No. 84 - Art of the Ancient World - Vol. XVIII - January 2007

We are pleased to issue this catalog celebrating our 65th anniversary of dealing in classical numismatics and our 53rd year of dealing in ancient art. It illustrates in full color 259 selected antiquities priced from $1,500 to $675,000.

This publication is one of a continuing series primarily illustrating new acquisitions featured in our New York and London galleries, where over two thousand fine works of art are on permanent display. All of the antiquities in this catalog are displayed at our New York gallery, the largest and most extensive collection of the ancient arts ever exhibited for sale.

In addition to the many masterworks of ancient art, there is a wide variety of fine items on display priced from $100 to $1,000 and up, including Greek and Roman coins, Old Master prints and drawings, and antique Egyptian prints and photographs, perfect for the beginning collector or for that very special gift. A few of the pieces illustrated may not be available since they were sold while the catalog was in preparation, but a number of other newly acquired objects will be on display in our New York gallery and on our website: www.royalathena.com, updated weekly.

Every object purchased by our galleries has been legally acquired. If imported by us into the United States, we have done so in compliance with all federal regulations and have given full consideration to all international treaties governing objects of cultural importance. Antiquities priced at $10,000 or more are now checked and registered with the Art Loss Registry in London.

All of our objects are clearly labeled with complete descriptions and prices. Condition reports on all the objects are available upon request. We encourage browsing and are happy to assist and advise both the amateur and the serious collector. We urge our prospective clients to ‘shop around’, for we are proud of our quality, expertise, and competitive pricing. Appointments may be arranged outside of regular gallery hours for clients desiring privacy. Updated price lists for our catalogs are available upon request. For terms and conditions of sale see the inside back cover.

COVER PHOTOS

Roman bronze group: the epiphany of Dionysos, 2nd-3rd Century AD.
H. 7 7/8 in. (20 cm.), p. 25, no. 36.
Back cover: Egyptian wood coffin lid, XVIIIth Dynasty, reign of Amenheten III, ca. 1386-1349 BC.

Text and catalog design by Jerome M. Eisenberg, Ph.D., and F. Williamson Price.
Photographs by Brent M. Ridge

We unconditionally guarantee the authenticity of every work of art sold by Royal-Athena Galleries.

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We will be exhibiting at
BAAF Basel, The Basel Ancient Art Fair, Basel, Switzerland, November 3-8, 2006
Palm Beach! Fine Art & Antique Fair, Palm Beach, February 2-11, 2007
BAAF Brussels, The Brussels Ancient Art Fair, Brussels, Belgium, June 1-7, 2007
BAAF Basel, The Basel Ancient Art Fair, Basel, Switzerland, November 2-7, 2007
(Check our website to confirm the dates)
Introduction

As we enter our 53rd year of dealing in ancient art we are pleased to present in our 84th publication an outstanding selection of antiquities assembled primarily from old collections in the United States and Europe. A large number of these objects were originally purchased from us over the past several decades and we are delighted to offer them again to a new generation of enthusiasts.

We are proud to offer a group of antiquities from the collection of the late Prof. Hugo Munsterberg (1916-1995), a renowned scholar in Oriental art, who retired from the State University of New York at New Paltz as Professor Emeritus in 1979. An author of many outstanding books on all phases of art history, especially Oriental art, he acquired his first pieces from us in 1969 and was a loyal client and good friend for some 35 years. His primary collection of Japanese ceramics, sold by us in the early 1980s, is now in the Brooklyn Museum. This year his family has entrusted us to sell the rest of the collection, which has remained intact since his death and consists of over 400 works of art. Among the pieces in this catalog we might especially single out the Cycladic idol, no. 1, and the Attic white ground lekythos, no. 125.

The ‘L.B.’ collection in New York, especially rich in Egyptian antiquities, was formed by us exclusively from 1960 to the time of Mr. B’s death in 1987. He devoted an entire room for his Egyptian collection, which was kept intact by his family until this past spring, nearly twenty years later. In addition to the number of fine Egyptian objects presented in this catalog, such as the Middle Kingdom wood male figure, no. 228, we expect to have a further selection for volume XVIII.

Quite a few other antiquities in this catalog date back to much earlier collections such as several acquired in the first half of the 19th century by English collectors. The Attic black-figure white ground kyathos, no. 121, is from the famed Castle Ashby collection assembled in the 1820s by the 2nd Marquess of Northampton (as was the Attic Panathenaic black-figure amphora in our previous catalog). The Attic red-figure Nolan amphora, no. 129, is from the collection of Edward Davenport (1778-1847) of Capesthorne Hall. The Roman marble life-size bust of a military commander, no. 16, is our third offering from the collection of Sir Francis Sacheverell Darwin (d. 1859), a relative of Charles Darwin.

We have devoted over half a century to selling carefully attributed works of art with particular attention to their provenance. This diligence has resulted in an astonishingly low percentage of claims against legal ownership – less than 0.0003% or one out of every 4000 objects! In view of the increasing legislation being passed in several countries to restrict the trade in illegally exported antiquities (which we applaud), we may assure our clients that we continue to proudly conduct a very ethical business and take all of the proper steps to insure that our inventory is free of any possible claims.

Jerome M. Eisenberg, Ph. D.
CYCLADIC MARBLE HEAD OF AN IDOL from an exceptionally large reclining figure of slender proportions, her roughly oval face with a faintly convex facial plane and long triangular nose. The isotopic values and petrographic characteristics are those of the Early Bronze Age quarry at Chorodakia on Paros (Paros II). The neck is broken and repaired; area of old restoration on proper left cheek; with a slightly weathered surface.

Early Cycladic II phase, Spedos II, ca. 2700-2400 BC. H. 10 7/8 in. (27.5 cm.)
Ex Münzen und Medaillen, Basel, 1960s; American private collection; R.N. collection, Maastricht, the Netherlands, 2001-2006.

The complete figure must have measured well over three feet in length, placing it among the largest Cycladic sculptures known. Compare Jürgen Thimme, Kunst der Kykladen, nos. 198, 199, 200, and 202 (heads in the Sainsbury, Martin, Musée du Louvre, and Metropolitan Museum collections), pl. 22 (the complete figure in Athens), and the head in the Goulandris Collection, no. 140.

Cycladic figures were first unearthed during the mid 1800s and began to appear in museums and private collections by the end of the century. Labeled as ‘primitive’ these ancient marbles had a marked effect on contemporary avant-garde artists such as Constantin Brancusi, Amedeo Modigliani, Henry Moore, and Pablo Picasso. In fact, Moore and Picasso were known to have owned Cycladic figures and both have acknowledged their debt to the austere beauty, geometric proportion, and mythic allure of these stylized representations of the human form.
3 GREEK MARBLE HEAD OF A KORE reminiscent of the Cheramy-p-Geneles Group, with austere gaze, centered hair part, and pronounced ear. 3rd quarter of the 6th Century BC. H. 5 1/4 in. (13.5 cm.) Ex French private collection. Cf. G.M. Richter, Korai: Archaic Greek Maidens, 1968, figs. 244-262.


5 GREEK MARBLE STELE SECTION: VEILED FEMALE HEAD, forward facing, the surround cut back to form a niche with architectural square columns at the sides. 4th Century BC. H. 9 7/8 in. (25 cm.); W. 18 1/2 in. (47 cm.) Ex Ohrtmann collection.

6 HELLENISTIC MARBLE PORTRAIT HEAD, PERHAPS OF A PTOLEMAIC KING, with strong features, the large eyes with prominent upper and lower lids, the broad nose with recessed nostrils, the mouth with jutting lower lip set above a dimpled chin. Probably from an Alexandrian workshop. 2nd-1st Century BC. H. 7 in. (17.8 cm) Ex American collection, acquired in the 1950s-60s.

7 HELLENISTIC MARBLE PORTRAIT OF A DYNAST, possibly a Seleucid or Ptolemy, his gaze directed slightly above and to the left; a groove remains in his hair for the attachment of a diadem. 3rd-1st Century BC. H. 3 in. (7.5 cm.) Ex German collection.

Roman Marble Sculptures

9 ROMAN MARBLE OVER LIFE-SIZE VEILED HEAD OF A GODDESS, possibly Persephone, daughter of Zeus and Demeter. The eyes of this superb head are recessed for inlay; retaining some original pigment, especially in the hair. 1st Century BC/AD. H. 15 in. (38 cm.)

Ex collection of Georges Krimitsas (d. 2004), Rueil Malmaison, France. Cf. the head of the bronze Peplophoros, in C. Mattusch, The Villa dei Papiri at Herculaneum, 2005, p. 200, pl. 5.31 -5.34.
10 ROMAN MARBLE ARCHAIISTIC HEAD OF A KORE, a Greek maiden, based upon a prototype ca. 470 BC; eyes recessed for inlay. 1st Century AD. H. 11 3/4 in. (30 cm.) Ex Pietri collection, France, second half of the 19th century; collection of Cazalis de Fondouce à Montpellier, end of the 19th century. Said to have been found in Sicily.


12 ROMAN MARBLE LIFE-SIZE HEAD OF A GODDESS, turned to her left, her centrally parted hair surmounted by a crescentic diadem and sweeps back to a small chignon on the nape of the neck. Nose partially restored. Later 1st Century AD. H. 16 1/2 in. (42 cm.) Ex collection of Gaston Castel (1886-1971), Marseille, France; thence by descent. The Modern Style architect Gaston Castel built several public and private structures in Marseille and was active from the 1920s through the 1950s. For a biographical notice and an overview of his work see 'Musées de Marseille, Gaston Castel, architecte marseillais (1886-1971), Marseille, 1988' (reviewed in Domus, no. 707, VI-VII, July-Aug 1989).
Antinous was born in the town of Bithynion-Claudiopolis, in the Greek province of Bithynia on the northwest coast of Asia Minor. His birth was definitely in November and most probably on the 27th. The year of his birth is not known, but probably was around AD 110.

Little is known as to how Antinous came to be in the house of Hadrian. It is thought that he was taken to Rome as a page and perhaps entered into the imperial paedagogium, which was a polishing school designed to train boys to become palace or civil servants. It is impossible to say exactly when he became Hadrian's companion but it is thought to have been about the time of the emperor's trip to Greece in AD 128. Tragically, he was drowned in the Nile in AD 130 while visiting Egypt with the emperor.

This magnificent sculpture of fine grain indurated limestone was found in the sea. Obviously, the head and torso were embedded in the bottom, but the legs were exposed to the water with some resultant degradation. For a very similar statue of Antinous wearing this cloak, see Athens, National Archeological Museum, inv. no. 518. (www.antinous.info/antinous).
15 **ROMAN MARBLE NEAR LIFE-SIZE STATUE OF A STRIDING EMPRESS OR GODDESS,** possibly a representation of the Empress Vibia Sabina (AD 86-136), wife of Hadrian, as a priestess, wearing a lunatic diadem and a long chiton wrapped in a himation; in her left hand she probably once held a patera.

Ca. AD 130-140.  
H. 63 in (160 cm.)  
Ex old French collection.

This sculpture is in a remarkably complete state with only minor losses to the drapery and the loss of the attribute in her left hand.

Vibia Sabina, born in AD 86, was the daughter of Sallonia Matidia, daughter of Trajan’s sister Marciana and her first husband Lucius Vibius Sabinus. Hence she was a grand niece of emperor Trajan. Hadrian’s father was a cousin of Trajan and by the intervention of Trajan’s wife Plotina she married Hadrian in AD 100, thus reinforcing Hadrian’s claim to the throne.

The marriage was not happy and she didn’t bear him any children. She did, however, follow Hadrian on his many travels, and she received the title of Augusta in AD 128. She died of natural causes in AD 136 and was dutifully deified after her death as was becoming for an empress.

Both Venus Genetrix and Concordia, the personification of concord and harmony, appear on a number of Roman coins with the empress on the obverse.
ROMAN MARBLE LIFE-SIZE BUST OF A MILITARY COMMANDER
during the reign of emperor Gallienus,
if not an early portrait of the emperor himself. His wavy hair is styled in the
Julio-Claudian manner popular at this
time, and his beard is close-cropped.
Though not an old man, his brow is
furrowed and his expression careworn.
This important portrait head is mounted
on a cuirassed bust wrapped in a
paludamentum clasped over his right
shoulder.
Ca. AD 255-270. H. 30 in. (76.2 cm.)

Ex collection of Sir Francis Sacheverell
Darwin (d. 1859), Sydnope Hall, Two
Dailes, Derbyshire, England, acquired in
the early 19th Century; thence by descent.
F.S. Darwin authored Travels in Spain
and the East: 1808-1810, last printed
by Cambridge University Press in 1927.

Cf. M. Wegner, Das romische
Herrscherbild Gordianus II to
Carinus, Berlin, 1979, pp. 108-110,
no. 117, pl. 45.

The second half of the 3rd Century was a
time of military anarchy and the break
away of the western provinces into a Gallic
Empire, a British Empire, and in the east,
the Palmyrene Empire. During these fifty
years thirty-four men would assume the
purple, most murdered within a few months
of their accession.

Compared to other Roman emperors of the
age, G. Publius Liciniius Egnatius Gallienus
was an exception, as far as he was not a
soldier-emperor, but rather a thoughtful,
intellectual ruler, possessing sophisticated
Greek tastes.

His fifteen year reign was also the longest,
though he was murdered by his generals who
then became emperors in quick succession
and shared the same fate. One may surmise
that the uncertainty of fortune accounts for
the acute angle of the gaze in portraits of this
period, almost as if the subject is about to
look over his shoulder.
17 ROMAN MARBLE HEAD OF HERAKLES, the hero, with full beard and curly hair, his gaze directly and slightly to the left and downward. 2nd-3rd Century AD.  H. 3 in. (7.6 cm.) Ex German collection.

18 ROMAN MARBLE PILLAR HERM OF THE BEARDED DIONYSOS (BACCHUS), god of wine, fillets falling over each shoulder. 2nd Century AD.  H. 14 in. (35.5 cm.) Ex French private collection.


21 ROMAN MARBLE PORTRAIT HEAD OF AN ELDER FEMALE with heavy-lidded eyes and gaze to the right, her centrally parted hair falling in waves at each side and worn in plaited braids drawn back and coiled around the back of her head. Another fine veristic portrait. Late 1st-early 2nd Century AD. H. 5 1/2 in. (14 cm.) Ex private collection, Stanford Place, Farington, England.

22 ROMAN MARBLE HERM HEAD OF ISIS wearing a pleated chiton fastened on the shoulder, her centrally parted wavy hair bound in a diadem, falling in spiral curls down the sides, and surmounted by a headcloth; a mortise on the top for the insertion of the now missing crown. 1st Century AD. H. 9 7/8 in. (25 cm.) Ex private collection, southern France, acquired in the 1960s.

Isis, the wife of Osiris, was the protectress, patroness of women, model of conjugal love and motherhood, and the ideal wife and mother.
23 ROMAN SECOND STYLE WALL PAINTING depicting a draped woman in an architectural setting on a red ground, wearing a chiton and a himation, wrapped around her waist and over her left shoulder, then draped around her right shoulder, pulled across her body and held in her left hand, her right arm bent and raised, her oval face with her hair bound in a band. Area of Pompeii, 1st Century AD. H. 25 1/2 in. (64.7 cm.); W. 21 1/2 in. (54.6 cm.) Ex collection of the J. Paul Getty Museum, Malibu, California; John Kluge, Charlottesville, Virginia, acquired from Royal-Athena Galleries in the 1970s.

According to Pliny, it was Studius "who first instituted that most delightful technique of painting walls with representations of villas, portraits and landscape gardens, woods, groves, hills, pools, channels, rivers, and coastlines." Despite the lack of physical evidence, we can assume that many portable paintings depicted subjects similar to those found on the painted walls in Roman villas. It is also reasonable to suppose that Roman panel paintings, which included both original creations and adaptations of renowned Hellenistic works, were the prototypes for the myths depicted in fresco. Roman artists specializing in fresco most likely traveled with copybooks that reproduced popular paintings, as well as decorative patterns. The majority of Roman frescoes were found in Campania, in the region around the Bay of Naples. It is here that Mount Vesuvius erupted on August 24, AD 79, burying much of the countryside, the cities of Pompeii and Herculaneum, and nearby private residences. As so often happens in archaeology, a disaster served to freeze a moment in the past, allowing excavators to delve into the life of this region's ancient inhabitants, providing an unparalleled record of the life of wealthy Romans during this period.

24 MINOAN BRONZE MALE VOTARY with broad shoulders and a narrow waist, his clenched right hand raised to his forehead in a gesture of adoration, his left hand at his side. He wears a thick belt with a cod piece and stands with his feet together on an integral plinth. Late Minoan III, 1400-1100 BC. H. 3 5/8 in. (9.2 cm.) Ex European private collection, 1982.

For a related example with a similar treatment of the garment see: G. Ortiz, In Pursuit of the Absolute, Art of the Ancient World, From the George Ortiz Collection, Berne, 1994, no. 60. See also J. Eisenberg, Art of the Ancient World, vol. XIV, 2003, no. 28, for a smaller example.

25 GREEK BRONZE BEARDED CAVORTING SATYR striding forward with a wine skin under his arm and a keras, or drinking horn, in his raised right hand. Ca. 480-460 BC. H. 3 in. (7.6 cm.)

From the collection of Benjamin and Lilian Hertzberg, Pound Ridge, New York, assembled in the 1950s and 60s. Cf. the Greek bronze kneeling satyr in the J. Paul Getty Museum, Handbook of the Antiquities Collection, 2002, p. 37, 88.AB.72 (probably from the same workshop).

26 GREEK BRONZE HEAD OF A VICTORIOUS YOUTH with a serious expression, details of the hair incised including a groove for a diadem or fillet. A typical work of the Sever Style. Early Classical, ca. 460 BC. H. 1 3/8 in. (3.5 cm.)
27 GREEK BRONZE APPLIQUE OF A FEMALE HEAD with long flowing hair, from a mirror case. Late 4th Century BC.
H. 3 3/8 in. (8.6 cm.) Ex private collection, Geneva, Switzerland, acquired before 1990.

28 HELLENISTIC BRONZE OF KING LYCURGUS, the naked bearded figure, with his head thrown back, wearing a Phrygian cap and soft ankle boots, the well-muscled torso twisting as he rips out two large vine creepers, both entwined with ivy, which extend up his back and across his arms. A very rare depiction. Ca. 1st Century BC. H. 3 in. (7.5 cm.) Ex British collection, acquired in 1984.

Lycourgos was the mythical King of the Edoni in Thrace and father of Dryas. In opposition to the cult of Dionysus, Lycourgos ripped down the god’s vines and imprisoned his followers, the Maenads. Dionysus, in return, sent a drought to Thrace which drove Lycourgos mad and in his insanity he mistook his son Dryas for a patch of ivy holy to Dionysus and killed him. The Edonians, horrified by his actions and instructed by Dionysus, tore Lycourgos to pieces with wild horses on Mount Pangaeum.

29 ETRUSCAN BRONZE NUDE, BEARDED SATYR The figural element from an thymiaterion, elegantly styled, his left band on his hip, his right raised to his forehead. Ca. 475 BC. H. 4 3/8 in. (11.1 cm.) Ex J.B. collection, Irvington, New York, assembled in the 1950s.


ROMAN BRONZE YOUTHFUL GOD, PERHAPS APOLLO, nude, standing with his weight on his right leg, his right hand outstretched, the left lowered, perhaps originally holding a bow, his gaze directed towards the attribute once held in his right hand, his long curling locks framing his face, the eyes once inlaid, the nipples once inlaid in copper.


34 ROMAN BRONZE YOUTHFUL GOD, PERHAPS APOLLO, nude, standing with his weight on his right leg, his right hand outstretched, the left lowered, perhaps originally holding a bow, his gaze directed towards the attribute once held in his right hand, his long curling locks framing his face, the eyes once inlaid, the nipples once inlaid in copper.


36 ROMAN BRONZE GROUP: THE EPIPHANY OF DIONYSOS, flanked by two satyrs, a Pan emerging from behind his head.  The god of wine has his left foot raised and resting on a krater; he holds a bunch of grapes in his right hand and a torch in his left.  2nd-3rd Century AD.

H. 7 7/8 in. (20 cm.)  A superb and very rare sculpture group.

Ex Austrian private collection, acquired in Vienna in the 1970s.

Dionysos has often been seen as the 'god of epiphany', the god who appears suddenly and dramatically, as here.

This remarkable sculpture probably adorned a lectica, a kind of portable bed, which became an increasingly popular mode of transportation for the well-to-do in the late Republic becoming more elaborate during the Empire.  Made of wood, it was basically a couch with four posts added to support an overhead canopy, which provided shade.  A rod above the canopy permitted curtains to be hung, which could be left open for air and observation or closed for privacy.  The poles fastened to the sides of the couch were the means by which strong, tall lecticarii—four to eight, depending on the weight of the litter and its occupants —carried patrons on their shoulders, high above the heads of the crowd.
37 ROMAN BRONZE NUDE HERMES (MERCURY), messenger of the gods, patron of travelers, athletes, and merchants, wearing high boots and a cloak draped over his left shoulder and wrapped around his left arm, holding a money bag in his extended right hand, and once holding his caduceus in his left, his short curly hair topped with a petasos, the eyes inlaid in silver.
1st Century BC/AD. H. 4 3/4 in. (12.1 cm.)

38 ROMAN BRONZE RECLINING NUDE SATYR on an integrally cast plinth, leaning on his right forearm, a bowl in his right hand; his left hand raised to his forehead.
2nd-3rd Century AD.
L. 7 5/8 in. (19.5 cm.)
Ex Austrian private collection, acquired in Vienna in the 1970s.

39 ROMAN BRONZE DIONYSIAC REVELLER, PERHAPS A DANCER OR LYCHNOPHOROS (lamp bearer), the nude youth raised up on his toes, his heels lifted, the body stretched; his arms raised with the palms open, the fingers cupped to hold an attribute, perhaps a large vessel or basket; his long hair arranged in a top-knot and pulled back in a chignon, with tresses falling onto his shoulders.
Ca. 1st Century AD. H. 7 3/4 in. (19.7 cm.)

40 LATE HELLENISTIC OR ROMAN BRONZE AFRICAN DANCER, finely modeled as wearing only a loincloth and a conical cap, he is depicted performing in a rotary dance movement.
2nd Century BC-1st Century AD
H. 4 in. (10 cm.)
Ex German private collection.
41 LATE HELLENISTIC OR ROMAN BRONZE ITHYPHALIC GROTESQUE, nude but for a short cloak draped around his upper torso, he cavorts with a misshapen head bent back and body bending forward at the waist. Both hands are stretched out and once carried an object; his colossal phallus towers like an animal tail from the back. 2nd Century BC-1st Century AD. H. 3 in. (7.8 cm.) Ex German collection. Cf. D. Mitten and S. Doeringer, Master Bronzes from the Classical World, 1967, pp. 122-123, nos. 121, 122; E. Comstock and C. Vermeule, Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston, 1971, p. 130, no. 146.

42 ROMAN BRONZE SPINARIO seated upon a rock, his left leg crossed over his right knee. He bends forward while pulling a thorn from his left foot. He wears a Phrygian cap and a tunic. 2nd-3rd Century AD. H. 2 1/2 in. (6.5 cm.) An unusual representation in bronze. Ex German private collection.

43 ROMAN BRONZE CAPTIVE BEARDED BARBARIAN TIED TO A TREE Probably representing a captive German or Dacian, he wears only trousers. 1st-2nd Century AD. H. 2 1/8 in. (5.3 cm.) Ex German private collection.

44 ROMAN BRONZE HYGIEIA, GODDESS OF HEALTH and daughter of Asklepios, a himation over her peplos, her hair in a saccos, and feeding a sacred serpent which is draped around her right wrist. 1st Century AD. H. 3 in. (7.7 cm.) An example in fine style of a rare depiction in bronze. Ex German private collection.

45 ROMAN BRONZE NUDE APHRODITE, goddess of love and beauty, arranging her hair depicted as two skeins, one held in each of her upraised hands. Syria, 1st Century AD. 3 1/2 in. (9 cm.) Ex L.G. collection, Ann Arbor, Michigan, acquired from Royal-Athena Galleries in 1987. Exhibited: Picker Art Gallery, Colgate University, Hamilton, New York, 1987-2006.

46 ROMAN BRONZE NUDE APHRODITE, her hair elaborately coiffured; her eyes inlaid with silver. Ca. 1st Century AD. H. 7 in. (18 cm.) Ex collection of Prof. Hugo Munsterberg (1916-1995), New Paltz, New York, acquired from Royal-Athena Galleries in 1983.


48 ROMAN BRONZE NUDE APHRODITE standing in a relaxed pose, wrapping her breasts with a strophiun. Ca. AD 80-90 H. 3 3/8 in. (8.6 cm.) Very fine style. Ex J.B. collection, Irvington, New York, assembled in the 1950s. Her hair is styled in the manner of Julia Titi, the daughter of the Emperor Titus. Although married, she had an affair with her uncle Domitian, who in AD 83, divorced his wife and lived openly with her.
49 ROMAN BRONZE SQUARE PLAQUE centering an imago clipeata bust of an emperor, probably Augustus, within a concave surround of scrolling palmettes and vines in niello, framed by a ridged rim, each corner with niello palmette motifs; with five studs on the reverse for attachment. The bronze surface is completely sheathed in chased silver and applied with other metals, including gold, to heighten the decorative effect.

Early 1st Century AD. 3 3/4 in. x 3 3/4 in. (9.2 x 9.2 cm.) Ex private collection, acquired in Belgium between 1975 and 1983.

50 ROMAN BRONZE STEELYARD SCALE AND WEIGHT: BUST OF A PRINCE wearing a cuirass and victor’s crown; the balance with an inscription in Greek. Ca. 1st Century AD. Total L. 16 1/2 in. (42 cm.); H. of bust 3 3/4 in. (9.5 cm.) Ex German collection. For an identical balance bar and chain hangers see: C. Kondoleon & A. Gonosova, Art of Late Rome and Byzantium in the Virginia Museum of Fine Arts, 1994, pp. 246-247, no. 84.

51 ROMAN BRONZE ARCHITECT’S RIGHT-ANGLE AND CONICAL PLUMB-BOB At one end is an isosceles triangle with a level on one side and a florette sprouting from the center of the hypotenuse. Extending from the flattened point of the triangle is the 45 degree bar. Rare examples of these specialized tools. 1st-3rd Century AD. L. 6 5/8 in. (16.9 cm.), W. 3 3/4 in. (9.5 cm.) D. of bobbin 1 7/8 in. (4.3 cm.) Ex German private collection.

52 ROMAN BRONZE BUST OF ZEUS SERAPIS emerging from an opening calyx. After the famous cult statue by Bryaxis. 2nd Century AD. H. 4 1/2 in. (11.4 cm.) Ex Hr. H. collection, Freiburg, Germany.

53 ROMAN BRONZE IMAGO CLYPEATA BUST OF EROS, the god of love, his head turned sharply to his left, with round cheeks and double chin, his pupils deeply recessed, his hair a wild mass of curls pulled up into a top-knot, with a few single curls along his forehead; his loose cloak pinned at the shoulders, the folds forming a scalloped V at his neck. Asia Minor, 1st Century BC/AD. H. 5 1/2 in. (14 cm.); Diam. 4 1/2 in. (11.4 cm.) Ex collection of John Kluge, Charlottesville, Virginia, acquired from Royal-Athena Galleries in 1994. Published: J. Eisenberg, Art of the Ancient World, vol. VI, pt. 2, 1991, no. 38.

54 ROMAN BRONZE THEATER MASK OF A GODDESS wearing a diadem over her centrally parted hair, with two long curls framing her head; eyes and gaping mouth articulated; the handle from a large lamp. Ex D. S. collection, Warren, Michigan, acquired from Royal-Athena Galleries in 1987. Exhibited: Ball State University Art Museum, (1995-2004); George Mason University, Fairfax, Virginia, (2004-2005).

55 ROMAN BRONZE THEATER MASK APPLIQUE OF A FEMALE with an elaborate hair style consisting of rows of thick curls in echelons framing her face and piled and bound with an incised vertical band atop a diadem. Ca. 2nd Century AD. H. 3 7/8 in. (9.9 cm.) Ex private South German collection.
56 ROMAN BRONZE SECTION OF A HELMET FROM A COLOSSAL STATUE This heavily cast bronze is probably the rear part of a helmet adorning the head of a statue or some other part of its panoply. The nape bears an image in raised relief of the great mother goddess Cybele (of Asia Minor) astride a lion. 2nd Century BC/AD. H. 7 1/4 in. (18.5 cm.) Ex collection of Axel Guttmann (1944-2001), Berlin. Depictions of Cybele are rare in this context. Cybele, whose roots were described by Greeks and Romans as ‘Phrygian’, actually originated in neolithic Anatolia.


59 ITALO-GEOMETRIC BRONZE PENDANT OF TWO OPPOSING HORSE PROTOMES 7th Century BC. L. 3 7/8 in. (9.8 cm.) Ex South German private collection, acquired in the 1960s.

60 ROMAN BRONZE FULCRUM FROM A KLINE (COUCH): MOLOSSIAN HOUND PROTOME AND A BUST OF EROS The hound, its head turned to the right, its mouth open, and the fur incised. Eros has wings emerging from his shoulders, his hair pulled up in a top-knot. The two elements are joined by the thick frame. Ex collection of John Kluge, Charlottesville, Virginia, purchased from Royal-Athena Galleries in 1994. Published: Galerie für alte Kunst, Zurich, Antikenkatalog 5, 1981, cover illustration.

61 PAIR OF ROMAN BRONZE MOLOSSIAN HOUNDS reclining with their heads resting on their outstretched forepaws; one leaning on its right side with the left hind leg splayed at its side, and the other leaning on its left side with the right hind leg splayed, their furry tails curling around their flanks, each with a thick collar of fur. 2nd-3rd Century AD. L. of each: 6 1/8 in. (15.6 cm.) Ex private European collection, acquired in 1971. This breed was an ancient Greek guarding, fighting, and herding dog. The term 'hound' in this case does not necessarily indicate that the Molossian was a hound-type dog. The word hound originally meant simply ‘dog’.

62 PAIR OF ROMAN BRONZE PANTHERS, each with an alternative front paw raised atop a meta incised with a branch or leaf design; probably from a chariot. 2nd-3rd Century AD. Ls. 5 5/8 in. (13.5 cm.) Ex American private collection acquired in the 1970s. For a similar pair, see: J. Garbusch, Mann und Ross und Wagen, Munich, Preehistorische Staatssammlung, 1986, no. 30.
PAIR OF ROMAN BRONZE MOLOSSIAN HOUND HEADS, each emerging from a square fitting probably from a chariot. Later 2nd Century AD. Each, H. 2 3/8 in. (6 cm.); L. 4 1/2 in. (11.5 cm.) Ex American private collection, acquired in the 1970s. For a similar pair, see: Mann und Ross und Wagen, Prähistorische Staatssammlung, Munich, 1986, no. 30.

ROMAN BRONZE FALLEN LEGIONARY lying on his back, the soldier in full military costume wearing a short tunic with a leather cuirass which, with the helmet, is decorated with elaborate silver linear inlays and floral ornaments; probably from a horse bridle intercise which crossed on the animal’s breast and was often decorated with battle scenes. Ca. AD 200. L. 4 1/4 in. (11 cm.) Ex Austrian private collection. A bronze masterpiece. Cf. J. Paul Getty Museum, Handbook of the Antiquities Collection, 2002, p. 38, for a Greek bronze representation of a dead youth.

GREEK GEOMETRIC BRONZE PENDANT, the spherical body with vertical ‘slashes’, a duck protome on either side at the shoulder, and suspension loop in the center. Hanging from three loops underneath are three spheres with vertical ‘slashes’. 8th Century BC. H. 4 in. (10.2 cm.) Ex German private collection.

GREEK BRONZE STRAINER, the hooked terminal of the handle in the form of a duck’s head, the other end cast as a lion with splayed paws, the upper side with two rosettes and a tapering central flute, the bowl with a central concave strainer section perforated with a spiral design. Ca. 5th Century BC. L. 12 in. (30.5 cm.) Ex British collection.

ROMAN BRONZE ARES (MARS), GOD OF WAR, stepping up into a chariot, depicted nude but for his mantle pinned at his right shoulder, draped over his left arm and fanning out from the elbow; wearing a high-crested helmet with the protective cheek-pieces positioned below his chin, incised scrolling along the visor and crown.


Images of Warfare, Helmets, & Arms

Send for our Ancient Arms, Armor, and Images of Warfare catalog, 48 pp. - $5
It illustrates 21 additional helmets!
68 ROMAN LEAD GROUP: TWO CONFRONTED GLADIATORS
The shorter Thracian wears a plumed broad-rimmed helmet that encloses the entire head; he carries a square-shaped shield, and wears two thigh-length greaves. In his right hand he holds the Thracian curved sword (sica). The taller murmillo wears a plumed helmet with a stylized fish (mormylos) on the crest, as well as an arm guard (manica). He carries a gladius and an oblong shield in the Gallic style. Probably the handle of a small box. 2nd-3rd Century AD.
L. 2 1/2 in. (6.4 cm.)
Ex private collection, Munich.

69 SCYTHIAN IRON AND BRONZE DAGGER
A broad double-edged iron blade with a bronze scabbard fitting at the point, the riveted tang with a pierced bronze grip piece, the short quillons with a curved iron ferrule underneath. 7th Century BC.
L. 12 1/2 in. (32 cm.)

70 AZERBAIJAN BRONZE SWORD WITH FAN GRIP:
the slender blade with a flattened hexagonal section, the grip and ferrule with overcast iron core (partly visible and corroded), the expanding pommel and the blade mounting decorated with bands of knobs.
Ca. 1000 BC.
L. 26 3/4 in. (68 cm.)
A rare transitional type, from the Bronze Age to the Iron Age. Ex collection of Axel Guttmann, Berlin.

71 EUROPEAN BRONZE AGE SWORD WITH A ROUNDED MID-RIB ON BOTH SIDES; A RIVETED GRIP PIECE WITH A FLAT OVAL DISK POMMELED; WITH REMNANTS OF ENGRAVED, GROOVED AND WAVE-SHAPED STRIP DECORATIONS.
Ca. 1100 BC.
L. 26 in. (66 cm.)

72 PHOENICIAN BRONZE HELMET
The bullet-shaped domed body is topped by a small knob. 8th-6th Century BC.
H. 7 5/8 in. (19.5 cm.)
Some identical helmets were recovered in the 1980s from a wreck lying in Israeli coastal waters. A rare, heavyweight helmet from the eastern Mediterranean.

73 EUROPEAN BRONZE AGE HELMET
of heavy, domed, conical shape. The knob topping the crown has a hole for inserting a crest. It is ornamented with concentric grooves and a band with diagonal batching. Hungary, ca. 1000 BC.
H. 10 1/2 in. (26 cm.)
Rare and well preserved.
Ex collection of Axel Guttmann, Berlin.

We are pleased to offer fifteen more helmets from the noted Axel Guttmann collection.

74 EUROPEAN BRONZE AGE CRESTED HELMET
with a high, conical domed body, surmounted by a metal crest; the surface with bands of small raised bosses, bordered by rows of small raised dots; each side with two four-spoked wheel ornaments.
Hungary, 11th-10th Century BC.
H. 9 5/8 in. (24.5 cm.)
Ex collection of Axel Guttmann, Berlin.
Very rare.
75  VILLANOVA BRONZE HELMET WITH A COMB-CREST
The shallow, round body is forged from a single piece of sheet bronze with the two-part knobbled comb, between a plate in front and rear, decorated with three long bolts each riveted to it. 8th Century BC.  
H. 8 7/8 in. (22.5 cm)  

76  ILLYRIAN BRONZE HELMET OF TYPE II, the edges with a beaded border. Late 7th - 6th Century BC.  
H. 11 in. (28 cm.)  
Ex American private collection.  
Cf. a very similar helmet from grave 25, Sindos, in A. M. Snodgrass, Arms and Armor of the Greeks, 1999, fig 23. This type was used during the wars with Macedon.

77  ARCHAIC CORINTHIAN BRONZE HELMET  The skull section is joined to the lower part with 18 rivets. The eye openings are rather large, and the separate nasal is attached with rivets. It has a narrow, slightly sloping neck guard; two pins on the crown, a hole in the brow and another larger one in the neck were used for attaching a crest. Ca. 700-675 BC.  
H. 9 in. (23 cm.)  
Ex collection of Axel Guttmann (1944-2001), Berlin. A very rare early example in a wonderful state of preservation. For a similar example in poor state in the Potenza Archeologica, see H. Pflug, Antike Helme, Berlin/Mainz, 1988, p. 72, p. 7.

78  CORINTHIAN BRONZE HELMET OF PFLUG'S TYPE K17 with a low skull rising out of long, nearly vertical sides. The face opening is clearly defined, without ornament, and the nasal is lancet-shaped. The neck guard is distinct and asymmetrical. 7th-6th Century BC.  
H. 8 5/8 in. (22 cm.)  
Ex collection of Axel Guttmann (1944-2001), Berlin.  
For descriptions and illustrations of these early forms, see: H. Pflug, Antike Helme - Sammlung Lipperheide und Andere Bestände des Antikenmuseums, Berlin/Mainz, 1988, pp. 65-78.
79 CHALCIDIAN SILVER-MOUNTED BRONZE HELMET with a narrow flanged neck rim. The generous brow section is crowned by a gabled brow line with a pointed peak. The crown ridge has a forked bronze crest holder soldered onto it; this is tipped with palmetto ornaments. There are significant remains of a silver eyebrow-line molding soldered on with tin.
6th-5th century BC. H. 10 3/4 in. (27.3 cm.); with crest holder, H. 13 3/4 in. (34.9 cm.)
Ex collection of Axel Guttmann (1944-2001), Berlin.

80 CHALCIDIAN BRONZE HELMET with a distinct, rounded body and gabled brow. The front rim is accentuated by two engraved parallel lines. Short, forward-swept cheek guards are attached by riveted hinges decorated with a punched design. There are riveted mountings for three plume holders.
4th Century BC. H. 6 5/8 in. (17.5 cm.); with cheek guards, H. 13 in. (cm.)
Ex collection of Axel Guttmann (1944-2001), Berlin.

81 CHALCIDIAN TINNED BRONZE HELMET, a rare variant of Pflug's Type V (Kunze-group VII) with arcing brow, domed crown, and cheekpieces. The right cheekpiece repaired, otherwise an exceptional, intact example retaining all of its original silvery surface. 5th - early 4th Century BC. H. 7 3/4 in. (19.7 cm.); with cheek guards, H. 13 3/8 in. (34 cm.)
Ex German collection.

82 CHALCIDIAN BRONZE HELMET with a distinctly offset central ridge and a leaf-shaped remnant of the crest mount, flat brow and hammered decorative lines terminating in lateral volutes, a right-angled nape defence, small awn recesses, and shaped and frontally pointed ear flaps. 5th-4th Century BC. H. 8 5/8 in. (22 cm.); with cheek guards, H. 10 3/4 in. (27.3 cm.)
Ex collection of Axel Guttmann (1944--2001), Berlin.
83 ITALO-CORINTHIAN BRONZE HELMET of typical form; engraved on the cheekpieces are nude warriors on horseback wearing similar helmets galloping toward each other; incised palmettes around the edges. Ca. 5th Century BC. H. 11 3/4 in. (30 cm.) Ex American collection. Cf. A. Bottini, Antike Helme, 1988, 107ff., 426ff., no. 43ff.

84 ETRUSCAN BRONZE NEGAU HELMET OF THE VETULONIA TYPE with a high domed body surmounted by a median ridge, the low chamfer merging into a very narrow brim. The splayed, double-leaf-shaped base of a large spike of a crest holder is soldered onto the forward part of the crown. 5th Century BC. H. 8 in. (20.5 cm.); with crest holder, H. 9 7/8 in. (25.1 cm.) Ex collection of Axel Guttmann (1944-2001), Berlin.

85 GREEK IRON HELMET OF ATTIC TYPE of several sections riveted in place, the cap with a raised brow band, a carinated band above, each end terminating in a molded shield with a pointed center, a raised band encircling the crown, surmounted by a high forward-curving crest, with cut-out ear recesses, the short flaring neck-guard with rounded ends. Late 5th-4th Century BC H. 13 in. (33 cm.) Ex European collection, acquired ca. 1968.

For a similar iron Attic helmet found in "Philip’s Tomb", in the royal necropolis at Vergina, see M. Andronicos, Vergina, The Royal Tombs and the Ancient City, Athens, 1989, nos. 97-98, pp. 140-141, see also G. Waurick et al., Antike Helme, Mainz, 1988, no. 64, p. 177. Greek iron helmets are scarce and rarely preserved in as fine a condition.
45

HELLENISTIC HELMET OF THE PILOS TYPE  The neck guard riveted on to the rear is slightly flanged upwards and ends in lateral lappets similar to those of Chalcidian helmets; on each side, there are perforated circular medallions. The crown is topped by a bronze cap with twin rectangular apertures, and a protruding spike used for mounting a crest. 4th Century BC. H. 11 1/2 in. (29.2 cm.); with crest holder, H. 14 in. (35.6 cm.). Ex collection of Axel Guttmann (1944-2001), Berlin.

ITALIC BRONZE HELMET  with a conical domed section, separated from the lower parts by an encircling ridge. In front, a concave brow section follows below this, while behind a concave neck terminates in a flange-like neck guard. A large bronze ring is attached to a bolt in the crown; decorated with a frieze of punched palmettes.
4th Century BC.
H. 7 1/2 in. (19 cm.)
Ex collection of Axel Guttmann (1944-2001), Berlin.

HELLENISTIC HELMET OF THE PILOS TYPE with a rounded, conical body, and a gorgoneion (Gorgon mask) applique attached to the brow.
The crown sports a large crest panache of stylized plumes in sheet bronze, supported by a moulding shaped like a pillar, to which smooth ornamental metal strips of wavy outline are riveted.
4th-3rd Century BC.
H. (excluding crest) 8 7/8 in. (22.5cm);
total H. 19 1/4 in. (48.9cm.)
Ex collection of Axel Guttmann (1944-2001), Berlin, acquired in the 1980s from Krefeld. Minor restorations include parts of the plumes.
87 HELLENISTIC HELMET OF THE PILOS TYPE  The neck guard riveted on to the rear is slightly flanged upwards and ends in lateral lappets similar to those of Chalcidian helmets; on each side, there are perforated circular medallions. The crown is topped by a bronze cap with twin rectangular apertures, and a protruding spike used for mounting a crest. 4th Century BC. H. 11 1/2 in. (29.2 cm.); with crest holder; H. 14 in. (35.6 cm.). Ex collection of Axel Guttmann (1944-2001), Berlin.

89  EASTERN CELTIC BRONZE HELMET  
with a high domed bowl, sloping neck guard, and a large conical base for a knob soldered on to the crown. Triangular iron reinforcement plates are riveted to each side of the body, mirroring in the cheek guards suspended below them. 
3rd-2nd Century BC. 

90  ETRUSCAN NEGUAU TYPE BRONZE HELMET  
of domed form with narrow extended brim and gentle carination above. 

91  ROMAN HELMET OF TRANSITIONAL TYPE  
The low hemispherical body is crowned with a perforated, acorn-shaped knob. An interesting helmet documenting the transition from Montefortino/Rieti type to the Buggenum sub-type. Late 2nd to early 1st Century BC. H. 6 5/8 in. (17 cm.) The brow bears a punched inscription: "P:X". Günther E. Thüry reads this as either the initials or as the recognition mark of a military unit, the p(principes). X (=decimi), reading "(A helmet of) the tenth Maniple of Principes". Ex collection of Axel Guttmann, Berlin (1944-2001). Published: M. Junkelmann, Römische Helme - Sammlung Axel Guttmann, Band 8, Berlin/Mainz, 2000, pp. 112, 113, pls. 37-39.

92  MIGRATION PERIOD IRON BANDED HELMET  
The heavy, domed body is forged in two halves with the crest-band riveted to it in groups of three rivets and lightly widening in the neck section, the also riveted headband overlaps in the back. Rare. 
5th-6th Century AD. H. 5 7/8 in. (15 cm.) 
Cf. Catalogue of the Armoury in Vienna, vol. I, pl. 2, showing two banded helmets of the 5th century from the discovery of Sveti Vid in Middle Dalmatia.

95 MYCENAEAN TERRACOTTA BULL decorated with stripes in reddish slip. Ca. 1500-1200 BC. L. 3 3/4 in. (9.5 cm.) Ex French private collection.

96 BOEOTIAN POLYCHROME TERRACOTTA STANDING FEMALE wearing a large polos over her substantial, curled coiffure; her chiton edged in purple. 5th Century BC. H. 11 in. (29 cm.) Ex Prof. Hugo Munsterberg (1916-1995) collection, New Paltz, New York, acquired from Royal-Athena Galleries in 1976. For a nearly identical example in the British Museum, see: R. Higgins, Greek Terracottas, 1967, p. xxxi, pl. 33D.

97 GREEK ARCHAIC TERRACOTTA PROTOME OF A GODDESS, veiled, with rows of tight curls crowning her head; traces of white paint remaining. Ca. 480 BC. H. 8 1/4 in. (21 cm.) Ex South German private collection.

98 GREEK ARCHAIC TERRACOTTA HEAD OF A GODDESS with tiers of snail curls. Early 5th Century BC. H. 3 3/4 in. (9.5 cm.) Ex French private collection.

99 GREEK TERRACOTTA HEAD OF A GODDESS, her centrally parted hair framing her face. Sicily, ca. 470 - 450 BC. H. 4 1/2 in. (11.6 cm.) Ex Bavarian private collection, acquired in 1959.

100 HELLENISTIC POLYCHROME TERRACOTTA EQUESTRIAN GROUP. The horse is depicted at the canter; a caparison with a blue rosette on the forehead. The rider wears a helmet and a cloak clasped over his left shoulder. Canosa, Italy, 3rd Century BC. H. 8 5/8 in. (22 cm.) L. 9 1/8 in. (23.2 cm.) Ex French collection.

101 LARGE HELLENISTIC TERRACOTTA DRAPEd FEMALE dressed in a chiton. With her upraised arms she plait a braid from which single strands remain on the inside of her left hand. On the right side of her head are attached numerous single locks. It now stands on a separately made square terracotta podium. Ca. 1st Century BC. H. 19 5/8 in. (50 cm.) Ex German collection.

102 ROMAN TERRACOTTA CAMPANA PLAQUE OF A SATYR. Nude but for a cloak clasped about his neck and fluttering behind his back, he kneels on his right knee, bending forward to pick figs and drop them into a basket in front of him. Ca. 1st Century AD. W. 8 5/8 in. (21.9 cm.) Ex Swiss collection, dispersed in 1995.
103 ETRUSCAN POLYCHROME TERRACOTTA CINERARIUM  
The base depicts the battle of Eteocles and Polynices for the throne of Thebes after the death of their father, Oedipus; inscribed with the name of the owner.  
The cover (not belonging, as is common in ancient burials) is in the form of a female, holding a crown of flowers, enveloped in a himation and reclining on cushions.  
Chiusi, mid-2nd Century BC.  
H. 14 in. (35.6 cm.);  
L. 14 in. (35.6 cm.)  
Ex Edward J. Smith collection, Weehawken, New Jersey, acquired from Royal-Athena Galleries in the 1960s;  
French private collection.

104 GALLO-ROMAN TERRACOTTA THEATER MASK OF A BEARDED HERO, eyes, nose, and mouth open; holes on the side for attachment; beard partially restored.  
3rd-4th Century AD.  
H. 9 in. (22.8 cm.)  
Cf. P. Stuart, Provincie van een Imperium, Rijksmuseum van Oudheden te Leiden, p. 131, no. 192.  
Ex Dutch private collection.  
For a near-identical mask see Art of the Ancient World, vol. XVI, 2005, no. 65.  
Related to a group of masks found near Trier, ca. 1925 -1931.

105 ROMAN POTTERY VASE MODELED AS THE DEEP BUST OF AN AFRICAN YOUTH  
with ethnic features, tight rows of curls, and wearing a bulla on a chain.  
His arms are bent at the elbow, his hands fisted in front of his abdomen.  
His arms are depicted as covered with bands wrapped from wrist to shoulder which may also represent tattoos or scarification.  
Ex South German private collection.

106 MYCENAEAN POTTERY SPOUTED BOWL  
decorated in brown slip with overall banding;  
chevrons on lip, band of vertical lines at shoulder; ring handle.  
Late Helladic IIIB, ca. 1340-1230 BC.  
H. 3 1/2 in. (8.9 cm.);  
W. 6 1/4 in. (16 cm.)  

107 MYCENAEAN POTTERY THREE-HANDED PYRIFORM JAR  
with bands of various widths; broad band of scales around the shoulder.  
Late Helladic IIIB, ca. 1450-1230 BC.  
H. 5 5/8 in. (14.3 cm.)  

108 GREEK GEOMETRIC POTTERY BOWL  
with two serpent-like handles;  
loop design with cross-hatching.  
Boeotia, mid-8th Century BC.  
H. 3 1/2 in. (8.9 cm.);  
Diam. 6 1/8 in. (15.4 cm.);  
W. 8 1/4 in. (21 cm.)  
Published: J. Eisenberg, One Thousand Years of Ancient Greek Vases, New York, 1990, no. 8.  
Cf. Corpus Vasorum Antiquorum, Heidelberg 3, fig. 8.  
A rare type.

109 ATTIC GEOMETRIC POTTERY  
KANTHAROS  
with two raised loop handles, the shoulder decorated with geometric motifs in black slip.  
8th Century BC.  
H. 3 3/4 in. (9.5 cm.)  
Ex private French collection.
110 CORINTHIAN POTTERY SKYPHOS, thinly potted, the body with a panther and a swan moving right and a goat moving left, its head lowered; rosettes in the field; with rays above the foot, vertical lines in the handle zones, details in red. Ca. 600-575 BC. H. 3 3/4 in. (8.3 cm.) Ex collection of Dr. Jean Lauffenburger, 1970s; William Suddaby, Key West, Florida, acquired from Royal-Athena Galleries in 1989.

111 CORINTHIAN POTTERY LIDDED PYXIS, the kalathos-shaped body with two registers of animals, the knopped lid with a continuous register of birds. Ca. 600 BC. H. 6 in. (15.2 cm.) Ex collection of Prof. Hugo Munsterberg (1916-2001), New Paltz, New York, acquired from Royal-Athena Galleries in 1967. A scarce type for the shape.

112 CORINTHIAN POTTERY PYXIS of unusual form, nearly cylindrical, faintly waisted, with rounded shoulder and broad mouth. Decorated with a central frieze of three dolphins amid rosettes, bordered by a checkerboard band. Above, a band of rosettes and a band with tiers of vertical zigzags; two applied canted handles at the shoulder. Later-Middle Corinthian, ca. 575 BC. H. 4 3/4 in. (12 cm.) Ex German collection acquired in the 1980s. A very rare type for the shape. Cf. T. J. Dunabin, Perachora II, 1962, pl. 88: 1742. The filling decoration is reminiscent of the work of the Gela Floral Kotylai Painter.


ATTIC BLACK-FIGURE LEKYTHOS BY THE TALEIDES PAINTER  Youth flanked by two standing and two seated men holding spears. On the shoulder is a siren surrounding by grazing goats. Ca. 540 BC. H. 9 1/2 in. (24.3 cm.) Ex C.S. collection, Basel, Switzerland.


ATTIC BL ACK-FIGURE WHITE GROUND KYATHOS, GROUP OF VATICAN G57 Between apotropaic eyes Heracles battles a crouching warrior, perhaps Kyknos, grasping his shield blazoned with a tripod. On either side of the handles is a nude crouching warrior, one with a shield blazon of a bearded snake, the other with a blazon of a satyr mask. Ca. 515-505 BC. H. 6 in. (15.2 cm.) Ex collection of the Marquess of Northampton, Castle Ashby, assembled in the 1820’s; William Suddaby, Key West, Florida. Published: J. Boardman and M. Robertson, Corpus Vasorum Antiquorum, Great Britain, Castle Ashby, Oxford, 1979, pl. 24, nos. 7-9; A. Paul, A View into Antiquity: Pottery from the Collection of William Suddaby and David Meier, Tampa, 2001, no. 16. The tripod shield blazon would suit the location of Delphi, where Kyknos robbed and killed supplicants on their way to the oracular shrine.

ATTIC BLACK-FIGURE BAND SKYPHOS  On either side a youth on a horse gallops to the right; before and behind him a nude youth runs; palmettes flank the handles. Ca. 540-530 BC. H. 4 3/4 in. (12.1 cm.); Diam. 5 in. (12.7 cm.); W. 7 in. (17.8 cm.) Ex German private collection.

ATTIC BLACK-FIGURE LIP CUP Painted on one side with a lion attacking an ibex, and on the other with a panther attacking an ibex. Ca. 540 BC. H. 4 3/4 in. (11.9 cm.); Diam. 7 1/4 in. (18.4 cm.) Published: Munzen und Medaillen, Basel, Nov. 1964, no. 60; J. T. Haldenstein, Little Master Cups, Ann Arbor, 1983, 156; B. Fellmann, CVA, Munich, 1989, 59; P. Hetten, The J.L. Theodor Collection of Attic Black-Figure Vases, Amsterdam, 1996, no. 31.

ATTIC BLACK-FIGURE BAND CUP  Group of the Little Master Cups. On either side, in a central band, three horsemen gallop to left; a palmette on either side of both handles. Ca. 530 BC. H. 4 3/8 in. (11.2 cm.); D. 6 3/4 in. (17.3 cm.); W. 8 7/8 in. (22.5 cm.) Ex collection of Dr. Wilhelm Hartweg, Weinheim, Germany. Published: K. Deppert, Griechische Vasen, 1984, no. 14.
ATTIC RED-FIGURE LEKYTHOS  Two warriors walking to right. The first is an Attic hoplite wearing a chiton and holding a large round shield and a lance. The second, wearing an oriental costume with a Phrygian cap and holding an axe, is possibly a member of the Scythian Guard in Athens. Ca. 460 BC. H. 10 in. (25.5 cm.) Graffiti on base.

ATTIC RED-FIGURE NOLAN AMPHORA BY THE SABOUROFF PAINTER  Apollo, his long hair falling over his shoulders, stands holding a seven-stringed barbiton tied with a red fillet. Reverse: A woman, her hair in a sakkos, stands holding out a phiale to pour a libation. Ca. 560-540 BC. H. 12 1/8 in. (30.8 cm.)

Ex collection of Edward Davies Davenport (1778-1847) of Capesthorne Hall, Cheshire, England; thence by descent to Lord William Bromley Davenport, the present Squire.

ATTIC BLACK-FIGURE BAND CUP  Around the body are two bands of ivy leaves and in the tondo is a leaping doe. Ca. 500 BC. D. 6 5/8 in. (16.3 cm.)  Published: J.D. Cahn catalogue, Basel, 2001, no. 54.


ATTIC RED-FIGURE LEKYTHOS BY THE SABOUROFF PAINTER  A woman wearing a chiton and himation turns to the right and gestures toward a small hillock. Ca. 450 BC. H. 8 1/4 in. (21 cm.) Ex collection of L. Hohl, Biel.

Attic Red-figure Vases

125 ATTIC WHITE GROUND LEKYTHOS RECALLING THE PAINTER OF ATHENS 1826
A woman, seated on a klysmos, spinning thread, a kalathos on the floor beside her.

126 ATTIC RED-FIGURE LEKYTHOS  Two warriors walking to right. The first is an Attic hoplite wearing a chiton and holding a large round shield and a lance. The second, wearing an oriental costume with a Phrygian cap and holding an axe, is possibly a member of the Scythian Guard in Athens.
Ca. 460 BC. H. 10 in. (25.5 cm.) Graffiti on base.

127 ATTIC RED-FIGURE LEKYTHOS  A Scythian Bowman wearing an elaborate chiton, a tree behind him.
Ca. 460 BC. H. 11 1/4 in. (28.5 cm.) Ex collection of the late Dr. Walter Imhof, Bochum, Germany. Published: H. Cahn, Kunstwerke der Antike, Munzen und Medaillen, Basel, 1971, no. 28; Published: J. Eisenberg, Art of the Ancient World, New York, vol. XII, 2001, no. 223.

128 ATTIC RED-FIGURE LEKYTHOS BY THE SABOUROFF PAINTER  A woman wearing a chiton and himation turns to the right and gestures toward a small hillock.
Ca. 450 BC. H. 8 1/4 in. (21 cm.) Ex collection of L. Hohl, Biel.

129 ATTIC RED-FIGURE NOLAN AMPHORA BY THE SABOUROFF PAINTER  Apollo, his long hair falling over his shoulders, stands holding a seven-stringed barbiton tied with a red fillet. Reverse: A woman, her hair in a sakkos, stands holding out a phiale to pour a libation.
Ca. 560-540 BC. H. 12 1/8 in. (30.8 cm.)

Ex collection of Edward Davies Davenport (1778-1847) of Capesthorne Hall, Cheshire, England; thence by descent to Lord William Bromley Davenport, the present Squire.

Published: Guide to Capesthorne Hall, Including a Description of the Special Exhibition "Treasures from Italy", 1956-1958;
130 ATTIC RED-FIGURE COLUMN KRATER  A draped youth with long curly hair orates with his right arms extended toward a draped bearded male, probably a judge, at left; another, possibly the youth’s instructor, watching from the right. Reverse: Two draped youths facing a bearded male at left. Ca. 460-450 BC. H. 14 in. (35.6 cm.) Ex D.F. collection, Palm Beach, Florida, acquired from Royal-Athena Galleries in 1986.


132 ATTIC RED-FIGURE KYLIX OF A HOPLITODROMOS, NEAR THE EUERGIDES PAINTER  In one of the Olympic competitions, the nude racer holds a round shield with a satyr blazon on his right arm and a Corinthian helmet in his left hand; a kalos inscription in the field. Ca. 515 BC. H. 2 5/8 in. (6.7 cm.); W. 9 7/8 in. (25.1 cm.); diam. 7 3/8 in. (18.7 cm.) Ex L.B. collection, New York, acquired from Royal-Athena Galleries in 1983. Published: H. Cahn, Kunstwerke der Antike, Münzen und Medaillen, Basel, 1982, p. 17, no. 26, pls. 9-10. This small group is named after a cup signed by Euergides as potter!

134 ATTIC 'COOK CLASS' TREFOIL OINOCHOE: THE HEAD OF A FEMALE wearing a garland.

135 ATTIC RED-Figure PELIKE. On either side a female head in profile.
4th Century BC. H. 7 1/2 in. (19.1 cm.). Acquired in Freiburg, Germany, in 1995.

136 ATTIC LARGE LELYTHOS with ivy leaf and criss-cross motifs on white ground.

137 DAUNIAN POTTERY CHIMNEY ASKOS, the two spouts joined by a double handle, one spout with a perforated strainer; painted in umber with rows of scrolls and a band of meandering vine; the base of the body decorated on either side with a dolphin.
Ca. 4th Century BC. H. 9 1/4 in. (23.5 cm.) Ex collection of Lord Dayton of Corran, Scotland.

138 APULIAN RED-Figure TREFOIL OINOCHOE with the profile of a laureate youth facing left.
Ca. 350-330 BC. H. 6 7/8 in. (17.5 cm.)

139 APULIAN RED-Figure VOLUTE KRATER, WORKSHOP OF THE BALTIMORE PAINTER. In an Ionic naikos a female is seated upon a rocky outcrop holding a casket. On the neck a female head emerges from a lotus; on each shoulder are two swan head protomes. Reverse: Stele, two women.

140 APULIAN RED-Figure VOLUTE KRATER, WORKSHOP OF THE BALTIMORE PAINTER. In an Ionic naikos a nude youth, holding a strigil, stands leaning against a laver. On the neck a female head emerges from a lotus; on each shoulder are two female head protomes (a rare type).
Reverse: Stele, two figures.
141 APULIAN SPHERICAL LIDDED PYXIS FROM THE WORKSHOP OF THE BALTIMORE PAINTER
On the lid a winged nude Eros drives a galloping biga; on the bowl, a female face in profile; overall palmettes. Ca. 330-320 BC. H. 10 in. (25.5 cm); Diam. 8 3/4 in. (22.4 cm.) Ex Swiss collection. Published: J. Eisenberg, Art of the Ancient World, vol. XII, 2001, no.233.

142 APULIAN RED-FIGURED FISH PLATE BY THE FAUSTUS PAINTER with two striped bream and a wrasse, each with downturned tails, their open mouths revealing teeth rendered as white dots. Ca. 330-310 BC. Diam. 8 1/4 in. (20.9 cm); H. 2 7/8 in. (7.3 cm.) Ex Donatis Arte Classica, Lugano, circa 1980; collection of William Suddaby, Key West, Florida. For the painter see: I. McPhee and A.D. Trendall, Greek Red-Figured Fish-Plates, 1987, p. 146 and pls. 63d-e.

143 APULIAN RED-FIGURE FISH PLATE with two bream and a sturgeon; a wave pattern on a broad rim. Late 4th Century BC. Diam. 5 1/8 in. (13.2 cm.) A rare small form. Ex private Swiss collection.

144 CAMPANIAN RED-FIGURE FISH PLATE FROM THE ROBINSON GROUP with two bream, (sargus valgaris and sparus auratus), a torpedo, and a clam around a central depression; a wave meander around the edge. Ca. 350-320 BC Diam. 7 1/2 in. (19.1 cm.) Ex Prof. Hugo Munsterberg (1916-1995) collection, New Paltz, New York, acquired in 1970. Cf. a near identical example published in I. McPhee and A.D. Trendall, Greek Red-Figure Fish-Plates, 1987, p. 146 and pls. 63c-e.


146 LUCANIAN RED-FIGURED SKYPHOS NEAR THE REGGIO GROUP A nude satyr seated upon a klimos playing a lyre, his left hand is laid upon the strings, and in his right he holds a plectrum. Reverse: A maenad holding a krater and thyrsos runs to right. Ca. 410 BC. H. 5 7/8 in. (15 cm.) Published: W. Hornbostel et al., Kunst der Antike, 1977, p. 386, no. 333. Ex collection of Dr. N.P., Baden-Württemberg, Germany, acquired 1960 - 1970.

147 LUCANIAN RED-FIGURED TREFOIL OINOCHOE BY THE PISTICCI PAINTER depicting a palaestra scene, with a draped youth standing at the center holding a strigil, a nude youth before him, a bearded trainer to the left, clad in a himation and holding a staff in his right hand; laurel above a palmette. Ca. 450 BC. H. 9 in. (23 cm.)

**Etruscan & Roman Vases**

148 ITALIC SUB-GEOMETRIC POTTERY MINIATURE KRATER decorated with numerous panels of zig-zags on an integrally potted reticulated stand. 8th Century BC.
H. 4 1/2 in. (10.5 cm.)
W. 5 1/2 in. (14 cm.)
Ex French collection.

149 ETRUSCAN BLACK-FIGURE AMPHORA Two warriors in combat with spears, each wearing high crested Chalcidian helmets and carrying round shields. Reverse: Two draped youths. Ca. 510 BC.
H. 7 3/4 in. (19.7 cm.)
Ex German collection.

150 ROMAN REDWARE POTTERY CYLINDRICAL JUG decorated with three registers in relief depicting several nude youths hunting rabbits on foot and wild boars on horseback; two vertical triform handles. Stamped: NAISIVS NAISIVS Roman North Africa, 3rd Century AD.
H. 10 3/4 in. (27.5 cm.)
Ex French collection.

151 ROMAN REDWARE POTTERY JUG IN THE FORM OF A GIRLS HEAD with tightly coiled, elaborate hairstyle; inscription on neck of vessel: EX OFICINA OLIITSIS. North Africa, Province of Byzacena, ca. 300-340 AD.
H. 9 1/4 in. (23.5 cm.)

**Greek & Roman Glass**

152 GREEK CORE-FORM RED-BROWN GLASS ALABASTRON with two slender handles and disk lip, the body with applied alternating trailings of white and turquoise thread combed to form a zig-zag pattern. 6th-4th Century BC.
H. 5 3/4 in. (14.6 cm.)
Ex German collection.

153 HELLENISTIC BLUE GLASS ALABASTRON decorated with a feather design in a silvery white. 2nd-1st Century BC.
H. 4 5/8 in. (11.8 cm.)
Ex French private collection.

154 ROMAN VARIOGATED BLUE AND WHITE MOSAIC GLASS BOWL, of elongated concave form. 2nd-4th Century AD.
L. 1 5/8 in. (4.1 cm.).
Ex German private collection.

155 ROMAN PALE GREEN GLASS BOWL with ten pinched ribs radiating from the base. Ca. 1st Century AD.
H. 1 1/8 in. (3.4 cm.)
D. 4 7/8 in. (12.3 cm)

156 ROMAN GREEN GLASS AMPHORA, the body terminating in a bud and surmounted by a tubular neck and rolled lip; two ribbon handles attached at the lip and shoulder. 2nd-3rd Century AD.
H. 7 3/4 in. (19.7 cm.)
Ex old French collection.
157 ROMAN AMBER GLASS FLASK with a cylindrical neck and a swollen body tapering to a drawn, pointed base. 1st-2nd Century AD. H. 6 in. (15.2 cm.) Ex English collection.

158 ROMAN OLIVE GREEN GLASS BOTTLE, the squat body with a band of pinched decoration around the middle, a short neck and an infolded lip. 3rd-4th Century AD. H. 3 3/4 in. (9.5 cm.)

159 ROMAN YELLOW GLASS FLASK of inverted pyriform design, with cylindrical neck and flaring, rolled lip. 2nd-3rd Century AD. H. 7 in. (17.8 cm.) Ex French collection.

160 ROMAN IRISESSENT GLASS BOWL, hemispheric in form and decorated with vertical rows of pinching and fine bands of applied white glass trailing. 1st Century BC. H. 1 5/8 in. (4.1 cm.); D. 2 3/4 in. (7 cm.) Ex French private collection.

161 ROMAN PALE GREEN GLASS STEM GOBLET of hemispherical form with a rounded slightly everted rim on a short-stemmed flaring foot with a folding tubular edge. 5th Century AD. H. 3 in. (7.6 cm.)

162 HELLENISTIC GILT SILVER ROUND APPLIQUE centering a six petal flower, the surround finely chased with volutes and tongues. 4th-3rd Century BC. Diam. 2 1/8 in. (5.4 cm)

163 ROMAN SILVER NUDE HERMES (MERCURY), his head, with thick curly hair, turned to the right; with muscular body, his right knee relaxed, holding his three-cornered purse in his right hand, his left hand raised and pierced to hold an object, now missing; feet lacking. 2nd-3rd Century AD. H. 2 3/8 in. (6 cm.) Ex French collection.

164 ROMAN LARGE SILVER OMPHALOS BOWL WITH THE FACING HEAD OF DIIONYSOS IN REPOUSSÉ, the border decorated with a repoussé laurel wreath. Found near Bonn, Germany. Late 3rd-4th Century AD. Diam. 9 7/8 in. (25.5 cm.) Ex old German collection.

165 ROMAN SILVER BOWL of hemispherical form with an everted beaded rim and a ring foot; with two inscriptions in cursory letters. 2nd half of the 4th Century AD. H. 2 in. (5.4 cm.); Diam. 5 1/8 in. (13 cm.) Ex Hr. B. collection, Switzerland, acquired between 1960 and 1980. Cf. Stiftung Pro Augusta, Der spätromische Silberschatz von Kaiseraugst, 1984, p. 155, figs. 89-91, pls. 60-62.
166 HELLENISTIC GOLD EARRING IN THE FORM OF A CROUCHING WINGED GRIFFIN Repoussé, the details are added with twisted gold wires of varying widths. The style is reminiscent of the carved reliefs found at Persepolis by Alexander the Great. 4th-3rd Century BC. Diam. 1 7/8 in. (4.8 cm.) Ex German collection.

167 A SUITE OF HELLENISTIC GOLD JEWELRY: NECKLACE AND PAIR OF EAR PENDANTS The chain is made of very fine gold wires with termini formed as lion’s heads. A pair of ear pendants, each in the form of a disk with rosettes and volutes, suspend an Eros holding a torch; the loop beneath probably suspended a pearl now lost. Late 4th Century BC. L. 13 3/8 in. (33.9 cm.); Pendants: L. 1 1/8 in. (2.8 cm.). Ex South German private collection.

168 PAIR OF HELLENISTIC GOLD EARRINGS SUSPENDING NUDE WINGED EROTES, each carrying a vessel, perhaps an askos, under one arm. 3rd-2nd Century BC. L. 7/8 and 1 1/16 ins. (2.1 and 2.3 cms.) Ex Swiss private collection.

169 HELLENISTIC GOLD LAUREL WREATH The two leafy sprigs are accompanied by a gold tainia. 2nd-1st Century BC. Maximum Diam. 6 5/8 in. (16.8 cm.) Ex South German private collection.


171 WESTERN ASIATIC GOLD NECKLACE with carnelian, rock crystal, and faceted lapis beads with grooved cylindrical gold dividers and gold disks. 1st Millennium BC. L. 20 in. (50.8 cm.) Ex L.B. collection, New York, acquired from Royal-Athena Galleries in 1983.

172 PAIR OF ROMAN GOLD, EMERALD, AND GARNET EARRING PENDANTS from which hang three gold rods, a cabochon garnet on the top, and a rectangular emerald on the bottom of each. Ca. 3rd Century AD. 1 1/2 in. (4 cm.) Ex Egon Tanner collection, Schaffhausen, Switzerland. For a nearly identical pair in the Mainz Museum, see: L. Pirzio Biroli Stefaneli, L’oro dei Romani, 1992, p. 269, no. 237, pl. 269.

173 PAIR OF OPENWORK ROMAN GOLD EARRING PENDANTS WITH CAMEOS of a facing female on the upper section of each and suspending a gold pendant with cameos of Eros figures; adorned with garnets. Ca. 3rd Century AD. L. 1 3/8 and 1 1/2 ins. (3.6 and 3.9 cms.) Ex C. W. collection, Appenzell, Switzerland.

174 PAIR OF OPENWORK ROMAN GOLD, EMERALD, AND PEARL EARRING PENDANTS, the openwork disc of lotus flowers with a central emerald bead on a cross-wire, with three pendants hanging from a scrolled crossbar, below each pendant a hollow ribbed tube threaded with small seed pearls. Ca. 3rd Century AD. 1 1/4 in. (3.3 cm.) Ex English private collection, acquired in the 1980s in London.
175 Roman Gold Finger Ring with a Red Carnelian Intaglio of a Theater Mask in profile. Ca. 1st Century AD. Ring size: 3; Diam. 1/2 in. (14.1 mm.) Ex French private collection.

176 Roman Gold Finger Ring Set with a Cylindrical Emerald Bead on a gold pin within a crenelated, rectangular bezel, the shank with open scroll work at the shoulder to secure the bezel. Ca. 3rd Century AD. Ring size: 3; Diam. 5/8 in. (14.5 mm.) Ex French private collection.

177 Roman Gold Finger Ring Set with a Carnelian Intaglio of a Biga, a two horse chariot, being driven by a charioteer; within a beaded bezel. Ca. 3rd Century AD. Ring size 9; Diam. 3/4 in. (18.9 mm.) Ex French collection.

178 Roman Gold Finger Ring Set with a Carnelian Intaglio of Tyche-Fortuna, the goddess of fortune and destiny, holding a cornucopia and a rudder; bezel set with a double row of beading; gold palmettes applied to the shank. 2nd-3rd Century AD. Ring size 5.5; Diam. 5/8 in. (16.1 mm.) Ex French collection.

179 Roman Gold Wedding Ring In a raised beaded bezel are two clasped hands (dextrarum iunctio); above in relief the Greek word OMONOIA meaning 'joined as one.' 2nd-3rd Century AD. Ring size 9; Diam. 3/4 in. (18.9 mm.)

180 Roman Silver Wedding Ring centering in a beaded bezel, a couple clasping hands in dextrarum iunctio. 3rd Century AD. Ring size 9 1/2; Diam. 7/8 in. (19.4 mm.)

181 Byzantine Gold Ring Centering an Open-Worked Beaded Rosette, the shoulders and shank with a continuation of the design in applied gold beading. 4th-6th Century AD. Ring size 7 1/2; Diam. 11/16 in. (18 mm.)

182 Pair of Byzantine Gold Ear Pendants, the central front panel with grape leaves and clusters beneath boss; twisted loop wire and stationary pendant with cruciform design. 5th-6th Century A.D. L. 2 1/8 in. (5.4 cm.) Ex Belgian collection. Published: J. Eisenberg, Art of the Ancient World, vol. X, 1999, no. 147.

183 Pair of Byzantine Gold Ear Pendants, each in the form of a crescent basket of fruit from which hangs a grape cluster. 5th-6th Century AD. L. 2 3/4 in. (6.9 cm.) Ex French collection.

185 VISIGOTHIC LARGE BRONZE EAGLE FIBULA SET WITH GLASS The entire surface is demarcated with cloissons set with conformingly cut pieces of greenish glass, two cabochons of opaque blue glass paste, and two mother of pearl roundels with circular incisions. Spain, 6th Century AD. H. 3 7/8 in. (9.8 cm.) Ex British private collection assembled in the 1980s; D.T. collection, Brussels, Belgium.


187 VISIGOTHIC BRONZE FIBULA SET WITH CABOCHON ALMANDINE GARNETS, incorporating a half-circle headplate with spoked grooves and five projecting knobs, arched bow with pronounced central ridge, and a long pointed footplate decorated with grooves; with geometric chip-carved motifs. Later 5th Century AD. L. 5 3/8 in. (13.7 cm.) Ex German collection. Cf. the notes for the previous fibula.

188 OSTROGOTHIC RADIATE-HEADED SILVER BOW FIBULA with a semi-circular headplate, with four radiating bird heads with garnet inlaid eyes and a central garnet inlaid knop terminal between, the openwork footplate with four bird head finials with hooked beaks and concentric eyes emanating from the central trunk, possibly representing a serpent, with large circular eyes. 6th Century AD. L. 3 1/2 in. (8.9 cm.) Ex French private collection, acquired in the 1990s. For similar examples with a semi-circular headplate and radiating knobs, see: K. Brown et al. (eds), From Attila to Charlemagne: Arts of the Early Medieval Period in The Metropolitan Museum of Art, 2000, fig. 20.10, p. 231.

189 MEROVINGIAN COPPER ALLOY RADIATE-HEADED BOW BROOCH, the semi-circular headplate with seven radiating knops and chased patterns; the openwork footplate with four bird head finials with hooked beaks and concentric eyes emanating from the central trunk, possibly representing a serpent, with large circular eyes. 6th Century AD. L. 3 1/2 in. (8.9 cm.) Ex French private collection, acquired in the 1990s. For similar examples with a semi-circular headplate and radiating knobs, see: K. Brown et al. (eds), From Attila to Charlemagne: Arts of the Early Medieval Period in The Metropolitan Museum of Art, 2000, fig. 20.10, p. 231.

190 AVAR BRONZE BEAKER of two globular sections joined by a tapering cylindrical waist. Beneath the lip are incised recumbent animals. Balkan Peninsula, ca. 700 AD. H. 5 1/4 in. (13.5 cm.) Ex Hr. B. collection, Switzerland, acquired between 1960 and 1980. Cf. a group of gold and silver vessels known as the Avar Treasure, gift of J. Pierpont Morgan to the Metropolitan Museum, New York, 1917.

191 BYZANTINE BRONZE TREFID LION PAW PRICKET STICK AND LAMP, the lamp handle with open work scrolls, the lid engraved with vines. Ca. 6th Century AD. H. of entire ensemble 12 in. (30.5 cm.); L. of lamp 5 7/8 in. (15 cm.) Cf. exhibition catalogue: Rome and Byzantium - Archaeological objects from Bavaria, Munich, 1998, no. 85. Ex German collection.

192 BYZANTINE BRONZE VOTIVE PLAQUE OF THREE EVANGELISTS A bronze sheet worked from both sides with forward facing, stylized representations of three of the four evangelists. Beside each is engraved a name: MAPCOS, MAKTHEOC, and LOKAS (Mark, Matthew, and Luke). 13-14th Century. L. 5 1/4 in. (13.4 cm); H. (9.3 cm.) Ex German collection.
194 MIDDLE EUROPEAN BRONZE AGE LARGE SPIRALED BRONZE WRISTBAND of wide bands ridged in the middle, tapering to round cross sections and ending in decorative spirals; the exterior edges decorated with dots. Ca. 1000-800 BC. L. 11 3/8 in. (29 cm.) Ex German collection.

195 ITALIC AMBER RAM’S HEAD PENDANT 6th-5th Century BC. L. 1 1/8 in. (2.9 cm.) Ex collection of Kojiro Ishiguro (d. 1992), Tokyo, acquired in the 1960s; private collection, Virginia. For similar ram’s head pendants in the British Museum see nos. 81-88, pls. XXX-XXXI in D. Strong, Catalogue of the Carved Amber in the Greek and Roman Department, London, 1966.

196 CYPRIOT LIMESTONE HEAD OF A YOUTH wearing a segmented cap rising to a peak, with an archaic smile, schematically rendered almond-shaped eyes under arching eyebrows, and pronounced ears; traces of red paint remaining. Sub-Archaic, ca. 500-450 BC. H. 3 3/4 in. (9.5 cm.) Ex Austrian private collection, acquired in the 1930s; Prof. Goldeck collection, Germany.

197 ROMAN IVORY PENDANT PLAQUE OF MEDUSA, on the reverse a seated griffin. 1st-2nd Century AD. H. 2 1/4 in. (5.7 cm.) Ex Italian collection, acquired from P. and P. Santamaria, Rome, in the 1960s.

198 ROMAN MINIATURE BONE BUST OF A GODDESS OR EMPRESS, draped and wearing a diadem. 2nd-3rd Century AD. H. 2 1/4 (5.7 cm.) Ex French collection.

199 EGYPTIAN OLD KINGDOM LIMESTONE RELIEF OF CARPENTERS Three workers seated, facing another male approaching and holding an object; billets of wood in the field above their heads. In the register below, workers carrying baskets of papyrus. Later Vth Dynasty, ca. 2450-2345 BC. H. 16 7/8 in. (43 cm.); L. 24 3/4 in (63 cm.) Ex French collection, acquired in Paris in 1974 from Galerie Mythologie. Cf. the scenes of carpenters on the reliefs in the Vth Dynasty mastaba tomb of Ti at Saqqara.

200 EGYPTIAN NEW KINGDOM SANDSTONE HALF-Figure OF A NOBLEMAN from an ushabti. Reign of Akhenaten, ca. 1350-1334 BC. Ex L.B. collection, New York, acquired from Royal-Athena Galleries in 1983. This sculpture bears a strong resemblance to several of the ushabthis known to have been made for Akhenaten.
201 **EGYPTIAN NEW KINGDOM PAINTED SANDSTONE HEAD OF AN OFFICIAL**

Wearing a smooth shoulder-length wig. XVIII-XXth Dynasty, ca. 1550-1070 BC. H. 3 1/8 in. (8 cm.)


202 **EGYPTIAN BLACK STONE MALE BUST from a block statue.** XXVIth Dynasty, 664-525 BC


203 **EGYPTIAN LIMESTONE HEAD OF AN OFFICIAL**

Wearing a large wig with horizontal tiers of waves. XXVIth Dynasty, 664-525 BC  H. 1 7/8 in. (4.7 cm.)  Ex French collection.

204 **EGYPTIAN LARGE GREEN GLAZED STEATITE SEKHMET AMULET**

Seated on an openwork throne with a figure of Bes depicted on either side, the lion-headed goddess holds the was-scepter bent across her lap. Late Dynastic Period, 664-342 BC. H. 4 in. (10.2 cm.) Very fine style.

Ex French collection assembled in the 1950s and 60s.

205 **EGYPTIAN SANDSTONE DOUBLE-SIDED STELE WITH A PHARAOH ENTHRONED UPON A DAIS.**

Probably a representation of Nectanebo I, he wears the double crown, tripartite wig, and kilt, and holds the was-scepter. Approaching from the right is the figure of a prince; with extensive hieroglyphic text. Reverse: A pharaoh standing right greets Amun, Horus, and Isis. XXXth Dynasty, 380-343 BC  H. 16 1/2 in (42 cm.); W. 14 3/8 in. (36.5 cm.)

Ex L.B. collection, New York, acquired from Royal-Athena Galleries in the early 1970s.

206 **EGYPTIAN STEATITE BABOON SACRED TO THE GOD THOTH, patron of scribes.**

The seated animal with extensive carved details, wears an udjat eye amulet on a heavy chain around his neck; the top of the head with a deep hole for the attachment of a crown or attribute. XXVI-XXXth Dynasty, 664-342 BC  H. 3 7/8 in. (9.8 cm.)

Ex European collection; L.B. collection, New York, acquired from Royal-Athena Galleries in 1981.
207 EGYPTIAN SERPENTINE ENTHRONED PTAH-HARPOKRATES holding the was-scepter and wearing the side-lock of youth, a uraeus on the front of his cap. XXVth-XXVIth Dynasty, 712-525 BC. H. 5 7/8 in. (14.9 cm.) Ex collection of David Crownover, New York, acquired in 1985.

Egyptian Bronze Sculptures

208 EGYPTIAN BRONZE OSIRIS, mummiform, wearing the atef-crown; well modeled and of unusually complex construction, with six separately cast details (now lost); eyes, cosmetic lines, and false beard bands incised to receive inlay. XXVth-XXVIth Dynasty, 712-525 BC. H. 5 1/2 in. (14 cm.) Ex private collection, Warren, Michigan, acquired from Royal-Athena Galleries in 1987. Exhibited: Picker Art Gallery, Colgate University, Hamilton, New York, 1988-2005.

209 EGYPTIAN LARGE BRONZE OSIRIS, mummiform, wearing the atef-crown, and holding the crook and flail; eyes, eyebrows, and beard strap once inlaid. Feet restored. Late Period 664-30 BC. H. 11 1/8 in. (28.3 cm.) Ex collection of Richard V. James, Collingswood, New Jersey, acquired from Hesperia Art, Philadelphia, in 1968.

210 EGYPTIAN BRONZE HARPOKRATES SEATED UPON A LION THRONE, nude, his forefinger raised to his lips, wearing a nemes-headcloth with the side-lock of youth and a uraeus, and surmounted by a hem-hem crown. Late Period, 664-30 BC. H. 3 3/4 in. (9.5 cm.) A rare type. Ex Lily Place collection, Minneapolis Institute of Arts, 1928; the Lannan Foundation, acquired in 1958; Dr. Benson Harer collection, San Bernardino, California. Published: G.D. Scott, III, Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection, San Bernardino, 1992, no. 91, pp. 144-145. Exhibited: Los Angeles County Museum of Art, periodically 1986-1991; San Bernardino, University Art Gallery, California State University, and elsewhere.

211 EGYPTIAN BRONZE NEITH enthroned with her hands in her lap in an Egyptian gesture of strength. She wears the red crown and a long closely fitting sheath. XXVth Dynasty, 664-525 BC. H. 5 3/8 in. (13.7 cm.) Ex J.B. collection, Irvington, New York, assembled in the 1950s. Originally a war goddess, Neith developed into a protective deity. Equated with Artemis, perhaps as a goddess of hunting, and with Nephthys as a patroness of the household.

213 EGYPTIAN BRONZE OF A DIVINE ADORATRICE standing with her right arm raised in adoration, wearing a collar and a pendant, her left hand supporting her offering of a menat. XXVth Dynasty, 750-656 BC. H. 3 in. (7.6 cm.). Ex Wilhelm Horn (1870-1959) collection, Berlin; acquired from a Hr. Hofmann, 1934.

214 EGYPTIAN BRONZE HORUS FALCON wearing the double crown and standing upon a miniature sarcophagus. XXVIth Dynasty, 664-525 BC. H. 4 1/2 (11.5 cm.); L. 3 3/4 in. (9.5 cm.) Ex Prof. Hugo Munsterberg (1916-1995) collection, New Palz, New York, acquired from Royal-Athena Galleries in 1970.

215 EGYPTIAN BRONZE IBIS, the embodiment of the god Thoth, patron of scribes. Late Period, 715-30 BC. H. 3 in. (7.6 cm.); L. 4 1/2 in. (11.4 cm.) Ex collection of Richard V. James, Collingswood, New Jersey, acquired from Hesperia Art, Philadelphia, in 1968.

216 EGYPTIAN NEW KINGDOM WOOD USHABTI, mummiform, with one column of hieroglyphic text in black paint. XIXth Dynasty, ca. 1293-1185 BC. H. 6 1/2 in. (16.5 cm.) Ex collection of H. Karpf, New York, acquired before 1980.

217 EGYPTIAN NEW KINGDOM POLYCHROME WOOD USHABTI OF MENI, mummiform, holding hoes and a seed bag and with five rows of painted hieroglyphic text from chapter 6 of the Book of the Dead. XIXth -XXth Dynasty, ca. 1293-1070 BC. H. 10 3/4 in. (27.3 cm.) Ex P.A. (1908-2004) collection, a UN diplomat, New York, acquired in Cairo in 1970; thence by descent.

218 EGYPTIAN NEW KINGDOM POLYCHROME WOOD USHABTI OF THE LADY CALLED ISIS, mummiform, holding hoes and a seed bag and with five rows of painted hieroglyphic text from chapter 6 of the Book of the Dead. XIXth -XXth Dynasty, ca. 1293-1070 BC. H. 8 1/4 in. (21 cm.) Ex P.A. (1908-2004) collection, a UN diplomat, New York, acquired in Cairo in 1970; thence by descent.

219 EGYPTIAN NEW KINGDOM POLYCHROME WOOD USHABTI, mummiform, holding hoes and a seed bag and with six rows of painted hieroglyphic text from chapter 6 of the Book of the Dead. XIXth -XXth Dynasty, ca. 1293-1070 BC. H. 9 3/4 in. (24.8 cm.) The name of the owner was to be added. Ex P.A. (1908-2004) collection, a UN diplomat, New York, acquired in Cairo in 1970; thence by descent.

221 EGYPTIAN LARGE TERRACOTTA ENTHRONED PHARAOH wearing the nemes headdress and a kilt. Late Ptolemaic, ca. 1st Century BC. H. 17 in. (43 cm.) For a statue of the same type, see: Françoise Dunard, Terres cuite gréco-romaines d’Egypte, Louvre, Paris, 1990, no. 221. Choice. Ex French collection.


224 EGYPTIAN TERRACOTTA SEATED HARPOKRATES holding a cobra in his left hand, a finger in his mouth. He wears a chiton and a double crown with two buds; traces of white paint remaining. 1st-3rd Century AD. H. 5 3/4 in. (14.7 cm.) Ex French collection.

225 EGYPTIAN TERRACOTTA SEATED HARPOKRATES wearing a chiton the double crown with two buds. He holds a jar into which he has plunged his right hand. 1st-2nd Century AD. H. 5 1/2 in. (14 cm.) Ex collection of Dr. Karl Ballhaus, Hamburg, Germany, acquired in the 1980s.

226 ROMANO-EGYPTIAN TERRACOTTA HORSE AND RIDER, the rider wearing a helmet with a chinstrap and a chiton with a pleated skirt. He holds an oval shield on his left arm, the right arm extended, and sits on a saddle with girth-straps. The whole is enamelled with red, ochre, grey and white slip. Possibly from Coptos, 1st-2nd Century AD. H. 7 in. (17.8 cm.) Ex private American collection, Connecticut.

227 EGYPTIAN NEW KINGDOM WOOD ANTHROPOID COFFIN LID of a man wearing a tripartite wig and a broad collar with falcon-head termini. The body is decorated with the sky goddess Nut spreading her wings, and, between bands of hieroglyphics, kneeling figures, their hands raised to their brows in mourning; the foot missing. XVIIIth Dynasty, reign of Amenhotep III, ca. 1386-1349 BC. H. 7 1/8 in. (182 cm.) Ex old Parisian collection, acquired in the 1950s; thence by descent. For a similar example in the Museum of Fine Arts, Boston, acquired in 1988, see: C. Roehrig, P. Lacovara, et al, Mummies and Magic, 1988, Boston, p. 133, no. 67. The inscription reads: “O my mother Nut, stretch yourself over me, that you may place me among the imperishable stars which are in you, that I may not die.”
228 EGYPTIAN LARGE WOOD PLAQUE: A djed pillar combined with a was scepter and an ankh. The staff of Ptah, a ritualistic object symbolizing stability, power, and life. Painted on stucco; lower section restored. Late Dynastic Period, 715-342 BC. H. 13 1/2 in. (34.2 cm.) Ex L.B. collection, New York, acquired from Royal-Athena Galleries in 1985.

229 EGYPTIAN MIDDLE KINGDOM POLYCHROME WOOD STRIDING MALE, probably a ka-statue, wearing a tiered short wig, and a white wrap-around kilt. His right hand is raised to hold a staff; his left hand at his side and fist around a cylinder of rolled fabric. A fine example in excellent condition. XIth-XIIth Dynasty, ca. 2040-1797 BC. H. 14 1/4 in. (36.2 cm.) Ex L.B. collection, New York, acquired from Royal-Athena Galleries in 1985.

230 EGYPTIAN LARGE WOOD PLAQUE: A djed pillar combined with a was scepter and an ankh. The staff of Ptah, a ritualistic object symbolizing stability, power, and life. Painted on stucco; lower section restored. Late Dynastic Period, 715-342 BC. H. 13 1/2 in. (34.2 cm.) Ex French collection.

231 EGYPTIAN MIDDLE KINGDOM WOOD KNEELING MALE GRINDING GRAIN, on a low table, the excess grain mounded on the floor in front of the bench, a container in front of it. Ca. 2040-1790 BC. L. 20 1/2 (52.1 cm.); H. 10 5/8 in. (27 cm.) Genre figures of this size are rare. Ex collection of Benjamin and Lilian Hertzberg, Pound Ridge, New York, assembled in the 1950s and 60s. For a nearly identical example in the Egyptian Museum, Turin, see: Beyond the Pyramids - Egyptian Regional Art from the Muzeo Egizio Torino, Emory University, 1990, no. 29, pl. 58.

232 EGYPTIAN WOOD AND CARTONNAGE ANTHROPOID SARCOPHAGUS OF THE LADY TA-DJ-NETCHER, called Tyet, daughter of the Lady Sherpena. Her modeled face has inlaid eyes consisting of bronze eyebrows and eyelids with white stone sclera and black stone cornea; the ears have painted black details. She wears a striped headdress gilded at the ends and a broad collar with gilded falcon-head terminals; across her abdomen the sky goddess Nut faces right surmounted by a gilded solar disk, her arms outstretched supporting her wings below, her talons and hands supporting ostrich plumes, flanked by Nephthys and Isis, each accompanied by falcons. The legs are decorated with four rows of five panels each containing a member of the Egyptian pantheon; an Anubis jackal crouches on a throne over each foot; both sides are adorned with an undulating cobra representing Upper and Lower Egypt respectively and four columns of hieroglyphs from the shoulder to the foot; the back pillar has a long column of painted green hieroglyphs Third Intermediate Period, 1070-712 BC. H. 73 3/8 in. (186.4 cm.) Ex S.C. collection, Spring Lake, New Jersey, acquired from Sotheby's New York in 1996. For a similar example, see M. Schmidt, Levende og dode i det gamle aegypten, 1919, pp. 186 and 194.
232 EGYPTIAN WOOD KNEELING ISIS AS A DRYT-MOURNER, the goddess leaning back on her heels, her open right hand raised to cover her mouth, her left palm down on her lap. The gesture is one of respect and an indication that silence is being observed. XXVIth Dynasty, 664-525 BC. H. 12 1/2 in. (31.8 cm.) Cf. C. Reehrig, P. Lacovara, et al., Mummies and Magic. Museum of Fine Arts, Boston, 1988, no. 128. Ex P.A. (1908-2004) collection, a UN diplomat, New York, acquired in Cairo in 1970; thence by descent.

233 EGYPTIAN WOOD KNEELING NEPHTHS AS A DRYT-MOURNER, with extensive polychromy remaining. Throughout Egyptian history Isis and Nephthys have maintained the role of mourners. See the notes on the previous statue of Isis. XXVIth Dynasty, 664-525 BC. H. 12 1/2 in. (31.8 cm.) Ex P.A. (1908-2004) collection, a UN diplomat, New York, acquired in Cairo in 1970; thence by descent.

234 EGYPTIAN POLYCHROME PAINTED WOODEN FALCON wearing a collar composed of multiple blue lotus petals, a counterpoise suspended from the back and a large loop pendant at the front; on an integral rectangular base. Late Period, 525-30 BC. H. 4 1/2 in. (11 cm.) Ex English collection.

235 EGYPTIAN CARTONNAGE MUMMY MASK with gilt face, polychrome striped wig and broad collar. Late Ptolemaic Period, 1st Century BC. H. 16 in. (40.6 cm.) Ex R.C. collection, Spring Lake, New Jersey, acquired from Royal-Athena Galleries in 1995.


237 EGYPTIAN POLYCHROMED CARTONNAGE MUMMY MASK with reddish gold face, blue tripartite headcloth, with decorated lappets, and a broad beaded collar; a painted garland around his brow. Fine style. Later Ptolemaic Period, 2nd-1st Century BC. H. 14 3/4 in. (27.5 cm.) Ex P.A. (1908-2004) collection, a UN diplomat, New York, acquired in Cairo in 1970; thence by descent.
238 EGYPTIAN TURQUOISE FAIENCE ENTHRONED ISIS NURSING HORUS. She wears upon her head the hieroglyph of her name fronted with a uraeus, her feathered throne with finely incised details; headdress, Horus, and associated arm restored. XXVIth Dynasty, 664-525 BC. H. 5 1/2 (14 cm.) Ex collection of Prof. Hugo Munsterberg (1916-1995), New Paltz, New York, acquired from Royal-Athena Galleries in 1982.

239 EGYPTIAN LARGE TURQUOISE FAIENCE UDJAT EYE, details incised and heightened in black. Late Period, 664-30 BC. W. 3 1/8 in. (7.9 cm.) Ex Japanese private collection, Tokyo, 1980.

240 EGYPTIAN GREEN FAIENCE AMULET OF A SEATED HUMAN-HEADED FEMALE SPHINX, or Proto-Ba, wearing a black wig. XXVIth-XXVIIIth Dynasty, 712-525 BC. H. 1 1/2 in. (3.6 cm.) Ex collection of M. and Mme. Bruyère, Paris, assembled early in the last century. For a discussion of these representations, see: J. Bulté, Talismans, égyptiens d’heureuse maternité, Paris, 1991, no. 140.

241 ROMANO-EGYPTIAN BLUE FAIENCE PLATE decorated in molded relief with two pairs of facing waterfowl, their wings open, set within an encircling border, and divided by two intersecting horizontal bands, with an outer border of scrolling tendrils; set on a ring base. Ca. 1st Century AD. Diam. 7 5/8 in. (19.5 cm.) Ex English private collection, acquired in the 1970s.

242 FOUR LARGE FIGURES FROM A COPTIC WALL HANGING OR CURTAIN, originally part of a frieze in a large tapestry with a warp of natural linen and a weft of blue, pink, red, green, and yellow, comprising a dancer holding a basket of fruits, a shepherd leaning on a staff and wearing a long cloak, and two dancers, one holding a sickle, the other a hoe. Late 4th-early 5th Century AD. Hts. 29 1/4 to 25 3/4 in. (74.3 to 65.4 cm.) Ex collection of Dr. Ulrich Müller, Zurich, acquired between 1968 and 1978.

For related figures see E.D. Maguire, The Rich Life and the Dance, Urbana-Champaign, Illinois, 1999, B1 and cover illus. (holding a sickle); Sotheby’s, New York, December 7th, 2005, no. 24 (carrying a duck); K. Weitzmann, ed., Age of Spirituality, New York, 1979, no. 235 (carrying a ram). For a larger fragment in the British Museum showing two hunters separated by vertical ornamental stripes, see K. Weitzel, L’art copte, Brussels, 1964, fig. 118. Also see A. Gononova, Art of Late Rome and Byzantium in the Virginia Museum of Fine Arts, Richmond, 1994, pp. 298-299, no. 104 (holding a branch or garland), in which the author notes that “shepherds, hunters, dancers, and similar figures from the linen curtains belong to the standard repertoire of Roman and early Byzantine domestic art. In addition to a purely decorative role, their iconographic association with Dionysiac themes and seasonal and pastoral activities made them also broad allegories of life’s blessing and renewal.”
243 WESTERN ANATOLIAN MARBLE HEAD FROM A KILIA IDOL of basic form with a nearly hemispherical crown arch and smooth facial plane with two ears. The angle of the neck is consistent with canonical ‘star gazer’ figures. Bronze Age II, ca. 2700-2500 BC. H. 2 3/8 in. (6 cm.) Ex collection of Dr. Wassilijew. An unusually large example.


248 ANATOLIAN MARBLE DOUBLE-HEADED IDOL. The round body, convex on both sides, is surmounted by two pyramidal heads on thick tubular necks. Each face of both pyramids is incised with a dot within a circle for eyes. The body is incised on both sides with a v-shaped neck-line with chevrons, a necklace of circles, and an inverted ‘v’ with chevrons. Kültepe, Cappadocia, 3rd Millennium BC. H. 2 1/2 in. (6.3 cm.) Ex collection of Dr. Kuhn-Lucht, Germany. Cf. H.T. Bossert, Altanatolien, 1942, nos. 343 - 347; Museumsführer Ankara, Museum Für Anatolishe Zivilisation, 1997, no. 87. For a nearly identical figure in the Louvre, see: F. Teja Bach, Shaping the Beginning, 2006, p. 194, no. 151.


251  **SCYTHIAN BRONZE RETICULATED APPLIQUE: A GOAT ATTACKED BY A GRIFFIN** while a feline attacks the goat from below.  The Steppes, 3rd-2nd Century BC.  L. 4 1/4 in. (11 cm.)  Ex private French collection.


253  **SAEAN INSCRIBED LIMESTONE STELE**, fashioned as a plank, the triangular face carved in high relief with elliptical eyes; extensive remains of red paint.  Ca. 4th-2nd Century BC.  H. 14 1/8 in. (36 cm.)  Ex French collection.

254  **SAEAN INSCRIBED LIMESTONE STELE**, fashioned as a plank, the triangular face carved in high relief.  Ca. 4th-2nd Century BC.  H. 15 3/4 in. (40 cm.)  Ex French collection.

255  **SOUTH ARABIAN BRONZE KORE WITH OVERALL SAEAN INSRIPTION.**  Late 1st Millennium BC.  H. 2 1/2 in. (6.4 cm.)  Very rare.  Ex G. Favret collection, Germany, acquired in the 1950s; thence by descent.


258  **PAIR OF SCYTHIAN GOLD PLAQUES**, each of shaped rectangular outline, with entwined motifs ending in a pair of confronting griffin heads.  The Steppes, 3rd-2nd Century BC.  W. 1 7/8 and 1 15/16 in. (4.7 cm. and 4.9 cm.)  Ex French private collection.  For similar gold appliques, see: S. Burda, Tezaure de aur din Romania, Bucharest, 1979, pls. 54-55.

259  **NEOLITHIC CLAY MALE BUST**  The high forehead, shaved head, and deeply cut almond-shaped eyes, and incised eye brows are typical and reflect a strong Mesopotamian influence.  Unusually fine style, Mehrgarh, Baluchistan, Pakistan.  Period VII, ca. 2800-2500 BC.  H. 2 1/2 in. (6.5 cm.)

Very rare - only 3 or 4 others of this fully modelled type are known.
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Sylvia Porter in her *New Money Book* recommends classical antiquities as one of the best types of art for rapid growth. Dr. Eisenberg was first quoted on the investment value of ancient art in the February 9, 1966 issue of *Newsday* - 40 years ago! - and most recently in *Business Week*.

Royal-Athena Galleries
Jerome M. Eisenberg, Ph.D., the founder and director of Royal-Athena Galleries, is usually at the New York gallery and visits the London gallery several times each year. He is available by appointment for consultation, expertise, and appraisals; or for a telephone conference. At no obligation we will arrange a private viewing with guidance on a sophisticated long term program of collecting and investing in the fine arts. He also is in attendance at all the fairs in which we exhibit.

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• The Philadelphia Museum of Art, Philadelphia, Pennsylvania
• The Cleveland Museum of Art, Cleveland, Ohio
• The Cleveland Institute of Art, Cleveland, Ohio
• The Institute of Contemporary Art, Boston, Massachusetts

Dr. Eisenberg travels overseas several times annually to visit collectors, museums, clients, and many of the nearly 150 private sources, agents, dealers, and auction houses with whom he is in frequent contact. Since 1954 he has made over 200 overseas trips, purchasing over thirty thousand antiquities for tens of millions of dollars.

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Expertise and Ethics
Ancient art has been the specialty of our director for over 50 years, and numismatics for 65 years. His many publications on ancient art and numismatics span nearly five decades. The first volume of *Art of the Ancient World* by Dr. Eisenberg was published in 1965. Since 1968 Dr. Eisenberg has concentrated on expertise in the ancient arts, having lectured on this subject at New York University and presented several scholarly papers at the annual meetings of the Archaeological Institute of America, most recently on the ‘Roman’ Rubens Vase. His wide range of expertise is further revealed through other recent papers: on a pantheistic Egyptian bronze at a Congress of the International Association of Egyptologists, on Etruscan bronze forgeries at an International Bronze Congress, on the ‘Greek’ Boston and Ludovisi thrones at the Maga Graciea Symposium in Venice, on Roman bronze forgeries at the 1999 International Bronze Congress, and on the Portland Vase as a Renaissance work of art at the 2003 International Congress of Classical Archaeologists.

In 1996 he was a visiting professor at the Institute of Classical Archaeology of the University of Leipzig, Germany. He was elected a Fellow of the Royal Numismatic Society in 1952; a member of the Archaeological Institute of America in 1960 (and a life member in 1988); a patron of the American Numismatic Society in 1955 (and a life associate in 1998); a Fellow for Life of the Metropolitan Museum of Art in 1966, and most recently, an Honorary Fellow of the Egyptian Museum in Barcelona, Spain.

Dr. Eisenberg has appeared as an Expert in the Courts of several states and has conducted appraisals for the U.S. Internal Revenue Service, the U.S. Treasury Department, the U.S. Customs Service, the Metropolitan Museum of Art and the J. Paul Getty Museum, as well as many other prominent institutions. He was elected a Qualified Appraiser by the Appraisers Association of America in 1964 and has recently participated in several episodes of the Antiques Road Show. He served on the curatorial committee for the Paleolithic Art in Fine Art Fair from 1993 to 2001 and was the Chairman and co-organizer, of the New York Antiquarian International Fine Art Fair, held in November, 2001.

Dr. Eisenberg has been a leader for several years in the promotion of the ethical acquisition of antiquities by museums and collectors and has delivered papers on this subject at the Archaeology Section of the U.K. Institute for Conservation in 1993 and at the 1998 International Congress of Classical Arch-aeologists. He was invited to give an address on the international trade in antiquities at the UNIDROIT Convention in Rome in 1993.

He organized two symposia in New York in 1994 on public policy and the movement of antiquities and in 1998 on the acquisition of antiquities by museums for the International Association of Dealers in Ancient Art, of which he is a founding member and was a member of the executive board from 1993 to 2002.

In September 1999 he presented testimony to the United States Cultural Properties Committee on the legal and illegal trade in ancient art in Italy. In May 2003 he was a featured speaker and panel participant in the U.S. Government Conference on Stolen Mideast Antiquities in Washington, D.C. Recently he has been featured on the European TV channel Arte and on BBC Radio’s File on Four in in-depth interviews on the antiquities trade.


In 2004 he was featured on a Discovery Channel program and on Fox News on the antiquities trade. In April 2004 he presented a paper on 'The Metropolitan Museum of Art and the Iraq Museum’ to the American Bar Association. In 2005 and 2006 he was interviewed several times at length on the antiquities market and the collecting of antiquities on National Public Radio in the US and on National Public Television in Athens, Greece.

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Acknowledgements
Dr. Eisenberg wishes to express his gratitude to F. Williamson Price who has also diligently prepared and co-authored the catalog, to Brent M. Ridge who did nearly all of the photography, to the scholar who contributed and reattributed some of the sculptures and vases, especially Kees Neeft, Konrad Schauenburg, and Cornelius C. Vermeule, and to the several others who prefer to remain anonymous.

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