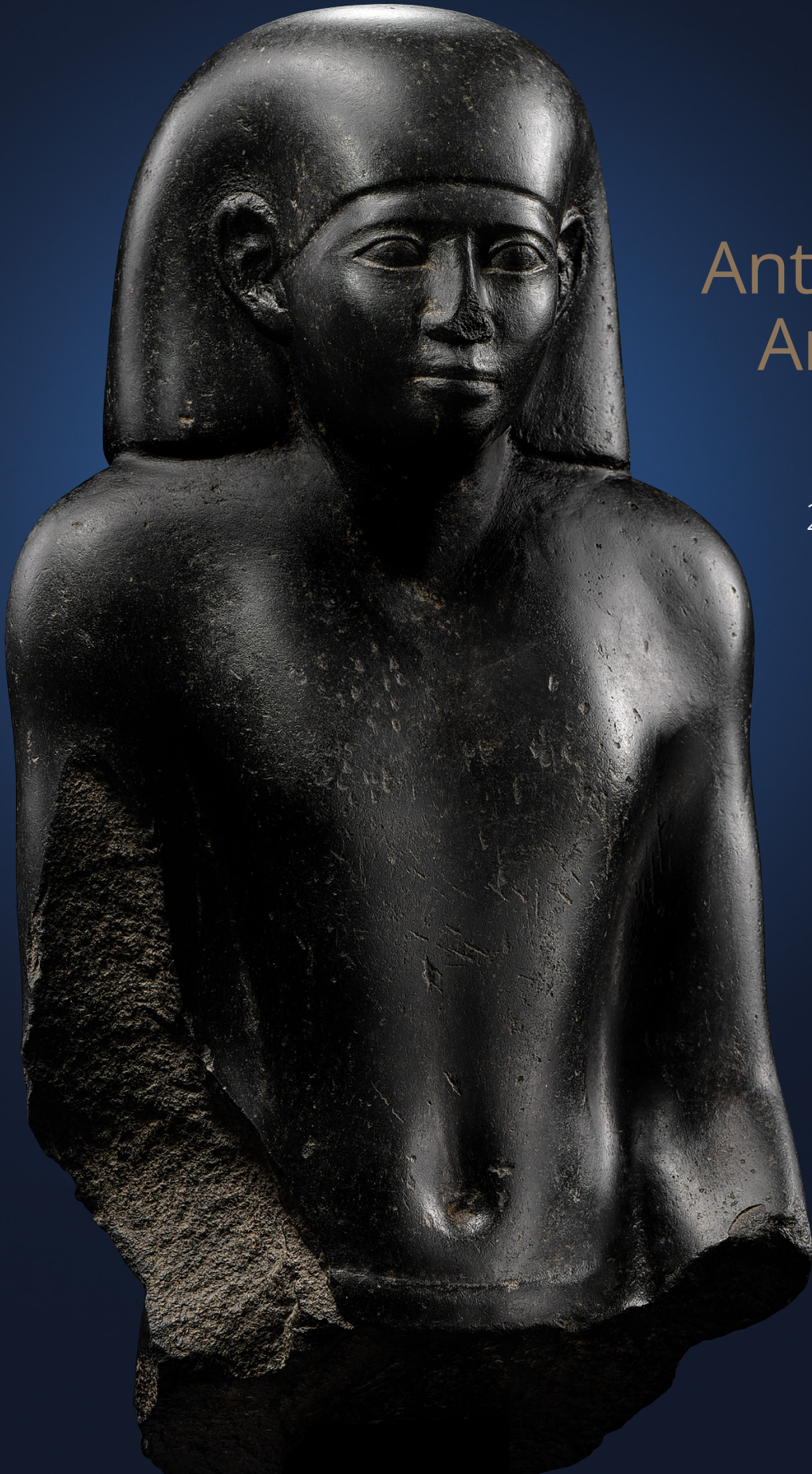


ZACKE
SINCE 1968

Fine
Antiquities &
Ancient Art

AUCTION
21 November 2025





Provenances

Museum Deaccessions

Musée d'Art Classique de Mougins, the Museum of Classical Art in Mougins, France
The Saoud bin Mohammed Ali Al-Thani Foundation, Paris, France
The Zelnik István Southeast Asian Gold Museum, Budapest, Hungary

Historic Gallery and Dealership Provenances

Alan and Simone Hartman, New York, USA
Ancient Objects, Rhode Island, USA
Ariadne Galleries, New York and London
Arteas Ltd., Paris and London
Art Treasure Gallery, Hong Kong

Aton Gallery, Oberhausen, Germany
Bigler Fine Arts, Zurich, Switzerland
C. J. Martin Ltd., London, UK
Charles Ede Ltd., London, UK
David Aaron Ancient Arts, London, UK
E. & J. Frankel, New York, USA
Galerie du Sycomore, Paris, France
Galerie Günter Puhze, Kunst der Antike, Freiburg, Germany
Galerie Jean-David Cahn AG, Basel, Switzerland
Galerie Robert Hecht Jr., Paris, France
Hagop Ohan Simonian, Paris, France
Howard S. Rose Gallery, New York, USA
Ilunga Gallery, Ghent, Belgium

John Eskenazi, London, UK
Kojiro Ishiguro, Tokyo, Japan
Kunsthandel Barbara Faehte, Berlin, Germany
La Reine Margot, Paris, France
Le Père & Associates, New York, USA
Nicholas Wright, London, UK
Oliver Forge & Brendan Lynch Ltd., London and New York
Robert Haber, New York, USA
Rupert Wace Ancient Art, London, UK
Sakae Art Gallery, Tokyo, Japan
Superior Galleries, Los Angeles, USA
Sycomore Ancient Art, Geneva, Switzerland
Vallin Galleries, Wilton, Connecticut, USA
Joseph Uzan, Galerie Samarcande, Paris, France

Provenance list continues on the inside back cover ►



Fine Antiquities & Ancient Art

CATALOG ANT1125

LIVE AUCTION

21 November 2025, 1 pm CET

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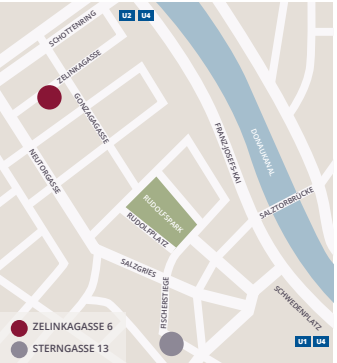
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FOR THE AUCTION **Fine Antiquities & Ancient Art**
ON DATE **21 November 2025**

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☐ PLEASE RAISE MY BID BY ONE BIDDING INCREMENT (ca. 10%) IF NECESSARY

☐ PLEASE CALL ME WHEN A HIGHER BID THAN MINE HAS BEEN RECEIVED

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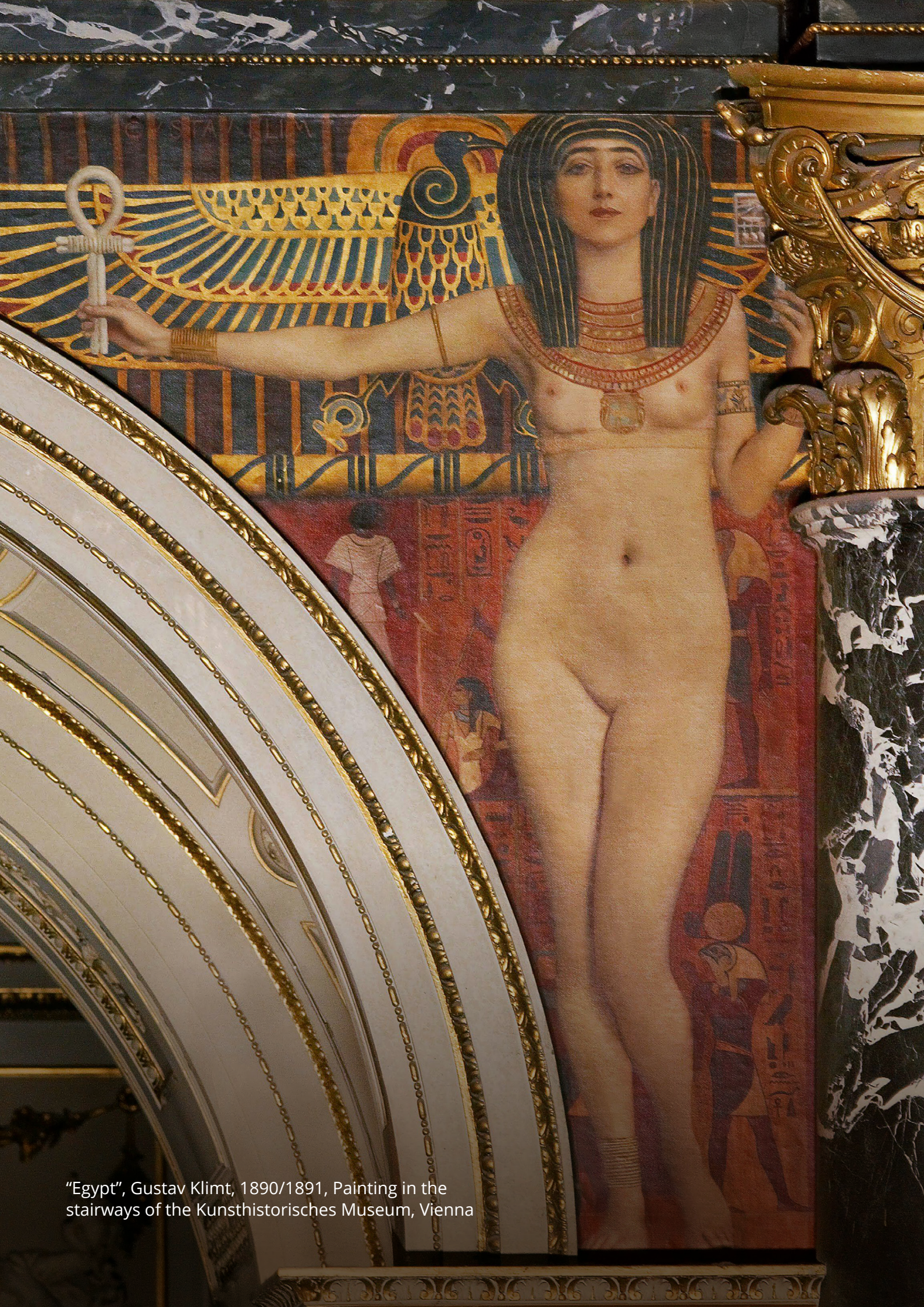
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“Egypt”, Gustav Klimt, 1890/1891, Painting in the stairways of the Kunsthistorisches Museum, Vienna

A Foreword

VIENNA, NOVEMBER 2025

With our auction **Fine Antiquities & Ancient Art** on November 21, 2025, Galerie Zucke opens a new chapter. After decades of specialization in the arts of Asia—from Japan, China, and Southeast Asia through Afghanistan and the Eurasian steppes to the Arabian Peninsula—we now take a step westward. **This premiere is dedicated to the great cultures of antiquity:** from the Levant and Egypt across the Mediterranean to Italy, the Balkans, and the Maghreb. A circle closes—along the ancient trade routes once traversed by conquerors from Alexander the Great to Genghis Khan.

Austria has long maintained a remarkable connection with Egypt. As early as the imperial and royal monarchy, Vienna cultivated close ties with

Cairo—diplomatic, scholarly, and museological. The Habsburgs sent envoys and researchers to the Nile, and in the 19th century, the Kunsthistorisches Museum became home to one of Europe’s most important Egyptian and Oriental collections. This fascination with ancient Egypt reflected a broader cultural conviction: not merely to admire the great civilizations of the world, but to understand and preserve them. In that same spirit, our present exhibition continues this Austrian tradition—building a bridge between the country’s collecting culture and the ancient foundations of the Mediterranean world.



Egyptian and Near Eastern Collection, Kunsthistorisches Museum, Vienna

Many of the works presented in this auction come from **distinguished provenances and historic collections**, including the Musée d’Art Classique de Mougins on the French Riviera, the Saoud bin Mohammed Al-Thani Foundation, the Zelnik István Southeast Asian Gold Museum, and numerous legendary private collectors and dealers such as Charles Ede, Rupert Wace, John Eskenazi, Fayed Barakat, and Sam & Myrna Myers. Each piece carries its own story—from royal tombs and Roman villas to the European salons that once echoed with the presence of these remarkable objects.

We live in a time when global power structures are once again shifting. Perhaps now is the right moment to reflect on the great cultures of

antiquity—the empires and belief systems that shaped the foundations of our civilization. Whether the Roman Empire or the Greek city-states, Carthage or the Kingdom of Saba, ancient Babylon, the Parthians or the Achaemenids, the Kushan Empire, the Ptolemaic rulers, Alexander the Great or Agamemnon—all have defined the course of history. And in the faces of Juno, Hermanubis, Horus, and Isis, their legacy still endures.

With this auction, we honor the creations of these ancient worlds—testimonies to human greatness, artistic refinement, and cultural depth. They have been here for millennia before us, and most likely, they will still be here when we ourselves are long forgotten.



1 A BRONZE FIGURE OF BES, LATE PERIOD TO PTOLEMAIC ERA

Egypt, circa 664-30 BC. The bandy-legged dwarf god is shown nude, standing on a papyrus umbel, his arms lowered with hands resting on the hips, and a long tail reaching down to the umbel. His face bears a comical expression, with eyes and mouth neatly incised and framed by a scrolling beard, flanked by pierced ears, and surmounted by a headdress.

Provenance:

With Nicolas Koutoulakis, The Poupouti Collection: Michèle and Jean Yoyotte, inventory number 67, acquired from the above on 22 January 1959, and thence by descent to Jean-Michel Yoyotte.

A copy of the inventory listing, number 67, confirming the provenance above, accompanies the lot. 'Poupouti' is the nickname given to **Michèle Yoyotte** (1924-2023) by her husband, French Egyptologist **Jean Yoyotte (1927-2009)**, evoking the diminutive of the ancient goddess of Heliopolis, also known as "the Golden One".

Condition: Very good condition, commensurate with age. Expected wear, obvious losses, rubbing, scattered nicks and scratches, signs of weathering and erosion. Overall with a fine, naturally grown patina, showing distinct malachite and cuprite encrustation.

Weight: 142.5 g (incl. stand)
Dimensions: Height 12.9 cm (excl. stand), 14.7 cm (incl. stand)

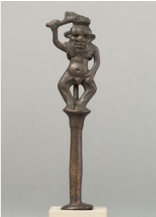
With an associated stand. (2)

Although often named simply Bes, this unusual figure is properly termed a Bes-image because it serves to represent a number of different deities who were protective gods, often with a close association to the protection of women and children during and after childbirth. The Bes-image has a mixture of attributes, displaying a dwarf's body but also incorporating leonine features, such as a lion's mane and tail. The Bes-image normally wears a feathered crown, which is broken on this figure.

Bes-images could be standalone offerings, as this one may have been, but they were also frequently incorporated into furniture or personal items to bring good fortune and protection daily. Bes figures had no central cult location, but they were widely manufactured and were closely linked with child gods, who were important in temple cult. Some small Bes shrines are known, and the Bes-image also had a role in temple mammisis, or birth houses.

LITERATURE COMPARISON

Compare a closely related bronze figure of Bes on a column holding a knife, Late Period-Ptolemaic Period, dated 664-30 BC, 9.7 cm high, in the Metropolitan Museum of Art, object number 21.6.90.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 20 April 2005, lot 388
Price: GBP 3,000 or approx. **EUR 7,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze figure of Bes, Late Period
Expert remark: Compare the closely related modeling and similar expression. Note the size (9.4 cm).



Estimate EUR 2,000
Starting price EUR 1,000

2 A BRONZE OSIRIS, LATE PERIOD TO PTOLEMAIC ERA

Egypt, 664-30 BC. Depicted mummiform, the god is shown wrapped in a shroud, with only the hands emerging to grasp the crook in the left and the flail in the right. He wears the tall plumed atef-crown, supported by ram's horns and fronted by a uraeus, and a long false beard with the tip elegantly upturned. The face bears an archaizing smile, with the philtrum clearly indicated, a straight slender nose, and large almond-shaped eyes. The upper lids, cosmetic lines, and brows are rendered in raised relief, enhancing the intensity of the divine gaze.

Provenance: The private collection of Émile Baraize, France, and thence by descent to his nephew.

Condition: Good condition, commensurate with age. Old wear, casting irregularities, small losses, rubbing, signs of weathering and erosion, and encrustations. Old repairs to the ankle and the tips of the headdress. The bronze with a naturally grown dark patina.

Weight: 90.7 g
Dimensions: Height 11.8 cm

Mounted on a wood stand. (2)

Osiris, one of the most important gods of ancient Egypt. The origin of Osiris is obscure; he was a local god of Busiris, in Lower Egypt, and may have been a personification of chthonic (underworld) fertility. By about 2400 BC, however, Osiris clearly played a double role: he was both a god of fertility and the embodiment of the dead and resurrected king. This dual



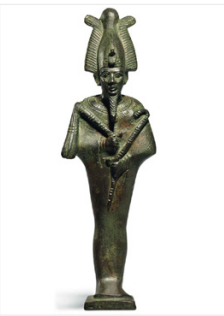
Émile Baraize
(1874-1952)

role was in turn combined with the Egyptian concept of divine kingship: the king at death became Osiris, god of the underworld; and the dead king's son, the living king, was identified with Horus, a god of the sky. Osiris and Horus were thus father and son. The goddess Isis was the mother of the king and was thus the mother of Horus and consort of Osiris. The god Seth was considered the murderer of Osiris and adversary of Horus.

G. Roeder ascribes the different poses of Osiris to geographical areas in Egypt: those with hands side-by-side to Middle Egypt, those with the hands crossed over one another to Upper Egypt, and those with hands one above the other, like the present lot, to Lower Egypt (see *Ägyptische Bronzefiguren*, Staatliche Museen, Berlin, 1956).

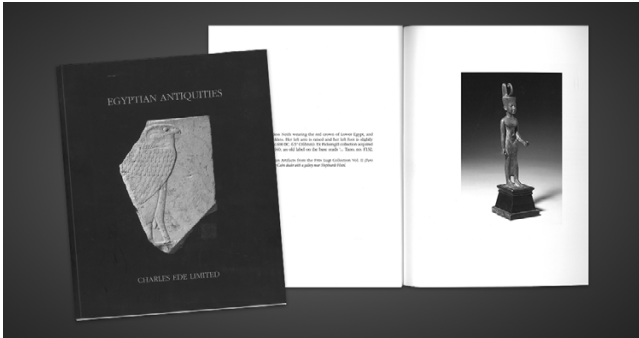
AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 6 December 2016, lot 13
Price: GBP 4,750 or approx. **EUR 8,300** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze Osiris, Late Period, 26th-30th dynasty
Expert remark: Compare the closely related modeling and similar subject, attributes, and incised decoration. Note the size (16.5 cm).



Estimate EUR 2,000
Starting price EUR 1,000

AN EXCEPTIONALLY FINE BRONZE
FIGURE OF NEITH AS A WARRIOR GODDESS,
LATE PERIOD



Published: Charles Ede, Egyptian Antiquities, 2014, no. 11.

Egypt, circa 600 BC. The goddess strides forward with her left leg advanced on an integral rectangular base, fists clenched—one lowered, the other slightly raised—in a gesture of power. She wears the Deshret, the Red Crown of Lower Egypt, its tall reeds bound with ribbons at the back, and her face is cast with finely modeled features. An incised broad collar, armlets, and anklets adorn her, while a close-fitting garment, held by straps, clings from just below the breasts to the ankles, emphasizing the sculptural elegance of her form.

Artloss Register: Certificate #S00089008 from June 20th, 2014. A copy of this document is accompanying this lot.

Provenance:

- With Phocian Jean Tano, Cairo, Egypt, inventory no. F132.
- The private collection of Sgt. W. A. Pickersgill of the Green Howards Yorkshire Regiment, United Kingdom, acquired between 1902-1940, and thence by descent.
- Bonhams London, 23 October 2013, lot 33.
- With Charles Ede Ltd., London, United Kingdom, 2014.

Condition: Excellent condition, commensurate with age. Expected casting irregularities, the attributes lost, minor rubbing, scattered nicks and scratches, signs of weathering and erosion, and encrustations. Overall with a fine, naturally grown patina, showing malachite encrustation.



Phocian Jean Tano
(1898-1972)

The wood base with an old label, inscribed '[...] Tano, no F132, Cairo, Egypt'.

Weight: 319.6 g (excl. stand), 374.2 g (incl. stand)
Dimensions: Height 18.2 cm (incl. tenon, excl. stand), 20.3 cm (incl. stand)

With an associated fitted wood stand. (2)

Neith was revered as both hunter and warrior, the mother of the crocodile god Sobek, and a divine ally in humanity's struggles against its enemies. Although her cult was invoked from early times, her worship declined during the Middle and New Kingdoms. It was only with the rise of the 26th Dynasty and the establishment of Sais as the capital that Neith's cult regained prominence. In this later period she was venerated as a genderless mother-father figure, and most surviving statuettes of the goddess date from this time. In the present bronze, Neith appears as warrior goddess and personification of Lower Egypt, striding forward with masculine vigor, once holding an ankh and a was-scepter, and wearing the Red Crown of Lower Egypt.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 9 December 2015, lot 135
Price: USD 87,500 or approx. **EUR 101,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze Neith, Late Period, 26th dynasty
Expert remark: Compare the closely related modeling and similar subject, incised decoration, and pose. Note the slightly larger size (20.5 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 6 December 2016, lot 129
Price: GBP 75,000 or approx. **EUR 132,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze Neith, Late Period, 26th dynasty
Expert remark: Compare the closely related modeling and similar subject, incised decoration, and pose. Note the slightly larger size (21 cm).



Estimate EUR 12,000
Starting price EUR 6,000





4

A FINE AND RARE GILT-BRONZE FIGURE OF ANUBIS, LATE PERIOD

Egypt, circa 664-332 BC. Superbly cast, the jackal-headed god of embalming is depicted striding forward with his left leg advanced on an integral rectangular base, his clenched hands lowered to the sides, and the torso modeled with a slight paunch. Wearing a pleated shendyt (royal kilt) with highlights in electrum (gold overlay) and a striated tripartite wig over the canine face modeled with alert ears above an elongated snout.

Provenance:

- A private collection in Germany.
- Bonhams London, Antiquities, 7 November 2002, lot 65.
- The Saoud bin Mohammed Ali Al-Thani Foundation, acquired from the above, and subsequently de-accessed.

The fitted base with an inventory label, inscribed ‘02194 M.EGY BO.02’, and further with a small inventory label inscribed ‘00059BO’. A copy of a provenance statement, confirming the Saoud bin Mohammed Ali Al-Thani Foundation’s previous ownership of the present lot, will be provided to the winning bidder after full payment has been received.

Condition: Good condition with expected ancient wear, commensurate with age. Typical signs of weathering, some of the gilt worn off, minute losses, small old repairs around the ankles. The bronze with a naturally grown, dark patina with vibrant malachite and cuprite encrustations.

Weight: 164.1 g (incl. stand)
Dimensions: Height 10.5 cm (excl. stand), 11.5 cm (incl. stand)

Mounted on an associated acrylic stand. (2)

Anubis was the Egyptian deity of cemeteries and embalming as well as the protector of graves. As with any other culture or religion around the world, the Egyptians believed in paying respect to their dead. Therefore, they conducted elaborate ceremonies and mummification processes to help the deceased pass smoothly into the Afterlife. Anubis was the deity who played an important role in this journey. Depicted with the black head of a jackal, Anubis helped mummify Egyptians when they died.



Anubis embalming Djehutymose, in a scene from the Djehutymose coffin, in the Kelsey Museum of Archaeology, University of Michigan

Jackals were associated with death, because they lurked around cemeteries and would eat decomposing flesh. Therefore, by making Anubis the patron deity of jackals, the Egyptians hoped to protect the bodies from being devoured. In addition, as recorded in the Book of the Dead (The Book of Going Forth by Day) Anubis’s other job was to stand in the Hall of the Two Truths and weigh the hearts of people seeking judgment.

Bronze figures of the ancient Egyptian god Anubis have been discovered in tombs and mortuary temples as protective guardians for the afterlife, such as the famous Anubis shrine found in King Tut’s tomb and the statue located near the Ramesseum in Luxor. They also served important roles in rituals, with recently discovered collections of Anubis statues found in a Saqqara tomb alongside coffins and other artifacts.

LITERATURE COMPARISON
Compare a closely related bronze figure of Anubis, dated to the Late Period, 20.5 cm high, in the British Museum, registration number EA61010.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s New York, 8 December 2010, lot 71
Price: USD 20,000 or approx. **EUR 25,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian Bronze Figure of Anubis, 26th Dynasty, 664-525 B.C.
Expert remark: Compare the closely related modeling and similar expression, striated kilt and wig, gilt inlays, and size (14.6 cm including the bronze plinth which is higher than on the present lot). Note similar repairs to the legs.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 10 May 2018, lot 903
Price: USD 56,250 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze Anubis, Late Period to Ptolemaic Period
Expert remark: Compare the closely related modeling and similar posture, expression, and striated kilt and wig. Note the larger size (18.4 cm).



Estimate EUR 4,000
Starting price EUR 2,000



5
**A RARE BRONZE FIGURE OF A BABOON,
LATE DYNASTIC PERIOD, DYNASTY XXVI**

Expert's note: The long mantle of hair and elongated nose identify the species as *Papio hamadryas*, a baboon native to the Red Sea region and the Horn of Africa, characterized by its dominant social structure and aggressive behavior. In ancient Egypt, this species acquired profound religious significance. It was originally the sacred animal of Thoth, god of wisdom and writing, and from the Middle Kingdom onward was also associated with Khonsu in his lunar aspect. Observations of baboon behavior—such as their upright posture and vocalizations at sunrise—likely informed their symbolic roles, linking them with solar renewal, lunar cycles, and the regulation of time. Their role in temple cult, frequent depiction in statuary, and even their mummification and burial in dedicated cemeteries (necropoleis) highlight their enduring importance in Egyptian religious practice.

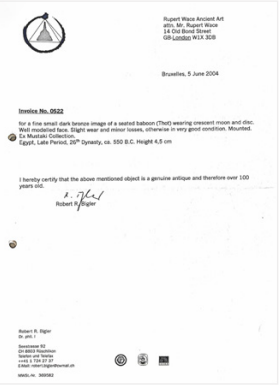
Egypt, circa 600 BC. Sitting on his haunches with forepaws resting on his knees, the tail curled around his proper right leg, a mantle of fur cloaks the shoulders and upper arms, the genitalia exposed, with large ears and elongated snout, the face neatly incised with a charming expression and crowned by uraeus, backed by the lunar disc.

- Provenance:**
- The Mustaki Collection, Alexandria, Egypt, and London, United Kingdom.
 - With Robert Bigler, Zurich, Switzerland.
 - With Rupert Wace Ancient Art, London, United Kingdom, acquired from the above in 2004.
 - The private collection of Maria Mooers, Texas, USA, acquired from the above in 2006.
 - With Charles Ede. Ltd., London, United Kingdom.
 - With Rupert Wace, London, United Kingdom, acquired from the above in 2019.



Robert Bigler

A copy of an invoice from Robert Bigler, Zurich, dated 5 June 2004, addressed to Rupert Wace Ancient Art, confirming the dating and provenance above, accompanies this lot. A copy of an invoice from Rupert Wace Ancient Art, dated 13 April 2006, addressed to Maria Mooers, confirming the dating and provenance above, accompanies this lot.



An invoice from Robert Bigler, Zurich, dated 5 June 2004, addressed to Rupert Wace Ancient Art

Condition: Good condition, commensurate with age. Expected casting irregularities, obvious losses, some rubbing, minor warping, scattered nicks and scratches, signs of weathering and erosion, and encrustations. The bronze with a naturally grown dark patina with areas of malachite and cuprite encrustations.

Weight: 31.5 g (excl. stand), 56.6 g (incl. stand)
Dimensions: Height 5.6 cm (excl. stand, incl. tenon), 8 cm (incl. stand)

With an associated stand. (2)

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 27 October 2004, lot 127
Price: GBP 15,535 or approx. **EUR 39,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze figure of a baboon, Saite Period, circa Dynasty XXVI
Expert remark: Note the larger size (8.3 cm).



Estimate EUR 3,000
Starting price EUR 1,500



THE 'CHARLES GILLOT' BRONZE HEAD OF WADJET AS A LIONESS, LATE PERIOD

Exhibited: Musée d'Art Classique de Mougins (Mougins Museum of Classical Art), 2020-2023, inventory number MMoCA852.



Ancient Egyptian exhibition at the Mougins Museum of Classic Art

Egypt, circa 6th century BC. Superbly cast, the lion-headed goddess displays a gently protruding snout above a strong chin, large convex eyes set beneath contoured brows, and neatly incised whiskers. Her mane is rendered in scrolling locks flanking upright ears, while a rearing uraeus crowns her head, its sinuous tail extending along the back.

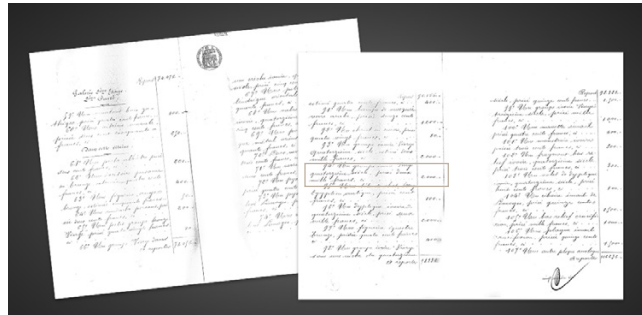
French Export Licenses: Certificat d'exportation pour un bien culturel, nr. 099170, dated 5 February 2008, and nr. 243079, dated 19 September 2023, have been granted. Copies of these two documents accompany this lot. Artloss certificate #S00136487, dated 13 June 2018. A copy of this document accompanies this lot.

Provenance:

- The private collection of Charles Gillot, Paris, France, and thence by descent. Recorded as no. 95 on the inventory list of Gillot's collection, dated 11 April 1903.
- The Gillot family collection, France, until 2008.
- Christie's Paris, 4-5 March 2008, lot 127 (sold for EUR 29,050 or approx. **EUR 45,000** adjusted for inflation at the time of writing).
- A private collection in the United Kingdom, acquired from the above.
- David Aaron Ancient Arts, London, United Kingdom, by June 2018, acquired from the above.
- Christie's New York, 28 October 2019, lot 458, estimate of USD 40,000 or approx. **EUR 43,000** converted and adjusted for inflation at the time of writing.
- The private collection of Christian Levett, France, and from thereon permanently exhibited in the Musée d'Art Classique de Mougins, the Museum of Classical Art in Mougins, France.



Charles Gillot (1853-1903)

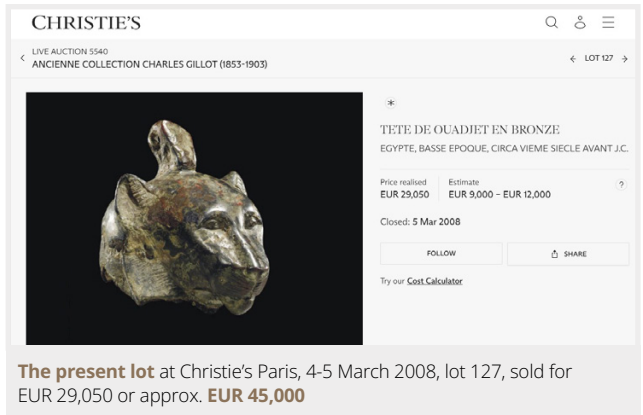


A copy of a section of the posthumous inventory of the Charles Gillot Collection, dated 11 April 1903, listing the present lot as no. 95, and stating a value of FRF 100, accompanies this lot.

Condition: Good condition, commensurate with age. Expected casting irregularities, obvious losses, some rubbing, scattered nicks and scratches, signs of weathering and encrustations. The bronze with a naturally grown vibrant patina with distinct areas of malachite and cuprite encrustations.



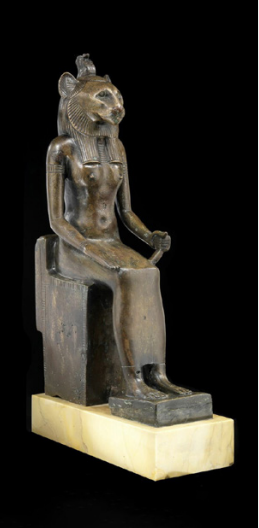
Christian Levett at the Mougins Museum of Classic Art



The present lot at Christie's New York, 28 October 2019, lot 458, estimate of USD 40,000 or approx. **EUR 43,000**

Weight: 1,575.1 g (incl. stand)
Dimensions: Height 11 cm (excl. stand), 18.3 cm (incl. stand)
Mounted on an associated red marble and metal stand. (2)

This figure combines attributes of two powerful goddesses of Lower Egypt. The lion aspect evokes Bastet, protectress of the Delta, while the rearing cobra once fronting the sun-disc (now partly lost) is associated with Wadjet, the tutelary deity of Lower Egypt. Like many deities, she embodied multiple aspects within a single divine form.



Wadjet, originally worshiped in the Nile Delta, was one of the ‘Two Ladies’ together with Nekhbet of Upper Egypt. Every pharaoh bore a ‘Two Ladies’ name in his titulary, underscoring their importance as protectors of the throne. Usually shown as a cobra or a woman with a cobra’s head, Wadjet was also represented as the uraeus on the pharaoh’s crown, signifying divine guardianship. At times she appears **with a lioness head**, emphasizing her martial and protective role and aligning her with other fierce warrior goddesses such as Sekhmet. This dual nature—as cobra and lioness—embodied both ferocity in defense of the king and nurturing protection of the land. For a closely related seated bronze figure of Wadjet with uraeus, see Louvre Museum, inv. no. E 3791.

LITERATURE COMPARISON

See a closely related leaded bronze statue of lion-headed Wadjet inscribed for Minirdis, Late Period, Dynasty 26, 664–525 BC, H. 62.9 cm, in the Metropolitan Museum of Art, accession number 30.8.100. See also a closely related bronze figurine of the Goddess Wadjet, Egypt, 26th Dynasty, circa 664–525 BC, H. 13 in. (33 cm), in the Los Angeles County Museum of Art, accession number 50.37.14 (fig. 1). Finally, see a closely related bronze figure, Late Period, c. 600–350 BC, in the British Museum, museum number EA 74111.



fig. 1

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie’s New York, 5 October 2022, Lot 39, sold from the Collection of John W. Kluge
Price: USD 578,500 or approximately **EUR 550,000** converted & adjusted for inflation at the time of writing
Description: An Egyptian Bronze Wadjet, Third Intermediate Period, Dynasty XXI–XXII, 1070–712 BC; full bronze figure, height 57.2 cm.
Expert remark: Compare the related full figure bronze Wadjet with the present lot’s bronze head — both near identical in head size, though the Christie’s example is the complete figure, explaining its much higher price.



Estimate **EUR 20,000**
Starting price EUR 10,000



AN EXCEEDINGLY RARE BRONZE OF A
PANTHEISTIC DEITY, PTOLEMAIC PERIOD



Expert's Note: This remarkable figure unites attributes of several major Egyptian deities: The jackal body clearly recalls **Anubis**, while the falcon head and avian talons derive from **Horus**. The conical crown may allude to **Osiris** in his solar or funerary aspects. The incised wings on the back possibly evoke **Isis** or **Horus** in his protective form. Most striking is the elongated phallus curling backward, a feature strongly associated with **Min**, the god of fertility. By merging all these attributes, the statue embodies multiple divine powers in a single form, a classic and important aspect of divine imagery in the Ptolemaic period.

Anubis (middle) and Horus (right) in the tomb of Horemheb (KV57) in the Valley of King

Egypt, 332-30 BC. Boldly cast with the body of a jackal and the head of a falcon, the figure is shown seated on its haunches, avian talons gripping a double-armed plinth with rounded ends. It wears a broad collar above a finely engraved apron and a wide sash enveloping the upper body and the long, slender legs. An elaborate headcloth falls in lappets over the shoulders and is surmounted by a conical crown. The back is incised with fur textures and wings, while the elongated phallus curls backward over the right hindquarter to rest upon the buttocks, indicating its original function as a handle on an important piece of furniture or vessel.

Provenance: The Zakaria Collection in Los Angeles, United States, acquired in the 1960s. Christie's New York, 9 December 2005, lot 79 (sold for USD 12,000 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing). A private collection in the Midwest, United States, acquired from the above and thence by descent.

CHRISTIE'S

SEARCH

LOT 79

LIVE AUCTION 1564
ANTIQUITIES



AN EGYPTIAN BRONZE PANTHEISTIC DEITY

LATE PERIOD TO ROMAN PERIOD, 664 B.C.-100 A.D.

Price realised
USD 12,000

Estimate
USD 15,000 - USD 20,000

Closed: 9 Dec 2005

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The present lot at Christie's New York, 9 December 2005, lot 79 (sold for USD 12,000 or approx. **EUR 17,000**)

Condition: Good condition with ancient wear and traces of use, commensurate with age. Remnants of wax seal to the underside. Small dents, nicks, and losses. Possibly with minuscule old repairs, and associated touchups. Overall with an exceptionally fine, naturally grown patina.

Weight: 512 g
Dimensions: Height 14 cm

Literature comparison:
Compare a related bronze figure of Bastet with similar incision work, dated to 664-30 BC, Late period-Ptolemaic period, 11.7 cm (high), in the Metropolitan Museum of Art, object number 34.6.1.



AUCTION RESULT COMPARISON

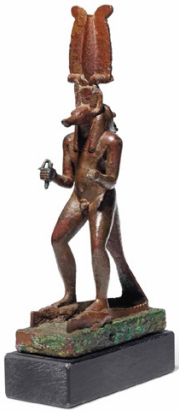
Type: Closely related

Auction: Christie's London, 6 December 2016, lot 150

Price: GBP 179,000 or approx. **EUR 312,000** converted and adjusted for inflation at the time of writing

Description: An Egyptian bronze pantheistic deity, Ptolemaic period, circa 332-30 B.C.

Expert remark: Compare the closely related modeling, coloration, subject and dating. Note the slightly larger size (18.4 cm).



Estimate EUR 10,000
Starting price EUR 5,000



8

**AN EXPRESSIVE BLACK BASALT HEAD
OF A MALE OFFICIAL, MIDDLE KINGDOM,
DYNASTY XII-XIII**

Egypt, 1981-1640 BC. Finely carved, the face with a stern expression, the wide eyes with a thick outline and sharply pointed cosmetic lines extending out towards the temple, below slightly arched brows carved in relief, all above the thick lips curved into a tight smile. The head covered by a striated wig set low on the forehead and tucked behind the ears.

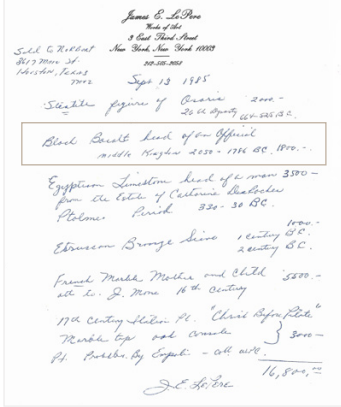
Provenance:
- With Le Père & Associates,
New York, 1980s.
- The private estate of Mr.
Norbert Choucroun (1925-1996),
Houston, acquired from the
above on 13 September 1985.
- The private collection of Will L.
McLendon, Houston, acquired
from the above in 1996.



**Norbert
Choucroun
with the early
19th century
bronze 'Child
Playing the
Cornemuse by
Clodion', 1974**



**The present lot displayed in the Houston residence of Norbert
Choucroun and Will Loving McLendon**



A copy of an invoice from Le
Père & Associates, dated 13
September 1985, confirming the
dating and provenance above,
accompanies this lot.

Condition: Good condition with old wear, commensurate with age. Natural fissures, obvious losses, extensive rubbing, scattered nicks and scratches, signs of weathering and erosion, and encrustations.

Weight: 434 g (excl. stand), 605.4 g (incl. stand)
Dimensions: Height 6.4 cm (excl. stand), 12.3 cm (incl. stand)

With an associated wood stand. (2)

**While this small head still carries features held over from the late
XIIth Dynasty royal portraits**, the narrow eyes and small smiling mouth
belong in Dynasty XIII. French Egyptologist Jacques Vandier has argued
that the head covering, which is of a type common throughout the Middle
Kingdom, may be a striped kerchief worn over a wig, shaved head or
natural hair, like a private person's version of the royal nemes headcloth.

LITERATURE COMPARISON
Compare a closely related black granite
head of a male official, dated to the 18th
dynasty, possibly Third Intermediate
period, 14.9 cm high, in the British
Museum, registration number EA66836
(fig. 1). Compare a closely related
granodiorite head and shoulders of
a male statue, Middle Kingdom-Early
New Kingdom, dated to ca. 1981-1550
BC, 15.2 cm high, in the Metropolitan
Museum of Art, object number 66.99.65.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 4 June
1999, lot 218
Price: USD 18,400 or approx.
EUR 30,500 converted and adjusted for
inflation at the time of writing
Description: A Middle Kingdom granite
head of a man, Dynasty XII
Expert remark: Compare the closely
related modeling and similar expression
and striated wig. Note the size (10.9 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York,
4 February 2025, lot 8
Price: USD 20,160 or approx.
EUR 17,500 converted and adjusted for
inflation at the time of writing
Description: An Egyptian granodiorite
portrait head of a man, Middle Kingdom
Expert remark: Compare the closely
related modeling and expression,
striated wig, and similar size (7.9 cm).



Estimate EUR 6,000
Starting price EUR 3,000

AN INSCRIBED DIORITE BUST OF A ‘SOLE COMPANION’,
SAITE PERIOD, DYNASTY XXVI

The title **‘Sole Companion’** (*smr w tȝy*) was one of the most prestigious ranks in the Egyptian court, designating an intimate of the king and a member of his closest circle. It signified **direct access to the pharaoh** and was often borne by high officials entrusted with absolute religious authority. In the Saite Period, such archaic titles were deliberately revived to emphasize continuity with Egypt’s Old Kingdom traditions.

Egypt, circa 664-525 BC. Finely carved, the face shows a stern expression, with wide eyes framed by raised outlines and sharply pointed cosmetic lines extending toward the temples, beneath slightly arched brows in relief. The thick lips curve into a tight, controlled smile, while the head is covered by a wig set low on the forehead and neatly tucked behind the ears.

Expert’s note:
Busts from the Saite Period are renowned for their deliberate revival of Old Kingdom sculptural ideals, with an emphasis on taut features, crisp contours, and a composed, timeless expression. The present sculpture exemplifies this archaism with exceptional skill: the wide eyes are framed by raised outlines—an effect far more demanding to carve than simple incision—while the sharply extended cosmetic lines reinforce authority and restraint. Executed in hard diorite, a material associated with elite status, such works are closely linked to the royal workshops at Memphis and Sais, where the highest-quality stone portraits of officials were produced under direct courtly patronage. This refined bust reflects both the technical mastery of Saite sculptors and the prestige of the official class who commissioned them.



Inscriptions: To the dorsal column, ‘an offering which the pharaoh bestows upon the god Osiris...’, ‘the [pharaoh’s] sole companion.’

Notes about the inscriptions: It begins with the traditional formula “an offering which the pharaoh bestows upon Osiris,” invoking the god of the afterlife and confirming the bust’s funerary function. It further records the prestigious court title “sole companion,” an epithet denoting an intimate of the king and one of the highest ranks attainable by a non-royal. Such archaic titles were deliberately revived in the Saite Period, reflecting Dynasty XXVI’s conscious return to Old Kingdom models in titulary. The text thus situates the present bust within the circle of elite officials closely associated with the royal court, whose memory was anchored in fidelity to the pharaoh.

Provenance: A private collection in Europe, from 1983-1999. Thereafter with Oliver Forge & Brendan Lynch Ltd, who have confirmed that they sold the piece. Ariadne Galleries, New York and London, acquired from the above. A distinguished American private collection, acquired from the above on 22 April 2016. A copy of a certificate from Ariadne Galleries, confirming the dating and provenance above, accompanies this lot.
Condition: Good condition with old wear, commensurate with age. Obvious losses, extensive rubbing, scattered nicks and scratches, signs of weathering and erosion, and encrustations.

Weight: 1,118.8 g (excl. stand), 1,520.2 g (incl. stand)
Dimensions: Height 11 cm (excl. stand), 17.5 cm (incl. stand)

Mounted on an associated metal stand. (2)

LITERATURE COMPARISON
Compare a closely related head of the military commander Amasis, Late Period, Saite, dated to the Dynasty 26, 18 cm high, in the Metropolitan Museum of Art, object number 66.99.68. Compare a closely related black granite fragment of a funerary statue of a nobleman carrying an offering, dated to the 26th dynasty, 21.9 cm high, in the Chazen Museum of Art, accession number 1976.30.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 5 December 2012, lot 136
Price: USD 35,000 or approx. **EUR 45,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian granite bust of an official, Late period, dynasty XXVI, 664-525 BC
Expert remark: Compare the closely related carving, similar expression and low wig. Note the identical size (11.1 cm).

Estimate EUR 12,000
Starting price EUR 6,000





10

AN IMPORTANT AND INSCRIBED BASALT BUST OF THE PRIEST AMUN PA-KHAR-KHONSU, PROPHET OF UASET THE VICTORIOUS, THEBES, EARLY PTOLEMAIC PERIOD

Notes on the Hieroglyphic Text and the Saite Formula:

Simone Musso has written a detailed commentary on the hieroglyphic text inscribed on the back pillar of the statue. He identifies the inscription as consisting of "two columns of hieroglyphic text in Early Ptolemaic paleographic style that contain the beginning of the so-called Saite Formula and Pa-khar-Khonsu's titles. Musso further provides a full transliteration and translation, noting that the formula represents "a cryptic appeal to the City God," a text type known from the New Kingdom to the Ptolemaic Period. Based on the preserved proportions, he also reconstructs the likely missing portion of column 2, concluding that it must have contained "the shortened version of the Saite Formula." Please request a PDF copy of the complete academic dossier for this lot from our customer support department.

Simone Musso is a consultant curator for Egyptian antiquities at the Stibbert Museum and a member of the Nuri Archaeological Expedition.



Pencil copy of the hieroglyphic texts on the dorsal pillar with reconstruction of the missing hieroglyphic text by Simone Musso

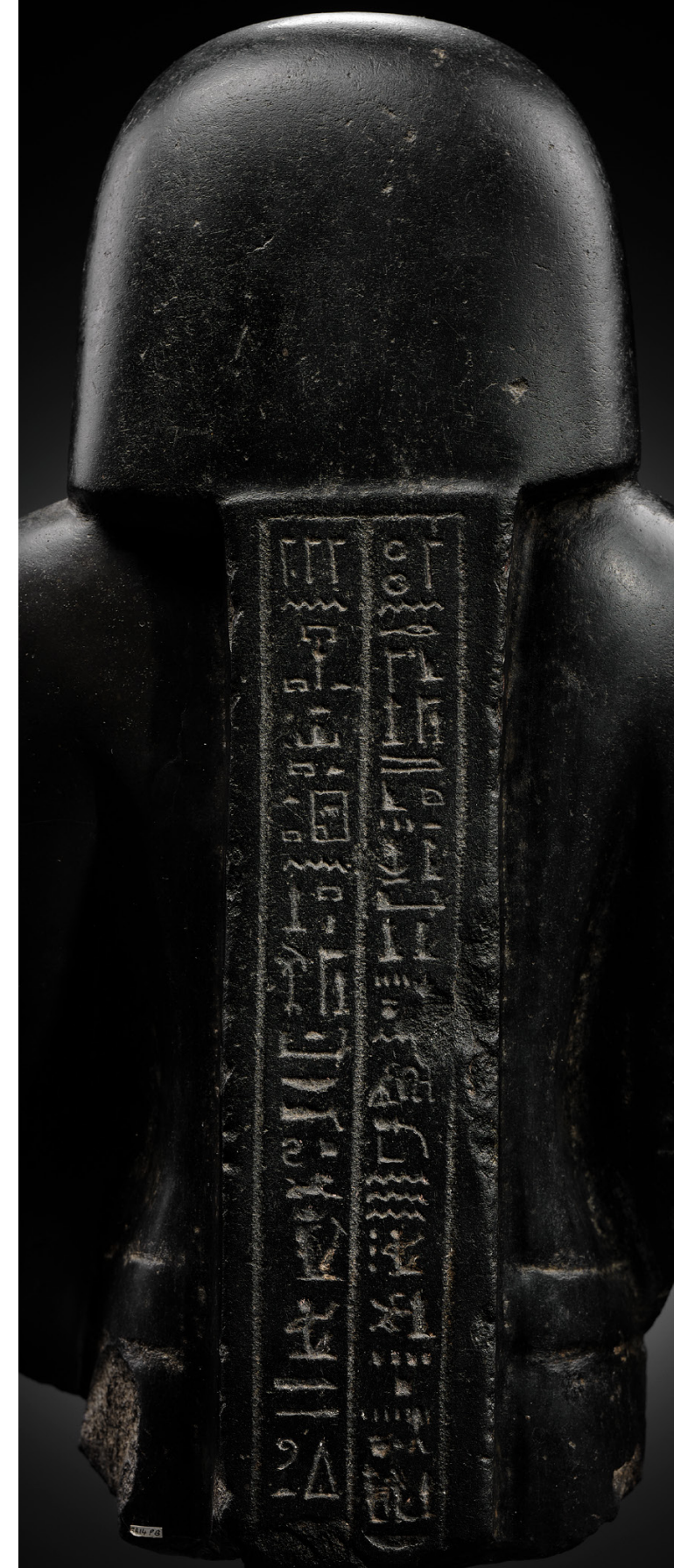
Egypt, Thebes, circa 305-200 BC. Finely carved, the face shows a stern expression, with long almond-shaped eyes with straight brows above, smooth cheeks, thick lips curved into a tight, controlled smile, while the head is covered by a wig set low on the forehead and neatly tucked behind the ears. Modestly dressed in a belted shendyt kilt, the body appears strong despite the subtle definition of the musculature.



Reconstructive drawing of the statue of Pa-khar-Khonsu by Simone Musso

On the back, the dorsal pillar is engraved with two vertical columns of hieroglyphs in Early Ptolemaic paleographic style that contain the beginning of the Saite formula and Pa-khar-Khonsu's titles.

Inscriptions: To the dorsal pillar, inscribed '(O) City God of the Osiris, prophet of Amun in the Temple of Karnak, guardian of the sacred-bark of Amun in the 4th phylé, scribe of the god, chief of the wab-priests of Amon the Primeval(?), in the 4th phylé, prophet Osiris-Ptah, Lord [of Life] [...] gods, of the treasure-house, the granary and the mansion of gold in the domain of Amun, prophet of Uaset, the Victorious, Lady of strength, Pa-khar-Khonsu, true of voice, get thee [behind him, while his ka is in front of him. He is a Heliopolitan!]



Provenance:

- The collection of Wolfgang Müller-Feldman.
- A private collection in Switzerland.
- The collection of Fayez Barakat, United Kingdom.
- With Pierre Bergé & Associés, Paris, France, 14 December 2009, lot 42, purchased for EUR 259,007.44 or approx. **EUR 339,000** adjusted for inflation at the time of writing.
- The Saoud bin Mohammed Ali Al-Thani Foundation, Paris, France, acquired from the above, and subsequently de-accessed.



Saoud bin Mohammed bin Ali Al-Thani (1966-2014)

The figure with a small inventory label, inscribed '3814 PB'. A copy of an invoice from Pierre Bergé & Associés, Paris, confirming the dating and provenance above, and stating a purchase price of EUR 259,007.44 or approx. **EUR 339,000** (adjusted for inflation at the time of writing), accompanies this lot. A copy of a provenance statement, confirming the Saoud bin Mohammed Ali Al-Thani Foundation's previous ownership of the present lot, will be provided to the winning bidder after full payment has been received.



The present lot at Pierre Bergé & Associés, Paris, France, 14 December 2009, lot 42, purchased for EUR 259,007.44 or approx. **EUR 339,000**

Condition: Very good condition with old wear, commensurate with age. Natural imperfections, obvious losses, scattered nicks and scratches, signs of weathering and erosion, and soil encrustations.

Weight: 10,259 g (excl. stand), 13,127 g (incl. stand)
Dimensions: 37 cm (excl. stand), 42.5 cm (incl. stand)

With a fitted metal stand. (2)

The two columns of text on the back pillar contain the beginning of the so-called 'Saite formula,' with Pakhar-Khonsu's name and titles. He held various administrative and priestly functions including that of Prophet of Amun in Karnak and **Prophet of Uaset the Victorious, Lady of strength**. This last title is particularly rare and attests to the cult of the goddess Uaset dating back to the New Kingdom.

Uaset, whose name means 'the powerful female one', is the personification of the city of Thebes. Her cult dates back to the XVIIIth Dynasty, to king Thutmose III, who, upon returning from his military campaign in Levant, ordered the erection of a statue to Uaset the Victorious. Uaset was depicted as a woman and in a martial guise, with a spear, bow and arrows in her left hand, and a mace in her right hand. Upon her head stood the hieroglyph of her name, the emblem of Thebes.

Expert's note: Most standing male sculptures of the Ptolemaic Period were represented with a shaven head; when a wig is employed, it is usually a bag wig. A wide or a straight wig is rarely found, and the few examples that occur are invariably from Thebes. It is significant of the tradition-loving south that there such a time-honored headdress appeared continuously among the shaven heads, while the north had completely abandoned it for generations. It is doubtful that the wide wig was still worn in daily life; it had probably become an accessory used only in sculpture made for tradition-minded persons. Its shape and contour became less and less distinct, and it no longer formed an imposing frame and background for the face — it became an adjunct, put on the head for convention's sake rather than something really worn, as is shown by its awkward proportions, narrow, and rising to a great height above the forehead.

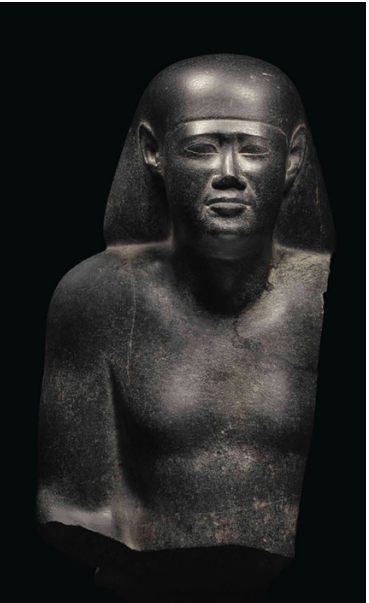
LITERATURE COMPARISON

Compare a related gray-black diorite figure of Pekher-khonsu, Ptolemaic Period, dated circa 250-200 BC, 48.4 cm high, in the Rosicrucian Egyptian Museum, San José, inventory number RC-1583, and illustrated by Bernard V. Bothmer, in *Egyptian sculpture of the Late Period*, Brooklyn Museum, 1960, p. 130-131, no. 102, pl. 95, fig. 255-256. Compare a closely related graywacke figure of a Hor-wedja, Late Period, dated c. 640-620 BC, 37.5 cm high, in the Walters Art Museum, accession number 22.79 (fig. 1). Compare a related stone figure of Pakharkhonsu holding a figure of Osiris, Late Period, 54.5 cm high, in the British Museum, registration number EA48038.



AUCTION RESULT COMPARISON

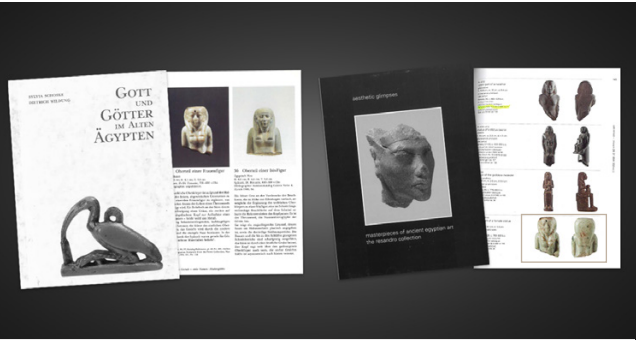
Type: Closely related
Auction: Christie's New York, 4 June 2015, lot 17
Price: USD 245,000 or approx. **EUR 286,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian black granite bust of an official, 30th Dynasty to early Ptolemaic Period, circa 4th-3rd century BC
Expert remark: Compare the closely related modeling and similar musculature, facial features, and wig. Note the size (34.2 cm).



Estimate EUR 80,000
Starting price EUR 40,000



11
AN OPFALCITE BUST OF A FEMALE DEITY,
PROBABLY ISIS, LATE PERIOD, DYNASTY XXV-XXVI



Published:

1. Sylvia Schoske and Dietrich Wildung, Gott und Götter im Alten Ägypten, 1992, Mainz am Rhein, 1992, p. 56, no. 35.
2. Isabel Grimm-Stadelmann (ed.), Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection, Munich, 2012, p.145, no. R-416.

Exhibited:

1. Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin, Germany.
2. Staatliche Sammlung Ägyptischer Kunst München, Munich, Germany.
3. Museum für Kunst und Gewerbe Hamburg, Gott und Götter im Alten Ägypten, 1992-1993, Hamburg, Germany.

Expert's note: The bust, preserved to the upper body, can be reconstructed as part of a seated female figure, as indicated by the bent position of the left forearm and the remains of a back support from a throne. A drilled hole on the forehead once held a uraeus, while a second hole on the flattened crown was for the insertion of a metal headdress.

These fittings, combined with the seated posture, strongly suggest an identification as Isis, the quintessential mother goddess of Egypt, frequently depicted enthroned and wearing elaborate headdresses.

Egypt, 700-600 BC. Elegantly carved, the figure displays voluptuous breasts and a slender waist. The face is serene, with almond-shaped eyes set beneath arched brows in raised relief, a delicate straight nose, and full lips drawn into a subtle smile above a softly rounded chin. Large, well-modeled ears frame the face, which is crowned by a tripartite wig.

Provenance:

- The collection of Lord Alistair McAlpine of West Green, United Kingdom.
- The Resandro collection, Europe, inventory number R-416 (HP 27). A copy of a handwritten collector's note from the Resandros', noting an acquisition date of 24.1.1983, and describing the statue as "Isisfigur" (Isis figure) accompanies this lot.

Condition: Very good condition, commensurate with age. Wear, obvious losses, scattered nicks and scratches, signs of weathering and erosion, and encrustations.



Lord Alistair McAlpine of
West Green, England

Weight: 133.8 g
Dimensions: Height 6.5 cm (excl. stand), 8.8 cm (incl. stand)

Mounted on an associated stand. (2)

LITERATURE COMPARISON

Compare a closely related limestone bust of Isis, dated 945-715 BC, 8.4 cm high, in the Cincinnati Art Museum, accession number 1947.383.

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's London, 7 December 2021, lot 35
Price: GBP 20,160 or approx. **EUR 28,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian Greywacke or Green Schist Head of the Goddess Isis or Hathor, 26th Dynasty (664-525 BC), 11.4 cm high
Expert remark: Compare the nearly identical scale of the actual head; the piece confirms the Late Period tradition of depicting Isis (or Hathor) enthroned with elaborate headdress attachments.

Estimate EUR 6,000
Starting price EUR 3,000





12
**A RARE EGYPTIAN SANDSTONE FRAGMENT OF A
STELOPHOROUS STATUE DEPICTING AN IRY-PAT,
NEW KINGDOM, 19TH DYNASTY**

Ancient Egypt, 1295-1186 BC. Boldly carved from sandstone in the form of the upper part of a stelo-phorous statue depicting an Iry-pat, shown wearing a bag wig and tight-fitting garment, with finely rendered features retaining traces of reddish paint to the face, once holding a now-lost stele in front, and inscribed with a column of hieroglyphs on the back pillar.

Inscription: A column of hieroglyphics engraved on the back 'Regent (Iry-pat) in the hall of (God) Geb, Sem-priest in the 'Horizon of Eternity'.'

Provenance: From a private collection in France. Hotel Drouot, 1950s-1960s, Paris. Galerie Puhze, acquired from the above. Collection of Erika Krautkrämer (1932-2022), Germany, acquired on 10 June 2013 from the above.

Condition: Good condition with old wear, weathering and erosion, natural cracks, commensurate with age. Smoothened nicks, remnants of pigments, obvious losses, all as generally expected from ancient Egyptian fragments.

Weight: 6,535 g (incl. stand)
Dimensions: Height 28.4 cm (excl. stand), 33 cm (incl. stand)

With an associated, modern stand. (2)

Stelo-phorous, or 'stele-bearing,' statues are a distinctive type of Egyptian sculpture in which the figure is shown holding or supporting a stela inscribed with prayers or hymns. Emerging in the New Kingdom and continuing into later periods, these works served both as portraits of the deceased and as vehicles for inscribed texts that linked the owner directly to the gods, ensuring perpetual offerings and remembrance. By physically presenting the stela, the statue embodies the act of devotion, transforming the deceased into an eternal worshiper. While many are fragmentary today, complete examples, such as the kneeling figure of the scribe Bay in the Metropolitan Museum of Art, illustrate the high quality and rarity of such monuments for non-royal individuals.

Expert's note: The present stele-bearer is inscribed with hieroglyphs identifying the figure as an Iry-pat, a high official status in ancient Egypt often translated as "Hereditary Noble" or "Member of the Elite." The title conferred significant prestige, placing its holders in the upper echelons of court and temple life, and the use of that title conspicuously on a funerary monument signals the subject's elevated social and administrative role. Although the stele itself is lost, the carved figure once held it forward as an offering device, visually projecting the deceased's identity and status into the tomb's architectural setting.



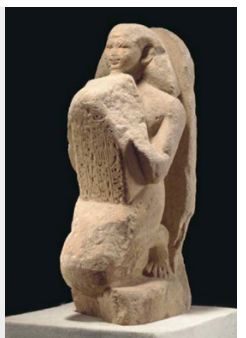
Erika Krautkrämer (1932-2022) and her husband Dr. Herbert Krautkrämer

Literature comparison:

Compare a closely related Egyptian limestone stelo-phorous statue of bay with a similar hieroglyphic cartouche on the reverse, dated to 1294-1250 BC in the New Kingdom, 28.1 cm (high), in the Metropolitan Museum of Art, object number 66.99.94. Compare a related Egyptian limestone naphore of Souty (director of cavalry) with a similar hieroglyphic cartouche on the reverse, dated to the 19th dynasty, 1279-1213 BC, 64 cm (high), in the Musée du Louvre, inventory number N 71.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 10 December 2004, lot 355
Price: USD 53,775 or approx. **EUR 77,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian sandstone Stelo-phorous statue of Amunhotep New kingdom, dynasty XVIII, 1450-1430 B.C.
Expert remark: Compare the closely related object type, modeling, hieroglyphs and date. Note the larger size (41 cm).



AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams London, 3 April 2014, lot 146
Price: GBP 47,500 or approx. **EUR 87,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian sandstone female head
Expert remark: Compare the related material, modeling, similar expression, and size (30 cm). Note the slightly earlier date.



Estimate EUR 6,000
Starting price EUR 3,000

A FINE BRONZE- AND GLASS-INLAID GILT-WOOD
BUST OF A GODDESS, POSSIBLY ISIS, LATE PERIOD

Egypt, 664-332 BC. Carved from a single log, the facial features of the goddess are finely detailed and highlighted with gesso decoration, gilt painted on the face and neck, the eyes inlaid in glass with the pupils in black, the eyebrows and eyelines inlaid in bronze, wearing a tripartite wig.

Expert’s Notes:
The cult of Isis originated in ancient Egypt, where she functioned within the Osirian triad as the consort of Osiris and mother of Horus. Her role expanded during the Late Period, when Isis evolved into a universal deity associated with kingship, fertility, and protection. Archaeological and textual evidence—ranging from temple reliefs at Philae to Greek inscriptions—demonstrates the deliberate theological elevation of Isis as a supreme, independent divinity whose attributes encompassed those of numerous earlier goddesses.
Anthropoid depictions of Isis—representing the goddess in fully human form—appeared from the New Kingdom (ca. 1550–1070 BC) onward, reflecting a general theological shift toward anthropomorphism in Egyptian religion. Earlier hybrid forms gave way to naturalistic portrayals emphasizing her identity as divine mother, queen, and mourner within the Osirian cycle. By the Late period, her anthropoid image dominated temple reliefs and statuary, facilitating the cult’s diffusion into the Hellenistic world, where Isis was easily assimilated to Greek and Roman goddesses.

Provenance: An old private collection in France, acquired between 1960-1970, and thence by descent. Collection G., France, acquired from the above, and thence by descent. Hôtel des Ventes de Monte-Carlo, Monaco, 19 January 2022, lot 43. A private collector, acquired from the above.
Condition: Good condition with expected wear, commensurate with age. Obvious losses, natural imperfections including splits and splinters, rubbing and flaking to gilt and gesso—some with associated touchups, small chips, expected weathering, encrustations, and soiling. The ears and attributes lost.
French Export License: Certificat d’exportation pour un bien culturel, no. 247970, dated 30 July 2024, has been granted. A copy accompanies this lot.

Weight: 5,945 g
Dimensions: Height 41.5 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 5 October 2000, lot 168
Price: GBP 21,150 or approx. **EUR 58,000** converted and adjusted for inflation at the time of writing
Description: The upper part of a large Egyptian wood anthropoid sarcophagus lid, New Kingdom, Dynasty XVIII-XIX
Expert remark: Compare the closely related modeling and similar form. Note the size (49.5 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s New York, 13 December 2013, lot 17
Price: USD 50,000 or approx. **EUR 59,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian wood coffin for Ka-Di(t)-iwn, Late Period, 26th dynasty
Expert remark: Compare the closely related modeling and similar carving from a single log. Note the size (193 cm) and that the present figure is only a section of a larger whole figure.



Estimate EUR 12,000
Starting price EUR 6,000



14

**A BRONZE AND LIMESTONE INLAID WOOD
SARCOPHAGUS MASK, PTOLEMAIC PERIOD**

Egypt, circa 332-30 BC. The facial features finely carved and highlighted with polychrome gesso decoration, including white on the face, the eyes inlaid in limestone with the pupils painted black, the eyebrows and eyelines inlaid in bronze, wearing a tripartite wig, all above a long slender neck.

Provenance: From an old private collection in Germany, acquired in London before 1960. With Galerie Günter Puhze: Kunst der Antike, Freiburg, Germany. The private collection of Erika Krautkrämer, acquired from the above in 2014, and thence by descent within the same family. A copy of a signed certificate of authenticity from Galerie Günter Puhze: Kunst der Antike, Freiburg, Germany, dated 27 January 2014, confirming the dating and provenance above, accompanies this lot.

Condition: Good condition with expected wear, commensurate with age. Obvious losses, natural imperfections including splits and splinters, rubbing and flaking to pigment and gesso—some with associated touchups, small chips, expected weathering, encrustations, and soiling.

Weight: 4,328 g (incl. stand)

Dimensions: Height 37 cm (excl. stand), 43 cm (incl. stand)

Mounted on an associated stand. (2)

Sarcophagus masks were often carved in wood and decorated with polychrome gesso, a plaster-like medium used for painting. The eyes and eyebrows were inlaid with materials such as limestone and bronze, creating lifelike features. These masks served to protect the head of the deceased and provide a recognizable image for the soul in the afterlife. Their combination of carving, inlay, and painted surfaces reflects both artistry and religious function in Egyptian burial practice.

AUCTION RESULT COMPARISON

Type: Related

Auction: Christie's New York, 12 June 2002, lot 268

Price: USD 107,550 or approx.

EUR 164,000 converted and adjusted for inflation at the time of writing

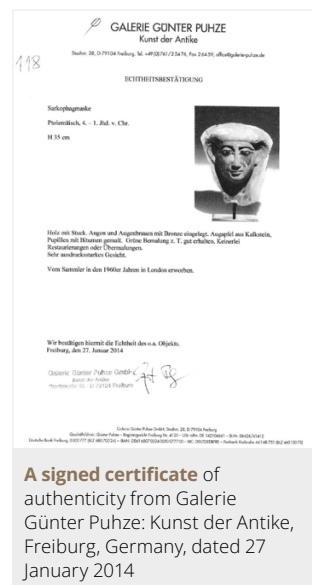
Description: An Egyptian wood mask from a sarcophagus, New Kingdom, Dynasty XVIII-XIX

Expert remark: Compare the closely related modeling and similar form. Note the smaller size (20 cm) and the lost inlays.



Estimate EUR 10,000

Starting price EUR 5,000



A signed certificate of authenticity from Galerie Günter Puhze: Kunst der Antike, Freiburg, Germany, dated 27 January 2014





15
**AN EGYPTIAN GESSO PAINTED WOOD
SARCOPHAGUS MASK, 22ND/26TH DYNASTY**

Ancient Egypt, 944-525 BC. The mummy mask is carved in the form of a human face, with large almond-shaped eyes outlined in black beneath finely arched brows, a straight nose, and full lips. It is surmounted by a broad headpiece and retains traces of white ground paint, the eyes still accented in black. Remnants of linen are preserved on the head, attesting to its original funerary context.

Provenance: Sotheby's New York, 1 March 1984, lot 168. A private collection, Washington D.C., United States, acquired from the above. A private collection, by descent from the above. Weschler's Auctioneers & Appraisers, Rockville, Maryland, 4 April 2023, lot 467. A private collection in New York, United States acquired from above. Sotheby's London, 5 July 2024, lot 125, mid-estimate of GBP 6,500 or approximately **EUR 7,500** converted at the time of writing. **Condition:** Good condition with old wear, commensurate with age. Natural imperfections, age cracks and expected losses to the material as generally expected from ancient Egyptian wood fragments. Obvious rubbing and flaking to pigment. Several dowels in the holes on the edge for nailing to matching pieces.

Weight: 863 g (incl. stand)
Dimensions: Height 25.5 cm (excl. stand), 33 cm (incl. stand)

With an associated, modern stand. (2)

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Christie's New York, 5 June 2014, lot 8
Price: USD 12,500 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian painted wood mummy mask, Third Intermediate period, 22nd dynasty, 945-712 B.C.
Expert remark: Compare the closely related modeling, form, similar expression, and date. Note the size (29.2 cm) and brighter coloration.



**AUCTION RESULT
COMPARISON**

Type: Related
Auction: Christie's New York, 4 June 2015, lot 4
Price: USD 16,250 or approx. **EUR 18,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian wood mummy mask, Third Intermediate period, 22nd dynasty, 945-712 B.C.
Expert remark: Compare the related modeling, color of the face, and date. Note the smaller size (11.4 cm) and missing pigments.



Estimate EUR 4,000
Starting price EUR 2,000



16
**AN EGYPTIAN GESSO PAINTED WOOD
SARCOPHAGUS MASK, LATE PERIOD, 664-332 BC**

Ancient Egypt. The mummy mask carved in the form of a human face with large almond-shaped eyes outlined in black, above fine brows, a straight nose, and full lips rendered with subtle incision. The surface retains traces of white paint as the ground, with the eyes painted in black and the lips faintly tinted.

Provenance:

- The Philippe Stoll Collection (1926-2009) in Strasbourg, France.
- Hôtel des Ventes des Notaires, Entzheim, 24 April 2010, lot 46.
- Galerie Jean-David Cahn AG in Basel, Switzerland, acquired from the above.
- The S. Collection, Germany, acquired in 2011 from the above.
- Cahn Contemporary in Bagnolet, France, acquired from the above.

Condition: Good condition with old wear, commensurate with age. Natural imperfections, past insect activity, age cracks and losses to the material as generally expected from ancient Egyptian wood fragments. Obvious rubbing and flaking to pigment.

Weight: 266 g (incl. stand)
Dimensions: Height 13 cm (excl. stand), 21.3 cm (incl. stand)

With an associated, modern stand. (2)

This mask once covered the mummified body of an individual, its large painted eyes serving as symbolic windows through which the deceased could continue to view the world. While the mask bears no signs of royal affiliation, the elaborate and costly mummification that prepared the owner for the afterlife suggests a person of high social standing. It most likely functioned as the facial component of a composite coffin board, a genre that first appeared around 2000 BCE and is attested in a variety of forms and materials through to the Roman period (ca. 3rd century CE).

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's London, 29 November 2017, lot 114
Price: GBP 10,000 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian wood mummy mask, 3rd Intermediate Period, 1075-716 B.C.
Expert remark: Compare the related modeling, coloration, similar expression. Note the size (18.5 cm) and earlier date.



Estimate EUR 2,000
Starting price EUR 1,000



17
**A GILT MUMMY CASING FRAGMENT
DEPICTING A FALCON, LATE PERIOD-
PTOLEMAIC ERA**

Expert's note: Originally part of a larger funerary cartonnage, this piece would have adorned a mummy casing, invoking the protective power of the falcon—closely associated with the god Horus and the sun god Ra. The use of gilding not only evoked the brilliance of the sun but also elevated the imagery into the divine realm, linking the owner with eternal life.

Egypt, circa 4th-2nd century BC. The majestic bird, crowned with the solar disk and flanked by protective uraei (sacred cobras), traditional emblems of divine protection, faces a hieroglyphic chen sign symbolizing eternity. The stucco surface is overlaid with gold leaf and set against a crisp red background.

Provenance: Piasa, Paris, 4 May 2011, lot 20. The private collection of Mr. C. Graçay, France. With Arteas Ltd., Paris and London. Property from a Swiss Private Collection, acquired from the above in 2012. A copy of the invoice from Piasa, Paris dated 4 May 2011, and confirming the dating above, accompanies the lot. A copy of the invoice from Arteas Ltd., Paris and London, dated 11 August 2015, confirming the dating and provenance above, accompanies the lot.
Condition: Good condition, commensurate with age. Obvious losses, few loose threads, expected flaking, rubbing to gilt and pigment, old repairs, and reinforcements to the back.

Weight: 278 g (incl. stand)
Dimensions: Height 23 cm (excl. stand), 31 cm (incl. stand)

Mounted to an associated stand. (2)

**AUCTION
RESULT
COMPARISON**
Type: Related
Auction:
Bonhams London,
6 October 2010,
lot 46
Price: GBP 3,360
or approx.
EUR 7,000
converted and
adjusted for inflation at the time of writing
Description: Three Egyptian gilded
cartonnage open-work panels, Ptolemaic
Period
Expert remark: Note the size (34 cm).



Estimate EUR 2,000
Starting price EUR 1,000



18
**A PAINTED WOOD FIGURE OF A FALCON,
THE EMBODIMENT OF HORUS,
LATE PERIOD TO PTOLEMAIC ERA**

Expert's note: The falcon was the sacred bird of Horus, one of the most powerful protective deities of ancient Egypt. Small wooden figures such as this were placed in the funerary assemblage to embody his guardianship, ensuring the safe passage of the deceased into the afterlife. In the Late to Ptolemaic Period, painted falcons could be mounted on coffins, shrines, or canopic chests, or deposited as independent votive figures. The preserved traces of pigment recall the vivid colors that once animated the divine bird of Horus, a potent symbol of rebirth and eternal kingship.

Egypt, circa 4th-2nd century BC. Finely carved, the bird stands atop an integral oval base, its wings neatly crossed over the tail feathers. The head shows gently hollowed eyes and a short, curved beak, with traces of yellow pigment on the body and black used to accentuate the facial markings, portions of the wings, and the forepart.

Provenance: A private collection in the Netherlands, before 1975, and thence by descent. Thereafter with Aton Gallery, Oberhausen, Germany, acquired from the above. The property of a Swiss private collector, acquired from the above in 2015. A copy of the invoice from Aton Gallery, Oberhausen, dated 11 August 2015, confirming the dating and provenance above, accompanies the lot.

Condition: Good condition, commensurate with age. Expected age cracks and fissures, obvious losses, flaking and rubbing to pigment, signs of weathering and erosion, and encrustations.

Weight: 94.8 g
Dimensions: Height 13.7 cm

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 14 April
2011, lot 101
Price: GBP 7,500 or approx.
EUR 15,000 converted and adjusted for
inflation at the time of writing
Description: An Egyptian painted wood
falcon, Late Period-Ptolemaic Period,
circa 4th-2nd century BC
Expert remark: Compare the closely
related modeling and painted
decoration. Note also the similar size
(13.3 cm).



Estimate EUR 2,000
Starting price EUR 1,000



19
**A TOMB FIGURE OF A SERVANT,
MIDDLE KINGDOM, 2133-1897 BC**

Ancient Egypt. The wooden figure is finely modeled and carved as a striding male servant, wearing a flared short shendyt-kilt, his arms held straight at his sides with hands extended in readiness for service. The face, with its prominent eyes, small nose, and firm mouth framed by well-defined ears, conveys alertness and discipline—qualities befitting an attendant destined to serve his noble master for eternity.

Provenance: The Collection of Prof. Dr. Wallace N. Stearns. The Collection of Mac Murray College, Jacksonville, Illinois, acquired in the 1930s from the above. A copy of an inventory list from the donation of Dr. Wallace N. Stearns to the Mac Murray College, confirming the dating and provenance above, accompanies this lot.
Condition: Good condition with old wear, minor age cracks, commensurate with age. Obvious losses to the lower legs, small nicks, light surface scratches, and remnants of pigments. Overall with a fine, naturally grown patina.

Weight: 195 g (incl. stand)
Dimensions: Height 18.2 cm (excl. stand), 24.4 cm (incl. stand)

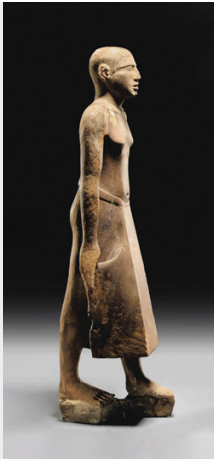
With an associated, modern stand. (2)

Expert's note: Such carved wood figures were placed in Egyptian tombs to guarantee that the deceased would be attended by the highest quality servants in the afterlife. They were usually commissioned by individuals whose wealth and status demanded nothing less than exceptional craftsmanship. This exquisitely executed statuette possibly may have been made for a nobleman or prince, ensuring that his eternal household reflected the same refinement and privilege he enjoyed in life.

LITERATURE COMPARISON
Compare a closely related Egyptian figure of a nude woman, dated to 2030-1650 BC in the Middle Kingdom, 23.3 cm (high), in the Metropolitan Museum of Art, object number 2021.41.149.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 14 April 2011, lot 22
Price: GBP 25,000 or approx. **EUR 30,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian gesso-painted wood figure of a nobleman, early middle kingdom, dynasty XI, circa 2134-1991 B.C.
Expert remark: Compare the closely related modeling, pose, and similar expression. Note the size (29.7 cm).



Estimate EUR 1,000
Starting price EUR 500

20
**A FINE PAINTED LINEN FRAGMENT,
PTOLEMAIC PERIOD**

Egypt, 304-30 BC. Possibly from a shroud, painted in red with the face of a man wearing a broad collar, braided beard with curled tip, and striped tripartite wig surmounted by uraei and a sun disk, his broad face with almond-shaped eyes, long cosmetic lines and eyebrows, and smiling mouth.



Provenance:
- With Charles Dikran Kelekian, New York.
- The private collection of Leo and Blanche Manso, New York, acquired from the above.
- A private collection, acquired from the above in May 2021.
- Sotheby's London, 5 July 2024, lot 128, mid-estimate GBP 6,500 or approx. **EUR 7,900** converted and adjusted for inflation at the time of writing.

With two old inventory labels, the first 'Dikran G. Kelekian announces the removal of his galleries of Antiquities and Art Objects to 20 East 57th Street, Fourth Floor, New York, N.Y.', and the second inscribed '#5846 Ptolemaic Painted Linen, Mummy Portrait painted in red on undyed linen, II-I BC'.

Condition: Good condition, commensurate with age. Expected wear, small losses, tears, fraying, loose threads, some fading, and expected soiling and stains. The frame with signs of wear and use.

Dimensions: Image size 39.5 x 15.5 cm, Size incl. frame 60.8 x 34.3 cm

Set inside a frame, behind glass. (2)

Estimate EUR 1,000
Starting price EUR 500





21

A FRAGMENT OF A COPTIC TEXTILE WITH A MAENAD, EARLY BYZANTINE PERIOD, CIRCA 4TH-6TH CENTURY

Egypt. Fragment from a tunic in undyed linen plain weave, woven in brown and purple with a dancing woman draped in a cloak and standing within an arcade, flanked by vine-leaf borders, below a bust of a figure in profile with their shoulders turned forward and adorned with a necklace.

Provenance: The Collection of Sam and Myrna Myers, Paris, France. Acquired between circa 1965-2012.

Condition: The fragment in good condition with old wear, obvious losses, minor tears, loose threads, soiling.

Dimensions: Size 19 x 10 cm (excl. frame), 38 x 30.5 cm (incl. frame)

Like most textiles from Egypt, this panel may have been part of a ritual or festive garment. It was manufactured in the Early Byzantine period from undyed linen and purple wool in tapestry weave technique. The medallions and ornamented bands, called clavi, were decorated with images from nature, the classical world, or Christian themes.

LITERATURE COMPARISON

Compare a closely related ornamental shoulder band from a tunic, Egypt, Byzantine period, in the Cleveland Museum of Art, accession number 1919.24.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams London, 1 April 2014, lot 223
Price: GBP 4,000 or approx. **EUR 7,300** converted and adjusted for inflation at the time of writing
Description: A Coptic textile panel with dancing figures, circa 4th- 6th century
Expert remark: Compare the closely related decoration and similar technique. Note the size (20 x 38 cm).



Estimate EUR 2,000
Starting price EUR 1,000



22

A TIRAZ FRAGMENT, FATIMID PERIOD, 11TH CENTURY

Egypt. In slit-tapestry weave, the fragment of woven red, blue and green silk together with white cotton threads, divided into horizontal bands, the major registers alternating red and white with small medallions containing different birds, mounted onto cotton.

Provenance: The Collection of Sam and Myrna Myers, Paris, France. Acquired between circa 1965-2012.

Condition: The fragment in good condition with old wear, obvious losses, minor tears, loose threads, soiling.

Dimensions: Size 21 x 33 cm (excl. mounting)

Animals derived from heraldic imagery, reduced in size to the status of a space-filler, are a typical motif on Fatimid tiraz textiles.

Estimate EUR 2,000
Starting price EUR 1,000



Sam and Myrna Myers

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 10 October 2006, lot 40
Price: GBP 8,400 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing
Description: A Fatimid tiraz fragment, Egypt, 11th century
Expert remark: Compare the closely related weave and similar technique. Note the size (46 x 30.5 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 23 October 2007, lot 13
Price: GBP 7,500 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: A Fatimid Tiraz fragment, Egypt, second half of the 11th century
Expert remark: Compare the closely related weave and similar technique. Note the size (24 x 44.5 cm).





Egyptian Hieroglyphs

carved into stone on display
at Musée du Louvre, Paris, France

A LIMESTONE RELIEF FRAGMENT WITH HIEROGLYPHIC INSCRIPTION, OLD KINGDOM OR ARCHAIZING LATE PERIOD

Published: Isabel Grimm-Stadelmann (ed.), Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection, Munich, 2012, p.18, no. R-044.

Egypt, circa 2323-2150 BC or circa 775-653 BC. Neatly carved in sunk relief, preserving sections of three text rows, with fine incised details and traces of red corrections as well as preserved red and black pigments.

Expert’s note: This finely carved limestone relief fragment, inscribed with three rows of hieroglyphs including the owl (m) and kingfisher (bnw) signs, invites comparison between works of the Old Kingdom and those of the archaizing Late Period. In favor of an Old Kingdom date are the crisp, deep cutting of the sunk relief and the confident, spacious arrangement of the hieroglyphs, characteristics consistent with royal tomb reliefs of the 5th and 6th Dynasties. Conversely, the case for an archaizing Late Period attribution rests on the presence of fine incised detailing and pigment corrections, features often seen in Saite and Ptolemaic revivalist works, where artists consciously emulated Old Kingdom styles while adding more linear refinements. **Without a secure archaeological context, both attributions remain plausible; however, the fragment provides clear evidence of the lasting authority of Old Kingdom artistic conventions.**

Inscriptions: The top row preserving the symbol for ‘my’, and a pair of unidentifiable human feet; the middle row with ‘i’, and a clenched fist, representing the determinative ‘mi’; and the lower row with a bird sign, perhaps a neh or rekhyt bird.

Provenance: The Resandro collection, Europe, primarily assembled between 1960s-1997, inventory number R-044.
Condition: Very good condition, commensurate with age. Obvious losses, expected signs of weathering and erosion, and encrustations. With a fine, naturally grown patina overall.

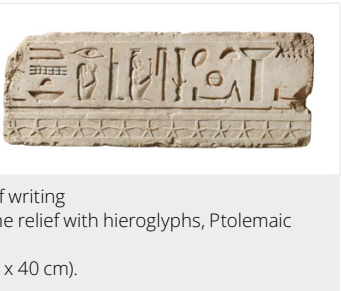
Weight: 526.2 g (excl. stand), 728.6 g (incl. stand)
Dimensions: Height 15.5 cm (excl. stand), 19.2 cm (incl. stand)

With an associated stand. (2)

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s New York, 5 June 2014, lot 18
Price: USD 15,000 or approx.
EUR 17,000 converted and adjusted for inflation at the time of writing
Description: An Egyptian limestone relief, Late Period, 26th-30th dynasty, 664-343 BC
Expert remark: Note the size (24.5 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams London, 28 November 2017, lot 41
Price: GBP 31,250 or approx.
EUR 53,000 converted and adjusted for inflation at the time of writing
Description: An Egyptian limestone relief with hieroglyphs, Ptolemaic Period, circa 332-30 B.C.
Expert remark: Note the size (105 x 40 cm).



Estimate EUR 6,000
Starting price EUR 3,000





24

A WALL RELIEF FRAGMENT DEPICTING AN IBIS, PTOLEMAIC PERIOD

Egypt, 304-30 BC. The surface of the limestone is neatly carved in shallow relief to depict various hieroglyphs, including the sacred bird Ibis, a distinctive knife of the period, and several solar symbols.

Expert’s note: In ancient Egypt, the ibis held profound symbolic significance as the earthly embodiment of **Thoth**, god of wisdom, writing, and the moon. With its slender, curved beak and measured movements, the bird epitomized intellectual precision and divine knowledge. Thoth, often depicted with an ibis head, was revered as the scribe of the gods and the guardian of cosmic order (*Maat*). The ibis thus came to represent reason, balance, and truth — the mental clarity that sustains both earthly and celestial harmony. Mummified ibises were dedicated to Thoth in vast numbers, especially at Hermopolis, his principal cult center. Their ritual preservation reflected a desire to secure divine favor and enlightenment. In funerary belief, Thoth and his ibis aspect were invoked to record the deeds of the dead and ensure just judgment. As such, the ibis became a timeless emblem of intellect, order, and the eternal pursuit of understanding.

Provenance: Collection of Philip Pearlstein, New York, and thence by descent.
Condition: Good condition overall, commensurate with age. Ancient wear and natural imperfections. Traces of weathering and erosion. Obvious losses and expected scattered chips. Remnants of old pigments and some areas with soil encrustations.

Weight: 3,449 g
Dimensions: Length 29.4 cm



Philip Pearlstein

Hieroglyphic inscriptions within royal courts functioned in the Ptolemaic period as both communicative and legitimizing instruments, asserting the continuity of pharaonic authority under Hellenistic rule. These epigraphic programs, executed on columns, jambs, and wall surfaces, systematically recorded titulary, divine epithets, and ritual sequences, frequently integrated with iconographic representations of deities and ceremonial acts. Ptolemaic hieroglyphs demonstrate a marked formal regularity, characterized by elongation of signs, precise proportionality, and adaptation to architectural parameters, reflecting a deliberate pursuit of monumental and ceremonial gravitas. While the integration of Hellenistic ornamental motifs, such as moldings and friezes, introduced visual hybridity, the grammatical and syntactic conventions of the hieroglyphic system were meticulously preserved.



Relief depicting Ptolemy VIII Euergetes II and Cleopatra III Making Offerings to the Gods, Egypt, Ptolemaic period

Literature comparison:
Compare a related limestone relief with cartouches of Thutmose I, Egypt, Deir el-Bahari, New Kingdom, dated 1504-1492 BC, 31.5 cm high, in the British Museum, registration number EA1456. Compare a related limestone relief of a goose, Egypt, Late to Ptolemaic period, dated 400-30 BC, 12.3 cm long, in the Metropolitan Museum of Art, object number 07.228.5.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s New York, 6 December 2001, lot 344
Price: USD 10,575 or approx.
EUR 16,500 converted and adjusted for inflation at the time of writing
Description: An Egyptian limestone relief, Late to Ptolemaic period, 664-30 BC
Expert remark: Compare the related figurative subjects depicted. Note the similar size (26 cm).



Estimate EUR 6,000
Starting price EUR 3,000

25

**AN EXCEPTIONALLY RARE RELIEF
FRAGMENT OF A PHANTOM HOUND,
LATE PERIOD, DYNASTY XXVI (SAITE)**

Egypt, 664-525 BC. The surface of the limestone is finely carved in low relief to depict a stylized reclining phantom hound, distinguished by its elongated limbs, pointed ears, and almond-shaped eye, wearing a broad collar. The limestone with traces of old pigmentation in cyan and orange hues.

Expert's note: In ancient Egypt, the so-called phantom hound refers to a jackal or dog-like manifestation associated with the god Anubis, lord of embalming and guardian of the necropolis. Often depicted as a sleek black canine, Anubis guided souls through the perilous passage to the afterlife and stood watch over tombs to repel malevolent spirits. The "phantom" aspect arises from his liminal nature — a being between worlds, neither fully divine nor mortal, neither visible nor unseen. Statues and reliefs of these hounds were placed near tomb entrances to signal divine protection and to warn intruders of the sacred threshold they approached. In Egyptian thought, the jackal's nocturnal habits and presence near cemeteries made it a natural emblem of transition, vigilance, and resurrection. Thus, the phantom hound symbolized both death's mystery and **the promise of rebirth, standing as the silent sentinel between life and eternity.**

The hound carved in this fragment exhibits formal affinities with canid representations documented in the tomb of Karakhamun, an Egyptian priest of the Dynasty XXV under the reign of Shabako (c. 700 BC). Notably, it recalls the figure depicted recumbent beneath the chair on the north section of the east wall in the First Pillared Hall, as well as another situated proximal to the subterranean entrance. The tomb of Karakhamun, designated TT223, is located in the Asasif sector of the Theban necropolis and is among the largest tombs excavated in this area, discovered in 1820 on the west bank of the Nile opposite Luxor. Although the priestly title of Karakhamun, meaning 'First Ka Priest', did not indicate a high-ranking administrative office, the monumental scale and elaborate decorative program of his tomb suggest substantial connections with the royal court or the royal family.



Recumbent Phantom Hound carved in the tomb of Karakhamun

Provenance: Galerie du Sycomore, Paris, France, acquired in the early 1990s. Sycomore Ancient Art, Geneva, Switzerland. A private collection in Marseille, France, acquired from the above in 2013, and thence by descent.
Condition: Good condition overall, commensurate with age, with ancient wear and natural imperfections. Traces of weathering and erosion. Obvious losses and scattered small chips. Few minor nicks and light surface scratches. Remnants of old pigments and small areas with soil encrustation.

Weight: 1,045 g (incl. stand)
Dimensions: Length 20.6 cm

Mounted on an associated acrylic stand. (2)

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 5 June 2014, lot 30
Price: USD 75,000 or approx.
EUR 87,000 converted and adjusted for inflation at the time of writing
Description: An Egyptian limestone relief, Ptolemaic period, 304-30 BC
Expert remark: Compare the related pose of the feline and manner of carving in low relief. Note the larger size (48.2 cm).

Estimate EUR 6,000
Starting price EUR 3,000



26

A FINELY PAINTED COFFIN FRAGMENT,
PTOLEMAIC PERIOD, 2ND–1ST CENTURY BC

Ancient Egypt. The long wood board, finely painted in polychromies on stucco, depicts several deities including Anubis, a lion-headed figure, a canopic jar topped with Qebehsenuef, and a mummiform god with the head of a falcon, all surrounded by hieroglyphs.

Provenance: An old export application lists “Hagoub Ohan Simonian” from “Zamalek, Republic of Egypt” as the owner of the present lot, acting as the representative of the heirs of the “Kashaba Pasha Museum”. The applicant was Rodolphe Haller A.G. in Switzerland, a noted art shipping and storage firm specializing in the transport and handling of artworks and antiquities. Thereafter in the A.T. collection, Switzerland, circa 1950-1980, and thence by descent. Galerie Jean-David Cahn AG, Basel, Switzerland, Auktion 8, lot 50, 2013, sold for CHF 7,425 or approx. **EUR 10,500** converted and adjusted for inflation at the time of writing. The R. R. Collection in Bavaria, Germany, acquired from the above. A copy of the Cahn invoice, dated 10. November 2013, confirming the dating and Swiss provenance above, accompanies this lot. A copy of the German translation of an export application (page 2 only, no date), confirming the Egyptian provenance above, accompanies this lot.

Condition: Good condition with old wear, commensurate with age. Natural imperfections, small chips, traces of insect activity, age cracks and expected losses to the material, old fills and touchups, all as generally expected from ancient Egyptian wood fragments. Obvious rubbing and flaking to pigments.

Weight: 617 g
Dimensions: Height 50.5 cm

Experts note: The panel depicts a rich ensemble of ancient Egyptian deities central to funerary belief. At the upper right stands Anubis, the jackal-headed god of embalming and guardian of the necropolis, who presided over mummification and guided the deceased into the afterlife. Opposite appears a lion-headed figure, most likely Sekhmet, embodying fierce divine power to ward off malevolent forces. Beneath them is a canopic jar topped with the head of Qebehsenuef, one of the Four Sons of Horus, specifically charged with safeguarding the intestines of the deceased. In the lower register, a falcon-headed mummiform deity appears, probably Horus himself or another falcon god, shown in tightly wrapped form to emphasize rebirth and eternal protection.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 16 June 2020, lot 181
Price: USD 15,000 or approx. **EUR 30,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian painted wood coffin panel, ptolemaic period, 332-30 B.C.
Expert remark: Compare the related style, coloration and date. Note the size (137.7 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's London, 11 December 2019, lot 180
Price: GBP 6,250 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian wood panel with Qebehsenuef, Late period, 716-30 B.C.
Expert remark: Compare the closely related style, motif, coloration, and date. Note the different form and smaller size (29.5 cm).



Estimate **EUR 4,000**
Starting price EUR 2,000



27

A 'TWO PRINCES' SANDSTONE RELIEF, NEW KINGDOM, DYNASTY XVIII, AMARNA PERIOD

Egypt, circa 1352-1336 BC. Carved in sunken relief, the fragment preserves the busts of two young princes in profile to the left, with delicate traces of ancient pigment, including red for the flesh tones. Their faces are finely detailed with almond-shaped eyes and full lips drawn into a gentle smile, framed by shoulder-length wigs. Each raises a hand to the cheek in a gesture of reverence, the composition charged with youthful vitality.

- Provenance:**
- Christie's, 11 June 1968, lot 170 (group lot).
 - The collection of Colin MacFadyen, United Kingdom.
 - Charles Ede Ltd., London, United Kingdom.
 - The Saoud bin Mohammed Ali Al-Thani Foundation, acquired from the above on 14 March 2008, and subsequently de-accessed.



Saoud bin Mohammed bin Ali Al-Thani (1966-2014)

The fitted base with an inventory label, inscribed 'L02619 AMARNA.J.EDE.08'.

A copy of a provenance statement, confirming the Saoud bin Mohammed Ali Al-Thani Foundation's previous ownership of the present lot, will be provided to the winning bidder after full payment has been received.

Condition: Good condition with old wear, commensurate with age. Obvious losses, scattered nicks and scratches, expected weathering to pigment, signs of erosion, and encrustations.

Weight: 2,012.9 g (incl. mounting)
Dimensions: Height 16.5 cm, Width 17 cm

Mounted with metal fittings for suspension. (2)

LITERATURE COMPARISON

Compare a closely related relief block with the head of Libyans, New Kingdom, Amarna Period, dated to ca. 1353-1323 BC, 25 cm wide, in the Metropolitan Museum of Art, object number 65.100.1.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 9 December 2005, lot 61
Price: USD 9,600 or approx.
EUR 15,500 converted and adjusted for inflation at the time of writing
Description: An Egyptian sandstone relief, New Kingdom, Dynasty XVIII, Reign of Akhenaten, 1353-1335 BC
Expert remark: Compare the closely related modeling and similar painted details. Note the slightly larger size (22.8 cm).



Estimate EUR 3,000
Starting price EUR 1,500





28
**A BACTRIAN BANDED ALABASTER TURTLE,
OXUS CIVILIZATION, CIRCA 2ND MILLENNIUM BC**

Finely carved to depict a turtle standing foursquare on its short stubby limbs, its minuscule head detailed with gently protruding eyes, protracting from a polished carapace which is enhanced by the bands inherent to the material.
The stone is of a fine ivory tone with faint white and ochre veining. It exhibits a naturally developed patina that imparts a subtly unctuous surface, resulting from prolonged handling and wear within its original cultural context.

Provenance: Acquired from a private estate in the region of Verviers, Belgium.
Condition: Very good condition, commensurate with age. Expected old wear, signs of weathering and erosion, few minor losses, scattered nicks, nibbling to edges, some of which have smoothened over time, surface scratches, natural fissures.

Weight: 59.2 g
Dimensions: Length 5.6 cm

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 6 December 2007, lot 64
Price: USD 7,500 or approx. **EUR 9,900** converted and adjusted for inflation at the time of writing
Description: A Bactrian alabaster seated monkey, circa 2nd millennium BC
Expert remark: Note the larger size (20 cm).



Estimate EUR 2,000
Starting price EUR 1,000



29
**A 'LOTUS BUD' COSMETIC SPOON,
NEW KINGDOM, 1550-1060 BC**

Ancient Egypt. Carved from alabaster in the form of a lotus bud, with an elongated tapering bowl and narrow stem handle, the interior smoothly hollowed, the exterior carefully polished to emphasize the natural veining of the stone.

The opaque stone is of a fine ivory color with cloudy inclusions and a russet patch at the handle.

Provenance: The Chevallier-Verel Collection in Paris, France. The Collection of Mr. X, acquired in 1969 from the above and thence by descent.
Condition: Good condition with old wear, commensurate with age. A small chip on the tip, tiny nicks and light surface scratches. Overall with a good, naturally grown patina.

Weight: 69 g
Dimensions: Length 10 cm

Expert's note: Such spoons, often fashioned as flower buds or fish, were luxury items associated with beauty, fragrance, and ritual purity in both life and the afterlife.

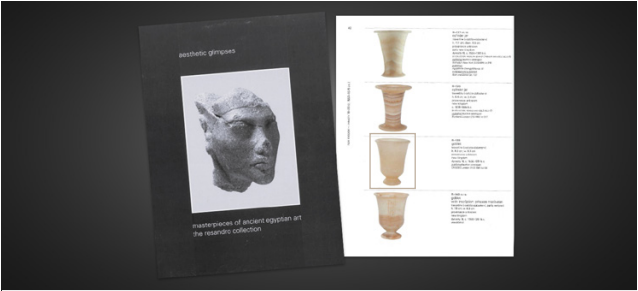
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 15 April 2015, lot 46
Price: GBP 1,250 or approx. **EUR 2,300** converted and adjusted for inflation at the time of writing
Description: An Egyptian alabaster spoon, New Kingdom, mid-18th-19th dynasty, circa 1390-1069 B.C.
Expert remark: Compare the closely related modeling, form, color and date. Note the size (14.6 cm).



Estimate EUR 1,000
Starting price EUR 500



30
AN ALABASTER GOBLET, NEW KINGDOM, XVIII DYNASTY



Published: Isabel Grimm-Stadelmann (ed.), Aesthetic glimpses. Masterpieces of ancient Egyptian art. The Resandro Collection, 2012, p. 42, no. R-139.

Egypt, c. 1550-1292 BC. Finely carved, the tapering body supported on a splayed foot with a recessed base and rising to an everted, thick-lipped rim. The translucent stone of a pale yellowish-white tone with natural inclusions.

Provenance: Christie's London, 11 December 1987, lot 58. The Resandro collection, Europe, primarily assembled between 1960s-1997, acquired from the above.
Condition: Good condition with expected wear and traces of use. Natural imperfections, including fissures and inclusions. Few minor nicks, light surface scratches, and one minute repair to the rim.

Weight: 155.8 g
Dimensions: Height 8.5 cm

Goblets of the type represented by the present lot functioned both ritually and symbolically during the New Kingdom of Egypt (1550-1070 BC). Executed in a precious and technically demanding material, these vessels were emblematic of elite status and luxury. Their primary function was to contain perfumes, oils, or other liquids employed in funerary rituals and cultic offerings, thereby facilitating the purification and protection of the deceased in the afterlife. Beyond their ritual utility, their refined aesthetic qualities and tactile smoothness rendered them suitable for ceremonial and courtly contexts, where they could also serve as drinking vessels within elaborate table services, including cups and wine jars, thereby signaling the extraordinary wealth and social standing of their owner in both life and posthumous commemoration.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 11 December 2003, lot 35
Price: USD 5,975 or approx. **EUR 9,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian calcite-alabaster goblet, Egypt, New Kingdom, dynasty XVIII, 1550-1307 BC
Expert remark: Compare the closely related form, material, and manner of carving.



Estimate EUR 2,000
Starting price EUR 1,000

31

AN ALABASTER 'IMSETY' CANOPIC JAR AND LID, LATE PERIOD

Published: Colette Lehmann, Aujourd' hui s' installer en Louis XIII, Louis XIV, 1980, p. 25.

Egypt, 664-332 BC. The cylindrical body with swelling shoulders tapering to a flat base, the lid in the form of human-headed Imsety, one of the four sons of Horus and the guardian of the liver. The small round face with large turned-out ears, the almond-shaped eyes rimmed, the nose with wide nostrils, and the mouth with fleshy lips, framed by a plain wig.

Provenance: The private collection of Colette Lehmann, and thence by descent.
Condition: Very good condition overall, commensurate with age. With expected wear, natural imperfections, and obvious losses, including small chips, scattered nicks and scratches, some staining, and old touchups. The surface shows a well-developed patina. The alabaster has acquired an elegant ivory tone over the centuries and retains much of its original polish, lending the piece a subtle, lustrous shine.
French Export License: Certificat d'exportation pour un bien culturel, no. 253065, dated 18 April 2025, has been granted. A copy accompanies this lot.

Weight: 10,359 g
Dimensions: Height 36 cm



The present canopic jar and lid displayed in Colette Lehmann's residence

Canopic jars contained internal organs removed from the body during the mummification process. The jars came in sets of four, one each for the liver, lungs, stomach, and intestines. The present example depicts Imsety, guardian of the liver, wearing a wide wig leaving his ears exposed.

Imsety was one of the Four Sons of Horus, divine guardians in Egyptian funerary belief. He was depicted with a human head and entrusted with the protection of the liver of the deceased. Unlike his brothers with animal forms, his human appearance stressed closeness to mankind. Imsety was under the protection of Isis, linking him to healing, motherhood, and the myth of Osiris's resurrection. He was also connected to the south, forming part of the sons' role as cosmic protectors of the four directions. In funerary texts, he is invoked to preserve vitality and rebirth, ensuring the liver remained unharmed for use in the afterlife. Through this role, Imsety embodied divine care, protection, and renewal within Egyptian religion.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 12 October 2021, lot 109
Price: USD 62,500 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian alabaster canopic jar, Late Period, 26th dynasty
Expert remark: Compare the closely related form and similar facial expression and modeling. Note the size (43.9 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 10 December 2004, lot 370
Price: USD 19,120 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian alabaster canopic jar and lid, Late period, Dynasty XXVI-XXX
Expert remark: Compare the closely related form and similar facial expression, modeling, and size (34 cm).



Estimate EUR 8,000
Starting price EUR 4,000





32
AN INDURATED LIMESTONE FIGURE OF A WINGED SCARAB, KHEPRI, MIDDLE KINGDOM TO LATE PERIOD

Egypt, circa 1200-332 BC. Naturalistically detailed with wing case and legs well defined, the clypeus marked, one wing spread, and details of the head finely incised.

Provenance: The private collection of C.M. Ward, London, acquired before 1980. Howard S. Rose Gallery, New York, 26 February 2018, lot 497. A private collector, acquired from the above.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, small chips, signs of weathering and erosion, and encrustations.

Weight: 164.5 g (excl. stand), 225.4 g (incl. stand)
Dimensions: Length 9.2 cm (excl. stand), 12 cm (incl. stand)

With an associated metal stand. (2)

The scarab is an artistic rendering of the Egyptian dung beetle, one of the most popular amulets and impression seals of ancient Egypt. Associated with the sun god Khepri, a form of Ra, it symbolized rebirth and regeneration. The beetle's habit of rolling dung balls, within which it laid its eggs, was likened to Khepri renewing the sun each day. When placed on mummies, winged scarabs were believed to ensure rebirth and safeguard the deceased's passage to the afterlife.

Estimate EUR 1,500
Starting price EUR 800



33
A VERY RARE GRANITE AMULET OF A BEE, LATE PERIOD

Egypt, 664-332 BC. Naturalistically carved with a long, ribbed abdomen, legs folded beneath the body, and a prominent head with two bulging eyes. The two wings symmetrically extended over the back and carved in openwork to create a suspension hole. The stone is of a mottled moss green and black color with scattered white specks.

Provenance: A private collection in London, United Kingdom, by circa 1990. The collection of an ancient art dealer in London, United Kingdom, acquired from the above.
Condition: Excellent condition with only minor wear and expected natural imperfections.

In ancient Egypt, granite held both practical and sacred significance, symbolizing eternity, strength, and divine power. Quarried primarily from Aswan, its hardness and enduring nature made it the material of choice for temples, sarcophagi, obelisks, and royal statues—objects meant to last for eternity. Red and pink granite were especially prized, their color linked to the solar energy of Ra and the life force of kingship. Black and grey varieties, such as the present lot, though rarer, were associated with stability and protection, often used for inner sanctuaries, sacred shrines and sometimes amulets. The immense effort required

to carve granite using only dolerite pounders and copper tools further underscored the Egyptians' devotion and technical mastery. Beyond its physical durability, granite carried a metaphysical weight: it was a stone of permanence, embodying the divine order (Maat) that upheld both the cosmos and the legacy of the pharaohs.

Weight: 16.4 g
Dimensions: Length 4.2 cm

Literature comparison:
Compare a related carnelian amulet of a bee, Egypt, Late Old to Early Middle kingdom, dated 2150-1950 BC, 1.4 cm long, in the Metropolitan Museum of Art, object number 59.103.5. Compare a related amulet of Osiris-Canopus, Egypt, Roman period, dated 31 BC300 AD, 4.5 cm high, in the British Museum, registration number UC54641.

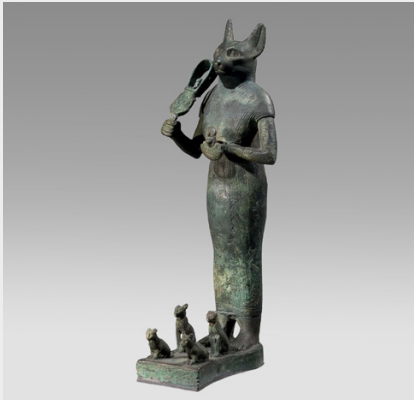
Estimate EUR 3,000
Starting price EUR 1,500

Cats in Ancient Egypt

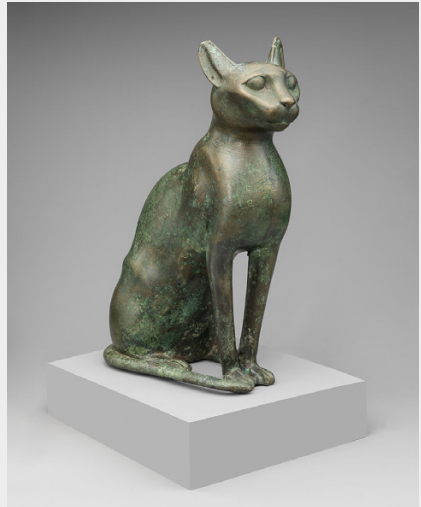


Scene with a kitten on Ipuy's lap, and the mother cat underneath the chair of his wife Duameres. Depicted upon the walls of the Tomb of Ipuy (TT217), Deir el-Medina, c. 1250 BCE.

The seated cat was the most popular animal depicted in bronze during the first millennium BCE and accompanied the increasingly widespread recognition of sacred animal cults from the Late Period through the Ptolemaic. The house cat, as the domesticated counterpart to the wild feline, especially the lion, appears in Egyptian art at least as early as the Middle Kingdom (c. 2134-1665 BC). The male, or tomcat, was associated with the sun god, and in the New Kingdom (c. 1571-1076 BC) played an important role in the Book of the Dead as the slayer of the Apophis serpent, enemy of the sun god. In all likelihood, however, the bronze statuettes represent the female cat and are connected with a series of goddesses, in particular Bastet.



Bronze Figure of Goddess Bastet with four kittens, c. 664-30 BCE, British Museum, no. 1894,1208.3



Cat Statuette intended to contain a mummified cat, Ptolemaic Period, 332-30 BCE, in The Metropolitan Museum of Art, no. 56.16.1

In ancient Egypt, the cat personified Bastet, the goddess of fertility, pleasure, and good health. Those hoping to conceive or seeking protection against disease would make offerings to her. This often took the form of a pilgrimage to her temple, Bubastis (modern Tell Basta near Zagazig in the eastern Delta), or Memphis to deposit votive objects. Bubastis, in addition to other Egyptian sites, became the site of a large cat cemetery, in which mummified cats were deposited as votives. Skeletal evidence suggests that the mummified cats had been intentionally killed while still young, rather than having been cherished pets that died of natural causes. Small cat figurines were often wrapped in the linen bandages of the mummified remains, which were in turn placed in bronze or wooden containers in the shape of seated cats. Many of the larger, hollow-cast bronze cats can be interpreted in this way and retain an opening into the body cavity. The majority of the bronzes, however, were dedicated in shrines.



Relief carving of the Sun God Ra, Temple of Hatshepsut, Deir el-Bahari, 18th dynasty



Relief carving of Sekhmet, Temple of Kom Ombo, Ptolemaic Period

A RARE MARBLE FIGURE OF A SEATED CAT, PTOLEMAIC TO ROMAN PERIOD





34

**A RARE MARBLE FIGURE OF A SEATED CAT,
PTOLEMAIC TO ROMAN PERIOD, CIRCA
332 BC - 1ST CENTURY BC**

Expert's Note: Marble was an exceedingly rare material for Egyptian sculpture, as it was imported rather than locally quarried. A small group of marble and limestone cats, several now in the British Museum and dated c. 332–200 BC, has been attributed to a single workshop. Petrie identified the group as originating from the Bubasteion at Naukratis (Naukratis Excavations, 1884–1886; Arts and Crafts of Ancient Egypt, 1909). The present figure, sharing the same rare material, scale, and modeling, was likely produced within this context of specialized Hellenistic craftsmanship in Egypt.

Marble cats of this scale are exceptionally rare within the corpus of Egyptian sculpture. While small bronze and faience figures were produced in vast numbers as votives, the decision to carve a cat in marble reflects a deliberate elevation of the subject, both in material and in execution. The Ptolemaic dynasty, which ruled Egypt from the conquest of Alexander the Great in 332 BC until the Roman annexation, cultivated a synthesis of Egyptian religious tradition with Hellenistic refinement. Cats in this period were rendered with a new naturalism—rounded musculature, subtle asymmetry, and a calm vitality—that goes beyond the more schematic types of earlier centuries.

This stylistic sophistication mirrors the broader Ptolemaic program of linking the dynasty to Egypt's divine order: the cat, as Bastet's manifestation, not only symbolized fertility and health but also the protection of Ra and, by extension, the king himself. It is tempting to see in works such as this the conscious patronage of the Ptolemies, who used traditional cult animals and their representations to legitimize their rule and, most importantly, to demonstrate continuity with pharaonic

kingship. The present figure, with its expressive presence, belongs to this distinguished artistic current, where Hellenistic craftsmanship served Egyptian religious devotion at the highest level.

While a dating within the context of Naukratis, c. 332–200 BC, appears most plausible, a production extending into the early Roman period cannot be excluded, given the continued vitality of Ptolemaic artistic traditions and workshop practices.



Figures of cats related to the present lot, c. 332–200 BC, marble and limestone, from the Bubasteion at Naukratis, London, British Museum, 1905,0612.1–3, 4, 6, 7, 18

Egypt. Masterfully carved, the cat sits upright on its haunches atop an integral rectangular base, the body turned slightly to one side, the head held forward with a steady, attentive gaze. The facial features, though simply modeled, are strikingly expressive: almond-shaped eyes beneath erect ears, a short rounded muzzle, and a quietly composed presence that conveys both alertness and serenity.

Provenance: With Nicholas Wright, London, United Kingdom, 1960s. The private collection of Guy Weill Goudchaux (1914–2006), acquired from the above. The private collection of Charles Rupert Wace, London, United Kingdom, acquired from the above in 1980. We have received a note from Charles Rupert Wace, with the following statement:

"I, CHARLES RUPERT WACE hereby confirm and affirm that I bought the Romano-Egyptian seated cat (pictured and described below) from Guy Goudchaux in 1980. To the best of my knowledge, it was legally on the market and was acquired by Mr. Goudchaux in the 1960s from Nicholas Wright."

A copy of this note accompanies the present lot.

Condition: Fine condition, commensurate with age. Some losses, small chips, scattered nicks and scratches, surface weathering, erosion, and encrustations.



**A Provenance Statement
from Rupert Wace**

Weight: 2,889 g (excl. stand), 4,579 g (incl. stand)
Dimensions: Height 19.7 cm (excl. stand), 29.5 cm (incl. stand)

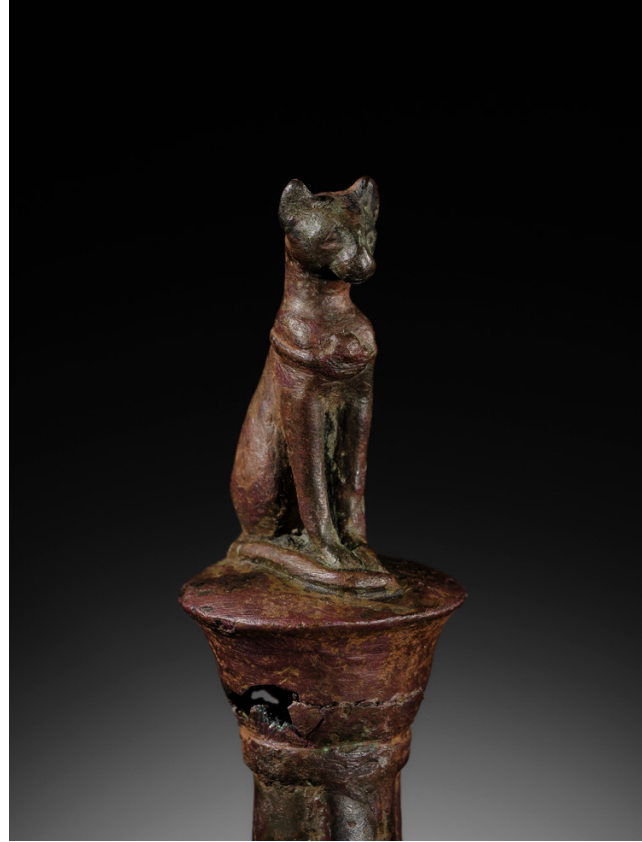
With an associated wood stand. (2)

LITERATURE COMPARISON

Compare a closely related limestone figure of a seated cat, circa 332–200 BC, 40 cm high, in the British Museum, registration number 1905,0612.3. Compare a closely related marble figure of a cat, circa 332–200 BC, 7.5 cm wide, in the British Museum, registration number 1905,0612.18.



Estimate EUR 20,000
Starting price EUR 10,000



35
**A FINE BRONZE FIGURE OF A CAT
ON A COLUMN, BASTET, LATE PERIOD**

Egypt, circa 664-332 BC. The votive figure sits upright on its haunches atop a papyrus umbel, with forepaws neatly aligned, the tail curving forward around the proper right side and extending just beyond the paws. The head is modeled with erect ears and large convex eyes beneath contoured brows, the animal adorned with a collar tied at the nape and supporting a pendant in relief.

Provenance: A private collection in the south of France, assembled in the 1980s, and thence by descent.
Condition: Good condition, commensurate with age. Extensive wear, obvious losses, cracks, minor old repairs, signs of weathering and erosion, and encrustations. The bronze with a naturally grown patina with extensive cuprite and malachite encrustations.

Weight: 62.5 g (excl. stand), 96.1 g (incl. stand)
Dimensions: Height 11.6 cm (excl. stand), 11.9 cm (incl. stand)

LITERATURE COMPARISON

Compare a closely related bronze figure of a cat, dated to the Late Period, 14.9 cm high, in the Louvre, numéro principal E 4257 (**fig. 1**). Compare a closely related bronze figure of the goddess Bastet as a cat on a lotus column, Late Period to Ptolemaic Period, dated 664-30 BC, 19.5 cm high, in the Brooklyn Museum, accession number 05.339.



fig. 1

AUCTION RESULT COMPARISON

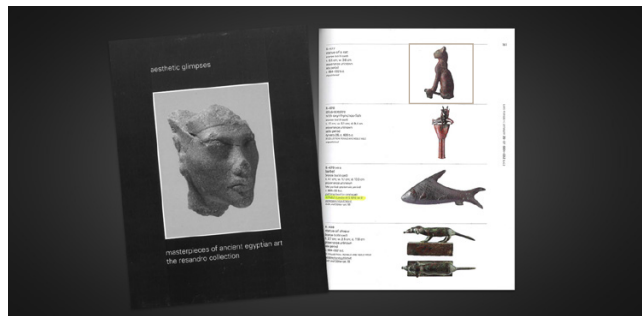
Type: Closely related
Auction: Christie's New York, 9 December 2005, lot 100
Price: USD 10,200 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze cat, Late Period to Ptolemaic Period
Expert remark: Compare the closely related modeling and similar pose. Note the larger size (10.2 cm).



Estimate EUR 2,000
Starting price EUR 1,000



36
**A FINE BRONZE STATUE OF A CAT,
BASTET, LATE PERIOD**



Published: Isabel Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.161, no. R-477.

Egypt, circa 664-332 BC. Finely proportioned and naturalistically rendered, the votive figure sits upright on its haunches with forepaws neatly joined, the tail curving forward along the right side and extending just beyond. The head is alert with erect ears and large convex eyes beneath contoured brows. Two tenons below indicate previous attachment to a base.

Provenance: The Resandro collection, Europe, acquired prior to 1987, inventory number R-477. A copy of a loan agreement between the state of Bavaria, Germany, and the Resandros', dated 1 July 1987, where the present lot is listed as number 15, described as a "small cat, bronze" with a listed insurance value of DEM 5,000.- is accompanying this lot.
Condition: Good condition, commensurate with age. Typical wear, expected rubbing, small nicks, and signs of weathering and erosion. A minute old repair to the tail. The bronze with a naturally grown, lustrous patina with vibrant malachite and azurite encrustations.

Weight: 81.3 g (excl. stand), 112.4 g (incl. stand)
Dimensions: Height 7.1 cm (excl. stand, incl. tenon), 9.2 cm (incl. stand)

With an associated stand. (2)

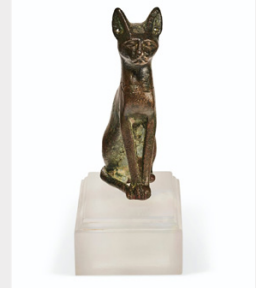
AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 9 April 2024, lot 122
Price: USD 11,970 or approx.
EUR 10,500 converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze cat, Late Period-Ptolemaic period
Expert remark: Compare the closely related modeling, similar posture, and size (6 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 12 October 2021, lot 131
Price: USD 12,500 or approx.
EUR 12,500 converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze cat, Late Period-Ptolemaic Period
Expert remark: Compare the closely related modeling, similar posture, and size (8.5 cm).



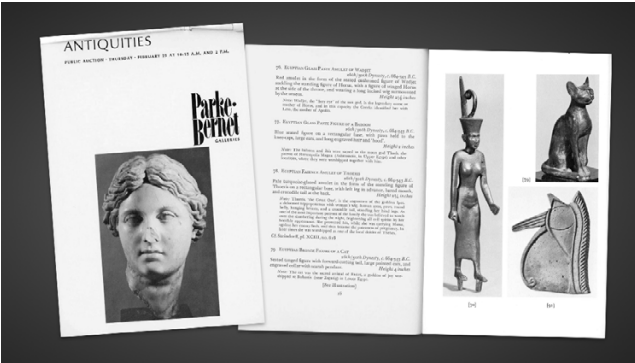
Estimate EUR 4,000
Starting price EUR 2,000



37
A SUPERB BRONZE FIGURE OF A CAT,
BASTET, LATE PERIOD, DYNASTY XXVI-XXX

Expert Note: The centrally placed scarab pendant is an unusual feature on cat bronzes of the Late Period, where wedjat-eye amulets are far more frequently encountered. The scarab, symbolizing Khepri and the daily renewal of the sun, underscored themes of rebirth and regeneration, complementing Bastet’s protective role. Its inclusion suggests a deliberate emphasis on solar and cyclical forces rather than solely apotropaic protection. **Such scarab pendants are comparatively rare within the corpus, lending this figure particular distinction.**

Egypt, circa 664-332 BC. The votive figure is finely proportioned, the cat naturalistically rendered, seated on its haunches with forepaws neatly aligned, the tail curving forward around the proper right side and extending just beyond the paws. The head is modeled with erect ears and large convex eyes beneath contoured brows, the animal adorned with a plaited collar tied at the nape of the neck and supporting an incised scarab pendant. Two tenons below served for attachment.



The present lot at Parke Bernet Galleries, 25 February 1971, lot 79

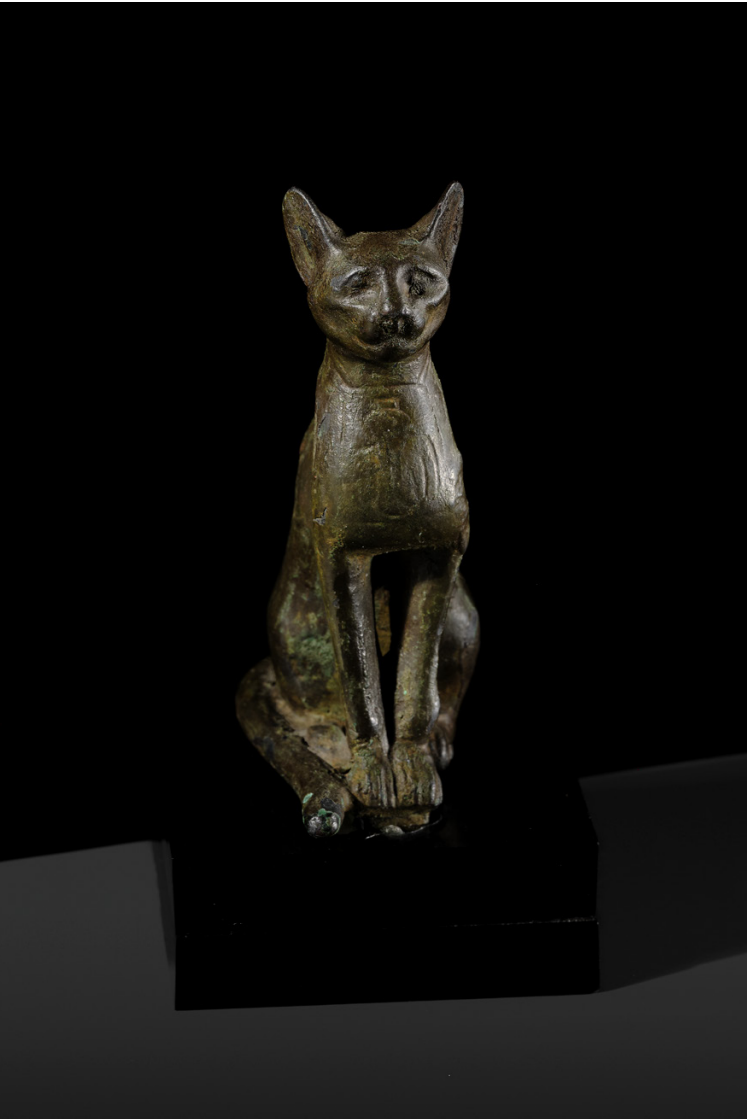
Provenance: [Sotheby’s] Parke Bernet Galleries, 25 February 1971, lot 79. A private collection in Chicago, Illinois, acquired from the above. The fitted base with an inventory label, inscribed ‘A155’.
Condition: Excellent condition, commensurate with age. Typical wear, expected rubbing, small nicks, and signs of weathering and erosion. The bronze with a naturally grown, lustrous patina with vibrant malachite and azurite encrustations.

Weight: 226 g (excl. stand), 337.5 g (incl. stand)
Dimensions: Height 9.8 cm (excl. stand, excl. tenon), 11.7 cm (excl. stand, incl. tenon), 12.6 cm (incl. stand)

With an associated acrylic stand. (2)

The dedication of cat mummies and votive statues has been **connected** to a highly institutionalized cult of the king, which may explain the large number and standardized iconography of the bronzes. Although there is a wide variety of types preserved, most of the bronzes achieve an anatomical correctness and express the essence of cats—haughty dignity and aloofness. They assume the seated position with head held erect and tail curled along the right side as in the hieroglyphic sign. The presence of a scarab beetle placed on the forehead or a pectoral on the chest suggests the protective function and solar connection of such figures.

Literature comparison:
Compare a closely related bronze cat, Late Period to Ptolemaic, dated to the mid 7th-late 1st century BC, 12 cm high, in the Harvard Art Museums, object number 1952.128.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 6 December 2016, lot 154
Price: GBP 40,000 or approx. **EUR 70,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze cat, Ptolemaic period
Expert remark: Compare the closely related modeling and posture as well as the similarly incised pendant collar, albeit with a wedjat-eye, and size (10 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 14 April 2011, lot 137
Price: GBP 32,450 or approx. **EUR 65,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian bronze cat, Third Intermediate Period- Ptolemaic period
Expert remark: Compare the closely related modeling, similar posture, and size (12.8 cm).



Estimate EUR 8,000
Starting price EUR 4,000



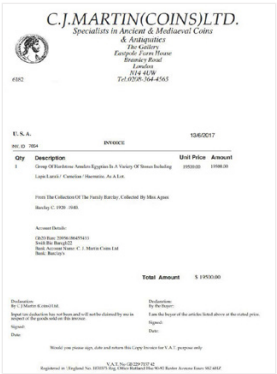
38
**A CARNELIAN 'CAT' AMULET,
BASTET, LATE PERIOD TO PTOLEMAIC ERA**

Expert Note: High-quality carnelian was difficult to obtain, quarried in limited deposits in Nubia and the Eastern Desert, and prized for its translucency and saturated color. While ordinary carnelian was worked into the beads and ornaments that circulated widely in Egypt, only the finest material was selected for amulets, where clarity and brilliance carried protective force. Such use places the present amulet in an elite tradition, echoed by the rich array of carnelian jewels **discovered in the tomb of Tutankhamun**, where the stone's fiery hue symbolized vitality, solar energy, and rebirth in the afterlife.

Egypt, 664-30 BC. Naturalistically depicted on an integral base, the tail wrapped around its right side, its front paws are held next to each other at the end of strong, broad legs, and erect pointed ears crown the finely detailed face with incised whiskers. Neatly pierced vertically through the head. The semi-precious translucent stone is of **exceptionally fine quality**, displaying a mottled deep amber hue with natural white and brown inclusions.

Provenance: The collection of Miss Agnes Barclay, acquired c. 1920-1940, and thence by descent. With C.J. Martin Ltd., Specialist in Ancient & Mediaeval Coins & Antiquities, London, United Kingdom. A private collection in New York, acquired from the above in 2017 and thence by descent. A copy of an invoice from C.J. Martin Ltd., London, dated 13 June 2017, accompanies the lot. In this invoice the present lot is listed within a group of hardstone amulets made from lapis and carnelian, sold for USD 19,500 or **EUR 23,500** converted and adjusted for inflation at the time of writing.

Condition: Excellent condition with minor expected wear.



An invoice from C.J. Martin Ltd., London, dated 13 June 2017

Weight: 3.2 g
Dimensions: Height 2.2 cm



**A MASTERFULLY CARVED
AMETHYST 'CAT' AMULET,
BASTET, LATE PERIOD TO PTOLEMAIC ERA**





Price realized Estimate



39

A MASTERFULLY CARVED AMETHYST ‘CAT’ AMULET, BASTET, LATE PERIOD TO PTOLEMAIC ERA

Egypt, 664-30 BC. Seated upon an integral plinth, the tail wrapped around its right side, its front paws are held next to each other at the end of strong, broad legs, and erect pointed ears crown the finely detailed face, with a ridged suspension loop at the center of its back.

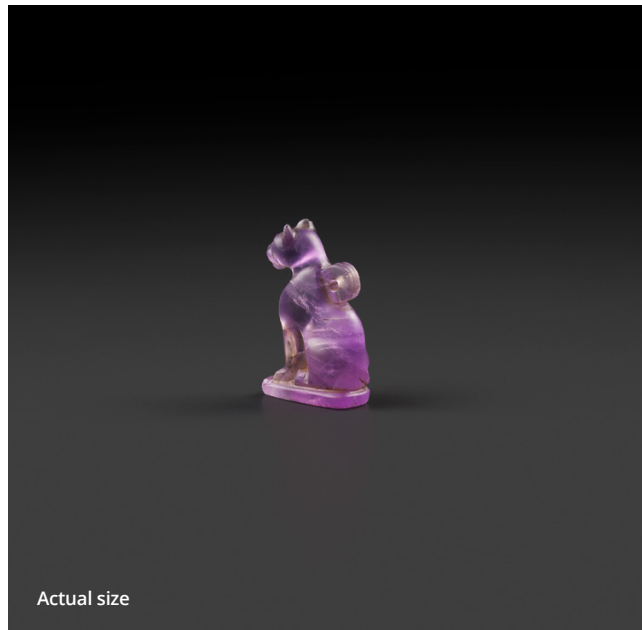
The translucent stone is of a brilliant, deep-amethyst color.

Provenance:

- A private collection in France, acquired in 1978.
- Christie's New York, 8 June 2007, lot 35, sold for USD 38,400 or approx. **EUR 51,000** converted and adjusted for inflation at the time of writing.
- Rupert Wace Ancient Art, London, acquired from the above. Listed in June 2014 at an asking price of GBP 35,000 or approx. **EUR 63,000** converted and adjusted for inflation at the time of writing. Rupert Wace dated the piece to 715-332 BC at the time.
- The collection of Dr. Hernan D. Ruf, Pompano Beach, by 2019, and thence by descent.

Condition: Excellent condition, commensurate with age. Expected natural fissures, minor nibbling, and minuscule encrustations.

Weight: 2.9 g
Dimensions: Height 2.4 cm



Actual size

CHRISTIE'S

LIVE AUCTION 1846
ANTIQUITIES

LOT 35



AN EGYPTIAN AMETHYST CAT AMULET
LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Price realized
USD 38,400

Estimate
USD 5,000 – USD 7,000

Closed: 8 Jun 2007

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The present lot at Christie's New York, 8 June 2007, lot 35, sold for USD 38,400 or approx. **EUR 51,000**

Amulets were, and in many cultures still are, believed to protect the living and the dead from danger or to provide them with extraordinary power. Some amulets have the same power as the object whose shape they depict (a divinity, an animal a body part, a hieroglyph, or another symbol). Some are made of materials thought to have supernatural qualities, while some derive their power from their color. It is the instructions for use that make the amulets really effective. They must be employed in a certain way, at a certain moment, and by the right person, with the relevant spells being recited. Amulets served to protect the entice person, but were also laid on various parts of the mummy's body, and associated with the gods who had those body parts under their particular care. Jewelry and amulets are difficult to distinguish functionally. A bead can have a certain amuletic value and amulets almost always worked into jewelry. There are about 300 different types of Egyptian amulets known from all periods. Some of them remained popular for thousands of years. From about 1000 BC on, the production of amulets increased dramatically, particularly their use for the benefit of deceased persons. Dozens of specimens have thus been found on and inside mummies.

Estimate EUR 20,000
Starting price EUR 10,000

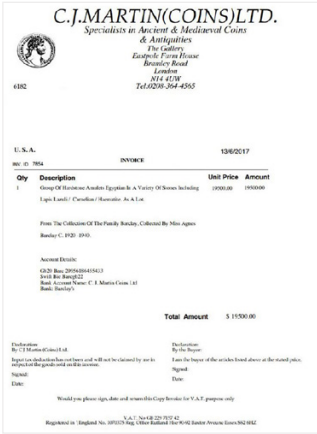


40
A CARNELIAN 'BABOON' AMULET, THOTH, LATE PERIOD TO PTOLEMAIC ERA

Expert's note: The baboon was the original sacred animal of Thoth, god of wisdom and writing. From the Middle Kingdom onward, the moon-god Khonsu, in his lunar aspect, was also associated with Thoth and could likewise be represented as a baboon. Khonsu formed part of the Theban triad, worshiped at Luxor from the New Kingdom, together with his father Amun-Re and his mother Mut.

Egypt, 664-30 BC. Naturalistically depicted on an integral square base, his forepaws resting on his knees, the tail curled around his proper right leg, the face neatly incised with a charming expression and surrounded by a wide radiating ruff. Accurately pierced vertically through the head. The semi-precious stone is of a mottled deep amber hue with inclusions of white and red.

Provenance: The collection of Miss Agnes Barclay, acquired c. 1920-1940, and thence by descent. With C.J. Martin Ltd., Specialist in Ancient & Mediaeval Coins & Antiquities, London, United Kingdom. A private collection in New York, acquired from the above in 2017 and thence by descent. A copy of an invoice from C.J. Martin Ltd., London, dated 13 June 2017, accompanies the lot. In this invoice the present lot is listed within a group of hardstone amulets made from lapis and carnelian, sold for USD 19,500 or **EUR 23,500** converted and adjusted for inflation at the time of writing.



An invoice from C.J. Martin Ltd., London, dated 13 June 2017

Condition: Very good condition with minor expected wear and natural fissures and hairlines.

Weight: 3.4 g
Dimensions: Height 2 cm

Estimate EUR 3,000
Starting price EUR 1,500



41
AN EXCEPTIONAL RED JASPER AMULET OF A BABOON, LATE TO PTOLEMAIC PERIOD

Egypt, 664-30 BC. Neatly carved, the simian seated on its haunches, with the tail elegantly coiled to one side and the hands resting on the knees. The body enveloped in a thick cloth, while the head distinguished by small, inset eyes beneath a straight forehead and a prominent muzzle framed by a dense mane on either side. The back of the figure with the remains of a suspension loop. The stone of deep garnet hues with dark veining and bands of vermillion red.

Expert's note: In ancient Egypt, jasper was valued not only for its beauty but for its deep symbolic power. Depending on its color—typically red, yellow, or green—it was believed to embody aspects of life, blood, and regeneration. **Red jasper**, the most common variety, symbolized vitality and protection, reflecting the lifeblood of the gods and the sun's creative force. It was frequently used for amulets, heart scarabs, and inlays, particularly those connected with the afterlife, where it served to revitalize the soul and guard it from harm.

Provenance: The Saoud bin Mohammed Ali Al-Thani Foundation. With an old collector's label affixed to the base, inscribed '2308JB'.

Condition: Good condition, commensurate with age, with expected wear and natural imperfections. Small losses to the headgear and suspension loop at the back. Few minuscule nicks and minute chips, mostly to the base.

Weight: 10.7 g
Dimensions: Height 2.6 cm

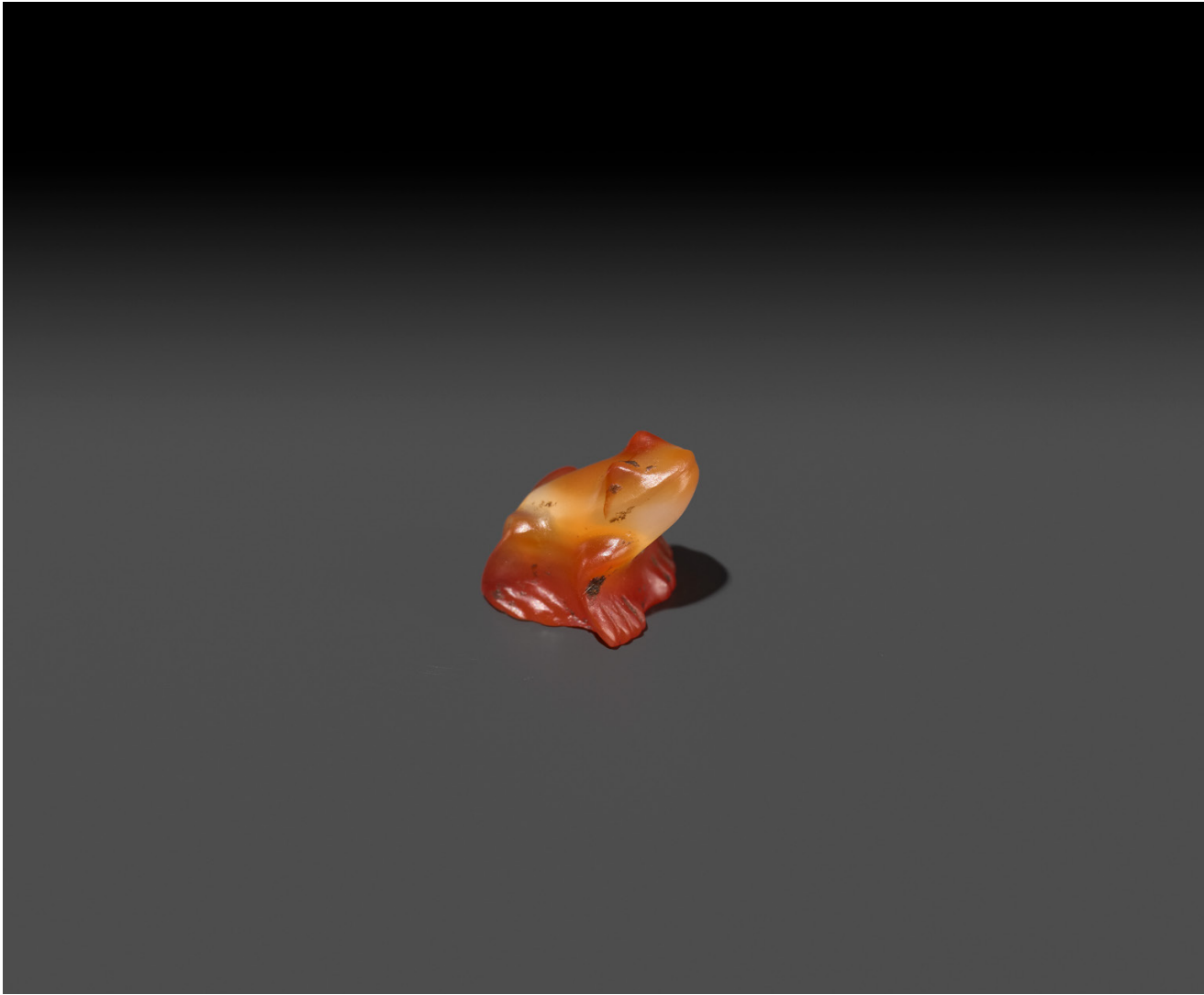


Saoud bin Mohammed bin Ali Al-Thani (1966-2014)

The baboon played a prominent role within ancient Egyptian religious praxis. Initially venerated as the anthropomorphic embodiment of a lunar deity referred to as 'the Great White One', it was subsequently syncretized with Thoth, the god of writing, typically represented as an ibis or ibis-headed figure. In its baboon manifestation, Thoth retained his lunar associations. This diminutive statuette was likely an object of dedication within a cultic or votive context.

Literature comparison: Compare a related marble figure of a baboon, Egypt, Late period, Dynasty XXVI, dated 664-332 BC, 6 cm high, in the Metropolitan Museum of Art, object number 89.2.223. For further related Egyptian examples of glazed faience amulets depicting lions, see William M. Flinders Petrie, *Amulets*, 1914, p. 43, pl. 37, no. 206 A-K.

Estimate EUR 2,000
Starting price EUR 1,000



42
A CARNELIAN ‘FROG’ AMULET, HEQET, LATE PERIOD TO PTOLEMAIC ERA

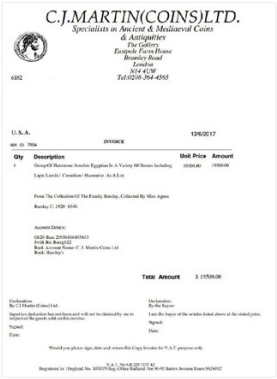
Egypt, 664-30 BC. Naturalistically depicted on an integral base, the eyes and mouth delineated by incision. The semi-precious stone is of a mottled deep amber hue with inclusions of white and red. Neatly pierced horizontally through the chest.

Provenance: The collection of Miss Agnes Barclay, acquired c. 1920-1940, and thence by descent. With C.J. Martin Ltd., Specialist in Ancient & Mediaeval Coins & Antiquities, London, United Kingdom. A private collection in New York, acquired from the above in 2017 and thence by descent. A copy of an invoice from C.J. Martin Ltd., London, dated 13 June 2017, accompanies the lot. In this invoice the present lot is listed within a group of hardstone amulets made from lapis and carnelian, sold for USD 19,500 or **EUR 23,500** converted and adjusted for inflation at the time of writing.

Condition: Excellent condition with minor expected wear.

Weight: 0.8 g
Dimensions: Height 1 cm

Heqet, in ancient Egyptian religion and mythology, is a goddess who personified regeneration, rebirth, and fertility. Heqet was depicted in the form of a frog, as a frog-headed woman, or as a woman with the body of a frog.



An invoice from C.J. Martin Ltd., London, dated 13 June 2017

The worship of the frog was one of the oldest cults in Egypt. Frog gods and frog goddesses were thought to have had a vital role in the creation of the world. Just prior to the annual flooding of the Nile River, frogs appeared in great numbers, which possibly led to their association with fecundity and with the beginning of life in the world. In fact, the hieroglyphic sign for 100,000 was a tadpole. Frog amulets were very popular both in semiprecious stone and in faience, and were worn by women hoping for an easy delivery. Both sexes wore the frog in expectation of a successful rebirth in the afterlife. The Ogdoad (a group of eight gods) of the ancient city of Hermopolis inhabited the inchoate world before creation and consisted of four pairs of very early primeval gods and their corresponding goddesses, who represented water, darkness, uncertainty, and infinity. The gods were all depicted with the heads of frogs, while their female counterparts were depicted with the heads of serpents.

LITERATURE COMPARISON

Compare a closely related carnelian amulet of a frog, Late Old Kingdom-Early Middle Kingdom, dated c. 2150-1950 BC, 1.2 cm high, in the Metropolitan Museum of Art, object number 59.103.2. Compare a closely related frog amulet, New Kingdom, dated 1540-1069 BC, 0.9 cm high, in the Cleveland Museum of Art, accession number 1914.570 (**fig. 1**).



fig. 1

Estimate EUR 2,000
Starting price EUR 1,000

43
A RARE AMAZONITE AMULET OF A FROG, THIRD INTERMEDIATE TO LATE PERIOD

Expert’s note: Amazonite, a greenish-blue variety of microcline feldspar, was highly prized in ancient Egypt for its vivid turquoise hue, reminiscent of the life-giving waters of the Nile and the color of rebirth. The stone’s luminous surface was associated with Hathor, goddess of joy,



fertility, and love, and it was believed to endow the wearer with vitality and protection in both life and death. In funerary contexts, amazonite symbolized renewal and safe passage into the afterlife, embodying the spiritual harmony between earth and sky that defined Egyptian belief.

Egypt, 1069-332 BC. Finely carved, the animal poised to leap, with its hind legs compressed and its stylized head raised anticipating the jump. The body pierced longitudinally for suspension. The stone of a pale turquoise-blue tone with icy-white and light brown inclusions.

Provenance: The Saoud bin Mohammed Ali Al-Thani Foundation. With an old collector’s label affixed to the base, inscribed ‘1569ES’.
Condition: Very good condition, commensurate with age, with ancient wear and natural imperfections. Few minute nicks and light surface scratches.

Weight: 1.8 g
Dimensions: Length 1.6 cm

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie’s New York, 5 December 2012, lot 336
Price: USD 2,750 or approx. **EUR 3,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian faience frog amulet, New Kingdom, Dynasty XVIII, Reign of Thutmose III, 1479-1425 BC
Expert remark: Compare the related subject and manner of modeling. Note the similar size (2.4 cm) and earlier dating.



Saoud bin Mohammed bin Ali Al-Thani (1966-2014)



Estimate EUR 1,000
Starting price EUR 500

44
A WHITE LIMESTONE AMULET OF SOBEK, PTOLEMAIC PERIOD

Egypt, 332-30 BC. Neatly modeled to depict two intertwined crocodiles crouching on a rectangular base, their bodies coiling around one another. The surfaces finely incised to convey their scaly texture, while the heads



naturalistically rendered. A suspension loop set on the back of one crocodile. Although uncommon, limestone was occasionally used in ancient Egypt for amulets and small votive figures. As a soft and easily worked stone, it was readily available and could be carved with fine detail, then painted or gilded to enhance its appearance. Unlike harder and more symbolically charged materials such as carnelian, jasper, or faience, limestone held primarily a practical rather than mystical value. Its use typically reflected the intention of a funerary purpose, where the amulet’s symbolic function outweighed the need for durability. In such contexts, limestone served as a humble yet meaningful substitute—its pale, light tone associated with purity, rebirth, and the divine realm—making it suitable for objects meant to accompany the deceased into the afterlife.

Provenance: The Saoud bin Mohammed Ali Al-Thani Foundation. With an old collector’s label affixed to the base, inscribed ‘93.75’.
Condition: Good condition with expected wear and firing irregularities. Light signs of abrasion. Small losses, some of which have smoothened over time, and minor chips, mostly to edges.

Weight: 6.6 g
Dimensions: Length 2.5 cm

LITERATURE COMPARISON

Compare a related faience amulet with two intertwined crocodiles, Egypt, Late period, dated 630-525 BC, 5.2 cm long, in the British Museum, registration number UC54640. Compare a related faience amulet in the form of a crocodile, Egypt, Late to Ptolemaic period, dated 600-200 BC, 4.2 cm long, in the Harvard Art Museums, object number 1984.674.



Estimate EUR 1,500
Starting price EUR 800

45

A TURQUOISE-GLAZED FAIENCE AMULET
OF PATAIKOS, LATE PERIOD

Egypt, 664–332 BC. Boldly rendered as a naked dwarf with bowed legs and short arms akimbo, a relatively elongated torso, with well-defined genitalia, a deeply impressed circular navel within a slightly rounded belly. The disproportionately large head of the figure conveying an amiable expression characterized by almond-shaped eyes, a broad nose, and full lips. The neck fitted with a loop containing a small hole for suspension.

Provenance: Collection of Jerome M. Eisenberg, New York, USA, the collection formed primarily from the early 1960s through the 1990s, and thence by descent.

Condition: Good condition with expected old wear and firing irregularities. Obvious losses. Flaking to glaze, mostly at the backside. Few minor nicks and minute chips. Small areas with soil encrustation.



Jerome M.
Eisenberg

Weight: 40.7 g (incl. stand)
Dimensions: Height 6.9 cm (excl. stand), 7.9 cm (incl. stand)

Mounted on an associated stand. (2)

Pataikos refers to a protective deity represented in the form of a dwarf, displaying the characteristic features of achondroplastic morphology. Possibly associated with the craftsman god Ptah, such figures are closely related to depictions of Horus the Savior on magical stelae known as cippi, and may also appear alongside Sekhmet or Nefertem, who, together with Ptah, constituted the Memphite triad. The name is believed to derive from the account of Herodotus, who, in his Histories, described a comparable image of Ptah at Memphis in dwarf form, noting its resemblance to the Phoenician Pataikoi, miniature protective figures that he had seen adorning the prows of Phoenician ships.

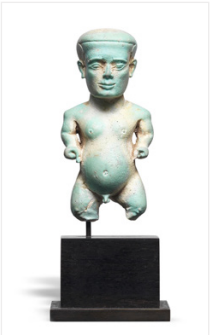
LITERATURE
COMPARISON

Compare a related pale green-glazed faience amulet of Pataikos, Egypt, Late to Ptolemaic period, dated 664-30 BC, 6.6 cm high, in the Metropolitan Museum of Art, object number 90.6.196 (**fig. 1**). Compare a related green-glazed faience amulet of Pataikos, Egypt, Late to Ptolemaic period, dated 1069-332 BC, 4.5 cm high, in the Art Institute of Chicago, reference number 1894.196 (**fig. 2**). For two further closely related examples of turquoise-glazed faience amulets depicting Pataikos, see Carol Andrews, Amulets of Ancient Egypt, 1994, p. 39, no. 36.



AUCTION RESULT COMPARISON

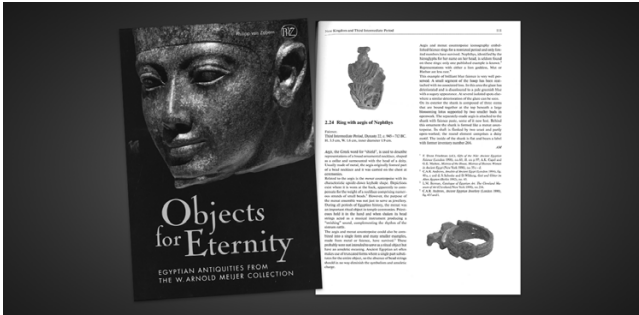
Type: Closely related
Auction: Bonhams London, 8 December 2022, lot 248
Price: GBP 15,000 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing
Description: A sizeable Egyptian pale blue glazed faience Pataikos amulet, Late period, c. 664-332 BC
Expert remark: Compare the closely related subject and manner of modeling. Note the similar size (7 cm).



Estimate **EUR 4,000**
Starting price EUR 2,000



46
A RARE TURQUOISE GLAZED FAIENCE RING WITH AEGIS OF NEPHTHYS, THIRD INTERMEDIATE PERIOD, DYNASTY XXII



Published: Carol A.R. Andrews and Jacobus van Dijk, *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 111, no. 2.24.

Exhibited: Allard Pierson Museum (APM), Archaeological Museum of the University of Amsterdam, 17 November 2006-25 March 2007.



The Allard Pierson Museum

Egypt, circa 946-735 BC. The shank of this ring is formed of three stems of lotus flowers that terminate in one open lotus flower and two buds in openwork which support the bezel that is formed of an elaborate menat counterpoise supporting an aegis of Nephthys. The face of the deity is modeled with a tripartite wig surmounted by her distinctively shaped crown of the hieroglyph of her name.

Provenance: The collection of E. Leu, Zurich, assembled between circa 1950-1960. Thereafter with Bigler Fine Arts, Zurich, Switzerland. The collection of W. Arnold Meijer, Netherlands, acquired from the above on 11 November 2004. The interior of the shank with an old inventory

label, inscribed '264'. A copy of the invoice from Bigler Fine Arts, Zurich, Switzerland, dated 11 November 2004, accompanies this lot.
Condition: Very good condition with wear and manufacturing irregularities. Expected minor losses and wear to glaze. Minute old repairs to two sections of the hoop.

Weight: 3.3 g
Dimensions: Diameter 2.4 cm

Aegis, the Greek word for "shield", is used to describe representations of a broad ornamental necklace, shaped as a collar and surmounted with the head of a deity. Usually made of metal, the aegis originally formed part of a bead necklace and it was carried on the chest at ceremonies.

LITERATURE COMPARISON

Nephthys, identified by the hieroglyph for her name on her head, is seldom found on these rings: only one other example is known, see a closely related turquoise faience ring with the aegis of Nephthys, Third Intermediate, Dynasty XXII, dated 1069-715 BC, 2.7 cm wide, in the Cleveland Museum of Art, accession number 1916.659.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 11 December 2014, lot 234
Price: USD 7,500 or approx. **EUR 8,800** converted and adjusted for inflation at the time of writing
Description: An Egyptian faience finger ring, Third Intermediate period, 22nd dynasty, 945-712 BC
Expert remark: Compare the closely related modeling and similar glaze.



Estimate EUR 2,000
Starting price EUR 1,000



47
A RARE URAEUS AMULET OF WADJET AND NEKHBET, TURQUOISE-BLUE FAIENCE, LATE PERIOD

Expert's note: This amulet depicts a rare composite uraeus, fusing Wadjet, the cobra goddess of Lower Egypt, with Nekhbet, the vulture goddess of Upper Egypt. The rearing serpent body, unmistakably crowned with the distinct hooked beak of a vulture, embodies the **Two Ladies**—the divine patrons of a united Egypt. Such hybrids proclaimed the king's legitimacy and invoked the dual protective forces of fiery aggression and maternal

guardianship. While uraeus amulets are common, examples in which the cobra and vulture are deliberately merged into a single figure are notably uncommon, making this faience piece a striking expression of royal and divine power.

Egypt, circa 664-332 BC. The falcon-headed cobra with a flaring hood, the end of the curving body bent backward in undulations along the back of the hood, wearing a striated wig, the body neatly incised with detailed markings on the front and flaring hood.



Provenance: A private collection, assembled between the 1970s-1990s. The Saoud bin Mohammed Ali Al-Thani Foundation, acquired from the above, and subsequently de-accessed. A copy of a provenance statement, confirming the Saoud bin Mohammed Ali Al-Thani Foundation's previous ownership of the present lot, will be provided to the winning bidder after full payment has been received.
Condition: Good condition with old wear, commensurate with age. Manufacturing irregularities, obvious losses, and expected encrustations.

Weight: 9.9 cm
Dimensions: Height 4.4 cm

LITERATURE COMPARISON

Compare a closely blue turquoise amulet, Late Period, dated to 664-332 BC, 4.7 cm high, in the Musée du Louvre, numéro principal AF 2134. Compare a closely related amulet of a snake, Late Period-Ptolemaic Period, dated to the 664-30 BC, 3.5 cm high, in the Metropolitan Museum of Art, object number 21.6.63 (**fig. 1**).

Estimate EUR 2,000
Starting price EUR 1,000



Saoud bin Mohammed bin Ali Al-Thani (1966-2014)



fig. 1

A TURQUOISE-GLAZED FAIENCE AMULET OF KHNUM, THIRD INTERMEDIATE TO LATE PERIOD

Expert authentication: Simone Musso has authenticated this lot. A copy of Simone Musso's declaration, dated 26 January 2025, will be provided to the winning bidder after full payment has been received. **Simone Musso** is a consultant curator for Egyptian antiquities at the Stibbert Museum and member of the Nuri Archaeological Expedition.

Egypt, 1069-332 BC. Minutely modeled, the ram-headed god striding upon a rectangular pedestal, his hands clenched at his sides, and wearing a shendyet-kilt. The head of the deity distinguished by a prominent snout and long, curving horns. The back of the figure pierced with a small hole for suspension.

Provenance: The Saoud bin Mohammed Ali Al-Thani Foundation. With an old collector's label affixed to the base, inscribed '4514 BO'.
Condition: Very good condition with expected wear and firing irregularities. Light remnants of old pigments to the pedestal and minor areas with soil encrustation.

Weight: 1.1 g
Dimensions: Height 3.1 cm

Khnum was among the earliest known deities in Upper Egypt, originally associated with the Nile cataract. He was regarded as the guardian of the annual inundation of the river, believed to issue from the caverns of Hapi, the god who personified the flood.



Saoud bin Mohammed bin Ali Al-Thani (1966-2014)

As the rising waters of the Nile deposited fertile silt and clay while sustaining life along its banks, Khnum came to be venerated as the divine potter, the creator of human bodies, and the source of vital force.

Literature comparison:
Compare a related glazed faience Toth amulet, Egypt, Late to Ptolemaic period, dated 664-30 BC, 3.4 cm high, in the Metropolitan Museum of Art, object number 96.21.1.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 25 October 2012, lot 51
Price: GBP 10,625 or approx. **EUR 20,500**
converted and adjusted for inflation at the time of writing
Description: An Egyptian green faience Khnum amulet, Third Intermediate to Late period, c. 1069-525 BC
Expert remark: Compare the closely related subject and manner of modeling. Note the larger size (7.6 cm).



Estimate EUR 2,000
Starting price EUR 1,000

A GREEN FAIENCE AMULET OF SHU, THE GOD OF AIR AND ATMOSPHERE, LATE PERIOD, DYNASTY XXVI

Published: Charles Ede Ltd., Small Sculptures from Ancient Egypt, 1979, no. 29.

Expert's note: Shu, the god of air, is most often shown in the Heliopolitan cosmogony separating the sky goddess Nut from the earth god Geb, a role central to creation yet rarely celebrated in independent cult. Consequently, depictions of Shu as a standalone figure are uncommon in Egyptian art, and statues or amulets of the god are seldom encountered in collections. Western interest in Shu intensified after **the 1922 discovery of Tutankhamun's tomb**, where vivid images of him adorned the gilded shrines and other furnishings. These high-profile depictions brought a new visibility to the god, making works associated with him especially appealing to collectors and institutions in the modern era.

Egypt, Sais, circa 664-525 BC. This finely modeled amulet depicts Shu kneeling down on one knee atop an integral base, supporting a solar disc between his upraised hands, wearing a neatly incised shendyt (royal kilt).

Provenance: With Charles Ede Ltd., London. The collection of Dr. P. G. Giacometti, acquired from the above on 2 July 1979. Gorny & Mosch, Munich, 26 June 2018, lot 428. A private collection in Belgium, acquired from the above. A copy of a certificate of authenticity and invoice from Charles Ede Ltd., dated 2 July 1979, confirming the dating above, accompanies this lot.
Condition: Excellent condition with only minor wear and expected encrustations, all commensurate with age.

Weight: 5.8 g (incl. stand)
Dimensions: 2.9 cm (excl. stand), 3.5 cm (incl. stand)

Certificate of Authenticity

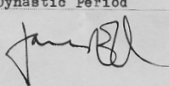
I, James Ede

certify from my professional knowledge that, to the best of my belief

the Amulet of Shu

sold under our reference B 7231

is Egyptian and dates from the Late Dynastic Period

Signed: 

A certificate of authenticity from Charles Ede Ltd.

Mounted on a wood stand. (2)

Shu was the god of air and atmosphere, whose separation of earth and sky allowed sunlight to illuminate the world. His name, meaning 'he who rises up,' linked him with the firmament, including mist and clouds. Over the later Dynastic Period, his role expanded to embody cosmic order itself, with his association with air extending to the breath of life (R. Wilkinson, The Complete Gods and Goddesses of Ancient Egypt, London, 2003, p. 130). This broader cosmic dimension led to a greater presence of Shu in prayers and religious texts, reflecting his importance in sustaining both the universe and human existence.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 3 July 2019, lot 21
Price: GBP 56,250 or approx. **EUR 91,000**
converted and adjusted for inflation at the time of writing
Description: An Egyptian green faience shu amulet, Late Period, circa 664-332 BC
Expert remark: Compare the identical subject and material. Note the larger size (7 cm).



Estimate EUR 2,000
Starting price EUR 1,000



50
A BLUE-GREEN FAIENCE 'WINGED BABOON' AMULET,
THOTH, LATE PERIOD

Egypt, circa 664-332 BC. Finely modeled standing stout on its hindlimbs with its long wings tucked to the back, the primate with its forepaws resting on his knees, as he glares straight ahead, the face neatly incised with a charming expression and surrounded by a wide radiating ruff, partially obscured by a striated wig, and crowned by a large headdress.

Expert's note: Thoth, the Egyptian god of writing, reckoning, and wisdom, was represented either as an ibis-headed man, a full ibis, or as a baboon, most often the hamadryas. Baboon figures and amulets of Thoth are well attested from the Third Intermediate through Late Periods and typically served as votive offerings or funerary talismans for scribes and the deceased. By contrast, **depictions of a baboon with added wings are rare**, with only a handful of confirmed examples, such as a Late Period faience amulet in the Princeton University Art Museum. In such pieces, the wings are best understood as generic avian attributes rather than specifically those of an ibis, which is why "ibis wings" should be avoided as a description. **The association with Thoth** in these unusual hybrids relies on the baboon form itself and, where preserved, lunar symbols or inscriptions that reinforce his role as a lunar deity. These composite amulets belong to a broader Late Period repertoire of protective objects in which elements from different animals or divine beings were deliberately fused to amplify their power. The winged aspect underscores solar qualities, while the baboon continues to signal Thoth's central role as divine scribe and arbiter in the judgment of the dead. In sum, while Thoth as a baboon is common, the addition of wings marks this as a highly uncommon and syncretic form, reflecting the creative flexibility of Late Period amuletic iconography.

Provenance: The private collection of Antoinette Downing, Providence, USA. Thereafter with Ancient Objects, Rhode Island, USA. A private collection in Switzerland, acquired from the above in 2012 and thence by descent. **Condition:** Very good condition, commensurate with age. Old wear, minor irregularities, small losses, some pitting and encrustations, all as expected.

Weight: 100 g (incl. stand)
Dimensions: Height 5.3 cm (excl. stand), 13.7 cm (incl. stand)

Mounted on an associated stand. (2)

LITERATURE COMPARISON

Compare a closely related pale blue-green glazed-composition baboon with bird's wings and tail, illustrated by Carol Andrews in *Amulets of Ancient Egypt*, 1994, p. 37, no. 33a (**fig. 1**). Compare a closely related baboon amulet, Late Period, Dynasty 27-30, 525-343 BC, 4.5 cm high, in the Risd Museum, object number 1988.097.



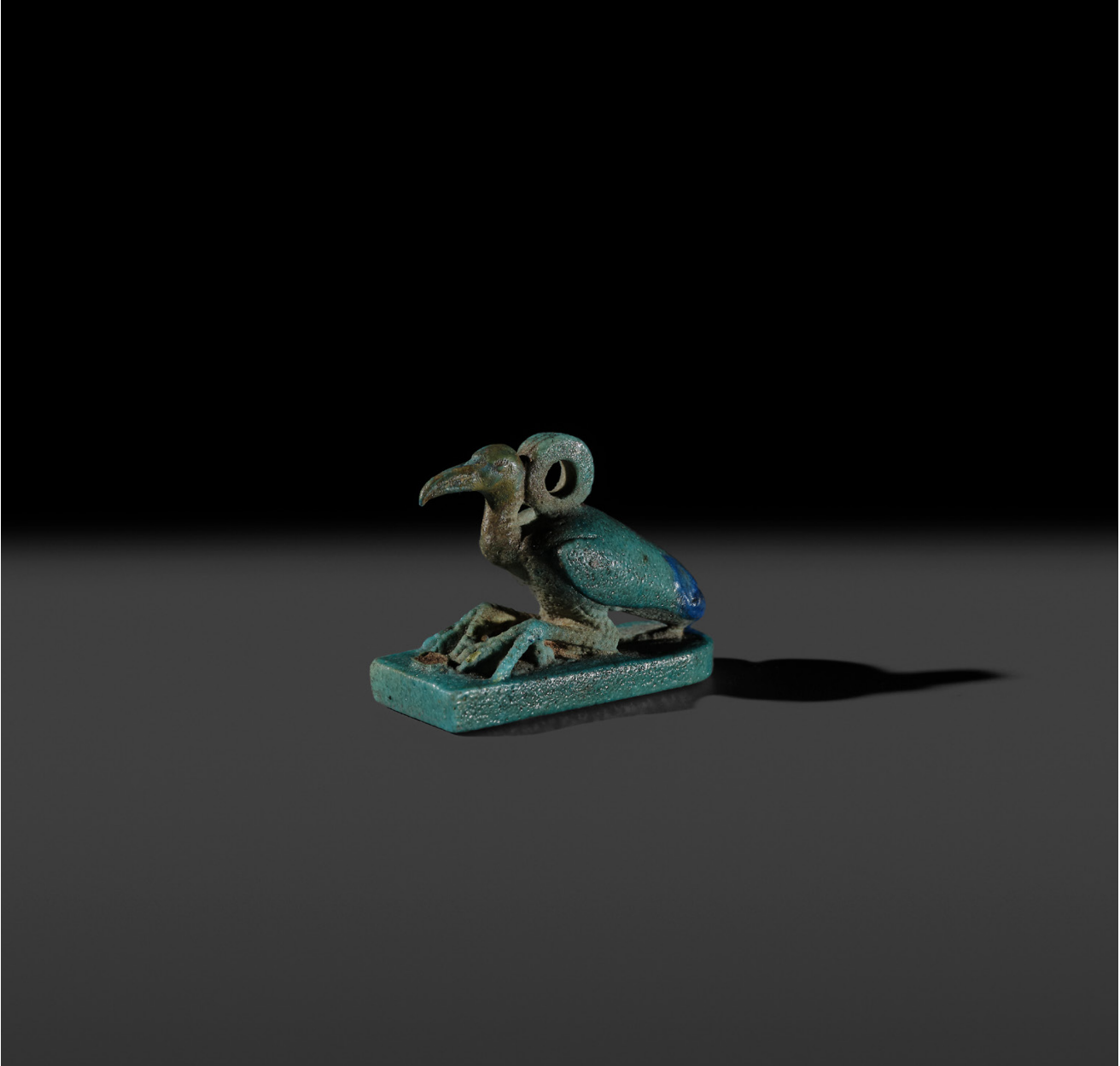
fig. 1

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's London, 29 October 2003, lot 375
Price: GBP 4,465 or approx. **EUR 11,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian turquoise faience baboon, Late Period
Expert remark: Compare the related modeling and similar expression and glaze. Note the smaller size (3.8 cm).



Estimate EUR 3,000
Starting price EUR 1,500



51
AN 'IBIS' AMULET, BLUE AND GREEN
BICHROME FAIENCE, LATE PERIOD,
DYNASTY XXV-XXXI

Exhibited: TEFAF, Maastricht, March 7-14, 2024.

Expert Note: The ibis was the sacred bird of Thoth, the god of wisdom, writing, and divine judgment. In amulet form, the ibis is more than a naturalistic bird—it embodies Thoth himself in his avian guise. As scribe of the gods, Thoth presided over the *Weighing of the Heart ceremony*, where he recorded whether the soul of the deceased was justified against the feather of Maat. The spur between the ibis' feet, once supporting such a feather, makes the association explicit, confirming the amulet's funerary function. **By highlighting the tail feathers in lapis blue**, the artist emphasized the bird's celestial and regenerative aspect — aligning the ibis (Thoth's form) with cosmic permanence and the cycle of renewal.

Egypt, circa 715-332 BC. The sacred bird of Thoth standing on an integral base, with a pendant loop at the nape of the neck, the head and body in green, with a patch of darker blue to the tip of the tail feathers.

Provenance: A private collection in Switzerland, acquired in the 1960s, and thence by descent. Thereafter with Rupert Wace Ancient Art, London. The base and fitted stand with an inventory label, inscribed '17695'. **Condition:** Good condition with expected wear and encrustations, commensurate with age. A small old repair to the neck. The feather of Maat lost.

Weight: 2.7 g (excl. stand), 44.1 g (incl. stand)
Dimensions: Length 2.4 cm (excl. stand), 7 cm (incl. stand)

With a fitted wood stand. (2)

Literature comparison:

Compare a related faience ibis with maat feather, Late Period-Ptolemaic Period, dated to 664–30 BC, 1.9 cm wide, in the Metropolitan Museum of Art, object number 26.7.873.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 8 December 2015, lot 37
Price: USD 11,250 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian Pale Blue Faience Amulet of Thoth, 26th/ 30th Dynasty, 664-342 B.C.
Expert remark: Compare the related modeling of the ibis head and the similar color of the faience. Note the height of 7 cm.



Estimate EUR 4,000
Starting price EUR 2,000



52
**A TURQUOISE-GLAZED FAIENCE AMULET OF
A RECUMBENT LION, LATE PERIOD**

Expert authentication: Simone Musso has authenticated this lot. A copy of Simone Musso's declaration, dated 26 January 2025, will be provided to the winning bidder after full payment has been received. Simone Musso is a consultant curator for Egyptian antiquities at the Stibbert Museum and member of the Nuri Archaeological Expedition.

Egypt, 664-332 BC. Finely modeled, the feline depicted with forepaws extended and hind limbs bent along the flanks of its muscular body, the tail curving upward across the right leg. The imposing head of the animal distinguished by recessed eyes directed forward, a powerful muzzle with closed jaws, and prominent ears, all framed by a majestic mane. The back of the figure fitted with a small loop for suspension.

Provenance: The Saoud bin Mohammed Ali Al-Thani Foundation. An old collector's label affixed to the base, inscribed 'LO3877 THIR-08'.
Condition: Very good condition, commensurate with age, with expected wear and firing irregularities. Light signs of abrasion. Few minute nicks, mostly to the base.

Weight: 5.4 g
Dimensions: Length 3.1 cm

Amulets in the form of lions are attested in Egypt as early as the late Old Kingdom, fashioned from glazed steatite and composition, and they continued to be produced until the end of dynastic history. As Carol Andrews has suggested, such lion amulets may be connected to a spell against snakes preserved on a Late Period papyrus, which instructs that the words be recited 'over a lion of glazed composition threaded onto red linen'. Many examples were placed upon the chest of the deceased to safeguard them on their journey to the afterlife. See Carol Andrews, *Amulets of Ancient Egypt*, 1994, p. 64-65.

Estimate EUR 2,000
Starting price EUR 1,000



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams London, 28 November 2019, lot 187
Price: GBP 3,562 or approx. **EUR 5,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian glazed composition lion amulet, Late to Ptolemaic period, c. 380-200 BC
Expert remark: Compare the related subject and manner of modeling. Note the similar size (3.8 cm).



53
**A FINE 'ANUBIS' AMULET,
TURQUOISE-COLORED FAIENCE, LATE PERIOD**

Expert authentication: Simone Musso has authenticated this lot. A copy of Simone Musso's declaration, dated January 26, 2025, will be provided to the winning bidder after full payment has been received. **Simone Musso** is a consultant curator for Egyptian antiquities at the Stibbert Museum and member of the Nuri Archaeological Expedition.

Egypt, circa 664-332 BC. The jackal god of embalming is depicted reclining atop an integral base, the forepaws extended, its head and ears erect, its tail curled over the back and coiling to form the pendant loop.

Provenance: A private collection, assembled between the 1970s-1990s. The Saoud bin Mohammed Ali Al-Thani Foundation, acquired from the above, and subsequently de-accessed. The fitted base with an inventory label, inscribed '17695'. A copy of a provenance statement, confirming the Saoud bin Mohammed Ali Al-Thani Foundation's previous ownership of the present lot, will be provided to the winning bidder after full payment has been received.
Condition: Very good condition with old wear and expected encrustations, all commensurate with age.

Weight: 8.7 g
Dimensions: Length 4.3 cm

Anubis was the Egyptian deity of cemeteries and embalming as well as the protector of graves. As with any other culture or religion around the world, the Egyptians believed in paying respect to their dead. Therefore, they conducted elaborate ceremonies and mummification processes to help the deceased pass smoothly into the Afterlife. Anubis was the deity who played an important role in this journey. Depicted with the black head of a jackal, Anubis helped mummify Egyptians when they died.

Jackals were associated with death, because they lurked around cemeteries and would eat decomposing flesh. Therefore, by making Anubis the patron deity of jackals, the Egyptians hoped to protect the bodies from

being devoured. In addition, as recorded in the Book of the Dead (The Book of Going Forth by Day) Anubis's other job was to stand in the Hall of the Two Truths and weigh the hearts of people seeking judgment.

LITERATURE COMPARISON

Compare a closely related faience amulet of Anubis, Late Period, Dynasty XXVI, dated 664-525 BC, 3.2 cm wide, in the Michael C. Carlos Museum, object number 2007.015.005.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 26 April 2012, lot 125
Price: GBP 3,000 or approx. **EUR 6,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian faience Anubis amulet, late period, dynasty XXVI, circa 664-525 b. c.
Expert remark: Compare the related modeling and similar color of the faience.



Estimate EUR 1,000
Starting price EUR 500

54

A LARGE TURQUOISE-GLAZED FAIENCE AMULET OF THE ENTHRONED SEKHMET, LATE PERIOD

Egypt, 664-332 BC. Well-modeled, the lion-headed goddess sitting hieratically upon a throne, the sides neatly incised with stylized palm leaves, on a rectangular base. Her elongated forearms resting upon her thighs, while the head crowned with a royal wig, from which rounded ears emerge, surmounted by a lenticular sun disc and pierced at the back with a suspension hole.

Provenance: The collection of H. J., since February 1980. Michael Peter Staniforth, acquired from the above. A private collection in United Kingdom, acquired from the above in circa 1990. A private collection in Berlin, Germany, acquired from the above.

Condition: Very good condition, commensurate with age, with expected wear and firing irregularities. Light signs of abrasion. Few minor nicks, light surface scratches, and minute chips here and there. Small areas with soil encrustation, mostly to the back and base.

Weight: 42.7 g
Dimensions: Height 6.7 cm

Literature comparison:

Compare a related glazed faience amulet of Sekhmet, Egypt, dated Post-Dynastic to early Ptolemaic period, 7th-3rd century BC, in the Tokyo National Museum, accession number TJ-5880. Compare a related glazed faience Bastet amulet, Egypt, Late to Ptolemaic period, dated 664-30 BC, 7.3 cm high, in the Metropolitan Museum of Art, object number 17.194.2443.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's London, 26 April 2012, lot 124
Price: GBP 2,750 or approx. **EUR 5,500** converted and adjusted for inflation at the time of writing

Description: An Egyptian faience lion-headed goddess amulet, Third Intermediate period, c. 1069-664 BC

Expert remark: Compare the related subject and manner of modeling. Note the smaller size (5.7 cm).



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Bonhams London, 8 December 2022, lot 12

Price: GBP 2,805 or approx. **EUR 3,500** converted and adjusted for inflation at the time of writing
Description: An Egyptian turquoise glazed faience amulet of Sekhmet, Third Intermediate to Late period, c. 1070-332 BC

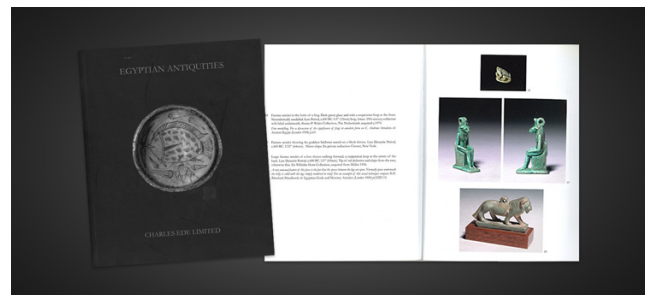
Expert remark: Compare the related subject and manner of modeling. Note the smaller size (6 cm).



Estimate EUR 4,000
Starting price EUR 2,000

55

A TURQUOISE-GLAZED FAIENCE AMULET OF THE ENTHRONED SEKHMET, LATE PERIOD, DYNASTY XXVI (SAITE)



Published: Charles Ede Limited, Egyptian Antiquities, 2013, no. 19.

Egypt, 664-525 BC. Well-modeled, the lion-headed goddess sitting hieratically upon a throne, the sides neatly incised with a crisscross pattern, on a rectangular base. Her elongated forearms resting upon her thighs, while the head crowned with a royal wig, from which pointed ears emerge, surmounted by a serpent and fitted with a suspension loop.

Provenance: A private collection in New York, United States. Charles Ede Limited, by 2013. A collector, acquired from the above. With an old collector's label affixed to the base, inscribed '9282'.

Condition: Good condition with ancient wear and firing irregularities. Few minor losses to the back of the throne, left ear of the deity, and the suspension hole. Light surface scratches and minute chips here and there. Small areas with soil encrustation.

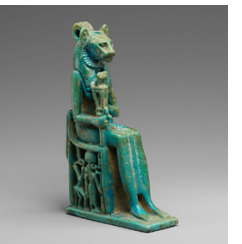
Weight: 23.7 g
Dimensions: Height 6.3 cm

Sekhmet occupies a central position within the Egyptian pantheon as a warrior goddess, a deity of medicine, and a solar divinity. As the eldest daughter of the sun god Ra, she often embodies his retributive power and carries out divine punishment. She is typically depicted seated on a

throne, a portrayal that emphasizes divine authority and dominion over the world, reflecting her ability to maintain order and safeguard Egypt. The prominently raised serpent, or uraeus, on her headdress represents Uadjet, the protective cobra goddess of Lower Egypt, and signifies her royal authority and vigilant oversight. In Egyptian belief, amulets depicting Sekhmet were thought to evoke her power and confer protection upon the wearer.

LITERATURE COMPARISON

Compare a related glazed faience amulet of a lion-headed Bastet, Egypt, Third Intermediate period, dated 872-664 BC, 6.8 cm high, in the Metropolitan Museum of Art, object number 26.7.868.



AUCTION RESULT COMPARISON

Type: Closely related

Auction: Christie's New York, 11 December 2003, lot 351

Price: USD 3,107 or approx. **EUR 5,500** converted and adjusted for inflation at the time of writing

Description: An Egyptian faience Sekhmet amulet, Third Intermediate period, dynasty XXI-XXII, 1070-712 BC

Expert remark: Compare the related subject and manner of modeling. Note the smaller size (5.1 cm) and the obvious glaze flaking.



Estimate EUR 4,000
Starting price EUR 2,000



56

A SUPERB PALE BLUE FAIENCE SHABTI OF NESBANEBDJED, DYNASTY XXX

This shabti comes from a tomb discovered in 1902 at the site of the ancient city of Mendes (Tell el-Rub'a), the capital of Egypt for a short time during the Late Period. One of the two chambers of the tomb was almost completely empty, with only a few fragments of gold leaf left behind. In the second chamber were over 360 complete shabtis, plus a number of fragments. Most were inscribed, like this one, for the priest Nesbanebdjedet. Of these shabtis, 322 had the type of T-shaped inscription seen here. About 100 of Nesbanebdjedet's shabtis remained in Egypt; many more can be found in museums and private collections around the world.

Egypt, Tell el-Rub'a, 380-342 BC. Superbly modeled, standing on a trapezoidal base, holding the pick, hoe, and seed bag slung over the left shoulder, wearing a braided beard with curled tip and tripartite wig falling to the top of the rectangular back pillar, his face with smiling mouth, broad nose, and outlined eyebrows in relief; a line and column of inscription to the body.

Inscriptions: To the front, T-shape inscription, 'Nesbanebdjed, born to Shentyt, the 'imy-khenty Priest, the One who separates the Two Gods, the Priest of Osiris in Apet, the Scribe of the divine (...), the Overseer of wab-Priests of Sekhmet in Hat-mehyt (Mendes), the Priest of Banebdjed'

Provenance: Discovered at Tell el-Rub'a, tomb of Nesbanebdjed, in 1902, and subsequently sold to Europe. A private collection in the Isle of Wight, UK. Bonhams London, 26 October 2007, lot 55. A private collection in Paris, France. A noted collector, acquired from the above via the local auction market.

Condition: Very good condition with wear, commensurate with age. Manufacturing irregularities, age cracks and fissures, small losses and chips, expected flaking, and a minuscule repair to the nose.
French Export License: Certificat d'exportation pour un bien culturel, no. 184742, dated 18 May 2017, has been granted. A copy accompanies this lot.

Weight: 182.2 g (incl. stand)
Dimensions: Height 17 cm (excl. stand), 18 cm (incl. stand)

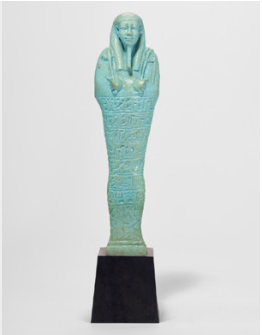
Mounted on an associated stand. (2)

Nesbanebdjedet's priestly titles associate him with the cult of the ram-god Banebdjedet, who was part of the Mendesian triad with the goddess Hatmehyt and the child-god Harpocrates.

LITERATURE COMPARISON
Compare a closely related faience Shabti of Nesbanebdjedet, Late Period, Dynasty 30, dated 380-343 BC, 17.5 cm high, in the Metropolitan Museum of Art, object number 10.130.1044b.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 4 February 2025, lot 18
Price: USD 25,200 or approx. **EUR 22,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian faience shabti for Nesbanebdjed, Late Period, 30th dynasty
Expert remark: Compare the closely related modeling and similar subject, depiction, and related size (19.6 cm).



Estimate EUR 6,000
Starting price EUR 3,000



57
**A PALE TURQUOISE FAIENCE
FIGURE OF ISIS AND HORUS,
LATE PERIOD TO PTOLEMAIC ERA**

Egypt, circa 664-30 BC. The goddess seated on a throne decorated to the sides with a feather pattern, her feet resting on a low integral plinth, clad in a tightly-fitted sheath and a broad collar, her striated tripartite wig framing her serene face, offering her left breast to her divine son Horus seated on her lap.

Provenance: The private collection of Dr. W. Benson Harer, Los Angeles, California, USA. The base inscribed to the underside in pencil, '\$850 B41/89 Faience Isis Tel el-Amarna No 6455'. The underside also with a label, '173 AREZZ \$750'.

Condition: Good condition, commensurate with age. Expected wear, obvious losses, small chips and nibbling, an old repaired break to her waist, signs of weathering and erosion, and encrustations. Overall with a fine, naturally grown patina.



Dr. W. Benson Harer

Weight: 103.6 g (excl. stand), 197.9 g (incl. stand)
Dimensions: Height 10.2 cm (excl. stand), 15.2 cm (incl. stand)

With an associated fitted wood stand. (2)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Paris, 25 October 2022, lot 170
Price: EUR 17,850 or approx. **EUR 19,500** adjusted for inflation at the time of writing
Description: An Egyptian green-faience figure of Isis and Horus, Late Period-Ptolemaic Period
Expert remark: Compare the closely related modeling and related losses. Note the size (15 cm).

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 26 January 2023, lot 123
Price: USD 8,820 or approx. **EUR 8,100** converted and adjusted for inflation at the time of writing
Description: An Egyptian faience Isis and Horus, Ptolemaic Period
Expert remark: Compare the closely related modeling and related losses. Note the size (15.8 cm).

Estimate EUR 3,000
Starting price EUR 1,500



58
**A TURQUOISE-GLAZED FAIENCE AMULET
OF SEKHMET NURSING THE YOUNG PHARAOH,
LATE PERIOD TO PTOLEMAIC ERA**

Published: Gerry D. Scott, Temple, Tomb, and Dwelling. Egyptian Antiquities from the Harer Family Trust Collection, 1992, p. 158, no. 105.

Exhibited: Los Angeles County Museum (LACMA), exhibited 1986-1991. Temple, Tomb, and Dwelling. Egyptian Antiquities from the Harer Family Trust Collection, University Art Gallery, California State University, and San Bernardino County Museum, 1992. University of Arizona, Tucson, 1993. California State University, San Bernardino, periodically 1994-2023.

Egypt, 760-30 BC. The plaque is of rectangular form, finely modeled to depict the lion-headed Sekhmet majestically seated on a throne, wearing the royal wig surmounted by a serpent, gently nursing the divine child, Horus on earth. A Horus falcon, crowned with a sun disc, adorns the side of the throne. The plaque pierced with two small holes for suspension along the upper edge.

Provenance: Superior Galleries, Los Angeles, 9 March 1984. Collection of Dr. William Benson Harer, acquired from the above.
Condition: Good condition with ancient wear and firing irregularities. Few minor glaze losses, mostly to the base. Expected fissures, one with signs of old restoration and a small chip. Small areas with soil encrustation. The image displaying exceptionally well despite its age.

Weight: 48.2 g
Dimensions: Height 7 cm

Horus was venerated as one of the foremost deities in ancient Egyptian religion, personifying kingship and celestial order, while also governing martial and hunting domains, and was at times regarded as the initiator of Egyptian civilization. As the son of Osiris and Isis, he occupied a central position as the divine embodiment of royal authority. His depiction as a child being nursed was a recurring motif in devotional iconography, emphasizing his role as the legitimate heir and divine ruler.

While Isis, his natural mother, is traditionally portrayed as the nurturing figure, in this instance the act is performed by the lion-headed goddess Sekhmet. As the first-born daughter of the sun god Ra, Sekhmet was revered both as a warrior and as a goddess of healing, closely associated with the protection of kings. In this symbolic maternal role, she imparts not only life but also the distinctive attributes of her divine nature to the young Horus, including her solar power and martial prowess. Sekhmet's appearance in this context underscores the fluidity of Egyptian theology, wherein different goddesses could assume overlapping roles to highlight specific theological or cultic associations.

LITERATURE COMPARISON
Compare a closely related faience amulet plaque of **Isis nourishing a pharaoh**, Egypt, Third Intermediate period, dated 1050-900 BC, 3.1 cm high, in the Metropolitan Museum of Art, object number 74.51.4533.

Estimate EUR 3,000
Starting price EUR 1,500

59
A RARE LAPIS LAZULI FIGURE OF ISIS,
LATE PERIOD, 664-332 BC

Ancient Egypt. The striding figure is shown mounted on a rectangular, flat base, wearing a tripartite wig and a stepped crown shaped as her hieroglyph, together with a close-fitting sheath dress. A piercing through the back pillar allowed for suspension. The opaque stone displays an intense deep-blue color, a hue highly prized and venerated in ancient Egypt.

Provenance: The collection of Dr. Hans Waldmann-Stettler (1906–1989), acquired before 1989; thence by descent to Dr. Hans-Rudolf Ehrbar-Waldmann (1943–2024), son-in-law of the above; thence by descent to the last owner, Peter Kohut (b. 1968). A copy of a handwritten collector's note from Hans Waldmann-Stettler, where the present lot is listed as number one, accompanies this lot.
Condition: Very good condition with old wear, commensurate with age. Tiny nicks, light surface scratches and soiling.

Weight: 3 g (excl. stand), 12 g (incl. stand)
Dimensions: Height 4.2 cm (excl. stand), 5.5 cm (incl. stand)



<u>Ägyptische Amulette (v. l. n. rechts)</u>	
1.) <u>stehende Isis (mit Wn.)</u>	<u>Lapislazuli *</u>
2.) <u>Isis, stehend</u>	grün-schwarzer Stein (Kiesel?)
3.) <u>Hera-Amulette</u>	hellgrauer Stein (Schiefer?)
3a) <u>liegendes Krokodil</u>	schwarz-grünlicher Stein
4.) <u>Isis-Pfeiler</u>	braun-gefärbter Schiefer
5.) <u>Isis-Pfeiler (Kauern) mit Vogelkopf</u>	Amethyst
6.) <u>Falke, stehend</u>	mit gelb. u. rot. gestricheltem Schiefer
7.) <u>S. Barabais (Thutmosis III.)</u>	Spachstein-Gruppe

A handwritten collector's note from Hans Waldmann-Stettler, where the present lot is listed as number one

With an associated acrylic glass stand. (2)

Isis was one of Egypt's most beloved and versatile goddesses, embodying the powers of motherhood, magic, protection, and the resurrection of the dead. She was often depicted as a woman wearing a throne glyph or a crown of cow horns with a solar disk, sometimes shown nursing Horus or alongside Osiris, reflecting her central role in the myth of Osiris's death and rebirth. Small statuettes and votive figures of Isis proliferated across Egypt and into the Greco-Roman world, used in domestic and temple devotion, amuletic protection, and funerary contexts to invoke her protective powers over the living and the dead.

LITERATURE COMPARISON

Compare a closely related lapis lazuli miniature statuette of god Ptah, dated to 945-600 BC, in the Third Intermediate Period-Late Period, 5.2 cm (high), in the Metropolitan Museum of Art, object number 2007.24 (fig. 1). Compare two related lapis lazuli amulets of goddess Nephthys and Neith, dated to 724-332 BC, in the Art Historical Museum Vienna, inventory number INV 2554 and INV 8348.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's London, 7 July 2023, lot 216
Price: GBP 76,200 or approx. **EUR 95,000** converted and adjusted for inflation at the time of writing
Description: An Egyptian lapis lazuli figure of Maat, 25th/26th dynasty, 750-525 B.C.
Expert remark: Compare the identical material, modeling and similar expression, and size (4.8 cm). Note the different pose.



Estimate **EUR 6,000**
Starting price EUR 3,000



60

A CARTHAGINIAN GLASS HEAD PENDANT,
CIRCA 5TH-4TH CENTURY BC

Expert Note:
The destruction of Carthage in 146 BC marked one of antiquity's most decisive cultural ruptures. Once a thriving Phoenician metropolis and dominant Mediterranean power, Carthage fell to Rome after the Third Punic War, its population enslaved and its cities razed. Yet, the Punic artistic spirit persisted, particularly in the refined craftsmanship of glassmaking that had developed from Phoenician traditions and spread across the western Mediterranean. Among the most distinctive artifacts of this legacy are the *glass head pendants*—miniature effigies molded or rod-formed in vibrant, multicolored glass. These pendants, depicting stylized male or female heads with expressive features, were traded widely and served both as ornaments and protective amulets. Their technical sophistication and symbolic power embody the enduring influence of Carthaginian artisans long after the city's destruction, preserving a fragment of its identity through the fragile medium of glass.



The present Phoenician glass pendant is very similar to the little glass heads, dated 400–300 BC, that decorate this Phoenician necklace found in 1937 during the excavation of the necropolis of Funtana Noa near present-day Olbia, on the northeastern coast of Sardinia.

A rod-formed pendant composed of translucent light-blue glass with an opaque yellow face. Applied dark-blue glass threads define the ringlets of hair along the forehead and the beard. The opaque yellow ears are adorned with applied opaque white globular earrings. The eyes are formed in dark blue on white on dark blue, set beneath arching dark-blue brows, and the mouth is rendered in opaque white. A light-blue suspension loop is fused at the top.

Provenance: With Kojiro Ishiguro, Tokyo, Japan, prior to 1966. With Sakae Art Gallery, Japan, consigned by the above in 1981. Thereafter in a private collection in the UK. A copy of a letter, written and signed by T. Muto of Sakae Art Gallery, Japan, confirming the provenance above, accompanies the lot. **Kojiro Ishiguro** (1916-1992) was an antiques dealer and restaurateur who specialized in Middle Eastern antiquities from prehistoric times to the 18th century. **Condition:** Good condition, commensurate with age. Old wear, small losses, expected manufacturing irregularities, small repairs with associated touchups, and minor soiling.



Kojiro Ishiguro
(1916-1992)

Weight: 15.4 g (excl. stand), 31.6 g (incl. stand)
Dimensions: Height 4.6 cm (excl. stand), 10 cm (incl. stand)

With an associated stand. (2)

LITERATURE COMPARISON
Compare a closely related Carthaginian glass head pendant, dated to the mid-4th-3rd century BC, 2.7 cm high, in the Metropolitan Museum of Art, object number 17.194.735.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 3 June 1999, lot 21
Price: USD 36,800 or approx.
EUR 61,500 converted and adjusted for inflation at the time of writing
Description: A Carthaginian glass head pendant, circa 5th-4th century BC
Expert remark: Compare the closely related modeling and similar utilization of colored glass. Note the size (5.4 cm).



Estimate EUR 4,000
Starting price EUR 2,000





61
**A RARE ALABASTER HEAD OF A WOMAN,
ANCIENT KINGDOM OF SABA**

South Arabia, 1st century BC to 1st century AD. Expressively carved as a female head of a woman with a long and straight nose, prominent lips, a pointed chin, and large, almond-shaped eyes, beneath finely engraved eyebrows, and with the hair tied back behind the ears.

Provenance: A Swiss private collection, acquired before 1971, and thence by descent. Joseph Uzan, Galerie Samarcande, Paris, France, acquired from the above, together with a written declaration by the previous owner stating that “This object came from my father’s collection gathered before 1971”. A copy of this note addressed to Galerie Samarcande, dated 2 December 2011, accompanies this lot.



Galerie Samarcande, Paris

Condition: Very good condition with old wear, commensurate with age. Smoothened chips, signs of weathering and erosion, and encrustations. The blue lapis-inlaid pupils are now lost. With a fine, naturally grown patina overall, rendering an unctuous feel and a lustrous, ivory-white surface.

Weight: 4,056 g (excl. stand), 4.225 g (incl. stand)
Dimensions: Height 18.5 cm (excl. stand), 21.5 cm (incl. stand)

With an associated wood stand. (2)

Alabaster heads of this type were often fitted with gypsum and set into a rectangular niche high on an inscribed limestone stela, oriented to confront the viewer directly. Examples display large, drilled eye sockets and brows prepared for inlay, features documented on South Arabian heads in the British Museum, where brows and pupils were once filled with glass or stone, and on related funerary stelae inscribed with the names of the deceased or their clan. Findspots and museum records place these works across the major kingdoms of ancient South Arabia, including Qataban (Bayhān/Timna’) and Saba (Ma’rib), indicating a broad regional use of such memorial monuments. A celebrated female head from the Timna’ cemetery (“Miriam”) further illustrates the type’s construction, plaster-added hair and eyes inlaid with lapis or blue glass, while confirming the funerary context. Comparable alabaster funerary figures and stelae in museum collections such as the British Museum reinforce their role as grave markers or components of tomb monuments across Yemen.

From the 1st century BC to the 1st century AD, the ancient kingdom of Saba sat astride the incense routes that moved frankincense and myrrh from South Arabia to the Mediterranean. Controlling caravan corridors via Ma’rib–Shabwah–Qanā (Bir ‘Ali) and Red Sea outlets, Saba leveraged customs, diplomacy, and temple-sanctioned trade to supply Roman, Nabataean, and Egyptian markets at peak demand. The period also saw Saba navigating rising Himyarite power and Rome’s abortive Aelius Gallus expedition (26–24 BC), underscoring the region’s strategic value. In short, Saba’s command of aromatics made it a linchpin of late Hellenistic and early Roman commerce, with cultural and monetary ripples felt across the wider Mediterranean.

Literature comparison:
Compare a closely related alabaster head of a woman, dated to the 1st century BC-mid 1st century CE, 30.2 cm high, in the National Museum of Asian Art, Smithsonian Institution, accession number S2013.2.139. Compare two closely related alabaster heads, dated to the 3rd century BC-3rd century AD, 14 cm and 17 cm (high), in the British Museum, registration number 1995,0617.3 and 1985,0223.33.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 16 June 2006, lot 40
Price: USD 192,000 or approx.
EUR 260,000 converted and adjusted for inflation at the time of writing
Description: A South Arabian alabaster head of a man, circa 1st century B.C.-1st century A.D.
Expert remark: Compare the closely related modeling and expression, almond-shaped eyes. Note the different gender and slightly larger size (26.6 cm high).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 7 July 2016, lot 147
Price: GBP 122,500 or approx.
EUR 217,000 converted and adjusted for inflation at the time of writing
Description: A South Arabian alabaster head of a woman
Expert remark: Compare the closely related modeling and expression, almond-shaped eyes. Note the larger size (29.5 cm high).



Estimate EUR 10,000
Starting price EUR 5,000



62

AN ALABASTER BULL PROTOME SERVING AS WATERSPOUT, ANCIENT KINGDOMS OF SABA OR QATABAN

South Arabia, circa 4th-2nd century BC. Carved as a large protome in the form of a bull's head, with protruding eyes beneath four finely incised curved folds, short, rounded horns, and sculpturally modeled ears set to the sides, the back of the head and neck are pierced by a sharp-edged channel. The alabaster is of a fine pale ivory color with russet inclusions and areas of calcification.

Provenance: From the Collection of François Antonovich (1934-2023), acquired in the 1970s and thence by descent.

Condition: Good condition with old wear, commensurate with age. Smoothened chips, age cracks, light surface scratches, and obvious losses. Overall with an exceptionally beautiful, naturally grown patina. Displaying remarkably well.

Weight: 14.8 kg (incl. stand)
Dimensions: Length 31.5 cm (excl. stand), Height 35 cm (incl. stand)

With an associated, modern stand. (2)

Expert's note: The impressive scale of the present piece suggests it once formed part of a large altar installation, underscoring both its ritual importance and its role as a striking guardian image within a sacred space.

Monumental alabaster bull protomes such as this one are characteristic of South Arabian sanctuaries, where they were incorporated into altars or architecture as libation drains or gargoyles. The sharp-edged channel running across the head and back clearly identifies its function, allowing liquid offerings to flow symbolically through the bull, an animal of central ritual significance. In the kingdom of Saba, the bull was associated with the moon god Almaqah, while in neighboring Qataban it was linked with the deity Anbi; in both contexts, it carried connotations of fertility, vitality, and divine strength.

Literature comparison:

Compare a related South Arabian alabaster stele of a bull, dated to the 1st century BC, 37 cm (high), in the British Museum, registration number 130883. Compare a related South Arabian alabaster funerary stela of a bull, dated to the early 1st century BC, 29.3 cm (high), in the National Museum of Asian Art, Smithsonian Institute, accession number S2013.2.214.

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's London, 7 December 2021, lot 8
Price: GBP 56,700 or approx.
EUR 83,000 converted and adjusted for inflation at the time of writing
Description: A South Arabian Veined Alabaster Bull Stele Fragment, Qataban, 3rd Century B.C./1st Century A.D.
Expert remark: Compare the related carving manner, and similar expression. Note the different object type and smaller size (19.5 cm).



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's London, 7 December 2021, lot 7
Price: GBP 50,400 or approx.
EUR 74,000 converted and adjusted for inflation at the time of writing
Description: A South Arabian alabaster bull stele, Qataban, 3rd century B.C./1st century A.D.
Expert remark: Compare the related carving manner, and similar expression, and size (35.2 cm). Note the different object type.



Estimate EUR 6,000
Starting price EUR 3,000



François Antonovich (1934-2023)



63
**A RARE CHLORITE ‘LION’ LIBATION BOWL,
8TH CENTURY BC**

Northern Syria. Carved as a rounded bowl, the underside decorated with two concentric circles, the rim surmounted by a finely modeled lion's head. The mouth forms a circular aperture through which libations once flowed into the bowl, the deeply recessed eyes originally inlaid with gemstones. The mane and fur are meticulously incised in layered striations that continue around the muzzle with fine engravings. At the rear, the head extends into a narrowing tubular projection, which was originally connected to a larger vessel, allowing liquid to be drawn and channeled through the lion's mouth.

The stone is of the typical mottled grey-green color and shows a fine, naturally grown patina overall.

Provenance: From an English private collection. Bonhams London, 7 October 1997, lot 258. A private collection in New York, United States.
Condition: Good condition with old wear, commensurate with age. Small nicks and smoothened chips to the mouth and old losses to inlays. Repair to a small piece of the opening. Presenting very well.

Weight: 584 g (excl. stand), 833 g (incl. stand)
Dimensions: Length 17.5 cm (excl. stand)

With an associated, modern stand. (2)

The present lion-headed libation vessel belongs to the class of so-called lion bowls or lion libation spouts, a distinctive category of ritual vessels that flourished in northern Syria and adjacent Iranian highlands from the early Iron Age onwards. Excavated examples at Hasanlu have revealed spectacular versions made of Egyptian blue frit, ivory, and stone, often combining a hollow lion protome gripping a bowl with a tubular extension connecting to a larger vessel (for example, the Hasanlu “lion bowl” from Burned Building II).

These objects functioned as liquid drains and receptacles, channeling libations from storage jars or vessels through the lion's mouth into a collecting cup beneath. In religious terms, the lion motif here served an apotropaic and protective role, drawing upon the lion's associations with strength, guardianship, and the divine protector, thereby reinforcing the ritual potency of the offering. The present object's close adherence to this typology suggests it once formed part of a ritual installation, linking it to the broader cultic and symbolic networks of the Iron Age Near East and the renowned lion-bowl tradition centered at Hasanlu.

LITERATURE COMPARISON

Compare a closely related 'Egyptian blue' lion bowl, partly covered with gold leaf, dated to 1000-800 BC, excavated in the Burned Building at Hasanlu, now in the Teheran Museum (**fig. 1**). Compare a closely related stone lion bowl from North Syria, dated to 800 BC, in the Kofler-Truniger Collection, Luzerne (**fig. 2**). Compare a related Iranian bronze lion's head terminal from Hasanlu, dated to ca. 9th century BC, in the Metropolitan Museum of Art, object number 63.109.1.



fig. 1



fig. 2

Estimate EUR 8,000
Starting price EUR 4,000



64
AN EXTREMELY RARE AND IMPORTANT SANDSTONE RELIEF FRAGMENT DEPICTING A SCORPION-MAN, GIRTABLULLÛ, NEO-BABYLONIAN, 8TH-6TH CENTURY BC

Finely carved in relief on a sandstone orthostat—a large upright slab set against the base of palace walls both to protect their mudbrick superstructure and to serve as a monumental decorative program—the panel depicts a powerful hybrid guardian. The figure combines the muscular torso of a man, complete with a carefully modeled, curling beard, with the hindquarters and taloned feet of a raptor, and a sinuous tail that terminates in the sting of a scorpion. Broad wings extend from the shoulders, their surfaces articulated with dense, feather-like striations, while the segmented tail is rendered with striking naturalism, culminating in a sharply defined telson. Such composite beings, blending human strength with the predatory force of animals and the deadly potency of the scorpion, were conceived as apotropaic protectors, warding off malign forces at thresholds and reinforcing the authority of the ruler who commissioned the palace complex.

Provenance: With Robert Haber, New York, USA, circa 2005. The collection of Cindy Elden, New York, United States.

Condition: Very good condition overall, commensurate with age. With expected losses and natural surface imperfections, including fissures, fatigue cracks, and areas of rubbing, weathering, and erosion, as well as some encrustations. Structural cracks may have been stabilized in the past. Possibly with older conservation or restoration, though none is visible, even under strong UV light.

Weight: 47.3 kg
 Dimensions: Size 84 x 62 cm

One of the many fabulous creatures of the Ancient Near East is the scorpion-man, generally called the Girtablullû, and seen as a benevolent creature that has some connection to Shamash, the Sun God. The name Girtablullû is a composition of gir-tab "scorpion" and lû-ûlu "untamed man". The hybrid guardian figure combines the torso, arms, and head of a man with the body, tail, and pincers of a scorpion, sometimes with wings; first appearing among the monstrous offspring of Tiamat in the Enûma Eliš (Epic of Creation) and more vividly described in the Epic of Gilgamesh, where a pair guard the gates of the Mashu mountains at the edge of the world, their deadly gaze warding off intruders yet permitting Gilgamesh passage, these figures embody both danger and protection, and in Mesopotamian art and amulets they served as apotropaic beings marking thresholds, city gates, and cosmic boundaries, symbolizing the liminal space between human and divine realms. See a Neo-Assyrian orthostate depicting a Girtablullû, dated 883-859 BC, size 218 x 84 cm, in the Louvre, numéro principal AO 19850 (fig. 1).



fig. 1



Robert Haber

Cindy Elden

LITERATURE COMPARISON

Compare a closely related basalt orthostat depicting a scorpion-man (girtablullû) from the Neo-Hittite/Aramean palace complex at Tell Halaf (Guzana), dated 9th century BC and now in Berlin, Pergamon Museum, inv. OP 14. This example formed part of Kapara's narrative façade of alternating black basalt and painted limestone slabs set along the base of the palace walls, where hybrid guardian beings flank gates and thresholds. The Berlin panel shows the characteristic Tell Halaf manner—low relief with emphatic contouring, patterned surfaces, and a composite figure combining human upper body with a scorpion's tail—consistent with the site's repertoire of protective apotropaia (cf. the "Scorpion(-bird) man" from the so-called Scorpion Gate). These points of iconography, function, material, and workshop practice make the OP 14 relief a close parallel to the present example. The Berlin orthostat was among the Tell Halaf sculptures shattered in 1943 and later reassembled from thousands of fragments in the Pergamon's large-scale restoration campaign (2001–2010), which returned the series to display in 2011. Compare also a related Babylonian boundary-stone and memorial tablet depicting the scorpion-man, Middle Babylonian, in the British Museum, registration number 90858.



Estimate EUR 20,000
 Starting price EUR 10,000



65
**A ROMAN WHITE MARBLE RELIEF FRAGMENT OF A
 SARCOPHAGUS DEPICTING A HORSEMAN AND STEED,
 CIRCA 2ND CENTURY AD**

Finely carved, the rider depicted wearing a flowing short tunic and a cloak draped over his shoulder, his face shown in profile, with a straight nose, full beard, and wavy hair, as he sits astride a rearing horse, grasping its short mane. The powerful musculature of the animal subtly rendered, its prominent head with the mouth partially open conveying a sense of exertion.

Provenance: From a private collection in France.
Condition: Very good condition, commensurate with age, with expected wear and natural imperfections. Obvious losses with associated structural fissures and small touchups. Scattered minor nicks and small chips. The creamy-white marble exhibiting a beautiful naturally grown patina overall.

Weight: 7.1 kg (incl. stand)
 Dimensions: Length 31.8 cm (excl. stand), 35.1 cm (incl. stand)

Mounted on an associated stand. (2)



This Roman relief draws inspiration from the models of the classical Greek tradition of the fifth century BC, which informed the equestrian scenes of the Parthenon frieze in Athens. Following the conquest of Greece in the second century BC, Rome inherited not only original artworks but also the practice of producing copies and adaptations of Greek sculpture. The horses of the Parthenon frieze, created by Phidias and his workshop in the fifth century BC, exerted a lasting influence due to their dramatic dynamism and anatomical precision in depicting the Panathenaic procession.

Block no. 42 (XLII) from the North Frieze
 of the Parthenon, with rider no. 17

Such equestrian motifs were incorporated into the relief decoration of sarcophagi during the Roman period. From the first century AD onwards, as inhumation gradually replaced cremation, there arose a demand for elaborately ornamented sarcophagi. Equestrian processions, modeled on the Greek Panathenaic frieze, were reinterpreted in a Roman funerary context, in which the deceased was often represented as a youthful horseman participating in a parade or ceremonial procession, an emblem of nobility, discipline, and membership in the elite.

LITERATURE COMPARISON
 Compare a closely related white marble relief fragment of a horseman, Roman, dated 1st century AD, in the Museo Gregoriano Profano, Palazzi Vaticani, entry number 104490.



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams London, 1 May 2008, lot 223
Price: GBP 21,600 or approx.
EUR 48,000 converted and adjusted for inflation at the time of writing
Description: A large Roman marble sarcophagus relief fragment, c. 2nd century AD
Expert remark: Compare the related decorative subject, material, and manner of carving. Note the much larger size (90 cm).

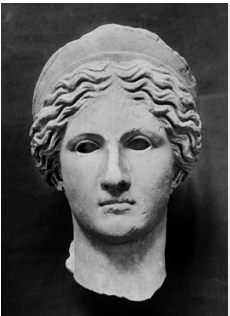


Estimate EUR 6,000
 Starting price EUR 3,000



66
**AN IMPORTANT ROMAN MARBLE HEAD OF JUNO,
CIRCA 2ND CENTURY AD**

Published: Photographs recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, nos. 29.360-29.361. Arachne Online Database, German Archaeological Institute (DAI) and the Cologne Digital Archaeology Laboratory (CoDArchLab): University of Cologne, Arachne ID 1124916.



This head was first photographed in a private collection in Rome in 1929 by **Cesare Faraglia** (1865-1946) for the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, nos. 29.360-29.361. He was the archaeological photographer of choice for the most prominent Roman scholars and collectors of the late 19th and early 20th centuries, including Ludwig Pollak and Giovanni Baracco. Faraglia is most known for his work in association with the British School at Rome and with the Deutsches Archäologisches Institut, for whom this head was photographed. To emphasize his close connection with these institutions, Faraglia advertised himself as photographer of “Institutes and Archeological Schools,” as reproduced on his stamps and advertisements.

The head is supported on a long slender neck, her oval face shows a rounded chin and slightly parted full lips, the almond-shaped eyes with thick lids, drilled at their inner canthi, the thin modeled brows arching gracefully and merging with the bridge of her nose, her forehead peaked at the center, her luscious wavy hair center-parted, the individual strands delineated, pulled over the tops of her ears, bound in a double band and tied in a chignon at the nape of her neck.

Condition: Excellent condition, commensurate with age. Obvious losses, natural fissures, small chips, signs of weathering and erosion, minor encrustations.

Provenance:

- Private Collection, Rome, by 1929. Photographs recorded in the Deutsches Archäologisches Institut, Abteilung Rom Fotothek, nos. 29.360-29.361.
- Sotheby's London, 9 December 1974, lot 126.
- A private collection, acquired from the above.
- Sotheby's New York, 23 June 1989, lot 130.
- The private collection of a New York antiquarian, acquired from the above.
- Christie's New York, 6 October 2022, lot 11, mid-estimate of USD 200,000 or approx. **EUR 185,000** converted and adjusted for inflation at the time of writing.

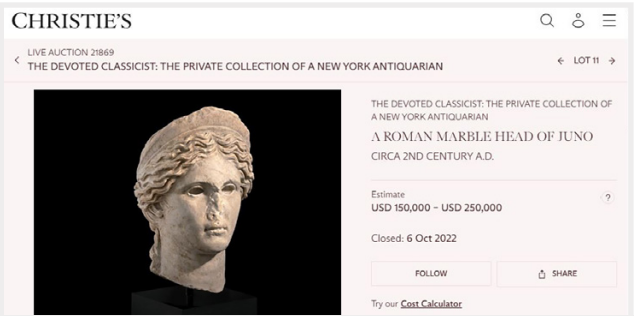


The present lot at Sotheby's London, 9 December 1974, lot 126 and Sotheby's New York, 23 June 1989, lot 130

Weight: 17.3 kg (incl. stand)
Dimensions: Height 32 cm (excl. stand), 48 cm (excl. stand)

Mounted on an associated stand. (2)

Juno was one of the principal goddesses of ancient Rome, revered as the protector of women and the divine guardian of marriage and childbirth. As the consort of Jupiter and member of the Capitoline Triad with Jupiter and Minerva, she embodied both political and domestic power. She was also the patron deity of the Roman state, honored in festivals such as the Matronalia. Closely identified with the Greek goddess Hera, Juno was depicted in art with regal attributes, often wearing a crown or diadem, symbolizing her status as queen of the gods.



The present lot at Christie's New York, 6 October 2022, lot 11, mid-estimate of USD 200,000 or approx. **EUR 185,000**

LITERATURE COMPARISON

Compare a closely related sketch of Hera or Juno, illustrated by Alexander Stuart Murray, in the Manual of Mythology: Greek and Roman, Norse and Old German, Hindoo and Egyptian Mythology, 1887, p. 49, pl. IV (**fig. 1**). Compare the present head, although more idealized, with the so-called Juno Ludovisi, thought to represent Antonia Minor in the guise of the goddess, now in Palazzo Altemps in Rome (**fig. 2**). Compare a related marble head, possibly Artemis, dated to the late 3rd-early 2nd century BC, 31.5 cm, in the Staatliche Kunstsammlungen Dresden, inventory number Hm 136. Verena Hoft, Inlaid Eyes. A Contribution to Polychromy in Roman Stone Sculpture, Aigeiros Lecture, 21 May 2015. Jennifer M. S. Stager, Inlaid Eyes, Effluences, and Opsis, Chapter 4 in Seeing Color in Classical Art: Theory, Practice, and Reception, from Antiquity to the Present (Cambridge University Press, 2022).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 9 December 2010, lot 150
Price: USD 410,500 or approx. **EUR 516,000** converted and adjusted for inflation at the time of writing
Description: A Roman marble head of Aphrodite, circa 1st-2nd century
Expert remark: Note the size (40.6 cm).



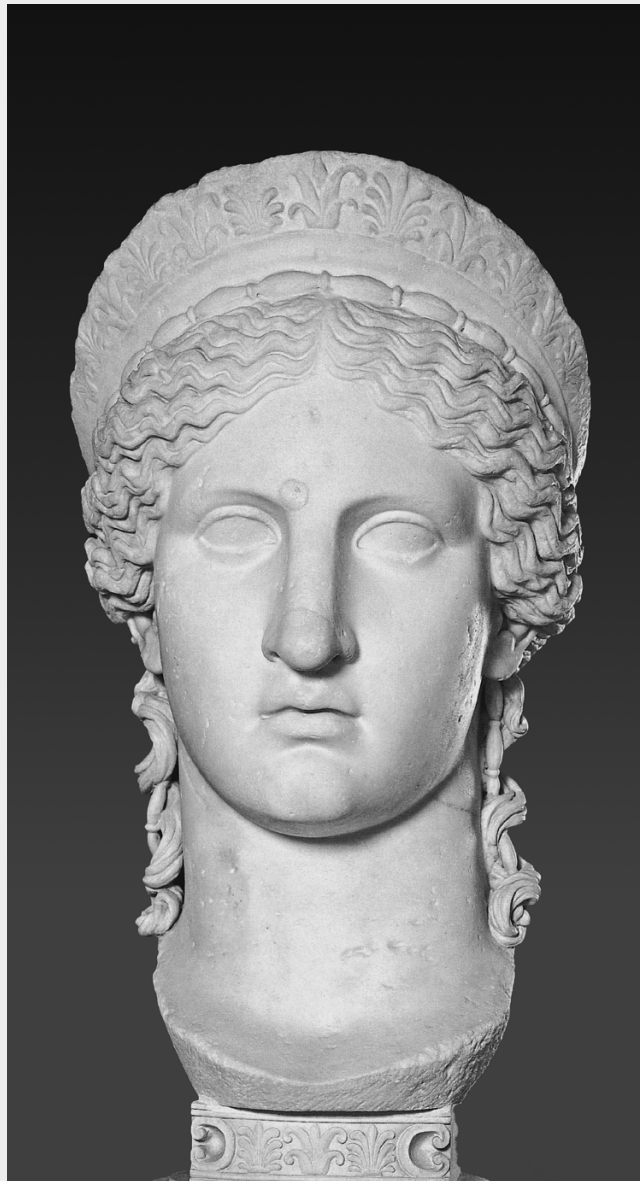
Estimate EUR 60,000
Starting price EUR 30,000

Expert’s note

This splendid life-size head of the queen of the gods is closely related to a monumental example now in Palazzo Altemps in Rome, the so-called **Juno Ludovisi** (see below). The two figures share the same unadorned, high-arching, crescentic diadem as well as the wavy, center-parted hair swept back, with distinguishing locks escaping before the ears. Also similar is the modeling of the face with its rounded chin and lips deeply drilled at the corners.

The deeply hollowed eyes of the present head, however, set it clearly apart from Juno Ludovisi. In our example, Juno’s eyes were designed to receive inlays (now lost), most likely of contrasting materials such as ivory or marble for the sclera and dark stone, obsidian, or glass for the pupils. This technique, favored in the late Republic and early Imperial period, produced an arresting realism and a vivid gaze that set such portraits apart.

From the 2nd century AD onward, sculptors increasingly carved the eyes into the marble, **as seen in Juno Lodovisi**, a shift in fashion and workshop practice that marked the decline of popularity of inlays. The sockets of the present head therefore **possibly point to an earlier date** within this tradition. As Verena Hoft has demonstrated in her survey of Roman inlaid eyes (Aigeiros Lecture, 2015), and as Jennifer M. S. Stager has more recently emphasized (*Inlaid Eyes, Effluences, and Opsis*, in *Seeing Color in Classical Art*, Cambridge 2022), the transition from inlaid to carved eyes is a well-established chronological indicator in Roman portraiture.



Juno Ludovisi, now in Palazzo Altemps in Rome



The present lot



AN IMPORTANT AND RARE
ROMAN MARBLE
STATUE OF HERMANUBIS

AN IMPORTANT AND RARE ROMAN MARBLE STATUE OF HERMANUBIS, 1ST-2ND CENTURY AD

Greco-Egyptian. Masterfully carved as the syncretic deity standing in contrapposto, weight on the right leg, wearing a short tunic with overfold bound at the waist and a chlamys fastened at the right shoulder, the deep, cascading folds falling over a tree-trunk support. In his left hand he holds a winged caduceus (kerykeion) and small talaria are indicated at the ankles, uniting the attributes of Hermes with those of Anubis.



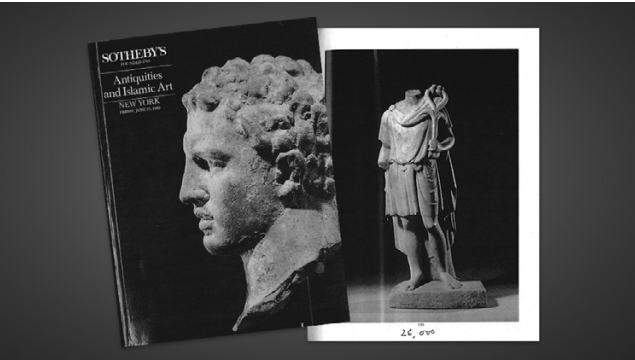
An orthodox painting of a dog-headed saint Christopher, 17th century, in the Byzantine Museum, Athens. The legend itself dates from the 6th-7th century.

Provenance: Sotheby's New York, 23 June 1989, lot 135 (sold for USD 26,000 or approx. **EUR 58,000** converted and adjusted for inflation at the time of writing). An art dealer and collector in New York, acquired from the above, and thence by descent. Christie's New York, 6 October 2022, lot 3 (mid-estimate of USD 100,000 or approx. **EUR 94,000** converted and adjusted for inflation at the time of writing).
Condition: Good condition with ancient wear and minor weathering, commensurate with age. Obvious, smoothened losses and chips. The underside with five circular remnants from fleece patches. Overall with an elegant, naturally grown patina.

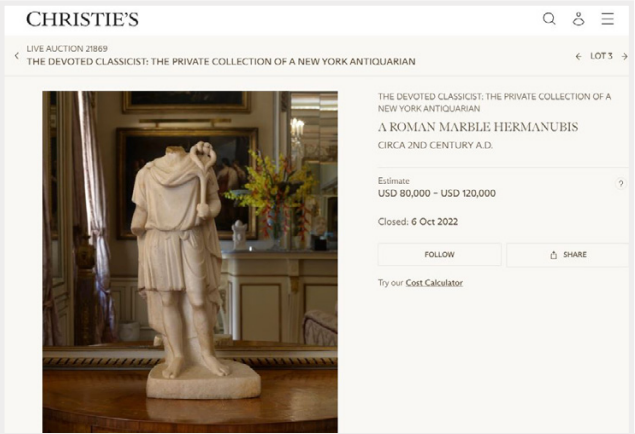
Weight: 21.7 kg
Dimensions: Height 56 cm



Small talaria are indicated at the ankles, uniting the attributes of Hermes with those of Anubis



The present lot at Sotheby's New York, 23 June 1989, lot 135, sold for USD 26,000 or approx. **EUR 58,000**



The present lot at Christie's New York, 6 October 2022, lot 3, mid-estimate of USD 100,000 or approx. **EUR 94,000**

LITERATURE COMPARISON

Compare a closely related marble statue of the god Hermanubis with preserved jackal head, dated to the 1st-2nd century AD, 155 cm (high), in the Vatican Museum, object number 22840 (fig. 1). Compare a closely related marble statue of the decapitated god Hermanubis, dated to the 1st-2nd century AD, in the collection of the famous artist Cy Twombly. Compare a related marble relief fragment of Hermanubis, dated to the 1st-2nd century AD, 56 cm (high), in the Walters Art Museum, accession number 23.50.



fig. 1

Estimate **EUR 40,000**
Starting price EUR 20,000

Expert's note

Hermanubis, the fusion deity combining the Greek messenger god Hermes with the Egyptian funerary god Anubis, emerged during the Roman imperial period as a product of cross-cultural religious syncretism in Egypt. Embodying both the eloquence and mobility of Hermes and the protective guidance of Anubis, he served as a psychopomp — a conductor of souls between worlds — and a mediator between Greek and Egyptian spiritual traditions. Statues such as this one, carved with Roman naturalism yet imbued with Egyptian iconography, reflect the permeability of religious identities in the ancient Mediterranean, where divinity could transcend ethnic and cultural boundaries through the shared language of form and ritual.

The intentional decapitation of such figures — whether through religious iconoclasm, political upheaval, or neglect — speaks to the recurrent fragility of hybrid or liminal identities in history. Hermanubis, neither fully Greek nor fully Egyptian, became an early victim of the anxiety surrounding blended forms of belief, his destruction emblematic of the suppression of intermediaries who bridge opposites. This act of defacement was not merely physical but ideological: a deliberate erasure of complexity.

The same dynamic — the marginalization and silencing of figures that resist singular definition — persists into the present, from the Buddhas of Bamiyan to the destruction of Palmyra, from the throwing of Columbus into Baltimore Harbor to the defacement of Lenin statues in post-Soviet cities. Each shattered head, ancient or modern, reminds us that societies, when confronted with what they cannot easily define, so often turn their violence against it.

Conceptually, Hermanubis, for example, shares traits with the **dog-headed Saint Christopher of the Byzantine tradition**. Both figures emerge from the liminal zone between human and divine, their animal features expressing spiritual transformation rather than monstrosity. Each embodies a synthesis of cultures — Hermanubis uniting Greek and Egyptian theologies, Saint Christopher blending Christian sainthood with remnants of Cynocephalus lore — and both reveal how deeply hybrid imagery unsettled later orthodoxy. Their eventual reinterpretation or suppression illustrates the recurring unease with divine forms that refuse clear categorization.



The present lot with a rendering of the jackal head of the marble statue of the god Hermanubis in the Vatican Museum (see fig. 1)

68

A GREEK PINAX FRAGMENT OF KORE PERSEPHONE, 5TH CENTURY BC

Magna Graecia/South Italy, Locri. The terracotta panel is finely molded in relief and depicts the youthful Kore Persephone in profile with a softly rounded forehead, almond-shaped eye, a straight nose, and a small, full-lipped mouth curving into a faint smile, her long hair carefully arranged in wavy locks and bound with a fillet, a cockerel presented to the seated figure in the outstretched hand of a now missing figure.

Provenance: From a private collection in North America, acquired in the 1970s-1980s. Ariadne Galleries in New York, acquired in 2015 from the above. A private collection, United States, acquired from the above. A copy of an invoice from Ariadne Galleries, dated 22 April 2016, confirming the dating and provenance above, accompanies this lot.

Condition: Good condition with old wear, commensurate with age. Smoothened nicks and scratches, signs of weathering and erosion, and soiling. Three drilled holes and a repair to the back. Presenting exceptionally well.

Weight: 135 g (excl. stand), 370 g (incl. stand)
Dimensions: Length c. 13 cm (across), height 10.2 cm (excl. stand), 14.7 cm (incl. stand)

With an associated, modern stand. (2)

‘Locrian’ pinakes are terracotta votive plaques produced at the Greek colony of Lokroi Epizephyrioi in South Italy, especially between the late 6th and 5th centuries BC. Such plaques, many dedicated in the sanctuary of Persephone, depict mythological, religious, and everyday scenes tied to fertility and the underworld. Painted or modeled in relief, they were offered as dedications by worshipers seeking divine favor or commemorating ritual acts. Fragments, such as the present example, testify to this vibrant Locrian tradition of votive art.



Cockerels are frequently depicted in connection with the cult of Kore-Persephone, the goddess whose dual role as queen of the Underworld and bride of Hades linked her to themes of fertility, transition, and marital union. In Locri, where her sanctuary flourished, terracotta pinakes bearing such imagery were dedicated as votive offerings, often by young women seeking divine favor in matters of love and marriage.

Magna Graecia, the ‘Great Greece,’ refers to the network of Greek colonies established from the 8th century BCE onward across southern Italy, including regions of Campania, Lucania, Calabria, and Apulia, as well as Sicily. These settlements, such as Tarentum, Sybaris, Croton, and Locri, created a vibrant cultural landscape that blended Greek traditions with local Italic influences.

A pinax depicting Persephone and Hades seated on a throne, terracotta unearthed from the Sanctuary of Persephone in Locri, Calabria, Magna Graecia/South Italy, dated to the 5th Century BC, in the Museo Nazionale Della Magna Grecia

LITERATURE COMPARISON
Compare a closely related Greek terracotta fragment of a votive relief depicting Hades with Persephone, dated to 470-460 BC, 7.9 cm (high), in the Metropolitan Museum of Art, object number 1989.281.60.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's London, 6 December 2017, lot 39
Price: GBP 27,500 or approx.
EUR 46,000 converted and adjusted for inflation at the time of writing
Description: A Greek terracotta altar fragment, Sicily, Archaic period, circa 550-500 B.C.
Expert remark: Compare the related material, modeling, and region of origin. Note the size (34.5 cm) and motif of a scene of Homer's Odyssey.

Estimate EUR 6,000
Starting price EUR 3,000



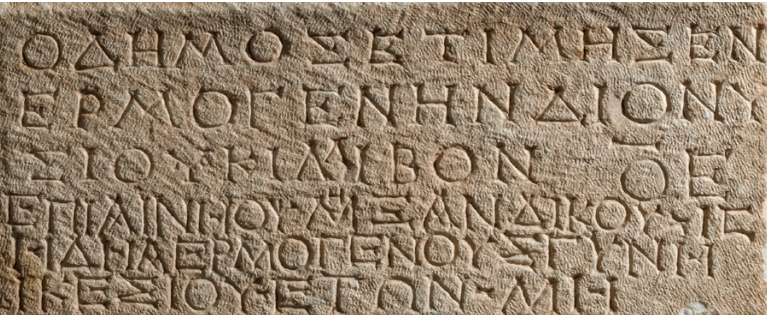


69

A ROMAN MARBLE CINERARY URN FOR HERMOGENES AND ELEA, 1ST CENTURY BC

Ancient Eastern Greece. Carved from fine-grained white marble, the rectangular urn is raised on four broad feet, the body framed above and below by projecting bars. The lid takes the form of a gabled roof. The front bears a carefully incised Greek inscription.

Inscriptions: The lid depicts on one side an inscription in six lines ‘Ο ΔΗΜΟΣ ΕΤΗΜΙΣΕΝ / ΕΡΜΟΓΕΝΗΝ ΔΙΟΝΥΣΙΟΥ ΚΙΛΛΙΒΟΝ ΘΕ / ΕΠΙ ΑΙΝΗΟΥ ΜΗ[ΝΟΣ] ΞΑΝΔΙΚΟΥ ΙΕ / ΗΔΗΑ ΕΡΜΟΓΕΝΟΥΣ ΓΥΝΗ / ΙΚΕΣΙΟΥ ΕΤΩΝ ΜΗ.’ translating as follows: ‘The people honored Hermogenes, son of Dionysius Quillibonus, 75 (years). Under Aeneas, on 16th of the month Xandikos, Elea, wife of Hermogenes, daughter of Hikesios, 48 years.’



Provenance: From the private collection of H. W., North Rhine-Westphalia, Germany, acquired before 1980.
Condition: Good condition with old wear, minor losses, old cracks, all commensurate with age. Smoothened chips to the edges of the lid and corners of the urn. Traces of weathering, erosion, and encrustations.

Weight: 55 kg
Dimensions: Size 29.6 x 34.4 x 43 cm

Expert’s note: The object exemplifies the blending of Roman funerary practice with Greek epigraphic tradition. A copy of a note by the Viennese epigraphist Mag. Katharina Michner BA MA accompanies the lot, in which she writes that the present inscription is a so-called posthumous dedicatory text, an epitaph, which at the same time serves as a public honor for the deceased from his hometown. She further observes that the letter sequence Quillibonus is unusual for Greek and may represent the transcription of a Roman name. In the Roman Empire, it was not uncommon for non-Romans to carry Roman names even if they were not Roman citizens. The name Aeneas refers to a civic official after whom the year was designated, while Xandikos is a month from the Macedonian calendar, also in use in other regions such as Asia Minor. The mention of the deceased’s wife appears somewhat abruptly in the formula of the inscription, yet the lettering throughout is consistent, suggesting that lines 5–6 belonged to the text from the start. It is likely that Elea was also interred in the urn, the given age of 48 years referring to her. It is also possible, however, that only Elea was actually buried in the urn, with the first part of the inscription serving primarily as an honorific commemoration of Hermogenes.

LITERATURE COMPARISON

Compare a related but slightly later Roman marble cinerary chest with a gabled roof and Latin inscription, dated to 20-30 AD, 36.4 cm (high), in the Metropolitan Museum of Art, object number 96.9.222a, b. Compare a related but slightly later Roman marble cinerary urn of a child of Greek origin, dated to 140-150 AD, 29 cm (long), in the Museo del Prado, inventory number E000427 (fig. 1).



fig. 1

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby’s London, 13 June 2016, lot 70
Price: GBP 25,000 or approx. **EUR 44,000** converted and adjusted for inflation at the time of writing
Description: A Roman marble cinerary urn inscribed for Sextus Aerarius, around the reign of Claudius or Nero, circa A.D. 40-70
Expert remark: Compare the related material and form. Note the slightly later date, decoration and slightly smaller size (26.7 x 30.5 x 25.4 cm).



Estimate EUR 10,000
Starting price EUR 5,000

70

A ROMAN BRONZE MILITARY DIPLOMA
FRAGMENT OF T. FLAVIUS ITALICUS, 130-131 AD

Published:
- Peter Weiß, ZPE 141", 2002, p. 248-251.
- Paul Holder, Roman Military Diplomas V, 2006, p. 781, no. 37.

Ancient Rome, Period of Emperor Hadrian. Cast as a rectangular bronze plaque, now fragmentary with the edges irregularly broken, the surface bearing on both sides a neatly incised Latin inscription in regular capital letters arranged in well-spaced lines.

Inscription: Preserved are two belonging fragments from the left upper part of tabella I. Listed in the text are eight cohorts and one Ala, namely Ala II Pannoniorum. In addition, T. Flavius Italicus is mentioned, who was the governor of the province Dacia Porolissensis during this period.

Provenance: From the collection of Peter Weiß, Germany, acquired between 1967 and 2015.
Condition: Good condition with old wear, commensurate with age. Obvious cracks and losses, as generally expected from Roman fragments. A fine, naturally grown patina with malachite encrustation.

Weight: 100 g (incl. frame)
Dimensions: Height 7.3 cm (excl. frame), 11.4 cm (incl. frame)

With an associated, modern frame. (2)

Estimate EUR 5,000
Starting price EUR 2,400

LITERATURE COMPARISON
Compare two closely related Roman bronze military diploma fragments, dated to 113/14 and 248 AD, 7.8 cm and 7.5 cm (high), in the Metropolitan Museum of Art, object number 23.160.52 (fig. 1) and 23.160.53.



fig. 1

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 11 June 2003, lot 185
Price: USD 41,825 or approx. **EUR 63,000** converted and adjusted for inflation at the time of writing
Description: A Roman bronze military diploma relating to the Jewish war, Reign of vespasian, 71 A.D.
Expert remark: Compare the closely related material, object type, patina, and form. Note the slightly earlier date, that the lot is not a fragment, and therefore the larger size (18.4 cm).



71

A SOUTH ARABIAN BRONZE VOTIVE
PLAQUE WITH A QATABANIAN INSCRIPTION,
MID-1ST CENTURY BC

South Arabia, Qataban. Cast as an upright, rectangular plate with ten lines of deeply incised and raised lettering in a bold Qatabanian script. The inscription arranged in horizontal registers within a narrow framing border with small projections along the edges indicate where the plaque was once fixed or nailed to a sanctuary wall or wooden support.

Inscription: The ten lines are to be read as follows:
Manawat
dedicates
as a testimony for Athas
from Garbum this plaque
of bronze which
is provided
as a verdict, as an oracle and
as an audible testimony about
Manawat, his
children and his descendants

Provenance: Private collection D.S., acquired in London in the 1990s.
Condition: Good condition with age-related wear and corrosion. Repaired from a few original fragments, without any notable losses or later additions. Old cracks, dents, and minor losses consistent with age. The surface shows a rich, naturally developed patina with cuprite and malachite encrustations.

Weight: 714 g (incl. stand)
Dimensions: Height 12.2 cm (excl. stand), 17.3 cm (incl. stand)

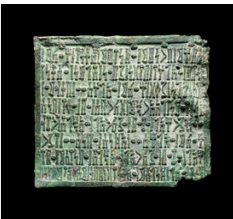
With an associated, modern stand. (2)

Expert's note: The present lot records the dedication of a man named Manawat, who offers it to a temple in petition for wealth and prosperity for his family. Such inscriptions reveal the deeply personal aspect of South Arabian religion, where individuals and families made dedications to deities in the hope of divine favor in daily life. Votive plaques of this type were especially common in the kingdoms of ancient South Arabia, including Qataban and neighboring Saba.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 9 December 2008, lot 58
Price: USD 25,000 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing
Description: A South Arabian bronze votive plaque, circa 2nd century B.C.
Expert remark: Compare the related material, object type, and patina. Note the slightly later date, and the larger size (55.9 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams London, 24 October 2012, lot 216
Price: GBP 5,625 or approx. **EUR 10,500** converted and adjusted for inflation at the time of writing
Description: A South Arabian bronze votive plaque
Expert remark: Compare the closely related material, object type, and patina. Note the larger size (38 cm).



Estimate EUR 6,000
Starting price EUR 3,000



72
**AN EXCEPTIONALLY LARGE ATTIC BLACK-FIGURE AMPHORA,
ATTRIBUTED TO THE LEAGROS GROUP**

Ancient Greece, Athens, circa 525-500 BC. Finely potted with torus foot and broad mouth, decorated on one side with the bearded Hermes in a long chiton and petasos, flanked by two nude dancing satyrs, the god's caduceus with serpent heads above, one satyr reaching toward Hermes' hat while a panther at the back seizes his tail, a third satyr bending down toward the beast. The scene framed by palmettes and lotus blossoms, tongues in added red and black above, and a frieze of bud arches and rays below.

On the reverse a farewell scene with two armed warriors, one a hoplite in a Corinthian helmet with high crest, the other with a conical helmet, standing beside a veiled woman in a long gown raising her hand in parting gesture, a dog at their feet gazing upward, and an elderly man behind them with staff and cloak, the details enlivened with added red, the handle zones with lotus and palmettes.



Provenance: La Reine Margot, Paris, France. An English private collection, acquired in the 1980s from the above and thence by descent to the last owner.

Condition: Good condition with ancient wear, some material fatigue and traces of erosion, all commensurate with age. Professionally reassembled from a few fragments with minor additions. Retouching is hardly visible on the exterior. A magnificent and exceptionally large vase, presenting remarkably well.

Dimensions: Height 45 cm

The amphora is attributed to the Leagros Group, one of the last important workshops of the black-figure style, which is known for its large format images on vases. It was a distinguished atelier of Attic black-figure vase painters active in Athens during the late sixth century BCE (ca. 525–500 BCE), and is conventionally named after several kalos (praising) inscriptions for the youth 'Leagros.' Though the red-figure technique was emerging in this same period (through the so-called Pioneer Group), the Leagros painters remained committed to black-figure.

The Leagros Group employed the black-figure technique, in which figures and ornaments were painted in a glossy slip on the natural clay body, then details were incised through the slip to reveal the lighter clay beneath, and finally the vessel was fired in a three-phase kiln process to achieve the distinctive black figures on a red background.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 9 April 2024, lot 18
Price: USD 100,800 or approx. **EUR 88,000** converted and adjusted for inflation at the time of writing
Description: An Attic black-figured neck-amphora, attributed to the Leagros group, circa 520-500 B.C.
Expert remark: Compare the closely related modeling, attribution, style, decoration, dating and size (43.1 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 9 June 2011, lot 4
Price: USD 146,500 or approx. **EUR 178,000** converted and adjusted for inflation at the time of writing
Description: An Attic black-figured neck amphora, attributed to the Leagros Group, circa 510 B.C.
Expert remark: Compare the closely related modeling, attribution, style, decoration, dating and size (40.6 cm).



Estimate EUR 20,000
Starting price EUR 10,000





73
AN ATTIC RED-FIGURED PELIKE, MANNER OF THE SABOUROFF PAINTER, CIRCA 450 BC, WITH A FEMALE FIGURE IN PENELOPE ICONOGRAPHY

Published: Coins and Vases of Arthur Stone Dewing: A Memorial Exhibition, published by J. Peter Oleson und Diana Buitron, Fogg Art Museum, Cambridge, Massachusetts, USA, 1971, no. 22.

Exhibited: Museum of Fine Arts, Boston, USA, 1961-2002.
 Fogg Art Museum, Cambridge, Massachusetts, USA, 11 March-15 April 1971, and 2002.



Fogg Art Museum, Cambridge, Massachusetts, USA



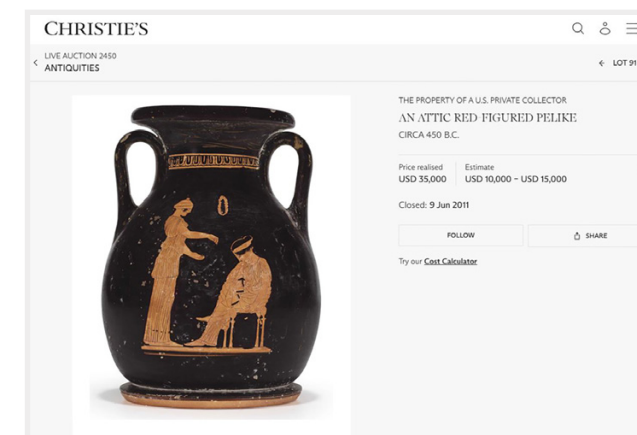
fig. 1

Expert's Note: The figure of the seated woman, her head inclined forward in a contemplative attitude and hand resting beneath the chin, closely parallels the iconography traditionally associated with Penelope, the

faithful wife of Odysseus. This distinctive pose, emblematic of waiting and reflection, is well attested in Classical art, most famously on the Attic red-figured skyphos from Chiusi attributed to the Penelope Painter (fig. 1), as well as in sculptural adaptations such as the Greek marble from Persepolis. While absolute identification remains uncertain, the painter of the present pelike was clearly engaging with the same visual vocabulary that defined Penelope's imagery in fifth-century Athens. The attribution to the Manner of the Sabouroff Painter and his circle underscores the diffusion of this expressive type within mid-Classical vase painting.

On the obverse, a woman sits on a stool to the right, facing left, wearing a chiton and a himation with a black border, her hair bound in a wide band. She rests her right elbow on her raised knee, her head inclined downward, her hand beneath her chin in a pensive pose. Before her stands a handmaid in a chiton, her hair in a sakkos, extending a fillet; a wreath hangs above. On the reverse, a draped youth stands facing left, holding a walking stick in his right hand, his hair bound with a fillet. A band of ovolo ornaments the neck.

Provenance: The private collection of Arthur Stone Dewing, Boston, USA, and thence by descent to his daughter Mary Morain and her husband Lloyd. A private collection in the US, received as a gift from Lloyd Morain. Christie's New York, 9 June 2011, lot 91, sold for USD 35,000 or approx. **EUR 42,500** converted and adjusted for inflation at the time of writing. An old inventory number to the base inscribed '4660-3'.



The present lot at Christie's New York, 9 June 2011, lot 91, sold for USD 35,000 or approx. **EUR 42,500**

Condition: Pristine condition with only minor wear and manufacturing irregularities. Minuscule flaking and rubbing to pigment, tiny chips to the foot ring, and expected minor soiling.



Weight: 704 g
 Dimension: Height 20.2 cm

AUCTION RESULT COMPARISON

Type: Closely related
 Auction: Christie's London, 1 October 2014, lot 87
 Price: GBP 68,500 or approx. **EUR 120,000** converted and adjusted for inflation at the time of writing
 Description: An Attic red-figured pelike, circa 430 BC
 Expert remark: Compare the closely related form and similar technique. Note also the identical size (20.3 cm).



AUCTION RESULT COMPARISON

Type: Closely related
 Auction: Christie's London, 7 December 2022, lot 23
 Price: GBP 75,600 or approx. **EUR 98,500** converted and adjusted for inflation at the time of writing
 Description: An Attic red-figures Nolan Amphora, attributed to the Sabouroff Painter, circa 450 BC
 Expert remark: Compare the closely related form, similar technique, and related subject. Note the larger size (34 cm) and identical attribution.



Estimate EUR 20,000
 Starting price EUR 10,000



74
**A FINE BRONZE LEAPING STAG,
ROMAN, CIRCA 1ST-2ND CENTURY**

Shown in mid-leap with raised forelegs and sharply defined cloven hooves, the stag turns its head to the left, its eyes finely incised and antlers branching gracefully. Delicate engraving renders the texture of the fur, while the surface bears a rich dark patina enlivened by mottled malachite and cuprite encrustations.

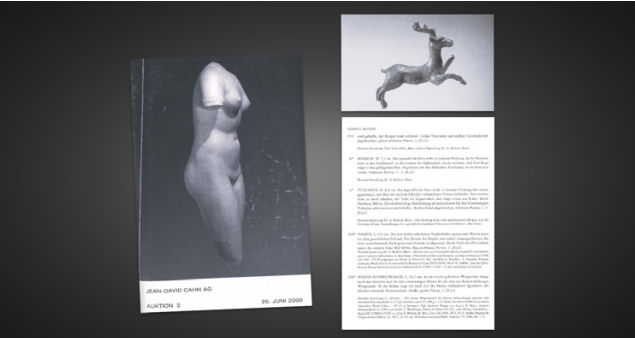
Provenance: The private collection of Dr A. Binkert, Basel, Switzerland. Jean-David Cahn AG, Basel, Switzerland, 26 June 2000, lot 255, sold for CHF 3,480 (CHF 2,900 hammer price) or **EUR 7,700** converted and adjusted for inflation at the time of writing. With Charles Ede Ltd., London, United Kingdom, acquired from Phillip Najmann in 2003. The private collection of Ben Mankowitz, UK, acquired from the above, 21 June 2005, and thence by descent. A copy of an invoice from Charles Ede Ltd., dated 21 June 2005, confirming the dating above, accompanies the lot.

Condition: Good condition, commensurate with age. Extensive wear, casting irregularities, obvious losses, some warping, signs of weathering and erosion, and encrustations. A small aperture to the belly plugged with an old fill. Overall with a rich dark patina, malachite and cuprite encrustations.

Weight: 79.5 g (excl. stand) 131.6 g (incl. stand)
Dimensions: Length 6.8 cm (excl. stand), 10.2 cm (incl. stand)

With an associated fitted wood stand. (2)

Literature comparison:
Compare a related bronze figure of a deer, dated 1st-2nd century, discovered during the excavation of a house at the edge of a Roman road between Brèves and Entrains, and now in the Musée Rolin, Autun, illustrated by Annemarie Kaufmann-Heinimann, *Götter und Lararien aus Augusta Raurica*, 1998, p. 242, fig. 193.



The present lot at Jean-David Cahn AG, Basel, Switzerland, 26 June 2000, lot 255, sold for CHF 3,480 (CHF 2,900 hammer price) or **EUR 7,700**

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's New York, 21 April 2021, lot 42
Price: USD 11,250 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing
Description: A Roman bronze stag, circa 1st century
Expert remark: Note the size (13.6 cm).



Estimate EUR 2,000
Starting price EUR 1,000



75
**AN ETRUSCAN BRONZE FIGURE OF
A STANDING YOUTH, 2ND CENTURY BC**

Well cast, depicted nude and standing in contrapposto, his right arm outstretched while his left rests akimbo upon his hip, a cloak sliding from his shoulder. His youthful face conveying a serene expression, distinguished by almond-shaped eyes, a prominent nose, and full lips, framed by wavy hair cascading down the nape and secured by a band.



Provenance: Collection of François Antonovich, Paris, France, acquired in the 1970s and thence by descent.

Condition: Good condition, commensurate with age, with expected wear and casting irregularities. Small losses to the right hand and tip of the right foot. Light warping and minimal signs of corrosion. Few minor nicks and light surface scratches. The bronze exhibiting a rich, naturally grown patina with malachite encrustations.

Weight: 271.3 g (incl. stand)
Dimensions: Height 11.6 cm (excl. stand), 16.8 cm (incl. stand)

Mounted on an associated stand. (2)

LITERATURE COMPARISON
Compare a related bronze statuette of a standing youth, Lower Italy, dated 4th century BC, 10.4 cm high, in the Staatliche Kunstsammlungen Dresden, inventory number ZV 2709. Compare a related bronze statuette of a youth, Etruscan, dated 4th-3rd century BC, 10.2 cm high, in the Metropolitan Museum of Art, object number 96.9.301 (**fig. 1**).



AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams London, 23 October 2012, lot 15
Price: GBP 1,500 or approx. **EUR 3,000** converted and adjusted for inflation at the time of writing
Description: An Etruscan bronze figure of Herakles
Expert remark: Compare the related modeling and manner of casting. Note the size (13.3 cm).



Estimate EUR 2,000
Starting price EUR 1,000



76
**A FINELY CAST ROMAN BRONZE
 'MOLOSSIAN DOG' FULCRUM TERMINAL,
 MID-2ND CENTURY AD**

Roman Empire. The headboard of a coach (fulcrum) finely cast as a head of a Molossian dog turned sharply to the right, with vigorously rendered facial features, gaping jaws revealing bared teeth, incised whiskers, flanked by dropping ears and a thick layered mane.

Provenance: A European private collection. Sotheby's New York, 7 December 2001, lot 127, sold for USD 8,500 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing. Galerie Robert Hecht Jr, acquired from the above. The Bonita L. Cobb Collection in Florida, United States, acquired from the above and thence by descent. A copy of an invoice from Robert E. Hecht Jr, dated 23 August 2004, confirming the dating and provenance above, accompanies this lot. A copy of an insurance appraisal from Eric Lang Peterson Certified Appraisals, dated 1 February 2005, accompanies this lot. This valuation states a price of USD 20,000 or approx. **EUR 34,000** (adjusted and converted for inflation at the time of writing).

Condition: Very good condition with ancient wear, commensurate with age. A few small cracks to the edges, and obvious losses. A fine, naturally grown patina overall, with distinct malachite encrustation.

Weight: 463 g (excl. stand), 715 g (incl. stand)
 Dimensions: Height 13.3 cm (excl. stand), 24 cm (incl. stand)

With an associated metal stand. (2)

Fulcra, the ornamental headboards of Roman couches, were often adorned with animal heads that lent symbolic meaning to the furniture used in elite social and ritual settings. Mules were a particularly favored motif, their close association with Bacchus underscoring the symposium's festive and Dionysian character.

The present example represents a Molossian dog, a now-extinct breed originating in Epirus, celebrated in antiquity for its imposing size and formidable power. Such works are exceedingly rare: until the late 1980s, **only five further** fulcra of this type had been recorded, underscoring both the scarcity and importance of this remarkable survival.

Literature comparison:
 Compare a related bronze fulcrum with a bust of a maenad and sleeping Ariadne, dated to the 2nd century BC-first half of the 1st century AD, 22 cm wide, in the Arthur M. Sackler Museum, Harvard University, object number 1987.130.

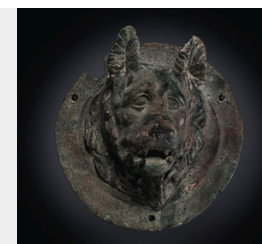
AUCTION RESULT COMPARISON

Type: Related
 Auction: Christie's New York, 9 June 2011, lot 142
 Price: USD 128,500 or approx.
EUR 156,000 converted and adjusted for inflation at the time of writing
 Description: A roman bronze fulcrum terminal, circa 1st century B.C.-1st century A.D.
 Expert remark: Compare the closely related modeling, dating and size (15.2 cm). Note the different subject.

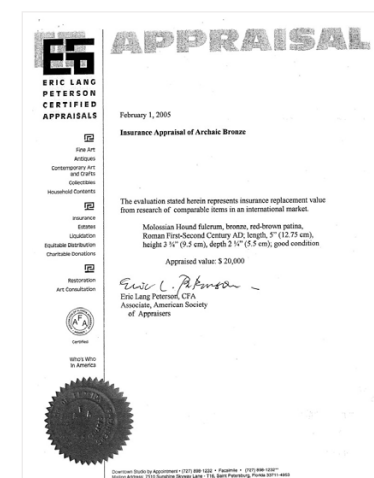


AUCTION RESULT COMPARISON

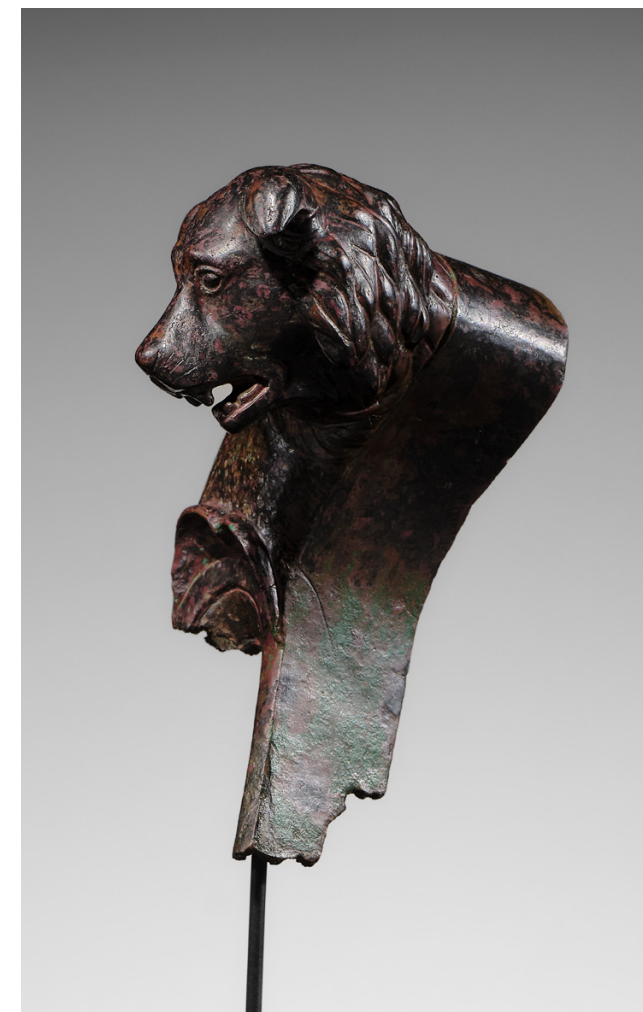
Type: Related
 Auction: Christie's New York, 16 June 2020, lot 31
 Price: USD 22,500 or approx.
EUR 24,000 converted and adjusted for inflation at the time of writing
 Description: A roman bronze roundel with a Molossian hound, circa 1st-2nd century A.D.
 Expert remark: Compare the related subject, modeling and dating. Note the different purpose of this object.



Estimate EUR 8,000
 Starting price EUR 4,000



An insurance appraisal from Eric Lang Peterson Certified Appraisals states the price of the present lot at USD 20,000 or approx. **EUR 34,000**



77

A ROMAN BRONZE WATER SPOUT
DEPICTING PAN, PROBABLY FROM A
NYMPHAEUM, CIRCA 1ST-2ND CENTURY

Expert's note: Comparable bronze fountain spouts in the form of satyrs, Silenoi, Pan, and other mythological heads have been documented from excavations across the Eastern Mediterranean, frequently associated with Roman *nymphaea* and bathing complexes. Such figural spouts were fundamental elements of architectural schemes to enliven facades, their open mouths serving as conduits for flowing water. The *nymphaeum* was not merely a fountain but a monumental civic installation, often elaborately decorated, that articulated themes of abundance, leisure, and the patronage of local elites or even imperial authorities. The use of expressive bronzes to conduct water reflects the Roman tendency to merge utility with iconography, transforming hydraulic technology into a visual metaphor of divine vitality. Surviving examples are rare, and they constitute important evidence for the artistic and social dimensions of Roman public waterworks.



Finely detailed, the head shows luxuriant hair, a full beard and long moustache, with horns rising from the crown, pointed ears, and a ridged brow. The thick lips are parted to form a spout. The bronze is exceptionally well cast and remarkably well preserved, its surface enriched with a naturally grown patina and vibrant malachite encrustations.

Provenance: Miteva Collection, London, United Kingdom, 1990s. Ariadne Galleries, New York and London, acquired in 2013. A distinguished American private collection, acquired from the above on 20 May 2017. A copy of a certificate from Ariadne Galleries, describing the present lot as a spout in the form of Pan and confirming the dating and provenance above, accompanies this lot.

Condition: Very good condition, commensurate with age. Casting irregularities, minuscule losses to the extremities, signs of weathering and erosion and encrustations to the interior. The bronze with a naturally grown patina with areas of malachite encrustations.

Weight: 57 g (excl. stand), 155.4 g (incl. stand)
Dimensions: Height 4 cm (excl. stand), 6.8 cm (incl. stand); Width 4.5 cm (excl. stand)

With an associated stand. (2)

Pan is the rustic god of shepherds, flocks, and wild nature, originating in Greece and later adopted by the Romans. Usually shown with goat's legs, horns, and a human torso, he embodies fertility, music, and the untamed countryside. Closely linked with Dionysus, Pan plays the pipes (*syrix*) and personifies both pastoral life and ecstatic revelry.

LITERATURE COMPARISON
Compare a related pair of bronze water spouts in the form of lion masks, Greek or Roman, dated c. 100 BC-100 CE, 13 cm high, in the Metropolitan Museum of Art, object number 74.51.5677, .5678. Compare a related bronze water spout with lion mask, Greek or Roman, dated c. 100 BC-100 CE, 18.4 cm high, in the Metropolitan Museum of Art, object number 74.51.5675 (**fig. 1**).



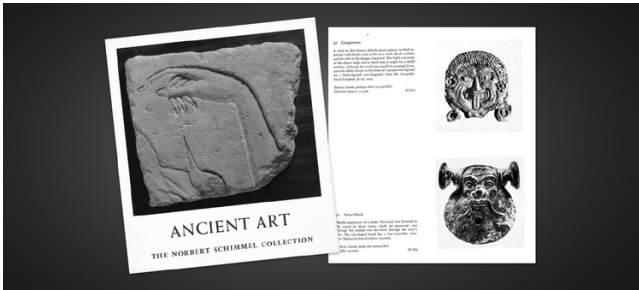
AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's London, 3 December 2024, lot 426
Price: GBP 20,400 or approx.
EUR 24,500 converted and adjusted for inflation at the time of writing
Description: A Bronze Figure of Pan, late Hellenistic / early Roman, circa 1st Century B.C. / 1st Century A.D., 14 cm high.
Expert remark: Compare the modeling of hair, beard, stance, and expressive face. The diminutive scale yet detailed workmanship make this a good parallel.



Estimate EUR 6,000
Starting price EUR 3,000



78
A GREEK BRONZE MASK OF SILENUS,
CIRCA EARLY 5TH CENTURY BC



Published:

1. Herbert Hoffmann (ed.), The Beauty of Ancient Art: the Norbert Schimmel Collection, Mainz, 1964, no. 16.
2. Oscar White Muscarella (ed.), Ancient Art: The Norbert Schimmel Collection, Mainz, 1974, no. 31.
3. Jürgen Settgast, Von Troja bis Amarna: The Norbert Schimmel Collection, Mainz, 1978, no. 35.

Exhibited: Fogg Art Museum, The Beauty of Ancient Art. The Norbert Schimmel Collection. Cambridge, 15 November 1964-14 February 1965.

Expert's note: In Greek mythology, Silenus was the closest companion and tutor of Dionysus, celebrated for his wisdom when intoxicated and his role as the leader of the satyrs. Ancient writers often portrayed him as a paradoxical figure—comic in his drunkenness yet revered for the truths he uttered in moments of frenzy. In art, he served as a foil to Dionysus: aged, eccentric, and wildly expressive, embodying the unrestrained energy of the god's retinue. Greek bronzes are admired for their realism, but this head stands out for its extraordinary psychological force, capturing the tension between revelry and vision that defined Silenus' character.

Superbly cast, the companion of Dionysus is shown with pierced, trumpet-shaped flanges framing his bald pate, his bulging almond-shaped eyes set deep beneath a furrowed brow. A snub nose and rounded cheekbones accent the expressive face, while the neatly incised, radiating locks of his beard and moustache complete the vivid characterization.

- Provenance:**
- The private collection of Norbert Schimmel, New York, USA, acquired prior to 1964 in New York.
 - Sotheby's New York, 16 December 1992, lot 48.
 - With Herbert A. Cahn, H.A.C. Kunst der Antike, Basel, Switzerland, acquired from the above.
 - The private collection of Donald Vollen, Basel, Switzerland, acquired from the above in 1993.
 - Christie's London, 6 December 2017, lot 41 (sold for GBP 10,000 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing).
 - A private collection in the United States, acquired from the above.



Herbert A. Cahn in his office at Malzgasse 23, Basle, 1990

The verso with three old labels, 'Sotheby's 48', 'Cahn A4/326' and 'Cat. #35'.



Herbert A. Cahn at KAM Basle, 1970's-80's

CHRISTIE'S

LIVE AUCTION 14231
ANTIQUITIES

LOT 41



A GREEK BRONZE SILENUS HEAD
HANDLE ATTACHMENT
CIRCA EARLY 5TH CENTURY B.C.

Price realised GBP 10,000	Estimate GBP 8,000 - GBP 12,000
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Closed: 6 Dec 2017

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The present lot at Christie's London, 6 December 2017, lot 41, sold for GBP 10,000 or approx. **EUR 17,000**

Condition: Good condition with old wear, commensurate with age. Expected casting irregularities, scattered nicks and scratches, small losses, old fills, signs of weathering and erosion, and encrustations. The bronze with a naturally grown patina with malachite encrustations.

Weight: 433.4 g (excl. stand), 587 g (incl. stand)
Dimensions: Height 10.3 cm (excl. stand), 16.1 cm (incl. stand)

With an associated metal stand. (2)

Estimate EUR 12,000
Starting price EUR 6,000





79
**A GRAECO-EGYPTIAN FAIENCE ‘HEDGEHOG’
ARYBALLOS, 6TH-4TH CENTURY BC**

Expert’s note: Many such aryballoi were found in Rhodes, but it is generally thought that these vessels, showing the Egyptian long-eared hedgehog (*Hemiechinus auritus*), were made in Naukratis, the Greek settlement in the Nile Delta.

In the form of a hedgehog standing atop an oblong base, the cross-hatched body imitating spines and surmounted by a spout with a straight angular handle on the back, the head with incised mouth, flat snout, globular eyes, and grooved erect ears, some areas accented with brown spots.



The present lot at Sotheby’s New York, 5 December 2007, lot 135

Provenance: The Meyer Collection, London, UK, 1978. Thereafter in a Japanese Collection. Sotheby’s New York, 5 December 2007, lot 135 (part). A private collection in the United States, acquired from the above.
Condition: Good condition, commensurate with age. Old wear, manufacturing irregularities, obvious losses, small chips, some flaking, signs of weathering, and thick encrustations.

Weight: 72.1 g
Dimensions: Height 5.5 cm

This small, delicate vessel was probably intended to contain kohl (black eye-paint), as the opening in the back is just large enough for the insertion of a typical kohl stick. Vessels in the shape of hedgehogs are

found in the Predynastic Period, but cosmetic containers of this type, with a crisscross pattern representing the animal's spines, appear to be products of the New Kingdom to the Late Period.

No deity ever took the form of the hedgehog, but this animal must have had some symbolic value. In the Old Kingdom, a hedgehog head is shown on the prow of boats making the symbolic passage from this life to the next, and it might be identified with a form of the sun god. The awakening of hedgehogs from hibernation may also be seen as a symbol of rebirth. In several scenes, hedgehogs are shown as inhabiting the deserts; by living there, on the edge of the ordered world, they could be seen as triumphing over adversity, and hence as another symbol of continued life.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 9 December 2008, lot 84
Price: USD 11,250 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing
Description: A Greek faience figural aryballos, circa mid-6th century BC
Expert remark: Compare the closely related modeling and similar glaze, spots, and cross-hatched design. Note the size (6.4 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s London, 29 April 2021, lot 11
Price: GBP 5,670 or approx. **EUR 8,800** converted and adjusted for inflation at the time of writing
Description: Egyptian green faience aryballos in the form of a hedgehog, 7th-6th Century BC
Expert remark: Compare the closely related modeling and similar glaze and cross-hatched design. Note the size (5 cm).



Estimate EUR 2,000
Starting price EUR 1,000



80
A TERRACOTTA GORGONEION ANTEFIX

Greece or Southern Italy, 5th century BC. Of pointed form, neatly carved in varying degrees of relief to depict the grimacing face of a Gorgoneion, marked by bulging eyes, a pointed nose, full cheeks, and a gaping mouth revealing sharp fangs and a protruding tongue, framed by tightly curled hair across the forehead, with two small ears emerging amid the locks.

Provenance: Collection of Philip Pearlstein, New York, and thence by descent.
Condition: Good condition overall with expected ancient wear, weathering, and natural surface irregularities. Minor losses and old breaks with subsequent restorations consistent with age and type. The diagonal relief line across the face is not a repair but a molding seam, original to the piece. Scattered small nicks and chips, as well as areas of soil encrustation and light calcification, further attest to its antiquity.



Philip Pearlstein

Weight: 519.2 g
Dimensions: Height 15.7 cm

With an associated metal support. (2)

The antefix, derived from the Latin ‘antefixa’ (meaning ‘fixed in front’), refers to an architectural ornament placed at the lower end of roof tiles, which in classical Greek and Roman architecture was decorated with various motifs. In smaller structures, antefixes were typically made of ceramic, usually terracotta, and could be adorned with figurative designs or masks.

The gorgoneion originally functioned as an apotropaic amulet in Ancient Greece, designed to repel evil through the depiction of the Gorgon, a mythological chthonic female figure characterized by a petrifying gaze and

monstrous features. The Gorgon served as a protective emblem, making it a fitting motif for sacred architecture. By the sixth and fifth centuries BC, gorgoneion antefixes, such as the present example, were widespread in Greek temples, particularly in the region of Corinth and its sphere of influence, as well as in southern Italy, where they were especially common in Sicily and Taranto.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 20 April 2005, lot 1
Price: GBP 16,800 or approx. **EUR 41,500** converted and adjusted for inflation at the time of writing
Description: An Etruscan terracotta gorgoneion antefix, 6th-early 5th century BC
Expert remark: Compare the closely related modeling with similar facial features and expression. Note the larger size (23 cm).



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s London, 16 June 2006, lot 81
Price: USD 15,600 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing
Description: A Greek terracotta antefix, Tarentine, archaic period, circa late 6th century b. c.
Expert remark: Compare the closely related modeling with similar facial features and expression. Note the larger size (24 cm).



Estimate EUR 3,000
Starting price EUR 1,500

81
A SUPERB ROMAN ROCK CRYSTAL ‘FISH’ FLASK,
CIRCA 1ST CENTURY AD

The long tapering body terminates in a small tail, delicately hollowed through the open mouth, the lips encircled by a raised rounded band. The large eyes are set above a curved groove indicating the gills, with the pectoral fins in relief. The dorsal, ventral, second dorsal, and anal fins are rendered as raised ridges, the dorsal and ventral examples neatly drilled for suspension.

Provenance: The property of a London Gentleman, acquired before 1970. Timeline Auctions, London, 9 September 2015, lot 352, sold for GBP 9,920 or approx. **EUR 18,000** converted and adjusted for inflation at the time of writing. Ariadne Galleries, New York and London, acquired from the above. A distinguished American private collection, acquired from the above on 23 January 2017. A copy of a certificate from Ariadne Galleries, describing the present lot as a fish flask and confirming the dating above, accompanies this lot.

Condition: Very good condition, commensurate with age. Natural fissures, small chips, minor nibbling, and scattered nicks and light scratches.

Weight: 29.9 g (excl. stand), 53.4 g (incl. stand)
Dimensions: Length 8.8 cm (excl. stand), Height 3.5 cm (excl. stand), 5.5 cm (incl. stand)



With an associated stand. (2)

According to the Roman naturalist Pliny, rock crystal was believed to form from rainwater and snow (Natural History, 37.9). The very name derives from the Greek krystallos, from kryos (‘frost, cold, icy’). Because the stone was thought akin to ice and intolerant of heat, vessels carved from it were reserved for cold liquids alone.

This finely sculpted vessel in the form of a fish demonstrates the remarkable skill of Roman lapidaries. The body is hollowed through the open mouth to hold a precious liquid, while the dorsal and ventral fins are pierced for suspension. Rock crystal was a rare and costly luxury material, available only in limited sources and requiring extraordinary skill to carve. Pliny notes its value in Rome, recording a woman who paid 150,000 sesterces for a single crystal basin (Natural History, 37.10). He also recounts that Nero, in a final act of fury, dashed two crystal cups to pieces so that none might ever drink from them again. Such accounts underscore the prestige of crystal in the Roman world, where once broken it could not be repaired, and so was deemed worthy of emperors themselves.

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Christie’s New York,
8 June 2001, lot 271
Price: USD 127,000 or approx.
EUR 196,000 converted and
adjusted for inflation at the time
of writing
Description: A Roman rock crystal fish flask, circa 1st century AD
Expert remark: Compare the closely related form and similar modeling,
material, and size (8.6 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie’s New York, 12 April
2022, lot 97
Price: USD 69,300 or approx.
EUR 66,000 converted and adjusted for
inflation at the time of writing
Description: A Roman rock crystal fish
flask, circa 1st century AD
Expert remark: Compare the closely related form and similar modeling,
material, and size (8.6 cm).



Estimate EUR 8,000
Starting price EUR 4,000



82

**AN AGATE AMULET IN THE FORM OF
A LION-HEADED EAGLE, IMDUGUD,
WESTERN ASIA, CIRCA THIRD MILLENNIUM BC**

Dr Ogden is a leading expert on the materials and technology of ancient and historic precious metal objects. He has written and lectured widely on the subject. He is an elected Fellow of the Society of Antiquaries of London, he has a doctorate from Durham University (Egyptology), the Gem-A Gemology Diploma (with distinction), and the Diploma in Art Profession Law and Ethics (with distinction) from the Institute of Art Law.

The majestic bird of prey is rendered with a commanding presence, its leonine face modeled with a protruding snout twisted into a scowl. The wings, slightly unfurled as if preparing for flight, are detailed with finely incised plumage that catches the light along the raised contours. The amulet is pierced through the tightly clenched claws, the perforation opening at the back for suspension. The semi-translucent stone displays a soft celadon tone, enhanced by a russet surface skin, icy veins, cloudy dark inclusions, and scattered patches of brown calcification—all natural features that enrich the object’s ancient, enigmatic character.

Expert’s note: Works of art from the Early Dynastic period in Mesopotamia (c. 2900–2350 BC) reflect the emergence of fully developed city-states and their religious and political ideologies. Monumental copper reliefs, stone sculpture, and finely carved seals show a sophisticated visual language centered on divine authority and cosmic order. Among the most distinctive images is the lion-headed eagle **Imdugud (Anzû)**, a hybrid storm creature associated with the mountains, thunder, and protective power. Imdugud appears prominently on the great copper panels from the temple at Tell al-‘Ubaid, now in the British Museum, where he spreads his wings protectively over stags and lions. Such depictions functioned both as temple emblems and as apotropaic symbols, proclaiming the supremacy of the gods and the protection of their earthly sanctuaries. The integration of Imdugud into religious art of this era underscores the fusion of natural and supernatural imagery in early Mesopotamian belief, and represents one of the earliest large-scale mythological compositions known from the ancient Near East.



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Brief Report

Object: Agate amulet in the form of Imdugud, the lion-headed eagle

Origin: Western Asia

Date: Late third millennium BC

Dimensions: 6.2 cm high

Report reference: 150002

Date of examination: 7 May 2015

This object is carved in a mottled brown agate and appears to represent the Sumerian and Akkadian Imdugud or Anzu, a lion-headed eagle. The subject and style points to an Early Dynastic date, around 2900–2350 BC. The lion-headed eagle was the divine storm-bird and a personification of the southern wind and the thunder clouds. The subject resonates in Babylonian myth in the early first century BC.

The original purpose of the object is uncertain. It has both a vertical perforation, presumably for suspension, and a lateral perforation through the feet perhaps for the suspension of further decoration or 'pry'. The orientation of the vertical perforation is such that if suspended the creature would appear to fly rather than perch – as is also indicated by the outstretched wings. The small wing gaps are not the result of uncompleted carving, but facilitated manufacture.

The deeply grooved incisions in the vertical perforation (see photo right) indicate the use of an abrasive far harder than the agate. Experimentation would be used to be sure, but this last might indicate the use of emery, the introduction of which into western Asian lapidary work is currently considered to have been around 2000 BC. The carving and finishing were carried out with various abrasive stones, including flint, and probably used for final polishing. Such working methods are typical of the Bronze Age and allowed accomplished work, but neither fine detail nor high polish.

Agate is a form of chalcedony – of the quartz family – and the colour bandings represent growth stages of the stone which gradually solidified from a liquid or, according to modern theory, a gel. The bands have naturally varying compositions which are etched at slightly different rates by ground stones during hand-work archaeological time-spans. The result is the finger-print-like appearance we have (photo right), a surface topography typical of long-banded chalcidones from certain local environments and thus a reassuring presence on objects without a known provenance.

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Expert authentication:
Dr Jack Ogden has authenticated this lot, identifying its subject and style points to an Early Dynastic date, around 2500–2200 BC. A copy of Dr. Ogden's expertise, dated 7 May 2015, accompanies this lot.

Provenance: The Manoukian Collection. A private collection in New Jersey, USA, acquired 1981. Ariadne Galleries, New York and London, acquired on the New York market prior to 2014. A distinguished American private collection, acquired from the above on 10 July 2015. A copy of a certificate from Ariadne Galleries, describing the present lot as an amulet in the form of Imdugud and confirming the dating and provenance above, accompanies this lot.

Condition: Good condition, commensurate with age. Expected wear, obvious losses, some natural fissures, small chips and nibbling to the extremities, overall presenting superbly.



Dr Jack Ogden

Weight: 79.5 g (excl. stand), 145.6 g (incl. stand)
Dimensions: Height 6.7 cm (excl. stand), 12 cm (incl. stand)

With an associated stand. (2)

An Imdugud (Anzu), a lion-headed eagle, is a demon in several Mesopotamian religions. He was conceived by the cosmic freshwater ocean Abzu and mother Earth Mami, or as son of Siris. In Babylonian myths Anzû was depicted as a massive bird - also as an eagle with a lion head - who can breathe fire and water. It is often associated with chaos caused by the theft of the Tablet of Destinies, a symbol of Divine Power. In Sumerian mythology the association with the taming of the wilderness associated Imdugud with the duality of good and evil.

**AUCTION RESULT
COMPARISON**

Type: Related

Auction: Christie's
London, 6 July 2022,
lot 57

Price: GBP 12,600 or
approx. **EUR 17,000**
converted and adjusted for inflation at the time of writing

Description: Two Elamite banded agate lions, Iran, circa 1200 BC

Expert remark: Compare the related modeling and similar mottled color of the stone. Note the small size (3 cm).

Estimate EUR 3,000
Starting price EUR 1,500



83

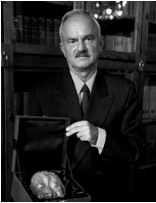
A COMPLETE BELT SET OF FORTY-FOUR GOLD REPOUSSÉ PLAQUES, ACHAEMENID EMPIRE, PERSIA, 7TH-5TH CENTURY BC

Each plaque finely worked on a thin rectangular sheet of gold. Embossed, chased, and neatly incised with twenty-seven depicting rabbits, eight showing bulls, another eight with lions, and a single larger circular plaque depicting an ibex. The hares each rendered naturalistically in alert crouching pose with slender body and long ears, while the bulls, lions, and the ibex have elongated bodies with densely incised fur. The reverse of each plaque with attachment loops. (44)

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.



The Zelnik István Southeast Asian Gold Museum



Dr. István Zelnik

Condition: Very good condition. Old wear, minor dents, small nicks, soil encrustations indicating a prolonged period of burial, light scratches, and minuscule losses. One plaque with two punctures, possibly for mounting. Some warping.

Alloy composition range: 66.2% gold, 31.57% silver, 1.42% iron, 0.69% copper, and 0.11% zinc. The lot was tested by the Zelnik István Southeast Asian Gold Museum.

Weight: 92 g (total)
Dimensions: Length 5.3 (ibex plaque), ca. 4.5 cm (bull and lion plaques), and ca. 2 cm (hare plaques)

Trade between smaller tribes in Anatolia and the Near East flourished under the rule of the Achaemenid Empire, founded by Cyrus the Great (550-530 BC) after Babylon fell to the Medes and Persians in 539 BC. The smaller tribes, like the Lydians and Scythians situated in Anatolia and the Steppe, paid homage to their Persian rulers who offered trade protections to their subjects. Both tribes are depicted together with several other smaller people groups on wall reliefs within the Apadana palace in Persepolis. Belts fitted with gold plaques, such as the present lot, have been discovered in Turkey and Iran, belonging to various tribes of this period.

LITERATURE COMPARISON
Compare a related set of thirty-eight Lydian gold appliques from Persia, depicting hares, dated to the late 6th-5th century BC, in the Archaeological Museum, Uşak, Turkey, accession number Uşak 1.91.96.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 25 April 2007, lot 174
Price: GBP 8,400 or approx. **EUR 16,000** converted and adjusted for inflation at the time of writing
Description: A Persian gold repoussé plaque, circa 7th century BC
Expert remark: Compare the closely related modeling, repoussé work, and size (4.8 cm). **Note this lot comprises a single plaque.**



Estimate EUR 20,000
Starting price EUR 10,000



84

**A RARE GEMSTONE-SET GOLD WREATH
WITH A STAG'S HEAD, HELLENISTIC PERIOD**

Western Asia, circa 4th century BC to 3rd century AD. Superbly worked in repoussé technique with myrtle and other leaves and floral blossoms, composed of finely chased gold sheet as well as gold wire, centered by the well-modeled head of a stag, the larger blooms set with garnet cabochons, all attached to two semi-circular gold rods set with further gemstones and connected by gold wire.

Condition: Very good condition overall, commensurate with age. Small losses to the leaves and branches; some inlays possibly replaced. Minor dents, nicks, scratches, and soil encrustations, together with typical manufacturing irregularities. Some elements slightly bent and/or warped. An old repair to the right antler of the stag, with a minuscule piece of coral added to serve as a connecting pole.



**The Zelnik István
Southeast Asian Gold
Museum**

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.

Alloy composition range: 77.25% gold, 21.40% silver, 0.75% copper, 0.59% iron. The lot was tested by the Zelnik István Southeast Asian Gold Museum.



Dr. István Zelnik

Weight: 187 g
Dimensions: Width 23 cm

Hellenistic gold wreaths were placed in graves as funerary offerings for the honored dead or dedicated to the gods in sanctuaries. They were too fragile for use as crowns or diadems in life. They are best known from the graves of Macedonian rulers – a gold myrtle wreath believed to have belonged to Meda, the fifth wife of Philip II of Macedon, was found in the royal tombs at Vergina – but Hellenistic gold wreaths have been found as far afield as southern Italy, the Dardanelles, the Levante and even further eastwards, into Western Asia, where the present lot is reported to have been found.

LITERATURE COMPARISON
Compare a related Hellenistic gold wreath from the Dardanelles, dated 350-300 BC, in the British Museum, registration number 1908,0414.1. Compare a related gold diadem with garnets, dated 250-150 BC, 23.1 cm wide, in the Metropolitan Museum of Art.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zackle, Vienna, 17 October 2024, lot 212
Price: EUR 65,000 or approx.
EUR 68,000 converted and adjusted for inflation at the time of writing
Description: A rare gemstone-set gold wreath with a ram's head, Hellenistic period
Expert remark: Compare the closely related design of the foliage and inlays as well as the size (21.8 cm).



Estimate EUR 60,000
Starting price EUR 30,000





85
THE FALCON'S NEST: A MASSIVE GOLD BOX
AND COVER (0.85 KG), PROBABLY ACHAEMENID
OR PARTHIAN, CIRCA 550 BC–224 AD

Alloy composition range: A metal analysis was carried out using a portable Oxford Instruments XMET8000 X-ray fluorescence device. The first reading (fig. 1), taken at the flat base, indicates an alloy composition of 91.8% gold, 5.3% silver, and 2.9% copper. A second reading (fig. 2), taken from a different area, shows 90.39% gold, 5.43% silver, and 4.17% copper. A third analysis (fig. 3), performed on another section, reveals 90.96% gold, 5.65% silver, and 3.38% copper. Copies of all three reports accompany this lot.

Composition

Analyses were carried out on the various surfaces of the object using portable x-ray fluorescence analysis. The equipment used was an Oxford Instruments XMET8000, operated by the undersigned. This type of analysis provides a good guide to composition, but its accuracy is limited by the portability and thus miniaturisation of the equipment, and the need to analyse unprepared surfaces of varied topography. In addition, results can be affected by any surface deposits or changes due to burial and age, or recent cleaning or other treatment. Surface analyses of this type thus provide a good guide to composition, but may not be fully representative of the interior of the metal.

The results were as follows:

	Gold	Silver	Copper	Zinc	Cadmium
Flat base	91.8%	5.3%	2.9%	nd	nd
Area of possible solder	97.9%	6.2%	6.0%	nd	nd
Area of possible solder	91.2%	5.4%	3.4%	nd	nd
nd = not detected					

fig. 1

fig. 2

fig. 3

Expert's note: The inhomogeneity of the alloy, as demonstrated by the three analyses conducted on this vessel, reflects the technological limitations inherent in ancient goldsmithing. During casting, the relatively low and inconsistent furnace temperatures would have prevented complete homogenization of the molten metal. As a result, microsegregation occurred within the alloy matrix: heavier elements such as gold solidified first, while copper and silver, with lower melting points, migrated toward the remaining liquid phase. This process led to localized enrichment of copper in certain areas, which over time underwent selective oxidation, producing visible patination. In the present vessel, **one such area is clearly visible at the base**, where the higher copper concentration has resulted in deeper corrosion and the formation of characteristic malachite encrustations.

This metallurgical heterogeneity is typical of premodern gold alloys, which were produced by repeatedly melting naturally occurring electrum or recycled metal without precise control of temperature or composition. Modern non-destructive analyses, such as X-ray fluorescence studies, consistently reveal comparable microchemical variations, confirming that ancient gold vessels rarely exhibit the level of homogeneity expected from modern metallurgical refining techniques.

The cylindrical box is encircled by openwork layers of applied branches, ingeniously arranged in several tiers to mimic the natural structure of a bird's nest. The fitted lid continues this motif, forming an actual nest in which a mother falcon tends to two young gathered around their prey, likely a goose or duck. The birds are depicted with curved beaks beneath circular eyes, finely detailed plumage across their wings, and strong, sinewy feet terminating in sharp claws. The concept—building the vessel as if constructed like a real nest—is both naturalistic and remarkably inventive.

Provenance: From an old private collection in Italy. Leonardo Vigorelli, Bergamo, Italy, acquired from the above.

Condition: Very good condition overall, with expected ancient wear. Minor surface irregularities include small dents, a few nicks, tiny tears, light scratches, and traces of soil encrustation. There are also a few small losses and one localized area exhibiting deeper corrosion with associated malachite encrustations (see expert's note above for further details). Both the lid and the base show slight warping, resulting in the lid not always fitting perfectly flush with the base, depending on its position.

Weight: 845 g
Dimensions: Height 14.2 cm

Estimate EUR 80,000
Starting price EUR 40,000



Leonardo Vigorelli





Falconry held a powerful symbolic and practical role in pre-modern Persia. From the Zoroastrian Avesta onward, falcons were tied to divine sovereignty and victory, linked with deities like Verethraghna and the sacred concept of xwarenah (royal glory). In Achaemenid and Parthian times (550 BC–224 AD), falcons appeared on coins and seals as emblems of rulership. By the Sasanian period (3rd–7th centuries AD), falconry as a

sport is clearly documented. Kings wore crowns adorned with falcon imagery and employed falcons in elite hunts, as seen in silver vessels and rock reliefs. The practice symbolized the king's role as protector, just as the falcon destroyed evil creatures in Zoroastrian belief. After the Islamic conquest, falconry continued as a royal and aristocratic pastime, losing some of its religious meaning but retaining its prestige. Medieval texts and art show falcons

as companions of rulers, gifts at festivals like Nowruz, and symbols of fortune and noble status. Manuals on falconry were still being produced in Iran as late as the 19th century, showing the enduring significance of the practice.



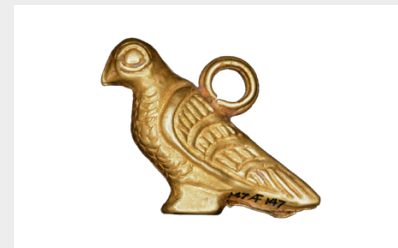
An Achaemenid gold disc with embossed bird of prey, 5th–4th century BC, in the British Musuem, museum number 123934



A Parthian or Kushan gold clasp with an eagle, 1st–2nd century, in the Metropolitan Museum of Art, object number 17.190.2055



A Parthian gold clasp with an eagle, dated 1st–3rd century, in the British Museum, museum number 124097



An Achaemenid gold pendant in form of a bird, 5th–4th century BC, in the British Museum, museum number 124050



An Achaemenid gold pendant in form of a raptor, 5th–4th century BC, in the British Museum, museum number 124051

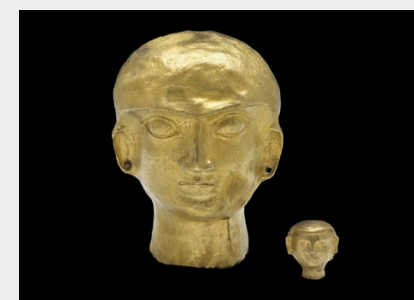
Goldwork from the Oxus region is best known through the celebrated Oxus Treasure, a collection of Achaemenid-period objects dating to the 5th–4th centuries BC. These pieces, now largely in the British Museum, demonstrate that local artisans were masters in gold work, achieving remarkable refinement in shaping, casting, and decorating precious metal. The treasure includes finely crafted

gold and silver vessels, jewelry set with semi-precious stones, and small figurines of animals and humans, often linked to courtly or religious life. The craftsmanship reveals a fusion of traditions: Persian imperial motifs blend with local Central Asian styles, reflecting the cultural interactions along this frontier of the Achaemenid Empire. The Oxus goldwork not only showcases technical mastery in repoussé,

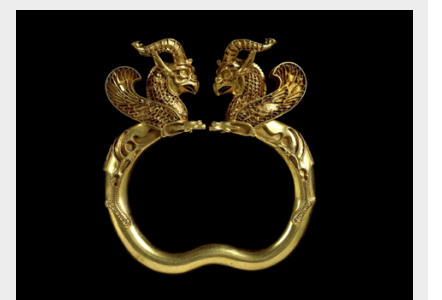
granulation, and filigree, but also embodies the political and religious symbolism of wealth and power in this important crossroads of the ancient world.



An Achaemenid model of a gold chariot, 5th–4th century BC, in the British Museum, museum number 123908



Two Achaemenid gold heads, 5th–4th century BC, in the British Musuem, museum number 123907



An Achaemenid gold armlet with griffins, 5th–4th century BC, in the British Musuem, museum number 124017

AN EXPRESSIVE AND FINELY WORKED
FUNERARY MASK OF A MAN, WESTERN ASIA,
POSSIBLY 2ND–1ST MILLENNIUM BC

Expert’s Note: Gold funerary masks are best known from the Aegean world, notably the celebrated examples from Mycenae (ca. 1600–1500 BC). Yet comparable traditions existed further east: elite burials at Alacahöyük in Anatolia (ca. 2500–2200 BC) yielded gold diadems and facial ornaments, while a solid gold mask from Hasanlu in northwestern Iran (ca. 800 BC) demonstrates the continuation of this practice into the Iron Age. Similar gold masks have also been found among the Urartians, Scythians, and Thracians, suggesting that the use of gold to sanctify and preserve the visage of the dead was a widespread funerary custom across Western Asia. In ancient China, elite burials often included facial masks, most famously the gold burial masks of the Liao dynasty (10th–12th century AD) and the earlier jade funerary masks of the Han dynasty (2nd–1st century BC).

In this context, the appearance of a mask resembling the famous *Mask of Agamemnon* as strongly as the present lot but found much further east is plausible. The idea of covering the face of the deceased in precious metal appears to have traveled across cultures, with local adaptations shaping the specific form. While the resemblance to the Mycenaean mask is striking, it could be understood as part of a broader regional phenomenon rather than a direct imitation.

Since this mask does not derive from a controlled excavation, its dating must remain hypothetical.

For cataloging purposes, it can be placed broadly in Western Asia, possibly 2nd–1st millennium BC. Nonetheless, its antiquity is suggested by both material and condition: metallurgical analysis shows an alloy of 72.70% gold, 24.37% silver, 2.37% copper, and 0.55% manganese, consistent with ancient compositions, while the surface exhibits wear, minor losses, dents, warping, tears, nicks, and soil encrustations typical of burial. Taken together, these features indicate an ancient origin, even if precise cultural attribution and dating must remain completely open at this time.

The gold sheet is worked in repoussé to depict the imposing face of a bearded man, with closed, almond-shaped eyes beneath bushy brows and flanked by stylized ears.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.
Condition: Fair condition, commensurate with age. With ancient wear, minor losses, small dents, warping, tears, nicks, and signs of burial including soil encrustations.
Alloy composition range: 72.70% gold, 24.37% silver, 2.37% copper, 0.55% Manganese. The lot was tested by the Zelnik István Southeast Asian Gold Museum.



Dr. István Zelnik



The Zelnik István Southeast Asian Gold Museum

Weight: 42 g
Dimensions: Height 18.4 cm

The present mask resembles the gold death mask discovered at Mycenae in 1876 by the German archaeologist Heinrich Schliemann, now preserved in the National Archaeological Museum, Athens (see literature comparison below). Commonly referred to as the “Mask of Agamemnon,” it actually dates to the 16th century BC—around 300 years before the Trojan War. Such masks were likely created for warrior-kings or individuals of high rank, and examples of this kind have been found exclusively in graves at Mycenae.

LITERATURE COMPARISON
Compare a closely related gold death-mask, also known as ‘mask of Agamemnon’, Mycenae, Greek, 16th century BC, in the National Archaeological Museum, Athens.

Estimate EUR 15,000
Starting price EUR 7,500



87

A GILT SILVER FUNERARY MASK OF A NOBLEMAN, LIAO DYNASTY

China, Inner Mongolia, circa 907-1125. Formed from a sheet of thinly beaten silver and carefully modeled to the contours of the deceased's face, with finely stippled eyebrows above closed eyes, a long, protruding nose above a thin mouth with subtly bow-shaped lips, framed by a stippled moustache and goatee, and pierced with several tiny holes below each ear.

Provenance: Art Treasure Gallery, Hong Kong, 2008. The private collection of M. Rosenberg, acquired from the above. A copy of the signed invoice from Art Treasures Gallery, invoice no. 2166, dated 6 March 1998, addressed to Mr. M. Rosenberg, describing the piece as a 'rare Liao Dynasty gilt-silver mask' and dating the piece to circa 1000 AD, at a purchase price of HKD 47,000 or approx. **EUR 7,400** (converted and adjusted for inflation at the time of writing), accompanies the lot. A copy of a signed certificate of antiquity by Art Treasures Gallery, Hong Kong, dated March 1998, and dating the piece to the Liao dynasty, Inner Mongolia, accompanies the lot.

Condition: Good condition, commensurate with age. Extensive wear, small losses and minor tears around the edges, warping, dents, soldering marks to the chin and left ear, and significant rubbing to the gilt.

Weight: 204 g
Dimensions: Height 22.3 cm

Funerary masks are associated with the burial culture of the Qidan Liao and many examples made of bronze, silver sheet, or gilt bronze such as the present example have been found in tombs of the Liao elite in Inner Mongolia. Two impressive gold funerary masks were discovered in the royal tomb of the Prince and Princess of Chen, dated 1018. Similarly made of thin hammered gold sheet, they are supposed to realistically portray some of their owners' facial features.

LITERATURE COMPARISON

Compare a closely related silver alloy mask in the Philadelphia Museum of Art, accession number 2012-53-1 (**fig. 1**). Compare with Zhu Qixinin, 'The Liao Dynasty tomb of a Prince and Princess of the Chen Kingdom', Orientations, October 1991, fig. 11. Compare another example made in gilt bronze sheet and excavated from a Liao tomb at Chifeng, Inner Mongolia, see 'The Silk Road in Inner Mongolia', Hong Kong, 2007, cat. no. 18. See also a similar example in the Musée Guimet, Paris, reference number MA2352 (**fig. 2**).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's London, 14 May 2008, lot 92
Price: GBP 26,900 or approx.
EUR 59,000 converted and adjusted for inflation at the time of writing
Description: A silver funerary mask, Liao dynasty
Expert remark: Compare the closely related material and technique.



Estimate EUR 2,000
Starting price EUR 1,000

ART TREASURES Gallery
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Certificate of Antiquity

To the best of our knowledge, we hereby certify that investigation has been made of the goods described below and found same were made in China during the period of 5400 Dynasty dating from 195 A.D. to 1387 A.D.

A rare gilt-silver funerary mask, Liao Dynasty, circa 1000 A.D., beaten from a thin sheet of silver, the face with shallow features, with closed eyes beneath finely lined eyebrows, long triangular nose and lip above the closed mouth. Size: 23x23cm. Origin: Inner Mongolia.

March, 1998
Rev

Antiquary Signature

A signed certificate of antiquity by Art Treasures Gallery, Hong Kong, dated March 1998



A GILT-BRONZE ‘WOLF’ OPENWORK PLAQUE,
NORTHWEST CHINA, 3RD-1ST CENTURY BC



Published:
Tina Pang, Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD, New York, 1998, p. 95, no. 101.

Neatly cast, the finely gilt openwork plaque depicts a double-headed wolf-form creature arranged in a sinuous S-shaped configuration, each head rendered with pointed snout, alert ears, and sharply incised jaws biting into its own foreleg. The bodies intertwine in a dynamic, almost abstract composition characteristic of steppe animal ornamentation, suggesting movement and tension. Such motifs were common among nomadic cultures of the Eurasian plains. On the reverse, two small vertical loops remain intact, indicating that the plaque was originally sewn or riveted onto a belt, harness, or garment as a symbolist fitting.

Provenance: With Ariadne Galleries, New York and London. A private collection in New York, USA, acquired in the 1980-1990s and thence by descent.
Condition: Very good condition, commensurate with age. Expected casting irregularities, small nicks, scattered scratches, traces of weathering, and

encrustations. The bronze with a naturally grown patina with small areas of malachite and cuprite encrustations.

Weight: 43.9 g (excl. stand), 94 g (incl. stand)
Dimensions: Length 7.5 cm (excl. stand), 7.8 cm (incl. stand)

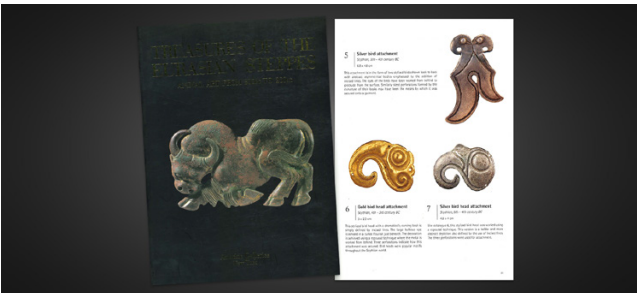
Expert’s note: Although the composition follows a conventional scheme, the animals are rendered with a degree of naturalism. The sculptor attempted to convey a sense of volume in the bodies and cheeks, while the paws are clearly defined despite the stylized treatment of the eyes and ears. Compare a related example excavated in Ningxia province with more stylized circular motifs and a central s-shaped form that seems detached from the rest of the composition in Duan Shuan (ed.) Zhongguo qingtongqi quanji 15: Beifang minzu, Beijing, 1995, pl 87.

Literature comparison:
Compare a closely related bronze plaque with two animal heads, Ordos, in the State Museum of Ethnology, Munich, inventory no. 54-15-16, and illustrated by Karl Jettmar, Tierstil in der Mongolei, in Die Mongolen, 1989, p. 46.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 16 March 2017, lot 840
Price: USD 6,875 or approx. **EUR 7,800** converted and adjusted for inflation at the time of writing
Description: A bronze ‘wolf’ openwork belt plaque, circa 3rd century BC
Expert remark: Compare the closely related modeling and similar conjoined sinuous form. Note the size (10.2 cm).

Estimate EUR 1,500
Starting price EUR 800

TWO BIRD HEAD APPLIQUÉS, ONE GOLD AND ONE SILVER,
SCYTHIAN, 4TH CENTURY BC



Published:
T. Pang, Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD, New York, 1998, p. 23, nos. 6 and 7.

Comprising two archaic bird heads, both finely worked in repoussé, which probably once served as gorytus fittings (see literature comparison below):
-The gold appliqué with a lined, curved beak issuing from a circular eye, with further lined details enclosing the eye and forming a curl below.
-The silver appliqué similarly decorated with a curving beak and short horn-like protuberance beside the large, circular eye and with further lined details.

Each plaque with three perforations at the rims for suspension. (2)

Provenance: From a private collection, Canada, 1970s. Ariadne Galleries, New York and London, acquired in the New York trade in the 1990s. From a private collection, United States, acquired from the above, on 27 April 2016. A copy of the invoice from Ariadne Demirjian, on 27 April 2016, confirming the dating above, accompanies the lot.
Condition: Excellent condition with minor surface wear and little encrustations.

Weight: 2.3 g (the gold appliqué), 12.7 g (the silver appliqué)
Dimensions: Length 2.9 cm (the gold appliqué), 4.7 cm (the silver appliqué), 8.8 cm (incl. stand)

With an acrylic stand. (3)

LITERATURE COMPARISON
Compare a closely related gold gorytus fitting in the shape of a bird head, Scythian, 5th-4th century BC, 3.5 cm tall, in the British Museum, museum number 123940 (**fig. 1**). Compare a related Scythian gold appliqué in the form of two opposing faces suspending bird heads below, ca. first millenium BC, at Ancient & Oriental, London.

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie’s New York, 13 June 2000, lot 411
Price: SD 10,575 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing
Description: A Scythian gold appliqué, circa late 5th century B.C.
Expert remark: Compare the zoomorphic subject, the repoussé technique, and material. Note the size (4.1 cm).

Estimate EUR 1,500
Starting price EUR 800

A SILVER ‘LION HEAD’ PROTOME,
NEO-ASSYRIAN TO EARLY ACHAEMENID DYNASTY

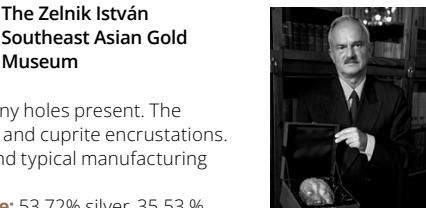
Expert’s note: Lion protomes are a known decorative motif in Mesopotamian and early Achaemenid art, appearing as vessel attachments, furniture ornaments, or other sorts of fittings with protective and apotropaic meaning. In both the Neo-Assyrian and early Achaemenid periods, the lion symbolized royal strength, divine authority, and guardianship, making such motifs particularly suitable for objects designed for the elites of these eras. The present piece is cast in a silver-based alloy. Analyses of Mesopotamian silver artefacts have shown that they often contain substantial amounts of copper and other trace elements, either as a result of imperfect refining techniques or the mixing of different metal sources. While scholars debate whether such alloys were always intentionally created or simply the product of available ores and recycling practices, the composition here—circa 54% silver, 35% copper, 6% iron, and 1.5% gold—falls well within the range observed for ancient Near Eastern silver objects. These ratios support the metallurgical consistency with the period’s practices.

Mesopotamia, circa 7h-5th century BC. A finial in the form of a snarling lion, its mouth agape to reveal sharp fangs and an extended tongue, with whiskers radiating in waves from the wrinkled nose and ears flattened against the head, all framed by a wavy mane and a band of stylized foliage.

Provenance:
The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.



Condition: Good condition overall, with expected ancient wear. Dents, nicks, and areas of corrosion with associated losses; tiny holes present. The interior shows malachite and cuprite encrustations. Old repairs to the chin and typical manufacturing irregularities.



The Zelnik István Southeast Asian Gold Museum

Alloy composition range: 53.72% silver, 35.53 % copper, 6.02% iron, 1.62% gold, and 1.55 % zinc, 0.98% lead, 0.57% arsenic. The lot was tested by the Zelnik István Southeast Asian Gold Museum.

Dr. István Zelnik

Weight: 564 g
Dimensions: Length 12.6 cm, diameter 14.6 cm

The present head displays stylistic features drawn from across a highly interconnected region. The collar-like mane reflects long-standing West Asian artistic traditions. By contrast, the wavy lips, rendered with naturalistic detail, are unusual in West Asian art and instead evoke Greek design elements that spread widely from the Mediterranean to the Black Sea. The treatment of the ears, however, follows Persian conventions, where lions were typically shown with ears pressed flat against the head.

LITERATURE
COMPARISON

Compare a closely related gilt and silver situla of a lion’s head, Achaemenid period, 5th-4th century BC, 12.5 cm tall, in the Miho Museum, Japan. Compare also a related furniture element in the form of a lion’s head, Assyrian, dated ca. 9th–8th century BC, 9.5 cm tall, in the Metropolitan Museum of Art, object number 62.269.1.



Estimate EUR 6,000
Starting price EUR 3,000

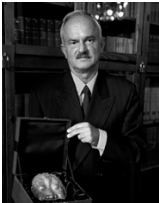




91
**A PAIR OF LAPIS LAZULI AND GARNET
INLAID GOLD ‘AMPHORA’ EARRINGS, TAXILA,
INDO-GREEK RULE, HELLENISTIC PERIOD**

Punjab, circa 1st-2nd century AD. The elaborate earrings feature a stylized blossom centered with a large garnet and framed by a twisted band with additional blossoms. The upper section is linked to an amphora-shaped vessel carved from lapis lazuli, set with a gold neck issuing two leafy branches to the sides, each suspending a pair of chains terminating in oblong beads and secured by a flat circular plate. (2)

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.
Condition: Very good condition with expected wear, the lapis lazuli vessels reattached, soil encrustations, small dents, few nicks, and warping. Minor parts possibly added.
Alloy composition range: 75.14% gold, 16.09% silver, 6.29% iron, 2.47% copper. The lot was tested by the Zelnik István Southeast Asian Gold Museum.



Dr. István Zelnik

Weight: 15.4 g (total)
Dimensions: Length 6.9 cm (each)

LITERATURE COMPARISON

Compare a closely related earring set, dated 1st-2nd century AD, in the Victoria & Albert Museum, accession number IS.18-1948. Note the blossom and amphora bead with leafy handles.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams New York, 17 March 2014, lot 82
Price: USD 6,000 or approx. **EUR 7,000** converted and adjusted for inflation at the time of writing
Description: A gold and garnet earring element, Ancient Region of Gandhara, 1st century
Expert remark: Compare the similar form of the blossom, the fine granulation, and twisted wire. Note the size (1.5 cm) and that the piece is only a fragment.



Estimate EUR 4,000
Starting price EUR 2,000



92
**A PAIR OF GOLD ‘ELEPHANT’ EARRINGS,
TAXILA, INDO-GREEK RULE, HELLENISTIC PERIOD**

Punjab, 1st-2nd century AD. The elaborate earrings are decorated each with a finely molded elephant surmounted by a globular limestone bead and suspend three chains terminating in large circular discs. The top is fitted with a gold wire hook. (2)

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.
Condition: Very good condition, extensive wear, minor dents, few soil encrustations, and tiny nicks.
Alloy composition range: 79.34% gold, 11.09% copper, 8.44% silver, 0.85% iron, and 0.27% zinc. The lot was tested by the Zelnik István Southeast Asian Gold Museum.



The Zelnik István Southeast Asian Gold Museum

Weight: 8.3 g (total)
Dimensions: Length 4.3 cm and 4.7 cm

LITERATURE COMPARISON

Compare a related gold and turquoise ear pendant with riders, Sirkap, Taxila, dated to the 1st century AD, 10.9 cm, in the National Museum of Pakistan, Karachi, museum number 50.81. Note the form of the chain and circular discs.



Estimate EUR 3,000
Starting price EUR 1,500



93
**AN EXCEPTIONALLY FINE PAIR OF ISLAMIC
GOLD ‘DOVE’ EARRINGS, 12TH CENTURY**

Greater Iranian region or Afghanistan. Each earring finely crafted in high-karat gold, formed with a hook supporting a hollow-bodied bird, its rounded head with pointed beak and round encircled eyes, the wings and body enriched with applied granulation and filigree rosettes. Beneath each bird hangs a tiered, articulated pendant of globular elements, decorated with rows of beaded granules and terminating in small, clustered drops. (2)

Provenance: From the collection of Dr. Klaus Marquardt in Nordrhein-Westfalen, Germany. The Collection of Prof. Klaus Müller, acquired in Bonn in 1991. A copy of a document with multiple collection annotations is included with the lot.
Condition: Good condition with minor wear. Tiny warping, a nick to one beak and losses to the small beads.

Weight: 13 g (total)
Dimensions: Height 6.2 cm (each)

The present pair of gold dove earrings stands within a longstanding tradition of avian jewelry that spans the Islamic world into Greater Iran and finds a compelling parallel in a Met Museum pendant and earrings set with confronted birds. The Met resists firm attribution: stylistically, it finds its closest technical parallels in the Greater Iranian world, yet the iconography of confronted birds, the box-construction of the jewel, and the use of strings of pearls resonate strongly with Fatimid Syria and Egypt as well.

LITERATURE COMPARISON
Compare a closely related pair of earrings and a pendant with similar birds, from the Greater Iranian region, dated to the 11th-12th century, 5.9 cm and 6.1 cm (diameter), in the Metropolitan Museum of Art, object number 2007.340 and 2006.273b.



Estimate EUR 2,000
Starting price EUR 1,000

94
**A PAIR OF SCYTHIAN GOLD ‘WINGED GRIFFINS’
PLAQUES, CIRCA 5TH CENTURY BC**

Each embossed in meticulous repoussé work with two confronting winged griffins, their front legs locking above a kantharos below, framed by a border of tongues, the corners perforated for attachment. (2)

Provenance: A private collection in Europe, 1980s, and thence by descent. With Pierre Bergé & Associés, Paris, 29 May 2013, lot 176 (mid-estimate EUR 10,000 or approx. **EUR 12,500** adjusted for inflation at the time of writing). Thereafter with Ariadne Galleries, New York and London. A distinguished American private collection, acquired from the above on 9 November 2017. A copy of a certificate from Ariadne Galleries, describing the present lot as a pair of plaques depicting Griffins and confirming the dating and provenance above, accompanies this lot.
Condition: Very good condition with expected wear and irregularities, few minuscule nicks and dents, occasional small surface scratches, light warping, minor losses, and signs of burial including encrustations.

Weight: 2.5 g and 3 g (excl. stand), 62.2 g (incl. stand)
Dimensions: Size 3.2 x 2.8 cm (each), 6 x 8.5 cm (incl. stand)

With an associated stand. (2)

From the ancient Greek perspective, the remote and vast territories of the Scythians—sometimes referred to as Hyperborea (the land “beyond the North Wind”)—made it a realm beyond sure knowledge, where fantasy and reality freely mixed. Herodotus wrote of a semi-mythical Scythian tribe of one-eyed men called the Arimaspeans who spent their time stealing gold from “gold-guarding griffins.” Griffins and Arimaspeans became a popular artistic motif in Greek art, as seen on an Athenian red-figure *pelike* (wine jar) from the fourth century BC (see the Metropolitan Museum of Art, object number 06.1021.179). The figures on this vessel, wielding such non-Greek weapons as bows and axes and wearing headdresses with flaps

and patterned trousers characteristic of Scythians, are usually interpreted as Arimaspeans. While mythical creatures were often associated with distant, unknown, barbarian lands in Greek thought, it is possible that the connection between Scythians and gold-guarding griffins in Greek art and literature shows that the Greeks were aware of the prominence of griffins in Scythian art. Indeed, following their conquest of large swathes of the Near East in the seventh century BC, the Scythians probably adopted the artistic motif of the lion-headed griffin from Mesopotamia. This hybrid creature could also combine the attributes of the lion and the eagle, as was common in Greek art; both animals were popular in the Scythian artistic repertoire.

LITERATURE COMPARISON
Compare a related pair of gold plaques showing Scythians drinking in the State Hermitage Museum, St Petersburg.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s New York, 5 December 2001, lot 45
Price: USD 5,640 or approx. **EUR 8,900** converted and adjusted for inflation at the time of writing
Description: Two Scythian gold appliques, circa 350-325 BC
Expert remark: Compare the closely related technique and similar border of tongues and size (4.4 cm).



Estimate EUR 3,000
Starting price EUR 1,500



AN ANCIENT GOLD PECTORAL,
PROBABLY CENTRAL ASIA,
CIRCA 1ST MILLENNIUM CENTURY BC

Hammered from a single sheet of high-karat gold into a broad crescent form, the pectoral with a gently curving profile, tapering towards the squared terminals, pierced at either end for suspension.

David Aaron (left) in Japan, 1975

With an associated, modern stand. (2)

Compare two closely related gold lunula, dated to 2400-2000 BC, 22 cm and 29 cm (long), in the British Museum, registration number 1838,1219.1 and 1849,0301.23 (**fig. 1**).



fig. 1

**A GOLD AND GLASS BEAD NECKLACE, ANCIENT GREECE,
HELLENISTIC PERIOD, 3RD-1ST CENTURY BC**

Expert's note: Necklaces combining glass, bitumen, and gold elements illustrate the cosmopolitan nature of ancient jewelry production. The use of brown glass inlaid with white threads reflects advanced core-formed techniques, while the hammered gold sheathing of bitumen beads demonstrates ingenious use of organic cores. The spherical gold-glass beads can be traced to workshops in the Black Sea region, renowned from the Classical period onward for their innovative fusion of glassmaking and goldsmithing. Such composite necklaces testify to both technical sophistication and far-reaching trade networks.

② 1194 kg 5 Gold-Glas-Kette

- ellipsof. Strick 6 cm d, 15 cm l
- Enden Gold gefasst mit 2 Eisen
- dazw. 16 runden 2 Kugelformen, 2 cm Ø
- Kugeln aus geschmuggen Blattgold mit 2 Eisen
- darüber 8 x 2 cm 4 + 10 x 4 cm 10 Eisen
- Eisenkugel 3 cm Ø, ein klein Harz
- Kugelform Ornament
- rechts u. links je 3 gr. + 4 kl. Sandsteinperlen
- Mitte: Blattgoldkugel 2 cm, orn.
- rechts u. links je 4 gr. + 5 kl. Sandsteinperlen
- beide: 2 runde Kugel 2 cm Ø, orn.
- 2 gr. pure + 4 kl. Sandsteinperlen

Summe: 5 Goldkugeln, 1 Zylinder, 44 gr. + 69 kl. Sandsteinperlen

Collection notes from Prof. Josef Mairitsch

Weight: 165 g
Dimensions: Height 75 cm

Compare a related Hellenistic necklace with a central seal pendant set in similar gold caps, dated to the 3rd century BC, possibly the Hellenistic period, 23.7 cm high, in the Victoria and Albert Museum, accession number 122-1864.

A long, multi-strand necklace made of small, round, metallic beads. The necklace features three large, ornate, spherical pendants with intricate, swirling patterns. The pendants are arranged vertically along the strands. The necklace is displayed against a black background.



97

A GOLD REPOUSSÉ PENDANT OF PADMAPANI, ANCIENT REGION OF GANDHARA

Kushan Empire, circa 1st-4th century AD. Constructed from a finely hammered sheet joined to a plain backing, the rectangular pendant is framed by a thick granulated border. It depicts Padmapani seated, holding two lotus blossoms, his hair covered by a turban flowing down one side onto the shoulder. The robe falls in pleats to the feet, while the sensitively modeled face, with heavy-lidded eyes and bow-shaped lips forming a subtle smile, conveys a composed expression.

Provenance:

The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.

Condition: Good condition, with expected ancient wear consistent with ritual handling. Manufacturing irregularities, signs of burial, encrustations, light scratches, minor tears and losses, small dings, and traces of old soldering.

Alloy composition range: 79.54% gold, 18.97% silver, 1.01% copper, 0.47% iron. The lot was tested by the Zelnik István Southeast Asian Gold Museum.

Weight: 42.1 g
Dimensions: Size 8.6 x 5.5 cm

Expert's Note: Padmapani, the lotus-bearing form of Avalokiteshvara, belongs to the earliest manifestations of the bodhisattva cult. The first identifiable images appear in the 1st–2nd century CE under the Kushans,

notably in Gandharan schist reliefs and Mathura red sandstone sculptures, where he is already shown holding a lotus stalk beside the Buddha. By the 2nd–3rd century CE, reliefs from the Amaravati stupa in Andhra Pradesh further established his iconography. Monumental depictions followed in the Ajanta caves (3rd–5th century CE), with murals portraying Padmapani in full devotional grandeur. Beyond India, the cult spread rapidly: Kizil cave paintings in Central Asia (3rd–4th century CE) and early Dunhuang murals in China (4th–5th century CE) include Padmapani figures, reflecting his role as a universal protector. These works chart the emergence of one of Buddhism's most enduring and compassionate figures.

LITERATURE COMPARISON

Compare a closely related smaller Kushan gold repoussé buckle with Hariti and Panchika, possibly from Taxila, dated to the 4th century, 4.4 cm wide, in the Victoria & Albert Museum, accession number IS.10-1948.



Estimate EUR 6,000
Starting price EUR 3,000



98

A GOLD REPOUSSÉ 'CROWNED BUDDHA' PENDANT, ANCIENT REGION OF GANDHARA

Kushan Empire, circa 1st-4th century AD. Constructed of a finely hammered sheet joined to a plain backing sheet, framed by a thickly granulated border, the rectangular pendant depicts Buddha seated in dhyanasana atop a cushion.

His right hand is gently lowered in varada mudra and the left rests on his knees. The Buddha wears a pointed cape, ornamental jewelry, and a robe with fine folds, the face sensitively modeled in a serene expression with heavy-lidded eyes and bow-shaped lips forming a subtle smile, crowned by a foliate tiara.

Provenance: The collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above.

Condition: Good condition, with expected ancient wear consistent with ritual handling. Manufacturing irregularities, signs of burial, encrustations, light scratches, minor tears and losses, small dings, and traces of old soldering. Alloy composition range: 80.01% gold, 17.47% silver, 1.34% copper, 1.17% iron. The lot was tested by the Zelnik István Southeast Asian Gold Museum.

Weight: 22.5g
Dimensions: Size 8.1 x 5.5 cm

Crowned Buddha images from Gandhara represent a significant development in Buddhist art where the visual language of kingship was blended with religious meaning. Unlike the more familiar depictions of the Buddha as a humble monk in plain robes, these crowned figures are shown with jeweled capes, crowns, and ornaments. Some scholars argue

that these features identify the Buddha as a cakravartin, or universal sovereign, suggesting that his authority extended beyond the spiritual into the cosmic realm. Others interpret the crown as a sign of advanced attainment, representing the Buddha in his sambhogakaya or enjoyment body, a transcendent form revealed in meditation and central to Mahayana and Vajrayana Buddhism. For further discussion of this fascinating and rare iconography, see Rebecca Twist, "Images of the Crowned Buddha along the Silk Road: Iconography and Ideology," *Humanities*, vol. 7, no. 4, 2018, p. 92. Examples of similar crowned Buddhas in Gandharan art can be found on a stucco figure of Buddha dated 2nd-4th century in the Walmore Collection, London, illustrated *ibid.*, and on a Buddha painted in niche I at Bamiyan, dated 7th century, illustrated *ibid.* (both photographs courtesy of John C. Huntington).

Expert's note: The varada mudra is rare in Gandharan Buddha images, and more often found in later works from the Swat Valley and Kashmir, where it is associated with the Buddha Ratnasambhava.

LITERATURE COMPARISON

Compare a closely related smaller Kushan gold repoussé buckle with Hariti and Panchika, possibly from Taxila, dated to the 4th century, 4.4 cm wide, in the Victoria & Albert Museum, accession number IS.10-1948. Compare a related Gandharan bronze finial depicting the enthroned Buddha, dated 4th-5th century, in the Metropolitan Museum of Art, accession number 2015.782.1 (**fig. 1**).



fig. 1

Estimate EUR 6,000
Starting price EUR 3,000

AN EXCEEDINGLY RARE AND EXCEPTIONAL LIMESTONE FIGURE OF BUDDHA, AMARAVATI, ANDHRA PRADESH, IKSHVAKU DYNASTY, 225-325 CE

The present limestone Buddha, with its crisp sanghati folds and rather naturalistic, almost sober presence, reflects precisely **this Greco-Roman current**.

On the Buddhist side, the figure displays the four auspicious marks (*lakṣaṇas*) of Buddhahood: the spiral of hair on the forehead (*ūrṇā*), tight clockwise spirals of hair all over his head (all that remained after renouncing his royal status and cutting his hair), swelling of the cranium (*uṣṇīṣa*), and distended earlobes, a legacy of the heavy jewelry he wore as a prince. A fifth feature, the treatment of the eyes, is not described in Buddhist texts. However, observe how the pupils appear to roll back into the skull, indicating the Buddha is in a deep meditative state.

Finely sculpted in the round, standing in samabhanga and wearing a deeply fluted monastic robe which dramatizes the figure's gesture while precisely mirroring how the robe envelopes the body, drawn taut against the leg and hip and across the torso to the opposite shoulder before cascading from the raised arm to the ankles. The face with a serene expression, with wide eyes under arched brows, and full bow-shaped lips forming a calm smile, flanked by elongated earlobes. The hair arranged in neatly carved individual snail-shell curls rising over the gently domed ushnisha.

Provenance: The Phillips Family Collection, Lawrence and Shirley Phillips, and thence by descent to Michael Phillips.
Condition: Very good condition, commensurate with age. Obvious losses, expected fissures and age cracks, small chips, signs of weathering and erosion, and encrustations.

Weight: 42 kg (incl. stand)
Dimensions: Height 69 cm (excl. stand), 78.8 cm (incl. stand)

Mounted to an associated stand. (2)

Figurative representations of the Buddha emerged in southern India as the preoccupation with serial narration in stupa panels slowly shifted to the veneration of the icon. This coalesced in the third century under the energetic patronage of the Ikshvaku dynasty, as witnessed by this freestanding sculpture. Although still positioned frontally, **the icon's fully sculpted back** confirms that it was intended to be viewed in the round. Most of these figures have been discovered in the semicircular brick shrines for which they were made, placed in the apse to allow circumambulation by devotees. See a closely related figure of a standing Buddha, Nagarjunakonda Archaeological Site, Andhra Pradesh, dated 1st-3rd century.

The Great Stupa at Amaravati, in what is now Andhra Pradesh, was one of the most important Buddhist sites in India from the Mauryan period. The stupa was located on the banks of the Krishna River, close to the ancient city of Dharanikota. The kings of the Satavahana dynasty were instrumental in the refurbishing of the Great Stupa between the 1st and 3rd centuries AD. Limestone was shipped upriver and used for much of the building.



Michael Phillips and Queen Elizabeth II

Expert's note:

During the Ikshvaku period (c. 225-325 CE) Andhra's ports were deeply engaged in Indo-Roman trade. Excavations at Amaravati and Nagarjunakonda have yielded Roman gold aurei of Tiberius, Antoninus Pius, and Faustina the Elder, along with imported Roman glassware and amphora fragments. More recent surveys continue to confirm stray Roman coins in the region, underscoring sustained contact. In this milieu, it seems plausible that Ikshvaku Dynasty ateliers and sculptors absorbed classicizing traits through both Gandharan prototypes and maritime exchange with the Roman Empire.

Dharanikota was an important port city and part of the ancient trade route between Europe, the Middle East, South, and Southeast Asia. The influence of interactions between these cultures is seen in the sculpture and architecture from this region. "It combined a highly original sculptural aesthetic with extraordinary craftsmanship..." (Robert Knox, *Amaravati: Buddhist Sculpture from the Great Stupa*, London: British Museum Press, 1992, p. 9). Sculptures of the Buddha and the Bodhisattvas from Amaravati were unique in their expression, though Greco-Roman influences could be seen in the treatment of the drapery.

LITERATURE COMPARISON

Compare a closely related limestone figure of Buddha, Ikshvaku Period, Andhra Pradesh, dated to the 3rd century, 101 cm high, in the Archaeological Museum ASI, Amaravati, and exhibited in the Metropolitan Museum of Art, Tree & Serpent: Early Buddhist Art in India, 200 BCE–400 CE, 17 July -13 November 2023, and in the National Museum of Korea, 22 December 2023-14 April 2024. Compare a closely related limestone Buddha, Ikshvaku Period, Andhra Pradesh, dated to the 3rd century, 119.4 cm high, in the State Museum Hyderabad, and exhibited in the Metropolitan Museum of Art, Tree & Serpent: Early Buddhist Art in India, 200 BCE–400 CE, 17 July -13 November 2023, and in the National Museum of Korea, 22 December 2023-14 April 2024.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's New York, 20 March 2012, lot 29
Price: USD 74,000 or approx.
EUR 89,000 converted and adjusted for inflation at the time of writing
Description: A limestone head of Buddha, India, Amaravati, 2nd-3rd century
Expert remark: Compare the closely related modeling and similar facial expression, coiled hair, and rounded features. Note the size (24.7 cm).



Estimate EUR 80,000
Starting price EUR 40,000



A MONUMENTAL AND MASSIVE (820 KG)

STONE TORSO OF A BODHISATTVA, KUSHAN PERIOD,
ANCIENT REGION OF GANDHARA



100

**A MONUMENTAL AND MASSIVE (820 KG)
STONE TORSO OF A BODHISATTVA,
KUSHAN PERIOD, ANCIENT REGION OF
GANDHARA, CIRCA 3RD-4TH CENTURY**

Masterfully carved, the muscular torso with a naturalistic sense of definition and depth, adorned in a series of necklaces and sacred threads, draped in a diaphanous dhoti falling in thin pleats against the lower body, subtly outlining the firm legs and bent left knee, secured with a ribbon knotted to the front, a voluminous shawl falls over the left shoulder, dipping artfully across the thighs and then rising up to wrap around the right arm.

Provenance: The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.



The Kienzle Sieblings

Condition: Good condition overall, consistent with age. Visible losses, weathering, and erosion, with areas of encrustation, minor old fills, and stabilized structural fissures and cracks. Scattered chips, nicks, and surface scratches are present throughout. The pattern of surface alteration and the formation of fissures indicate that this torso was likely submerged in or exposed to water for an extended period, contributing to its distinctive texture and patina.

Material, source, and geology: While Gandharan sculptures are traditionally carved in local grey-to-black schist, petrographic analysis of the present piece confirms a dolomitic limestone (dolostone). Within the Gandharan supply hinterland, the most plausible provenance for such a carbonate lies in the Salt Range of Punjab, particularly the Jutana Formation—a thick Cambrian dolostone sequence exposed at Khewra Gorge, Nammal/Sakesar, and Kalabagh, all long-established quarry zones. The stone is dense and fine-grained, qualities that made it desirable in antiquity for its smooth surface and capacity to take a high polish. Analysis reveals surface alteration caused by exposure to hydrofluoric acid, which was often used in this region for cleaning excavated objects from encrustations of soil silicates and metal oxides. Beneath this altered crust, however, are distinct traces of natural weathering, indicating prolonged environmental exposure prior to the intervention.

Weight: 820 kg (incl. stand)
Dimensions: Height 154 cm (excl. stand), 198 cm (incl. stand)

Mounted on an associated metal stand. (2)

This exceptional torso of a bodhisattva is a paragon of Gandharan schist sculpture, its abundance of intricately carved details matched in quality by the extraordinary naturalism of the youthful figure and the large scale of the sculpture. Depicting a bodhisattva in the regal dress of an Indian prince, the figure captures the spiritual enlightenment of a semi-divine being who has postponed nirvana in order to act as a compassionate guide to those seeking enlightenment on earth.

These large figures reflect an important religious shift in Gandharan Buddhism from the Nayika (Theravada) school's focus on relics and stupas to Mahayana's emphasis on the veneration of icons in 3rd century CE. During this time, ateliers transitioned away from carving narrative panels that lined the façade of stupas, towards sculptures of the Buddha and Bodhisattvas that increasingly became the focus of worship.

With the rise of Mahayana Buddhism in the first few centuries of the Common Era, bodhisattvas took on a new and profound importance in Buddhist worship. While earlier practice had focused on the teachings of the Buddha Shakyamuni, and for the populist masses, worship of the Buddha's relics as enshrined in the stupa, the sutras of Mahayana Buddhism **expanded on the role of bodhisattvas as cult deities** worthy of worship in their own right. Perhaps the two most important of the bodhisattvas within the new forms of worship were Maitreya, considered to be the Buddha of the future, and Avalokitesvara, the bodhisattva of compassion.

Expert's note: The lavish decoration of the figure extends to the luxurious jewelry in which the bodhisattva is bedecked. His chest is adorned with a series of necklaces and sacred threads, each based on actual jewelry types that are known from found extant examples:

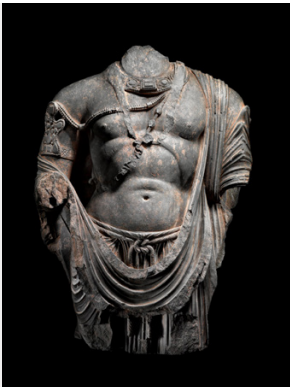
- Closest to his neck is a wide torc decorated with medallions carved in the form of faceted gems and interspersed by strands of pearls.
- Over the torc hangs a heavy multi-chain necklace joined at the chest with dragon-head-form clasps, which are in turn connected by another faceted gem. Such necklaces were likely made by joining thousands of small gold loops into larger chains, as evidenced by an example found at Dalverzine-tepe in Uzbekistan, illustrated by C. Woodford Schmidt in "The Sacred and Secular: Jewellery in Buddhist Sculpture in the Northern Kushan Realm," *The Jewels of India*, Bombay, 1995, p. 31, fig. 14.
- Another multi-strand chain necklace hangs diagonally across his chest, looping over his proper right shoulder.
- The final strand of jewelry runs from his proper left shoulder to the right side of his ribcage, and supports small beads and amulet boxes which would have held rolled-up sutras; extant examples of this form can be found in the collection of the British Museum (acc. no. 1880.29, **fig. 1**).



fig. 1

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams Hong Kong, 2 October 2018, lot 6
Price: HKD 2,560,000 or approx.
EUR 318,000 converted and adjusted for inflation at the time of writing
Description: A schist torso of a Bodhisattva, ancient region of Gandhara, circa 4th century
Expert remark: Compare the closely related modeling of the stout torso and similar drapery of the garments and layers of jewelry. Note the smaller size (85 cm).



AUCTION RESULT COMPARISON

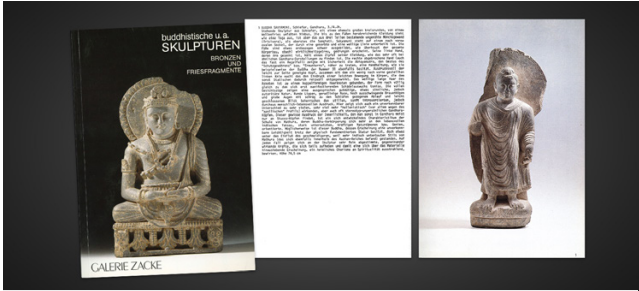
Type: Closely related
Auction: Bonhams Hong Kong, 7 October 2019, lot 913
Price: HKD 1,100,625 or approx.
EUR 134,000 converted and adjusted for inflation at the time of writing
Description: A schist torso of a Bodhisattva, ancient region of Gandhara, 3rd-4th century
Expert remark: Compare the closely related modeling of the stout torso and similar drapery of the garments and layers of jewelry. Note the smaller size (80 cm).



Estimate EUR 80,000
Starting price EUR 40,000



A PUBLISHED GRAY SCHIST FIGURE OF BUDDHA
SHAKYAMUNI, ANCIENT REGION OF GANDHARA,
3RD-4TH CENTURY



Published & Exhibited:
Galerie Zucke, Buddhistische u.a. Skulpturen. Bronzen und Friesfragmente ab dem 2. Jh., 10 Februar - 15 März 1988, catalogue number 1.

Finely carved, standing in samabhanga atop a cushioned pedestal, his left hand holding the hem of his robe. His serene face with heavy-lidded eyes, gently arched brows, and bow-shaped lips. The neatly incised wavy hair rising to form the domed ushnisha, backed by a nimbus encircled by an undulating border.

Provenance: Galerie Zucke, Vienna, 1988. A private collection in Vienna, Austria, acquired from the above, and thence by descent.
Condition: Very good condition, commensurate with age. Extensive wear, obvious losses, nicks, scratches, signs of weathering and erosion, few structural cracks, remnants of ancient pigment.

Weight: 32.7 kg
Dimensions: Height 74.5 cm

The ancient region of Gandhara was once an important center for trade and religious activities. Carved stone monuments and iconic statuary were created for Buddhist patrons while drawing on Greco-Roman sculptural traditions. The present work is one such example, incorporating the emphasis on naturalism, seen in the treatment of the Buddha's heavy, monastic robe wrapping around his neck in thick layers and forming U-shaped folds on his legs with a convincing sense of gravity.

Literature comparison:
Compare a related schist figure of a standing Buddha, 72.8 cm high, dated 2nd-3rd century, in the British Museum, accession number 1902,1002.2.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 15 March 2017, lot 258
Price: USD 40,000 or approx. **EUR 46,500**
converted and adjusted for inflation at the time of writing
Description: A gray schist figure of a standing Buddha, ancient region of Gandhara, Kushan period, 2nd/3rd century
Expert remark: Compare the closely related modeling and manner of carving with a similar nimbus encircled by an undulating border.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams New York, 22 March 2022, lot 303
Price: USD 50,312 or approx. **EUR 50,500**
converted and adjusted for inflation at the time of writing
Description: A schist figure of Buddha, ancient region of Gandhara, 3rd/4th century
Expert remark: Compare the closely related modeling and manner of carving with similar wavy hair and heavy-lidded eyes. Note the similar size (80.7 cm).

Estimate EUR 6,000
Starting price EUR 3,000





102
A FINE LAPIS LAZULI FRAGMENT OF BUDDHA SHAKYAMUNI

Ancient Region of Gandhara, Kushan period, probably 2nd-3rd century. Finely carved to depict the downcast face of Buddha, surmounted by wavy locks tied into a tall chignon, with almond-shaped eyes above bow-shaped lips, dressed in loose robes that fall in even pleats around the chest and arm. The stone is of a remarkably deep, blackish-blue color with scattered gold flakes and thin veins.

Expert's note: Carved from a dark blue lapis lazuli, this fragment depicts the Buddha Śakyamuni. While the piece is unquestionably ancient, as demonstrated by its weathered surface and fragmentary state, its precise **dating must remain hypothetical** in the absence of known comparables. Complete or fragmentary images of the Buddha in lapis from the Kushan or post-Kushan periods are virtually unknown, making this a rare survival.

Lapis lazuli itself held special prestige in the Kushan Empire. Mined in Badakhshan (northeastern Afghanistan), it was one of the most coveted materials circulating along the Silk Road, reaching India, China, and the Roman world. Within Buddhist practice, lapis carried profound symbolic resonance: canonical texts describe the Buddha's hair as lapis-colored, and lapis fragments have been found in reliquary deposits at sites such as Begram and Taxila. Its deep blue hue was associated with purity, protection, and transcendence, qualities later embodied by the Medicine Buddha (Bhaiṣajyaguru), whose body radiates lapis-colored light. Under the Kushans, lapis thus stood at the intersection of luxury trade and sacred devotion, which would make this fragment an especially evocative testament to that cultural milieu.



Provenance: From the private collection of Michael Phillips.
Michael Phillips and Queen Elizabeth II

Condition: Obvious losses, the ushnisha reattached with associated touchups, soil encrustations, cracks, and signs of weathering and erosion.

Weight: 1,026 g
Dimensions: Height 17.5 cm (excl. stand), 24.8 cm (incl. stand)

On a fitted plexiglass stand. (2)

LITERATURE COMPARISON

Compare a related gray schist figure of Buddha Shakyamuni, Ancient Region of Gandhara, Kushan period, 2nd-3rd century, 45.1 cm tall, at Christie's, New York, 20 March 2019, lot 652 (**fig. 1**). Note the closely related pleading around the neck, the wavy hair, and facial features. For a lapis lazuli intaglio seal depicting a Buddhapada, from Pakistan, dated to the 4th century, see the Metropolitan Museum of Art (object number 2000.284.24).



AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams Hong Kong, 2 December 2021, lot 1038
Price: HKD 57,375 or approx. **EUR 6,700** converted and adjusted for inflation at the time of writing
Description: A carnelian figure of Buddha, Ancient region of Gandhara, 2nd-5th century
Expert remark: Compare the subject, carving style, and material. Note the small size (3 cm).



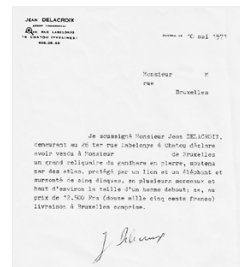
Estimate EUR 6,000
Starting price EUR 3,000



103
A GRAY SCHIST STUPA PEG IN THE FORM OF AN ELEPHANT, ANCIENT REGION OF GANDHARA

Kushan period, 2nd-3rd century. The architectural element carved in the form of an elephant leaping forward, its head well detailed with large ears, almond-shaped eyes, short tusks, and a wide trunk raised to its forehead and grasping a five-petaled blossom.

Provenance: Jean Delacroix, Chatou, France, 1971. The private collection of Mr. and Mrs. X, Brussels, Belgium, acquired from the above and thence by descent. Cornette de Saint Cyr, Paris, 6 March 2018, lot 53. A copy of a provenance statement, written and signed by Jean Delacroix, dated 10 May 1971, confirming the above, accompanies this lot. This statement mentions a sales price of 12,500 FFR, which is equivalent to c. **11,000 EUR** today, after inflation and conversion.
Condition: Good condition, commensurate with age. Extensive wear, losses, encrustations, signs of weathering and erosion, minor nicks, all as expected.



A provenance statement, written and signed by Jean Delacroix

Weight: 6,806 g
Dimensions: Length 30 cm

Literature comparison:

The use of similar pegs on stupas to hold up garlands is well attested on representations of stupas at Chatpat; for a further discussion and another example of an elephant peg, see C. Luczanits, *The Buddhist Heritage of Pakistan: Art of Gandhara*, 2011, p. 73.

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 11 September 2012, lot 104
Price: USD 10,000 or approx. **EUR 12,500** converted and adjusted for inflation at the time of writing
Description: A Gandharan schist architectural element with an elephant, 2nd/3rd century
Expert remark: Compare the related subject and manner of carving.



Estimate EUR 1,000
Starting price EUR 500

104

**A RARE AND REMARKABLY FINE
CHANDRAKETUGARH POTTERY VASE,
SHUNGA PERIOD, 2ND-1ST CENTURY BC**

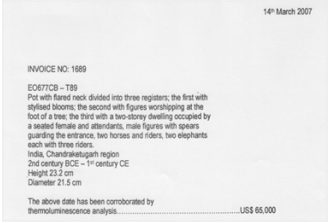
India, West Bengal. The compressed globular body supported on a slightly convex foot and surmounted by a broad waisted neck with a wide flaring rim, decorated in relief to the body with three bands, the lowest depicting a finely carved, festive procession of people, some on horse, some riding an elephant, others playing music and preparing food, arriving at a gate that is guarded by two soldiers carrying spears.

Provenance: John Eskenazi, London, 2007. An important private collection, acquired from the above. A copy of the purchase invoice, dated 14 March 2007, confirming the dating above, and stating a purchase price for the present lot of USD 65,000 or approx. **EUR 87,500** (converted and adjusted for inflation at the time of writing), accompanies this lot.

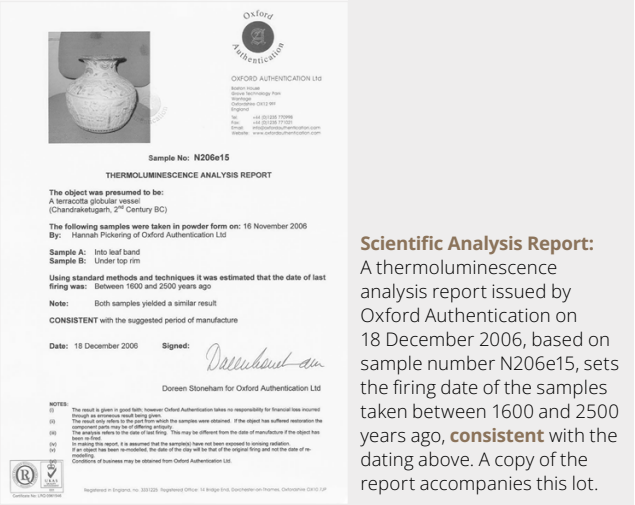
Condition: Good condition with minor wear, the mouth with a repair, few shallow chips below the rim, encrustations, few nicks, and a thin crack.

Weight: 1 kg (excl. stand), 2.1 kg (incl. stand)
Dimensions: Height 23 cm (excl. stand), 27.5 cm (incl. stand)

Mounted to a modern stand. (2)



The invoice, dated 14 March 2007, stating a purchase price for the present lot of USD 65,000 or approx. EUR 87,500



The central section depicting hunting scenes and ladies worshipping a tree, and the uppermost register featuring a band of lotus sprigs issuing blossoms, pods, and leaves. The sections divided by geometrical bands and the mouth lined by a border of lotus petals.

Chandraketugarh is an archaeological site located beside the Bidyadhari river, about 35 kilometers northeast of Kolkata. Excavation between 1957 and 1968 (conducted by the Asutosh Museum of Indian Art) revealed relics of several historical periods, although the chronological classification of the relics remains incomplete. According to some historians, the Chandraketugarh site and surrounding area could be the place known to ancient Greek and Roman writers as having the same name as the river Ganges, sometimes referred to as Gangaridai.

This ancient capital and important urban center has yielded a wealth of artistically accomplished pottery of diverse object types and ceramic wares. Buff-colored low-fired earthenware was prevalent. Numerous sculptures, relief plaques, and ornate vases were produced. They are decorated primarily with images of sophisticated women and fertility goddesses richly adorned with elaborate hairstyles, intricately patterned textiles, and an abundance of jewelry.

**LITERATURE
COMPARISON**

Compare a closely related vessel with similar flowers, dated circa 1st century BC, Shunga period, 18.4 cm high, formerly in the Metropolitan Museum of Art and deaccessioned for return to India in March 2023. Compare a closely related pottery vase, dated 2nd century BC, 15.5 cm high, illustrated by A & J Speelman Oriental Art on their website.



Estimate EUR 20,000
Starting price EUR 10,000





105
**A NEOLITHIC POTTERY 'ZEBU' CUP,
INDUS VALLEY CIVILIZATION, 3300 BC TO 1300 BC**

Of ovoid form, supported on a flat foot and rising to a gently waisted neck surmounted by an everted rim, finely decorated to the exterior in black pigment with a grazing zebu standing stout next to tall foliage, interspersed with abstract motif, and flanked by a band of ibexes to the neck and banded lines to the swelling base.

Provenance: A private collection, acquired in the art market in the 1990s. Property of a West London gentleman, UK, acquired from the above.
Condition: Very good condition, commensurate with age. Expected wear, small chips to the mouth, nicks, scratches, flaking and rubbing to pigment, signs of burial, encrustations.

Weight: 124.5 g
Dimensions: Height 9 cm

Zebu cattle are thought to be derived from the Indian *bos primigenius namadicus*, a subspecies of the aurochs. Wild Asian aurochs disappeared during the time of the Indus Valley Civilization from their range in the Indus River basin and other parts of the South Asian region possibly due to interbreeding with domestic zebu and the resultant fragmentation of wild populations due to loss of habitat. Believed to have first been bred in northwestern South Asia, between 7000 and 6000 BC, they are understood to have been dispersed by 4000 BC and spread across much of South Asia by 2000 BC.

Estimate EUR 600
Starting price EUR 300

LITERATURE COMPARISON
Compare a closely related painted pottery jar, Balochistan, dated 2200-2000 BC, in the Ancient Orient Museum, Tokyo.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Amsterdam, 21 May 2003, lot 601
Price: EUR 7,170 or approx.
EUR 12,000 adjusted for inflation at the time of writing
Description: An Indus Valley pottery jar and a cup, 2300-2000 BC and 3300-3000 BC
Expert remark: Compare the closely related manner of painting with similar animal and geometric motifs. Note the different size (12 cm) and that the lot further comprises a cup of smaller size painted solely with a geometric design.



106
**A SMALL SLIP DECORATED 'FLOCK OF BIRDS'
POTTERY CUP, INDUS VALLEY**

Pakistan, 2500-2000 BC. The cup of cylindrical form, tapering towards the flat foot, painted in black slip to depict two rows of birds below alternating concentric circles, with double lines below, and a black lined upper rim. The cup with three perforations below the upper rim for suspension.

Provenance: From a private collection, assembled in the United Kingdom and international art markets during the 1990s. The property of a West London gentleman, acquired from the above. A copy of an Art Loss Register confirmation, dated 22 April 2025, accompanies the lot.
Condition: Very good condition with minor wear, little rubbing to the slip, and warping. Firing faults as expected.

Weight: 99.4 g
Dimensions: Height 7.7 cm

The Indus Valley Civilization was a Bronze Age culture in the northwestern regions of South Asia, lasting from 3300 BCE to 1300 BCE, and in its mature form from 2600 BCE to 1900 BCE. Together with ancient Egypt and Mesopotamia, it was one of three early civilizations of the Near East and South Asia, and of the three, the most widespread. Its sites spanned an area from northeast Afghanistan and much of Pakistan to western and northwestern India. The civilization flourished both in the alluvial plain of the Indus River, which flows through the length of Pakistan and along a system of perennial monsoon-fed rivers that once coursed in the vicinity of the Ghaggar-Hakra, a seasonal river in northwest India and eastern Pakistan.

The cities of the ancient Indus were noted for their urban planning, baked brick houses, elaborate drainage systems, water supply systems, clusters of large non-residential buildings, and techniques of handicraft and metallurgy. Both Mohenjo-Daro and Harappa likely grew to a size of 30,000 and 60,000 individuals, and the civilization may have contained between one and five million total population during its florescence. It is also known as the Harappan civilization, after its type site Harappa, the first to be excavated early in the 20th century in what was then the Punjab province of British India and is now Punjab, Pakistan.

LITERATURE COMPARISON
Compare a related pottery jar with painted birds, Indus Valley, 2600-2000 BC, 48.3 cm tall, in the Museum of Fine Arts, Boston, accession number 36.2977 (**fig. 1**). Compare a related painted ceramic ceremonial vessel, Indus Valley, dated 2600-2450 BC, 49.5 cm tall, in the Los Angeles County Museum of Art, San Francisco, accession number AC1997.93.1. Note the circles and linear decoration.



fig. 1

Estimate EUR 600
Starting price EUR 300





107
A NEOLITHIC POTTERY 'ZEBU' FIGURE, KULLI CULTURE, CHALCOLITHIC PERIOD, 2300-2000 BC

Expert's note: The humped bull is more specifically linked to the Kulli culture, contemporary with the Indus civilization (2500–1800 BC). While Indus seals are famous for their depictions of zebu and unicorns shown in profile, this vessel reflects the distinctive animal art of the Kulli, long overlooked. It also demonstrates their mastery of space, modeling, and sense of volume, imparting a near-monumental presence to the bull, perhaps within a cultic context.

Pakistan, possibly Nindowari. The humped bull stands foursquare, its head characterized by large eyes and a broad snout with a painted muzzle, framed by pointed ears and long, curved horns. The tail curls around the rump of the sturdy animal, whose body is decorated in black pigment with abstract and geometric bands.

Provenance: A. E. Barbara, Kent, United Kingdom. The collection of A. Morlet, Brussels, Belgium, acquired from the above, circa in 1971. Thence with Ilunga Gallery, Gent, Belgium, acquired from the above. The collection of Mr. and Mrs. Sergeant, Gent, Belgium, acquired from the above, and thence by descent. A copy of a certificate from Ilunga, written and signed by Luc Cannoot, confirming the provenance and dating above, accompanies this lot.
Condition: Good condition, commensurate with age. Old wear, expected repairs with associated touchups, small chips to the mouth, nicks, scratches, flaking and rubbing to pigment, signs of burial, encrustations, all as exactly expected from an ancient terracotta aged four millennia.

Weight: 1,028 g
Dimensions: Length 26.5 cm

The Kulli culture (c. 2500-2000 BC) flourished in southern Baluchistan, in present-day Pakistan, contemporaneous with the Indus Valley Civilization. It is known for distinctive ceramic vessels and figures, often painted with geometric and animal motifs, including humped bulls and birds. The culture produced zoomorphic pottery and terracotta figurines, showing strong artistic links to neighboring regions. Settlements reveal evidence of agriculture, cattle herding, and trade with the Indus cities. Though less documented than the Indus, Kulli culture reflects a vibrant local tradition within the wider Chalcolithic world of South Asia.

LITERATURE COMPARISON
Compare a closely related painted ceramic zebu rhyton, Kulli Culture, dated 2300-2000 BC, in the Musée Guimet, inventory number MA 12675 (**fig. 1**). Compare a closely related group of painted terracotta buffaloes, Baluchistan, Pre-Indus Period, 3rd millennium BC, in the British Museum.



Estimate EUR 1,500
Starting price EUR 800



108
A BICHROME POTTERY 'LOTUS BLOSSOM' OINOCHOE, CYPRO-ARCHAIC I PERIOD

Cyprus, circa 750-600 BC. The wine jug is finely potted with a rounded spherical body supported on a ring foot, fitted with a curved clover-leaf spout shaped suggestively like a bird's head. The jug is painted with eyes on each side of the spout, a handle rises from the back to the shoulder, decorated with an S-shaped serpent whose tail sweeps over the corpus. The surface is decorated in red and black with a tapering lotus blossom whose red leaves flare outward on each side, between two upward-pointing arrow motifs, while the neck is encircled by red and black bands.

Provenance: The Richard Brilliant Collection in New York, United States, acquired in the 1960s. An old collection label affixed to the handle.
With an official Cypriot lead export seal.
Condition: Good condition with old wear, commensurate with age. Firing irregularities, small nicks, and few pitting. Expected rubbing and flaking to pigment. Old repairs and touchups to the mouth and neck as generally expected from ancient Cypro-archaic excavations.



An official Cypriot lead export seal

Weight: 626 g
Dimensions: Height 22.8 cm

The Cypro-Archaic I period (c. 750–600 BC) marks the emergence of Cyprus's city-kingdoms and the island's integration into wider Mediterranean networks. Artistic production reflects Assyrian, Phoenician,

and Greek influences, with the rise of distinctive painted pottery, such as the present lot. Objects from this phase embody a hybrid style that is both distinctly Cypriot and cosmopolitan.

Cypriot Bichrome Ware is a style of pottery characterized by decoration in two colors, typically red and black, on a light slip background, combining geometric, floral and occasionally figural motifs. It has its origins in the Late Bronze Age, but it plays a particularly important role in the Iron Age of Cyprus, especially during the Cypro-Geometric (1050-750 BC) and Cypro-Archaic (750-480 BC) phases. During the Cypro-Archaic period, the production of Bichrome Ware reached a high point: the so-called floral style became popular and workshop centres (notably Salamis) favored more elaborate motifs.

The lotus motif is especially noteworthy, reflecting the transmission of Near Eastern and Egyptian iconography into Cyprus through trade and artistic exchange.

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's London, 27 October 2004, lot 1
Price: GBP 11,950 or approx. **EUR 30,000** converted and adjusted for inflation at the time of writing
Description: A Cypriot bichrome ware painted pottery jug, Cypro-archaic, circa 750-600 B.C.
Expert remark: Compare the closely related modeling, form, coloration and size (21 cm). Note the different motif.



Estimate EUR 5,000
Starting price EUR 2,400

109

A RARE POTTERY HORNED ‘MONSTER’ MASK, PUSHOU, TANG DYNASTY

China, ca. 618-907. Finely molded in relief as a lion mythical beast mask with a wide opened mouth revealing sharp teeth and fangs within, bulging eyes below furrowed brows, surmounted by two horns, all encircled by a flaming mane.

Provenance:

- Collection of Ganna Walska (1887-1984).
- Vallin Galleries, Wilton, 27 February 1998.
- The Jane and Leopold Swergold Collection, acquired from the above.

A copy of an invoice from Vallin Galleries, dated 27 February 1998, confirming the dating and provenance above, accompanies this lot.

Condition: Good condition with old wear, commensurate with age. Natural fissures, age cracks, small losses, a fill at the left side, and remnants of pigments. Minor old repairs to the horns and mane with associated touchups, exactly as expected from ancient and authentic Tang dynasty excavations.



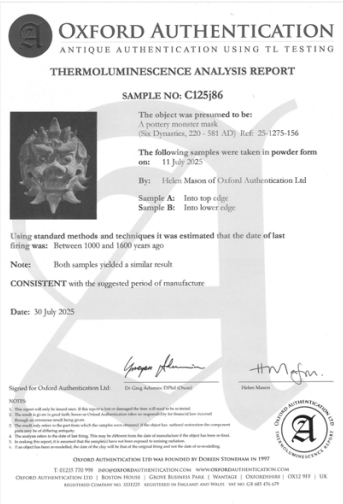
Ganna Walska

Weight: 1,906 g (incl. stand)
Dimensions: Length 21.5 cm, Height 28.3 cm (excl. stand), 34.2 cm (incl. stand)

With an associated metal stand. (2)

After the collapse of the Han dynasty in 220 CE, China entered a long era of political fragmentation in which northern territories were frequently controlled by non-Han groups. Despite this turbulence, the practice of furnishing tombs with ceramic sculptures continued and ultimately flourished under the Tang dynasty (618–907), a period celebrated for its peace, prosperity, and cosmopolitan culture. The Tang capital of Chang’an (present-day Xi’an) was a thriving hub at the eastern terminus of the Silk Road, drawing foreign merchants, travelers, and pilgrims. Tombs from this period contained rich assemblages of ceramic figures, including horses, camels, foreign traders, and attendants, intended to project the prestige of the deceased. Among the most dramatic inclusions were elaborate funerary retinues featuring armored guardians, elegant courtiers, and mounted aristocrats, **while protective monster masks were placed at tomb entrances to ward off malevolent forces.**

These masks, known as pushou, represent a revival of an ancient form with roots in Han funerary traditions. Traditionally, pushou combined the head of a fierce beast, often linked to the taotie motif of archaic bronzes, with a ring to resemble a door knocker, symbolically guarding the threshold to the afterlife. While early examples were typically cast in bronze, Tang artisans reinterpreted them in earthenware, creating striking images of horned monsters with glaring eyes and bared teeth. Closely related Tang pottery masks are preserved today in major collections, including the Arthur M. Sackler Museum at Harvard, the Fitzwilliam Museum in Cambridge, and the British Museum in London, where they testify to both the Tang fascination with antiquity and the enduring belief in the protective power of these fearsome visages.



Scientific Analysis Report:
A thermoluminescence analysis report issued by Oxford Authentication on 11 July 2025, based on sample number C125j86, sets the firing date of both samples taken between 1000 and 1600 years ago, **consistent** with the dating above. A copy of the report accompanies this lot.

LITERATURE COMPARISON
Compare two closely related pottery ‘monster’ masks, dated to the late 7th-8th century, Tang dynasty, 50 and 30.5 cm wide, in the Arthur M. Sackler Museum, Harvard University, object number 2006.169.2 and 2003.216 (**fig. 1**). Compare a closely related potter ‘monster’ mask, dated to the 7th century, Tang dynasty, in the British Museum, registration number 1983,0725.1. Compare a closely related glazed pottery ‘monster’ mask, which served as a tomb ornament, dated to the Tang dynasty, 33.5 wide, in the Fitzwilliam Museum, Cambridge University, accession number C.101-1961.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby's New York, 22 March 2011, lot 250
Price: USD 9,375 or approx.
EUR 12,500 converted and adjusted for inflation at the time of writing
Description: A large gray pottery mask, Six dynasties period
Expert remark: Compare the closely related modeling, similar expression and size (29 cm high). Note the earlier date.



Estimate EUR 6,000
Starting price EUR 3,000





110
AN INSCRIBED ORACLE BONE, SHANG DYNASTY

China, 1600-1046 BC. The bone of a deep beige color, finely engraved to one side with a series of weather divinations conducted over several days.

Inscriptions:
We performed divination on the Renchen and Guimao days, asking: 'Will the skies clear? Or will they not? Divinations were repeated on the Dingyou day. Finally, on the Yiyou day, the weather did indeed clear.

Provenance: Collection of the Japanese calligrapher Takahashi Seigo.
Condition: Condition commensurate with age, showing expected wear, signs of weathering, obvious losses, minor surface scratches. Rich, naturally grown, patina.

Weight: 15.8 g
Dimensions: Height 13.6 cm

With a padded storage box. (2)

The term “oracle bone” refers to ox scapulae (or shoulder blade bones) and turtle plastrons used by Shang rulers for divination. The bones of oxen and turtle plastrons were typically prepared in advance (polished and carved). When the ruler asked a question, a shaman would perform a ritual in which he would heat the carved depressions to produce hairline cracks on the opposite side of the bone. He would then interpret the pattern of the cracks to provide an answer to the question. Often the questions and answers were recorded on the surface of the oracle bone.



Takahashi Seigo

LITERATURE COMPARISON

Compare a related oracle bone, dated to the Shang dynasty, in the Royal Ontario Museum, 25.4 cm long, in the Royal Ontario Museum, object number 920.77.1.



AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 28 March 2023, lot 971
Price: USD 11,430 or approx. **EUR 10,500** converted and adjusted for inflation at the time of writing
Description: An inscribed oracle bone, Late Shang dynasty
Expert remark: Compare the finely incised inscriptions and overall condition. Note the smaller size (9.5 cm).



Estimate EUR 1,500
Starting price EUR 800



111
A RARE MINIATURE BONE FIGURE OF A DANCER, LATE SHANG TO WESTERN ZHOU DYNASTY, CIRCA 1200-771 BC

China. Finely carved in slender stylized form, the figure depicted with one arm raised above the head in a dynamic dancing gesture, the other bent gracefully at the side, wearing a long, tapering robe incised with simple linear folds, the hair gathered high in a neat coiffure. The abstract proportions and minimalist modeling evoke an early aesthetic of rhythmic movement and ritual expression characteristic of the late Bronze Age.

Provenance: From the personal Estate of Edith and Joel Frankel, New York, USA. **E & J Frankel** was a major New York gallery specializing in Asian Art since 1967. Run by Edith (1939-2012) and Joel Frankel (1937-2018), it was one of the oldest galleries in the United States focusing exclusively on Asian art. Leaders in their field, the Frankels traveled the world in search of Asian art treasures and educated the general public about their shared passion. Their gallery on Madison Avenue in New York City became a local institution, best known for its regular schedule of innovative thematic exhibitions, and frequently visited by the biggest names in the field, such as Eskenazi, Ellsworth, Junkunc, and the Alsdorfs.

Condition: Very good condition, with expected ancient wear, weathering, and minor material degradation consistent with long-term burial. Small chips to the back corner, minute nibbling along the edges, and light surface scratches and abrasions. The surface exhibits a fine, naturally developed patina, enhancing the piece's appealing ancient character.

Weight: 5 g
Dimensions: Height 7.5 cm

With a fitted base and box, dating from the first half of the 20th century. (3)

Expert's Note:

Bone figures such as this rare example from the late Shang to Western Zhou period (circa 1200-771 BC) reflect the early emergence of expressive human representation in Chinese art. Skillfully carved in slender, stylized form, the figure raises one arm above the head in what may be a ritual or dance gesture, the other bent at the side, with the long tapering robe defined by fine incised lines. Works of this kind likely held ceremonial significance, embodying the movement and vitality associated with ritual performance during the late Bronze Age. Although small in scale, the carving displays remarkable refinement and balance. The elongated proportions and simplified modeling convey rhythmic grace, while the surface bears a smooth, naturally developed patina from long burial—testament to the enduring sophistication of early Chinese craftsmanship.

Estimate EUR 1,500
Starting price EUR 800

112
A TURQUOISE- AND SILVER-INLAID BRONZE
'TIGER' FINIAL, EASTERN HAN DYNASTY

China, 25-220 AD. Cast in the form of a roaring tiger's head, its jaws wide open to reveal sharp fangs, with incised whisker lines curling around the muzzle, the eyes encircled and finely inlaid with turquoise, and the mane and fur delineated by exceptionally rare and delicate silver inlays running along the sides. The hollow neck and rectangular aperture at the back indicate attachment to the top of a staff or pole, suggesting a prestigious ceremonial or martial function.

Provenance: From the private collection of Alan and Simone Hartman, New York.

Condition: Good condition with expected old wear, commensurate with age. Casting irregularities, remnants of ancient gilt, tiny nicks, surface scratches, and abrasion. The bronze with a naturally grown dark patina, and malachite encrustations.

Weight: 107 g (excl. stand), 143 g (incl. stand)
Dimensions: Height 6.5 cm (excl. stand), 10.5 cm (incl. stand)

With a fitted 'Alan Hartman' velvet stand. (2)

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams Hong Kong, 18 October 2023, lot 513
Price: HKD 33,020 or approx.
EUR 3,800 converted and adjusted for inflation at the time of writing
Description: A gilt-bronze 'tiger' staff finial, Eastern Han dynasty
Expert remark: Compare the closely related modeling and similar face features. Note the size (9.9 cm).



Estimate EUR 1,500
Starting price EUR 800



113
A POWERFUL BIRD-HEAD BRONZE FINIAL,
WESTERN INNER MONGOLIA, 6TH-4TH CENTURY BC



Published:
Tina Pang, Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD, New York, 1998, p.123, no. 131.

Partly hollow-cast, the bird's eyes protrude gently from beneath two curved brows which rest on a stylized crest. The curved shapes of the eyes and brow are echoed in the bold depiction of the bird's beak. The neck of the finial has two small perforations that were used to secure it.

Provenance: With Ariadne Galleries, New York and London. A private collection, acquired from the above.
Condition: Good condition, commensurate with age. Expected casting irregularities, small losses, signs of weathering and erosion, and encrustations. The bronze with a naturally grown patina with extensive malachite and cuprite encrustations.

Weight: 74.4 g (excl. stand), 151.6 g (incl. stand)
Dimensions: Height 6.6 cm (excl. stand), 8.7 cm (incl. stand)

With a fitted metal stand. (2)

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's New York, 10 September 2019, lot 245
Price: USD 8,000 or approx.
EUR 8,600 converted and adjusted for inflation at the time of writing
Description: A very archaic bronze finial, Warring States period-Han dynasty
Expert remark: Compare the closely related form with a similar long neck, large eyes, and apertures. Note the size (9.2 cm).

Estimate EUR 2,000
Starting price EUR 1,000





114
A RARE KHORASAN ‘LIONESSE’ BRONZE SPOUT,
12TH-13TH CENTURY

Expert’s Note:
Khorasan, literally “the Land of the Rising Sun,” was a vast historical region encompassing northeastern Iran, western Afghanistan, and parts of Turkmenistan and Central Asia. Renowned from antiquity through the Islamic Golden Age, it stood as a center of learning, trade, and exquisite metalwork, where Persian, Central Asian, and nomadic traditions converged to shape one of the most refined artistic cultures of the medieval world.

Cast as the fierce head of a lioness, her almond-shaped eyes set beneath sharply arched brows, the rounded ears raised in alert tension, and the powerful cheeks flaring outward. The jaws gape open in a silent growling, forming the spout aperture, while the elongated neck lends the piece an almost regal poise—capturing the animal’s latent ferocity.

Provenance: From a Belgian private collection. Artcurial, Paris, 4 November 2014, lot 117. The Collection of Françoise and Claude Bourelrier. With an old label ‘202’ to the interior.
Condition: Good condition with expected wear, commensurate with age. Casting irregularities, warping, remnants of gilt, tiny nicks. The bronze with a naturally grown dark patina.

Weight: 141 g
Dimensions: Height 8 cm

Fittings, vessels, and incense burners in the form of lions were popular in 11th and 12th Century Persia. The most famous of these is a massive example in the form of a feline dated AH 577 or 9/ AD 1181 or 3 that is in the Metropolitan Museum of Art, New York (Stuart Cary Welch, *The Metropolitan Museum of Art: The Islamic World*, New York, 1987, no. 27, pp. 39-41). This is the first incense burner that combines zoomorphic and anamorphic elements, and there appear to be no other such published examples, rendering this lot unique.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams London, 14 October 2004, lot 281
Price: GBP 9,000 or approx. **EUR 18,000**
converted and adjusted for inflation at the time of writing
Description: A Khorasan bronze Incense Burner, Persia, 11th/12th Century
Expert remark: Compare the related modeling of the lioness head and similar facial features. Note the different object type and size (15.5 cm).



Estimate EUR 1,000
Starting price EUR 500



115
A KHORASAN BRONZE ‘LION’ SPOUT,
12TH-13TH CENTURY

Expert’s Note:
Khorasan, literally “the Land of the Rising Sun,” was a vast historical region encompassing northeastern Iran, western Afghanistan, and parts of Turkmenistan and Central Asia. Renowned from antiquity through the Islamic Golden Age, it stood as a center of learning, trade, and exquisite metalwork, where Persian, Central Asian, and nomadic traditions converged to shape one of the most refined artistic cultures of the medieval world.

Cast in the form of a seated lion with its legs joint together and jaws open wide, the mouth serving as the spout opening, the head detailed with bulging eyes, pronounced brows, and a ridged mane, the back with schematic fur markings. The lion is set upon a drop-shaped backplate.

Provenance: From a Belgian private collection. Artcurial, Paris, 4 November 2014, lot 117. The Collection of Françoise and Claude Bourelrier.
Condition: Good condition with expected wear, commensurate with age. Casting irregularities, signs of weathering and erosion, tiny nicks, and a chip to the tip of the base plate. The bronze with a naturally grown dark patina and malachite encrustations.

Weight: 194 g
Dimensions: Length 7.5 cm

The lion, an apotropaic symbol of protection, has guarded doorways since the earliest Eastern antiquity, a tradition that continued throughout the Islamic period. Such zoomorphic spouts were originally affixed to basins, fountains, or large vessels, where the lion’s open mouth would discharge water.

Estimate EUR 1,000
Starting price EUR 500



116
A 'RAM'S HEAD' BRONZE CHARIOT FITTING,
WESTERN MONGOLIA, CIRCA 4TH-3RD CENTURY BC



Published: Tina Pang, Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD, New York, 1998, no. 140.

Expert's note: Ethnological and archaeological research shows that the worship of animals as totems, believed to protect the group through their divine power, was widespread among early nomadic cultures. At Xiongnu sacrificial sites, numerous animal- and bird-headed fittings have been unearthed, often with copper cylinders indicating they were mounted on long wooden shafts. While many scholars interpret these as scepter heads symbolizing divine or clan authority, others suggest they may have served as functional fittings for chariots or horses. This hollow cast ram's head fitting, likely used as an ornamental axle cap or pole end for a wheeled vehicle, reflects this duality of ritual and practical purpose. Comparable examples have been found in nomadic burials in the Ordos region of western Inner Mongolia, and casting marks reveal its manufacture in a two-piece mold.

The tubular body extending to an elongated neck and mouth, the ram's head depicted with ribbed curled horns above short pricked ears and

incised sinuous eyes, the snout with incised creases and a gently agape mouth, all above the hogged mane falling down the chest.

Provenance: A private collection in Canada, 1980s. Ariadne Galleries, New York and London, acquired in 1993. A distinguished American private collection, acquired from the above on 22 April 2016. A copy of a certificate from Ariadne Galleries, describing the present lot as a vehicle fitting and confirming the dating and provenance above, accompanies this lot.
Condition: Good condition with expected wear and casting irregularities. Obvious losses, minor warping, scattered nicks and scratches, signs of weathering and erosion, and encrustations. The bronze with a naturally grown vibrant patina with malachite and cuprite encrustations.

Weight: 1,336.1 g
Dimensions: Length 20.3 cm

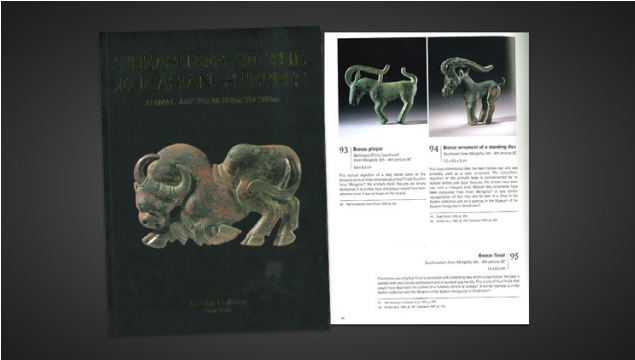
Mounted on an associated metal stand. (2)

LITERATURE COMPARISON
Compare a closely related bronze chariot pole ornament with ram's head, Northwest China, dated to the 4th century, 18.7 cm wide, in the Metropolitan Museum of Art, object number 2002.201.56. Compare a closely related bronze Argali head socket, mid-Warring States period, 20.5 cm wide, excavated from Yulongtai, Jungar Banner, Ordos, Inner Mongolia, and now in the Inner Mongolia Museum.



Estimate EUR 5,000
Starting price EUR 2,400

117
A CHARMING BRONZE ORNAMENT OF AN IBEX,
5TH-4TH CENTURY BC



Published: T. Pang, Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD, New York, 1998, no. 94.

Southwest Inner Mongolia. Hollow cast, standing foursquare, the head lowered under the long curving antlers, the face with large, circular eyes and open mouth, a short, curled tail, and the antlers connected with a T-form joint.

Provenance: From a private collection in New York, acquired in the 1980s-1990s.
Condition: Good condition with minor wear, the right hindleg reattached, and casting irregularities. Fine patina with malachite and cuprite encrustations.

Weight: 101.9 g
Dimensions: Height 6.3 cm

Expert's note: It is interesting to note that wild ibex, goats and other bovids appear in artifacts from a wide range of sites within Northern, Central and Western Asia over a long period of time spanning thousands of years. Goats are among the earliest animals domesticated by humans. The most recent genetic analysis confirms the archaeological evidence that **the wild bezoar ibex of the Zagros Mountains** is the likely original ancestor of probably all domestic goats today. Neolithic farmers began to herd wild goats primarily for easy access to milk and meat, as well as to their dung, which was used as fuel, and their bones, hair, and sinew which were used for clothing, building, and tools. The earliest remnants of domesticated goats dating 10,000 years before the present are found in Ganj Dareh in Iran. Goat remains have been found at archaeological sites in Jericho, Choga Mami, Djeitun, and Cayonu, dating the domestication of goats in Northern and Western Asia at between 8,000 and 9,000 years ago.

LITERATURE COMPARISON
Compare a related bronze finial of a gazelle, Northwest China and Southwestern Inner Mongolia, dated 5th-4th century BC, 6.7 cm tall, in the Metropolitan Museum of Art, object number 2002.201.49.



Estimate EUR 1,500
Starting price EUR 800

118
AN 'IBEX' BRONZE FINIAL,
SOUTHERN SIBERIA, 6TH - 5TH CENTURY BC

Finely cast in the form of an ibex with long, ribbed, and powerfully curved horns, as well as pricked funnel-shaped ears, and a short tail, standing atop a rectangular base. The elaborate finial was probably once part of a throne or chariot, the hollow body has large diamond-shaped openings.

Provenance: The Kuizenga collection, Netherlands, acquired on 20 August 2008. Kuizenga is a collector active from the 1970s onward, whose name appears frequently in the provenance of bronze arms and armors.
Condition: Good condition, overall as expected and fully commensurate with age. Old wear, small losses, few dents, minor nicks, extensive signs of weathering and erosion, and soil encrustations. Naturally grown patina in tones of malachite-green overall.

Weight: 695 g
Dimensions: Height 20.8 cm

Expert's note: It is interesting to note that wild ibex, goats and other bovids appear in artifacts from a wide range of sites within Northern, Central and Western Asia over a long period of time spanning thousands of years. Goats are among the earliest animals domesticated by humans. The most recent genetic analysis confirms the archaeological evidence that **the wild bezoar ibex of the Zagros Mountains** is the likely original ancestor of probably all domestic goats today. Neolithic farmers began to herd wild goats primarily for easy access to milk and meat, as well as to their dung, which was used as fuel, and their bones, hair, and sinew which were used for clothing, building, and tools. The earliest remnants of domesticated goats dating 10,000 years before the present are found in Ganj Dareh in Iran. Goat remains have been found at archaeological sites in Jericho, Choga Mami, Djeitun, and Cayonu, dating the domestication of goats in Northern and Western Asia at between 8,000 and 9,000 years ago.

LITERATURE COMPARISON
Compare a near-identical ibex bronze, 20 cm high, also attributed to Southern Siberia and dated 6th-5th century BC, at Galerie Samarcande, Paris, reference no. 88424 (**fig. 1**). Compare a related bronze rattle of an ibex, Inner Mongolia, dated 5th-4th century BC, in the Saint Louis Art Museum, object number 32:1943.



fig. 1

AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's London, 27 October 2004, lot 175
Price: GBP 14,340 or approx. **EUR 35,500** converted and adjusted for inflation at the time of writing
Description: An Achaemenid bronze figure of an ibex, Second half of 5th century BC
Expert remark: Compare with an Achaemenid version of the same subject, dating from the same period, but of smaller size (9 cm).



Estimate EUR 3,000
Starting price EUR 1,500



Analysis report: R 145840A-6

Scientific Analysis Report:
A certificate issued by Re. S. Artes on 19 May 2016, no. R 145840A-6, based on the analysis of a sample taken from under the base, with a scanning electron microscope (SEM), finds that the bronze exhibits natural wear and corrosion that **penetrates deeply** into the metal, which have occurred since the casting and point to an age of over 2500 years, consistent with the dating above. A copy of the report accompanies the lot.





119
**AN ORDOS BRONZE FIGURE OF A DEER HIND,
6TH - 2ND CENTURY BC**

Expert's Note:
The deer hind, native to the temperate grasslands and wooded steppes of Inner Mongolia and the Ordos region, embodies grace, vigilance, and quiet strength — qualities admired by the nomadic cultures of the steppes. Adapted to harsh seasonal extremes, the hind symbolized fertility, endurance, and renewal, often appearing in Bronze and early Iron Age art as a life-giving creature linked to the cyclical regeneration of nature. In Ordos bronzes, deer and hinds were portrayed not merely as animals but as sacred intermediaries between the earthly and spiritual realms, their alert poise and fluid movement evoking vitality across the sometimes monotone life of the steppes.

Inner Mongolia. Cast with a compact, muscular body and a short tail, the animal's head rendered with an elongated muzzle, large petaloid ears, finely incised round eyes, clearly defined nostrils, and a slender mouth, capturing both the elegance and composed energy characteristic of a steppe hind.

Provenance: Isidore M. Chait, Beverly Hills, California, USA, 11 October 1998, lot 252. A private collection in Kihei, Hawaii, USA, acquired from the above and thence by descent. A copy of an invoice from I.M. Chait Gallery, dated 11 October 1998, confirming the dating above, accompanies this lot.
Condition: Good condition with ancient wear and corrosion, commensurate with age. Tiny nicks, losses, soiling, abrasions, small chips to the feet. An old repair to the left ear. A rich, naturally grown, dark patina and malachite encrustations. Presenting very well.

Weight: 291 g (excl. stand), 525 g (incl. stand)
Dimensions: Length 11.2 cm (excl. stand), 12.7 cm (incl. stand)

Literature comparison:
Compare a closely related Ordos bronze figure of a deer, dated to the 2nd-1st century BC, 8.9 cm (high), in the British Museum, registration number 1950,1117.130-131. Compare a related Ordos bronze figure of a horse, dated to 220 BC-589 AD, 4.6 cm (long), in the National Museum of Art, Smithsonian Institution, accession number F1916.342.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Paris, 17 February 2011, lot 120
Price: EUR 7,500 or approx. **EUR 9,500** adjusted for inflation at the time of writing
Description: An ordos bronze recumbent deer, circa 5th-4th century B.C.
Expert remark: Compare the related modeling, similar expression and size (12.5 cm). Note the different pose.



Estimate EUR 1,500
Starting price EUR 800



120
**AN ORDOS 'TWIN YAK' BRONZE BELT PLAQUE,
2ND-1ST CENTURY BC**

North China. Of rectangular form, crisply cast in openwork with two confronting yaks, the design reticulated and their bodies stylized with teardrop limbs and feet, all framed by a band of small rectangles, with a circular perforation to one end and a small hook to the other end for attachment.

Provenance: French trade.
Condition: Very good condition, commensurate with age, fine patina with areas of malachite-green and copper-red, and few soil encrustations.

Weight: 68.6 g
Dimensions: Size 11 x 5.9 cm

AUCTION RESULT COMPARISON

Type: Related
Auction: Bonhams Paris, 25 October 2022, lot 15
Price: EUR 3,187 or approx. **EUR 3,500** adjusted for inflation at the time of writing
Description: An archaic bronze openwork 'battling onagers' plaque
Expert remark: Compare the openwork details, the frame, zoomorphic subject, and size (12.5 x 5.5 cm).



Estimate EUR 1,000
Starting price EUR 500



121
**A CAST BRONZE BELL FOR LIVESTOCK,
WESTERN HAN DYNASTY**

China, 3rd-1st century BC. Of arched form rising from a toothed rim to a pair of perforations for suspension, cast in relief to the sides with a village scene depicting a cottage, two horses, smaller buildings, a flower, and trees, the reverse with a cockerel perched on a tree flanked by spotted deer and surrounded by archaic symbols.

Provenance: The Collection of Sam and Myrna Myers, Paris, France.
Condition: Very good condition with old wear, casting irregularities, minor soil encrustations, and a fine patina with malachite and cuprite encrustations.

Weight: 424.3 g
Dimensions: Height 9.2 cm

LITERATURE COMPARISON
Compare a closely related bronze bell, dated to the Western Han dynasty, in the Tokyo National Museum, collection reference number TJ-5953.



Estimate EUR 1,000
Starting price EUR 500

DONG SON

Dong Son (named for Dong Son, a village in Thanh Hoa, Vietnam) was a Bronze Age culture in ancient Vietnam centered at the Red River Valley of northern Vietnam from 1000 BC until the first century AD. Vietnamese historians attribute it to the states of Van Lang and Au Lạc. Its influence spread to other parts of Southeast Asia, including Maritime Southeast Asia, throughout the first millennium BC. The culture long remained a mystery to Western archaeologists, and it was known only through its bronze objects, many of which were taken from burial sites. Dong Son bronze objects were exhibited in Europe for a century before their original location was even determined, and several theories and speculations over the dating methodologies of the culture continue to this day.



122
A RARE BRONZE RITUAL ‘BUFFALO’ BELL, DONG SON CULTURE

Vietnam, 500 BC-300 AD. Of typical form, the body tapering toward the lower edge, neatly decorated with encircling ridges, delineated by a rope-shaped border and a continuous band of triangles. Centrally positioned is the stylized buffalo head with prominent horns, surrounded by rope-like motifs and further accented with groups of four rope-modeled circles arranged in a square. The bell surmounted by an elongated loop with inclined ends for suspension, adorned with concentric spiral designs characteristic of the Dong Son material culture.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family.
Condition: Very good condition, commensurate with age, with ancient wear and casting irregularities. Traces of weathering and erosion. Light warping. Occasional minute nicks and light surfaces scratches. The surface covered in a rich, naturally grown patina with vibrant malachite and soil encrustations.

Weight: 1,184 g (excl. stand)
Dimensions: Height 22.2 cm (excl. stand)

Mounted on an associated stand. (2)

LITERATURE COMPARISON
Compare a closely related bronze bell, Vietnam, Dong Son culture, dated c. 400 BC-100 AD, 4.4 cm long, in the Hartenberger World Music Collection of Historical Instruments, accession number 2AS-IDST-07-16.



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's London, 30 January 2019, lot 149
Price: GBP 5,250 or approx. **EUR 8,500** converted and adjusted for inflation at the time of writing
Description: Four Cambodian Dong Son buffalo bells, Battambang province, probably 300 BC-300 AD
Expert remark: Compare the related manner of casting and decorative motifs, with stylized buffalo head and ridged surface. Note that this lot is comprised of four bells.



Estimate EUR 3,000
Starting price EUR 1,500



123
AN ELEPHANT-FORM BRONZE VESSEL, DONG SON CULTURE

Vietnam, 500 BC-300 AD. Well-cast, standing foursquare, its body finely incised with numerous spiral motifs characteristic of Dong Son material culture. The head raised, with the trunk elevated, flanked by short tusks, and two concave, rounded ears framing the sides. The back of the animal with a single circular aperture.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family.
Condition: Good condition, commensurate with age, with ancient wear and casting irregularities. Traces of weathering and signs of erosion, as a result of a prolonged period of burial. A small loss to the base of one of the feet. Scattered minor nicks, light surfaces scratches, and few minute chips. The surface covered in a rich, naturally grown patina with vibrant malachite and soil encrustations.

Weight: 1,371 g
Dimensions: Length 21.3 cm

Bronze vessels in a range of zoomorphic forms are a hallmark of Dong Son material culture, although representations of elephants are comparatively rare. In this context, the elephant functioned as a potent emblem of Vietnamese military power, as reflected in historical accounts of the Trung sisters' campaigns in the first century AD, in which they reportedly mounted elephants in combat against Chinese forces.

The sophisticated metallurgical techniques evident in these bronzes indicate a society capable of sustaining specialized artisans working full-time in bronze production and the distribution of Dong Son bronze objects and related technologies throughout Southeast Asia reflects both their technical sophistication and the extent of regional exchange. Clear evidence of this is provided by the profuse spiral motifs commonly employed on vessel surfaces, which demonstrate formal and stylistic affinities with the densely patterned zoomorphic decoration characteristic of Bronze Age assemblages in Yunnan, southwestern China.

LITERATURE COMPARISON
Compare a closely related bronze elephant-shaped vessel, northern Vietnam, Dong Son culture, dated 2nd century BC-2nd century AD, 16 cm long, in the National Heritage Board of Singapore, accession number 2007-56439.



Estimate EUR 2,000
Starting price EUR 1,000

124
A RARE BRONZE 'FROG' BRACELET,
DONG SON CULTURE

Vietnam, 500 BC-300 AD. Of slightly tapering cylindrical form with a flaring rim framed by a double-ridged collar, incised with overlapping spiral designs. A crouching frog climbing the surface, distinguished by its plump body and slightly raised head, marked by bulging eyes and a wide, partially open mouth. A longitudinal opening for fitting delineated by a band of triangles, terminating in rope-like circular motifs.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family.
Condition: Good condition, commensurate with age, with ancient wear and casting irregularities. Traces of weathering and erosion. Light warping.

Few minor nicks, light surfaces scratches and occasional minute chips. The surface covered in a rich, naturally grown patina with vibrant malachite and azurite encrustations.

Weight: 548 g
Dimensions: Height 21.3 cm

Estimate EUR 2,000
Starting price EUR 1,000



125
A RARE BRONZE FIGURE OF A FISH,
DONG SON CULTURE

Vietnam, 500 BC-300 AD. Well-cast, the elongated, oval body extending into a bifurcated, curved tail, with a single dorsal fin rising above, and five rounded bells adorning the ventral side. The stepped head distinguished by a prominent bulging eye on each side and thick, pronounced lips, with its surface finely incised with numerous spiral motifs, characteristic of Dong Son material culture.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family.
Condition: Good condition, commensurate with age, with ancient wear and casting irregularities. Traces of weathering and erosion, consistent with ancient Dong Son excavations. Few minor nicks, light surfaces

scratches, and minute chips here and there. The surface covered in a rich, naturally grown patina with vibrant malachite and soil encrustations.

Weight: 613 g (excl. stand), 1,054 g (incl. stand)
Dimensions: Length 17.4 cm, Height 9.7 cm (excl. stand), 16.4 cm (incl. stand)

Mounted on an associated stand. (2)

Estimate EUR 1,500
Starting price EUR 800



126
**AN UNUSUAL MALE BRONZE FIGURE,
DONG SON CULTURE**

Vietnam, 500 BC-300 AD. Finely cast, the standing figure gazing forward, his arms arched with hands lowered toward the waist, framing a prominent phallus. His nipples, navel, and knees neatly decorated with spiral designs, while his flattened oval face distinguished by bulging eyes, a protruding flat nose, and stylized full lips, framed by pronounced ears.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family.
Condition: Good condition, commensurate with age, with ancient wear and expected casting irregularities. A small loss to the glans and an old fill to the right leg, consistent with ancient Dong Son excavations. Traces of weathering and signs of erosion. Few minor nicks, light surfaces scratches, and minute chips here and there. The surface with a fine malachite-green patina with small areas of soil encrustation.

Weight: 1,231 g (excl. stand), 2,188 g (incl. stand)
Dimensions: Height 38.5 cm (excl. stand), 40.5 cm (incl. stand)

Mounted on an associated stand. (2)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Zucke Vienna, 17 October 2024, lot 237
Price: EUR 7,800 or approx.
EUR 8,000 adjusted for inflation at the time of writing
Description: A rare bronze figure of a man, Dong Son culture
Expert remark: Compare the closely related modeling, manner of casting, and decorative motifs with spiral designs. Note the size (32 cm).

Estimate EUR 6,000
Starting price EUR 3,000

127
**A RARE MALE BRONZE FIGURE,
DONG SON CULTURE**

Vietnam, 500 BC-300 AD. Finely cast, the standing figure gazing upward, his arms arched and subtly adorned with bracelets, his hands lowered toward the waist, encircled by a belt, framing his prominent phallus. His chest, abdomen, and knees neatly decorated with large spiral designs. His bold face with an amiable expression marked by a pair of protruding buns, raised rounded eyes with further spiral motifs, a drop-shaped nose, and a faint smile.

Provenance: From the private collection of Darwin Freeman, collected between 1968 and 1971, and thence by descent within the same family.
Condition: Good condition, commensurate with age, with ancient wear and casting irregularities. Obvious losses, small old repairs, traces of weathering, and signs of erosion, as a result of a prolonged period of burial. The surface with a fine malachite-green patina with small areas of soil encrustation. Still displaying exceptionally well for such a rare piece.

Weight: 1,873 g (excl. stand), 3,190 g (incl. stand)
Dimensions: Height 41.4 cm (excl. stand), 45.1 cm (incl. stand)

Mounted on an associated stand. (2)

LITERATURE COMPARISON
Compare a related smaller seated male figure, Vietnam, Dong Son culture, dated 500 BC-300 AD, 8.9 cm high, in the Metropolitan Museum of Art, object number 2000.287.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Zacke Vienna, 16 October 2021, lot 579
Price: EUR 15,168 or approx.
EUR 18,000 adjusted for inflation at the time of writing
Description: A rare male bronze figure, Dong Son culture
Expert remark: Compare the closely related modeling, manner of casting, and decorative motifs with spiral designs. Note the size (28 cm).



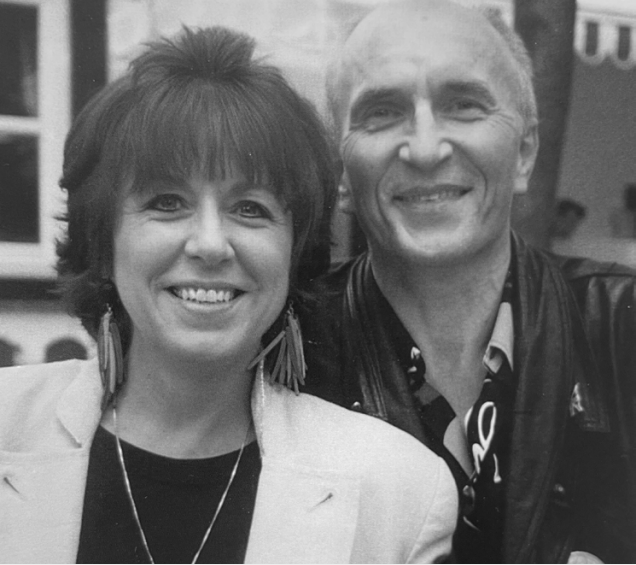
Estimate EUR 8,000
Starting price EUR 4,000



Fine Ancient Art from Peru

A Collector's Fascination

FROM THE COLLECTION OF THEODOR HAHN



Gisela and Theodor Hahn

Collection of Theodor Hahn, acquired from the above in 1978, and thence by descent to his wife Gisela Hahn who bequeathed the collection to her friend Dr. Georg Thaler-Szuljovszky, Vienna, Austria.

Theodor 'Teddy' Hahn (1933-2012) was a well-known and respected collector of Asian and South American art. After spending time in museums to study the early cultures of the world, finding particular interest in their sculptures, he began collecting. He remarked once: 'I somehow knew it would have a profound influence on my life. How right I was. And how happy I have been.'

The lots 128-144 are accompanied by copies of relevant documents which are listed in the lot descriptions and visualized on www.zacke.at



The **Vicús culture** flourished in the Piura region on Peru's northern Pacific coast between about 200 BC and 300 AD, while the neighboring **Moche culture** rose to prominence slightly later, further south along the North Coast. Both cultures are noted for their masterful ceramics, which often depict humans, animals, and plants with striking naturalism. Distinctive centers such as Cerro Vicús in the north served as important nodes of exchange linking local societies with other Andean regions. Social hierarchies were strongly marked, and the use of elaborate dress and jewelry was largely restricted to elite men, while women, even of noble families, were often portrayed in comparatively plain attire.

The **Moche civilization** flourished from about 100 to 800 AD in northern Peru, with its capital near present-day Moche in Trujillo. Centered in several valleys along the northern coast, the Moche cultural sphere extended for some 250 miles along the desert shoreline and reached up to 50 miles inland. Moche ceramics display a remarkable variety of forms and themes, documenting many of the society's most important activities, including warfare, agriculture, metalworking, weaving, and eroticism. North coast Peruvian ceramic art traditionally employed a limited palette, primarily red and white. Hallmarks of the tradition include fine-line painting, fully modeled clay, strikingly naturalistic figures, and the distinctive stirrup spout.



Impressions of the Huaca de la Luna. Huaca de la Luna, or Temple of the Moon, was part of the ancient Moche capital built of millions of adobe blocks between the first and eighth centuries AD in northern Peru.

Vicús and Moche ceramists rendered the natural world with remarkable anatomical precision, capturing humans, animals, and plants with such realism that specific species—and at times even historical individuals—can be identified. In Moche religion and iconography, birds of prey such as falcons, eagles, condors, vultures, and owls were common subjects. They appear both naturalistically and in anthropomorphic form, often shown in ritual contexts that reflect their natural behavior, including battles, hunts, and acts of sacrifice.

The **Nasca culture** (also Nazca) flourished from around 100 BC to 800 AD along the arid southern coast of Peru, particularly in the valleys of the Río Grande de Nazca drainage and the Ica Valley. Strongly influenced by the preceding Paracas culture, renowned for its exceptionally complex textiles, the Nasca developed a wide range of crafts and technologies, producing finely painted ceramics, elaborate textiles, and the vast geoglyphs that remain among the most striking achievements of ancient Peru.

Following the decline of the Moche on the north coast of Peru, two important cultures rose in their place. The Sicán (or Lambayeque) emerged around 750 AD in the northern part of the former Moche sphere, centered in the Lambayeque and La Leche river valleys. Further south, the Chimú began to flourish around 900 AD in the Moche Valley and gradually expanded both north and south, ultimately conquering the Sicán around 1375 and extending their domain nearly as far as Lima. The Chimú kingdom, known as Chimor, endured until it was incorporated into the Inka Empire in the late fifteenth century.

The **Chimú** are especially renowned for their distinctive monochrome ceramics and their mastery of metalwork in copper, gold, silver, bronze, and tumbaga (a copper-gold alloy). Their characteristic blackware vessels achieved their glossy finish through firing at high temperatures in a closed kiln, which prevented oxygen from reacting with the clay.

A CERAMIC STIRRUP-SPOUT VESSEL
IN THE FORM OF A TIGRILLO WILD CAT,
MOCHE CULTURE

Peru, Moche civilization, (c. 100-800 AD). Finely modeled and covered in a dark slip, the vessel takes the form of a recumbent tigrillo, a stirrup spout rising from its back. The hind limbs are swept to the side as the animal props itself on powerful forepaws, its mouth agape with the tongue protruding and sharp fangs exposed. Wide eyes and pricked ears convey an alert and watchful presence.

The tigrillo, also known as the oncilla or ‘little tiger,’ is a small wild cat native to South America.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above in 1978, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.



Teddy Hahn
(1933-2012)

The present lot is accompanied by copies of relevant documents which are listed below:

- A signed and sealed expertise from Kunst Handel Barbara Faehte, dated 9 January 1978, confirming the dating and culture, and stating a purchase price of DEM 9,500 or approx. **EUR 14,000** (converted and adjusted for inflation at the time of writing)
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262683. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Old wear, firing irregularities, small chips, two minuscule holes, some soiling, old repairs with associated touchups, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 630.1 g
Dimensions: Length 20 cm

Jaguars were a favored subject in the art of ancient Peru, their strength and ferocity serving as enduring symbols of power. This ceramic vessel, created by artists of the Moche culture, presents a strikingly lifelike image of a recumbent jaguar. Its mouth is open in a powerful display, revealing sharp canines—features that would have evoked awe and fear in any viewer.



The oncilla (*Leopardus tigrinus*), also known as tigrillo

The Moche civilization flourished from about 100 to 800 AD in northern Peru, with its capital near present-day Moche in Trujillo. Centered in several valleys along the northern coast, the Moche cultural sphere extended for some 250 miles along the desert shoreline and reached up to 50 miles inland. Moche ceramics display a remarkable variety of forms and themes, documenting many of the society’s most important activities, including warfare, agriculture, metalworking, weaving, and eroticism. North coast Peruvian ceramic art traditionally employed a limited palette, primarily red and white. Hallmarks of the tradition include fine-line painting, fully modeled clay, strikingly naturalistic figures, and the distinctive stirrup spout.

The stirrup spout was among the most characteristic vessel forms of pre-Columbian Peru and the wider Andean region. A short spout at the top is joined to the vessel body by two tubular supports, creating a shape reminiscent of a horseback stirrup, from which its modern name derives. This construction allowed the main chamber to be modeled in a wide variety of forms, with surfaces ranging from highly polished to richly textured. Beyond their aesthetic appeal, these vessels were also practical: in the arid deserts of Peru, the narrow opening helped to prevent evaporation of liquids stored inside. The distinctive neck design further made them easy to transport, as two vessels could be tied to either end of a cord and carried over the shoulder or on the back of a llama. Large numbers of such vessels have been found in elite burials on Peru’s north coast.

LITERATURE COMPARISON

Compare a near identical feline stirrup-spout vessel, 19.8 cm long, dated 3rd-9th century AD, in the Cleveland Museum of Art, accession number 2010.4.



Estimate EUR 5,000
Starting price EUR 2,400





129
**A CERAMIC STIRRUP-SPOUT VESSEL IN
THE FORM OF A DUCK, MOCHE CULTURE**

Peru, Moche civilization, (c. 100-800 AD). Naturalistically modeled and covered in dark slip, the duck seated with its wings tucked to its side and its broad beak nestled on its chest. The stirrup spout extending from the back of the head to the tail.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- A signed and sealed expertise from Kunst Handel Barbara Faehte, confirming the dating and culture, and stating a value of DEM 2,500 or approx. **EUR 3,500** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262675. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Wear, firing irregularities, small chips, tiny nicks, some soiling, old repairs with associated touchups, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 655.6 g
Dimensions: Length 19.5 cm

LITERATURE COMPARISON
Compare a closely related stirrup-spout vessel in the form of a duck, 17.1 cm long, dated 1st-8th century, in the Lowe Art Museum, University of Miami, accession number 94.0055.12 (**fig. 1**). Compare a related painted vessel in the form of a duck, 21.2 cm long, dated 1st-8th century, in the Minneapolis Institute of Art, accession number 2002.197.



fig. 1

Estimate EUR 1,500
Starting price EUR 800



130
**A CERAMIC STIRRUP-SPOUT VESSEL IN
THE FORM OF A SNAIL, MOCHE CULTURE,
C. 3RD CENTURY**

Peru, Moche civilization, (c. 100-800 AD). The vessel is naturalistically modeled in the form of a spiral snail shell, the smooth body rising to a tip detailed with two raised nodules resembling antennae, and surmounted by a characteristic stirrup-shaped spout.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- A signed and sealed expertise from Kunst Handel Barbara Faehte, confirming the dating and culture, and stating a value of DEM 3,500 or approx. **EUR 4,900** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262671. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Old wear, firing irregularities, small chips, tiny nicks, cracks to the spout, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 673.9 g
Dimensions: 19.5 cm

LITERATURE COMPARISON
Compare a closely related stirrup-spout vessel in the form of a snail, 17.8 cm high, dated 1st-8th century, in the Lowe Art Museum, University of Miami, accession number 89.0155 (**fig. 1**). Compare a related stirrup-spout vessel in the form of a snail shell, 28.6 cm long, undated, in the University of Pennsylvania Museum of Archaeology and Anthropology, accession number 2015-23-11.



fig. 1

Estimate EUR 1,500
Starting price EUR 800



131
**A CERAMIC STIRRUP-SPOUT 'PRICKLY PEAR' VESSEL,
CUPISNIQUE CULTURE**

Scientific Analysis Report: An old TL test, dating from 5 November 1991, sets the firing date to ca. 2600 years ago, **consistent** with the dating above. A copy accompanies this lot.

Cupisnique civilization (c. 12th – 5th century BC), Peru. The globular body rests on a flat base and is surmounted by a stirrup-shaped arch topped with a cylindrical spout. The surface is decorated with bold incisions framed by raised nodes, evocative of prickly pears (tuna in Spanish). The clay, worked while still wet, preserves minute impressions of the ancient craftsman's fingerprints.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262669. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Wear, firing irregularities, small chips, tiny nicks, some soiling, signs of weathering and erosion, and encrustations, all as generally expected. Drilled holes from sample taking.

Weight: 661.9 g
Dimensions: Height 21.5 cm

Expert's Note: Beginning in the second millennium BC, bottle forms in northern South America were frequently fashioned in a shape reminiscent of a horse's stirrup. These so-called stirrup-spout bottles became especially favored in Peru, where they were produced for millennia in an extraordinary range of shapes, sizes, and finishes. The present example belongs to the Cupisnique tradition, named for the region where many vessels of this style were first found, and is robustly sculptural and typically monochrome. Strong and squat in form, the vessel displays a particularly harmonious balance of surface, its carefully placed raised projections and rounded protrusions echoing the curved lines of the body and spout.

LITERATURE COMPARISON
Compare a closely related Cupisnique stirrup-spout 'prickly pear' vessel, 21.4 cm high, dated 1200-500 BC, in the Walters Art Museum, accession number 2009.20.158. Compare a closely related Cupisnique stirrup-spout 'prickly pear' vessel, 21 cm high, dated 1200-500 BC, in the Metropolitan Museum of Art, accession number 67.239.19.



Estimate EUR 2,000
Starting price EUR 1,000



132
**A CERAMIC STIRRUP-SPOUT VESSEL WITH TWO
MYTHICAL CREATURES BATTLING AN ANACONDA,
CHIMÚ CULTURE**

Kingdom of Chimor (c. 900 – 1470), Northern Peru. Finely modeled and with a glossy black finish, the vessel has a globular body supported on a flat base, encircled by a raised band adorned with bird heads and surmounted by a stirrup spout. Each side of the body is decorated with mythological scenes: one figure with a human body and jaguar head, the other with a fish body, both grappling with conjoined anacondas. Perched on the shoulder of the spout is a small figure of a monkey, completing the elaborate composition.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as '1) Chavin de Huantar, 1000 v. Chr. ' and stating a purchase price of DEM 9,000 or approx. **EUR 12,500** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262674. A copy accompanies the lot.

Condition: Good condition, commensurate with age. Old wear, firing irregularities, small chips, some soiling, old repairs with associated touchups, signs of weathering and erosion, and encrustations, all as generally expected.

Weight: 589.9 g
Dimensions: Height 23.4 cm



Estimate EUR 4,000
Starting price EUR 2,000



133
A CERAMIC STIRRUP-SPOUT VESSEL DEPICTING TWO BIRDS ATOP A BALE, MOCHE CULTURE

Peru, Moche civilization, (c. 100-800 AD). Finely modeled, the vessel features a stirrup spout attached to two birds of prey, their bodies covered in dark brown pigment with white rings encircling their beaks. The birds stand side by side atop a rectangular base, the surface decorated with dark cross-hatched markings against a pale ground. At the rim of the stirrup is a small additional bird figure, completing the composition.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as '11) Moche III, 400 n. Chr. ,' and stating a purchase price of DEM 2,300 or approx. **EUR 3,200** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262672. A copy accompanies the lot.

Condition: Good condition, commensurate with age. Wear, firing irregularities, expected flaking and rubbing to pigment, some soiling, old repairs with associated touchups, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 337 g
Dimensions: Height 18.5 cm

LITERATURE COMPARISON

Compare a related Nasca culture ceramic vessel modeled with two birds atop a rectangular base, 20 cm high, dated ca. 100-300 AD, in the National Museum of Anthropology and Archaeology in Lima, illustrated in Museums of the Andes, 1981, p. 72. Compare a later Inca culture ceramic vessel modeled in the form of two birds, 17 cm high, dated 1476-1534, in the Amano Museum in Lima, illustrated in Museums of the Andes, 1981, p. 148.

Estimate EUR 1,500
Starting price EUR 800

134
A CERAMIC STIRRUP-SPOUT VESSEL IN THE FORM OF AN OWL, VICÚS OR MOCHE CULTURE

Northern Peru, Vicús or Moche civilization (c. 200 BC – 500 AD). Naturalistically modeled in the form of a perched owl, the stirrup spout issuing from the bird's back. The heart-shaped face of the bird with large, downcast eyes below two pointed tufts, the body painted with white-slip streaks along the body, white feet, streaked wings and tail feathers. The tips of the owl's wings elegantly overlapping above the tail.



A barn owl (*Tyto alba*)

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as '7) Vivús [sic], 500 v. Chr.,' and stating a purchase price of DEM 3,900 or approx. **EUR 5,400** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262670. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Wear, firing irregularities, expected rubbing to pigment, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Vicús or Moche excavations.

Weight: 554 g
Dimensions: Height 21 cm

LITERATURE COMPARISON

Compare a Moche culture stirrup-spout vessel in the form of an owl, 24.1 cm high, dated 3rd-6th century AD, in the Metropolitan Museum of Art, accession number 66.30.5. Compare a closely related Moche culture stirrup-spout vessel in the form of an owl, similarly decorated, 23 cm high, dated 4th-6th century, in the British Museum, accession number Am1909,1218.67 (fig. 1).

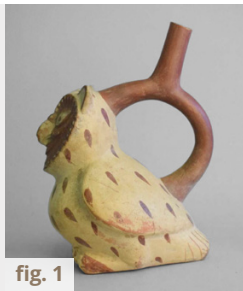


fig. 1

Estimate EUR 2,000
Starting price EUR 1,000





135

A PAINTED FIGURAL BRIDGE-AND-SPOUT BOTTLE, NASCA CULTURE

Southern Peru, Nasca civilization, (c. 100 BC - 800 AD). Of pear form, supported on a flat base and rising to gently cinched shoulders, the vessel is applied at the back with a bridge handle issuing from a straight spout. The body is painted in polychrome pigments over white slip to depict a human figure adorned with a feather necklace, its charming expression marked by almond-shaped eyes and short ears. The figure holds both hands against its engorged belly.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

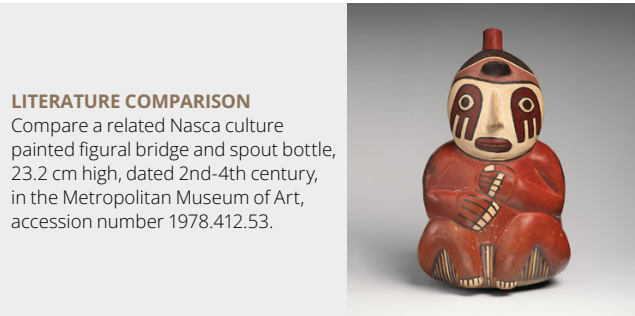
- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as 'Nr. 31) Kopfgefäßurne, Moche III, 400 n. Chr.,' and stating a purchase price of DEM 1,200 or approx. **EUR 1,700** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262665. A copy accompanies the lot.

Condition: Good condition, commensurate with age. Old wear, firing irregularities, small chips, some soiling, old repairs with associated touchups, expected flaking and rubbing to pigment, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 123.7 g
Dimensions: Height 10.5 cm

The Nasca culture (also Nazca) flourished from around 100 BC to 800 AD along the arid southern coast of Peru, particularly in the valleys of the Río Grande de Nazca drainage and the Ica Valley. Strongly influenced by the preceding Paracas culture, renowned for its exceptionally complex textiles, the Nasca developed a wide range of crafts and technologies, producing finely painted ceramics, elaborate textiles, and the vast geoglyphs that remain among the most striking achievements of ancient Peru.



LITERATURE COMPARISON
Compare a related Nasca culture painted figural bridge and spout bottle, 23.2 cm high, dated 2nd-4th century, in the Metropolitan Museum of Art, accession number 1978.412.53.

Estimate EUR 600
Starting price EUR 300

136

A PAINTED BRIDGE-AND-SPOUT BOTTLE IN THE FORM OF A BIRD, NASCA CULTURE

Southern Peru, Nasca civilization, (c. 100 BC - 800 AD). In the form of a short-beaked bird, the vessel has a spout extending from the back of its head, joined to the body by a bridge handle. The surface is elaborately painted in polychrome pigments: the chest with a central ridge framed on either side by a checkered pattern, the wings transformed into animated heads wearing headdresses with flaming locks. The tail is decorated with a bold zig-zag motif, and the eyes are rendered with striking geometric designs in dark brown and white.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as 'Nr. 24) Kugelgefäß, Vögel-Wellen-Motiv, Moche III, 400 n. Chr.,' and stating a purchase price of DEM 2,200 or approx. **EUR 3,100** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262668. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Old wear, firing irregularities, small chips, one minuscule hole, tiny nicks, expected flaking and rubbing to pigment, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 364 g
Dimensions: Length 17 cm



LITERATURE COMPARISON
Compare a related Nasca culture bridge and spout bottle in bird form similarly painted with heads as wings, 17.1 cm high, dated 1st-6th century, in the Metropolitan Museum of Art, accession number 1970.245.15.

Estimate EUR 1,000
Starting price EUR 500





137
**A PAINTED COLLARED JAR,
 NASCA CULTURE, 1ST-6TH CENTURY**

Southern Peru, Nasca civilization, (c. 100 BC - 800 AD). Finely potted, the round body supported on a convex base and rising to a tall cylindrical neck. The sides painted in white slip, dark gray and black pigments with wave designs and checkered patterns separated by parallel vertical lines.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262658. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Old wear, firing irregularities, tiny chips, few nicks, one crack to the body, expected flaking and rubbing to pigment, some soiling, and old repairs with associated touchups, all as generally expected from Nasca excavations.

Weight: 386.7 g
 Dimensions: Diameter 14.5 cm

LITERATURE COMPARISON

Compare a related Nasca culture jar painted with wave patterns and three-clawed anthropomorphic beasts, 19.4 cm in diameter, dated 1st-6th century, in the Metropolitan Museum of Art, accession number 1978.412.65. Compare a related collared jar with a related form and wave pattern from southern Peru, 17.7 cm in diameter, dated ca. 300-400, in the Buffalo AKG Art Museum, accession number 1973.50.3 (fig. 1).



fig. 1

Estimate EUR 600
 Starting price EUR 300



138
**A POTTERY FIGURE OF A WOMAN,
 VICÚS OR MOCHE CULTURE**

Northern Peru, Vicús or Moche civilization (c. 200 BC – 500 AD). Boldly modeled, the figure wears traditional headgear, her hands resting upon her stomach. The sleeves of her garment end midway down the forearms, while the hems fall just below the knees. Her face is rendered with a sincere expression, defined by large eyes, a broad nose, full lips, and elongated earlobes.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria. Old collector's number written on the back and underside.

The present lot is accompanied by copies of relevant documents which are listed below:

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as '12) Vicús, 200 n. Chr.'
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262676. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Old wear, firing irregularities, small chips, tiny nicks, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Vicús excavations.

Weight: 347 g
 Dimensions: Height 16.5 cm

LITERATURE COMPARISON

Compare a Moche pottery figure of a woman, similarly modeled, 15.6 cm high, dated 3rd to 5th century AD, in the Metropolitan Museum of Art, accession number 65.266.11.



Estimate EUR 600
 Starting price EUR 300



139
**A CERAMIC VESSEL IN THE FORM OF A WARRIOR,
 MOCHE CULTURE**

Peru, Moche civilization, (c. 100-800 AD). Of compressed globular form supported on a flat base, the vessel rises to a cylindrical neck and is finely modeled as a warrior dressed in elaborate robes painted in white slip with geometric patterns, secured at the back by a beaded knot. In his right hand he holds a round shield, in his left a club. His helmet is adorned with vulture heads and fastened beneath the chin with a tied ribbon.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as '4) Chavín-Tembladera, 500 v.Chr.,' and stating a purchase price of DEM 12,000 or approx. **EUR 17,000** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262679. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Expected wear, firing irregularities, small chips, tiny nicks, expected discoloration and

rubbing to pigment, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 1,240 g
 Dimensions: Height 28.7 cm

The Moche civilization flourished from about 100 to 800 AD in northern Peru, with its capital near present-day Moche in Trujillo. Centered in several valleys along the northern coast, the Moche cultural sphere extended for some 250 miles along the desert shoreline and reached up to 50 miles inland. Moche ceramics display a remarkable variety of forms and themes, documenting many of the society's most important activities, including warfare, agriculture, metalworking, weaving, and eroticism. North coast Peruvian ceramic art traditionally employed a limited palette, primarily red and white. Hallmarks of the tradition include fine-line painting, fully modeled clay, strikingly naturalistic figures, and the distinctive stirrup spout.

LITERATURE COMPARISON

Compare a related Moche culture vessel modeled in the form of a prisoner, 27.3 cm high, dated 3rd to 9th century AD, in the Metropolitan Museum of Art, accession number 1983.546.6. Compare a related Moche culture vessel in the form of a warrior holding a club and shield, 22.5 cm high, dated 3rd-5th century AD, in the British Museum, accession number Am1947,10.10. Compare a related Moche culture stirrup-spout vessel in the form of a warrior similarly holding a club and shield, 21.6 cm high, dated 1st-4th century AD, in the Metropolitan Museum of Art, accession number 64.228.31 (**fig. 1**).



fig. 1

Estimate EUR 5,000
 Starting price EUR 2,400



140
**A CERAMIC FACE-NECK VESSEL IN
FORM OF YUCA ROOTS WITH THE HEAD OF
A WRATHFUL DEITY, VICÚS CULTURE**

Northern Peru, Vicús civilization (c. 200 BC – 300 AD). Modeled as a cluster of yuca roots joined by their stems and terminating in a thick stalk, the vessel is decorated with the image of a wrathful deity. The roots are naturalistically rendered, with raised notches along the back of the neck and rim. The deity's face is strikingly expressive, with wide circular eyes, a pointed nose, protruding ears, and an open mouth baring sharp fangs in a fearsome snarl.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szuljovszky, Vienna, Austria.

**The present lot is accompanied by copies of relevant documents
which are listed below:**

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as '2) Vicús, Moche I, 400 v. Chr.,' and stating a purchase price of DEM 9,000 or approx. **EUR 12,500** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szuljovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szuljovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262667. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Wear, firing irregularities, small losses, tiny nicks, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Vicús excavations.

Weight: 1,052 g
Dimensions: Length 34.5 cm

Expert's Note: Ceramic face-neck vessels were a popular type in ancient Peru. These containers became widespread at the end of the first millennium BC, following the decline of the Cupisnique-Chavín tradition (1200–500 BC), which had favored the depiction of ferocious beings and predatory animals. Face-neck vessels continued to be produced on the Peruvian North Coast until the Spanish conquest in the sixteenth century.

The Vicús culture flourished on the northern coast of Peru, in the Piura region, between approximately 200 BC and 300 AD. Centered around the site of Cerro Vicús, the culture acted as an important link between the civilizations of northern Peru and those further north in present-day Ecuador. The Vicús are especially noted for their distinctive ceramics, particularly face-neck vessels and stirrup-spout bottles with red, white, and black slips, as well as for their metallurgy and complex burial traditions. Contemporary with the early phases of the Moche further south on the Peruvian coast, Vicús ceramics share certain formal traits—such as the stirrup-spout form—yet remain distinct in their emphasis on bold, expressive modeling and the frequent use of burnished red slip.

LITERATURE COMPARISON

Compare a later stirrup-spout vessel in the form of a wrathful deity, 22 cm long, dated 2nd-7th century AD, in the Linden-Museum Stuttgart, accession number 068961. Compare a closely related ceramic vessel in the form of yuca root with the head of a wrathful deity, in the Museo del Santuario en Las Hakas (**fig. 1**).



fig. 1

Estimate EUR 4,000
Starting price EUR 2,000





141
**A CERAMIC STIRRUP-SPOUT VESSEL IN
 THE FORM OF A SEATED FIGURE, MOCHE CULTURE**

Peru, Moche civilization, (c. 100-800 AD). Modeled as a figure seated cross-legged, his hands resting upon his knees, with a stirrup spout rising from his back. He wears a domed cap painted with alternating red and white stripes, together with earrings, a large necklace, and armbands. His stern expression is emphasized by wide eyes and full lips, while a single braid of hair falls neatly down his back.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szuljovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- A signed and sealed expertise from Kunst Handel Barbara Faehte, confirming the dating and culture, and stating a value of DEM 4,500 or approx. **EUR 6,300** (converted and adjusted for inflation at the time of writing).
- An expertise from the Rathgen-Forschungslabor of the Staatliche Museen Preussischer - Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szuljovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szuljovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262680. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Wear, firing irregularities, small chips, expected flaking and rubbing to pigment, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 538 g
 Dimensions: Height 15.5 cm

LITERATURE COMPARISON

Compare a closely related painted stirrup-spout vessel in the form of seated figure, height 17.5 cm, dated 1st-7th century, in the British Museum, accession number Am1947,10.2.



Estimate EUR 3,000
 Starting price EUR 1,500



142
**A CERAMIC STIRRUP-SPOUT VESSEL IN THE
 FORM OF A PRISONER WITH AVIAN CAPTORS,
 MOCHE CULTURE**

Scientific Analysis Report: An old TL test, dating from 29 October 1991, sets the firing date to ca. 1350 years ago, **consistent** with the dating above. A copy accompanies this lot.

Peru, Moche civilization, (c. 100-800 AD). Finely modeled, the vessel shows a captive warrior standing between two bird-headed figures, each gripping the soldier firmly by the arm. The warrior tilts his head to the left, his expressive face with wide eyes, a broad nose, and full lips, and he wears the characteristic Moche helmet tied beneath the chin. The avian captors place a guiding hand upon his back as they lead him forward. The verso is surmounted by a stirrup spout. The surface is decorated in white slip and red pigment, accentuating the dramatic scene.

Provenance: With Kunst Handel Barbara Faehnte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szuljovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- A signed and sealed expertise from Kunst Handel Barbara Faehnte, confirming the dating and culture, and stating a value of DEM 6,250 or approx.
- EUR 8,500** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehnte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szuljovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szuljovszky. The 17 works from this gift are offered in the present auction.



**Teddy Hahn
 (1933-2012)**

Art Loss Register: ALR Ref. S00262666. A copy accompanies the lot.

Condition: Very good condition, commensurate with age. Old wear, firing irregularities, small chips, tiny nicks, expected flaking and rubbing to pigment, some soiling, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations. Two small, drilled holes from sample-taking.

Weight: 938 g
 Dimensions: Height 23.4 cm

LITERATURE COMPARISON

Compare a closely related Moche pottery vessel depicting a prisoner with avian captors, dated 100 BC-500 AD, 21.6 cm high, in the Art Institute of Chicago, reference number 1955.2286 (**fig. 1**). Compare a related ceramic spout vessel with a warrior wearing related regalia as the prisoner in the present lot, dated 3rd-9th century, 21.2 cm high, in the Geneva Ethnography Museum, accession number ETHAM 053454.



fig. 1

Estimate EUR 4,000
 Starting price EUR 2,000





143
**A CERAMIC STIRRUP-SPOUT VESSEL WITH
 AN EROTIC SCENE, MOCHE CULTURE**

Peru, Moche civilization, (c. 100-800 AD). The compressed vessel rising from a slightly convex foot and decorated to the shoulder with a couple engaged in sodomy. The lovers in a passionate union with the female depicted lying on her stomach, her shoulders held off the ground as her partner steadies himself. The narrow spout doubling as a handle, issuing from the man's posterior and linked to the side of the vessel. Each face detailed with wide eyes, broad lips, and wearing a helmet-shaped headdress.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above between 1978-1980, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- An appendix of objects acquired from Kunst Handel Barbara Faehte, Berlin, listing the present lot as '2) Erotische Szene Pfeifgefäß mit besonders schönem Ton,' and stating a purchase price of DEM 4,900 or approx. **EUR 6,700** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262684. A copy accompanies the lot.

Condition: Good condition, commensurate with age. Old wear, firing irregularities, small chips, tiny nicks, expected flaking and rubbing to pigment, some soiling, old repairs with associated touchups, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.



Weight: 478 g
 Dimensions: Height 16.2 cm

LITERATURE COMPARISON

Compare a closely related Moche spout vessel depicting an erotic scene, 21 cm high, dated 100 BC-500 AD, in the Art Institute of Chicago, accession number 1955.2683 (**fig. 1**). Compare a related Moche spout vessel depicting an erotic scene, 21.3 cm high, dated 100 BC-500 AD, in the Art Institute of Chicago, accession number 1955.2294.

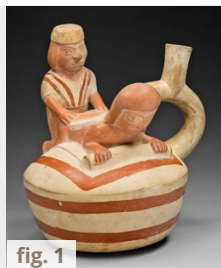


fig. 1

Estimate EUR 2,000
 Starting price EUR 1,000

144
**A RARE CERAMIC BOWL SCULPTED WITH
 A NUDE FEMALE FIGURE, MOCHE CULTURE,
 1ST CENTURY BC TO 6TH CENTURY AD**

Peru, Moche civilization, (c. 100-800 AD). The bowl is supported on a rounded base, rising to a gently lipped rim. The interior is modeled with a raised figure of a nude woman, wearing only a necklace and a head covering. Her arms and legs are splayed, with an aperture in the groin revealing the hollow interior.

Provenance: With Kunst Handel Barbara Faehte, Berlin, Germany. Collection of Theodor Hahn, acquired from the above in 1979, and thence by descent to his wife Gisela Hahn who bequeathed the lot to her friend Dr. Georg Thaler-Szulyovszky, Vienna, Austria.

The present lot is accompanied by copies of relevant documents which are listed below:

- A signed and sealed expertise from Kunst Handel Barbara Faehte, dated 26 April 1979, confirming the dating and culture, and stating a purchase price of DEM 1,900 or approx. **EUR 2,600** (converted and adjusted for inflation at the time of writing).
- Correspondence between Theodor Hahn and the Staatliche Museen Preussischer Kulturbesitz, particularly with the Rathgen-Forschungslabor and Abteilung Amerikanische Archäologie, between the years 1978-1980, when Hahn was working closely with the Museum to authenticate the lots he acquired from Kunst Handel Barbara Faehte.
- An affidavit confirming the gift of 17 Pre-Columbian pieces from the collection of Theodor and Gisela Hahn to Dr. Georg Thaler-Szulyovszky, dated February 2023, signed by Gisela Hahn and Dr. Georg Thaler-Szulyovszky. The 17 works from this gift are offered in the present auction.

Art Loss Register: ALR Ref. S00262651. A copy accompanies the lot.

Condition: Good condition, commensurate with age. Old wear, firing irregularities, small chips, tiny nicks, some soiling, old repairs with associated touchups and fills, signs of weathering and erosion, and encrustations, all as generally expected from Moche excavations.

Weight: 670 g
 Dimensions: Diameter 20.5 cm

LITERATURE COMPARISON

Compare a closely related Moche ceramic bowl sculpted with a female figure with splayed legs, 17.2 cm wide, dated 100 BC-500 AD, in the Art Institute of Chicago, accession number 1958.672. Compare a related Moche oval ceramic bowl sculpted with a similar female figure, 26.7 cm long, dated 100 BC-500 AD, in the Art Institute of Chicago, accession number 1955.2357 (**fig. 1**).



fig. 1

Estimate EUR 1,000
 Starting price EUR 500



TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Zelinkagasse 6, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Zelinkagasse 6, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the starting price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.



Private Estates and Collection Provenances

A. E. Barbara, Kent, UK
A. Morlet, Brussels, Belgium
Agnes Barclay, UK
Antoinette Downing (1904–2001), Providence, USA
Arthur Stone Dewing, Mary and Lloyd Morain, Boston, USA
Ben Mankowitz, UK
C. Graçay, France
C. M. Ward, London, UK
Charles Dikran Kelekian, New York, USA
Charles Gillot (1853–1903), Paris, France
Christian Levett (b. 1970), France
Cindy Elden, New York, USA
Colette Lehmann, France
Colin MacFadyen, UK
Darwin Freeman, USA
Donald Vollen, Basel, Switzerland
A. Binkert, Basel, Switzerland
Georg Thaler-Szulyovszky, Vienna, Austria
Hans Waldmann-Stettler (1906–1989) and Hans-Rudolf
Ehrbar-Waldmann (1943–2024), Switzerland
Hernan D. Ruf, Pompano Beach, USA

◀ Provenance list continues on the inside front cover

Klaus Marquardt, North Rhine-Westphalia, Germany
P. G. Giacometti, Switzerland
William Benson Harer, Los Angeles, California, USA
E. Leu, Zurich, Switzerland
Émile Baraize (1874–1952), France
Erika Krautkrämer (1932–2022), Germany
Fayez Barakat (b. 1949), UK
François Antonovich (1934–2023), France
Françoise and Claude Bourelrier, France
Ganna Walska (1887–1984), France
Guy Weill Goudchaux (1914–2006), France
Jean Delacroix, Chatou, France
Jerome M. Eisenberg (1930–2022), New York, USA
Leonardo Vigorelli, Bergamo, Italy
Leo and Blanche Manso, New York, USA
Alistair McAlpine (1942–2012), West Green, UK
M. Rosenberg, France
MacMurray College, Jacksonville, Illinois, USA
Maria Mooers, Texas, USA
Michael Peter Staniforth (1942–1987), UK
Michael Phillips (b. 1943), UK
Miteva Collection, London, UK
Sergeant, Ghent, Belgium
Nicolas Koutoulakis, France
Norbert Choucroun (1925–1996), Houston, USA
Norbert Schimmel (1905–1990), New York, USA
Oliver Reginald Hoare (1945–2018), UK
Peter Kohut (b. 1968), Germany
Peter Weiß, Germany
Phocian Jean Tano (1898–1972), Cairo, Egypt
Philip Martin Pearlstein (1924–2022), USA
Phillip Najmann, France
Philippe Stoll (1926–2009), Strasbourg, France
Wallace N. Stearns, USA
Josef Mairitsch (1938–1994), Austria
Klaus Müller, Germany
Sam and Myrna Myers, Paris, France
W. A. Pickersgill, Green Howards Yorkshire Regiment, UK
Takahashi Seigo, Japan
Bonita L. Cobb Collection, Florida, USA
Chevallier-Verel Collection, Paris, France, Victor Emile
Gabriel Chevallier (1889–1969) and
Marguerite Jeanne Verel (1887–1962)
Jane and Leopold Swergold Collection, USA
Kienzle Family Collection, Stuttgart, Germany
Kuizenga Collection, Netherlands
Manoukian Collection, France
Meyer Collection, London, UK
Mustaki Collection, Alexandria, Egypt and London, UK
Phillips Family Collection, Lawrence and Shirley Phillips, USA
Poupouti Collection, Michèle and Jean Yoyotte, France
Resandro Collection, Europe
Richard Brilliant Collection, New York, USA
Zakaria Collection, Los Angeles, USA
Theodor “Teddy” (1933–2012) and Gisela Hahn, Germany
W. Arnold Meijer, Netherlands
Will L. McLendon (1925–2025), Houston, USA
Wolfgang Müller-Feldman, Germany



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