recently published by Sir John Boardman and Claudia Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present* in 2018. Not a small number of them come from famous older collections, some with provenance back to the Renaissance. Many are without question true masterpieces of the gem engraver's art, some world-renowned, rivaling the best works of the major arts of every other medium.

Giorgio Sangiorgi was a second-generation art dealer based in Rome. His father Giuseppe opened the Galleria Sangiorgi in 1890 in the Palazzo Borghese at 117 via Ripetta. Specializing primarily in European works of art, the gallery presented objects in a retail environment but also conducted countless auctions and specialized exhibitions, often collaborating with leading scholars. The Sangiorgis

counted amongst its clientele major international museums, members of the European courts and dedicated collectors, including my own art-dealing family based in Munich. Giorgio amassed private collections in the special fields of ancient glass and engraved gems. He became a dedicated connoisseur and frequently published scholarly articles in both fields. He acquired gems all over Europe throughout his lifetime in the early to middle 20th century. Fearful of the impending war, he moved his collection to Switzerland in the late 1930s.

As Boardman and Wagner inform, the collecting of gems and cameos, an obsession for some, traces its origins back to antiquity. Treasury inventories from ancient Greece share that some were presented at sanctuaries as votive offerings to the gods. According to ancient literary sources,

Images: Undated image of Giorgio and father Giuseppe Sangiorgi (top left); the exterior of Galleria Sangiorgi in the Palazzo Borghese (top right); interior image of Galleria Sangiorgi (right page). Images courtesy of the Sangiorgi family.

Mithridates, the Hellenistic King of Pontus, assembled an important collection that was brought to Rome by the general Pompey, who dedicated it to Jupiter on the Capitoline Hill. Julius Caesar was said to have given six gem-filled cabinets to the Temple of Venus Genetrix. During the Renaissance and through to the 19th century, every major antiquarian collected gems in addition to statues and vases. One of the most famous English collectors, George Spencer, the 4th Duke of Marlborough, amassed a collection of 780 gems, sometimes acquiring single pieces or entire collections at a time, such as those of Arundel and Bessborough.

Collections not donated to museums eventually get dispersed, most typically at auction, and so it was for Marlborough, whose collection was sold en masse at Christie's in 1875 to David Bromilow. His acquisition in turn was sold by his daughter, also at Christie's, this time piecemeal in 1899. There is a great tradition of famous gem collections selling at auction with Christie's, including those of Charles Newton-Robinson in 1909; Baron Schroder in 1910; John Postle Heseltine in 1921; Sir Francis Cook in 1925;

Henry Oppenheimer in 1936; and O.V. Watney, 1968. Some of Sangiorgi's acquisitions were made at these auctions, while other important gems were sourced elsewhere, including the impressive portrait of Demosthenes by Dioskourides, previously owned by the excavator of Knossos Sir Arthur Evans and a number of gems from Paul Julius Arndt, pupil of the great scholar Adolf Furtwängler, author of the seminal *Die antiken Gemmen*.

As with Marlborough and the many other great collections before and since, the Sangiorgi Collection must now be dispersed. The forty gems presented here are assuredly the most important group to appear at auction in over a generation. Like Giorgio, I too have concentrated on this rarified field, having written my thesis on engraved gems. I am deeply grateful to have been entrusted with the sale of these miniature masterpieces and hope that the next generation of obsessive collectors will find satisfaction in this catalog.

G. Max Bernheimer





1

**A MINOAN BLUE CHALCEDONY TABLOID SEAL
WITH THREE SWANS**

LATE PALACE PERIOD, CIRCA 16TH CENTURY B.C.

¾ in. (1.9 cm.) long

\$50,000-70,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 5, no. 2.

Minoan artists delighted in portraying the world around them, as seen on frescos, vases and gems. The three swans on the gem presented here are naturalistically depicted, one with its wings raised, as if alighting on water. Similar swans are found on two green jasper lentoids, one from Knossos and one from Mirabello, both now in Oxford (see pls. 94 and 95 in Boardman, *Greek Gems and Finger Rings*), and also on a fresco from Hagia Triada, Crete.

This exceptional Minoan gem is sculpted from blue chalcedony, a form of microcrystalline quartz, now weathered to white in places. The source of this stone is thought to have been Anatolia, thus indicating the trade networks that existed throughout the ancient world during the Bronze Age. The back of the stone displays horizontal facets, an unusual feature.





2

A GREEK CHALCEDONY SCARABOID WITH AN AMAZON ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

$\frac{9}{16}$ in. (1.4 cm.) long

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 21, no. 14.

This small scaraboid is expertly engraved with a kneeling Amazon drawing her bow. She wears a short chiton and a crested Corinthian helmet high on her head. The top end of her quiver extends behind. Boardman and Wagner (op. cit., p. 21) consider this an exceptional piece, very close to the work of the Semon Master, perhaps even by his hand. Eleven other gems are attributed to this artist, who takes his name from an agate scarab in Berlin inscribed Semonos, "of Semon." Another carnelian scarab attributed to the artist, published in 2007, likewise depicting an Amazon, is inscribed Teisistratos, which may be the artist's name (see no. EG-11 in M. Bernheimer, *Ancient Gems from the Borowski Collection* for the Teisistratos gem; see also Boardman, *Archaic Greek Gems*, nos. 249-258 for the others).



3

A GREEK CARNELIAN SCARAB WITH A YOUTH SHOULDERING A RAM

ARCHAIC PERIOD, CIRCA LATE 6TH CENTURY B.C.

¾ in. (1.9 cm.) long

\$25,000-35,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 19, no. 12.

Beginning in the second quarter of the 6th century B.C., the Greeks adopted the scarab beetle form for their seals. The inspiration came from Near Eastern rather than Egyptian sources, since many have a carinated back in the manner found on some Phoenician examples, a feature not seen on Egyptian beetles. For the Greeks, the scarab had no religious significance but must still have been considered exotic (see Boardman, *Archaic Greek Gems*, p. 169).

The subject of a figure shouldering a ram is typically associated with Hermes (*Hermes Kriophoros*), as seen on sculpture in bronze, marble and terracotta and on vases of the 6th and 5th centuries B.C. (see G. Siebert, "Hermes," in *LIMC*, vol. V, nos. 272-294). The running youth on this gem may depict a shepherd or a preparation for sacrifice, perhaps to Hermes. The subject was known to A. Furtwängler from an impression of a now-lost Archaic Greek gem (*Die antiken Gemmen*, pl. XV, 15). For the pose compare also the youth shouldering a goat on another lost gem (Furtwängler, *op. cit.*, pl. VIII, 16) and Herakles shouldering the lion on a rock crystal scaraboid in the Bibliothèque nationale, Paris (Boardman, *Archaic Greek Gems*, no. 295). Sangiorgi considered the present scarab Western Greek, perhaps from Taranto (ancient Taras) in South Italy.







4

A GREEK CARNELIAN AMYGDALOID RINGSTONE WITH NIKE
ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

5/8 in. (1.5 cm.) long

\$25,000-35,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 24, no. 17.

Engraved on this unusual pointed oval ringstone is Nike flying to the right with her wing upraised, wearing a voluminous chiton, proffering a fillet and a branch, symbols of victory. Most Greek gems of the Archaic and Classical periods were perforated to be mounted in swivel rings. Only rarely during this period did the Greeks bezel-mount their seal stones to be set immobile in a finger ring, the normal practice of the following Hellenistic and Roman periods. The pointed oval of this gem recalls that of a group of contemporary all-metal rings, usually of gold, some of which bear the same motif (see the gold ring from Nymphaeum, now in St. Petersburg, pl. 658 in Boardman, *Greek Gems and Finger Rings*). The subject was also common on coins, where the goddess usually flies above a quadriga (see for example the coins of Syracuse, including no. 801 in C. Kraay, *Archaic and Classical Greek Coins*).



5

A GREEK CARNELIAN SCARAB WITH A NUDE ARCHER

ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

$\frac{3}{8}$ in. (1 cm.) long

\$25,000-35,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 22, no. 15.

On this small scarab a nude archer sits on a hatched groundline with his legs spread, his frontal torso accurately depicted. His right arm is extended outward, his hand holds his bow and two arrows, while his left hand is raised and open behind his profile head. His mouth is agape, lending an expression of surprise. As Boardman and Wagner note (op. cit., p. 22), the posture is unusual.





6

A GREEK BANDED AGATE SCARABOID WITH A WARRIOR

LATE ARCHAIC PERIOD, CIRCA 475 B.C.

1/16 in. (1.7 cm.) long

\$25,000-35,000

PROVENANCE:

Paul Julius Arndt (1865-1937), Munich.

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 23, no. 16.

Depicted here is a standing nude warrior, his torso and right leg shown frontally but with his relaxed left leg turned out, his head in profile to the left. He holds a spear in his raised left hand and an oval shield over his right shoulder, and wears a crested Corinthian helmet high on his head. A mantle is draped over his left shoulder and cascades down below his arm. As with most devices on Archaic gems, the figure was originally framed by a hatched border, here only preserved below his feet. The style is late Archaic but bordering on the early Classical, the body modeling similar to the palaestra scenes in relief on a marble base found in the Kerameikos (see N. Kaltsas, *Sculpture in the National Archeological Museum, Athens*, no. 95). For other gems of similar style see nos. 259-265 in Boardman, *Archaic Greek Gems*.



7

A GREEK CARNELIAN SCARAB WITH A CRICKET

ARCHAIC PERIOD, CIRCA EARLY 5TH CENTURY B.C.

5/16 in. (1.4 cm.) long

\$25,000-35,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

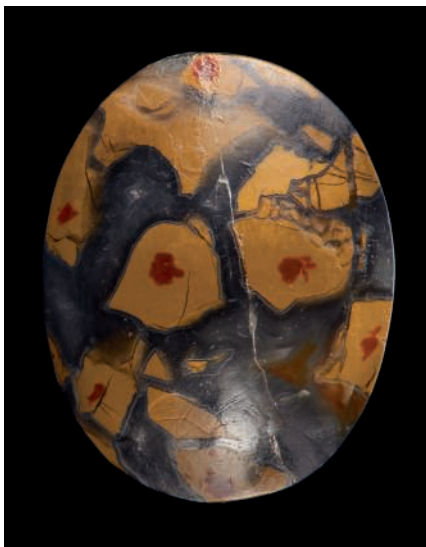
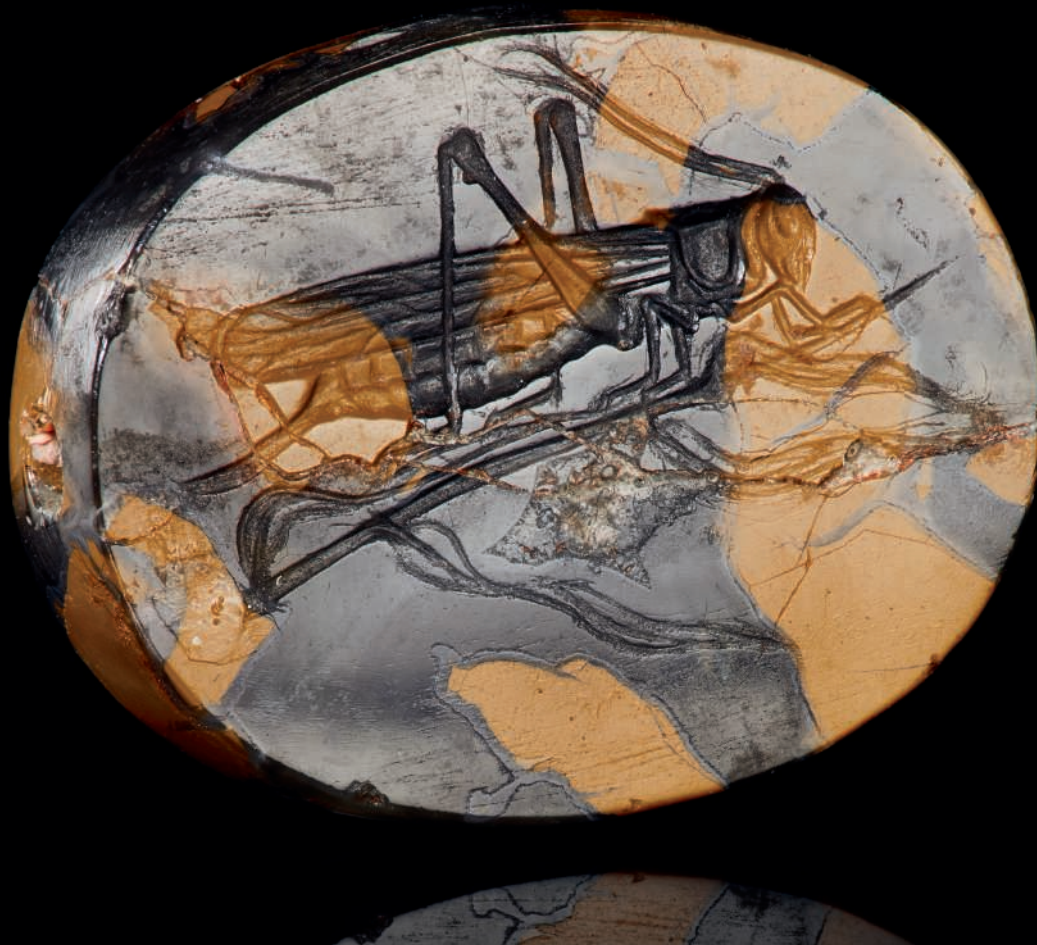
C. Weiss, "Heuschrecken auf griechischen Vasen und in der Glyptik," in *Corpus Vasorum Antiquorum*, Beiheft 2, Vienna, 2015, pp. 299-300 and 306, fig. 1.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 36, no. 29.

It is difficult to determine the type of insect intended on the underside of this scarab. C. Weiss (op. cit., pp. 299-300) suggests a grasshopper (*Heuschrecke*) while Boardman and Wagner (op. cit., p. 36) say cricket. That a female is indicated is confirmed by the presence of the ovipositor extending from the abdomen, found on both species.

The scarab is nicely-detailed with a hatched border around the thorax and V-shaped winglets.





8

A GREEK MOTTLED YELLOW JASPER SCARABOID WITH A GRASSHOPPER

ATTRIBUTED TO DEXAMENOS OR A CLOSE FOLLOWER, CLASSICAL PERIOD, CIRCA LATE 5TH CENTURY B.C.

$\frac{7}{8}$ in. (2.1 cm.) long

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

C. Weiss, "Heuschrecken auf griechischen Vasen und in der Glyptik," in *Corpus Vasorum Antiquorum*, Beiheft 2, Vienna, 2015, pp. 299-300 and 306, fig. 2.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 62, no. 54.

This meticulous study of a grasshopper on a grass stem amidst its leaf blades is a masterpiece of the gem engraver's art. The finesse and delicate details are likely the result of an advancement in lapidary technology-- namely the use of the diamond point drill-- which seemingly first occurred during the 5th century B.C. This afforded the engraver the ability to cut freeform, allowing for a level of naturalism in the details not previously possible. Note in particular the insect's veined wings.

The exceptional quality of the engraving in combination with the choice of unusual mottled jasper suggest a connection to the gem engraver Dexamenos of Chios, whose signature is found on four gems (a profile male head, a domestic scene, a heron, and another heron with a grasshopper, pls. 466-469 in Boardman, *Greek Gems and Finger Rings*). Several of the signed gems are on mottled jaspers, as are the related gems attributed to him. A similar grasshopper on a sheath of wheat on a carnelian scarab in the British Museum, while unsigned, is traditionally associated with Dexamenos (pl. 502 in Boardman, *op. cit.*).



9
A GREEK BANDED CARNELIAN SCARABOID WITH A HORSE
 CLASSICAL PERIOD, CIRCA MID 5TH CENTURY B.C.

¾ in. (1.8 cm.) long

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 21, no. 24.

A running horse at full gallop with loose reins flying behind was a popular subject during the Classical period (see pls. 475-477 in Boardman, *Greek Gems and Finger Rings*). Here the horse is further embellished around its neck with either a wreath or a collar of bells. Letters, which Sangiorgi considered Etruscan but Boardman and Wagner see as Greek, fill the open space in the field but as of yet defy translation.

On the back of the scaraboid exploiting a red layer in the stone is an acorn in relief, which is a true cameo, one of the earliest examples known. The side view of the stone shows how the acorn is at an oblique angle in relation to the flat base but still within the profile of the original domed back, so perhaps the acorn was cut to counteract a chip. Microscopic examination of the surface indicates that the acorn and the inscription are ancient, but both could have been added in antiquity at a later date.





10

A GREEK GOLD FINGER RING WITH HERAKLES CLASSICAL PERIOD, CIRCA LATE 5TH- EARLY 4TH CENTURY B.C.

1 in. (2.5 cm.) wide

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 261, no. 245.

This exceptionally fine Greek ring is cast from pure gold, essentially 24-carat. The solid hoop is flat on the interior; the exterior bisected by a carinated ridge along its length. Where the shoulders meet the pointed oval bezel there is a stylized head of a griffin, a rare feature. That a griffin is intended can be confirmed by comparison to a later Etruscan red-figured amphora from the Campana Collection, now in the Louvre, which has similar griffin heads where the handles meet the neck, and feline paws where they meet the shoulders. A gold ring from Catania, Sicily, now in London, has similar but more stylized griffin heads (no. 1068 in F.H. Marshall, *Catalogue of the Finger Rings, Greek, Etruscan & Roman, in the Departments of Antiquities, British Museum*).

The scene of Herakles on the pointed oval bezel is expertly chased. The hero stands in contrapposto with his weight on his left leg, his right at ease, his right arm resting on the top of the handle of his club. In his left hand he holds a phiale mesomphalos above a thymiaterion. He is depicted nude, revealing his robust musculature, but for the Nemean lion skin worn knotted around his neck, its head projecting back with two paws coiled around his right arm. The curved groundline is unusual. The pose is probably derived from a sculptural prototype, known from several variations (see Boardman, "Herakles," in *LIMC*, vol. IV, pls. 463-470). For the subject more summarily depicted on another gold ring now in the Getty Museum, see no. 76 in Boardman, *Intaglios and Rings*.







11

A GREEK MOTTLED RED JASPER SCARABOID WITH PERSEUS

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

1¼ in. (3 cm.) long

\$80,000-120,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman, *Greek Art*, 5th edition, London, 2016, p. 204, fig. 194a.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 46, no. 38.

According to Boardman and Wagner (op. cit., p. 46), the depiction of Perseus on this gem "is not only perhaps the finest single Classical study of the hero but one of the best engraved gems of its period." The robustly muscular hero is depicted nude, stepping forward on tiptoe on a short groundline as he silently approaches his prey, the Gorgon Medusa. He wears a winged diadem and winged sandals. His left hand is raised with his thumb angled towards his lips. In his lowered right he holds two spears, one with an attached sickle-shaped blade, the *dorydrepanon*. Over his right shoulder he wears a cloak that drapes over his arm and along his back, with two weighted corners descending behind, their edges in zigzag.

For Perseus this pose is unparalleled in Greek art, but the same was employed for the hero Diomedes on a chalcedony scaraboid in Boston, where the hero tiptoes forward, holding a sword and the Palladion (Boardman, *Greek Gems and Finger Rings*, pl. 596). The unusual variety of mottled red jasper is extremely rare.





12

A GREEK BLUE CHALCEDONY SCARABOID WITH APHRODITE
CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

1½ in. (2.7 cm.) long

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 49, no. 41.

Made of blue chalcedony-- the most popular material during the Classical period-- this scaraboid depicts a nude woman twisting back to gaze at her own bottom in a hand-mirror. The pose is a tour-de-force, naturalistically and accurately depicted. She is adorned in earrings, a beaded necklace and bracelets. Her hair is rolled over the forehead and tied in a fillet, with long tresses falling on to each shoulder.

The subject is related to the so-called Aphrodite Kallipygos where the goddess lifts her dress and gazes back at herself but without the benefit of a mirror (see the marble statue in Naples, no. 765 in A. Delivorrias, "Aphrodite," in *LIMC*, vol. I, and the green glass scaraboid in the British Museum, pl. 650 in Boardman, *Greek Gems and Finger Rings*). The pose is also related to the nude bronze figure in Munich, now armless, no. 497 in Delivorrias, *op. cit.* For the style and similar body modeling compare the mottled jasper scaraboid in Syracuse and the blue chalcedony scaraboid in the Danicourt collection, pls. 547 & 548 in Boardman, *Greek Gems and Finger Rings*.



13

A GREEK GOLD AND CARNELIAN SCARAB SWIVEL RING WITH APHRODITE

CLASSICAL PERIOD, CIRCA
4TH CENTURY B.C.

Scarab: $1\frac{1}{16}$ in. (1.7 cm.) long; Hoop: $1\frac{5}{16}$ in. (2 cm.)
wide

\$40,000-60,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired
and brought to Switzerland, late 1930s; thence by
continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in
Miniature: Engraved Gems from Prehistory to the
Present*, London, 2018, p. 54, no. 46.

The crouching nude woman on this gem is
exceptionally three-dimensional despite the
shallow depth of the engraving, with the volume
created by the well-observed overlapping of her
legs and feet. Her arms cross over her breasts,
and her head is partially turned into a three-
quarter frontal position. She wears a simple

necklet, and her center-parted hair falls loosely
onto her shoulders. The use of a scarab beetle,
here only summarily carved, is unusual for the
4th century B.C., when the form had been
abandoned in favor of the scaraboid.

The subject was popular on gems and rings
during the 4th century B.C. (see nos. B.b.c. 1-21
in H.C.L. Wiegandt, *Die griechischen siegel
klassischer zeit*), but none are as ambitiously
executed as the present example. The pose
is well-known from the numerous Roman
marble statues, all copies of a type traditionally
attributed to the 3rd century B.C. sculptor
Doidalsas, which our gem anticipates (see 1018
ff. in A. Delivorrias, "Aphrodite," in *LIMC*, vol. I).

The gold swivel setting, original to the stone,
has a solid hoop, somewhat oval in section,
with conical terminals. The beetle is secured by
a wire which passes through its perforation and
those of the terminals, and then coils around
each shoulder.





14

A GREEK CARNELIAN SCARABOID WITH PROTESILAOS

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

7/8 in. (2.2 cm.) long

\$50,000-70,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 55, no. 47.

Moving to the left is the forepart of a warship, a bireme, with five rowers visible on the second deck. The ship has a curved bowsprit recalling the neck of a swan, springing from a large eye. Below is a triple ram running forward from another eye. On the top deck a warrior runs forward, armed with a helmet, shield and spear. He is Protesilaos, the first Greek warrior killed in the Trojan War when he leaped on to the beaches of Priam's walled city. Scenes of Protesilaos are exceedingly rare in Greek art. A blue chalcedony scaraboid in Boston treats the subject nearly identically, although the hero is shown in a larger scale (see p. 30 in C.C. Vermeule, "Classical Art," in *The Museum Year: Annual Report of the Museum of Fine Arts, Boston*, vol. 111).



15

**A GRECO-PERSIAN BANDED AGATE
SCARABOID WITH A COMBAT SCENE**
CIRCA MID 5TH CENTURY B.C.

¾ in. (1.7 cm.) long

\$25,000-35,000

PROVENANCE:

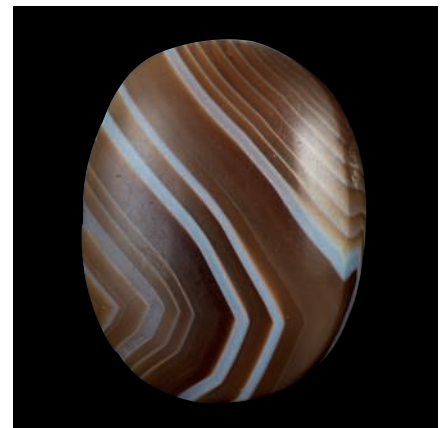
Paul Julius Arndt (1865-1937), Munich (no. A1410).
Giorgio Sangiorgi (1886-1965), Rome, acquired
and brought to Switzerland, late 1930s; thence by
continuous descent to the current owners.

PUBLISHED:

H. Bulle, *Der schöne Mensch im Altertum*, Munich,
1912, p. 665, no. 32, fig. 205.
F. von Duhn, "Alcune nuove gemme graeco-
persiane," in *Symbolae litterariae in honorem Julii
de Petra*, Naples, 1911, pp. 22-46, figs. 1 and 5, pl.
1, no. 1.
J. Boardman, *Greek Gems and Finger Rings*,
London, 1970, p. 352, pl. 849.
P. Zazoff, *Die antiken gemmen*, Munich, 1983, pp.
XXIX and 172, pl. 39,6.
H.C.L. Wiegandt, *Die griechischen siegel
klassischer zeit*, Frankfurt, 2009, no. CbcbP3, pp.
62 and 92, pl. LX.
J. Boardman and C. Wagner, *Masterpieces in
Miniature: Engraved Gems from Prehistory to the
Present*, London, 2018, p. 69, no. 60.

On this scaraboid, said to be from Caria, a Persian king bests a Greek warrior. The bearded king wears a crown (*kidaris*), a close-fitting tunic, leggings and a cloak over his shoulders. A quiver with two toggles extends behind him at the waist. With his raised left and lowered right hands he spears a falling Greek hoplite, nude but for a crested Corinthian helmet. He is armed with a spear and a circular shield. He collapses on his bent right leg, with his left extending behind the king. His head is turned frontally, an unusual feature for Greco-Persian gems, suggesting East Greek workmanship.

The stone was cut down in antiquity, perhaps to eradicate chips, as evinced by how the scene extends to the edges of the seal. Additionally, the stone was originally perforated horizontally, but this was abandoned at the time of the re-cutting, the perforations plugged with small pieces of agate (one preserved), and a new longitudinal perforation was added.







16

A GRECO-PERSIAN CARNELIAN FOUR-SIDED PENDANT
 CIRCA LATE 5TH CENTURY B.C.

7/8 in. (2.2 cm.) long

\$30,000-50,000

PROVENANCE:

Paul Julius Arndt (1865-1937), Munich.
 Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland,
 late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

H. Bulle, "Antike geschnittene Steine," *Zeitschrift des Münchener Alterthums-Vereins* XIV and XV, 1903-1904, pp. 1-5, pl. 2, nos. 7-11.
 A. Maximova, "Griechisch-persische Kleinkunst in Kleinasien nach den Perserkriegen," *Archäologischer Anzeiger*, 1928, pp. 650-651, and 670, fig. 24.
 G. Lippold, *Gemmen und Kameen des Altertums und der Neuzeit*, Stuttgart, 1922, pl. 65, nos. 1, 3-4 and 6; pl. 94, no. 2.
 J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 317, fig. 294, p. 452, no. 145.
 P. Zazoff, *Die antiken gemmen*, Munich, 1983, pp. XXIX, 180 and 192, n. 149, pl. 41.
 H.C.L. Wiegandt, *Die griechischen Siegel klassischer Zeit*, Frankfurt, 2009, no. AbbP1, pl. XVI; no. AbaP10, pl. XI; no. BbaP11-12, pl. XXXI, pp. 29 and 53.
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 83, no. 74.

Multi-sided pendant seals are relatively rare. Depicted on the base is a hawk. On one of the sides a seated Persian testing an arrow, his bow on the groundline before him. His stool is covered with a cross-patterned cloth, and the legs are turned. The opposite side has a standing Persian man holding a spear and a bow. The other sides have a standing Persian woman holding up a conical cup and a wreath, and a standing Persian woman holding a cup, a dipper and a stemmed cup.

Three similar pendant seals in the Greco-Persian series (including the present example) were grouped together with gems of other shapes by Boardman (op. cit., p. 316) on account of a homogeneity of style, all perhaps the work of one artist, which he called the Pendants Group. On a grey chalcedony scaraboid in Oxford, a Persian woman approaches a man who sits on an identical stool as seen on our pendant (see no. 178 in J. Boardman and M.-L. Vollenweider, *Catalogue of the Engraved Gems and Finger Rings, I, Greek and Etruscan*). The act of testing or inspecting an arrow is a subject more Greek than Eastern in flavor, as seen on an earlier blue chalcedony scaraboid by Epimenes (pl. 357 in Boardman, op. cit.) and vases (see for example the tondo of a red-figured cup by the Group of London E 33, no. 200653 in the Beazley Archive Pottery Database). Neither the relaxed pose of the standing man nor the depiction of women are found in more formal Achaemenid art.



17

**AN ETRUSCAN CARNELIAN SCARAB WITH
THE RAPE OF CASSANDRA**

CIRCA MID 5TH CENTURY B.C.

5/8 in. (1.5 cm.) long

\$30,000-50,000

PROVENANCE:

Alfred Morrison (1821-1892), London.

Catalogue of the Valuable and Important Collection of Camei, Intagli, Gold Rings, Formed by Alfred Morrison, Esq.; Christie's, London, 29-30 June 1898, lot 56.

with Francis E. Whelan (1848-1907), London, acquired from the above (according to the auctioneer's book).

Wyndham Francis Cook (1860-1905), London; thence by descent to his son, Humphrey W. Cook (1893-1978), London.

An Important Collection of Greek, Roman and Etruscan Antiquities and Antique and Renaissance Gems, the Property of Humphrey W. Cook, Esq.; Christie's, London, 14-16 July, 1925, lot 48.

Beazley, acquired from the above (according to the auctioneer's book).

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

A. Furtwängler, *Die antiken gemmen*, Leipzig, 1900, vol. 1, pl. 24, no. 13; vol. 2, p. 119, no. 13.

C. H. Smith and C. A. Hutton, *Catalogue of the Antiquities (Greek, Roman and Etruscan) in the Collection of the Late Wyndham Francis Cook, Esq.*, London, 1908, p. 16, no. 50, pl. 2.

J. Davreu, *La Légende de la Prophétesse Cassandra*, Paris, 1942, p. 179, pl. 41, 80.

P. Zazoff, *Etruskische Skarabäen*, Mainz, 1968, pp. 45-46, pl. 15, no. 47.

O. Toucheffeu, "Aias II," in *LIMC*, vol. I, Zurich and Munich, 1994, no. 94.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 99, no. 87.

While the scarab beetle is only summarily carved, the engraved scene on its underside is an exceedingly dynamic depiction of the Rape of Cassandra from the Sack of Troy. Cassandra is depicted nude but for a mantle wrapped around her legs, as she crouches in back view beside the statue base for the ancient cult statue of Athena, the Palladion. Her profile head gazes up at the statue, as she pulls it towards her. The statue is shown in a peplos and a crested Corinthian helmet, holding a circular shield and spear. The statue base has hatched borders along its upper and lower edges. From beyond approaches Ajax, wearing a crested Attic helmet, a corselet with Pegasus in relief, and greaves. His circular shield has a facing head of Medusa as the blazon. A near duplicate of the scene is on an Etruscan banded agate ring stone in Naples, no. 46 in P. Zazoff, *op. cit.* The gold hoop now attached to the scarab is likely from the 19th century.





18

AN ETRUSCAN GOLD AND CARNELIAN SCARAB FINGER RING WITH APLU CIRCA 4TH CENTURY B.C.

Scarab: $\frac{5}{8}$ in. (1.5 cm.) long; Hoop: $\frac{1}{8}$ in. (2.3 cm.) wide

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 92, no. 80.

The Etruscans borrowed the scarab form for their seals from the Greeks, but typically their beetles are more decorative than their Greek counterparts. Here the artist has very carefully detailed the insect's legs, and the edge of the

plinth has a dotted border above a row of tongues. This example preserves its original swivel setting, a solid tapering hoop, round in section, with conical terminals. A wire is threaded through the beetle perforation and those of the terminals, then coils back around the shoulders.

The underside depicts Aplu seated on rocks, wearing a mantle over his left shoulder and around his waist. The god displays robust musculature and leans forward, playing a four-string lyre. His bow is positioned below, interspersed with a Greek inscription reading APOLO, which microscopic examination reveals may have been added later. Were it a proper Etruscan inscription, one would expect it to read Aplu, although, as Boardman and Wagner note (op. cit., p. 92), the god is identified by an inscription as Apolo on a Praenestine bronze cista. Sangiorgi thought this to be Greek work from South Italy, but the style of the engraving and the details of the beetle confirm the Etruscan origin.



19

**AN ETRUSCAN GOLD AND BANDED AGATE SCARAB
FINGER RING WITH HERCLE**

CIRCA EARLY 4TH CENTURY B.C.

Scarab: $\frac{7}{16}$ in. (2.2 cm.) long; Hoop: $\frac{19}{16}$ in. (3 cm.) wide

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 98, no. 86.

The gold setting is formed of a broad band, flat on the interior, with a central rib on the exterior between concave channels. Both the hoop and the conical terminals are edged with beaded wire. Where the hoop joins the terminals there are some clusters of granulation. The beetle is threaded onto a gold pin that passes through the terminals and is knobbed at each end. For the form compare the example in London, no. 313 in F.H. Marshall, *Catalogue of the Ringer Rings, Greek, Etruscan & Roman, in the Departments of Antiquities, British Museum*.

The large splendid beetle is carefully detailed, with vertical hatching on the edges of the plinth. On the underside, a youthful Herakles (Hercle to the Etruscans) decapitates a crested serpent. The muscular hero is nude, leaning forward, pressing down on the serpent's coils with his left foot, grasping its neck in his right hand, and cutting with the weapon in his left hand. His club sits behind him, and the scene is enclosed within a hatched border.

Herakles' most famous encounter with a serpent comes from the second of his Twelve Labors, where he kills the multi-headed Lernean Hydra. Although some scholars have interpreted his fighting a single-headed snake (see for example the later carnelian scarab in the British Museum, no. 81 in P. Zazoff, *Etruskische Skarabäen*) as a depiction of the second Labor, Boardman and Wagner (op. cit., pp. 98 and 109) inform that this need not be the case. The hero encounters snakes in other contexts, including one guarding the tree of the Hesperides, another during his travels in Lydia, and the shape-shifter Periklymenos, killed by Herakles, could take the form of a snake. In Greek art, encounters with a single-headed snake are rare (see Boardman, et al., "Herakles," in *LIMC*, vol. V, nos. 2820-2833, for depictions on vases, bronzes, gems and coins), and the motif appears on Etruscan and Italic gems of the 3rd century B.C. The example presented here is the earliest and the finest of the series.





20

**A GREEK GOLD AND GARNET FINGER RING
WITH DANAË**

HELLENISTIC PERIOD, CIRCA
3RD CENTURY B.C.

Gem: $\frac{7}{8}$ in. (2.2 cm.) long; Hoop: $1\frac{1}{4}$ in. (3.2 cm.) wide

\$40,000-60,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired 1933 or prior and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

G. Sangiorgi, "Nuovi acquisti della mia collezione di pietre Incise," in *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 48, 1933, pp. 284-288; pl. 48, figs. 2-4.

A.B. Cook, *Zeus: A Study in Ancient Religion*, Cambridge, 1940, p. 470, fig. 310.

J.-J. Maffre, "Danae," in *LIMC*, vol. III, Zurich and Munich, 1994, no. 32.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 147, no. 135.

This substantial gold ring has a broad hoop, flat on the interior and slightly rounded on the exterior, expanding to the high shoulders that flare into a projecting molding. The sloping bezel is bisected by an unusual hatched band. Set within the bezel is a bright red cabochon garnet finely engraved with a figure of Danae.

Danae was the only child of King Akrisios of Argos. When the king consulted the Oracle at Delphi, it was prophesied that he would eventually be killed by his grandson, so he locked his daughter in a sunken chamber of bronze in the palace courtyard. Zeus impregnated her in the guise of a golden shower. When the king learned that Danae was with child, he placed her in a chest and tossed her into the sea. Zeus asked Poseidon to intervene, who calmed the seas until the chest was found by a friendly fisherman. Danae's son was the hero Perseus, who killed the Gorgon Medusa. Perseus and his mother returned to Argos only to learn that Akrisios had gone to Larissa, and so Perseus followed. While participating in an athletic competition, he accidentally struck an observer with a discus, who turned out to have been his grandfather, thus fulfilling the prophesy.

Depicted on this gem is the moment of the golden shower. Danae leans against a column, her upper torso nude, with a himation wrapped around her waist and legs. With her lowered hands she holds the himation away from her body to catch Zeus' golden shower. Her hair is bound in a sakkos and she wears a simple necklace. The style is still Classical in flavor, and is nearly identical to a carnelian gem in Vienna, no. 33 in J.-J. Maffre, *op. cit.*

21

A GREEK GOLD AND CARNELIAN FINGER RING WITH ARTEMIS

HELLENISTIC PERIOD, CIRCA
2ND-1ST CENTURY B.C.

Gem: $\frac{3}{4}$ in. (1.9 cm.) long; Hoop: $\frac{1}{4}$ in. (3.1 cm.) wide

\$30,000-50,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 138, no. 126.

This gold setting is characteristic of the Hellenistic period with its broad hoop, flat on the interior, slightly rounded on the exterior, expanding to the oval bezel. The sloping bezel has a raised band where it meets the flat, overhanging flange. The pointed convex oval carnelian set within the bezel is engraved with the goddess Artemis striding to the left. She wears a peplos in the archaistic style, the bottom edge of the overfold finishing in a broad zigzag. In her left hand she holds her dress out behind her, while in her right she holds her bow and arrow. For the pose and drapery compare the 1st century B.C. archaistic relief in the Walters Art Museum, Baltimore, where Artemis similarly holds the edge of her dress in one hand, a torch instead of her bow and arrows in the other (no. 162 in C.C. Vermeule, *Greek and Roman Sculpture in America*).





22

A GREEK GOLD AND CARNELIAN FINGER RING WITH NIKE

HELLENISTIC PERIOD, CIRCA
2ND CENTURY B.C.

Gem: $\frac{3}{4}$ in. (1.8 cm.) long; Hoop: $\frac{1}{16}$ in. (2.4 cm.) wide

\$25,000-35,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 140, no. 128.

The mount has a broad flat hoop that expands to high vertical shoulders. The stepped oval bezel is set with a slightly convex carnelian ringstone engraved with Nike. The winged goddess stands tiptoe, wearing a peplos, making a libation from a one-handled jug held high in her left hand. In her other she holds a small amphora. Before her stands a large high-stemmed calyx-krater with leaves on its neck, the lower body ribbed. Leaning against the krater is a long palm branch, a symbol of victory.

Nike was a popular subject on Greek gems. When depicted alone, rather than as a diminutive figure crowning a god or victor, she is usually either carrying a trophy or branch, or pouring a libation from a phiale (see nos. 450-459 in D. Plantzos, *Hellenistic Engraved Gems*). The combination of utensils in her service on this gem is unusual.



23

A GREEK GOLD AND CARNELIAN FINGER RING WITH PERSEUS

HELLENISTIC PERIOD, CIRCA
2ND CENTURY B.C.

Gem: $\frac{9}{16}$ in. (1.3 cm.) long; Hoop: $\frac{7}{8}$ in. (2.1 cm.) wide

\$25,000-35,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 125, no. 112.

The solid gold hoop is flat on the interior, convex on the exterior, expanding towards the inward sloping shoulders. Set within the flat bezel is a dark red convex carnelian engraved with a profile head of Perseus. The hero wears a helmet in the form of a recumbent winged griffin. The helmet has a visor and lowered cheek pieces. Behind his head is a leaf-shaped spearhead.

According to Boardman and Wagner (op. cit., p. 125), Perseus' winged Cap of Darkness can take many forms, including, as here, a helmet with a griffin providing the requisite wings. On comparable gems and coins where he is shown wearing the griffin helmet, he is usually accompanied by a *harpe* (a type of sword with a hooked appendage near its tip), so the spearhead on the present example is unexpected (see L.J. Roccas, "Perseus," in *LIMC*, vol. VII, nos. 11-14 for comparable images on gems, and no. 18 for the subject on a coin of Philip V, King of Macedon from 221-179 B.C.). Closest to our example without an accompanying weapon, pl. XXVI, no. 15 in A. Furtwängler, *Die antiken Gemmen*.





24

A GREEK AMETHYST RINGSTONE WITH A BUST OF A GODDESS HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

¾ in. (2 cm.) long

\$25,000-35,000

PROVENANCE:

Paul Julius Arndt (1865-1937), Munich.
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 132, no. 120.

Engraved on this thin pale amethyst oval ringstone is the draped bust of a winged goddess wearing a peacock headdress. She has long curly locks of hair framing her neck, the so-called Libyan tresses. In the field before her the

gem is inscribed for its owner Amyntas, meaning "defender," which was a royal Macedonian name.

The motif of a peacock headdress is unusual, and according to Boardman and Wagner (op. cit., p. 132), it is connected to the goddess Hera. When Zeus fell in love with Io, a priestess of Hera, the jealous goddess transformed her into a cow and placed her under the watch of the hundred-eyed monster Argos. Feeling sorry for Io, Zeus sent Hermes to kill the monster, but before he completed the task, Hera transferred Argos' eyes to the tail of a peacock in order to honor her faithful servant.

The iconography may be derived from Ptolemaic images of the goddess Isis, who sometimes wears a vulture headdress above Libyan tresses. Two other gems depict a goddess wearing a peacock headdress, perhaps Hera or her priestess, but neither is winged like the present example (see no. 116 in G. Richter, *Catalogue of Engraved Gems* and pl. 26,19 in A. Furtwängler, *Die antiken Gemmen*).



25

A GREEK GARNET RINGSTONE WITH APOLLO KITHAROIDOS
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

1 in. (2.5 cm.) long

\$12,000-18,000

PROVENANCE:

Paul Julius Arndt (1865-1937), Munich.
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J.M. Moret, *Les pierres gravées antiques représentant le rapt du Palladion*, Mainz, 1997, p. 16, n. 11, pl. 71, fig. 51.
J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 137, no. 125.

Engraved on this elongated convex oval garnet ringstone is Apollo Kitharoidos. As D. Plantzos informs (*Hellenistic Engraved Gems*, p. 66), "The elongated oval shape that Hellenistic gem-cutters and their clientele seem to have preferred was best suited to standing figures of men or women, mostly deities, in relaxed or leaning postures." Here Apollo stands frontally, leaning against a column upon which stands his tripod, a reference to his sanctuary at Delphi. He is nude but for a mantle that drapes over his legs, leaving his torso exposed. He holds his kithara out to the side with his left arm crossing his chest. The frontal pose of his head is deeply engraved and successfully executed. The subject was popular on gems, especially in garnet and cheaper glass imitations of the precious stone (see nos. 259-263 in Plantzos, *op. cit.*).

26

A GREEK CARNELIAN RINGSTONE WITH APOLLO KITHAROIDOS

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

¾ in. (2 cm.) long

\$25,000-35,000

PROVENANCE:

Thomas Howard, 21st Earl of Arundel (1586-1646), Arundel House, London; thence by descent to his wife, Aletheia Talbot Howard (1585-1654), Arundel House, London; thence by gift to her son, Henry Frederick Howard, 22nd Earl of Arundel (1608-1652), Arundel House, London; thence by descent to his son, Henry Howard, 6th Duke of Norfolk (1628-1684), Arundel House, London; thence by descent to his widow, Jane Bickerton Howard (1643-1693), Arundel House, London.

Henry Mordant, 2nd Earl of Peterborough (1621-1697), Drayton House, Northamptonshire, acquired from the above, circa 1690; thence by descent to his daughter, Lady Mary Mordant (1659-1705), Drayton House, Northamptonshire; thence by descent to her second husband, Sir John Germain (1650-1718), Drayton House, Northamptonshire; thence by descent to his second wife, Lady Elizabeth Germain (1680-1769), Knole House, Kent; thence by descent to her great-niece, Mary Beauclerk (1743-1812) on the occasion of her marriage to Lord Charles Spencer (1740-1820), 1762. George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 51.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 51.

with Francis E. Whelan (1848-1907), London, acquired from the above (according to auctioneer's book).

John Postle Heseltine (1843-1929), London.

Antique Gems, Greek Coins, and Greek and Roman Antiquities of J. P. Heseltine, Esq., Christie's, London, 19 April 1921, lot 81.

with Kalebjian Frères, Paris, acquired from the above (according to auctioneer's book).

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

18th century manuscript of the Arundel Collection, no. A 45, as "Apollo Actius." A. Fountaine, *The Arundel Cabinet*, London, 1731, p. 2, no. 45.

S. Reinach, *Pierres gravées des collections Marlborough et d'Orléans*, Paris, 1895, p. 82, pl. 80, no. 73.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 81, no. 121.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 136, no. 124.

Beazley Archive Gem Database no. 121.

This large flat oval carnelian gem is engraved with Apollo Kitharoidos. The god strides forward holding his kithara in his left hand and a plektron in his right. His elongated slender form is typical of the Hellenistic period, as is the archaizing treatment of his chiton with its stepped and zigzag folds. The gem was mounted in a gold ring in the 18th or 19th century. For the pose compare the chalcedony gem in the Kestner Museum, Hannover, no. 90 in W. Lambrinudakis, et al., "Apollon," in *LIMC*, vol. II.

The subject of Apollo in his guise as the god of music was already popular by the late 6th century B.C. as seen on Attic black- and red-figured vases and also in sculpture, either in relief or in the round, sometime accompanied by the Muses. Perhaps the most famous example is the marble statue in the Vatican Museum, a Hadrianic work based on a Hellenistic original of the 2nd century B.C., no. 135 in Lambrinudakis, op. cit.



27

A GREEK SARDONYX CAMEO WITH HEAD OF A MAENAD

HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

Cameo: 1½ in. (3.8 cm.) long; Mount: 2 in. (5 cm.) long

\$50,000-70,000

PROVENANCE:

Thomas Howard, 21st Earl of Arundel (1586-1646), Arundel House, London; thence by descent to his wife, Aletheia Talbot Howard (1585-1654), Arundel House, London; thence by gift to her son, Henry Frederick Howard, 22nd Earl of Arundel (1608-1652), Arundel House, London; thence by descent to his son, Henry Howard, 6th Duke of Norfolk (1628-1684), Arundel House, London; thence by descent to his widow, Jane Bickerton Howard (1643-1693), Arundel House, London.

Henry Mordant, 2nd Earl of Peterborough (1621-1697), Drayton House, Northamptonshire, acquired from the above, circa 1690; thence by descent to his daughter, Lady Mary Mordant (1659-1705), Drayton House, Northamptonshire; thence by descent to her second husband, Sir John Germain (1650-1718), Drayton House, Northamptonshire; thence by descent to his second wife, Lady Elizabeth Germain (1680-1769), Knole House, Kent; thence by descent to her great-niece, Mary Beauclerk (1743-1812) on the occasion of her marriage to Lord Charles Spencer (1740-1820), 1762. George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 194.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 194.

Charles Newton-Robinson (1853-1913), London, acquired from the above (according to auctioneer's book).

Catalogue of the Valuable and Important Collection of Engraved Gems Formed by Charles Newton-Robinson Esq., Christie's, London, 22 June 1909, lot 96.

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

EXHIBITED:

London, Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1904.

PUBLISHED:

18th century manuscript of the Arundel Collection, no. C4 (2), as "Caput Deae Liberae."

A. Fountaine, *The Arundel Cabinet*, London, 1731, p. 7, no. 4.

M.H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, p. 33, no. 194.

Burlington Fine Arts Club Exhibition of Ancient Greek Art, London, 1904, p. 221, no. 175, pl. CXI.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 39, no. 11.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 238, no. 222.

Beazley Archive Gem Database no. 11.

Depicted on this fine cameo is a bust of a maenad, a female follower of Dionysos, or perhaps his consort Ariadne. The three layers of the sardonyx are artfully exploited by the sculptor, with her white flesh standing out against the gray background, her elaborate hair mostly isolated in the upper brown layer. She has a wreath of ivy and a berry in her hair, with a single corkscrew tendril of hair falling along her neck, and a wisp curling onto her cheek. Her dress, perhaps a *nebris* (the skin of a faun), is knotted at her shoulder. The subject was popular during the late Hellenistic period, where some are thought to be portraits of Hellenistic queens in the guise of a maenad. This cameo was set as a pendant in an antique gold mount.





28

**A ROMAN AMETRINE RINGSTONE WITH THETIS RIDING
A HIPPOCAMP**

CIRCA MID 1ST CENTURY B.C.

¾ in. (1.8 cm.) wide

\$10,000-15,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 190, no. 176.

This unusual material, ametrine, is a combination of purple amethyst and yellow citrine in a single gem. Engraved on this convex oval is Thetis, riding a hippocamp. She is nude but for a mantle around her legs. In her right hand she holds a circular shield, intended for Achilles, with a facing head of Medusa as the blazon. Below the sea-horse is the signature of the gem-engraver Aulos ("of Aulos"), which Sangiorgi did not consider original, but which Boardman and Wagner (op. cit., p. 190) thought possibly original. Aulos was a superb artist known from a number of signed gems; others have been assigned to him on account of similarity of style. Many gems engravers of the 18th and 19th century forged his signature on their own gems. During the Renaissance and later, his signature was added to unsigned ancient gems in order to increase their prestige and value. The stone is set into a gold finger ring, probably of the 19th century. For a Roman carnelian gem in Vienna with the same subject and date, excluding the Medusa blazon, see no. 408 in N. Icard-Gianolio and A.-V. Szabados, "Nereides," in *LIMC*, vol. VI.



29

A ROMAN CARNELIAN RINGSTONE WITH A PORTRAIT OF OCTAVIAN

CIRCA MID 1ST CENTURY B.C.

½ in. (1.2 cm.) long

\$30,000-50,000

PROVENANCE:

Ludovisi-Boncompagni collection, Rome, by 1840 (illustration of gem impression preserved on the Beazley Archive).

Paul Julius Arndt (1865-1937), Munich (no. A1410).

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

M.-L. Vollenweider, *Die Steinschneidekunst und ihre Künstler in spätrepublikanischer und augusteischer Zeit*, Baden-Baden, 1966, pp. 39, 54 and 102, pl. 29,2.

M.-L. Vollenweider, *Die Porträtgemmen der römischen Republik*, Mainz am Rhein, 1972, vol. I, pp. 134, 158, 175, 201, 218ff., 238 and 263; vol. II, p. 101, pls. 157,2 and 5.

E. Zwierlein-Diehl, *Glaspasten im Martin-von-Wagner-Museum der Universität Würzburg*, Munich, 1986, p. 207.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 130, no. 118.

Beazley Archive Gem Database "Impronte gemmarie della collezione Boncompagni."

This fine portrait of a youthful Octavian (later the Emperor Augustus) shows him wearing a mourning beard, indicating that it must have been sculpted shortly after the assassination in 44 B.C. of his maternal great-uncle Julius Caesar. According to Caesar's will, Octavian was posthumously adopted. Together with Mark Antony and Marcus Lepidus, he formed the Second Triumvirate to defeat Caesar's assassins. On several related gems and on coins minted by Octavian after the assassination, he is frequently shown wearing the mourning beard (see for example the impression from a lost gem, no. 743 in Boardman, et al., *The Marlborough Gems*).

The Ludovisi-Boncompagni provenance for this gem was indicated in Sangiorgi's notes, and confirmed by an impression illustrated in the Beazley Archive Gem Database. The later Arndt provenance is also confirmed from an impression in a box in the Sangiorgi collection identified as coming from Paul Arndt.

30

A ROMAN CARNELIAN RINGSTONE WITH THE ESCAPE FROM TROY

CIRCA LATE 1ST CENTURY B.C.

$\frac{7}{8}$ in. (2.2 cm.) long

\$50,000-70,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

M.L. Vollenweider, *Die Steinschneidekunst und ihre Künstler in spätrepublikanischer und augusteischer Zeit*, Baden-Baden, 1966, pp. 17-18, 20, 22 and 93-94; pl. 8, fig. 8.

F. Canciani, "Aeneias," in *LIMC*, vol. I, Zurich and Munich, 1994, no. 109.

J.M. Moret, *Les pierres gravées antiques représentant le rapt du Palladion*, Mainz, 1997, pp. 127 and 170-171.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 148, no. 136.

This remarkable depiction of the Escape from Troy is the finest known on a gem. Aeneas, wearing a corselet, carries his father Anchises and leads his son Ascanius out of the gates of Troy. Anchises, enveloped in robes, holds a cylindrical reliquary with raised moldings top and bottom and an X on the side. Ascanius wears a short chiton, a cloak and a Phrygian cap and carries a pedum. The ashlar blocks of the gate are indicated, topped with battlements, upon which stands a Greek warrior in a crested helmet, holding a torch aloft in one hand, a spear in the other. In addition to the flames of the torch, the nighttime setting is confirmed by a star in the sky. Aeneas is stepping onto a ladder at the stern of a ship. On board are three Trojans, each wearing a Phrygian cap. One attends the rudder, another holds a horn to his lips, either a trumpet or a rhyton, and one handles the rigging of the still furled sail. That the faces of the main characters are shown frontally on this gem adds to the three-dimensional feel of the scene.

The depiction of Aeneas carrying his father was already popular with Athenian vase-painters by the late 6th century B.C. and must be based on the lost Greek epic, *The Illiupersis*, also known as *The Sack of Troy*. As Boardman informs (p. 231 in *Athenian Black Figure Vases*), many of the vases may have been intended for trade to Italy, where the myth had a special relevance. The subject gained in popularity in Rome in the 1st century B.C. on account of Virgil, whose *Aeneid* told the story from the Trojan point of view. Following Aeneas' escape from Troy, he made his way to Italy where his descendants Romulus and Remus eventually founded the city of Rome.

In Book II of the *Aeneid*, the hero's mother, the goddess Venus, restrains Aeneas from killing Helen, whom he discovered hiding amidst the devastation, and implores him instead to find his family, "make your escape and flee" (see p. 113 in S. Woodford, *The Trojan War in Ancient Art*). Later, the hero explains, "No help, Or hope of help existed, So I resigned myself, picked up my father, And turned my face toward the mountain range" (lines 1043-1047). The motif was popular on Roman gems and coins, and in other media as well, but never as detailed as on the present example except on larger scale works of art (see F. Canciani, op. cit., nos. 93-145).



A ROMAN CARNELIAN INTAGLIO OF MARS

CIRCA 1ST CENTURY B.C.

1 $\frac{1}{2}$ in. (4.1 cm.) high

\$50,000-70,000

PROVENANCE:

Thomas Howard, 21st Earl of Arundel (1586-1646), Arundel House, London; thence by descent to his wife, Aletheia Talbot Howard (1585-1654), Arundel House, London; thence by gift to her son, Henry Frederick Howard, 22nd Earl of Arundel (1608-1652), Arundel House, London; thence by descent to his son, Henry Howard, 6th Duke of Norfolk (1628-1684), Arundel House, London; thence by descent to his widow, Jane Bickerton Howard (1643-1693), Arundel House, London.

Henry Mordant, 2nd Earl of Peterborough (1621-1697), Drayton House, Northamptonshire, acquired from the above, circa 1690; thence by descent to his daughter, Lady Mary Mordant (1659-1705), Drayton House, Northamptonshire; thence by descent to her second husband, Sir John Germain (1650-1718), Drayton House, Northamptonshire; thence by descent to his second wife, Lady Elizabeth Germain (1680-1769), Knole House, Kent; thence by descent to her great-niece, Mary Beauclerk (1743-1812) on the occasion of her marriage to Lord Charles Spencer (1740-1820), 1762.

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 109.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 109.

with Francis E. Whelan (1848-1907), London, acquired from the above (according to auctioneer's book).

Charles Newton-Robinson (1853-1913), London.

Catalogue of the Valuable and Important Collection of Engraved Gems Formed by Charles Newton-Robinson Esq.; Christie's, London, 22 June 1909, lot 71.

with Spink, London, acquired from the above (according to auctioneer's book).

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

EXHIBITED:

London, Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1904.

PUBLISHED:

18th century manuscript of the Arundel Collection, no. E 26, as "Martis paciferi imago."

A. Fountaine, *The Arundel Cabinet*, London, 1731, p. 9, no. E 26.

M.H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, p. 19, no. 109.

Burlington Fine Arts Club Exhibition of Ancient Greek Art, London, 1904, p. 221, no. 176, pl. CX.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 82, no. 124.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 129, no. 117.

Beazley Archive Gem Database no. 124.

This large intaglio depicts a bust of Mars wearing a crested helmet and a mantle draped over his shoulders. Boardman and Wagner (op. cit., p. 129) note that the features of the god, with his somber expression and quiet nobility, are reminiscent of the so-called Ares Borghese, a Roman creation inspired by earlier Greek types and which conforms to the classicizing tendencies popular during the Augustan era (see no. 21 in E. Simon and G. Bauchhens, "Ares/Mars," in *LIMC*, vol. II). The subject was popular on coins and gems (see the glass example in the Kunsthistorisches Museum, Vienna, no. 192 in Simon and Bauchhens, op. cit.). The large scale of the gem presented here suggests that it was perhaps worn exclusively as a pendant in antiquity and did not serve a sphragistic function.



THE DIOSKOURIDES PORTRAIT OF DEMOSTHENES

32

A ROMAN AMETHYST RINGSTONE WITH A PORTRAIT OF DEMOSTHENES

SIGNED BY DIOSKOURIDES, CIRCA LATE 1ST CENTURY B.C.

¾ in. (1.9 cm.) long

\$200,000-300,000

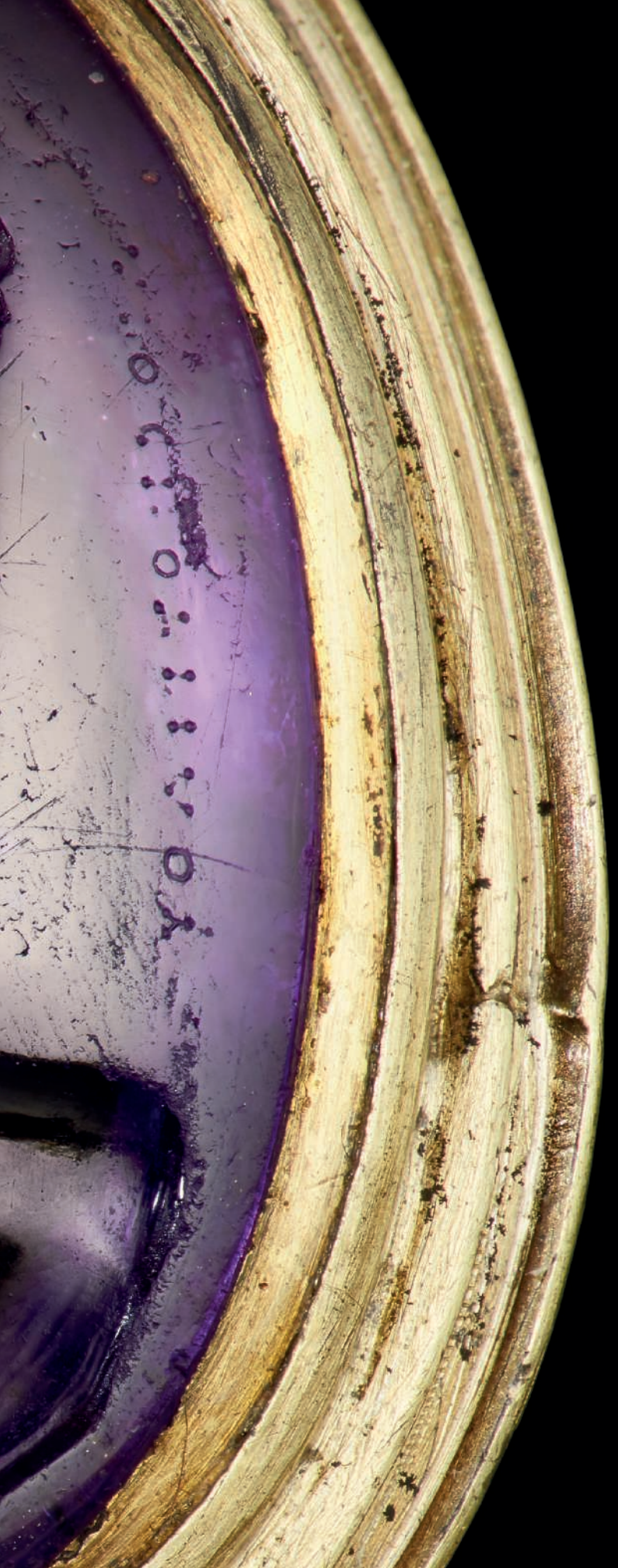
PROVENANCE:

Lelio Pasqualini (1549-1611), Rome, acquired by 1602; thence by descent to his nephew, Pompeo Pasqualini (d. 1624), Rome.
Francesco Boncompagni (1596-1641), Frosinone, acquired from the above, 1624; thence by descent to his nephew, Gerolamo Boncompagni (1622-1684), Frosinone; thence by descent to Antonio Boncompagni-Ludovisi, Prince of Piombino (1658-1721), Frosinone; thence by descent to his son, Gaetano Boncompagni-Ludovisi, Prince of Piombino (1706-1777), Frosinone; thence by descent to his son, Antonio II Boncompagni-Ludovisi, Prince of Piombino (1735-1805), Rome; thence by descent to his son, Luigi Maria Boncompagni-Ludovisi, Prince of Piombino (1767-1841), Rome; thence by descent to his son, Antonio III Boncompagni-Ludovisi, Prince of Piombino (1808-1883), Rome, with Tommaso Martinetti, Rome (1832-1895) and possibly Count Michel Tyszkiewicz (1828-1897), Rome, acquired from the above, by 1883.
Sir Arthur Evans (1851-1941), England, acquired by 1890.
Giorgio Sangiorgi (1886-1965), Rome, acquired from the above and brought to Switzerland, by 1941; thence by continuous descent to the current owners.

PUBLISHED:

P. Gassendi, *Viri illustris Nicolai Claudii Fabricii de Peiresc, senatoris Aquisextiensis vita, per Petrum Gassendum...*, Paris, 1641, pp. 85-86.
J.J. Winckelmann, *Monumenti antichi inediti spiegati ed illustrati da Giovanni Winckelmann prefetto delle antichità di Roma*, Rome, 1767, pp. xiii, 91 and 108.
J.J. Winckelmann, *Storia delle arti del disegno presso gli antichi di Giovanni Winckelmann*, vol. 2, Rome, 1783, pp. 331-332.
D.A. Bracci, *Memorie degli antichi incisori che scolpirono i loro nomi in gemme cammei con molti monumenti inediti di antichità statue bassirilievi gemme*, vol. 2, Florence, 1786, fig. 69.
E.Q. Visconti, *Il Museo Pio Clementino*, vol. 3, Rome, 1790, p. 15, n. C.
A. L. Millin, *Introduzione allo studio delle pietre intagliate... dal francese nell'idioma italiano ridotta*, Palermo, 1807, pp. 55, 82 and 97-98.
E.Q. Visconti, *Iconographie grecque*, vol. 1 and plates, Paris, 1811, pp. 256-257, pl. 30, fig. 1.
"Classe quarta. Letteratura e belle arti," *Giornale Bibliografico Universale*, no. 30, vol. viii, Milan, 1811, p. 160.
E.Q. Visconti, *Iconographie grecque; ou recueil des portraits authentiques des empereurs, rois, et hommes illustres de l'antiquité*, vol. 1, Milan, 1824, pp. 357-358, pl. 29,1.
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E.Q. Visconti, *Opere varie italiane e francesi di Ennio Quirino Visconti*, vol. 2, Milan, 1829, pp. 123-124, 127-128, 131, and 359.
T. Cades, *Descrizione di una Collezione di 8121 impronte in Stucca posseduta in Roma da Tommaso Cades, Incisore in gemme, cavate accuratamente dalle più celebre gemme incise conosciute che esistono nei principali Musei e Collezioni particolari di Europa, divisa in due parti...*, Rome, 1836, p. 235, nr. 32.
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C. Cantù, *Documenti alla storia universale: cronologia, geografia, archeologia*, vol. 1, Turin, 1848, pp. 832-833.
H. Köhler, *Gesammelte Schriften: Abhandlung über die geschnittenen Steine mit den Namen der Künstler*, vol. 3, St. Petersburg, 1851, pp. 147 and 309.
C.O. Mueller, *Ancient Art and its Remains; or a Manual of the Archeology of Art*, London, 1852, p. 188.
T. Combe, E. Hawkins, C.R. Cockerell and S. Birch, eds., *A Description of the Collection of Ancient Marbles in the British Museum*, London, 1861, p. 36.
C. W. King, *Antique Gems: Their Origin, Uses, and Value as Interpreters of Ancient History and as Illustrative of Ancient Art with Hints to Gem Collectors*, London, 1866, pp. 217, 236 and 261.
H. M. Westropp, *Handbook of Archaeology: Egyptian, Greek, Etruscan, Roman*, London, 1867, pp. 208, 257 and 277.
"Cammeo o Cameo," *Nuova enciclopedia italiana, ovvero dizionario generale di scienze, lettere, industrie, ecc.*, edition 6, vol. iv, Turin, 1877, p. 790.
A. Böckh, E. Curtius, A. Kirchoff, J. Franz, and H. Röhl, eds., *Corpus inscriptionum graecarum*, vol. IV, 1877, p. 69.
W. Lübke, *History of Sculpture, from the Earliest Ages to the Present Time*, vol. 1, London, 1878, p. 323.
V. Poggi, *La gemma di Eutiche*, Genoa, 1884, pp. 34-35, 43, and 46-47.
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A. F. von Pauly and G. Wissowa, "Dioskurides," in *Paulys Realencyclopädie der classischen Altertumswissenschaft*, Stuttgart, 1903, p. 1143.
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C. Seltman, *Approach to Greek Art*, London, 1948, p. 105, table 92c.
G.M.A. Richter, *Three Critical Periods in Greek Sculpture*, Oxford, 1951, pp. 55-56, 58-59 and 78, fig. 125.
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- L.P.B. Stefanelli, "Una raccolta di 'solfi' del museo Boncompagni per il Medagliere Capitolino," *Bolletino dei musei comunali di Roma/ Associazione Amici dei Musei di Roma* VII, Rome, 1993, p. 129, fig. 1.
- L.P.B. Stefanelli, "Collezionisti e incisori in pietre dure a Roma nel XVIII e XIX secolo. Alcune considerazioni," *Zeitschrift für Kunstgeschichte* 59, no. 2, 1996, pp. 195-196.
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- L.P.B. Stefanelli and G. Curiale, "Una raccolta di 'impronte' Cades nel museo di Roma," *Bolletino dei musei comunali di Roma / Associazione Amici dei Musei di Roma*, XXI, Rome, 2007, pp. 107-109, fig. 1.
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- J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 120, no. 137.
- Beazley Archive Gem Database: "Impronte gemmarie della collezione Boncompagni."

One of the most important gems in the Sangiorgi collection is this extraordinary amethyst intaglio engraved with a portrait bust of Demosthenes, the 4th century B.C. Greek orator, and signed by the gem engraver Dioskourides. It is so deeply cut that in the impression, the bust stands out in such high relief that it nearly reads like a statue in the round. Demosthenes wears a mantle over one shoulder and turns his head slightly to one side. The orator is bearded, with a full mustache framing his lips. His brows are knitted and his forehead creased, giving him a serious expression. To the right, in small neat letters, is the inscription, "of Dioskourides," the artist's signature. The gem is mounted in an antique gilt silver frame.

Dioskourides' portrait of Demosthenes is without question a masterpiece and one of the most important gems to survive from antiquity. "The Ludovisi gems, belonging to the Prince of Piombino, include many of great value," wrote English gem collector C.W. King in 1866, "but its chief glory is the Demosthenes of Dioskorides." In the time before, when it was in the collection of Lelio Pasqualini (1549-1611), and ever since, the gem has piqued the interest of every antiquarian, Grand Tour traveler, and glyptic scholar with a passion for ancient gems. Dutch Renaissance painter Peter Paul Rubens (1577-1640) saw the gem sometime between 1600 and 1608 when visiting Rome, recording the inscription in his itinerary; Johann Joachim Winckelmann (1717-1768), the father of modern art history and longtime resident of the Eternal City, included an engraving of it in his *Monumenti antichi inediti* (1767); and Johann Wolfgang von Goethe (1749-1832), during his famous journey through Italy, saw the gem collection of the Boncompagni-Ludovisi in 1787. The gem was admired as much for the high quality of its craftsmanship and its exceptionally deep engraving, rare for an ancient intaglio, as for its identifying signature, since Dioskourides was recognized throughout the Renaissance and into the modern era as the greatest gem engraver of the Roman world.

Born in Aegea, part of modern-day Turkey, in the 1st century B.C., Dioskourides moved to Rome, by then the cultural and artistic capital of the Mediterranean, where he was named chief gem engraver for the Emperor Augustus (63 B.C.-14 A.D.). Pliny the Elder (*Natural History*, XXXVII, 8) and Suetonius (*Augustus*, 50) mention that Dioskourides sculpted the Emperor's signet ring, supposedly a portrait of Augustus himself (now lost), and that it was used by his successors for signing personal and imperial documents. An active patron of the arts, Augustus promoted the emulation of earlier Greek art, a style today called Augustan Classicism. Dioskourides participated in this zeitgeist, basing many of his gems on famous Greek statues, as was the case with his portrait of Demosthenes. Dioskourides is the only gem-engraver of the Roman period who is not only mentioned by ancient writers but also known from surviving works (p. 130 in G.M.A. Richter, *Engraved Gems of the Romans*). At present, in addition to his Demosthenes portrait, six other intaglio gems and one cameo survive that bear Dioskourides' signature, while several others are assigned to him on account of quality and style (see p. 317 in P. Zazoff, *Die antiken Gemmen*).

It was not until around 280 B.C., nearly forty years after Demosthenes' death in 322 B.C., that the orator was commemorated on the Athenian Agora by a bronze statue by the sculptor Polyuektos. For hundreds of years after his death, Demosthenes enjoyed a posthumous fame, particularly among the Romans, who prized his oratory and found in him a ready symbol of republicanism and liberty. Marble copies of Polyuektos' bronze were exceedingly popular with wealthy Romans, who adorned their villas with portraits of famous Greek thinkers. Such was the extent of his fame that more than fifty marble copies survive (see nos. 1-47 in G.M.A. Richter, *The Portraits of the Greeks*). After the fall of the Empire, as knowledge of the ancient world faded, the identity of the surviving marble portraits and that of Dioskourides' gem was lost. Regarding the gem, some thought it depicted the playwright Terence while others thought it was the philosopher Arius, teacher of Augustus. It was not until 1753 when a bronze portrait bust with Demosthenes' name inscribed on the breast was found at Herculaneum that the likenesses were once again positively identified.

Nothing is known about the ancient owner of Dioskourides' Demosthenes, and in fact the first mention of it does not occur until towards the end of the Renaissance in a letter dated 1602 from the French scholar and gem enthusiast Nicholas-Claude Fabri de Peiresc (1580-1637), when the gem was in the collection of Pasqualini. Through Pasqualini's nephew, it passed to the Boncompagni family, who for hundreds of years boasted one of Italy's most prized gem collections, the highlight of which was undoubtedly Dioskourides' portrait. By the late 1800s however, many of Rome's storied aristocratic families were facing economic and political setbacks, and the Boncompagni-Ludovisi were no exception. They were forced to sell off much of their property, including the collection of engraved gems, which was sold via Francesco Martinetti (1833-1895) and Baron Michel Tyskiewicz (1828-1897). In an article published years later (*Revue Archéologique*, III, vol. 28, 1896, pp. 292-293), Tyskiewicz recalled how the two split the collection, most of the more modern gems going to Martinetti, and the ancient ones to Tyskiewicz. Dioskourides' gem does not appear in the book cataloguing the most celebrated pieces of Tyskiewicz's collection, nor was it offered in his estate auction, suggesting that he sold it during his lifetime.

The gem was next acquired by Sir Arthur Evans (1851-1941), the famed excavator of Knossos and Keeper of the Ashmolean Museum. Towards the end of his life and in need of funds to publish the final volumes of his *Palace of Minos*, Evans sold what he described as "my treasure" to Sangiorgi. Sangiorgi had followed the fate of the gem for some time, eventually publishing an article in 1937, "Der Demosthenes des Dioskurides," solely dedicated to the piece, calling it the "most personal and strongest" of the gem cutter's works. He would later write: "Like all endowed collectors, I too had in my heart my determined aim, the *non plus ultra*, the definitive object, the absolute rarity, what could be such an object if not a work by Dioskourides?"

A ROMAN SARDONYX CAMEO WITH A DRAPED BUST OF A JULIO-CLAUDIAN PRINCE

CIRCA EARLY 1ST CENTURY A.D.

Cameo: 1 7/16 in. (3.6 cm.) long; Mount: 3 7/8 in. (9.8 cm.) long

\$150,000-250,000

PROVENANCE:

William Ponsonby, 2nd Earl of Bessborough (1704-1793), Parkstead House, Roehampton, acquired by 1761.

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883) Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 392.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 392.

with Francis E. Whelan (1848-1907), London, acquired from the above (according to auctioneer's book).

Wyndham Francis Cook (1860-1905), London; thence by descent to his son, Humphrey W. Cook (1893-1978), London.

An Important Collection of Greek, Roman and Etruscan Antiquities and Antique and Renaissance Gems, the Property of Humphrey W. Cook, Esq.; Christie's, London, 14-16 July, 1925, lot 65.

with Spink, London, acquired from the above (according to auctioneer's book).

S.E. Lucas, Esq. (1883-1970), London.

The Property of S.E. Lucas, Esq.; *Fine Hardstone Cameos, Intaglios, French Paperweights, Coins and Works of Art*, Christie's, London, 14 February 1961, lot 88.

with H.E. Backer, London and Rome, acquired from the above (according to auctioneer's book).

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland; thence by continuous descent to the current owners.

PUBLISHED:

L. Natter, *Catalogue des pierres gravées, tant en relief, qu'en creux de Mylord Comte de Bessborough*, London, 1761, p. 2, no. 4.

J. Bryant, *Gemmarum antiquarum delectus ex præstantioribus desumptus, quæ in dactyliothecus ducis Marlburgiensis conservantur. Choix de pierres antiques gravées du cabinet du Duc de Marlborough*, vol. 1, London, 1783, no. 12.

S. Reinach, *Pierres gravées des collections Marlborough et d'Orléans*, Paris, 1895, p. 113, no. 12, pl. 109.

M.H. Story-Maskelyne, *The Marlborough Gems. Being a collection of works in cameo and intaglio formed by George, Third Duke of Marlborough*, 1870, p. 68, no. 392.

The Marlborough Gems, manuscript album and photographs, 1875, pl. 3.2.

C. H. Smith and C. A. Hutton, *Catalogue of the Antiquities (Greek, Roman and Etruscan) in the Collection of the Late Wyndham Francis Cook, Esq.*, London, 1908, p. 66, no. 284, pl. 14.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 169, no. 372.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 229, no. 215.

Beazley Archive Gem Database no. 372.

This impressive two-layer sardonyx, white on brown, is sculpted with the frontal bust of a Julio-Claudian prince in extremely high relief. He wears a tunic with a V-shaped neckline and a toga over his left shoulder, their vertical folds well-articulated. He has a somewhat pointed chin, a slender nose and prominent ears. In his short wavy locks he wears a laurel wreath. The cameo was mounted as a pendant in a gold frame, the ensemble further set into an elaborate openwork gold mount embellished with gems including peridot, garnets and amethysts, all typical work of the 18th century and perhaps commissioned by Bessborough. According to Boardman et al. (op. cit., p. 169), an Italian bronze plaquette copied from the cameo that was on the market in 2008 suggests it was already known in the Renaissance.

The identity of this Julio-Claudian prince has been the subject of debate since its first publication in the 18th century. Natter (op. cit., p. 2) considered it a portrait of Germanicus; for Bryant it is a young Augustus; all subsequent views vacillate between these two. Based on comparison to two other frontal cameos, Germanicus seems the most plausible (see nos. C22, a glass cameo formerly in Munich, and C23, a sardonyx cameo in the British Museum, in W.-R. Megow, *Kameen von Augustus bis Alexander Severus*). Germanicus Julius Caesar (15 B.C.-19 A.D.) was the great-nephew and step-grandson of Augustus, the first Roman emperor. In 4 A.D., he was adopted by his paternal uncle, Tiberius, who succeeded Augustus as Emperor a decade later. As a result, Germanicus became an official member of the gens Julia, another prominent family whom he was related to on his mother's side. His connection to the Julii was further consolidated through a marriage between himself and Agrippina the Elder, a granddaughter of Augustus. Although Germanicus died of mysterious circumstances while on campaign in the East, two of his descendants would become emperor, his son Caligula and his grandson Nero.





A ROMAN SARDONYX CAMEO WITH A PORTRAIT OF THE EMPEROR NERO

CIRCA MID 1ST CENTURY A.D.

Cameo: $1\frac{5}{16}$ in. (3.3 cm.) long; Mount: $1\frac{5}{8}$ in. (4.1 cm.) long

\$200,000-300,000

PROVENANCE:

William Ponsonby, 2nd Earl of Bessborough (1704-1793), Parkstead House, Roehampton, acquired by 1761.

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 406.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 406.

Charles Newton-Robinson (1853-1913), London, acquired from the above (according to the auctioneer's book).

Catalogue of the Valuable and Important Collection of Engraved Gems Formed by Charles Newton-Robinson Esq., Christie's, London, 22 June 1909, lot 111.

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

L. Natter, *Catalogue des pierres gravées, tant en relief, qu'en creux de Mylord Comte de Bessborough*, London, 1761, p. 3, no. 6.

M.H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, p. 70, no. 406.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 170, no. 374.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 197, no. 183.

Beazley Archive Gem Database no. 374.

This extremely fine three-layer sardonyx cameo depicts the bust of a young Emperor Nero facing left. The flesh and parts of the mantle are cut in the white layer, with the upper brown exploited for the laurel wreath and details of the mantle, all against a light brown, almost translucent ground. The ties of his wreath flutter behind his head. The gem was set as a pendant in a gold mount with a twisted wire edge, probably in the 18th or 19th century.

Nero Claudius Caesar Augustus Germanicus (15 December 37-9 June 68 A.D.) was the last Emperor of the Julio-Claudian Dynasty. He was Augustus' great-great grandson, descended from the first Emperor's only daughter Julia. Nero became emperor in 54 A.D., aged sixteen years. In addition to the present cameo, several others are known that also depict the youthful Emperor, suggesting perhaps that all were commissioned to commemorate his ascension to the throne. See for example no. 74 in M. Henig and H. Molesworth, *The Complete Content Cameos*; no. 297 in M.-L. Vollenweider, *Deliciae Leonis*; and no. A93, pl. 34 in W.-R. Megow, *Kameen von Augustus bis Alexander Severus*. His coin portraits from the first years of his reign display a similar style, especially in the treatment of his hair (see nos. 188-189 in J. Kent, *Roman Coins*).



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A ROMAN SARDONYX COME O F ISIS

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Cameo: 1 $\frac{5}{8}$ in. (4.2 cm.) long; Mount: 3 $\frac{1}{2}$ in. (8.8 cm.) long

\$30,000-50,000

PROVENANCE:

Richard Mead (1673-1754), London.

William Ponsoby, 2nd Earl of Bessborough (1704-1793), Parkstead House, Roehampton, acquired by 1761.

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 366.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 366.

with Francis E. Whelan (1848-1907), London, acquired from the above (according to the auctioneer's book).

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

L. Natter, *Catalogue des pierres gravées, tant en relief, qu'en creux de Mylord Comte de Bessborough*, London, 1761, pp. 1-2, no. 2.

Gemmarum antiquarum delectus ex præstantioribus desumptus, quæ in dactylithecus ducis Marlburgiensis conservantur. Choix de pierres antiques gravées du cabinet du Duc de Marlborough, vol. 2, London, 1783, no. 17.

M.H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, p. 65, no. 366.

The Marlborough Gems, manuscript album and photographs, 1875, pl. 2.2.

S. Reinach, *Pierres gravées des collections Marlborough et d'Orléans*, Paris, 1895, p. 117, no. 17, pl. 114.

J. Kagan and O. Neverov, "Lorenz Natter's Museum Britannicum: Gem Collecting in mid-Eighteenth-Century England," *Apollo*, August 1984, pp. 114-121, fig. 7.5.

D. Plantzos, "Ptolemaic Cameos of the Second and First Centuries BC," *Oxford Journal of Archaeology* 15, 1996, pp. 54-58, no. B7, fig. 23.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 164, no. 358.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 229, no. 214.

Beazley Archive Gem Database no. 358.

This fine two-layered sardonyx cameo is sculpted with a profile bust of the goddess Isis. The artist reserved his subject to the brown layer, which stands out against the white ground. The goddess wears a broad collar overlapped by a long wig and a vulture headdress topped with a diminutive Isis crown formed of horns and a solar disc. It may be that the subject was intended to be a Ptolemaic Queen in the guise of Isis.

The carving of cameos was invented in Ptolemaic Alexandria during the 3rd century B.C. Cameos and a large number of garnet intaglios with similar subjects were popular in the later Ptolemaic period and were associated with the royal cult (see p. 194 in J. Spier, et al., *Beyond the Nile: Egypt and the Classical World*). The type continued in popularity in the Roman period and it has been suggested by Plantzos (op. cit., p. 57) that the present cameo is Egyptianizing Roman.

The 18th century jeweled mount is set with peridot, amethyst and garnet and is typical of gems from the Bessborough Collection. William Ponsoby, the 2nd Earl of Bessborough, was a dedicated antiquarian who amassed an impressive collection of cameos and intaglios. His travels throughout Italy in 1736-1738 with painter J. E. Liotard acquainted the Englishman with a number of dealers in ancient art. The Earl's collection was displayed at his Roehampton house before the gems were sold to the Fourth Duke of Marlborough soon after his acquisition of the Arundel gems (see Boardman et al., op. cit., pp. 125-127).



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A ROMAN SARDONYX COME O OF MEDUSA CIRCA 1ST CENTURY A.D.

Cameo: 1½ in. (4 cm.) long; Mount: 2¾ in. (6 cm.) long

\$30,000-50,000

PROVENANCE:

Gabriel Medina, Livorno and Leghorn, acquired by 1742.

A Catalogue of the Genuine and Capital Collection of Antique Gems of Signor De Medina, Late of Leghorn, Merchant, Deceased, Langford, Covent Garden, 10-12 February 1761, lot 71.

William Ponsonby, 2nd Earl of Bessborough (1704-1793), Parkstead House, Roehampton.

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 105.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 105.

Rathbone, acquired from the above (according to auctioneer's book).

Arthur Sanderson (1846-1915), Edinburgh.

A Catalogue of the Well-Known Collection of Works of Art, Formed by Arthur Sanderson, Esq. of 25, Learmonth Terrace, Edinburgh, Knight, Frank and Rutley, London, 12-14 June 1911, lot 323.

Cutler, acquired from the above (according to auctioneer's book).

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

Catalogo del prezioso museo di pietre intagliate e cammei appresso le signore de Medina in Livorno, Livorno, 1742, p. 10, no. 6.

L. Natter, *Catalogue des pierres gravées, tant en relief, qu'en creux de Mylord Comte de Bessborough*, London, 1761, p. 37, no. 32.

M.H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, p. 70, no. 406.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 151, no. 326.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 239, no. 223.

Beazley Archive Gem Database no. 326.

The head of Medusa, also known as the gorgoneion, was perhaps "the most ubiquitous subject employed for cameos" during the Roman Period (p. 183 in M. Henig and H. Molesworth, *The Complete Content Cameos*). When used in jewelry it was thought to have amuletic or apotropaic properties, conferring protection to the wearer, including from the Evil Eye. The subject was popular already in the Archaic period in Greece, when she was depicted as a ferocious monster. By the Hellenistic period, the image became more humanized. During the Roman period, the type is typically shown either frontally or slightly turned, as here, with wings in her hair, the face framed by serpents. The most common materials were sardonyx, chalcedony, carnelian or glass imitating them. The present example is considerably larger than most, and by far one of the finest in existence. It was mounted as a pendant in a gold frame, most likely in the 18th century.



THE MARLBOROUGH ANTIPOUS

37

A ROMAN BLACK CHALCEDONY INTAGLIO PORTRAIT OF ANTIPOUS

CIRCA 130-138 A.D.

1 $\frac{1}{2}$ in. (3.4 cm.) long

\$300,000-500,000

PROVENANCE:

Count Antonio Maria Zanetti (1679-1767), Venice, acquired by 1740.
George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above by 1767; thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.
The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, 1875, lot 500.
David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire, 1898.
The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 500.
with Francis E. Whelan (1848-1907), London, acquired from the above (according to auctioneer's book).
Charles Newton-Robinson (1853-1913), London.
Catalogue of the Valuable and Important Collection of Engraved Gems Formed by Charles Newton-Robinson Esq., Christie's, London, 22 June 1909, lot 66.
Antiquities, Sotheby's, London, 15 January 1952, lot 136.
Forrer, acquired from the above (according to auctioneer's book).
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland by 1952; thence by continuous descent to the current owners.

EXHIBITED:

Burlington Fine Arts Club, London, *Exhibition of Ancient Greek Art*, 1904.

PUBLISHED:

A.M. and G.F. Zanetti, *Delle antiche statue greche e romane, che nell'antisala della libreria di San Marco, e in altri luoghi pubblici di Venezia si trovano*, vol. 1, Venice, 1740, pl. 23.
A.F. Gori, *Gemmae antiquae Antonii Mariae Zanetti*, Venice, 1750, pp. 43-44, pl. 22.
P. Clément, *Les Cinq années littéraires, ou Lettres sur les ouvrages de littérature qui ont paru dans les années 1748, 1749, 1750, 1751 et 1752*, Berlin, 1755, pp. 124-125 and 476.
P.D. Lippert, *Dactyliotheck*, Leipzig, 1767, vol. 2, p. 206, no. 729.
T. Worlidge, *A Select Collection of Drawings from Curious Antique Gems; most of them in the possession of the Nobility and Gentry of this Kingdom; etched after the Manner of Rembrandt*, London, 1768, pl. 55.
P.D. Lippert, *Supplement zu Phillip Daniel Lipperts Dactyliotheck*, Leipzig, 1776, p. 148, no. 304.
J. Bryant, *Gemmarum antiquarum delectus ex praestantioribus desumptus, quæ in dactyliothece ducis Marlburgiensi conservantur, Choix de pierres antiques gravées du cabinet du Duc de Marlborough*, vol. 1, London, 1780, no. 21.
D. A. Bracci, *Memorie degli antichi incisori che scolpirono i loro nomi in gemme e cammei con molti monumenti inediti di antichità statue bassirilievi gemme*, vol. 1, Florence, 1784, pp. 108-113, pl. 20.
R.E. Raspe, *A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems, Cameos as well as Intaglios, taken from the most Celebrated Cabinets in Europe, and cast in Coloured Pastes, white Enamel, and Sulphur*, London, 1791, vol. 2, p. 649, no. 11701.
K. Levezow, *Über den Antinous dargestellt in den Kunstdenkmälern des Alterthums*, Berlin, 1808, pp. 77-79.
T. Cades, *Descrizione di una Collezione di 8121 impronte in Stucca posseduta in Roma da Tommaso Cades, Incisore in gemme, cavate accuratamente dalle più celebre gemme incise conosciute che esistono nei principali Musei e Collezioni particolari di Europa, divisa in due parti...*, Rome, 1836, p. 256, vol. 4, no. C 482.
C.W. King, "Notices of Collections of Glyptic Art Exhibited by the Archaeological Institute in June, 1861," *Archaeological Journal* 19, vol. 1, p. 106, no. 389.
M.H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, pp. 84-85, no. 500.
C.W. King, *Antique Gems and Rings*, vol. 1, London, 1872, pp. xii, 18.
L. Dietrichson, *Antinoos: Eine kunstarthologische Untersuchung*, Christiania, 1884, pp. 280-281, no. 95.
C.W. King, *Handbook of Engraved Gems*, London, 1885, p. 243, pl. 84, no. 1.
S. Reinach, *Pierres gravées des collections Marlborough et d'Orléans*, Paris, 1895, p. 114, no. 21, pl. 110.
F. Bartolozzi and G.B. Cipriani, *One Hundred and Eight Plates of Antique Gems Engraved by Francesco Bartolozzi*, London, 19th century, Series 1, no. 21.
A. Furtwängler, *Die antiken Gemmen*, Leipzig, 1900, vol. 1, pl. 65, no. 50; vol. 2, p. 362, no. 50.
Burlington Fine Arts Club Exhibition of Ancient Greek Art, London, 1904, pp. 253-254, no. 87, pl. CX.
G. Lippold, *Gemmen und Kameen des Altertums und der Neuzeit*, Stuttgart, 1922, p. 180, pl. 74, no. 2.
C. Seltman, "Greek Sculpture and Some Festival Coins" *Hesperia* 17, 1948, p. 83, pl. 27, no. 6; pl. 28, no. 20.
M. Yourcenar, "Carnets de notes des 'Mémoires d'Hadrien,'" *Mercur de France* 316, December 1952, p. 427.
M. Yourcenar, *Mémoires d'Hadrien: suivis des Carnets de notes des Mémoires d'Hadrien*, Paris, 1953, pp. 448 and 450.
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G. Richter, *Engraved Gems of the Romans*, London, 1971, no. 550.
P. Zazoff, *Die antiken Gemmen*, Munich, 1983, p. 321, pl. 95.5.
R. Lambert, *Beloved and God: The Story of Hadrian and Antinous*, London, 1984, pp. 242-243, fig. 7.
E. Zwierlein-Diehl, *Glaspasten im Martin-von-Wagner-Museum der Universität Würzburg*, Munich, 1986, pp. 253-254, no. 764.
H. Meyer, *Antinoos*, Munich, 1991, pp. 157-158, IC7.
J. Charles-Gaffiot and H. Lavagne, eds., *Hadrien, Trésors d'Une Villa Impériale*, Milan, 1991, pp. 261-262, no. 101.
G. Seidmann, "The Grand Tourist's favourite souvenirs: cameos and intaglios," *RSA Journal* 144, no. 5475, December 1996, p. 63.
G. Seidmann, "An Eighteenth-Century Collector as Patron: The 4th Duke of Marlborough and the London Engravers," in *Engraved Gems: Survivals and Revivals*, Washington, 1997, pp. 263-264, 267-268, 275 and 277.
M. Goslar, "Antinoös, de la pierre à l'écriture de Mémoires d'Hadrien," *Revue littéraire en ligne*, 1 February 2006, no. 40.
E. Zwierlein-Diehl, *Antike Gemmen und ihr Nachleben*, Berlin, 2007, p. 444, pl. 148, fig. 662.
J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, cover, pp. 21-22, 206 and 304-305, no. 753.
M. Henig, "Review: The Marlborough Gems," *The Classical Review*, vol. 61, April 2011, pp. 278-279.
H.J. Rambach, "The Antinous Braschi on Engraved Gems: an Intaglio by Giovanni Beltrami," *LANX* 15, 2013, p. 112.
M. Chehan, "Muses en abyme: Marguerite Yourcenar et les arts," in *Quand les écrivains font leur musée...*, Bruxelles, 2017, p. 208.
J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 165, no. 151.
R.R.R. Smith and M. Melfi, *Antinous: Boy Made God*, Oxford, 2018, pp. 9 and 108, no. 14.
M. Magrini, ed., *Lettere artistiche del Settecento veneziano: Anton Maria Zanetti*, Venice, 2019, ns. 40-43.
Beazley Archive Gem Database no. 753.





Superbly engraved on this unusually large black chalcedony gem is a portrait bust of Antinous, the young favorite of the Emperor Hadrian (76-138 A.D.), who drowned in the Nile in 130 A.D. Traditionally identified as depicting him in the guise of a hunter, Antinous wears a chlamys over his shoulders pinned in place by a circular fibula and carries a spear. His idealized facial features display a rounded chin, full lips and thick hair arranged in luscious curls that cover his ears and fall along his neck. Stylistically, this gem is exactly that of his main portrait types in marble. The extraordinary quality of the engraving has led many to proclaim this the finest surviving portrait of Antinous in existence in any medium. Some of the missing portions of his bust were restored during the Renaissance in gold. Behind his shoulders three letters are preserved, ANT [...], plus a portion of a fourth letter and possibly parts of the others, the inscription either identifying the subject or perhaps an artist's signature.

The Marlborough Antinous is one of the most famous gems to survive from antiquity and has a long list of owners since its rediscovery in the Renaissance. So great was the mania inspired by this gem that its first documented modern owner, Anton Maria Zanetti (1679-1767), who had pursued the gem for some time before acquiring it, supposedly saying that he would have sold his house to buy it. From him the gem was purchased by George Spencer (1739-1817), the 4th Duke of Marlborough, who wrote that it was "of an incredible beauty," making it the highlight of perhaps the most extraordinary collection of antique gems ever assembled. The entire Marlborough Collection of gems was first sold at Christie's en masse to David Bromilow in 1875. The collection remained intact until his daughter sold the gems, again at Christie's, in 1899. The Antinous was acquired in that sale by Charles Newton Robinson, whose collection was in turn dispersed at Christie's ten years later. Its owner for the first half of the 20th century is unknown. The gem would reappear at auction at Sotheby's in 1952, and then it was acquired by Giorgio Sangiorgi, who considered it "excellent work of courtly art comparable with the most celebrated portraits of Antinous..."

About Antinous, ancient sources record that he was born near the provincial city of Bithynion (northwest Turkey) sometime after 110 A.D. He was a member of Hadrian's large entourage on an inspection tour of the Empire. While travelling in Egypt in 130 A.D., Antinous drowned in the Nile, either the result of an accident, intrigue or suicide said to have been committed to counter a prophecy in order to save the Emperor's life. In his honor, Hadrian

founded Antinopolis, a new city on the east bank of the Nile. In addition, Antinous was posthumously venerated, in some places as a god, in others as a hero, throughout the Empire, including at the Imperial Villa at Tivoli. His memory was honored in temples, festivals, games, poems and hymns. The large number of surviving statues, busts, reliefs, coins and gems depicting Antinous indicate the popularity of his cult as promoted by Hadrian (see pp. 11-16 in R.R.R. Smith and M. Melfi, *Antinous, Boy Made God*).

As in the case of this gem, most of the surviving portraits of Antinous must date to the eight years between his own death in 130 A.D. and that of Hadrian in 138 A.D. Often Antinous was depicted in the guise of a pre-existing Greco-Roman or Egyptian god, depending on where the image was created. He can be shown as Osiris, as in the example from the Antinoeion at Hadrian's Villa, now in the Vatican Museums (fig. 156 in T. Opper, *Hadrian, Empire and Conflict*), as Dionysus, also in the Vatican (fig. 166 in Opper, op. cit.) and as the hunting and agricultural god Aristaos, now in the Louvre (fig. 168 in Opper, op. cit.). In this last example, he holds a hoe over his shoulder, in a position that recalls that of the spear seen on the gem, and while it has always been called a spear in the vast literature, its identification as a hoe is equally plausible.

The use of black chalcedony for the gem may mean that this portrait was connected to mourning, as suggested by Furtwängler (op. cit.), and indeed the color was already emblematic of mourning for the Romans, who considered a dark *toga pulla* the appropriate garb for burial ceremonies (see p. 141 in J.L. Sebesta and L. Bonfante, eds., *The World of Roman Costume*).

Since it was first published by Zanetti in 1740, the gem has unceasingly been the subject of scholarly interest, particularly concerning its incomplete inscription. The first three letters ANT are clearly visible, and the beginnings of a fourth letter can just be made out. Lippert thought it was for Gnaeus, the name of an ancient gem engraver; Bracci regarded the gem a work by another ancient artist Anterote; Raspe believed the inscription could be completed as "ANTI[nous]." Levezow postulated an abbreviated "ANT[inous] H[eros]," a creative solution that drew few supporters. The discovery in 1907 at Lanuvium, south of Rome, of a relief depicting Antinous as the agrarian god Silvanus (now in the National Museum of Rome, fig. 30 in Smith and Melfi, op. cit.) lead to further speculation. The Silvanus relief is signed by the Greek sculptor Antonianos of Aphrodisias. Some years after its discovery, Seltman suggested that the Antonianos who created the Silvanus relief had also engraved and signed the gem, believing the fourth letter in the gem's inscription to be a "rather angular" omega. While the identification of the inscription may never be decided, what is clear is that the Antinous portrait presented here is one of the finest gems to have survived since antiquity.





38

A ROMAN ONYX RINGSTONE WITH THE OLYMPIANS CIRCA 2ND CENTURY A.D.

Gem: 1 in. (2.3 cm.) long; Hoop: $\frac{1}{16}$ in. (2.3 cm.) long

\$25,000-35,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

G.G. Pappadopoulos, *Perigraphē ektypōmatōn archaiōn sphragidolithōn anekdotōn*, Athens, 1855, pp. 29-30, no. 557.

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 197, no. 183.

On one side of this unusual gem is an assembly of the Olympian gods. In the center is Jupiter enthroned, holding a scepter. Before him stand Juno offering a dish, Neptune, Mercury, and Mars, and behind him stand Minerva in a helmet, holding a spear and shield, Sol, Luna with a crescent headdress, and Diana. Jupiter's eagle stands below on a thunderbolt. The eagle is framed by an inscription AVA CVIH. The letters read correctly when viewed directly on the stone rather than in the impression, indicating that this gem was amuletic rather than for use as a seal. On the reverse is a celestial scene including Pisces (two fish) and Cancer (with a studded oval body with claws), two spheres, perhaps the sun and moon, and a number of stars, all linked by arcs. Below is the inscription K NAH. Pappadopoulos (op. cit., pp. 29-30) thought the celestial scene 17th century or later and he may well be correct, as no parallel from the Roman period can be identified. The gem is set in a gold swivel mount of the early 19th century. For related zodiacal scenes in Roman art, see H.G. Gundel, *Zodiakos, Tierkreisbilder im Altertum*.



39

A ROMAN SARDONYX CAMEO WITH A PORTRAIT OF A JULIO-CLAUDIAN PRINCE

CIRCA MID 1ST CENTURY A.D.

1 $\frac{1}{8}$ in. (4.1 cm.) long

\$10,000-15,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

On this two-layer sardonyx cameo, white on light brown, is a frontal draped portrait bust of a prince. A laurel wreath adorns his short wavy hair, which forms a fringe across his forehead. Stylistically this cameo recalls an example in the Musei Capitolini, Rome (Righetti, *Gemme e cammei delle collezioni comunali*, pl. XII, 2) previously thought to depict one of the sons of Constantine. In private correspondence between Sangiorgi and the scholar Richard Delbrück, author of a 1933 study on late antique cameos (*Spätantike Kaiserporträts von Constantinus Magnus bis zum Ende des Westreichs*), it was suggested that the present cameo depicts Constantius II (317-361 A.D.). However, more recent scholarship places related cameos into the Julio-Claudian period. See for example nos. 122 and 123 in M.-L. Vollenweider and M. Avisseau-Broustet, *Camées et intailles, Tome II, Les Portraits romains du Cabinet des médailles*.



40

A LATE ROMAN GOLD AND SAPPHIRE FINGER RING WITH A PORTRAIT BUST OF AN IMPERIAL WOMAN
CIRCA EARLY 4TH CENTURY A.D.

Gem: ½ in. (1.2 cm.) long; Hoop: ¼ in. (3.1 cm.) wide

\$40,000-60,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owners.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 158, no. 144.

This substantial gold setting is flat on the interior, with the exterior bisected by a carinated ridge, the shoulders angled. The flat top has a raised bezel conforming to the natural shape of the sapphire. Engraved on its convex surface is a draped portrait bust of a woman. Her hair is arranged in the so-called *Helmfrisur* with a small bun at the back. The underside of the stone seems to have three letters, perhaps SND.

The shape and color of this sapphire, almost certainly from Sri Lanka, is rare in the West before the Early Byzantine period. Most sapphires that reached the Mediterranean were drilled at the source for use as a bead, although that is not the case with the present example. Therefore, a Constantinian date for this ring seems most likely. A possible candidate for the identification of the portrait is Empress Fausta (Flavia Maxima Fausta, 289-326 A.D.), the daughter of the Roman Emperor Maximian and the wife of Constantine I. The marriage was arranged in order to seal the alliance between the two men for control of the Tetrarchy. The marriage took place in 307 A.D., after Constantine set aside his first wife Minervina. The style of the facial features and the treatment of the hair is comparable to that found on coins bearing her portrait, such as the example shown here from the collection of the American Numismatic Society.



Bronze AE3 of Constantine I, Alexandria, AD 325 - AD 326. Obverse with Fausta, FLAV MAX - FAVSTA AVG. American Numismatic Society, no. 1944.100.11586. Image courtesy of American Numismatic Society.



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1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you.

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

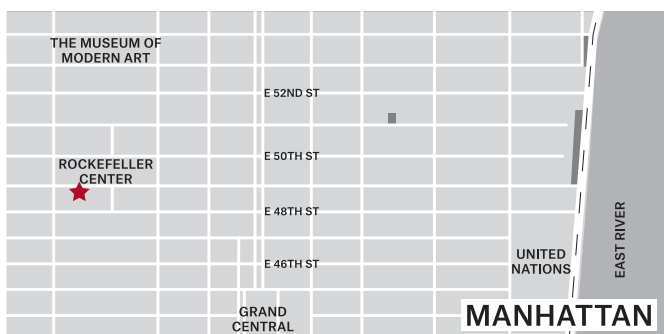
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

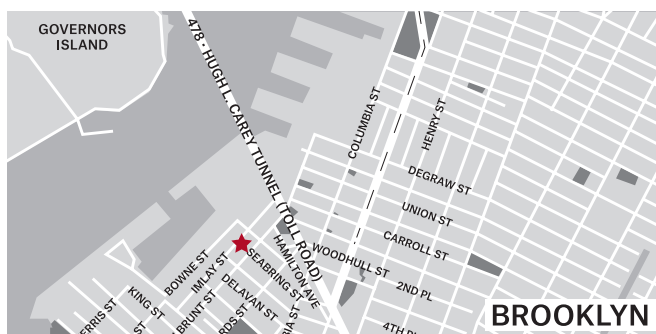
nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



ANTIQUITIES

New York, 29 April 2019

VIEWING

25-28 April 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
+1 212 636 2245

A ROMAN MARBLE PORTRAIT BUST OF
THE EMPEROR DIDIUS JULIANUS
REIGN 193 A.D.
28 in. (71.1 cm.) high
\$1,200,000-1,800,00

CHRISTIE'S



**ART OF THE ISLAMIC AND INDIAN WORLDS,
INCLUDING ORIENTAL RUGS AND CARPETS**

London, 2 May 2019

VIEWING

25 April-1 May 2019
8 King Street
London SW1Y 6QT

CONTACT

Behnaz Atighi Moghaddam
batighi@christies.com
+44 20 7389 2509

A GOLD RING

NEAR MIDDLE EAST, DATED AH 709/1309 AD

The shoulders engraved with concentric circles issuing a
hanging intricate infinity knot, the shank with foliate motifs,
the interior of the band engraved

7/8in. (2.4cm.) diam.

£6,000-8,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

MASTERPIECES IN MINIATURE: ANCIENT ENGRAVED GEMS FORMERLY IN THE G. SANGIORGI COLLECTION

WEDNESDAY 29 APRIL 2019
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: SANGIORGI
SALE NUMBER: 17695

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale— Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

17695

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



A ROMAN MARBLE PORTRAIT HEAD OF THE EMPRESS FAUSTINA MINOR
CIRCA 162-176 A.D.
14 $\frac{1}{8}$ in. (35.9 cm.) high
£120,000–180,000

ANTIQUITIES

London, 3 July 2019

VIEWING

29 June–2 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Laetitia Delaloye
ldelaloye@christies.com
+44 (0)20 7752 3018

CHRISTIE'S

CHRISTIE'S

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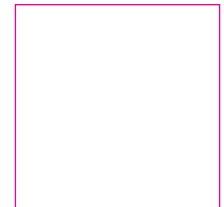
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