

ANTIQUITIES:

INCLUDING ANCIENT ENGRAVED GEMS
FORMERLY IN THE G. SANGIORGI COLLECTION
PART IV

London 7 December 2022



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ANTIQUITIES: INCLUDING ANCIENT ENGRAVED GEMS FORMERLY IN THE G. SANGIORGI COLLECTION PART IV

AUCTION

Wednesday 7 December 2022 at 1.00 pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	2 December	10.00 am - 5.00 pm
Saturday	3 December	12.00 pm - 5.00 pm
Sunday	4 December	12.00 pm - 5.00 pm
Monday	5 December	9.00 am - 5.00 pm
Tuesday	6 December	9.00 am - 5.00 pm

AUCTIONEERS

Sarah Reynolds and Eugenio Donadoni.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as

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FRONT COVER

Lot 51

INSIDE FRONT COVER

Lot 54 (detail)

OPPOSITE

Lot 6 (detail)

PAGE 4

Lot 11 (detail)

INSIDE BACK COVER

Lot 22 (detail)

BACK COVER

Lot 91

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1



2

PROPERTY FROM A PRINCELY COLLECTION

•1

AN EGYPTIAN BLACK-TOPPED REDWARE JAR

PREDYNASTIC, LATE NAQADA I-II, CIRCA 3700-3200 B.C.

3¼ in. (8.2 cm.) high

£1,000-1,500

PROVENANCE:

Baron Empain Collection (1852-1929), France; thence by descent.
The Empain Collection of Egyptian Antiquities; *Antiquities*, Christie's, London,
14 April 2011, lot 2.

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

•2

AN EGYPTIAN TERRACOTTA FEMALE FIGURE

MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1976-1793 B.C.

6¼ in. (15.9 cm.) high

£6,000-8,000

PROVENANCE:

Reputedly with Mathias Komor, New York, as stated on 1975 invoice.
with Eugene Victor Thaw, New York, prior to 1975.
with Heinz Herzer, Munich, acquired from the above in 1975.
Antiquities, Christie's, New York, 3 June 2009, lot 3.

In death, as in life, the Egyptian nobleman sought to share his time with female companions. In the Twelfth Dynasty these so-called "concubine" figures took the form of stylised, attractive shapely women and were formed of wood, ivory, faience and clay. They are now understood to represent a more general idea of female fertility and sexuality, potent powers which could imbue the deceased with new life.

Many display brightly patterned clothing, jewelry and tattoos. The back of the head in this example is perforated for the insertion of hair, with dots and knobs along her back and buttocks indicating jewellery and tattoos. For similar examples now in the Metropolitan Museum of Art, see fig. 137, p. 221 in Hayes, *The Scepter of Egypt*, vol. I.

PROPERTY OF A LADY

3

A LARGE EGYPTIAN SCHIST OFFERING DISH

PREDYNASTIC, NAQADA II, CIRCA 3500-3200 B.C.

17¼ in. (43.8 cm.) long

£15,000-20,000

PROVENANCE:

Patricia Withofs, London and Brussels.
Guy Weill Goudchaux (1931-2014) collection, London and Paris, acquired in 1981.
Private collection, London.

EXHIBITED:

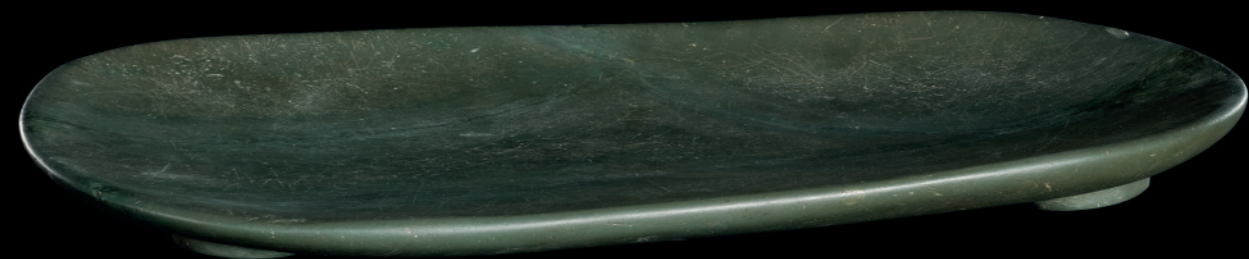
Egypte, Eender en Anders, Allard Pierson Museum, Amsterdam, 1984.

PUBLISHED:

Egypte, Eender en Anders, Allard Pierson Museum, Amsterdam, 1984, p. 49-50, no. 66.

It has been suggested that the underside of this dish has been modelled in a way to represent the belly of a hippopotamus.

The hippopotamus was both dreaded and revered by the ancient Egyptians. These enormous gluttonous beasts were hazards in the daily life of Egyptians, as they attacked fishing boats and other river crafts, destroyed the river banks and laid waste to the nearby crop fields. The hippopotamus was thought also to be encountered on the journey into the afterlife, as crossing the river was a metaphor for the passage from one life into the next. Bourriau (*Pharaohs and Mortals, Egyptian Art in the Middle Kingdom*, p. 119) informs that "cults of a bull hippopotamus were established in a few places, and there is evidence that the animal was in some situations to be identified with the evil god Seth, opponent of Horus and slayer of Osiris." For a similar example in alabaster, cf. A. el-Khouli, *Egyptian Stone Vessels*, Mainz, 1978, vol 2, p. 706, pl. 126, no. 5466.





PROPERTY FROM A PRINCELY COLLECTION

4

AN EGYPTIAN LIMESTONE RELIEF

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD,
CIRCA 1351-1334 B.C.

11 in. (27.9 cm.) wide

£20,000-30,000

PROVENANCE:

Gustave Jéquier (1868-1946), Neuchâtel, thence by descent.
Antiquities, Christie's, New York, 4 June 2008, lot 8.

The panel is sculpted in sunk relief with a scene of court ladies at ceremony, each wearing a Nubian wig bound in a broad diadem tied at the back. Their hands are raised above their heads. For a related relief in the Metropolitan Museum of Art, New York, showing court ladies, see acc. no. 1985.328.14.



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

5

TWO EGYPTIAN RED JASPER INLAYS

NEW KINGDOM, LATE 18TH DYNASTY, CIRCA 1333-1292 B.C.

The face: 21 mm high; the arm: 28 mm long.

£20,000-30,000

PROVENANCE:

By repute Howard Carter (1874-1939), based on the inscription on the back of the mount

A. Ingram collection, U.K.

Antiquities, Sotheby's, London, 15 July 1980, lot 347.

Property of a private foundation.

Acquired from the above by the present owner.

PUBLISHED:

J. A. Speers (ed.), *Art at Auction. The Year at Sotheby Parke Bernet 1979-80*, New York, 1980, p. 404.

C. E. Loeben, 'Two elements of Relief Inlay', in *Ancient Egypt. Masterpieces from Collectors and Collections*, 10th edition of the Brussels Ancient Art Fair, 2012, pp. 78-79.

Inlays such as the present examples served as ornaments for decorative panels for shrines and funerary equipment as well as luxurious furniture for the living or even jewellery. This technique of using semi-precious stones to create brightly coloured inlays was likely developed to find a long-lasting solution to unreliable pigments used in paints. They were also more commonly moulded in coloured glass, imitating the effect of semi-precious stones such as these examples in jasper.

The finest examples of such inlays were produced during the Amarna Period, such as the quartzite head inlay in the Brooklyn Museum representing Akhenaten or Smenkhare, (inv. no. 33.685) which shows several similarities with this example, including the elongated eye recessed for now-missing inlays. The lack of a pronounced chin typical of the Amarna style, however, would place the present example within the post-Amarna production.

VARIOUS PROPERTIES

6

AN EGYPTIAN GRANITE HEAD OF SEKHMET

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1390-1352 B.C.

8¼ in. (21 cm.) high

£100,000-150,000

PROVENANCE:

Münzen und Medaillen, Basel, Auktion 49, 27 June 1974, lot 30.
Kurt Lange collection, Germany.
with Herbert A. Cahn, Basel.

EXHIBITED:

Egypte: Moments d'éternité, Rath Museum, Geneva, 25 September 1997 - 11 January 1998.

PUBLISHED:

M. Page-Gasser (ed.), *Égypte: Moments d'éternité*, Geneva, 1997, p. 128, no. 77.

Sekhmet was the most important of Egypt's leonine deities. She was originally a Memphite god who came to be associated with the Theban goddess Mut, consort of Amun. She had two distinct facets to her personality, on the one hand a dangerous and destructive aspect and on the other a protective and healing aspect. Her name means "powerful" or "the female powerful one." Because Sekhmet was said to breathe fire against her enemies, the hot desert winds were referred to as the "breath of Sekhmet." She was also directly associated with plagues, and the goddess had the power to ward off pestilence and function as a healing deity, as noted in her epithet, "Sekhmet, mistress of life." She was typically depicted with a human female body sheathed in a tight-fitting gown and a lion's head often crowned with a sun disk.

Once part of a seated or standing statue of the goddess, this head likely derives either from the Mut Temple complex at Karnak on the West bank of the Nile at Luxor, or from the mortuary temple of Amenhotep III at Kom el-Hetan on the West bank. In all likelihood, an original total of 730 such statues graced the pharaoh's mortuary temple, one of the largest such temples ever built in Egypt. A large number were later transported across the Nile to feature in the temple sacred to Mut, a related deity. The number of 730 had significance as twice the number of days of the year (365); as Betsy Bryan has indicated, "The Sekhmet litanies coupled with 730 Sekhmet statues invoke the protection of the king for the year and also assure a propitious outcome for each day of the year", cf. 'The Statue Program for the Mortuary Temple of Amenhotep III' in S. Quirke, ed., *The Temple In Ancient Egypt. New Discoveries and Recent Research*, London, 1997, p. 60.

Each statue weighs nearly one ton, and despite the repetition of the subject, many are of unsurpassed beauty, dignity and technical excellence. What inspired Amenhotep III to commission such a large number of Sekhmet statues is not known with certainty, but more statues exist for her than of the king himself and all other deities combined. Much is known about his reign, in part by the chance survival of contemporary documents, including correspondence with neighbouring kingdoms. However, for Years 12 to 19, nothing survives, but it is thought that the Sekhmet statues were erected during this period. The reason for the gap is not known but it has been postulated that it was a period of crippling plagues in Egypt. Thus it has been suggested that the Sekhmet statues were erected in the hope of ending the pestilence. Many of the statues are inscribed with the names of towns and villages that seem to have mysteriously vanished from the face of the earth, their names on the goddess's statues the only records of their existence, and attesting to the destruction wrought on Egypt by plague during this period. For a study of these statues, see A. Kozloff, et al., *Egypt's Dazzling Sun, Amenhotep III and His World*, Cleveland Museum of Art, 1992, pp. 225-226.





7

***7**

AN EGYPTIAN BRONZE AND GLAZED STEATITE SCARAB SWIVEL RING

NEW KINGDOM, 18TH DYNASTY, REIGN OF THUTMOSIS III, 1479-1425 B.C.

Scarab: $\frac{3}{8}$ in. (1.5 cm.) long; ring size K

£2,500-3,500

PROVENANCE:

Anonymous sale; Conan Hotel D'Ainay, Lyon, 14 October 1982, lot 107. Private collection, Lyon.

For another scarab inscribed with the Throne Name of Thutmosis III in the Metropolitan Museum see acc. no. 27.3.309.



8

8

AN EGYPTIAN CARNELIAN AND GOLD BEAD NECKLACE WITH A CARNELIAN 'IB' HEART AMULET

SECOND INTERMEDIATE PERIOD - NEW KINGDOM, CIRCA 1795-1069 B.C.

20 in. (51 cm.) long

£4,000-6,000

PROVENANCE:

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under license circa 1950.

Elsa MacLellan, UK, inherited from the above; thence by descent.



9

AN EGYPTIAN BLUE GLASS FACE INLAY

PTOLEMAIC PERIOD, CIRCA 332-32 B.C.

1½ in. (3.8 cm.) high

£7,000-9,000

PROVENANCE:

with Arthur Sambon (1867-1947), Paris, 1921.

Joseph Altounian (1889-1954), Paris and Mâcon, thence by descent.

Collection Joseph Altounian, L'antiquaire des musées, l'ami des artistes, Artcurial, Paris, 17-18 September 2019, lot 8.

Joseph Altounian opened his shop in 1906 in Paris and then relocated to Mâcon in 1924 when he was joined by his wife Henriette Lorbet. They specialised in Egyptian and Greek art, medieval sculpture and decorative arts, selling to major museums both in Europe and in the United States.

At his death in 1954 the business was taken over by his daughter, Jacqueline Altounian-Lorbet, and her husband, Bernard Rousset who then specialised in antique furniture.

10

AN EGYPTIAN BRONZE HEAD OF A KING

THIRD INTERMEDIATE PERIOD, CIRCA 1070-664 B.C.

5½ in. (14 cm.) high

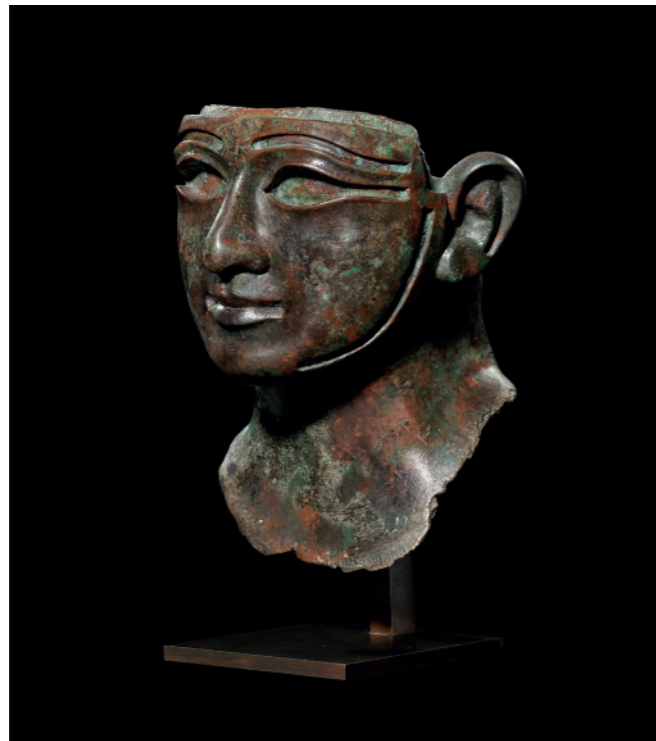
£200,000-300,000

PROVENANCE:

Mr Asheroffe, Paris, France, acquired in 1974.

This large and finely-cast head would have represented a king, wearing a now-missing tripartite wig and fake beard. Despite the loss of all the inlaid elements for the eyebrows, eyes and chin-strap, it still conveys a sense of majestic power and serenity. A very similar large bronze head in the round, still with the tripartite wig and uraeus is now part of the collection of the Louvre (see inv. no. E 2522). According to the curators it was likely an element from a piece of furniture or a 'divine boat'.

Sacred boats were a type of river barge used for transportation during funerals and religious ceremonies. It is possible that this head would have been used to adorn the prow of a boat, like the boat of Horus found at the Temple of Edfu in Upper Egypt.





PROPERTY FROM THE COURNAULT FAMILY ESTATE

■*11

AN EGYPTIAN POLYCHROME WOOD COFFIN PANEL

LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

80¼ in. x 17¼ in. (204 cm. x 44 cm.)

£20,000-30,000

PROVENANCE:

Reputedly found at Saqqara.

Charles Cournault (1815-1904) collection; thence by descent to Abel Cournault (1856-1939) and Etienne Cournault (1891-1948).

From the side of a wooden coffin, carved in sunken relief with eight standing deities facing left, wearing a short kilt and holding the *was* sceptre and the *ankh* symbol. Each figure is flanked by a column of text, identifying the deceased and each god, from left to right: 'Shu'; 'Imsety, who gives life (to) P(a) wahibreemakhet', 'Anubis, who is upon his hill (?)', Great God, Lord of the Sacred Land (cemetery)', 'Hapy, who gives life (to) P(a)ankhwahibre Wahibreemakhet', 'Osiris, who gives life (to) Ankhpawahibre Wahibreemakhet', 'Kebeh-senuuf, who gives life (to) Ankhwahibre', 'Anubis, who is foremost in the God's Booth, who gives life to Wahibreankh (or Ankhwahibre?)', and 'Isis, who gives life to Wahibreankh (or Ankhwahibre?) Pawahibreemakhet'.

PROPERTY FROM THE CATTUI FAMILY COLLECTION

***12**

AN EGYPTIAN BRONZE OSIRIS

LATE PERIOD TO PTOLEMAIC PERIOD, CIRCA 664-30 B.C.

15 7/8 in. (38.5 cm.) high

£50,000-80,000

PROVENANCE:

with Maurice Nahman (1868-1948), Cairo.

Acquired by the Cattui family, Cairo, from the above in 1943; and brought to Switzerland in 1956.

Property from the Cattui family collection; *Antiquities*, Christie's, New York, 4 June 2015, lot 16.

This large Osiris is depicted mummiform with the arms bent at the elbows, his fisted hands emerging from beneath his vestment to hold the flail and the crook, now missing. His head is adorned by an elaborate *atef*-crown fronted by a *uraeus* and flanked by plumes and a *uraeus* topped by a solar disc above twisted ram horns. For another large and fine Osiris in bronze with inlaid eyes at the British Museum, see inv. no. EA67159.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

***13**

AN EGYPTIAN BRONZE CAT

LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.

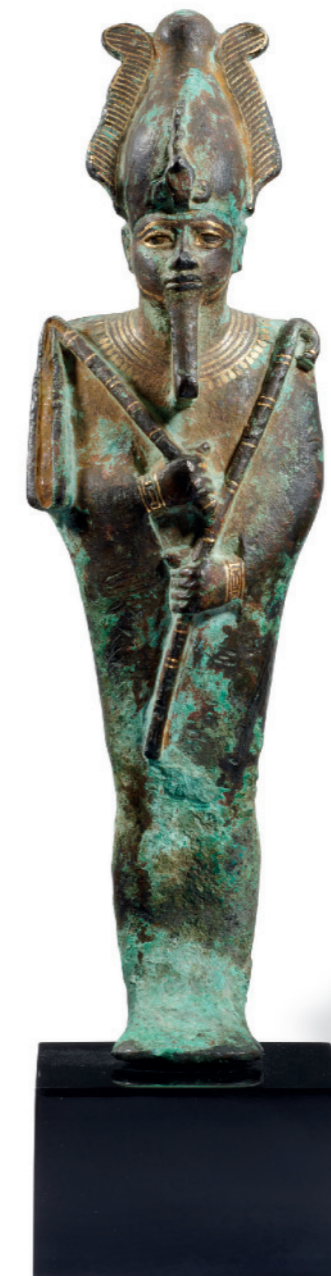
11 in. (28 cm.) high excl. tenons.

£50,000-80,000

PROVENANCE:

with Amina Seddik, Lausanne, April 1968.

The seated feline is represented wearing a beaded cowrie-shell necklace with wadjet-eye pendant invoking protection and healing, tied in a bow at the back of the neck, and a single gold hoop earring in its left ear. For another large bronze cat wearing a similar cowrie-shell necklace with an aegis pendant see the Louvre Museum, inv. no. N 4538.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***14**

AN EGYPTIAN GOLD-INLAID BRONZE OSIRIS

LATE PERIOD, 26TH-30TH DYNASTY, CIRCA 664-332 B.C.

5 7/8 in. (14.8 cm.) high

£15,000-25,000

PROVENANCE:

Museum of Fine Arts, Boston (accession no. 12.597), gifted from the Estate of Henry Williamson Haynes, through Miss Sarah H. Blanchard, 1912. Property of the Museum of Fine Arts, Boston; *Antiquities*, Sotheby's, New York, 6 December 2006, lot 160 (part). with Charles Ede, London, 2007.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

***15**

A VINCA TERRACOTTA STANDING FEMALE FIGURE

NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.

8 7/8 in. (21.8 cm.) high

£15,000-20,000

PROVENANCE:

with Dr. Elie Borowski, Basel, prior to 1975.



16

ANOTHER PROPERTY

***16**

A LARGE CYCLADIC MARBLE BOWL

EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

15 1/2 in. (39 cm.) diam.

£20,000-30,000

PROVENANCE:

European private collection, acquired in 1987.
Antiquities, Christie's, London, 24 October 2013, lot 19.
Private collection, Liechtenstein.

According to P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 99, in the Early Cycladic II period, the plain bowl 'superseded the complex EC I kandila as the most popular form for nonquotidian use.' Affordability, as well as function, likely led to this change, suggesting that modification in funerary practices and other religious rites affected the popularity and frequency of the form.

PROPERTY FROM THE LIGABUE FAMILY COLLECTION

***17**

A CYCLADIC POTTERY LIDDED PYXIS

EARLY CYCLADIC II, CIRCA 2700-2300 B.C.

4 1/2 in. (11.5 cm.) diam; 4 1/8 in. (10.5 cm.) high

£3,000-5,000

PROVENANCE:

Dr Giancarlo Ligabue (1931-2015), Venice, acquired on the Rome art market in 1968.



17



18



19



20



21

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION.

***18**

A GREEK BRONZE FINIAL
GEOMETRIC PERIOD, CIRCA 750 B.C.

3 3/8 in. (8.6 cm.) high

£4,000-6,000

PROVENANCE:

Acquired prior to November 1969.

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

•19

A CYPRIOT LIMESTONE HEAD OF A FEMALE VOTARY
ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

4 3/4 in. (12 cm.) high

£3,000-5,000

PROVENANCE:

Louis de Clercq (1836-1901), Paris.
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PUBLISHED:

A. de Ridder, *Collection de Clercq, Catalogue Tome V: Les Antiquités Chypríotes*, Paris, 1908, no. 55.

•*20

TWO BLACK-FIGURED ALABAISTRA
CIRCA 7TH-6TH CENTURY B.C.

8 in. (20.3 cm.) high max.

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

One alabastra is Middle Corinthian, circa 600-575 B.C. and the other Etrusco-Corinthian, circa 575-550 B.C.

PROPERTY FROM A PRINCELY COLLECTION

•21

AN ATTIC POTTERY FIGURAL ASKOS
CIRCA 4TH CENTURY B.C.

(2) 3 3/8 in. (9.3 cm.) long

£3,000-5,000

PROVENANCE:

Antiquités de Chypre, terres cuites de Tanagra, monnaies d'Égypte, Hôtel Drouot, Paris, 4 March 1878, lot 101 (according to sticker).
Louis-Gabriel Bellon (1819-1899) collection, France; and thence by descent.
Les Antiquités de Louis-Gabriel Bellon; Jack-Philippe Ruellan, Hôtel des ventes de Vannes, 4 April 2009, lot 69.

VARIOUS PROPERTIES

***22**

AN ATTIC BLACK-FIGURED TYRRHENIAN NECK-AMPHORA
ATTRIBUTED TO THE GUGLIELMI PAINTER, CIRCA 560-550 B.C.

15¼ in. (38.8 cm.) high

£50,000-70,000

PROVENANCE:

Meyer collection, Paris.

Collection Meyer, C. Boisgirard & A. de Heeckeren, Hôtel Drouot, Paris, 29-30
November and 1 December 1977, lot 127.

Private collection, Liechtenstein.

The body is decorated over three registers enlivened with details in added red and white slip. The upper register of side A depicts five nude ithyphallic satyrs with long equine tails, cavorting with a white-skinned nymph to the left, wearing a chiton, pseudo-inscriptions in the field; the middle register with two sirens to the right, framed by a panther to the right and another siren to the left; the lower register with a ram, its heads lowered, between two panthers. The upper register on side B has a similar scene with nude ithyphallic satyrs and pseudo-inscriptions in the field; the middle register with a bull to the left, framed by two confronting panthers; the lower register with a goat with lowered head and a panther; with alternating red and black tongues on the shoulders, a lotus and palmette cross on the neck, rays above the foot.



*23

AN ATTIC RED-FIGURED NOLAN AMPHORA

ATTRIBUTED TO THE SABOUROFF PAINTER, CIRCA 450 B.C.

13½ in. (34 cm.) high

£60,000-80,000

PROVENANCE:

English private collection, acquired in the 1970s.

London art market, August 1982.

Private collection, Liechtenstein.

Decorated on side A with two standing youths leaning on their spears, wearing short chitons and himations draped over their shoulders, their curly hair dressed with a *taenia*, and on side B showing a standing woman wearing a full-length chiton and himation draped over her left shoulder, her hair bound in a *saccos*, holding a phiale in her left hand.

The Sabouroff painter takes his name from a previous owner of a red-figured lebes now in the Antikensammlung, Berlin (see pp. 837 ff. in J.D. Beazley, *Attic Red-Figure Vase-Painters*). He painted mostly cups and lekythoi, and worked in both red-figure and white-ground. His white-ground lekythoi are considered among his best works. The subject of two figures facing each other in conversation and a female figure with outstretched arm holding a phiale is typical of his production, see inv. no. 295 in the Lindenau Museum in Altenburg (Beazley Pottery Database no. 215796) for a similar composition.



PROPERTY FROM THE TAPELEY PARK COLLECTION

24

AN ATTIC RED-FIGURED COLUMN-KRATER

CIRCA 475-425 B.C.

14¾ in. (37.4 cm.) high

£30,000-50,000

PROVENANCE:

Edwards collection.

Lord Henry Francis Hope Pelham-Clinton-Hope (1866-1941), Deepdene, Surrey, UK.

Catalogue of the Celebrated Collection of Greek, Roman & Egyptian Sculpture and Ancient Greek Vases, Being a Portion of The Hope Heirlooms; Christie's, London, 23-24 July 1917, lot 107 (part lot), pl. II.

Tapeley Park, Devon, UK, acquired at the above sale.

Beazley archive no. 14597.

PUBLISHED:

A. L. Millin, *Peintures de vases antiques*, Paris, 1808-1810, vol. I, pl. 34.

A. L. Millin, *Magasin Encyclopédique*, 1809, pl. to face p. 235.

E. Gerhard, *Auserlesene Griechische Vasenbilder*, Berlin, 1840-58, vol. III, p. 36 note.

F. Inghirami, *Pitture di vasi etruschi*, Fiesole, 1852, vol. I, pl. 49.

E. M. W. Tillyard, 'Theseus, Sinis, and the Isthmian Games', *Journal of Hellenic Studies*, 33, 1913, p. 297, fig. 1, pl. 20.

J.-D. Guignaut, *Religions de l'antiquité considérées principalement dans leurs formes symboliques et mythologiques*, Paris, 1825-1851, pl. 197, no. 697.

E. M. W. Tillyard, *The Hope Vases*, Cambridge, 1923, pl. 22, no. 131, p. 77.

The obverse with the central figure of the nude bandit, Sinis, his left hand bending the branches of a pine tree downwards, Theseus facing him on the right, wearing chlamys and petasos and holding a spear in his left hand, bending a pine branch downwards in his right, a bearded draped figure standing on the left, holding a staff in his left hand; the reverse with three himation-clad standing youths, two holding staffs, a strigil hanging in the field, the panels framed by a double row of dots on either side, black tongues above, rays above the foot, dotted lotus bud chain on the neck, the everted rim overhang with pairs of confronting panthers and lions in black silhouette, dotted lotus bud chain on the rim

Sinis, also known as Pityokamptes, 'the Pinebender', was a cruel and cunning highwayman who set upon travellers and murdered them by luring them into a trap. He would ask his unsuspecting victims to help him bend two trees down to the ground. He then tied them to the trees by their wrists and flung the trees back up, thus tearing their bodies to shreds. However, Sinis was confronted by Theseus at the Isthmus of Corinth, during the hero's journey from Troezen to Athens, and here met the same grisly end as his victims.

It is likely that the standing figure on the left is the umpire of the trial of strength between Theseus and Sinis. Theseus, having grasped a larger branch than Sinis and holding it down with ease, is the clear victor in the contest.





25

PROPERTY FROM THE SCHWITTER-LAGUTT COLLECTION, BASEL

•*25
A GREEK TERRACOTTA PROTOME WITH APHRODITE
 CAMPANIAN, CIRCA 4TH CENTURY B.C.

10 in. (25.5 cm.) high

£2,500-3,500

PROVENANCE:
 with Donati Arte Classica, Lugano.
 Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, acquired from the above in 1965.

EXHIBITED:
 On loan to the Antikenmuseum, Basel, 1971-2022.

This protome is moulded with the figure of Aphrodite, depicted with one hand holding her drapery, the other resting on the top of her head and with long tresses of her hair falling onto her shoulders. The diminutive figure of winged Eros perched on her left shoulder. Perforated on the reverse for suspension.



26

PROPERTY FROM A PRINCELY COLLECTION

•26
A CAMPANIAN TEANO WARE LIDDED PYXIS
 CIRCA 330-300 B.C.

6½ in. (16.5 cm.) diam.

£2,000-3,000

PROVENANCE:
 Louis-Gabriel Bellon (1819-1899) collection, France; and thence by descent.
Les Antiques de Louis-Gabriel Bellon; Jack-Philippe Ruellan, Hôtel des ventes de Vannes, 4 April 2009, lot 84.



PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*27
A GREEK MARBLE FUNERARY STELE
 CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

39 in. (99 cm.) high

£20,000-30,000

PROVENANCE:
 Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

With two recessed panels sculpted in raised relief, the upper panel with an equestrian scene with a horseman and two attendants, the lower panel with the remains of a funerary banquet, the floral anthemion also carved in relief, but where the acanthus leaves would usually be, instead there is a scene of two lions attacking a bull.

A mix of floral and figurative decoration on anthemion are not uncommon and examples include helmets, goats, sirens, and male figures. Cf. M. Moltesen, *Greece in the Classical Period*, Ny Carlsberg Glyptotek, 1995, p. 102, no. 43, for a siren and two doves in shallow relief, and Arachne database no. 104026, for a stele in the Staatliche Museum, which shows a central siren and two sleeping figures. Lions are a common feature of Greek funerary sculpture, being one of the animals carved in the round and used to decorate funerary monuments - for a pair of lions in attacking stance with their front paws on bull's heads cf. N.E. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*, 2002, p. 205, no. 411. Their ferocity would have ensured the protection of the dead, therefore one must assume that they play the same role on the above stele. For a stele from the east Greek world with three registers of decoration see E. Pfuhl and H. Möbius, *Die ostgriechischen Grabreliefs*, Bd. II, Mainz, 1979, no.74.

ANOTHER PROPERTY

■*28

A GREEK MARBLE STELE FRAGMENT

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

26 3/4 in. (67 cm.) high

£70,000-90,000

PROVENANCE:

Kunstwerke der Antike, Münzen und Medaillen A.G., Basel, Auktion XXII, 13 May 1961, lot 14.

Egyptian, Western Asiatic, Greek, Etruscan, Roman, Byzantine and Viking Antiquities, Sotheby's, London, 12th June 1967, lot 112.

Private collection, Liechtenstein.

PUBLISHED:

B. Freyer-Schauenburg, 'Zum Grabrelief der Pristering Choirine', in *Festschrift für Jale Inan Armagani*, Istanbul, 1989, pp. 59-65.

C. W. Clairmont, *Classical Attic Tombstones*, 1993, vol. II, p. 465, no. 2.389e.

The above fragment comes from a funerary stele. Normally the deceased was shown seated, with a popular scene being the dexiosis, or handshake, where a husband, wife or family member say goodbye to the departed.

In this example a female sits on a stool, her left hand on her lap, the right one stretched out to clasp the hand of a standing figure, now missing.

The composition of this funerary stele is closely paralleled to one in the Metropolitan Museum of Art, New York, Inv. no. 07.286.109, and another at the Getty Villa, Malibu, Inv. no. 79.AA.216.





29

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*29

A ROMAN MARBLE FUNERARY RELIEF
CIRCA 2ND CENTURY A.D.

15½ in. (39.5 cm.) high

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

In the shape of a *naiskos*, depicting a man on horseback with the goddess Artemis with quiver and bow and Attis, wearing the Phrygian cap and holding a staff.



30

■*30

A ROMAN MARBLE RELIEF FRAGMENT
WITH HORSE AND RIDER

CIRCA 1ST-2ND CENTURY A.D.

22 in. (56 cm.) wide

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

■*31

A MONUMENTAL GREEK HEAD OF
ALEXANDER THE GREAT

HELLENISTIC PERIOD,
CIRCA 1ST CENTURY B.C.

25 in. (63.5 cm.) high

£30,000-50,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1991.

PUBLISHED:

R. von den Hoff, "Neues im ‚Alexanderland‘: Ein frühhellenistisches Bildnis Alexanders des Großen", in *Göttinger Forum für Altertumswissenschaft* 17, Freiburg, 2014, pp. 223-224, figs. 8-9.

A. Schmölder-Veit, and N. Schröder-Griebel, *Lebendiger Gips: 150 Jahre Museum für Abgüsse Klassischer Bildwerke München*, Heidelberg, 2019, p. 124 (the plaster cast).

M. Kovacs, *Vom Herrscher zum Heros - Die Bildnisse Alexanders des Großen und die Imitatio Alexandri*, 2022, p. 48, pls. 78, 79, 80. nos. 3-4.

The portraiture of Alexander the Great follows an immediately recognizable formula that includes a number of characteristic traits such as a full head of hair, upswept over the forehead in an anastole or cowlick, large deep-set eyes, full, slightly parted lips and a strong, athletic neck. Although these features are not necessarily all present in a single portrait, the reoccurring trait in representations of the Macedonian ruler is the anastole. This over life-sized head, despite its fragmentary nature, can easily be attributed to Alexander owing to a number of marked characteristics that include the anastole.

This head of Alexander the Great combines motives and compositional forms of two ascribed types: the so-called Schwarzenberg and the Azara types. As Kovacs (*op. cit.* p. 48) notes, most strikingly, the slight tilt of the head and the way in which it is turned to the left is reminiscent of the Schwarzenberg type, a Roman copy of a contemporary portrait, now in Vienna: A. Stewart, *Faces of Power, Alexander's Image and Hellenistic Politics*, Berkeley, 1993, pl. 40. Additionally, the anastole does not fall like a fountain, steeping upwards and then down again, rather there are individual strands on either side that cascade out like a fan. However, the profile to the left is similar to that of Azara type (named after a herm portrait now at the Louvre, Paris, inv. no. MA436), with the separation of the fringe to the main body of hair and the tight, close fitting strands covering the skull, instead of an organically shaped mass of hair seen in the Schwarzenberg or Erbach types.

A plaster cast of this head is now displayed in the Museum of Casts of Classical Statues, Munich. (Inv. No. 932) and the head can be found on the Arachne database as number 6120122.





32

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

***32**
A VILLANOVAN BRONZE CHEEK-PIECE
 CIRCA 8TH CENTURY B.C.

4¾ in. (11.8 cm.) long

£7,000-9,000

PROVENANCE:
 Stuart C. Welch, Jr.
 with Mathias Komor, New York.
 Albert L. Hartog, New York, acquired from the above in January 1967.
 The Albert L. Hartog Collection of Ancient Art; *Antiquities*, Christie's, New York, 18 December 1996, lot 1.

EXHIBITED:
Ancient Art in American Private Collections, The Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 28th December 1954- 15th February 1955.
The Etruscans: Legacy of a Lost Civilization, Morris Museum, Morristown, New Jersey, March-June 1993.

PUBLISHED:
Ancient Art in American Private Collections, Cambridge, 1955, no. 367, p. 42, pl. XCVIII (exhibition catalogue).
 O. J. Brendel, *Etruscan Art*, New York, 1978, p. 89, no. 58.



33

***33**
A VILLANOVAN BRONZE VOTIVE HAND
 CIRCA 7TH CENTURY B.C.

8¼ in. (21 cm.) high

£7,000-9,000

PROVENANCE:
 with Nicolas Koutoulakis (1910-1996), Paris and Geneva, prior to 1996.

Votive offerings gained increasing popularity throughout Etruria, southern Latium and later northern Campania from the 7th Century onwards. Most gods were thought to possess the power to heal, and the sick flocked to their sanctuaries for a cure or to pray for future health. Predominantly these dedications depicted the parts of the human anatomy that needed healing.

In particular in the area of Vulci many graves have been discovered containing pairs of hands cut from a sheet of bronze, rolled up at the base to form the wrist. For a pair decorated with gold bosses in the Museo Gregoriano Etrusco, Rome, inv. no. 11930-11931, cf. F. Buranelli, *The Etruscans*, Memphis, 1992, pp. 190-191, nos. 170-171.



34

***34**
AN ETRUSCAN BRONZE TORCH HOLDER
 CIRCA 5TH CENTURY B.C.

14 in. (35.6 cm.) high

£5,000-7,000

PROVENANCE:
 Swiss private collection, acquired prior to 1985.

PUBLISHED:
 S. Haynes, *Etruscan Bronzes*, London, 1985, pp. 186 and 284-5, no. 107 and 107a.

The spirally fluted stem emerges from a stylized snake's head. The wick of the torch would have been wound round the prongs and then threaded through the ring to keep the lighted end upright. For a depiction of its use see an Etruscan bronze mirror in the Metropolitan Museum of Art, New York, inv. no. 96.18.15.



35

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

***35**
A PAIR OF ITALIC BRONZE VOTIVE HANDS
 CIRCA 7TH CENTURY B.C.

Each 5¼ in. (13.5 cm.) high

£6,000-8,000

PROVENANCE:
 Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



36



37



38



39

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

•*36
AN ETRUSCAN BRONZE FIRE-RAKE
 CIRCA 6TH-5TH CENTURY B.C.

11¼ in. (28.5 cm.) long

£5,000-7,000

PROVENANCE:
 Swiss private collection, acquired prior to 1985.

PUBLISHED:
 S. Haynes, *Etruscan Bronzes*, London, 1985, pp. 185 and 284, no. 106.

The acutely bent hand emerges from a stylized reptile head and with veins in relief and fingernails delineated. Haynes notes that hand-shaped fire-rakes have been found alongside charcoal braziers in Etruscan tombs and "the reptile's head is a feature which occurs on several examples from Vulci and may be a local specialty".

•*37
AN ETRUSCAN BRONZE FIRE-RAKE
 CIRCA 6TH-5TH CENTURY B.C.

13½ in. (34.3 cm.) long

£5,000-7,000

PROVENANCE:
 Swiss private collection, acquired prior to 1985.

PUBLISHED:
 S. Haynes, *Etruscan Bronzes*, London, 1985, pp. 185 and 284, no. 106.

The terminal in the form of a stylized hand bent acutely at the knuckles, with fingernails delineated. For another example from Vulci see F. Buranelli, *The Etruscans*, 1992, p. 73, no. 38.

•*38
AN ETRUSCAN BRONZE MIRROR
 CIRCA 4TH-3RD CENTURY B.C.

9¼ in. (23.5 cm.) high

£5,000-7,000

PROVENANCE:
 with Nicolas Koutoulakis (1910-1996), Paris and Geneva, November 1977.

Engraved with the Dioscuri flanking a stylized plant.

•*39
AN ETRUSCAN BRONZE MIRROR
 CIRCA 4TH-3RD CENTURY B.C.

10 in. (25.5 cm.) high

£4,000-6,000

PROVENANCE:
 with Nicolas Koutoulakis (1910-1996), Paris and Geneva, November 1977.

Engraved with the figure of a winged Lasa.



PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*40

A ROMAN MARBLE CINERARY ALTAR
CIRCA 2ND CENTURY A.D.

22 in. (56 cm.) high

£6,000-8,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

This urn is in the form of an altar with a shallow, hollowed-out cavity to receive ashes. On the front there is a recessed panel with inscription reading, 'Marcus Manlius Zethus, freedman of Marcus. Marcus Manlius Stephanianus, son of Manlius erected this to his most indulgent father and by his widow Manlia Saturnina, to her fellow-freedman and husband. They did this for him and for themselves'. Below is a portrait of the deceased flanked by erotes holding garlands and spirally fluted columns. Each side panel is carved with a tree with birds standing below. For similar side panel decoration cf. G. B. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, lever no. 13, pl. 21.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

*41

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN
FLAVIAN PERIOD, CIRCA LATE 1ST CENTURY A.D.

5½ in. (13 cm.) high

£10,000-15,000

PROVENANCE:

Documented in a photograph sent from Ludwig Pollak (1868-1943) to Salomon Reinach (1858-1932), preserved in the Fonds Reinach, Bibliothèque de l'Institut national d'histoire de l'art, Paris. Private Collection, France.

A French Private Collector; *Antiquities*, Sotheby's, London, 6 July 1995, lot 167. Private Collection, U.K., acquired from the above.

The Stanford Place Collection of Antiquities, Christie's, London, 26 April 2006, lot 47.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XVIII, 2007, no. 21).

Antiquities, Christie's, London, 6 October 2011, lot 130.

Private collection, Oregon.

Property from an Oregon Private collection; *Antiquities*, Christie's, New York, 12 April 2022, lot 96.

Depicting a mature woman, the sitter is portrayed with signs of age, including heavy-lidded eyes, sunken cheeks and prominent naso-labial folds. Her elaborate coiffure of center-parted wavy hair is pulled back, braided and then coiled into a bun at the back of her head. This hairstyle confirms the Flavian date for this portrait. For a similar example, see the portrait in Copenhagen at the Ny Carlsberg Glyptotek, no. 69 in F. Johansen, *Katalog Romerske Portrætter II*.



PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTION

*42

A ROMAN MARBLE PORTRAIT HEAD OF A MAN
REPUBLICAN PERIOD, CIRCA LATE 1ST CENTURY B.C.

11¾ in. (29 cm.) high

£40,000-60,000

PROVENANCE:

Charles Brickbauer, Baltimore, acquired in New York, early to mid 1960s.

Property from the collection of Charles Brickbauer, Baltimore; *Antiquities*, Christie's, New York, 12 April 2016, lot 45.

In a letter to the previous owner from 1991, Cornelius C. Vermeule wrote: "This Republican head does look like Julius Caesar, but is probably someone else of his era, like the head restored on the Barberini togatus of the man holding the busts of his two ancestors. There was also a great vogue for reviving Republican portraiture in the late First and early Second centuries A.D., and Republican lookalikes, such as Hadrian's brother-in-law L. Julius Ursus Servianus."

As Vermeule notes, this example's likeness to Julius Caesar is striking, particularly to a bust of the dictator known as the "Chiaramonti-Pisa Type," now in the Vatican Museum (see F.S. Johansen, "The Portraits of Marble of Gaius Julius Caesar: A Review," fig. 1a). As he goes on to explain however, it was common practice beginning in the Republican era to commission private likeness after prominent public figures and likely this is what we have here. In his extensive study, Johansen writes that he believes only two actual representations of Caesar himself exist in marble, the first being the aforementioned example, and the other being a bust thought to be commissioned in his lifetime, known as the "Tusculum type" (see figs. 1a and 15a, op. cit.). Nevertheless, the present example illustrates that while the veristic style was certainly in vogue with reference to Republican portraiture, it did not prohibit artists nor their patrons from using other people's likenesses as inspiration.

***43**

A ROMAN MARBLE PORTRAIT HEAD OF HERMARCHOS
CIRCA 1ST CENTURY B.C./A.D.

15½ in. (39.3 cm.) high

£120,000-180,000

PROVENANCE:

Josef Mueller (1887-1977) collection, Solothurn, acquired prior to 1942.

EXHIBITED:

Bern, Bernischen Historischen Museum, *Gesichter, griechische und römische Bildnisse aus Schweizer Besitz*, 6 November 1982 - 6 February 1983.

PUBLISHED:

G. Richter, *The Portraits of the Greeks*, Vol. 2, London, 1965, p. 205, no. 20, figs. 1316-1318.

H. Jucker, *Kunst der Antike aus Privatbesitz Bern*, Biel, Solothurn, Zentralbibliothek, 1967, p. 87, no. 228.

V. Kruse-Berdoldt, *Kopienkritische Untersuchungen zu den Porträts des Epikur, Metrodor und Hermarch*, Göttingen, 1975, p. 93.

H. Jucker and D. Willers, *Gesichter. Griechische und römische Bildnisse aus Schweizer Besitz*, exhibition catalogue, Bern, 1982, pp. 42-43, no. 13.

J-L. Zimmermann, *Ancient Art from the Barbier-Mueller Museum*, New York, 1991, p. 115, no. 39.

B. Zimmermann, *Greek Tragedy: an Introduction*, Baltimore and London, 1991, p. 115.

Musée Barbier-Mueller & Hazan (ed.), *Le profane et le divin, arts de l'Antiquité. Fleurons du musée Barbier-Mueller*, 2008, p. 372 (Inv. 204-21).



Hermarchos (circa 340- after 270 B.C.) of Mytilene was an Epicurean philosopher who came from a poor family. He most likely met Epicurus (342-270 B.C.) when the philosopher opened his school at Mytilene in circa 310 B.C. and Hermarchos became his pupil. Hermarchos later followed Epicurus to Athens and remained his close friend for around 40 years. After the death of his teacher, Hermarchos became his successor and took over the running of the school, taking on the title of headmaster and representative of the doctrine, as directed in Epicurus' will.

Epicureanism argued that pleasure was the central good in life. T. O'Keefe, in *Epicureanism*, 2010, pp. 107-115, explains that consequently, Epicurus advocated living in such a way as to derive the greatest amount of pleasure possible during one's lifetime, yet doing so moderately in order to avoid the problems incurred by overindulgence in such pleasure. Emphasis was placed on pleasures of the mind rather than on the physical. Unnecessary and artificially produced desires were to be suppressed. Since the political life could give rise to desires that could disturb virtue and one's peace of mind, such as a lust for power or a desire for fame, participation in politics was discouraged. All of Hermarchos' works are lost, except for a fragment, probably from his work *Against Empedocles*, from which we can infer that his works followed the same principles of Epicurus and were of a critical nature. In Seneca, *Epistulae morales ad Lucilium.*, 52.4, Epicurus labels Hermarchos among those who do not strive for the truth out of their own initiative, but reach it with the help of others.

The identification of a portrait type of Hermarchos is secured by a small, inscribed bronze bust from Herculaneum, now in the National Museum, Naples, inv. no. 5466. Portraits of the philosopher show a distinct individuality. He is usually depicted with a long face, a full beard, short hair combed to the left, narrow set, slightly asymmetrical eyes, and a small, parted mouth, as with this example. This head likely comes from a seated portrait, assured by the one in the Museo Archeologico, Florence, inv. no. 70989, where he is shown with his right forearm raised, the left hand placed on his lap and the right leg in front of the other. The physiognomy in all the portraits of this type is consistent - of a man of about forty years of age with an attentive and sensitive expression. As G.M.A. Richter notes in *The Portraits of the Greeks*, 1984, p. 131, he has a rather bland expression - not a great personality like Epicurus, and not as serene as Metrodoros, but intelligent and inquisitive.

Solothurn-born Josef Mueller (1887-1977) was one of the most voracious and passionate collectors of his time. Aided by his impeccable taste and extraordinary eye, during his life he created an astonishing collection of Modern art, including artists like Cézanne, Matisse, Renoir, Picasso and Braques. Already in the 1920s he was part of a small group of connoisseurs who understood the importance of African art and started collecting it. His collection became the core of the Barbier-Mueller Museum in Geneva, which opened in May 1977, just three months after his death, thanks to the efforts of two other outstanding collectors, his daughter and his son-in-law: Monique and Jean Paul Barbier-Mueller.





PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*44

A ROMAN MARBLE VENUS
CIRCA 1ST-2ND CENTURY A.D.

44 in. (112 cm.) high

£20,000-30,000

PROVENANCE:
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

■*45

A ROMAN MARBLE RELIEF OF LEDA AND THE SWAN
CIRCA 1ST-2ND CENTURY A.D.

26 in. (66 cm.) high

£20,000-30,000

PROVENANCE:
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

In Greek mythology Leda was the wife of Tyndareus, King of Sparta. Zeus falls in love with the beautiful queen and in order to have his way with her he transforms into a swan which is being chased by an eagle. The queen gives shelter to the swan on her lap, using her tunic to shield it from the eagle. Later on that same day she lays two eggs from which her children are born: Clytemnestra, future wife of Agamemnon, the beautiful Helen of Troy, and the Dioscuri Castor and Pollux.

The story was an extremely popular motif in the classical world - from gems to terracottas, life size marbles and mosaics, and in various different amorous postures; standing, crouching, reclining, grasping, kissing and stroking. For similar depictions of Leda standing with her back to the viewer, drapery around her lower body, arm raised and looking back towards the swan which is pulling her drapery away with its beak, see a column capital in the British Museum, Inv. no.: 1907.1 - 18.2 (Arachne Database no. 11148), a third century mosaic from the sanctuary of Aphrodite, Paphos, now in the Cyprus Museum (G. Camporeale, 'Leda', *LIMC* VI, , p. 236, no. 42), and a Coptic relief in the Ashmolean (*LIMC*, no. 52 op. cit.). The spherical object she holds aloft in her hand, both here and on the capital, and that both attendants hold on the Ashmolean relief, must represent the eggs she gives birth to.



■*46

A ROMAN MARBLE DRAPED LEG FRAGMENT
CIRCA 1ST-2ND CENTURY A.D.

17 in. (43 cm.) high

£8,000-12,000

PROVENANCE:
Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



THE LANSDOWNE HEAD OF AN ATHLETE

***47**

A ROMAN MARBLE HEAD OF AN ATHLETE

CIRCA LATE 1ST CENTURY A.D.

10¼ in. (26 cm.) high

£200,000-300,000

PROVENANCE:

Gavin Hamilton (1723-1798), Rome.
Sir William Petty Fitzmaurice (1737-1805), 2nd Earl of Shelburne and later 1st Marquess of Lansdowne, Lansdowne House, acquired from the above as a 'Cestiaro or boxer' in 1775 for £20 and mentioned in a letter of 6th May 1775. *Catalogue of the Celebrated Collection of Ancient Marbles the Property of the Most Honourable The Marquess of Lansdowne*, Christie, Manson & Woods, London, 5th March 1930, lot 97.
Altounian-Lorbet Gallery, Mâcon, acquired at the above sale for £47.
with George N. Krimitsas, Paris.
Highly important Egyptian, Western Asiatic, Greek, Etruscan and Roman antiquities, Sotheby's, London, 13 June 1966, lot 179.
Rudolph Forrer, London.
Private collection, Liechtenstein.
Private collection, Switzerland.

PUBLISHED:

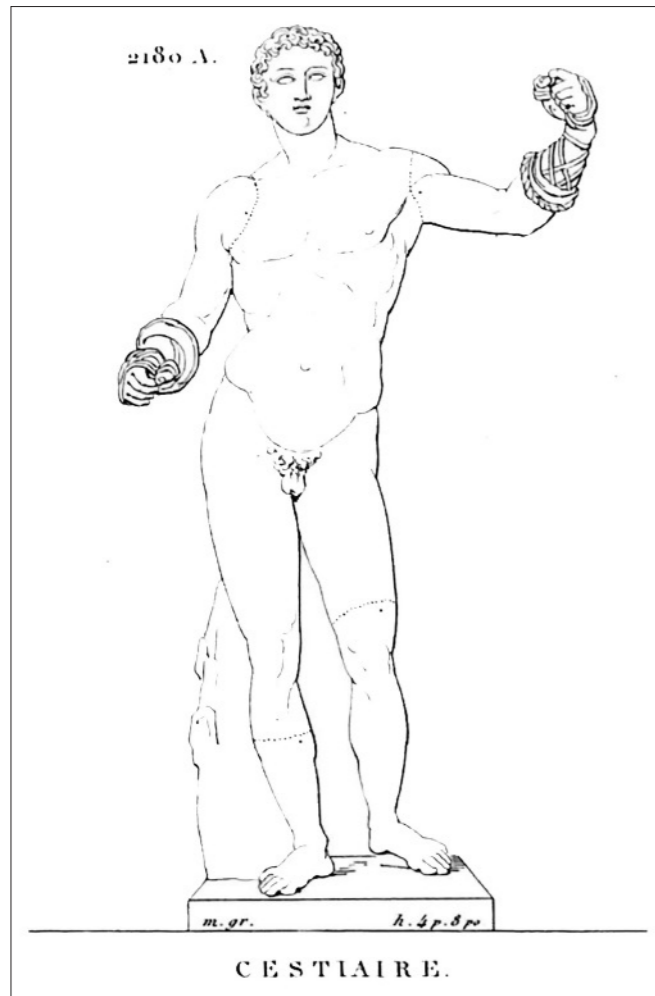
Letter from Hamilton to Lord Shelburne, 6th May 1775, reproduced in I. Bignamini & C. Hornsby, *Digging and Dealing in Eighteenth-Century Rome*, vol. II, London, 2010, p. 66, no. 119.
Catalogue of the Lansdowne Marbles, 1810, lot 3.
Comte de Clarac, *Musée de sculpture antique et moderne, planches*, V, Paris, 1839-1841, pl. 851.
Comte de Clarac, *Musée de sculpture antique et moderne*, V, Paris, 1851, p. 119, no. 2180A.
A. Michaelis, 'Die Sammlung Lansdowne', in *Archaeologischer Anzeiger* 20, 1862, p. 339.

A. Michaelis, 'Lansdowne House', in *Archäologische Zeitung* 32, 1875, p. 35, no. 3.
A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 438, no. 3.
A.H. Smith, *A Catalogue of the Ancient Marbles at Lansdowne House based upon the work of Adolf Michaelis. With an Appendix containing Original Documents relating to the Collection*, London, 1889, p. 14, no. 3.
A. Furtwängler, *Meisterwerke der Griechischen Plastik*, Berlin, 1893, p. 446.
A. Furtwängler, *Masterpieces of Greek sculpture*, 1895, London, p. 245.
S. Reinach, *Repertoire de la Statuaire Grecque et Romaine*, Vol. I, Paris, 1897, p. 517, pl. 851, no. 2180A.
C. Anti, "Monumenti Policletei", in *Monumenti Antichi*, Vol. 26:2, 1921, p. 633, no. 19.
S. Howard, *Bartolomeo Cavaceppi, eighteenth-century restorer*, PhD Thesis 1958, Chicago 1980, pp. 89-90, 96.
Olympic Museum (ed.), *Antiquity and Olympism*, Lausanne, 1993, p. 4.
J. A. Rebassa (éd.), *Art y Olimpisme; Palma de Mallorca, Oviedo*, Las Palmas, May 1999 - January 2000, p. 131 no. 108.
Animan, no. 123/108 August-September 2004 issue, p. 22.
I. Bignamini & C. Hornsby, *Digging and Dealing in eighteenth-century Rome*, London, 2010, Vol. II, p. 66, no. 119.
E. Angelicoussis, *Reconstructing the Lansdowne Collection of Classical Marbles*, Vol. II, Munich, 2017, pp. 132-135, no. 16.
Arachne. Datenbank und kulturelle Archive des Forschungsarchiv für Antike Plastik Köln und des Deutsches Archäologisches Instituts, 1103042.



The Entrance Hall at Lansdowne House. One niche displays the boxer. © Country Life





S. Reinach, *Repertoire de la Statuaire Grecque et Romaine*, Vol. I, Paris, 1897, p. 517, pl. 851, no. 2180A.

Until the 18th Century, English collections of antiquities had consisted mainly of small, easily portable objects such as coins, intaglios and bronzes. Only a few very wealthy and powerful patrons, most notably Charles I and Thomas Howard, Earl of Arundel and Surrey (1585–1646), were able to acquire ancient sculpture. This was to change dramatically by the second half of the 18th Century. As the craze for classical art and sculpture swept over Britain and the rest of Europe, Rome established itself as the center to which English milordi flocked in pursuit of culture and souvenirs. Adolf Michaelis, the renowned German historian of ancient art, called this period the 'Golden Age of Classic Dilettantism,' remarking: "In an unintermitting stream the ancient marbles of Rome poured into the palaces of the aristocracy in Britain whose wealth in some cases afforded the means of gratifying real artistic taste by these rare possessions, and in others enabled them at any rate to fall into the new fashion of dilettantism, the 'furore' for ancient art". The market was largely controlled by a number of Britons residing in Rome who acted as agents between Italian families and Cardinals who wished to sell to the predominantly English clientele. These agents also undertook their own speculative excavations, which yielded vast quantities of treasures. The most enterprising and successful explorer of the day was the Scottish painter Gavin Hamilton (1730–97). In 1771, the statesman William Petty, 2nd Earl of Shelburne and 1st Marquess of Lansdowne, visited Italy and conceived the idea of adorning his own London residence in Berkeley Square with a collection of sculpture. In so doing, Lord Shelburne was to become one of

the great 18th century collectors of ancient sculpture. He was one of the many new collectors of this period inspired by the Grand Tour who were able to acquire sculptures discovered in these excavations carried out in and around Rome. In order to execute his plans, Lord Shelburne secured the help of Hamilton, who, along with Thomas Jenkins, controlled most of the supply of antiquities from Rome sold to English patrons. According to an article by A. H. Smith in the *Burlington Magazine* in 1905, "The method employed was curious. Gavin Hamilton, the Scottish painter, antiquary, and excavator, who was then settled in Rome, undertook to furnish the gallery by contract. The proposed terms were that he should supply sixteen fine antique statues, twelve antique busts, twelve antique basso-relievos, eleven large historical pictures, four landscapes with figures relative to the Trojan war. The whole collection was to be delivered in four years at a cost of £6,050". Unsurprisingly, this contract was not adhered to and many more pieces were negotiated; the majority of the Roman marbles in Lansdowne House were acquired by the agency of Hamilton between the years 1771–1777. During this time he was in active correspondence with Lord Shelburne, and the letters which are extant give a vivid idea of the process of forming the collection.

THE LANSDOWNE HEAD OF AN ATHLETE

The head, carved in pentelic marble, depicts a handsome, clean-shaven young man with unruly hair, falling in distinct curls that form smaller tufts at the front and loosen towards the side of the head. His eyes are small and deeply-set, and his eyebrows gently continue into the wide bridge of a well-formed straight nose. The youth has a slightly open mouth modelled in a Cupid's bow shape, with a dimpled chin. The natural physiognomy of the head betrays a virtuous temperament.

As E. Angelicoussis (*op. cit.* p. 135.) notes, although the idealized, near-flawless features with the muscular neck might suggest that the head depicts a youthful god such as Herakles (*cf.* "Herakles", *LIMC* V, 1990, nos. 360 and 364), the distinctive, individual features and the confident demeanor indicate a particular young man, possibly an athlete. The thick modelling of curls in multiple layers share close parallels with another head of an athlete or youth at the Museo Archeologico Nazionale, Palestrina, Inv. no 568, and a bronze sculpture of an athlete salvaged from the sea near Antikythera, dating to circa 350–340 B.C., *cf.* Inv. No. 13396 in the National Museum, Athens.

The head embodies the works of earlier Greek 4th century B.C. sculptors. The fame of these illustrious Greek artists and their work was well-known by Roman sculptors of the Imperial period, particularly those in Greece and Asia Minor. These sculptors were adept at incorporating the Classical and Hellenistic styles and often integrated the hallmarks of these sculptural styles into one work. The sculptor Lysippos transformed this earlier classical tradition and his influence also lasted well into the Hellenistic period and beyond. Figures of athletes were among his specialties and this Roman marble head incorporates aspects of the Lysippan style. The expression of the face is comparable to that of his figure of Agias, a statue of a victorious Thessalian athlete, a copy of which was set up at Delphi, Inv. no. 1827 at the Archaeological Museum of Delphi. The effect of the Lysippan style, evident in the dreamy expression and soft but realistic modeling of the face, was utilized by the anonymous Roman sculptor of this head.

As was common practice at the time, after the head was found it was set on the torso of a *diadoumenos* and restored as a boxer, see E. Angelicoussis (*op. cit.* no. 3 p. 45). This was carried out by the celebrated sculptor and restorer, Bartolomeo Cavaceppi (1716–1799) and reflected the popularity of combat sport in 18th-century England. Cavaceppi's reinterpretation and restoration of the sculpture demonstrates how commercial interests and collecting tastes took precedent over academic considerations. The overall work was awkward-looking and incoherent: the altered position of the arms on the softly-modelled Polykleitan torso were in contrast with the serene gaze of the head and did not follow a prescribed boxing stance. The head was subsequently separated from the torso sometime after the 1966 Sotheby's sale.





ANOTHER PROPERTY

48
A ROMAN BRONZE HEAD OF JUPITER
 CIRCA 1ST CENTURY A.D.

2 in. (5 cm.) high
 £8,000-12,000

PROVENANCE:
 Japanese art market, January 1981.

For another example of a complete fine bronze of Jupiter wearing a wreath, see LIMC, vol. VIII, 'Zeus/Jupiter', p. 431, no. 94.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

***49**
A ROMAN BRONZE YOUNG HERCULES
 CIRCA 1ST-2ND CENTURY A.D.

7½ in. (19 cm.) high
 £2,000-3,000

PROVENANCE:
 Mr B. collection.
 Piasa, Drouot Richelieu, Paris, 24 and 25 October 2000, lot 193.

Recognisable from the lion skin across his chest, this figure of Hercules is likely to have formed part of a chariot fitting owing to the way in which he is depicted emerging from foliage.

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

50
A ROMAN MARBLE HEAD OF ZEUS
SERAPIS
 CIRCA 2ND CENTURY A.D.

11 in. (27.9 cm.) high (2)
 £50,000-70,000

PROVENANCE:
 Victor Rousseau (1865-1954), Vorst, Belgium, acquired in Rome, 1890s.
Archeologie-Orient, Damien Libert, Drouot-Richelieu, Paris, 16 February 2012, lot 80.
 with Galerie Chenel, Paris, 2016 (*Visage*, p. 76).
Ancient Marbles: Classical Sculpture and Works of Art, Sotheby's, London, 13 June 2016, lot 16.

Victor Rousseau (1865-1954) was a Belgian sculptor and medalist. In 1890 he was awarded the Godecharle Prize and embarked on a tour of England, France, Italy and Greece. Today, his works can be found in the collections of the Academie Royale des Beaux-Arts & Ecole d'Art Décoratif, the Musée d'Art Modern, Brussels, and the Koninklijk Museum voor Schone Kunsten, Antwerp.

The original cult statue of Serapis was sculpted by Bryaxis in Alexandria between 286-287 B.C. and depicted the god with luxurious curls that were characterized by three locks that fell vertically over his forehead (see A. Stewart, *Greek Sculpture*, p. 203). However, as B.S. Ridgeway informs (p. 95 in *Hellenistic Sculpture I*), the spread of Serapis' cult throughout the Graeco-Roman world makes it "impossible, in the present state of our knowledge, to determine which cult image was copied by the extant replicas." While this depiction of Serapis is otherwise unattested, Ridgeway notes (op. cit., p. 96) that depictions of the god with a fringe, as shown here, was "greatly preferred in Roman times" and that the god is primarily identified by his attributes, namely the modius. Here, the present head is carved flatly at the top, indicating that the attribute was once present.



THE PALEVSKY ATHENA

PROPERTY FROM A PROMINENT NEW YORK COLLECTION

■*51

A ROMAN MARBLE ATHENA

HADRIANIC PERIOD, CIRCA EARLY 2ND CENTURY A.D.

41½ in. (105.4 cm.) high

£700,000-900,000

PROVENANCE:

with Henri A. Kamer Galerie, New York, by October 1970.

Max Palevsky (1924-2010), California, acquired from the above, 1970.

Property from the Collection of Max Palevsky; *Antiquities*, Christie's, New York, 9 December 2010, lot 151.



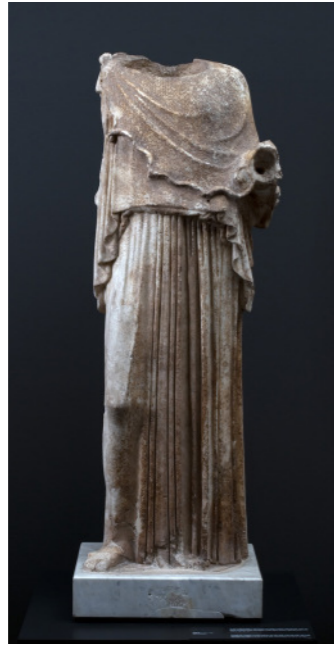
Athena – Minerva to the Romans – was one of the most important goddesses in the Graeco-Roman pantheon. Born from her father Zeus’ head, Athena was worshipped in antiquity as the goddess of wisdom and war. Although her epithet Promachos (“who fights in the foremost ranks”) suggests that she was purely militaristic, Athena’s identity is more complex. The goddess was the patron of architects, sculptors, potters and weavers in addition to the protector of heroes. As Athens’ patron deity, Athena and her cult were central to the religious, intellectual and artistic fabric of the city as well as across Greece. In Rome, together with Jupiter and Juno, she formed part of the Roman Capitoline Triad, worshipped in the elaborate temple on Rome’s Capitoline Hill, the Capitolium, as the supreme protectors of the city and of the Empire. Athena’s inherent contradictions, wavering between militarism and pacifism, all informed by her renowned wisdom and knowledge, made her a popular subject in antiquity and a goddess whose ethos traversed the centuries to inspire artists from the Renaissance to the modern day. In this splendid depiction of Athena in marble, the goddess is standing with her weight on her left leg; her right leg is bent with the knee visible beneath the heavy drapery. She wears a thick woolen peplos with the overfold at her waist. The drapery cascades along the sides in stepped folds, with thin, irregular fluted pleats falling below. Her scaly aegis, or protective cloak, is worn as a mantle pinned at her right shoulder. It envelops her bent left arm and its lower edge is scalloped across the goddess’ front and then folded up along the arm and across her back where snake tails coil left and right like waves. Athena’s now-lost head and right arm were separately-made and would have been attached with tenons.

Despite the missing head, Athena’s identity is clear because of the aegis, the goddess’ signature garment, which is worn transversally here over her shoulder. The aegis was a protective covering or shield constructed of goat skin traditionally associated with Zeus. According to Homer in *The Iliad* (Book XV), the aegis was presented as a gift from Hephaestus to Zeus and when shook, it could “scatter hosts and terrify mankind.” That Athena is also associated with the aegis confirms her status as a formidable warrior and as one of Zeus’ favorite daughters. In some depictions of the goddess, Athena’s aegis is adorned with Medusa’s head, a gift from Perseus after he slayed the Gorgon. The fringe and back of Athena’s aegis is often lined with snakes (as seen in this example), perhaps another reference to Perseus’ gift and likely indicative that Athena’s aegis was constructed from the skin of Medusa herself. An Attic red-figured kylix attributed to Douris, now in the Vatican, shows Athena next to the serpent who guards the Golden Fleece; the snake’s skin is depicted as the same material as the goddess’ aegis (see fig. 1.8 in D. Ogden, *Drakōn: Dragon Myth and Serpent Cult in the Greek and Roman Worlds*).

The contained pose and the deep, vertically straight, almost ‘architectural’ folds of the drapery are all elements typical of the Archaising style, more correctly called Classicising since it specifically imitates the style of the Greek Classical period. This artistic phenomenon began during the Hellenistic era and continued well into the Roman period, gaining particular popularity during the Hadrianic and Antonine periods, when Greek ideals of beauty were held as the golden standard. The ancient Romans no doubt recognized in such retrospective statues a sense of nobility imbued with sacredness.

This representation of Athena is nearly unique in its depiction of the goddess, but is likely based on a now lost early Classical prototype in bronze or marble, preserved in various Roman marble copies and adaptations.





Athena with aegis, Museo Nazionale Romano, inv. no. 609.



Athena in the Louvre Museum, inv. no. MNB 2031

Its closest surviving parallel is an Athena in Rome at the Museo Nazionale (see A. Giuliano, *Museo Nazionale Romano. Le Sculture*, vol. I,1, Rome, 1979, pp. 206-207, no. 128), which similarly preserves the goddess' torso. One sees the near identical wavy folds of the garments draped across her torso, the aegis with incised scales and scalloped hem enveloping her left arm and the similar stance. Like the Palevsky Athena, the example in Rome likewise had the head and arms made separately and pinned in place.

The example in Rome was found in the area surrounding the Pons Aemilius (known today as Ponte Rotto) along the river Tiber in 1886.

Also very close in style and stance to the present statue, is a sculpture of Athena in the Louvre Museum (inv. no. MNB 2031, see *LIMC*, 'Athena', p. 980, no. 252). This is a Roman copy of a post-Pheidias prototype of the early 4th century B.C. attributed to Cephisodotus, which shows the goddess wearing the aegis across her chest, with the left arm raised.

Another example is a marble figure in the Museo Nacional del Prado, in which Athena stands in a similar pose, also wearing a peplos, but her aegis drapes evenly across both shoulders and splays symmetrically across her chest (see p. 1245 in C.C. Davison, *Pheidias: The Sculptures & Ancient Sources*). Another example in bronze, now in the National Museum of Athens, also shows the goddess wearing the scaly aegis in a similar stance, with the right leg bent and the knee visible beneath the drapery (see H. G. Niemeyer, *Promachos. Untersuchungen zur Darstellung der bewaffneten Athena in archaischer Zeit*, Waldsassen, 1960, Abb. 31, Taf. 8).

A related bronze from Tartus, now in the Louvre, may suggest what attributes Athena once held (inv. no. Br 4450). In that example, she holds an owl in the palm of her extended left hand and from her left arm she would have brandished a now-missing spear. The owl and spear are emblematic of Athena's duality, for the owl represents the goddess' judicious wisdom, famous in Graeco-Roman mythology, and the spear characterizes her fierce military prowess.

This sculpture of Athena was once in the collection of the famed technologist and philanthropist Max Palevsky (1924-2010). Born in Chicago, Palevsky was an innovator and forerunner in computers and systems technology. He worked early on at firms including Bendix Corp. and Packard Bell Computer Corp. and helped form Intel Corp. in the late 1960s. Later in life, he exited the corporate world for other endeavors such as film production and then for politics, supporting Democrats George McGovern, Robert F. Kennedy, Jimmy Carter and Gray Davis. He also invested in a passion of his, Rolling Stone magazine. This Athena once overlooked the Pacific Ocean from Palevsky's Malibu home.



PROPERTY FROM THE DEUTSCHE BANK COLLECTION

***52**

A ROMAN MARBLE HEAD OF BACCHUS
CIRCA 2ND CENTURY A.D.

11¾ in. (30 cm.) high

£70,000-90,000

PROVENANCE:

with Holger Termer, Hamburg, 28 October 1981.

This imposing and finely-sculpted head depicts the god Bacchus wearing a wreath, with long thick beard and long wavy hair pulled at the back with the typical features of what is often described as 'Archaizing' or 'Classicistic' style. The 'classicistic' style was incredibly popular throughout the Roman Empire, already starting from the 1st Century B.C., when sculptors started looking back with nostalgia at the Greek Classical style of the 5th Century B.C. and started copying famous statues, with different degrees of adaptation.

Many examples of bearded gods in the Classicistic style were created by Roman copyists for decorative purposes and it is sometimes difficult to identify them with precision, whether they represent Bacchus, Zeus or Mercury, see LIMC, vol. III, 'Dionysos', p. 442-443, nos. 184-186 for examples similar to this head which have been tentatively attributed to Bacchus.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

***53**

A ROMAN MARBLE MALE HEAD

CIRCA LATE 2ND CENTURY A.D.

13 in. (33 cm.) high

£60,000-80,000

PROVENANCE:

Reputedly Moise Lévi de Benzion (1873-1943) collection, Cairo.

with Phocion Tano, Cairo.

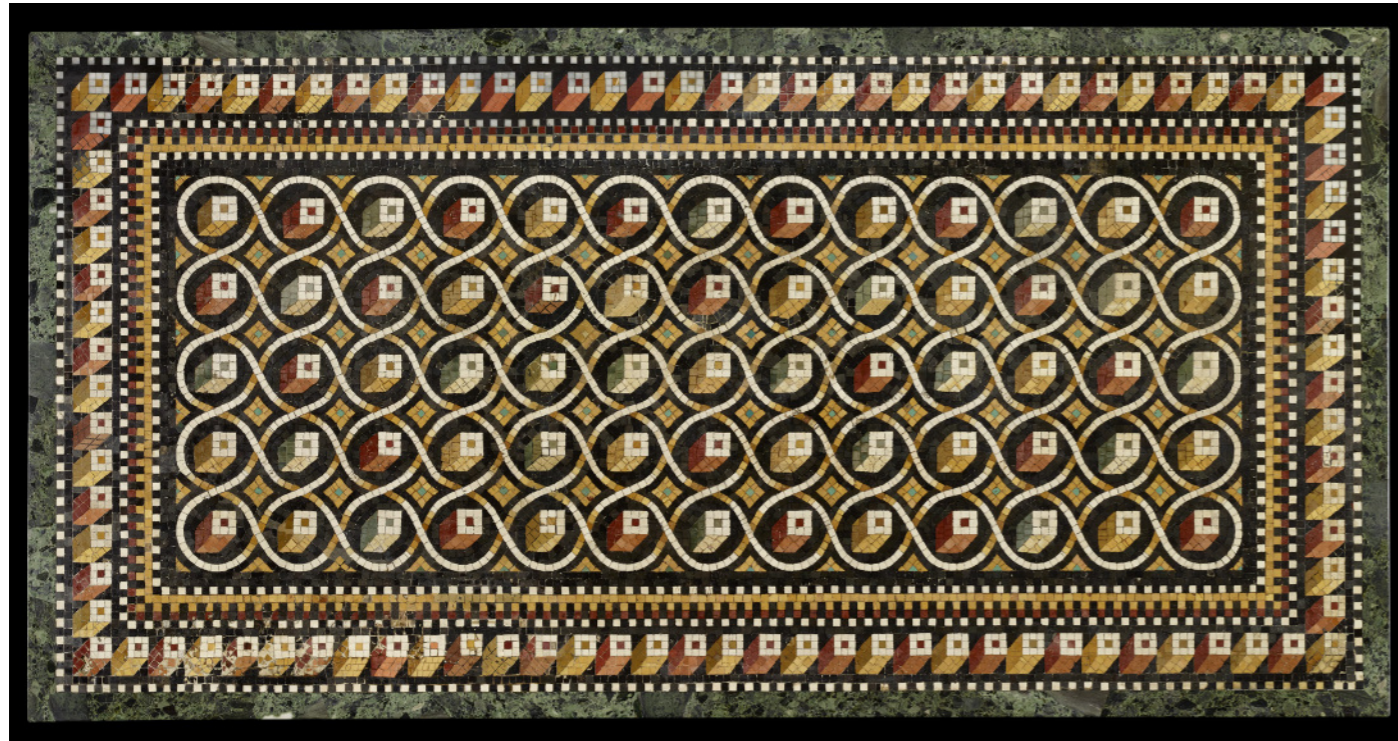
with Nicolas Koutoulakis (1910-1996), Paris and Geneva, 28 November 1976.

This commanding portrait would have formed part of a relief, possibly for a funerary niche. The skilled workmanship demonstrates that the man represented was a respected individual, perhaps either an official or a wealthy landowner. He is depicted with tight, coiled curls that fall vertically on his forehead, which was fashionable across the entire Roman Empire. It was also the trend at this time to break from the classical tradition of realism in favor of a baroque style of portraiture, depicting exaggerated and contrasting features, such as the smoothness of the face with the roughness of the hair, as with this example.

Later portraits from the reign of Commodus (180-192 A.D.) and the early years of Septimius Severus's reign (193-211 A.D.) share a stylistic resemblance to the present example. Here, the rounded articulated eyes are framed with heavy upper and lower lids, which gaze into the distance, giving the sitter an entranced expression: a feature found in most of the later portraits of Commodus. The facial hair is also similar to some later portraits of Commodus in that it is subtly rendered with curled stubble around the jaw line and with a gentle moustache, see no. 96 in F. Johansen, *Katalog Romerske Portrætter II*, NY Carlsberg Glyptotek, for similar.

The sitter of this portrait was possibly of North African origin. Roman activity in Africa is reflected in art and literary sources throughout the history of the Empire. The Emperor Septimius Severus was himself from Libya, and men from his province are attested to have served among the Emperor's auxiliaries (see "The Life of Septimius Severus," in *Historia Augusta*, 22.4-5). For another similar male portrait had, cut flat at the back, possibly from a reused architectural element or to fit in a niche, see S. Walker & M. Bierbrier, *Ancient Faces*, London, 1997, p. 197, no. 269.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

■*54

A ROMAN MARBLE MOSAIC PANEL
CIRCA 3RD-4TH CENTURY A.D.

51½ in. x 26 in. (131 cm. x 66 cm.)

£20,000-30,000

PROVENANCE:

French private collection, acquired prior to 1977.

PUBLISHED:

Maison & Jardin, May 1977, issue no. 233.

The bright yellow, red, green, black and white tesserae are arranged to form rows of perspective cubes within looped patterns, framed by chequered bands and more perspective cubes. Optical illusions were often used by mosaic artists to draw the eye of the spectator and entertain. The motif of perspective cubes can be found across the Roman Empire, often also through the medium of 'opus sectile'; for another example of perspective cubes arranged in a dazzling radiating pattern, see a panel in the Sousse Museum in M. Yacoub, *The Splendours of Tunisian Mosaics*, 2007, p. 146, fig. 67.

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*55

A ROMAN MARBLE MOSAIC OF A DOG
CIRCA 5TH-6TH CENTURY A.D.

25½ in. (65 cm.) wide.

£3,000-5,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



■*56

A ROMAN MARBLE MOSAIC OF A COCKREL
CIRCA 5TH-6TH CENTURY A.D.

20 in. (51 cm.) wide

£2,500-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.





57

PROPERTY FROM A PRINCELY COLLECTION

•57
A ROMAN CAST BLACK GLASS RELIEF FRAGMENT WITH TWO EROTES
CIRCA 1ST CENTURY A.D.

2 3/4 in. (7.2 cm.) high

£1,000-1,500

PROVENANCE:
with Christopher Sheppard, London.
Plesch Collection, U.K. (no. AGm 7B), acquired from the above, 1987.
The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 78.

This fragment depicts two Erotes with arms entwined, each with chubby smiling features, one with curly locks and vine leaf in the hair, with a grape bunch above.



58

ANOTHER PROPERTY

Δ•58
A ROMAN GREEN GLASS FOOTED KANTHAROS
CIRCA MID-1ST CENTURY A.D.

5 1/2 in. (14 cm.) high

£4,000-6,000

PROVENANCE:
Moussaieff collection, acquired prior to 2000.
Ancient Glass from the Shlomo Moussaieff Collection; Christie's, London, 6 July 2016, lot 217.



59

PROPERTY FROM A PRINCELY COLLECTION

•59
A MEROVINGIAN GLASS BELL-BEAKER
CIRCA 6TH CENTURY A.D.

3 3/4 in. (9.5 cm.) high

£2,000-4,000

PROVENANCE:
The Wunsch Foundation, New York, acquired by 1998.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 175.



60

•60
A MEROVINGIAN CLEAR GLASS BELL-BEAKER
CIRCA 6TH CENTURY A.D.

4 3/8 in. (11.1 cm.) high

£3,000-5,000

PROVENANCE:
with Sheppard and Cooper, London.
The Wunsch Foundation, New York, acquired from the above, 1995.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 176.



61

•61
A MEROVINGIAN GREEN GLASS PALM CUP

CIRCA 6TH-7TH CENTURY A.D.

3 ¼ in. (9.3 cm.) diam.

£2,000-4,000

PROVENANCE:
with Axel Weber, Cologne.
The Wunsch Foundation, New York, acquired from the above, late 1960s-early 1970s.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 181.



62

•62
A MEROVINGIAN GREEN GLASS BAG BEAKER

CIRCA 7TH CENTURY A.D.

2 ½ in. (6.7 cm.) high

£1,500-2,500

PROVENANCE:
with W. Bastiaan Blok, The Netherlands, late 1990s.
The Wunsch Foundation, New York, acquired from the above.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 187.



63

•63
A MEROVINGIAN AMBER GLASS BAG BEAKER

CIRCA LATE 6TH-7TH CENTURY A.D.

2 ½ in. (7.4 cm.) high

£1,500-2,500

PROVENANCE:
with Sheppard & Cooper, London, 1995 (*Glass of the Dark Ages*, no. 16).
The Wunsch Foundation, New York, acquired from the above.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 188.

•64
THREE MIGRATION PERIOD VESSELS

CIRCA 5TH-6TH CENTURY A.D.

Footed beaker: 6 ½ in. (16.5 cm.) high (3)

£1,500-2,500

PROVENANCE:
Footed Beaker: with W. Bastiaan Blok, The Netherlands.
The Wunsch Foundation, New York, acquired from the above, 1999.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 185 (part).
Frankish Beaker: with Axel Weber, Cologne.
The Wunsch Foundation, New York, acquired from the above, late 1960s-early 1970s.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 185 (part).
Bowl: Sheppard & Cooper, London, 1995 (*Glass of the Dark Ages*, no. 20 (part)).
The Wunsch Foundation, New York, acquired from the above.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 185 (part).



64

•65
TWO MEROVINGIAN GLASS PALM CUPS

CIRCA 6TH-7TH CENTURY A.D.

Bowl: 4 ½ in. (11.5 cm.) diam.

Palm Cup: 3 ¾ in. (9.8 cm.) diam. (2)

£3,000-5,000

PROVENANCE:
with Sheppard & Cooper, London, 1995 (*Glass of the Dark Ages*, nos. 18 and 20) (part).
The Wunsch Foundation, New York, acquired from the above.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 184.



65

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

***66**

A MESOPOTAMIAN COPPER ALLOY BULL

EARLY DYNASTIC III, CIRCA 2500 B.C.

15 in. (38 cm.) long; 11 in. (28 cm.) high incl. tenons.

£30,000-50,000

PROVENANCE:

with Mahboubian Gallery, New York, October 1967.

The bull was considered the embodiment of strength and fertility and was a popular motif in Mesopotamian art. Several gods were closely associated with the bull, and according to R.M. van Dijk-Coombes (*Mesopotamian Gods and the Bull*, 2018), 'the bull could be used to express warlike qualities associated with a god, to express aspects of storm, and to express various types of fertility, be that agricultural or sexual. [...] The bull could therefore broadly be associated with power, authority and strength, and with fertility.'

This large, solid-cast example depicts a bull striding forward almost in solemn procession, the long tail falling straight towards the ground, with tenons projecting from the hooves for fixing to a mount.

Another example, in an even larger scale and made of copped alloy sheets over a wooden core, is the famous bull found at the Temple of Ninhursag at Tell al Ubaid discovered by Woolley in 1923-24 and now in the collection of the British Museum, inv. no. 116740. The distinctive angular shape of the eye, the emphatically big brow in relief and the thin ears sticking out can also be seen in a very fine head protome, possibly from a musical instrument, in the collection of the Staatliche Museen zu Berlin, inv. no. VA 3142.

The distinctive tuft of hair between the horns has a parallel in a slightly later bull's head from Bahrain (Bahrain National Museum, inv. no. 517.FJ, J. Aruz, *Art of the First Cities*, New York, 2003, p. 311, no. 206) which shows a band across the top of the head decorated with parallel lines.

Despite the thick encrustation it is still possible to discern, on one side, incised vertical wavy lines, possibly indicating ceremonial trappings, or the coat of the animal, as can be seen in a small limestone bull from Ebla (J. Aruz, *op. cit.*, p. 174, no. 113).



PROPERTY FROM A FRENCH PRIVATE COLLECTION

•*67

A WESTERN ASIATIC BRONZE IBEX WHETSTONE HANDLE
CIRCA EARLY 1ST MILLENNIUM B.C.

6½ in. (16.5 cm) high

£2,500-3,500

PROVENANCE:
Arts d'Orient, Boisgirard, Drouot Richelieu, Paris, 5 April 2000, lot 22.

Given the connection of whetstones with weapons used in battle and during hunting, one might assume that the zoomorphic handle had an apotropaic value that was transferred onto the honed weapon. The slight ridges on the curved-back horns indicate that the animals are ibexes. They are naturalistically rendered with no body markings. This piece is stylistically similar to a Mesopotamian vessel stand with ibex support now in the Metropolitan Museum of Art, New York, acc. no. 1974.190.



67

Δ•*68

A LURISTAN BRONZE WHETSTONE HANDLE
IRAN, CIRCA 9TH-7TH CENTURY B.C.

2⅞ in. (7.3 cm.) long

£300-500

PROVENANCE:
Collection J. Pierre, Belgium.
with Jean-David Cahn AG, Basel, Auktion 2, 26 June 2000, lot 206.



70



71



68

•*69

A PARTHIAN BRONZE OPENWORK PLAQUE
IRAN, CIRCA 1ST-2ND CENTURY A.D.

5½ in. x 6¼ in. (14 cm. x 16 cm.)

£1,200-1,800

PROVENANCE:
Anonymous sale; Maîtres Lesieur et Le Bars, Le Havre, 26 March 2000, lot 100.
Fernand Lafarge collection, Paris, acquired from the above sale.
Fernand Lafarge Collection; Artcurial, Paris, 27 March 2019, lot 56.



69

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

*70

A LURISTAN BRONZE AXE HEAD
IRAN, CIRCA 8TH-7TH CENTURY B.C.

4¾ in. (10.9 cm.) diam.

£4,000-6,000

PROVENANCE:
Fine Antiquities, Christie's, London, 17 November 1977, lot 55.
Acquired by the present owner from the above.

This ceremonial axe-head is decorated in the animal style and surmounted by a winged animal confronting a serpent. Standing on either side of the cylindrical shaft hole is a lion who is grasping an ibex; on both sides of the blade two dogs are shown mauling another ibex.

*71

A SOUTH ARABIAN ALABASTER HEAD OF A WOMAN
CIRCA 1ST CENTURY B.C.

7½ in. (19 cm.) high

£5,000-7,000

PROVENANCE:
English private collection.
The Property of a Gentleman; *Classical, Egyptian and Western Asiatic Antiquities and Jewellery*, Christie's, London, 16 May 1972, lot 86.
with Charles Ede, London, acquired at the above sale.
Acquired by the present owner from the above.

VARIOUS PROPERTIES

72

A GREEK GOLD SEED-POD NECKLACE

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

15 in. (38 cm.) long
54.3 g

£20,000-30,000

PROVENANCE:

New York art market, 1989.
UK private collection, acquired from the above.

The necklace consists of a doubled, loop-in-loop chain with a fringe of small seed-pod pendants. The motif of the seed-pods may have symbolized fertility. See Inv. no. 1980,19 in the Antikensmuseum, Berlin, for similar.

73

A GREEK GOLD GEM-SET FINGER RING

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

1 in. (2.5 cm.) long

£12,000-18,000

PROVENANCE:

New York art market, 1989.
UK private collection, acquired from the above.

The ring is decorated with a sun disk and two feather motifs, which are derived from Egyptian mythology and became popular during the Late Hellenistic period. A cabochon garnet has been used for the sun disk and the feathers are formed with two pieces of a black stone.

74

A GREEK GOLD GEM-SET PENDANT EARRING

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

3 in. (7.5 cm.) long

£8,000-12,000

PROVENANCE:

New York art market, 1989.
UK private collection, acquired from the above.

The present earring is of a well-known type using Egyptian crowns, otherwise known as 'crown of Isis' as part of their decoration, found all over the eastern Mediterranean. The crown is formed of a sun disc and feather motif. Below is a circular rosette with a cabochon garnet center, which would have originally been bounded by a row of pearls, now missing. Below there is a drop pendant figure of Eros playing a lyre and wearing the skin garments associated with Attis. Cf. B. Deppert-Lippitz, *Griechischer Goldschmuck*, Mainz am Rhein, 1985, colour pl. XXXI for a pair of similar earrings in the British Museum (inv. no. 1906,0411.1).

75

A GREEK GOLD AND CABOCHON GARNET RINGSTONE FINGER RING

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

Ringstone: ½ in. (1.3 cm.) long
Ring size: H/I

£4,000-6,000

PROVENANCE:

New York art market, 1989.
UK private collection, acquired from the above.

The high hollow hoop and bezel of this ring is set with a cabochon garnet ringstone engraved with a figure of Athena wearing a helmet and holding a shield.



72

74

73

75



76

76
AN EAST GREEK ELECTRUM AND GARNET NECKLACE
 CIRCA 500 B.C.

14½ in. (37 cm.) long

£7,000-9,000

The necklace is composed of twenty-three fluted electrum spherical beads interspersed with fourteen garnet beads and a central electrum bull's head pendant intricately decorated with filigree and granulation. For another example of similar beads and bull pendant with granulation in gold see B. Deppert-Lippitz, *Griechischer Goldschmuck*, Mainz, 1985, pp. 119-121, nos 67 and 68.



(detail)



77

77
A PAIR OF GREEK GOLD MEANAD HEAD EARRINGS
 LATE HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

1¼ in. (3 cm.) wide

£5,000-8,000

PROVENANCE:
 H. Olbrecht collection, Berlin, 1952, as per 1960 invoice.
 German art market, 1960.

These highly detailed earrings each depict a meanad wearing a berried foliate wreath in her curling hair.



78
A GREEK CARNELIAN INTAGLIO OF HERAKLES
 HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

1 in. (2.5 cm.) long

£10,000-15,000

PROVENANCE:
 with Galerie Schönbrunn, Vienna, 1987.

The nude hero is depicted here standing with his foot raised on a rocky outcrop, with the Nemean lion skin draped over his right arm and his club resting on his left shoulder. For another example in sardonyx dating to the 1st Century B.C. and showing the hero resting the club over his shoulder see *Antike Gemmen in Deutschen Sammlungen*, Band I, Munich, 1968, no. 984.

For another example of this type also see a nicolo gem possibly depicting Caracalla as Hercules in D. Willers & L. Raselli-Nydegger, *Im Glanz der Goetter und Heroen*, Mainz, 2003, p. 158, no. 164.

PROPERTY FROM A SWEDISH PRIVATE COLLECTION

***79**

A ROMAN AGATE CAMEO
CIRCA 3RD CENTURY A.D.

3/8 in. (1.8 cm.) long

£3,000-5,000

PROVENANCE:

Baroness Stina Nordenfalk (1899-1991), Sweden.

The subject of Eros playing the lyre was very popular throughout antiquity: this very same composition showing the winged god walking to the right while looking over his shoulder and playing the lyre can be found in a late Hellenistic cameo dating to the 1st Century B.C. in the Content Collection, cf. M. Henig & H. Molesworth, *The Complete Content Cameos*, Turnhout, 2018, p. 167, no. 163, and another from the same collection but dated to the 2nd-3rd Century A.D., cf. op. cit. no. 164.

The cameo is engraved at the top with EYTYKI, a common good wish meaning 'good luck!', followed by EYMOYCI, a second imperative derived from EYMOYCIA, meaning 'good music'. The cameo is wishing the wearer 'Happiness and Harmony'.



ANOTHER PROPERTY

80

A ROMAN GOLD AND NICOLO FINGER RING
CIRCA 3RD-4TH CENTURY A.D.

Hoop 1 3/8 in. (3 cm.) wide max.

Ring size N

£8,000-12,000

PROVENANCE:

Marcus Hollersberger, Solothurn, 1982, according to 1987 invoice, with Galerie Schönbrunn, Vienna, 1987.

The nicolo intaglio engraved with the figure of Tyche, holding a cornucopia and steering oar or rudder and wearing a kalathos on her head.



PROPERTY FROM A LONDON PRIVATE COLLECTION

81

A BYZANTINE GOLD FINGER RING
CIRCA 6TH-7TH CENTURY A.D.

Bezel: 14 mm. diam; ring size R.

£3,000-5,000

PROVENANCE:

Antiquities, Christie's, London, 11 June 1997, lot 83. English private collection, acquired from the above.

The round bezel is decorated with the incised figures of the Virgin Mary holding the Child, both with nimbi. Two columns of inscription in Greek characters read 'υγια Ηλια', '(your) health, Elia'.



MASTERPIECES IN MINIATURE

PART IV

ANCIENT ENGRAVED GEMS FORMERLY IN
THE G. SANGIORGI COLLECTION

(LOTS 82-131)

The engraved gems presented here, the fourth group to be offered at Christie's, represent only a small portion of a much larger collection originally assembled by Giorgio Sangiorgi (1886-1965). Part of the collection was recently published by Sir John Boardman and Claudia Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018. Some originate from famous older collections with provenance back to the Renaissance. 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 major museums around the world, members of the European courts and dedicated collectors among its clientele. 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 years of the 20th century. Fearful of the impending war, he moved his collection to Switzerland in the late 1930s.



Undated image of Giorgio and his father Giuseppe Sangiorgi images courtesy of the Sangiorgi family



***82**
A GREEK BLACK STEATITE PERFORATED DISC WITH THREE HORSES
 GEOMETRIC PERIOD, CIRCA 7TH CENTURY B.C.

5/8 in. (2.4 cm.) diam.

£4,000-6,000

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

For an oval seal with similar running horse cf. J. Boardman and M-L. Vollenweider, *Catalogue of the Engraved Gems and Finger Rings I, Greek and Etruscan*, Ashmolean Museum, Oxford, 1978, p. 4, no. 15, dated to the mid-7th Century B.C.



83 (impression)



***83**
A MINOAN CARNELIAN AMIGDALOID SEAL WITH TWO GENII
 LATE MINOAN III, CIRCA 1400-1050 B.C.

5/8 in. (2.4 cm.) long

£4,000-6,000

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

LITERATURE:
 I. Pini (ed.), *Corpus Minoischen und Mykenischen Siegel*, Heidelberg, 1988, vol. XI, no. 295.

This seal is engraved with two Minoan 'genii' with zoomorphic heads, slender long legs and 'wasp' cloaks, facing each other while holding up a stylized jug. A similar subject is depicted on another amigdaloid carnelian gem now in the Ashmolean Museum, inv. no. AM.1938.1043. A variation on this composition can be found on a rock crystal lentoid seal from Phigaleia, now in Berlin, showing a pair of genii flanking a central human figure, see O. Krzyszkowska, *Aegean Seals*, BICS Supplement 85, 2005, p. 206, no. 532. According to Krzyszkowska, the Minoan genius was a hybrid figure derived from the Egyptian deity Taweret and its representations are almost always Crete, and when found on the mainland they are likely to be imports.

For another gem engraved with lion-headed genii holding jugs over horns of consecration, see Athens Museum inv. no. 1776 which was found in the great tomb of Vaphio, in Laconia, together with 39 other gems and two rings, see J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 56, pl. 166.



***84**
A MINOAN RED JASPER LENTOID WITH TWO HANDS AND A MONKEY
 MIDDLE MINOAN III - LATE MINOAN III, CIRCA 1600-1200 B.C.

5/8 in. (1.4 cm.) diam.

£3,000-5,000

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

The lentoid seal is engraved with two hands, one held flat and facing up and the other in a fist, facing down. To the side of the open hand is the profile crouching figure of a monkey with knees up, hand held up to its mouth, long curling tail behind. The monkey in Bronze Age Aegean art is well known from the frescos in the palaces of Knossos, Crete and Akrotiri, Thera, to small stamp seals with crouching monkeys cf. J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 25, figs 24 and 27 and pl. 4. Monkeys appear on glyptic art from the Middle Bronze Age, usually in a crouching-sitting position. For a recent discussion on the different types of monkeys in Bronze Age Art cf. M.N. Pareja, "Monkey Business: New Evidence for Aegean-Indus Exchange", *Ancient Near East Today*, Vol.VIII, 2020. For a list and drawings of 17 seal engravings with monkeys, on their own, in pairs or with human figures, cf. B. Urbani and D. Youlatos, "Minoan Monkeys: Re-examining the Archaeoprimatological Evidence" In *World Archaeoprimatology: Interconnections of Humans and Nonhuman Primates in the Past*, Cambridge, 2022, pp. 225-280. For a Greek Bronze Age stamp seal in the form of a clenched human hand cf. J. Boardman, *op. cit.* pl. 13.



***85**
A GREEK GREEN SERPENTINE LENTOID "ISLAND GEM" WITH A CHIMAERA
 ARCHAIC PERIOD, CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

5/8 in. (1.7 cm.) diameter

£4,000-6,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, pp. 14-15, no. 9.

The chimaera was a popular subject for Island Gems (see J. Boardman, *Island Gems*, London, 1963, pp. 55-59). Here the monster is of characteristic form: depicted leonine, with a horned goat head at the tip of the wing, and a forked tail representing a snake, all on a double V-shaped groundline.



***86**
A GREEK CARNELIAN SCARAB WITH AN ATHLETE HOLDING A DISCUS

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

¾ in. (1.9 cm.) long

£4,000-6,000

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

The high scarab with carinated back is carved on the underside with the figure of a well-muscled youth throwing a discus, with both arms raised, one leg crossed behind the other, head angled down. The scene surrounded by a hatched border. For the discus thrower as a subject on early Greek gems cf. J. Boardman, *Archaic Greek Gems*, London, 1968, p. 82, no. 215, pl. XIV; and for the popularity of the discobolos on classical gems in general, in various poses, both active and static cf. G. Lippold, *Gemmen und kameen des Altertums und der Neuzeit*, Stuttgart, 1922, pl. LV.



***87**
A GREEK CARNELIAN SCARAB WITH A YOUTH LEANING ON A STAFF

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

½ in. (1.3 cm.) long

£4,000-6,000

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

The naked, well-muscled youth is leaning on a notched staff under his armpit, holding one leg up behind, his head turned back. The scene is surrounded with a hatched border. For an archaic gem with youth leaning on a staff with one foot raised, cf. J. Boardman, *Archaic Gems*, London, 1968, p. 104, no. 303, pl. XX, and for another with youth leaning on a similar notched staff, cf. *op. cit.* p. 107, no. 317, pl. XXII.



***88**
A GREEK BLUE CHALCEDONY SCARABOID WITH A HERON CATCHING A FROG

CLASSICAL PERIOD, CIRCA LATE 5TH CENTURY B.C.

¾ in. (2 cm.) long

£10,000-15,000

PROVENANCE:
 said to be from Taranto.
 Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owner.

PUBLISHED:
 G.M.A. Richter, "Unpublished Gems in Various Collections", in *American Journal of Archaeology*, Vol. 61, New York, 1957, p. 264, pl. 81, fig. 5.
 J. Boardman, *Greek Gems and Finger Rings*, London, 1970, 205, fig. 209.
 H.C.L. Wiegandt, *Die griechischen Siegel der klassischen Zeit: Ikonographischer Vergleich*, Frankfurt am Main, 2009, p. 130, no. Eha75, pl. XCI.
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 60, no. 52.

This vibrant scaraboid depicts a heron lowering its head to catch a frog and testifies to the ability of fifth-century gem engravers to depict animals. There is no ground line or surrounding border, which Richter notes (*op. cit.* p. 264) gives spaciousness, suggesting the out-of-doors, in spite of its small scale.



***89**

A GREEK GARNET RINGSTONE WITH PROFILE HEAD OF A PTOLEMAIC KING

PTOLEMAIC PERIOD, CIRCA 2ND CENTURY B.C.

5/8 in. (1.6 cm.) long

£15,000-20,000

PROVENANCE:

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

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 123, no. 110.

Engraved on this garnet ringstone is the draped portrait bust of a corpulent Ptolemaic king, depicted wearing a Macedonian *kausia* fronted by a diminutive Egyptian solar crown surmounted by upright plumes. As Boardman and Wagner note (op. cit., p. 123), this portrait is not closely matched by any of the Ptolemaic kings known either from other gems or coins, but it seems possible that Ptolemy VIII Euergetes (146-116 B.C.) is the subject, given that his nickname was "Physcon," or "Pot Belly". Our portrait features bloated cheeks and a hooked nose, similar to that seen on a clay seal impressions depicting Ptolemy VIII (see nos. 60 and 61 in Walker and Higgs, *Cleopatra of Egypt, from History to Myth*); see also a silver didrachm depicting him wearing a rayed diadem, no. 91 in Walker and Higgs, op. cit.

Three glass cameos are known that likely depict the same individual, each wearing the *kausia* but absent the Egyptian crown: one in the British Museum (Walters, *Catalogue of Engraved Gems & Cameos, Greek, Etruscan & Roman*, no. 3824), one in Naples (Pannuti, *Catalogo della Collezione Glittica*, vol. I, 180), and one in Munich (Brandt, et al., *Antike Gemmen in Deutschen Sammlungen, Band I, Staatliche München, Teil 3*, no. 3525).



***90**

A GREEK GARNET RINGSTONE OF DEMETRIOS I SOTER

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

5/8 in. (1.6 cm.) long

£12,000-18,000

PROVENANCE:

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

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 126, no. 113.

Demetrios I Soter ("Saviour") ruled the Seleucid Empire from 162-150 B.C. After the treaty of Apamea with Rome in 188 B.C. the Seleucid Empire was weakened by massive reparations, losing huge swathes of land to neighbouring rulers and agreeing that members of the royal household would be held hostage in Rome. Demetrios was one such hostage - growing up in Rome from a very young age. It was not until he was 22, and with the help of the famous Greek historian Polybius, that he managed to escape his captors and make his way back to Antioch to take the throne. He mercilessly put to death Antiochus V, who was only a child at the time and his regent Lysias. His reign was by no means easy, with constant battles to put down various uprisings that were encouraged and supported by Rome, always looking for a way to keep the Seleucid kingdom divided and therefore weak. In the end Demetrios was killed by Alexander I, who had won the support of the Roman senate, and claimed to be the rightful heir to the throne with the support of Attalus II of Pergamum.

For Seleucid coin portraits cf R.R.R. Smith, *Hellenistic Royal Portraits*, Oxford, 1998, pl. 76. The coin of Demetrios shows the similar aquiline nose, full lips, straight chin, slightly stepped back forehead and the lengthy hair at the nape of the neck. The tip of a quiver and bow can be seen behind him.



***91**

A GRECO-PERSIAN VIOLET CHALCEDONY SCARABOID WITH A LION-GRIFFIN

CLASSICAL COURT STYLE, CIRCA 5TH CENTURY B.C.

¾ in. (2.4 cm.) wide

£20,000-30,000

PROVENANCE:

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

PUBLISHED:

A.U. Pope, *A Survey of Persian Art*, Vol. I, London, 1938, p. 392, fig. 90b.
 J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 431, no. 31.
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 73, no. 64.

This finely-carved scaraboid depicts a popular subject borrowed from Mesopotamian art: the Persian lion-griffin, shown with a horned lion's head and forepart with wings. The tail is of an ostrich and the hind legs are of a bird of prey. The monster often appears in Persian Imperial art, notably as an adversary for the Persian royal hero on reliefs at Persepolis, see nos 42-43 in J. Curtis and N. Tallis (eds), *Forgotten Empire, The World of Ancient Persia*. The small knobbed horn is often added to create monsters in Persian and related arts of this period. For seals with similar lion-griffin monsters cf. J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 351, pls 838-842.



***92**

A GRECO-PERSIAN PALE BLUE CHALCEDONY SCARABOID OF A SEATED GRIFFIN

CIRCA 4TH CENTURY B.C.

1 ¼ in. (3 cm.) long

£10,000-15,000

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 owner.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 75, no. 66.

Engraved in the Greek Style with a seated winged griffin facing to the right on a groundline, one forepaw raised, the monster with a spiked crest and upright ears, the beak open with tongue protruding, the undulating tail extending behind. For similar griffins cf. J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pls. 957 and 958.

The USA prohibits the purchase by US persons of Iranian-origin "works of conventional craftsmanship" such as carpets, textiles, decorative objects, and scientific instruments. The US sanctions apply to US persons regardless of the location of the transaction or the shipping intentions of the US person. For this reason, Christie's will not accept bids by US persons on this lot. Non-US persons wishing to import this lot into the USA are advised that they will need to apply for an OFAC licence and that this can take many months to be granted.



***93**

A GRECO-PERSIAN BLUE CHALCEDONY SCARABOID OF A HERO WITH LION-GRIFFIN
 ARCHAIC COURT STYLE, CIRCA LATE 6TH- EARLY 5TH CENTURY B.C.

1 3/8 in. (3.5 cm.) long

£10,000-15,000

PROVENANCE:

Paul Julius Arndt (1865-1937), Munich (collection number A1419), said to be from Tarentum.
 Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owner.

PUBLISHED:

F. von Duhn, "Alcune nuove gemme graeco-persiane," in *Symbolae litterariae in honorem Julii de Petra*, Naples, 1911, p. 40, fig. 3.
 J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 309, fig. 280.
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 68, no. 59.

A popular subject for Persian cylinder seals, a Persian royal hero, dressed in a crown and long pleated tunic, is shown here grabbing the horns of two rearing winged lion griffins, the monsters with avian hind legs. For a similar seal in glass in the Metropolitan Museum of Art see inv. no. 64.98.1.

The USA prohibits the purchase by US persons of Iranian-origin "works of conventional craftsmanship" such as carpets, textiles, decorative objects, and scientific instruments. The US sanctions apply to US persons regardless of the location of the transaction or the shipping intentions of the US person. For this reason, Christie's will not accept bids by US persons on this lot. Non-US persons wishing to import this lot into the USA are advised that they will need to apply for an OFAC licence and that this can take many months to be granted.

***94**

A GRECO-PERSIAN BLUE CHALCEDONY SCARABOID OF A HERON

CIRCA LATE 5TH-4TH CENTURY B.C.

3/8 in. (2 cm.) long

£6,000-8,000

PROVENANCE:

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

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 82, no. 73.

The elegant bird is standing facing right, with just its tail feathers heightened with incision and its eye and legs drilled. For a similar standing bird on one side of a prism seal, cf. J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pl. 934.



***95**

A GRECO-PERSIAN CALCIFIED CHALCEDONY CYLINDER SEAL WITH A GOAT

CLASSICAL COURT STYLE, CIRCA 5TH CENTURY B.C.

3/8 in. (2.5 cm.) long

£6,000-8,000

PROVENANCE:

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

Cylinder seals, although typical in Mesopotamia and Iran, were not a common shape in the 5th-4th Century, where pyramidal and scaraboid shapes were more popular. Here a single figure of a horned goat walks around the surface of the seal. For a seal with a single figure of a bull, cf. J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pl. 852.



(impression)



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***96**

A GRECO-PERSIAN 'WEATHERED' CARNELIAN SCARABOID
 ATTRIBUTED TO THE PHI GROUP, CIRCA LATE 5TH CENTURY B.C.

1 in. (2.6 cm.) long

£6,000-8,000

PROVENANCE:

Reputedly from Spezia.
 James Carnegie, 9th Earl of Southesk (1827-1905) collection, acquired in 1882.
 Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland,
 late 1930s; thence by continuous descent to the current owner.

PUBLISHED:

A. Furtwängler, *Antiken Gemmen*, Leipzig and Berlin, 1900, Band II, p. 58, pl. 12.11.
 Lady Helena Carnegie (ed.), *Catalogue of the collection of antique gems formed by James, Ninth Earl of Southesk, K.T.*, London, 1908, pp 201-202, pl. 16, no. O10.
 A. Maximova, 'Griechische-persische Kleinkunst in Kleinasien nach den Perserkriegen', in *Archäologischer Anzeiger*, Berlin, 1928, fig. 5.
 J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 317, fig. 297.
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 70, no. 61.

Engraved with the standing figure of a warrior, hand on hip, holding a long spear and wearing Persian trousers and long-sleeved tunic, facing a standing Persian woman tightly wrapped in a pleated garment, a tassel falling down her back, holding a flower in one raised hand and a small object in the other.



***97**

A GRECO-PERSIAN ROCK CRYSTAL PYRAMIDAL STAMP SEAL
 WITH A HERO AND WINGED GOAT

ARCHAIC WESTERN COURT STYLE, LATE 6TH CENTURY B.C.

¾ in. (1.8 cm.) long

£3,000-5,000

PROVENANCE:

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

The underside with the standing hero grasping the horns of the rearing winged goat with one hand and a sword in the other. The domed headdress would suggest that this particular hero is a Mede. For similar cf. J. Boardman, *Greek Gems and Finger Rings*, London, 1970, p. 351, pl. 824.



***98**

A GRECO-PERSIAN BLUE CHALCEDONY SCARABOID WITH A
LION ATTACKING A BULL

CLASSICAL COURT STYLE, CIRCA 5TH CENTURY B.C.

1¼ in. (2.7 cm.) long

£4,000-6,000

PROVENANCE:

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

The underside is engraved with a lion with long curling tail and cross-hatched mane, leaping up onto the figure of a bull who collapses under the weight of the attacker. For a similar bull, cf. J. Boardman, *Greek Gems and Finger Rings*, London, 1970, pl. 830, and for the popular subject of lions attacking various animals cf. *op. cit.* pls 867, 909 and 935.



***99**

AN ETRUSCAN CARNELIAN SCARAB WITH TWO ATHLETES
CIRCA LATE 5TH CENTURY B.C.

3/8 in. (1.7 cm.) long

£15,000-20,000

PROVENANCE:

Robinson collection.
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 46.
Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owner.

PUBLISHED:

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. 15, no. 47, pl. 2.
J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 93, no. 81.

The high sided beetle with cross-hatched plinth. The underside shows an unusual athlete scene with two figures, rather than one, which is the more common type seen on Etruscan scarabs. A naked bearded man holding a strigil and in his raised hand a short arrow or club is depicted here with his head turned in conversation with a naked youth, leaning on a long staff, wearing a dotted cloak or animal skin, and a conical, long-tailed cap hanging down his back, the exergue filled in with cross-hatching. There is a similar composition with Herakles and Hermes conversing on an Etruscan scarab of the same date, in the British Museum, inv. no. 1867,0507.350.



***100**

AN ETRUSCAN CARNELIAN SCARAB WITH PROMETHEUS
CIRCA 4TH CENTURY B.C.

5/8 in. (1.6 cm.) long

£8,000-12,000

PROVENANCE:

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

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 91, no. 79.

The beetle with diagonal vertical hatching on the edges of the plinth. On the underside stands the naked figure of bearded Prometheus, a chlamys draped around his arms and shoulder. He holds a fork like object, perhaps representing fire in his lowered hand and in the other he holds a miniature male figure wearing a cap, with one arm raised and a stick in the other, two objects in the field below, possibly a snake and insect. The scene is surrounded with a hatched border. The subject was popular on Etruscan and Italic gems, usually showing however, Prometheus in the process of making man out of clay with a half completed or skeletal figure, rather than this more unusual scene with a completed, full-bodied figure. For related examples see the ringstones, nos. 80-85 in "Prometheus," *LIMC*, vol. VII.



***101**
AN ETRUSCAN CARNELIAN SCARAB WITH HERCLES AND SERPENT

CIRCA EARLY 4TH CENTURY B.C.

¾ in. (1.6 cm.) long

£6,000-8,000

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

The finely detailed beetle is incised with bands of diagonal cross-hatching on the edges of the plinth. On the underside, the young, well-muscled, nude hero Heracles raises his club in his left hand and kneels on the coils of a crested serpent, gripping its neck in his right hand. The scene is enclosed within a hatched border.

Herakles' most famous encounter with a serpent comes when he kills the multi-headed Lernaean Hydra. Although some scholars have interpreted his fighting a single-headed snake as a depiction of this second Labour, Boardman and Wagner in *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, pp. 98 and 109, note that this is not always 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. The motif appears on Etruscan and Italic gems of the 4th and 3rd century B.C. For a similar carnelian scarab dating to the late 5th-early 4th Century B.C., in the British Museum (inv. BM 722) cf. "Herakles/Hercle," *LIMC*, Vol. V, p. 233, no. 343.

***102**
AN ETRUSCAN CARNELIAN SCARAB WITH A YOUTH HOLDING A HARE

CIRCA 3RD-2ND CENTURY B.C.

¾ in. (1.4 cm.) long

£3,000-5,000

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

The detailed beetle with winglets is incised with two curving scrolls on its back. Engraved in the Late Etruscan Free Style, a nude huntsman is shown holding a lagabolon and a hare by its ears, the scene enclosed within a hatched border.



***103**
AN ETRUSCAN CARNELIAN SCARAB WITH HERCLES CARRYING A BOULDER

CIRCA EARLY 5TH CENTURY B.C.

¾ in. (1.6 cm.) long

£4,000-6,000

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

Hercle is often seen carrying various burdens in glyptic art, including animals such as the Nemean lion or the Erymanthean boar; objects such as the Delphic tripod, and of course most frequently, his own club; or gods such as playful Eros. This scene is very unusual in that it appears that he is carrying a large boulder - perhaps to throw into the river Strymon. We see him naked, twisted backward, holding up the huge boulder on his shoulders, his club by his side. There is a large hole or cave behind him. All within a hatched border. For an Etruscan gem in the J. Paul Getty Museum, see inv. no. 81.AN.76.138, in "Herakles/Hercle," *LIMC*, Vol. V, p. 231, no. 320, which shows a similar scene of Herakles lifting a large boulder.

As part of his tenth labour Hercle had to retrieve the cattle of Geryon. Having accomplished this he then had to bring the cattle back to Eurystheus, but this proved to be a task almost as difficult as getting them. Having been tricked by Hera who sent a gadfly to annoy the cattle so they scattered far and wide, he then had to travel the whole of Thrace to recover them. Having done this, and blaming his troubles on the river Strymon, he filled the river with rocks, making it unnavigable.





***104**
AN ETRUSCAN CARNELIAN SCARAB WITH HERCLES ON A RAFT
 CIRCA 4TH CENTURY B.C.

¾ in. (1.7 cm.) long

£2,000-3,000

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

The underside of the beetle is engraved in the *a-globolo* style, with the hero Heracles reclining on a raft of amphorae, holding his club with a wineskin as a pillow. This motif is frequently encountered in Etruscan art and may possibly contain a reference to a particular Etruscan theme of Heracles as a water god. However, the scene could also refer to his journey west to the "Pillars of Heracles", which in antiquity were thought to be the western edge of the world. For similar Etruscan gems see "Heracles/Hercule", in LIMC, vol. V, nos 337-340.



***105**
AN ITALIC BANDED AGATE RINGSTONE WITH PERSEUS HOLDING THE HEAD OF MEDUSA
 CIRCA 3RD CENTURY B.C.

¾ in. (1.1 cm.) long

£3,000-5,000

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

The flat stone is engraved with the figure of Perseus. The hero is nude except for a cloak draped over his back, stooping down to his winged feet, one foot on a circular object, the sword leaning between his legs, holding the frontal head of Medusa in his outstretched hand, within a hatched border. For representations of Perseus on glyptic art see "Perseus", in LIMC, Vol. VII, pp. 33 and 341, nos 48a-b and 150b for earlier Etruscan gems.

***106**
TWO ETRUSCAN CARNELIAN SCARABS
 CIRCA 4TH-3RD CENTURY B.C.

¾ in. (1.6 cm.) long max.

(2)

£500-700

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

One scarab with the underside decorated with a domestic scene of a draped woman, wearing a long chiton with detailed border and himation draped over her arm, carrying a water jug and a branch, a lion's head water spout with stream of water emerging from its mouth, all within a hatched border. For a similar depiction of a water spout cf. J. Spier, *Ancient Gems and Finger Rings, The J. Paul Getty Museum, Malibu, 1992, p. 69, no. 141.*

The other scarab in a globolo style with two frontal horses. For the type cf. J. Boardman and M-L. Vollenweider, *Catalogue of the engraved Gems and Finer Rings, Greek and Etruscan, Oxford, 1978, pp. 62-65, nos 262-278, pl. XLII.*



***107**
A FRAGMENTARY GREEK GREEN GLASS RINGSTONE WITH A GODDESS
 HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

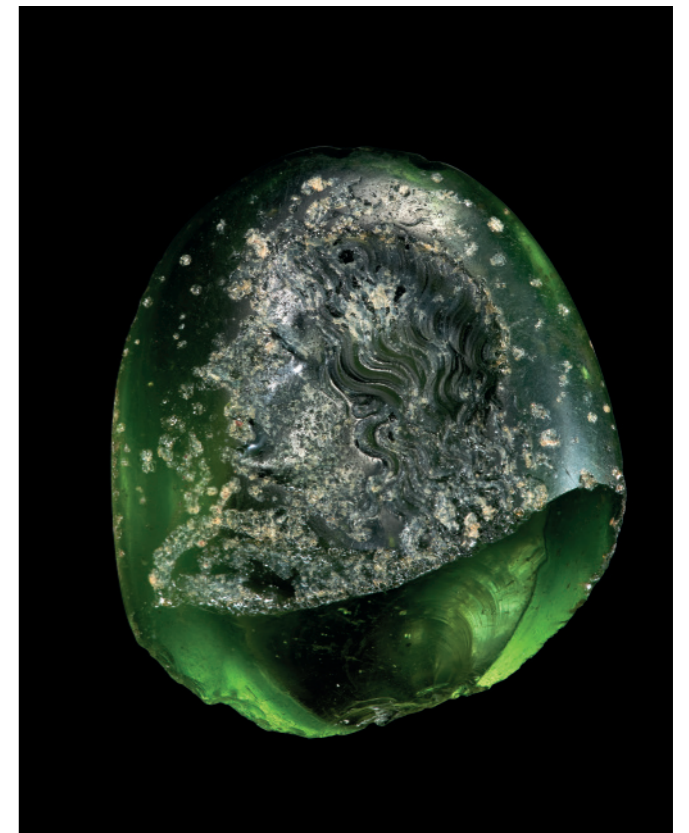
1 in. (2.5 cm.) long

£1,500-2,500

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 133, no. 121.

This large oval gem, vibrant green in color, features the bust of a woman with long loose locks falling over her shoulders. While her head is in profile, the bust, nude but for a hint of drapery, is in three-quarter back view. The type, known from a number of surviving examples, was previously identified as the Nereid Galene by Furtwängler. It was thought the goddess was depicted swimming, and thus connected to an epigram by Addaios from his *Anthologia Graeca* (9.544), which mentions that her image was cut onto an Indian beryl by the artist Tryphon because the stone's blue color was appropriate for her as the personification of the calm sea (see pp. 89-90 in D. Plantzos, *Hellenistic Engraved Gems*). Boardman has challenged this interpretation, as some examples have the addition of a crescent moon, thus depicting the moon goddess Selene setting over the horizon rather than Galene swimming (see p. 32 in *Engraved Gems, The Ionides Collection*). For the type, see nos. 475-510 in Plantzos, op. cit.





***108**

A ROMAN SARDONYX RINGSTONE WITH DIONYSUS RIDING A PANTHER

CIRCA 1ST CENTURY A.D.

1. in. (2.6 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 owner.

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p.183, no. 169.

The domed oval sardonyx is composed of two layers, red over cream. Engraved with the charming scene of the infant Dionysos riding a pantheress, sitting astride her back holding a long ribbed thyrsos and offering her a cup. She sits with one forepaw raised, long tail curling up, her head turned back towards the god, with her tongue out to drink from the proffered vessel. The image of the infant god riding a panther was obviously popular in many media: see "Dionysos/Bacchus", in LIMC, Vol III, p. 552, no. 148, for a fresco in Naples Museum, inv. no. 9122 and p. 554, no. 174 for a mosaic with the infant being supported by a maenad. For a very similar gem in Berlin (inv. no. 1680), cf. A. Furtwängler, *Die Antiken Gemmen*, Berlin and Leipzig, 1900, pl. XXVIII, no. 23.



***109**

A ROMAN CHALCEDONY RINGSTONE WITH SILENOS ON A DONKEY

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

1 7/8 in. (3.6 cm.) wide

£4,000-6,000

PROVENANCE:

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

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 182, no. 168.

The large, shallow stone with the figure of drunken, wreathed Silenos leaning back with feet outstretched, riding on a donkey, holding a ribbed thyrsos over his shoulder and a kantharos down by his side. The old satyr is represented with his lower body draped in a himation and his rounded stomach visible above, riding the despondent looking donkey with head down and ears akimbo. This popular motif is known on gems either as a single figure, as above, or surrounded with the retinue of Dionysos. For a similar scene cf. M. Henig, *Classical Gems*, Cambridge, 1994, p. 100, no. 181.



***110**

A ROMAN CHALCEDONY RINGSTONE WITH A CENTAUR AND A WOMAN

CIRCA 1ST CENTURY A.D.

5/8 in. (2.3 cm.) long

£2,000-3,000

PROVENANCE:

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

The domed stone is engraved with the bacchic scene of a centaur trotting forwards, holding a kantharos in front and a branch over his shoulder, on his back, sitting side-saddle, is the figure of a semi-draped female, presumably a maenad, lifting her drapery up and over her head. For gems with a centaur playing the pipes with an eros on his back cf. M. Maaskant-Kleibrink, *Catalogue of the Engraved Gems in the Royal Coin Cabinet The Hague*, The Hague, 1978, p. 147, no. 242 and p. 181, no. 375.



***111**
A ROMAN GARNET RINGSTONE WITH A HERM HEAD OF HYPNOS
 CIRCA 1ST CENTURY B.C.

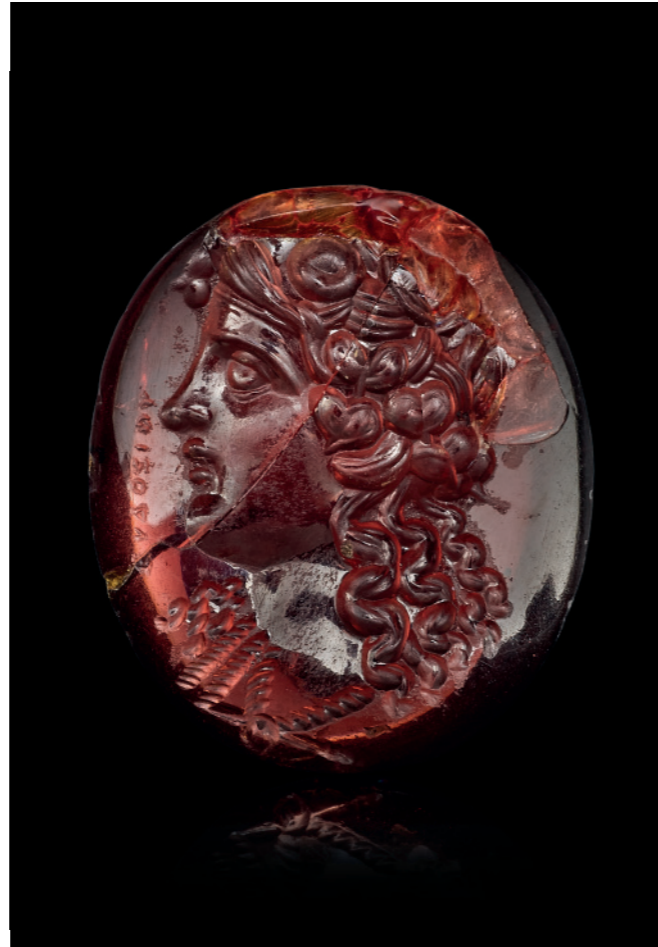
¾ in. (1.5 cm.) long

£8,000-12,000

PROVENANCE:
 said to be from Taranto.
 Giorgio Sangiorgi (1886-1965), Rome, acquired and brought to Switzerland, late 1930s; thence by continuous descent to the current owner.

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 152, no. 139.

The herm head of Hypnos, the personification of sleep, is here represented facing to the right, with long beard and ringlets falling onto his shoulders, wearing a herring-bone hatched diadem with a wreath of leaves behind, dotted butterfly wings emerging from the diadem behind his ear with ribbons trailing out behind. This is a particularly detailed example of the type. For others cf. "Hypnos/Somnus" in LIMC, Vol. V, p. 598, nos 63-64, with the above example being very similar to one in Munich (A 1742) and J. Boardman, *Engraved Gems, The Ionides Collection*, London, 1968, p. 104, no. 87.



***112**
A ROMAN GARNET RINGSTONE WITH A FEAMLE HEAD SIGNED BY EUDOSIOS
 CIRCA 1ST CENTURY B.C.

¾ in. (1.9 cm.) long

£4,000-6,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 174, no. 160.

The oval stone with convex back is deeply carved with the head of a woman, her luxuriously curling hair falling onto her shoulder and wearing the large foliate and berried wreath of a maenad, with a long nose, full lips and large eyes with curving brow. She also appears to be wearing a twisted necklace with a central ring and pin(?). Inscribed in Greek EY*O*IOY, 'of Eudosios', which is perhaps a signature but, as Boardman and Wagner note, is otherwise unknown. For some slightly earlier, but stylistically similar, garnets with maenads cf. D. Plantzoz, *Hellenistic Engraved Gems*, Oxford, 1999, pls 60-61, nos. 407-423, also pl, 58, no. 387 for similar rendering of the eye.



***113**
A ROMAN CARNELIAN RINGSTONE WITH A PROFILE PORTRAIT OF THE PHILOSOPHER EPICURUS
 CIRCA 1ST CENTURY B.C.

¾ in. (1.5 cm.) long

£15,000-20,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p.161, no. 147.

This ringstone is engraved with the imposing bust of the philosopher Epicurus in profile, with his characteristic large, curved nose, long beard, deep-set eyes and wearing a himation over his shoulders.

Born in 341 B.C., probably in Samos, Epicurus studied and taught philosophy across the Greek world before establishing his school in Athens. For 36 years, he lived, studied and wrote there, isolated from the outside world except for his students and his scholarship. Both his work and his appearance were recognised throughout Roman times. As Cicero notes, his friend Titus Pomponius Atticus "could not forget Epicurus even if he wanted; the members of our body not only have pictures of him, but even have his likeness on their drinking cups and rings," (*De finibus bonorum et malorum*, V,i,3).

Portraits of the philosopher occur on several engraved gems dating to the Roman period, thus confirming Cicero's statement that his followers wore likenesses of their master on their rings as a show of reverence and love towards him. For a similar portrait, see a red jasper ringstone at the British Museum, Inv. no. 1867,0507.458.



***114**
A ROMAN CARNELIAN RINGSTONE WITH A FEMALE PROFILE HEAD
 CIRCA MID-THIRD QUARTER OF 3RD CENTURY A.D.
 ¾ in. (1.5 cm.) long
 £4,000-6,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 160, no. 146.

The flat, oval stone shows the profile head of a young woman, with an elaborate hairstyle with a long plaited section looping down from the centre of her forehead, covering her ears and then pinned up at the crown. These hairstyles are typical of the 3rd Century A.D. For various marble portraits with similar "helmfrisur" see nos 33, 34, and 37, in F. Johansen, *Roman Portraits III*, Ny Carlsberg Glyptotek, Copenhagen, 1995.

The hairstyle was fashionable with Julia Domna and other ladies of the Severan dynasty as can be seen on coinage of the time. For an intaglio portrait of Julia Domna cf. A. Furtwängler, *Die Antiken Gemmen*, Berlin and Leipzig, 1900, pl. XLVIII, no. 13. The lyre before her would suggest she is in the guise of a muse. For a bust of a muse with lyre in front cf. U. Pannuti, *La Collezione Glittica, Museo Archeologico Nazionale di Napoli*, Vol. II, Rome, 1994, p. 267, no. 229.



***115**
A ROMAN CARNELIAN RINGSTONE WITH A PROFILE MALE HEAD
 REPUBLICAN PERIOD, CIRCA 1ST CENTURY B.C.
 ¾ in. (1.5 cm.) long
 £5,000-7,000

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

The finely carved Republican profile head with deeply carved layers of closely cropped wavy hair, a prominent, well-defined ear, long aquiline nose, a shallow, stepped forehead and a long neck.



***116**
A ROMAN BLOODSTONE RINGSTONE WITH THE HELMETED HEAD OF ATHENA
 CIRCA 2ND CENTURY A.D.
 1½ in. (2.8 cm.) long
 £1,500-2,000

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

The goddess is shown wearing a peaked helmet with laurel wreath and plume, ringlets of hair emerging from underneath. For a 2nd Century ring stone of Athena cf. J. Spier, *Ancient Gems and Finger Rings: Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1992, p. 128, no. 342.



***117**
A ROMAN CARNELIAN RINGSTONE WITH THE HEAD OF APOLLO
 CIRCA 1ST CENTURY A.D.
 ½ in. (1.2 cm.) long
 £1,000-2,000

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

The profile head is shown wearing a laurel wreath, curling tresses of hair falling down onto his draped shoulders. For similar treatment of hair and wreath cf. J. Spier, *Ancient Gems and Finger Rings: Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1992, p. 101, no. 242.



***118**
A ROMAN ONYX COME WITH A CHILD'S HEAD
 CIRCA 1ST CENTURY A.D.

¾ in. (1.7 cm.) long

£7,000-9,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 243, no. 227.

The cameo depicts a three-quarters facing head of a chubby baby with short wavy hair, open mouth, rounded cheeks and articulated eyes, carved in high relief in white over a translucent yellow onyx, with a convex back. The child probably represents the hero Hercules, as the knotted paws of an animal skin can be seen around his neck. There is also no lock of hair running centrally over the head commonly used to indicate a child or Eros. Portraying a baby Hercules wearing the lion skin is perhaps endowing strength to the owner, with a reference to the hero's first labour: his first task in a series of twelve assigned by his cousin and nemesis King Eurystheus was to defeat the Nemean lion, a mythological beast who according to legend had impenetrable fur and claws stronger than mortal weapons. Hercules' succeeded in killing the lion by first stunning it with his club, and then strangling it to death with his super strength.



***119**
A ROMAN GLASS COME WITH A BUST OF MINERVA
 CIRCA 1ST-2ND CENTURY A.D.

¾ in. (2.4 cm.) long

£2,000-3,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 245, no. 229.

Moulded with the profile bust of the goddess wearing her characteristic high crested Corinthian helmet. In brown and white glass paste meant to mimic real banded stone, like sardonyx. The disc was carved to expose the different colors of glass. For a similarly made cameo of Hercules in the Walters Art Museum, see inv. no. 47.183.



***120**
A ROMAN PLASMA RINGSTONE WITH HARPOCRATES
 CIRCA 2ND-3RD CENTURY A.D.

¾ in. (1.4 cm.) long

£3,000-5,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 202, no. 188.

The nude youth, son of Isis and Osiris, is depicted characteristically standing with his forefinger raised to his lips. Although originally an Egyptian deity, in later times he takes on various attributes from classical deities; here he is holding a laden cornucopia, usually the attribute of Fortuna representing fertility and fecundity, in the crook of his other arm.



***121**
A ROMAN GARNET RINGSTONE WITH DIOMEDES CARRYING THE PALLADION
 CIRCA MID-1ST CENTURY B.C.

¾ in. (1.8 cm.) long

£5,000-7,000

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

The oval, domed stone with a convex back is engraved with the nude Diomedes, bearded and with thick curling hair, wearing Pilos helmet, running away with the Palladion from Troy. He is holding the Palladion statue of Athena, with crested helmet, shield and spear, and a sword in this other hand. For similar gems with Diomedes running or standing, rather than sitting or jumping over the altar of Apollo, cf. "Diomedes", in LIMC, Vol III, nos. 34, 82, 86, 87 and 93.

This was a very popular motif from the story of Diomedes and Odysseus making a night raid on Troy to steal the Palladion and thus win victory for the Greeks with the deception of the Trojan Horse. It was carried back by Diomedes to the Greeks and according to various myths, was either then taken by him, or the Trojan exile Aeneas, to Rome where it became a sacred object representing the continued success of Roman rule. It was kept under the protection of the Vestal Virgins for several centuries, and according to Pliny (Natural Histories, VII, XLIII), saved from fire in 241 B.C.. In late antiquity it was thought to have been taken to Constantinople by Constantine the Great.



***122**
A ROMAN CARNELIAN RINGSTONE WITH A BUST OF HYGEIA
 CIRCA 1ST CENTURY B.C./A.D.

¾ in. (1.8 cm.) long

£5,000-7,000

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

PUBLISHED:
 J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 210, no. 196.

The personification of health shown as a profile three-quarters bust, a wreath in her hair, wearing a chiton and voluminous himation wrapped around her waist, holding out an offering dish with her father's snake looped up in front.



***123**
A ROMAN WHITE ONYX RINGSTONE WITH THE BUST OF NEMESIS
 CIRCA 1ST-2ND CENTURY A.D.

¾ in. (1.6 cm.) long

£1,000-2,000

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

Engraved with winged Nemesis, her hair bound up, daintily holding out the front of her dress delicately between her fingers, an inscription about the edge CARCICINVS, possibly the owner's name. For a similar bust dated to the 1st Century B.C. cf. M. Maaskant-Kleibrink, *Catalogue of the Engraved Gems in the Royal Coin Cabinet The Hague*, The Hague, 1978, p. 137, pl. 42, no. 201. Standing figures of Nemesis holding out her drapery like the above, can be seen on Roman coinage under Claudius and Hadrian.



***124**
A ROMAN CARNELIAN RINGSTONE WITH THE GOOD SHEPARD CARRYING A LAMB
 CIRCA 3RD CENTURY A.D.

¾ in. (1.9 cm.) long

£1,000-2,000

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

The oval stone is engraved with the central figure of the Good Shepherd carrying a lamb, with two sheep at his feet looking up. The scene is framed by arching trees each with a bird seated in its branches and a star in the sky above. For a discussion on bucolic scenes, the Good Shepherd and Christian iconography see J. Spier, *Late Antique and Early Christian Gems*, Wiesbaden, 2007, pp. 53-62. Although the above gem does not have any added Christian symbols, such as fish, an anchor or chi-rho monograms, the stone, style of carving and the similarity in design all point towards the 3rd Century kriophoros type that would have been used by a Christian to show a sign of their faith.



***125**
A ROMAN MAGICAL BLOODSTONE RINGSTONE WITH A HORSEMAN AND BIRD
 CIRCA 2ND-3RD CENTURY A.D.

1½ in. (2.9 cm.) long

£2,000-3,000

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

The horseman is depicted riding sitting upright on his steed to the left, with a bird of prey resting on his outstretched arm. The horse prancing with foreleg lifted, wearing tasseled blanket and trappings. With star and branches in the field. For a similar prancing horse on a magical gem in the Metropolitan Museum of Art (inv. 81.6.314) see. CBd-1147 on the Campbell Bonner Magical Gems Database.



126



127

***126**

A ROMAN GARNET RINGSTONE WITH APOLLO PLAYING THE KITHARA
CIRCA 1ST CENTURY A.D.

¾ in. (1.8 cm.) long

£1,000-2,000

PROVENANCE:

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

The god is shown seated on a high-backed chair, the kithara held on his lap, arm raised over his head. For a similar scene cf. M. Maaskant-Kleibrink, *Catalogue of the Engraved Gems in the Royal Coin Cabinet The Hague*, The Hague, 1978, p.146, pl. 50, no. 238.

***127**

A ROMAN CARNELIAN RINGSTONE WITH HYGIEIA
CIRCA 1ST CENTURY B.C.

½ in. (1.3 cm.) long

£1,000-2,000

PROVENANCE:

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

The oval stone is engraved with Hygieia, the daughter of the god Asclepius and personification of health, her hair bound up and wearing a long chiton. She is offering a dish, held in her outstretched hand, to her father's healing serpent which is coiled in front and behind her body. A popular motif on Roman gems, cf. cf. M. Maaskant-Kleibrink, *Catalogue of the Engraved Gems in the Royal Coin Cabinet The Hague*, The Hague, 1978, nos 287, 634, 710, 840 and 848.

***128**

A ROMAN CARNELIAN RINGSTONE WITH A HORSE
CIRCA 1ST CENTURY A.D.

¾ in. (0.9 cm.) long

£1,000-2,000

PROVENANCE:

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

The oval stone is carved with the figure of a horse, standing on a groundline, its head bent down towards its foreleg which is stepped out in front, with bushy thick tail, mane and forelock. For similarly posed horses cf. M. Henig, *Classical Gems*, Cambridge, 1994, p. 119, no. 223 and pp.169-170, no.362, and M. Maaskant-Kleibrink, *Catalogue of the Engraved Gems in the Royal Coin Cabinet The Hague*, The Hague, 1978, p. 188, nos 408-409.



128



***129**

FIVE SASANIAN HARD STONE RINGSTONES AND AN ISLAMIC GLASS WEIGHT
CIRCA 5TH-12TH CENTURY A.D.

1¾ in. (4.4 cm.) long. max.

£7,000-9,000

PROVENANCE:

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

A large late Sassanian oval carnelian is engraved with three snarling felines, each with its fur rendered in a different way, one shaggy, one with two large hatched stripes and the other with small tufts. Two of them are chained to a central pillar, and all chasing a running hare. The border probably added later. For various felines on Sassanian gems cf. M. Henig, *Classical Gems*, Cambridge, 1994, nos 417-419 and 440.

Dark green stone stamp seal with a whirligig device of three plumed horse heads - for similar device cf. M. Henig, *op. cit.* no. 1043.

(3) A Carnelian ring stone with the profile bust of a bearded man, a pair of wings below and a Phalavi inscription above. For the type cf. *Hofkunst van de Sassaniden*, exhibition catalogue, Brussels, 1993, p. 282, no. 136.

A mottled agate ring stone with a female head wearing earrings and necklaces, her hair bound up with a tong tress falling down her back. For a stone engraved with both male and female busts see. inv. no. 1880.3567, in the British Museum.

A rock crystal intaglio in Sassanian style with head of a King.

An Islamic moulded green glass weight, with inscription in Kufic script, circa 8th-12th Century A.D.

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110

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111



***130**

A EUROPEAN ONYX CAMEO WITH A BEARDED MAN HOLDING A SCROLL
CIRCA 15TH-16TH CENTURY OR LATER

¾ in. (2.3 cm.) long

£6,000-8,000

PROVENANCE:

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

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 247, no. 231.

Cut in relief with the bust of a bearded man with balding pate, holding a scroll in his bent arm. He wears armour under a cloak, the end of which is draped over his shoulder.



***131**

A EUROPEAN GARNET RINGSTONE WITH THE PORTRAIT BUST OF AN EMPEROR
CIRCA 17TH CENTURY

1 ¼ in. (3 cm.) long

£5,000-7,000

PROVENANCE:

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

PUBLISHED:

J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 154, no. 141.

The large domed oval stone with concave back. The bust bears a likeness to the Emperor Antoninus Pius (AD 86-161) when compared to ancient coinage. He faces left and wears a laurel wreath in his thick hair, a cloak fixed with clasp over a corselet, the epaulette visible on his shoulder. For a very similar Renaissance cameo of the Emperor in the Metropolitan Museum of Art, New York, dated to the 16th Century, see inv. no. 38.150.10.

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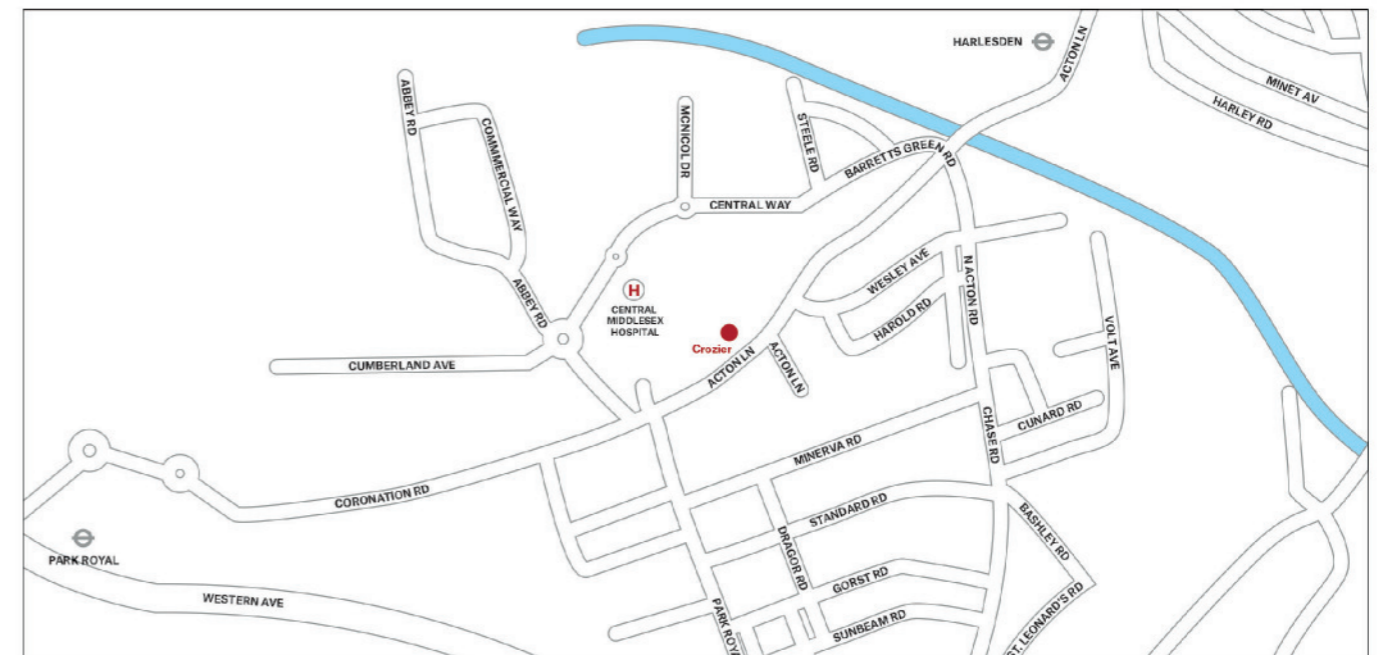
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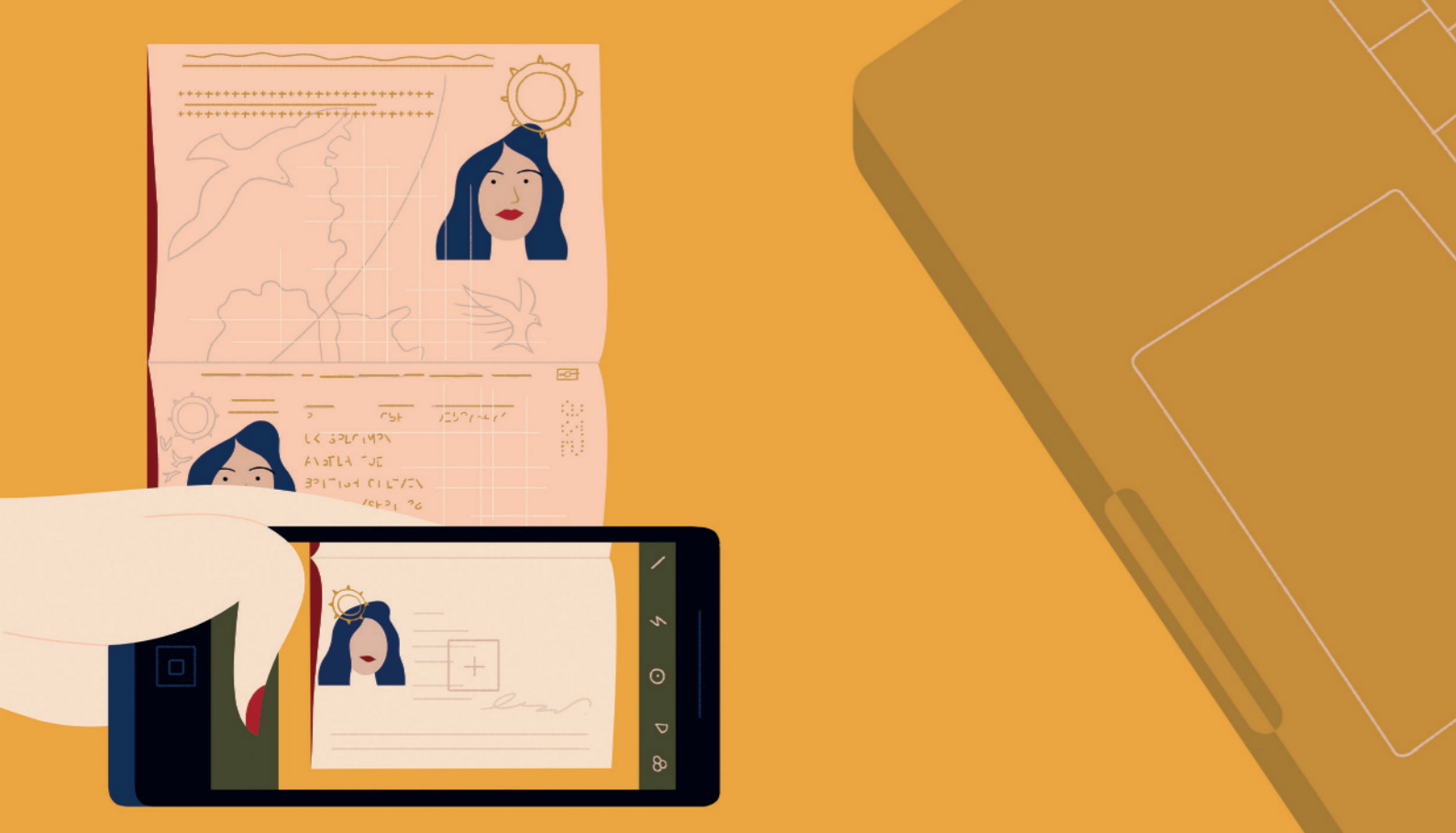
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