

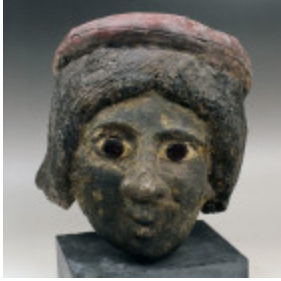


Your Antiquarian

Auction 1

14 April 2024

All prices are starting prices (EUR)
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1 ITEM: Cartonnage mummy mask depicting a female head
MATERIAL: Linen and Gesso CULTURE: Egyptian, Roman period
PERIOD: 1st Century B.C - 1st Century A.D DIMENSIONS: 208 mm x 200 mm x 200 mm (without stand) CONDITION: Good condition. Includes stand PROVENANCE: Ex English private collection, Ex Christie's, London, April 2000, lot 59 (part lot), Ex Belgian private collection, Ex Bonhams Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Due to the fragility of this piece, it can only be shipped within the European Union, United Kingdom and neighbouring countries that can be transported by road by private courier (door to door) and costs 350 euros, 150 euros for Spain. During the Roman period in Egypt, which spanned from the 1st century BCE to the 4th century CE, a unique blend of Egyptian and Greco-Roman artistic influences emerged. This period saw the production of cartonnage mummy masks that often depicted female heads, showcasing a fusion of traditional Egyptian religious beliefs with the cultural impact of the Roman Empire. Cartonnage was a material made from layers of linen or papyrus soaked in plaster, creating a rigid surface suitable for painting and decoration. The female heads depicted on these mummy masks during the Roman period often reflected the idealized beauty standards of the time. These masks were not just functional elements for preserving the deceased's features, but also served a ritualistic and symbolic purpose. The depictions frequently incorporated Roman hairstyles and fashion trends, showcasing the blending of cultural elements. The intricate details of the masks, including carefully painted eyes, adorned jewelry, and headdresses, offered a glimpse into the social and aesthetic preferences of the Roman-influenced Egyptian society. The choice of a female representation on these mummy masks may suggest a connection to the goddesses of the Egyptian pantheon, such as Isis or Hathor, who were revered during both the native Egyptian and Roman periods. Estimate: EUR 3000-3500

1'900



2 ITEM: Seal with Ptah, Anubis and vulture MATERIAL: Stone CULTURE: Egyptian PERIOD: Middle Kingdom, 2040 - 1782 B.C DIMENSIONS: 39 mm x 45 mm x 32 mm CONDITION: Good condition PROVENANCE: Ex Museum Exhibiton of the Arbeitsgruppe für Biblische Archäologie, Germany (Deaccession) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Lahun, Ptah, and Anubis are three significant figures from ancient Egyptian civilization, each with its unique role and importance. Lahun (or Senusret II's Pyramid at Lahun): Lahun is an archaeological site in Egypt known for its historical significance, most notably for Senusret II's pyramid complex built during the Middle Kingdom period. This pyramid served as the final resting place for the pharaoh and included a mortuary temple and a causeway. The site provides valuable insights into the architectural and funerary practices of the time, showcasing the Egyptians' mastery in constructing grand burial monuments. Ptah: Ptah is an important deity in Egyptian mythology, revered as the creator god of Memphis. He was associated with craftsmanship, creation, and the arts. Ptah was often depicted as a mummified figure holding a staff, symbolizing his creative powers. He was a significant patron deity for artisans and craftsmen in ancient Egypt and was believed to have played a vital role in shaping the world. Anubis: Anubis is one of the most recognizable figures in Egyptian mythology, often depicted as a jackal-headed god. He was the god of mummification and the afterlife, guiding souls to the realm of the dead. Anubis played a crucial role in the funeral rites and judgment of the deceased, overseeing the weighing of the heart against the feather of Ma'at to determine one's fate in the afterlife. His presence in Egyptian funerary practices highlights the cultural significance placed on proper burial and the belief in an afterlife. These three elements - the archaeological site of Lahun, the deity Ptah, and the god Anubis - offer a glimpse into the multifaceted nature of ancient Egyptian civilization, spanning both the earthly realm and the spiritual world. Estimate: EUR 500-700



3 ITEM: Bell Krater MATERIAL: Pottery CULTURE: Greek PERIOD: 4th Century B.C DIMENSIONS: 425 mm x 395 mm CONDITION: Good condition, restoration between the base and the piece as it had a missing part. Restoration report included. PROVENANCE: Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Krater, ancient Greek vessel used for diluting wine with water. It usually stood on a tripod in the dining room, where wine was mixed. Kraters were made of metal or pottery and were often painted or elaborately ornamented. In Homer's Iliad the prize offered by Achilles for the footrace at Patroclus's funeral games was a silver krater of Sidonian workmanship. The Greek historian Herodotus describes many enormous and costly kraters dedicated at temples or used in religious ceremonies to hold libations. Kraters are large, with a broad body and base and usually a wide mouth. They may have horizontal handles placed near the base, or vertical handles rising from the shoulder. Among the many variations are the bell krater, confined to red-figure pottery, shaped like an inverted bell, with loop handles and a disk foot; the volute krater, with an egg-shaped body and handles that rise from the shoulder and curl in a volute (scroll-shaped form) well above the rim; the calyx krater, the shape of which spreads out like the cup or calyx of a flower; and the column krater, with columnar handles rising from the shoulder to a flat, projecting lip rim. In the 4th century BCE, Greek pottery, including craters, continued to be a significant aspect of artistic expression and cultural identity. This period marked a transition from the Classical to the Hellenistic era, and Greek potters continued to refine their techniques. Red-figure pottery became increasingly popular, where figures were left in the natural color of the clay while the background was painted black. This technique allowed for greater detail and nuance in depicting scenes on the craters. Artists during this time displayed a mastery of anatomy and perspective, often portraying mythological narratives, scenes from daily life, or athletic competitions. One notable type of crater from the 4th century BCE is the column krater. This form typically featured a column or



4 ITEM: Shipwreck amphora, Type Dressel 1B MATERIAL: Pottery CULTURE: Roman, Republican period PERIOD: 2nd - 1st Century B.C DIMENSIONS: 110 cm x 29 cm (without stand), 117 cm x 29 cm (with stand) CONDITION: Good condition. Small restorations in the handles and a crack in the lower part of the piece, the crack is superficial, the piece is not damaged inside and its condition is not in danger. See pictures. Includes stand PROVENANCE: Ex Belgian private collection, S., Ghent, Ex C. Varosi Gallery, Brussels (1999) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Due to the fragility and size of this piece, it can only be shipped within the European Union, United Kingdom and neighbouring countries that can be transported by road by private courier (door to door) and costs 350 euros, 150 euros for Spain. Roman amphoras of the Dressel 1 type represent a significant archaeological find that sheds light on ancient Roman trade and transportation practices. Named after the German archaeologist Heinrich Dressel, who first categorized them in the late 19th century, Dressel 1 amphoras were widely used for the storage and transportation of goods throughout the Roman Empire, particularly during the 1st century BCE and the early 1st century CE. Characterized by their distinctive shape and design, Dressel 1 amphoras typically feature a long, cylindrical body with a pointed or rounded bottom, a narrow neck, and two small handles positioned near the neck. They were primarily used for the transport of liquid goods such as wine, olive oil, and fish sauce, although they were occasionally employed for solid commodities as well. The capacity of Dressel 1 amphoras varied, but they typically held between 20 to 30 liters of liquid. Archaeological evidence suggests that Dressel 1 amphoras were produced in large quantities at specialized pottery workshops located in various regions of the Roman Empire, including Italy, Gaul (modern-day France), Spain, and North Africa. The widespread distribution of these vessels indicates the extensive network of trade and commerce that connected different parts of the empire. Moreover, the presence of stamped markings on Dressel 1 amphoras, such as potter's marks or symbols indicating the origin and quality of the contents, provides valuable information for researchers studying ancient Roman economic activity and commercial practices. Overall, Dressel 1 amphoras serve as important artifacts that



5 ITEM: Shipwreck amphora, Type Dressel 3 MATERIAL: Pottery CULTURE: Roman PERIOD: 1st – 2nd Century A.D DIMENSIONS: 84 cm x 26 cm diameter (without stand), 90 cm x 26 cm diameter (with stand) CONDITION: Good condition. Small missing part in the mouth. See pictures. Includes stand PROVENANCE: Ex Belgian private collection, S., Ghent, Ex Belgian private collection, G. H., Ghent (1974) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Due to the fragility and size of this piece, it can only be shipped within the European Union, United Kingdom and neighbouring countries that can be transported by road by private courier (door to door) and costs 350 euros, 150 euros for Spain. Roman amphoras of the Dressel 3 type represent a distinctive category of amphoras used for the transportation and storage of goods in the ancient Roman Empire. Named after the German archaeologist Heinrich Dressel, who classified them in the late 19th century, Dressel 3 amphoras were prevalent during the 1st century CE and were primarily employed for the transportation of wine, olive oil, and other liquid commodities. Dressel 3 amphoras are characterized by their bulbous body with a relatively short, wide neck and two large handles positioned near the upper part of the body. Unlike some other types of Roman amphoras, Dressel 3 vessels typically have a flat or slightly concave bottom, which allowed them to be stacked more easily for transportation and storage. These vessels varied in size, with capacities ranging from approximately 25 to 40 liters, depending on their specific use and regional variations. Archaeological evidence suggests that Dressel 3 amphoras were produced in various regions of the Roman Empire, including Italy, Gaul (modern-day France), Spain, and North Africa. The widespread distribution of these vessels highlights the importance of trade and commerce in the ancient Mediterranean world, as Dressel 3 amphoras were used to transport goods across long distances via land and sea routes. Additionally, the presence of stamped markings, such as potter's marks or symbols indicating the origin and quality of the contents, provides valuable information for researchers studying ancient Roman economic activity and commercial networks. Overall, Dressel 3 amphoras serve as important artifacts that offer insights into the logistics and infrastructure of ancient Roman trade and transportation systems. Estimate: EUR 3500-4000



6 ITEM: Factory oil lamp, Type Bussièrè B IV 3, depicting bust of Mercury, front, wearing a winged petasus, framed by a caduceus and a purse and makers mark LMADIEC MATERIAL: Pottery CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 47 mm x 71 mm x 112 mm CONDITION: Good condition, repaired PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Mercury, the messenger of the gods and the god of commerce, was a popular figure depicted in various forms of art and daily objects, including oil lamps. Oil lamps were essential sources of light in Roman households, temples, and public spaces, and they were often adorned with imagery related to Roman mythology and religion. Mercury was frequently featured on oil lamps due to his significance in Roman society as a patron deity of merchants, travelers, and communication. Mercury's portrayal on Roman oil lamps typically showcased him in his distinctive attributes, such as wearing a winged hat (petasos) and sandals (talaria), holding a caduceus (a herald's staff entwined with serpents), and sometimes accompanied by a purse or money bag, symbolizing commerce and trade. These depictions served not only to illuminate spaces but also to invoke Mercury's protection and blessings upon the household or establishment where the lamp was used. The presence of Mercury on oil lamps also had symbolic meanings beyond practical illumination. His association with communication and travel conveyed themes of guidance, safe passage, and prosperity, aligning with the desires of those using the lamps in their daily lives. Estimate: EUR 250-300



7 ITEM: Kylix MATERIAL: Pottery, Xenon Ware CULTURE: Greek, South Italian PERIOD: 4th Century B.C DIMENSIONS: 40 mm x 190 mm x 132 mm CONDITION: Good condition, repaired PROVENANCE: Ex Swiss private collection, since at least 1978 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Greek kylix is a type of shallow drinking cup that was popular during the Archaic and Classical periods of ancient Greece, from the 6th to the 4th centuries BCE. Kylikes were typically made from clay and featured a wide, shallow bowl with two horizontal handles known as "ear" handles. These handles allowed the cup to be easily lifted and shared among drinkers during symposia, social gatherings where men would drink wine, converse, and engage in intellectual and recreational activities. One of the distinctive features of the kylix is its artistic decoration, often found on the interior surface of the bowl. Red-figure and black-figure painting techniques were commonly used to adorn kylikes with scenes from mythology, daily life, athletics, or symposium scenes. These intricate designs not only served an aesthetic purpose but also provided a focal point for conversation and entertainment during the symposium. The exterior of the kylix was usually left plain or decorated with simple geometric patterns. The shape and function of the kylix were closely tied to the culture of ancient Greece, particularly its emphasis on communal drinking and social interaction. The shallow bowl allowed for easy access to the wine, while the handles facilitated sharing among participants. The symposium, where kylikes were prominently featured, played a significant role in Greek social life, serving as a space for intellectual exchange, philosophical discourse, and the forging of social bonds. Estimate: EUR 600-700

400



8 ITEM: Relief of Medusa and Hercules knot MATERIAL: Limestone CULTURE: Roman PERIOD: 2nd - 3rd Century A.D DIMENSIONS: 465 mm x 362 mm x 103 mm (without stand) CONDITION: Good condition. Includes stand PROVENANCE: Ex English private collection, P.A., Hertfordshire, specialist collector of Greek Art, acquired between 1980s - 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. In Roman mythology, Medusa was a Gorgon, a creature with snakes for hair whose gaze could turn anyone to stone. While the Greek mythological tradition portrayed Medusa primarily as a monstrous figure, in Roman art and culture, she often took on a more complex and varied role. The Roman interpretation of Medusa frequently blended elements of her monstrous aspect with her protective qualities, leading to a range of representations in various contexts. One common motif in Roman art is the use of Medusa's head as a protective symbol. The image of Medusa's head, with its petrifying gaze, was believed to ward off evil and protect against harm. It appeared on a variety of objects, including household items like door knockers, as well as on armor and shields worn by soldiers. This protective aspect of Medusa was derived from her ability to avert danger with her gaze, turning potential threats to stone before they could harm the beholder. In addition to her protective role, Medusa also featured prominently in Roman architectural reliefs and decorative elements. These depictions often portrayed her as a fearsome yet powerful figure, emphasizing her role as a guardian or protector. Medusa's image adorned the facades of temples, public buildings, and private residences, serving as a symbol of strength and resilience. The Hercules knot, also known as the "Herculean knot" or "Hercules' knot," symbolized strength, power, and unity. It was often depicted as a complex, interwoven knot with no clear beginning or end, representing the challenges and trials that Hercules, the legendary hero, faced and conquered throughout his life. The knot was associated with various mythological stories surrounding Hercules, particularly his Twelve Labors, which were tasks assigned to him as punishment for killing his family in a fit of madness induced by the goddess Hera. The Hercules knot frequently appeared in Roman architectural reliefs, sculptures, and decorative elements as a symbol of protection and good fortune. It was often incorporated into



9 ITEM: Fragment of a finger MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 55 mm x 22 mm, Life-size CONDITION: Good condition PROVENANCE: Ex American private collection, acquired before 2000 in European art market Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Roman period, fragments of fingers from bronze statuettes are significant archaeological finds that offer insights into ancient artistic practices, religious beliefs, and daily life. These fragments often come from larger bronze statues or figurines that were crafted with remarkable skill and attention to detail. While the complete statues may have been lost or damaged over time, the surviving fragments, including fingers, provide valuable clues about the craftsmanship and aesthetics of ancient Roman bronze sculpture. Bronze statuettes were popular in ancient Rome and served various purposes, including religious worship, decorative adornment, and commemoration of individuals or events. The depiction of hands and fingers in these statuettes was particularly important, as gestures and hand positions conveyed specific meanings and symbolism. For example, a raised hand with extended fingers might represent a gesture of greeting, blessing, or authority, while a clenched fist could symbolize power or determination. The discovery of fragments of fingers from bronze statuettes in archaeological contexts sheds light on the artistic techniques employed by ancient Roman sculptors. The intricate detailing of individual fingers demonstrates the skill and precision of these craftsmen, who were able to capture the nuances of human anatomy in metal. Estimate: EUR 250-300



10 ITEM: Fragment of sarcophagus depicting a man being attacked by a snake MATERIAL: Marble CULTURE: Roman PERIOD: 2nd - 3rd Century A.D DIMENSIONS: 280 mm x 173 mm CONDITION: Good condition. Some areas restored by professional PROVENANCE: Ex Belgian private collection, acquired between 1980's - 1990's Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman sarcophagi featuring depictions of men and serpents are a specific category of ancient sarcophagi that were produced during the time of the Roman Empire, particularly in the 2nd and 3rd centuries AD. These sarcophagi are known for their elaborate sculpted scenes portraying men engaged in combat with serpents or dragons and are often associated with mythological and religious themes. In these scenes, men are often depicted as heroic figures or even emperors, bravely battling against serpents or dragons that symbolize evil forces or adversity. These representations can be linked to Roman myths and legends, such as Hercules' battle against the Lernaean Hydra or Apollo's struggle with the serpent Python. They may also carry religious connotations, symbolizing the struggle between good and evil, life and death. These sarcophagi are impressive examples of the artistic skill and creativity of Roman sculptors of the time. In addition to their mythological and religious elements, they often feature decorative details and architectural elements that enrich their visual beauty. Estimate: EUR 1500-1700

800



11 ITEM: Head MATERIAL: Marble CULTURE: Greek, Hellenistic period PERIOD: 3rd - 1st Century B.C DIMENSIONS: 55 mm x 47 mm x 47 mm CONDITION: Good condition. Includes stand PROVENANCE: Ex Swiss private collection, acquired since at least 1982 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Greek Hellenistic head in marble represents a distinctive phase in the evolution of ancient Greek art, known as the Hellenistic period, which spanned from the death of Alexander the Great in 323 BCE to the rise of the Roman Empire in the 1st century BCE. During this era, sculptors moved away from the idealized forms of Classical Greek art and embraced a more realistic and emotionally expressive style. The Hellenistic head in marble exemplifies this departure, capturing the nuances of human emotion and individuality with greater depth and subtlety. One notable aspect of the Hellenistic heads in marble is the heightened attention to anatomical detail and facial expression. Sculptors of this period skillfully rendered wrinkles, furrows, and other facial features to convey a broader range of emotions, from joy and serenity to sorrow and contemplation. This departure from the stoic idealism of Classical Greek sculptures reflects a shift towards a more humanistic approach, emphasizing the uniqueness and complexity of individual personalities. Moreover, the marble Hellenistic heads often feature intricate hairstyles and elaborate headdresses, providing insight into the social and cultural contexts of the time. These details not only serve an aesthetic purpose but also offer a glimpse into the diverse influences that shaped the Hellenistic world. Estimate: EUR 1000-1100

750



12 ITEM: Trapezophorum (table leg) with the head of a panther
MATERIAL: Marble
CULTURE: Roman
PERIOD: 2nd - 3rd Century A.D.
DIMENSIONS: 492 mm x 170 mm x 200 mm
CONDITION: Good condition
PROVENANCE: Ex German private collection, H. W., Nordrhein-Westfalen, acquired before 1980
Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Trapezophoron, the Greek term (from τράπεζα, table, and φέρειν, to bear) given to the leg or pedestal of a small side table, generally in marble, and carved with winged lions or griffins set back to back, each with a single leg, which formed the support of the pedestal on either side. In Pompeii there was a fine example in the house of Cornelius Rufus, which stood behind the impluvium. These side tables were known as mensae vasariae and were used for the display of vases and lamps. Sometimes they were supported on four legs, the example at Pompeii (of which the museums at Naples and Rome contain many varieties) had two supports only, one at each end of the table. The term is also applied to a single leg with lion's head, breast and forepaws, which formed the front support of a throne or chair. Estimate: EUR 5000-6000

3'900



13 ITEM: Kylix MATERIAL: Pottery CULTURE: Greek, Apulian PERIOD: 4th Century B.C DIMENSIONS: 56 mm x 165 mm x 115 mm CONDITION: Good condition PROVENANCE: Ex Belgian private collection, acquired from Christophe Varosi Gallery, Brussels in 2001 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The kylix is a distinctive ancient Greek drinking cup that gained popularity from the 6th to the 4th centuries BCE. Characterized by a shallow, broad bowl and horizontal handles on either side, the kylix was a staple in symposia, social gatherings where men reclined on couches, enjoying wine, conversation, and entertainment. The form of the kylix allowed for easy handling and sipping while reclining. Often decorated with red-figure or black-figure scenes on the interior, these depictions ranged from everyday life to mythological narratives, providing visual interest and topics for discussion during the symposium. The kylix was not only a functional vessel but also a canvas for artistic expression and cultural representation in ancient Greece. Apulian pottery, specifically the Apulian red-figure style, emerged in the southern Italian region of Apulia during the 4th century BCE. This distinctive style of pottery became prominent due to the flourishing workshops in cities such as Taras (modern Taranto). Apulian red-figure pottery is characterized by the use of red clay, with figures and scenes left in the natural red color against a black-glazed background. The vessels produced in Apulian workshops included a wide range of shapes, from kraters and amphorae to lekythoi and pelikai. The scenes depicted on Apulian red-figure pottery often encompassed a diverse array of subjects, such as mythological narratives, daily life, and theatrical performances. The combination of kylix and Apulian pottery reflects the interconnectedness of Greek and Italic cultures during this period. While the kylix represents a quintessential Greek drinking vessel used in social and cultural contexts, Apulian pottery showcases the distinctive artistic and stylistic contributions of the Apulian region, emphasizing the dynamic exchange and fusion of artistic traditions in the ancient Mediterranean world. Estimate: EUR 700-900



14 ITEM: Head MATERIAL: Marble CULTURE: Greek, Hellenistic period PERIOD: 3rd - 1st Century B.C DIMENSIONS: 55 mm x 38 mm x 44 mm CONDITION: Good condition. Includes stand PROVENANCE: Ex Swiss private collection, acquired since at least 1982 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Greek Hellenistic head in marble represents a distinctive phase in the evolution of ancient Greek art, known as the Hellenistic period, which spanned from the death of Alexander the Great in 323 BCE to the rise of the Roman Empire in the 1st century BCE. During this era, sculptors moved away from the idealized forms of Classical Greek art and embraced a more realistic and emotionally expressive style. The Hellenistic head in marble exemplifies this departure, capturing the nuances of human emotion and individuality with greater depth and subtlety. One notable aspect of the Hellenistic heads in marble is the heightened attention to anatomical detail and facial expression. Sculptors of this period skillfully rendered wrinkles, furrows, and other facial features to convey a broader range of emotions, from joy and serenity to sorrow and contemplation. This departure from the stoic idealism of Classical Greek sculptures reflects a shift towards a more humanistic approach, emphasizing the uniqueness and complexity of individual personalities. Moreover, the marble Hellenistic heads often feature intricate hairstyles and elaborate headdresses, providing insight into the social and cultural contexts of the time. These details not only serve an aesthetic purpose but also offer a glimpse into the diverse influences that shaped the Hellenistic world. Estimate: EUR 900-1000

600



15 ITEM: Piriform aryballos with scale pattern MATERIAL: Pottery CULTURE: Greek, Corinthian PERIOD: 7th Century B.C DIMENSIONS: 116 mm x 57 mm CONDITION: Good condition, handle repaired PROVENANCE: Ex Swiss private collection, M. H. D., acquired between since 1919 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Greek aryballos, particularly during the Corinthian period, stands as a testament to the skill and artistry of ancient Greek ceramic craftsmanship. An aryballos is a small, globular vessel designed for holding oil or perfumes, characterized by its narrow neck and rounded body. In the Corinthian period, spanning from the 7th to the mid-6th century BCE, Corinth emerged as a prominent center for pottery production, and the aryballos became a popular form of artistic expression within this context. Corinthian aryballoi are renowned for their distinctive black-figure technique, wherein the figures and decorative elements are painted in black slip against the natural red clay background. The scenes depicted on these vessels often revolve around mythological narratives, such as battles, athletic competitions, or religious rituals. The intricate details and fine craftsmanship of Corinthian aryballoi reflect the technical mastery achieved by the potters of this era. In the broader context of ancient Greek pottery, aryballoi served practical purposes, being used for storing and transporting oils for personal grooming or religious ceremonies. The vessels were often adorned with intricate patterns and intricate figural designs, showcasing the Greek artisans' ability to seamlessly merge functionality with artistic expression. Estimate: EUR 500-600

300



16 ITEM: Cylindrical beaker MATERIAL: Pottery CULTURE: Greek, Hellenistic Period PERIOD: 3rd - 1st Century B.C DIMENSIONS: 75 mm x 76 mm CONDITION: Good condition PROVENANCE: Ex German private collection, B. K., in Germany since before 1950. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Hellenistic period, which lasted from the death of Alexander the Great in 323 BCE to the establishment of the Roman Empire in 31 BCE, Greek pottery underwent significant changes in style, technique, and function. Hellenistic pottery was influenced by the artistic trends of the time, which were characterized by a greater emphasis on realism, theatricality, and individual expression. This period saw the rise of regional styles as Greek culture spread throughout the Mediterranean world, leading to a diverse array of pottery traditions. One notable development in Hellenistic pottery was the increased popularity of utilitarian wares, such as cooking vessels, storage jars, and tableware. These objects were often decorated with simple, functional designs and served practical purposes in everyday life. At the same time, there was a continued demand for luxury pottery, including finely crafted vessels adorned with elaborate scenes and motifs. Hellenistic potters experimented with new forms and techniques, producing innovative shapes and decorative patterns that reflected the eclectic tastes of the period. Hellenistic pottery also played a significant role in the dissemination of Greek art and culture beyond the borders of the Greek world. As Greek colonies spread throughout the Mediterranean and beyond, so too did the influence of Greek pottery. Hellenistic pottery found its way into the hands of traders, diplomats, and settlers, serving as both a commodity for trade and a means of cultural exchange. Estimate: EUR 275-350



17 ITEM: Globular two-handled olla MATERIAL: Pottery CULTURE: Etruscan PERIOD: 7th Century B.C DIMENSIONS: 340 mm x 400 mm x 310 mm CONDITION: Good condition PROVENANCE: Ex German private collection, K.F., from and old family estate, acquired before 1980s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Etruscan pottery from the 7th century B.C. offers a fascinating glimpse into the artistic and cultural developments of the Etruscan civilization in ancient Italy. During this period, Etruscan pottery was characterized by its distinctive shapes, such as the bucchero ware, which was crafted using a unique black ceramic technique. Bucchero pottery was wheel-thrown and then fired in an oxygen-restricted environment to produce its dark, shiny surface. These vessels often featured intricate incised or molded designs, depicting various motifs, including human and animal figures, mythical creatures, and geometric patterns. The 7th century B.C. also marked the transition from Orientalizing influences, which were prevalent in earlier Etruscan pottery, to a more indigenous Etruscan style, with an emphasis on the depiction of daily life, rituals, and religious themes. Etruscan pottery from this period was not only utilitarian but also served a symbolic and artistic purpose. It reflected the Etruscans' engagement with neighboring civilizations, such as the Greeks and the Phoenicians, while also preserving their unique cultural identity. The pottery was used for a variety of functions, including storage, serving, and religious offerings. Estimate: EUR 1000-1100

500



18 ITEM: Scarab with kheper-beetle flanked by two maat-feathers MATERIAL: Steatite CULTURE: Egyptian PERIOD: New Kingdom, 1550 - 1070 B.C DIMENSIONS: 7 mm x 11 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Egyptians saw the Egyptian scarab (*Scarabaeus sacer*) as a symbol of renewal and rebirth. The beetle was associated closely with the sun god because scarabs roll large balls of dung in which to lay their eggs, a behavior that the Egyptians thought resembled the progression of the sun through the sky from east to west. Its young were hatched from this ball, and this event was seen as an act of spontaneous self-creation, giving the beetle an even stronger association with the sun god's creative force. The connection between the beetle and the sun was so close that the young sun god was thought to be reborn in the form of a winged scarab beetle every morning at sunrise. As this young sun god, known as Khepri, rose in the sky, he brought light and life to the land. Scarab amulets were used for their magical rejuvenating properties by both the living and the dead. Scarabs were used by living individuals as seals from the start of the Middle Kingdom (ca. 2055 BCE) onwards. The most common inscription for these scarabs was the owner's name. The incised design was often a schematic combination of hieroglyphs and geometric patterning. Patterns could often denote the specific administrative office held by the wearer. Scarabs were also often rendered naturalistically in the round. The regenerative powers of scarabs of this nature could be used by either the living or the dead for healing and protection during quotidian activities or during a deceased person's passage into the afterlife. The striking red/orange color of this amulet's carnelian strengthens its solar associations. Estimate: EUR 200-250



19 ITEM: Textile fragment depicting an anchor MATERIAL: Linen CULTURE: Egyptian, Coptic PERIOD: 4th - 9th Century A.D DIMENSIONS: 55 mm x 52 mm (without stand) CONDITION: Good condition. Includes stand PROVENANCE: Ex English private collection, acquired from an American private collection between 1970s-1996 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Coptic textiles from the 4th to the 9th century are significant artifacts of late antiquity and early Christianity. These textiles, woven in Egypt, are known for their intricate weaving and vibrant colors. They feature a blend of indigenous Egyptian traditions and early Christian iconography, with motifs including Christian symbols, biblical scenes, and saints. These textiles offer insights into daily life, religious practices, and burial customs in the region. Their preservation in the arid Egyptian climate has made them invaluable for understanding the transition from the classical world to the medieval era and the spread of Christianity in Egypt and the wider Mediterranean. Coptic textiles are culturally and historically significant, reflecting the fusion of artistic traditions and religious influences during a transformative period. Estimate: EUR 150-200



20 ITEM: Funerary stele, fragment MATERIAL: Marble CULTURE: Roman PERIOD: 2nd - 3rd Century A.D DIMENSIONS: 130 mm x 160 mm CONDITION: Good condition PROVENANCE: Ex English private collection, abought before 2000s PUBLISHED: Epigraphische Datenbank Clauss - Slaby, EDCS-75400183 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman funerary steles in marble are significant artifacts that provide valuable insights into Roman burial practices, social customs, and religious beliefs. These steles, also known as tombstones, were commonly used by the ancient Romans to commemorate the deceased and mark their final resting places. Typically crafted from marble, a material associated with wealth and prestige, these steles often featured intricate carvings, inscriptions, and sometimes even portraits of the deceased. One of the striking features of Roman funerary steles is their diversity in design and decoration, reflecting the multicultural influences prevalent in the Roman Empire. Depending on the region and time period, these steles could exhibit a wide range of artistic styles, from the classical motifs of Greece to the intricate relief work of the Near East. This diversity highlights the assimilative nature of Roman culture, which absorbed and adapted elements from various civilizations within its vast empire. Furthermore, the inscriptions found on Roman funerary steles provide valuable information about the individuals they commemorate, including their names, occupations, familial relationships, and sometimes even details about their lives and personalities. These inscriptions serve as important historical records, shedding light on the social structures, familial bonds, and religious beliefs of ancient Roman society. Estimate: EUR 500-700



21 ITEM: Squat lekythos with palmette MATERIAL: Pottery CULTURE: Greek PERIOD: 5th - 4th Century B.C DIMENSIONS: 91 mm x 42 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired between 1980s PARALLEL: BRITISH MUSEUM Collection, Accession number 11.46019 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Lekythoi are a specific type of oil flask used in ancient Greece, particularly during the Archaic and Classical periods, spanning from the 7th to the 4th century BCE. Their design was intended for holding perfumed oil or ointments used in funerary and beauty rituals. Greek lekythoi were often adorned with artistic scenes, such as human, mythological, or geometric figures, which were frequently related to the funerary theme. Many of them were used as offerings in tombs or commemorative monuments, and their presence in burials provides valuable insights into the cultural beliefs and practices of ancient Greece concerning death and the veneration of the deceased. These objects are highly regarded by archaeologists and art historians due to their connection to religion, mythology, and the everyday life of ancient Greece. Lekythoi serve as a window into the culture and beliefs of this civilization, and their archaeological study and artistic analysis contribute to a deeper understanding of ancient Greek society. Estimate: EUR 350-400



22 ITEM: Ring with cross and animals MATERIAL: Bronze CULTURE: Christian PERIOD: 4th - 6th Century A.D DIMENSIONS: 25 mm diameter CONDITION: Good condition PROVENANCE: Ex English private collection, collected before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Christian rings emerged as significant symbols of faith and identity within the early Christian communities. These rings often depicted crosses and animals, each carrying profound symbolic meanings. The cross, of course, was central to Christian belief, representing the crucifixion of Jesus Christ and the salvation of humanity. Its presence on these rings served as a visible reminder of Christ's sacrifice and the promise of redemption for believers. Additionally, animals featured on these rings held symbolic significance within early Christian iconography. For instance, the depiction of the lamb, often seen in Christian art of this period, symbolized Jesus Christ as the sacrificial lamb who takes away the sins of the world. Similarly, the fish, an ancient Christian symbol representing Jesus Christ, was often depicted on these rings as a sign of faith and belonging to the Christian community. These animal motifs not only reinforced Christian beliefs but also served as markers of identity and solidarity among believers in a time when Christianity was still developing its distinct iconography and symbolism. The use of rings as religious symbols in early Christianity also had practical implications. Rings were worn on fingers, making them readily visible to others, and served as personal declarations of faith. They could also function as seals, used to authenticate documents or mark ownership, further emphasizing the wearer's Christian identity in both public and private spheres. Estimate: EUR 150-200



23 ITEM: Scarab with falcon, uraeus, men-sign (Amun-Re)
MATERIAL: Steatite CULTURE: Egyptian PERIOD: New Kingdom, 1550 - 1070 B.C DIMENSIONS: 12 mm x 8 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Egyptians saw the Egyptian scarab (*Scarabaeus sacer*) as a symbol of renewal and rebirth. The beetle was associated closely with the sun god because scarabs roll large balls of dung in which to lay their eggs, a behavior that the Egyptians thought resembled the progression of the sun through the sky from east to west. Its young were hatched from this ball, and this event was seen as an act of spontaneous self-creation, giving the beetle an even stronger association with the sun god's creative force. The connection between the beetle and the sun was so close that the young sun god was thought to be reborn in the form of a winged scarab beetle every morning at sunrise. As this young sun god, known as Khepri, rose in the sky, he brought light and life to the land. Scarab amulets were used for their magical rejuvenating properties by both the living and the dead. Scarabs were used by living individuals as seals from the start of the Middle Kingdom (ca. 2055 BCE) onwards. The most common inscription for these scarabs was the owner's name. The incised design was often a schematic combination of hieroglyphs and geometric patterning. Patterns could often denote the specific administrative office held by the wearer. Scarabs were also often rendered naturalistically in the round. The regenerative powers of scarabs of this nature could be used by either the living or the dead for healing and protection during quotidian activities or during a deceased person's passage into the afterlife. The striking red/orange color of this amulet's carnelian strengthens its solar associations. Estimate: EUR 200-250



24 ITEM: Aryballos with quatrefoil motif MATERIAL: Pottery CULTURE: Greek PERIOD: 6th Century B.C DIMENSIONS: 60 mm x 55 mm CONDITION: Good condition PROVENANCE: Ex English private collection, Sussex, mid-20th century private collection. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The aryballos with a quatrefoil motif is a distinctive type of ancient Greek vessel that emerged during the Geometric and Orientalizing periods (circa 900–600 BCE). The term "aryballos" refers to a small, globular container used to store oils, perfumes, or other precious substances. The quatrefoil motif, characterized by a four-lobed or four-petal design, was a common decorative element on these vessels. Aryballoi with quatrefoil motifs were often crafted from terracotta and decorated using the black-figure or red-figure techniques, which involved selectively applying slip (a liquid mixture of clay and water) to create contrasting images. The quatrefoil motif on these aryballoi was not merely decorative but held symbolic and cultural significance. The motif is reminiscent of floral patterns and was likely inspired by nature. The four-lobed design could represent various symbolic concepts such as symmetry, balance, or the four seasons. Additionally, in ancient Greek art, the use of geometric and floral motifs often carried deeper meanings related to religious beliefs, mythological narratives, or social customs. These aryballoi were practical as well as ornamental, serving a utilitarian purpose in daily life. They were designed for the storage and transportation of oils and perfumes, making them valuable personal items. The small size and portability of aryballoi with quatrefoil motifs suggest that they may have been used in grooming rituals or as offerings in religious ceremonies. Estimate: EUR 250-300

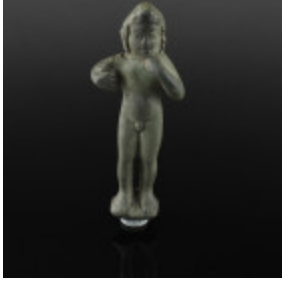


25 ITEM: Vessel MATERIAL: Bronze CULTURE: Roman PERIOD: 1st Century B.C - 1st Century A.D DIMENSIONS: 160 mm x 113 mm CONDITION: Good condition PROVENANCE: Ex American private collection, acquired before 1999 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze vessels were a significant part of Roman material culture, reflecting the sophistication and artistic prowess of the civilization. These vessels served a variety of purposes, ranging from practical household items to ceremonial and religious objects. Crafted primarily from bronze, an alloy of copper and tin, these vessels exhibited intricate designs and skilled craftsmanship. One notable type of Roman bronze vessel is the situla, a bucket-like container often adorned with elaborate reliefs and decorative motifs. Situlae were commonly used for carrying water, wine, or other liquids, and they were often found in affluent households as symbols of wealth and status. Additionally, bronze cauldrons were another prevalent type of vessel, utilized for cooking, heating, and sometimes even as burial offerings. Estimate: EUR 400-500

200



26 ITEM: Ring MATERIAL: Bronze CULTURE: Iron Age, Amlash PERIOD: 1st millenium B.C DIMENSIONS: 22 mm x 26 mm diameter CONDITION: Good condition PROVENANCE: Ex English private collection, acquired from London Gallery (1970s - 2000s) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Amlash culture thrived in the coastal region of the Caspian Sea, in what is now Iran, during the first millennium BCE and particularly flourished between the 9th and 6th centuries BCE. While relatively little is known about this culture compared to some of the more prominent ancient civilizations, archaeologists have unearthed significant archaeological remnants in the Amlash region that shed light on its history and cultural characteristics. The Amlash culture was characterized by its decorative pottery, which often featured intricate geometric designs and zoomorphic motifs, such as birds and animals. Bronze objects, tools, and jewelry have also been discovered, reflecting a notable level of craftsmanship. The economy of the Amlash culture was based on agriculture, fishing, and trade. Its coastal location allowed for interaction with nearby civilizations, such as the Assyrians and the Medes. Although the Amlash culture eventually merged with other cultures over time, its archaeological legacy remains an important testament to cultural diversity in the ancient Caspian Sea region. Estimate: EUR 100-120



27 ITEM: Statuette of Eros-Harpocrates MATERIAL: Bronze CULTURE: Romano-Egyptian PERIOD: 1st century B.C - 1st Century A.D DIMENSIONS: 82 mm x 31 mm CONDITION: Good condition PROVENANCE: Ex American private collection, collected between 1980 - 1990 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Eros, in Greek religion, god of love. In the Theogony of Hesiod (fl. 700 BCE), Eros was a primeval god, son of Chaos, the original primeval emptiness of the universe, but later tradition made him the son of Aphrodite, goddess of sexual love and beauty, by either Zeus (the king of the gods), Ares (god of war and of battle), or Hermes (divine messenger of the gods). Eros was a god not simply of passion but also of fertility. His brother was Anteros, the god of mutual love, who was sometimes described as his opponent. The chief associates of Eros were Pothos and Himeros (Longing and Desire). Later writers assumed the existence of a number of Erotes (like the several versions of the Roman Amor). In Alexandrian poetry he degenerated into a mischievous child. In Archaic art he was represented as a beautiful winged youth but tended to be made younger and younger until, by the Hellenistic period, he was an infant. His chief cult centre was at Thespieae in Boeotia, where the Erotidia were celebrated. He also shared a sanctuary with Aphrodite on the north wall of the Acropolis at Athens. Estimate: EUR 700-900



28 ITEM: Figurine of a little Eros riding on a dolphin, holding a lyre with remains of polychromy MATERIAL: Terracotta CULTURE: Greek PERIOD: 4th - 3rd Century B.C DIMENSIONS: 145 mm x 140 mm x 65 mm CONDITION: Good condition PROVENANCE: Ex American private collection, acquired before 2000s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The depiction of Eros riding on a dolphin while holding a lyre is a classical motif from ancient Greek art that symbolizes the association of love, music, and the sea. Eros, the Greek god of love and desire, is often portrayed in various forms, and the image of him riding a dolphin is a representation of his playful and mischievous nature. The dolphin, a creature associated with the sea, was considered sacred to the goddess Aphrodite, who is closely linked to Eros in Greek mythology. This imagery not only emphasizes Eros's connection to the watery realms but also underscores the harmonious and poetic aspects of love. The inclusion of the lyre in Eros's hands adds another layer of meaning to the composition. The lyre, a stringed musical instrument, was associated with Apollo, the god of music and arts. The combination of Eros with the lyre suggests a fusion of love and artistic expression, highlighting the transformative and inspiring power of love in the realm of creativity. This motif can be found in various forms of Greek art, including sculptures, pottery, and frescoes, reflecting the cultural significance of these themes in the classical period and their enduring influence on Western artistic traditions. Estimate: EUR 800-1100



29 ITEM: Megarian bowl MATERIAL: Pottery CULTURE: Greek, Hellenistic period PERIOD: 2nd Century B.C DIMENSIONS: 65 mm x 130 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Hellenistic Megarian Bowl is a notable artifact from the ancient Greek world, specifically from the Hellenistic period, which spanned from the death of Alexander the Great in 323 BCE to the emergence of the Roman Empire in the 1st century BCE. This bowl is a significant archaeological find due to its exquisite craftsmanship and historical significance. It was discovered in Megara, an ancient Greek city-state located near Athens. Crafted from silver, the Hellenistic Megarian Bowl is an example of the high level of skill and artistry achieved by ancient Greek metalworkers. It features intricate designs and detailed engravings that depict scenes from Greek mythology and daily life. The bowl's craftsmanship reflects the aesthetic sensibilities and cultural values of the Hellenistic era, characterized by a blend of Greek, Persian, and other influences following the conquests of Alexander the Great. Beyond its artistic value, the Hellenistic Megarian Bowl offers insights into ancient Greek society, including its religious beliefs, social customs, and artistic preferences. The imagery depicted on the bowl provides clues about the myths and stories that were significant to the people of that time, as well as the types of activities and rituals that were part of their daily lives. Estimate: EUR 450-500



30 ITEM: Pilgrims badge / Plaque with incised cross and inscription with original suspension chain MATERIAL: Bronze CULTURE: Byzantine PERIOD: 5th - 8th Century A.D DIMENSIONS: 95 mm x 80 mm (without chain), 140 mm x 80 mm (with chain) CONDITION: Good condition PROVENANCE: Ex American private collection, acquired before 2000s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Pilgrims' Badge, also known as a Pilgrims' Plaque, typically refers to a small, portable devotional object that was popular among pilgrims during the medieval period. These badges were often made of materials like lead alloy or pewter and were adorned with various religious symbols, including incised crosses and inscriptions. Pilgrims would acquire these badges as souvenirs during their journeys to holy sites or shrines. The badges served both as tangible mementos of the pilgrimage experience and as symbols of religious devotion. The incised cross on the plaque likely held significant religious meaning, representing the pilgrim's commitment to their faith, while inscriptions could include prayers, names of saints, or details about the pilgrimage destination. These Pilgrims' Badges were an essential aspect of medieval Christian pilgrimage culture, reflecting the widespread practice of journeying to sacred sites as an act of religious devotion. Pilgrims would attach these badges to their clothing or belongings, displaying them proudly as a testament to their spiritual journey. The badges played a role in fostering a sense of community among pilgrims, as they could also serve as a form of identification among fellow travelers who shared similar religious pursuits. Estimate: EUR 800-1000

600



31 ITEM: Figurine of idol MATERIAL: Pottery CULTURE: Indus Valley PERIOD: 3000 - 2000 B.C DIMENSIONS: 165 mm x 80 mm CONDITION: Good condition PROVENANCE: Ex American private collection, acquired before 2000s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Indus Valley civilization was rediscovered in 1920-21 when engraved seals were unearthed in the Punjab province of Pakistan at a site called Harappa, a name which is often used to describe the civilization as a whole. Subsequent excavations at Harappa revealed the size and complexity of this ancient city. Other sites were unearthed as well along the banks of the Indus River, including the equally large city of Mohenjodaro. Through archaeological and historical research, we can now say for certain that a highly developed urban civilization flourished in the Indian subcontinent over five thousand years ago. Though the Indus Valley script remains undeciphered, the numerous seals, statuary, and pottery discovered during excavations, not to mention the urban ruins, have enabled scholars to construct a reasonably plausible account of the Indus Valley civilization. Some kind of centralized state, and certainly fairly extensive town planning, is suggested by the layout of the great cities of Harappa and Mohenjodaro. The same kind of burnt brick appears to have been used in the construction of buildings in cities that were several hundred miles apart. The weights and measures also show a very considerable regularity, suggesting that these disparate cities spread out across a vast desert shared a common culture. The Indus Valley people domesticated animals, and harvested various crops, such as cotton, sesame, peas, barley, and cotton. Indus Valley seals have been excavated in far away cities such as Sumer, suggesting that a wealthy merchant class existed, engaged in extensive trading throughout the subcontinent and the Near East. Other than the archaeological ruins of Harappa and Mohenjodaro, these seals provide the most detailed clues about the character of the Indus Valley people. Bulls and elephants appear on these seals, but the horned bull, most scholars agree, should not be taken to be congruent with Nandi, for the horned bull appears in numerous Central Asian figures as well. The women portrayed on the seals are shown with elaborate coiffures, sporting heavy jewelry, suggesting that the Indus Valley people were an urbane people



32 ITEM: Oil lamp, Type Cahn-Klaiber 3.1.6 MATERIAL: Pottery CULTURE: Egyptian, Hellenistic period PERIOD: 1st Century B.C - 1st Century A.D DIMENSIONS: 22 mm x 46 mm x 71 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Lamps were used by ancient people in a variety of ways, both indoors and outdoors. They served utilitarian, ritualistic, and symbolic purposes. Business owners, such as innkeepers and barkeepers, used oil lamps to light their businesses as well as the streets nearby. Noblemen used lamps to light their paths when they or their guests were out after dark. Soldiers used them to light forts and military encampments. Fishermen are believed to have used lamps on their boats when going on nighttime fishing excursions, and when out to sea, galleys likely had oil lamps hanging at the stern to indicate their positions to one another. In the entertainment sector, lamps were used to light venues for after-dark sporting events such as gladiator shows. They were also used for "special effects" at the theater to indicate when a scene was supposed to be set at night. In religious contexts, oil lamps served the simple utilitarian function of lighting temples and shrines, and they served a number of ritualistic functions, as well. Many of the religious practices in ancient Rome involved some form of ritual sacrifice or offering. Because light was considered a blessing, oil lamps were frequently dedicated at temples and shrines as votive offerings. They were also a common component in burial practices, and lamps were often buried with the dead in order to light the way into the afterlife and beyond. In some cases, oil lamps served as a status symbol. Wealthy families used and displayed lamps made of metal, a higher quality material, lamps with intricate or exotic imagery, and lamps with multiple nozzles which burned more fuel, making the lamp more costly. Estimate: EUR 150-200



33 ITEM: Oil lamp, Type Deneauve VII - 3 MATERIAL: Pottery CULTURE: Roman PERIOD: 4th - 5th Century A.D DIMENSIONS: 40 mm x 67 mm x 91 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Oil lamps were integral to daily life in both ancient Greek and Roman civilizations, providing illumination in various settings such as homes, public spaces, and religious sanctuaries. During the Greek period, especially in the Classical and Hellenistic eras (5th to 1st centuries BCE), clay lamps dominated the scene. These lamps were typically wheel-made and featured various shapes, including discus lamps, which had a circular reservoir for oil, and the more intricate mold-made lamps adorned with mythological and decorative motifs. The designs often reflected the artistic styles and cultural themes of the time, showcasing scenes from Greek mythology or depictions of daily life. In the Roman period, which succeeded the Hellenistic era and extended from the 1st century BCE to the 5th century CE, oil lamps continued to be widely used, and their designs evolved. Roman lamps became more standardized and practical, featuring shapes like the "Roman discus" lamp, characterized by a flat, circular body and a small central filling hole for oil. Some Roman lamps displayed intricate relief decorations and symbols, often connected to Roman religious beliefs or household themes. The spread of Roman influence throughout the Mediterranean facilitated the dissemination of standardized lamp designs, leading to a broader cultural continuity in lamp production. The use of oil lamps extended beyond mere practicality; they played a role in religious rituals as well. In both Greek and Roman cultures, oil lamps were utilized in religious ceremonies and were often placed in sanctuaries or tombs as offerings to the gods or for the deceased. Estimate: EUR 150-170



34 ITEM: Oil lamp depicting a erotic scene, Type Bussière B III 1b MATERIAL: Pottery CULTURE: Roman PERIOD: 14 - 117 A.D DIMENSIONS: 24 mm x 82 mm x 117 mm CONDITION: Good condition, repaired PROVENANCE: Ex French private collection, Montauban, acquired between 1980 - 1990. PARALLEL: OZIOL, T., Salamine de Chypre. VII. Les lampes du Musée de Chypre, Pl. 21, Fig. 395 and 396 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman oil lamps are fascinating artifacts that provide valuable insights into the daily life, customs, and artistic tastes of ancient Rome. These lamps were commonly used for illumination in households, public spaces, and religious settings during the Roman Empire, which spanned from approximately 27 BCE to 476 CE. While many Roman oil lamps featured traditional decorative motifs such as geometric patterns, floral designs, or mythological scenes, some lamps depicted erotic imagery, reflecting the Romans' fascination with sexuality and sensuality. The depiction of erotic scenes on Roman oil lamps was not uncommon, and such imagery served various purposes. In some cases, these lamps were used as decorative items in private residences, where they could be displayed as conversation pieces or objects of curiosity. The presence of erotic imagery on oil lamps may have also served a practical function, as the lighting of lamps during intimate gatherings or romantic encounters could create a mood of intimacy and sensuality. The artistic portrayal of erotic scenes on Roman oil lamps reveals the broader cultural attitudes towards sexuality and desire in ancient Rome. While Roman society was generally more permissive regarding sexual matters compared to some other ancient cultures, attitudes towards sexuality varied depending on social class, gender, and religious beliefs. Estimate: EUR 400-600



35 ITEM: Bowl MATERIAL: Bronze CULTURE: Greek, Hellenistic period PERIOD: 3rd - 1st Century B.C DIMENSIONS: 55 mm x 132 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Hellenistic period, which lasted from the death of Alexander the Great in 323 BCE to the emergence of the Roman Empire in the 1st century BCE, was a time of cultural flourishing and artistic innovation throughout the Mediterranean world. Hellenistic bronze vessels, including bowls, exemplify the exceptional craftsmanship and aesthetic sophistication of this era. These vessels were crafted using the lost-wax technique, allowing for intricate detailing and refined forms that were highly prized by patrons and collectors. Bronze bowls from the Hellenistic period often showcased a blend of artistic styles and influences from various regions within the vast Hellenistic world. They were typically decorated with elaborate relief designs, including mythological scenes, floral motifs, and intricate geometric patterns. These decorations served not only aesthetic purposes but also conveyed symbolic and cultural meanings, reflecting the values, beliefs, and narratives of Hellenistic society. In addition to their artistic significance, Hellenistic bronze bowls played practical roles in daily life, serving as vessels for mixing, serving, and storing food and drink. Their elegant forms and decorative embellishments made them desirable items for both domestic use and ceremonial occasions. Estimate: EUR 500-600

300



36 ITEM: Megarian bowl MATERIAL: Pottery CULTURE: Greek, Hellenistic period PERIOD: 2nd Century B.C DIMENSIONS: 70 mm x 132 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Hellenistic Megarian Bowl is a notable artifact from the ancient Greek world, specifically from the Hellenistic period, which spanned from the death of Alexander the Great in 323 BCE to the emergence of the Roman Empire in the 1st century BCE. This bowl is a significant archaeological find due to its exquisite craftsmanship and historical significance. It was discovered in Megara, an ancient Greek city-state located near Athens. Crafted from silver, the Hellenistic Megarian Bowl is an example of the high level of skill and artistry achieved by ancient Greek metalworkers. It features intricate designs and detailed engravings that depict scenes from Greek mythology and daily life. The bowl's craftsmanship reflects the aesthetic sensibilities and cultural values of the Hellenistic era, characterized by a blend of Greek, Persian, and other influences following the conquests of Alexander the Great. Beyond its artistic value, the Hellenistic Megarian Bowl offers insights into ancient Greek society, including its religious beliefs, social customs, and artistic preferences. The imagery depicted on the bowl provides clues about the myths and stories that were significant to the people of that time, as well as the types of activities and rituals that were part of their daily lives. Estimate: EUR 450-500



37 ITEM: Oil lamp, Type Howland 22 MATERIAL: Pottery CULTURE: Greek PERIOD: 5th Century B.C DIMENSIONS: 22 mm x 86 mm x 106 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the 5th and 4th centuries BC, ancient Greek oil lamps underwent significant development in both form and function. These oil lamps, essential for providing light in Greek households, sanctuaries, and public spaces, evolved in design and decoration, reflecting changes in Greek society and culture. One notable feature of Greek oil lamps from the 5th and 4th centuries BC is their diversity in shape and style. While earlier Greek lamps tended to be simple and utilitarian, lamps from this period began to exhibit more elaborate designs and decorative elements. Common shapes included the "biconical" type, characterized by a double-conical body with a central filling hole and one or more wick holes, as well as the "kernos" type, featuring multiple spouts for wicks arranged around a central filling hole. These lamps were typically made of clay and produced using molds or hand-building techniques. Greek oil lamps from the 5th and 4th centuries BC also often featured decorative motifs that reflected the artistic trends of the time. These motifs ranged from geometric patterns and floral designs to mythological scenes and figures. Some lamps were adorned with relief sculptures depicting gods, heroes, or mythical creatures, while others were embellished with painted decorations in black-figure or red-figure styles. Estimate: EUR 140-160



38 ITEM: Oil lamp, Type Cahn-Klaiber 3.1.6 MATERIAL: Pottery CULTURE: Egyptian, Hellenistic period PERIOD: 2nd - 1st Century B.C DIMENSIONS: 24 mm x 49 mm x 83 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Lamps were used by ancient people in a variety of ways, both indoors and outdoors. They served utilitarian, ritualistic, and symbolic purposes. Business owners, such as innkeepers and barkeepers, used oil lamps to light their businesses as well as the streets nearby. Noblemen used lamps to light their paths when they or their guests were out after dark. Soldiers used them to light forts and military encampments. Fishermen are believed to have used lamps on their boats when going on nighttime fishing excursions, and when out to sea, galleys likely had oil lamps hanging at the stern to indicate their positions to one another. In the entertainment sector, lamps were used to light venues for after-dark sporting events such as gladiator shows. They were also used for "special effects" at the theater to indicate when a scene was supposed to be set at night. In religious contexts, oil lamps served the simple utilitarian function of lighting temples and shrines, and they served a number of ritualistic functions, as well. Many of the religious practices in ancient Rome involved some form of ritual sacrifice or offering. Because light was considered a blessing, oil lamps were frequently dedicated at temples and shrines as votive offerings. They were also a common component in burial practices, and lamps were often buried with the dead in order to light the way into the afterlife and beyond. In some cases, oil lamps served as a status symbol. Wealthy families used and displayed lamps made of metal, a higher quality material, lamps with intricate or exotic imagery, and lamps with multiple nozzles which burned more fuel, making the lamp more costly. Estimate: EUR 140-170



39 ITEM: Skyphos MATERIAL: Pottery CULTURE: Greek PERIOD: 4th Century B.C DIMENSIONS: 112 mm x 182 mm CONDITION: Good condition PROVENANCE: Ex English private collection, Sussex, mid-20th century private collection. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. A skyphos (from the Greek σκύφος) is a two-handled deep wine-cup on a low flanged base or none. The handles may be horizontal ear-shaped thumbholds that project from the rim (in both Corinthian and Athenian shapes), or they may be loop handles at the rim or that stand away from the lower part of the body. Estimate: EUR 300-400

200



40 ITEM: Oil lamp, Type Kennedy 3, Hadad 4 MATERIAL: Pottery CULTURE: Roman, Herodian Period PERIOD: 1st - 2nd Century A.D DIMENSIONS: 25 mm x 60 mm x 80 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, acquired between 1975 - 1990. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Herodian oil lamps are a type of ancient oil lamp that emerged during the reign of King Herod the Great in the 1st century BCE and continued to be produced and used throughout the early Roman period. These oil lamps represent a continuation of the tradition established during earlier periods, but they also exhibit distinct features influenced by the cultural and artistic trends of the time. Herodian oil lamps were primarily used for illumination in households, temples, and public spaces, serving a practical purpose while also reflecting the aesthetic sensibilities of the era. One of the notable characteristics of Herodian oil lamps is their typical decoration and design. These lamps often featured intricate patterns and motifs, including geometric shapes, floral patterns, and religious symbols. Some Herodian oil lamps also bore inscriptions or images related to Roman or Jewish themes, reflecting the cultural diversity and religious syncretism of the region during this period. Additionally, Herodian oil lamps were crafted from various materials, including clay, bronze, and even glass, showcasing the technological advancements and artistic versatility of ancient artisans. Herodian oil lamps provide valuable insights into the material culture and daily life of ancient Judea and the broader Roman Empire during the 1st century BCE and beyond. Their widespread use and distinctive characteristics make them important artifacts for archaeologists and historians studying the social, religious, and economic dynamics of the region during this pivotal period in history. Estimate: EUR 160-190



41 ITEM: Oil lamp, Type Kennedy 1, Group B MATERIAL: Pottery CULTURE: Bronze Age PERIOD: 1400 - 1200 B.C DIMENSIONS: 55 mm x 128 mm x 127 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze Age oil lamps are fascinating artifacts that offer insights into the daily lives and technological advancements of ancient civilizations during the Bronze Age, which lasted from around 3300 BCE to 1200 BCE in the Near East and Mediterranean regions. These oil lamps were crucial for providing light in households, temples, and other structures during a time when alternative sources of illumination were limited. Crafted primarily from bronze, these lamps were often simple in design but served a vital function in ancient society. The construction of Bronze Age oil lamps typically involved a shallow bowl or reservoir for holding oil, with a spout or nozzle for the wick. The design varied across different regions and time periods, reflecting local preferences and technological developments. Some oil lamps featured intricate decorations or inscriptions, showcasing the craftsmanship and artistic skills of ancient artisans. These lamps were primarily fueled by vegetable oils such as olive oil or animal fats, which were readily available and relatively inexpensive. Bronze Age oil lamps played a significant role not only in providing light but also in religious rituals and ceremonies. In many ancient cultures, lighting lamps was associated with religious practices and offerings to deities. Archaeological evidence suggests that oil lamps were used in temples and sanctuaries as part of religious ceremonies, symbolizing spiritual enlightenment and divine presence. Estimate: EUR 140-170



42 ITEM: Oinochoe MATERIAL: Bronze CULTURE: Greek PERIOD: 5th Century B.C DIMENSIONS: 173 mm x 160 mm CONDITION: Damaged, without handle PROVENANCE: Ex English private collection, East Anglian, acquired between 1990 - 2000 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. A Greek bronze jug, a testament to ancient metallurgy, boasted a graceful silhouette and intricate details. Employing skilled craftsmanship, it combined form and function for daily use or rituals. Often adorned with ornate handles and motifs, it reflected Greek artistic sensibilities. Serving as vessels for liquids or offerings, these jugs showcased Greek aesthetics and practicality. Through their durable material and design, Greek bronze jugs provide a tangible link to the culture and craftsmanship of ancient Greece. Estimate: EUR 300-450

200



43 ITEM: Bowl MATERIAL: Pottery CULTURE: Roman, North Africa PERIOD: 4th - 6th Century A.D DIMENSIONS: 50 mm x 290 mm diameter CONDITION: Good condition, repaired PROVENANCE: Ex German private collection, L. W. R., acquired before 1970s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman North African bowls from the 4th to the 6th centuries AD are a fascinating archaeological and historical subject, reflecting the complex cultural and economic interactions in this region during the Late Antiquity period. These centuries witnessed a transition from the Roman Empire to the Byzantine Empire, and North Africa played a crucial role in this transformation. North African pottery, including bowls, provides insights into the changing political, economic, and cultural dynamics of the time. One significant type of pottery from this period is the African Red Slip Ware, known for its characteristic red slip (a red, glossy surface) and finely decorated designs. These bowls were widely produced in North African pottery workshops and exported throughout the Mediterranean. They often featured intricate motifs, including geometric patterns, floral designs, and even Christian symbols as Christianity became more prominent in the region. The exchange of these bowls served not only utilitarian purposes but also acted as a form of cultural exchange and status symbol. The transition from Roman to Byzantine rule in North Africa is reflected in these ceramics, with some showing a shift in style and iconography that aligns with Byzantine artistic influences. The 4th to 6th centuries in North Africa were marked by political and economic changes, including the Vandal invasions and later the Byzantine reconquest. These shifts are mirrored in the pottery production of the time. Estimate: EUR 250-300



44 ITEM: Statuette of a Fat Lady MATERIAL: Pottery CULTURE: Chinese, Tang Dynasty PERIOD: 618 – 907 A.D DIMENSIONS: 655 mm x 265 mm x 210 mm CONDITION: Good condition. Includes Thermoluminescence test by Laboratory Kotalla (Reference 05B101123). Includes Certificate of Authenticity from Dutch gallery PROVENANCE: Ex Belgian private collection, acquired from Dutch art gallery Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Due to the fragility and size of this piece, it can only be shipped within the European Union, United Kingdom and neighbouring countries that can be transported by road by private courier (door to door) and costs 350 euros, 150 euros for Spain. This beautifully-finished ceramic attendant was made during what many consider to be China's Golden Age, the Tang Dynasty. It was at this point that China's outstanding technological and aesthetic achievements opened to external influences, resulting in the introduction of numerous new forms of self-expression, coupled with internal innovation and considerable social freedom. The Tang dynasty also saw the birth of the printed novel, significant musical and theatrical heritage and many of China's best-known painters and artists. The Tang Dynasty was created on the 18th of June, 618 AD, when the Li family seized power from the last crumbling remnants of the preceding Sui Dynasty. This political and regal regime was long-lived, and lasted for almost 300 years. The imperial aspirations of the preceding periods and early Tang leaders led to unprecedented wealth, resulting in considerable socioeconomic stability, the development of trade networks and vast urbanisation for China's exploding population (estimated at around 50 million people in the 8th century AD). The Tang rulers took cues from earlier periods, maintaining many of their administrative structures and systems intact. Even when dynastic and governmental institutions withdrew from management of the empire towards the end of the period – their authority undermined by localised rebellions and regional governors known as jiedushi – the systems were so well-established that they continued to operate regardless. The artworks created during this era are among China's greatest cultural achievements. It was the greatest age for Chinese poetry and painting, and sculpture also developed (although there was a notable decline in Buddhist sculptures following repression of the faith by pro-Taoism



45 ITEM: Scarab with representation of uraeus-serpent above neb-figure (“lord”), protection/luck MATERIAL: Steatite CULTURE: Egyptian PERIOD: Second Intermediate Period, 1700 - 1500 B.C DIMENSIONS: 13 mm x 10 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Egyptians saw the Egyptian scarab (*Scarabaeus sacer*) as a symbol of renewal and rebirth. The beetle was associated closely with the sun god because scarabs roll large balls of dung in which to lay their eggs, a behavior that the Egyptians thought resembled the progression of the sun through the sky from east to west. Its young were hatched from this ball, and this event was seen as an act of spontaneous self-creation, giving the beetle an even stronger association with the sun god’s creative force. The connection between the beetle and the sun was so close that the young sun god was thought to be reborn in the form of a winged scarab beetle every morning at sunrise. As this young sun god, known as Khepri, rose in the sky, he brought light and life to the land. Scarab amulets were used for their magical rejuvenating properties by both the living and the dead. Scarabs were used by living individuals as seals from the start of the Middle Kingdom (ca. 2055 BCE) onwards. The most common inscription for these scarabs was the owner’s name. The incised design was often a schematic combination of hieroglyphs and geometric patterning. Patterns could often denote the specific administrative office held by the wearer. Scarabs were also often rendered naturalistically in the round. The regenerative powers of scarabs of this nature could be used by either the living or the dead for healing and protection during quotidian activities or during a deceased person’s passage into the afterlife. The striking red/orange color of this amulet’s carnelian strengthens its solar associations. Estimate: EUR 200-250



46 ITEM: Miniature amphora MATERIAL: Pottery CULTURE: Greek PERIOD: 4th - 2nd Century B.C DIMENSIONS: 94 mm x 58 mm CONDITION: Good condition PROVENANCE: Ex English private collection, Sussex, mid-20th century private collection. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Miniature amphoras were a common type of ceramic vessel produced during various periods of ancient Greek history, particularly in the Classical and Hellenistic periods. These small amphoras were typically crafted with the same techniques and styles as their larger counterparts but on a much smaller scale, often measuring only a few centimeters in height. Despite their diminutive size, miniature amphoras served a variety of purposes and were prized for their craftsmanship and decorative appeal. One of the primary functions of miniature amphoras was as votive offerings in religious contexts. These small vessels were often deposited in sanctuaries or placed in graves as offerings to the gods or as funerary gifts for the deceased. Their small size made them convenient and affordable offerings for individuals from all social classes, and they were often decorated with religious symbols, mythological scenes, or inscriptions invoking divine protection or blessings. Miniature amphoras also served as decorative items in domestic settings, where they were displayed as symbols of status and refinement. Wealthy households might collect sets of miniature vessels to showcase their appreciation for Greek art and culture. These miniature replicas allowed individuals to admire and study the intricate designs and craftsmanship of larger amphoras without the need for extensive storage space. Additionally, miniature amphoras were sometimes used as children's toys, providing young Greeks with miniature versions of everyday objects and familiarizing them with cultural and religious practices from an early age. Estimate: EUR 170-200



47 ITEM: Fragment of cuirass (Lorica musculata) with Gorgon
MATERIAL: Marble CULTURE: Roman PERIOD: 1st - 3rd Century
A.D DIMENSIONS: 110 mm x 130 mm x 83 mm CONDITION: Good
condition PROVENANCE: Ex Collection of a Belgian gentlewoman,
since 1960s Comes with Certificate of Authenticity and Export
Licence. If you are from outside the European Union, we will have
to apply for the export licence again for your country, this takes 4
to 6 weeks and has a cost of 5% of the amount of the sale, this
amount will be added to the final invoice. A remarkable piece of
Roman military equipment and artistic expression. The lorica
musculata, or muscle cuirass, was a type of body armor
commonly worn by Roman soldiers during the Imperial period.
This particular fragment showcases the intricacies of Roman
craftsmanship, with finely sculpted details that depict the
muscular contours of the wearer's torso, giving the impression of
strength and power. The inclusion of a Gorgon, a mythical
creature from Greek mythology typically depicted as a fearsome
female with snakes for hair, adds a distinctive touch to this
fragment. The Gorgon's presence on the cuirass served both
practical and symbolic purposes. On a practical level, it may have
been intended to intimidate enemies on the battlefield, invoking
the Gorgon's mythological association with petrifying gaze and
supernatural powers. Symbolically, the depiction of the Gorgon
could also have served as a form of protection, invoking the
apotropaic properties believed to ward off evil or harm.
Furthermore, the use of marble for this fragment of the lorica
musculata elevates its status from purely functional armor to a
work of art. Marble was a material associated with prestige and
luxury in ancient Rome, often reserved for monuments,
sculptures, and architectural elements. By incorporating marble
into the design of military equipment like the lorica musculata,
the Romans demonstrated their appreciation for aesthetics even
in the realm of warfare. Estimate: EUR 700-900

500



48 ITEM: Patera / Saucepan / Trulla MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 2nd Century A.D DIMENSIONS: 77 mm x 150 mm x 291 mm CONDITION: Good condition PROVENANCE: Ex Dutch private collection, acquired between 1960 - 1990 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The trulla, also known as a saucepan or ladle, was a common cooking utensil in the Roman era, typically made of bronze. These vessels played an essential role in Roman kitchens for a variety of culinary tasks. They were typically small, shallow, and had a long handle for stirring, mixing, and serving food. Roman cooks used trullae for preparing various dishes, such as stews, soups, and sauces. The shallow shape of the trulla made it easy to scoop and pour the food, while the long handle allowed for safe and convenient handling over an open flame or hot coals. Bronze was a popular material for trullae due to its durability and heat-conducting properties, which helped distribute heat evenly during cooking. These utensils provide valuable insights into the culinary practices of the Roman era and are often found in archaeological excavations, shedding light on the ingredients, cooking methods, and flavors of ancient Roman cuisine. Estimate: EUR 700-800

500



49 ITEM: Chalice MATERIAL: Pottery CULTURE: Iron Age PERIOD: 1st millenium B.C DIMENSIONS: 175 mm x 190 mm CONDITION: Good condition, foot repaired PROVENANCE: Ex Jerusalem private collection, acquired between 1975 - 1990. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Iron Age pottery chalices found in the Holy Land provide valuable insights into the religious and cultural practices of ancient civilizations in the region. Dating back to the Iron Age, which roughly spans from around 1200 BCE to 500 BCE, these chalices were used in ritualistic contexts, often associated with offerings and ceremonies. Their design and decoration vary across different archaeological sites, reflecting the diversity of cultures and religious beliefs present in the Holy Land during this period. One notable aspect of Iron Age pottery chalices is their craftsmanship, showcasing the skill and artistry of ancient potters. These chalices were typically handcrafted using local clay, then fired in kilns to harden them. Decorative elements such as geometric patterns, incisions, and painted motifs adorn many of these vessels, illustrating the symbolic significance attributed to them by their creators and users. Some chalices also feature inscriptions or symbols associated with deities or religious practices of the time, providing clues to the spiritual beliefs of ancient societies. Archaeological excavations have uncovered Iron Age pottery chalices in various contexts, including within burial sites, temples, and domestic dwellings. Their presence in burial contexts suggests that they may have been used in funerary rituals, possibly as offerings to accompany the deceased into the afterlife. In temples and domestic settings, these chalices likely played roles in religious ceremonies, feasting, or other communal activities. Estimate: EUR 200-250



50 ITEM: Amphora MATERIAL: Pottery CULTURE: Chinese, Neolithic PERIOD: 3rd Millenium B.C DIMENSIONS: 265 mm x 260 mm CONDITION: Good condition PROVENANCE: Ex English private collection, North Yorkshire, acquired before 1990s BIBLIOGRAPHY: The Metropolitan Museum, New York, accession number 2015.500.7.9 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Chinese Neolithic pottery represents some of the earliest examples of ceramic production in human history. This period, spanning roughly from 10,000 BC to 2000 BC, witnessed the transition of human societies from hunter-gatherer lifestyles to settled agricultural communities. Pottery played a crucial role in this transition, serving not only as containers for food and water but also as vessels for rituals, ceremonies, and cultural expression. Neolithic pottery in China is characterized by its diverse forms, intricate decorations, and regional variations, reflecting the rich cultural tapestry of ancient Chinese societies. One of the most iconic types of Chinese Neolithic pottery is the painted pottery of the Yangshao culture, dating back to around 5000 BC. This pottery is notable for its vibrant colors, intricate designs, and depictions of animals, humans, and geometric patterns. These paintings are believed to have had symbolic and religious significance, offering insights into the spiritual beliefs and cultural practices of Neolithic communities. Additionally, the craftsmanship of Yangshao pottery demonstrates advancements in ceramic technology, such as the use of wheel-thrown pottery and kiln firing, which laid the foundation for future developments in Chinese ceramic art. Another significant Neolithic pottery tradition in China is associated with the Longshan culture, which emerged around 3000 BC. Longshan pottery is characterized by its distinctive black color, thin walls, and elegant shapes, reflecting a high level of technical skill and aesthetic refinement. Unlike the painted pottery of the Yangshao culture, Longshan pottery tends to be more understated in its decoration, often featuring simple incised or impressed designs. This minimalist approach to pottery reflects a shift towards more utilitarian purposes, as Longshan communities focused on the practicalities of agriculture and urbanization. Estimate: EUR 500-600



51 ITEM: Scarab with prenomen for Ramesses II MATERIAL: Steatite CULTURE: Egyptian PERIOD: New Kingdom, XIXth Dynasty, 1304 - 1195 B.C DIMENSIONS: 15 mm x 11 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Scarabs crafted from steatite during the reign of Ramesses II, one of ancient Egypt's most celebrated pharaohs, provide valuable insights into the religious and political ideologies of the time. Ramesses II, also known as Ramesses the Great, ruled Egypt during the 19th Dynasty (circa 1279-1213 BCE) of the New Kingdom period. His reign was marked by military conquests, monumental building projects, and a revival of traditional Egyptian religion and culture, all of which are reflected in the iconography and inscriptions found on scarabs produced during his rule. Scarabs featuring Ramesses II's prenomen, or throne name, provide important evidence of his royal propaganda and self-representation. Ramesses II's prenomen, Usermaatre Setepenre, meaning "The justice of Ra is powerful, chosen of Ra," emphasized his divine mandate to rule and his connection to the sun god Ra, one of the most important deities in the Egyptian pantheon. Scarabs bearing this prenomen often depicted Ramesses II in the guise of a warrior pharaoh, victorious in battle and favored by the gods, reinforcing his status as a powerful and legitimate ruler. The use of steatite for crafting scarabs during Ramesses II's reign allowed artisans to create finely detailed designs and inscriptions, showcasing the technical skill and artistic craftsmanship of ancient Egyptian artisans. These scarabs served various functions, including as amulets for protection, seals for official documents, and commemorative items for religious or ceremonial purposes. The inclusion of Ramesses II's prenomen on these scarabs not only served as a form of royal propaganda but also imbued the artifacts with divine authority and legitimacy, ensuring their efficacy as talismans and symbols of power. Ramesses II's reign witnessed a flourishing of scarab production, with these artifacts being widely distributed throughout Egypt and beyond. They were often exchanged as diplomatic gifts, distributed to soldiers as rewards for valor, or buried with the deceased as part of funerary offerings. Scarabs



52 ITEM: Two handled vessel MATERIAL: Pottery CULTURE: Bronze Age, Europe PERIOD: 1200 - 750 B.C DIMENSIONS: 112 mm x 117 mm CONDITION: Good condition PROVENANCE: Ex German private collection, S.N., acquired from Guido Pohl - Hermes Antik in 2013 - 2014 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze Age pottery in Europe is a key archaeological indicator of the technological advancements and cultural developments that took place during this prehistoric period, which typically spans from around 3200 BCE to 600 BCE. Bronze Age pottery reflects significant shifts in material culture, particularly the transition from the Neolithic era's simple, handmade ceramics to more sophisticated, wheel-thrown vessels. Pottery production during the Bronze Age exhibited a variety of regional styles and forms, highlighting the diversity of cultures across Europe. Common types of pottery included beakers, bowls, and amphorae, often adorned with distinctive decorative motifs such as geometric patterns, incised designs, and stylized representations of animals or human figures. Additionally, the Bronze Age witnessed the emergence of unique pottery traditions in different regions, like the Bell Beaker culture in western Europe and the Unetice culture in Central Europe, each with its own distinctive pottery styles and technologies. Bronze Age pottery played a vital role in daily life, serving as containers for storage, cooking, and as ritual or grave goods. It is also a valuable source of information for archaeologists, as the analysis of pottery fragments can reveal insights into trade, technology, and cultural connections across ancient Europe. The sophistication of Bronze Age pottery reflects not only advances in ceramic production but also the increasing social complexity and interactions among various European societies. This era laid the foundation for the subsequent Iron Age, which would bring further transformations in pottery and European culture. Estimate: EUR 350-375



53 ITEM: Oil lamp depicting a erotic scene, Type Bussièrè B IV 2
MATERIAL: Pottery CULTURE: Roman PERIOD: 1st - 2nd Century A.D DIMENSIONS: 28 mm x 75 mm x 107 mm CONDITION: Good condition, repaired PROVENANCE: Ex French private collection, Montauban, acquired between 1980 - 1990. PARALLEL: DENEAUVE, J., Lampes de Carthage, Pl. L, Fig. 481 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman oil lamps are fascinating artifacts that provide valuable insights into the daily life, customs, and artistic tastes of ancient Rome. These lamps were commonly used for illumination in households, public spaces, and religious settings during the Roman Empire, which spanned from approximately 27 BCE to 476 CE. While many Roman oil lamps featured traditional decorative motifs such as geometric patterns, floral designs, or mythological scenes, some lamps depicted erotic imagery, reflecting the Romans' fascination with sexuality and sensuality. The depiction of erotic scenes on Roman oil lamps was not uncommon, and such imagery served various purposes. In some cases, these lamps were used as decorative items in private residences, where they could be displayed as conversation pieces or objects of curiosity. The presence of erotic imagery on oil lamps may have also served a practical function, as the lighting of lamps during intimate gatherings or romantic encounters could create a mood of intimacy and sensuality. The artistic portrayal of erotic scenes on Roman oil lamps reveals the broader cultural attitudes towards sexuality and desire in ancient Rome. While Roman society was generally more permissive regarding sexual matters compared to some other ancient cultures, attitudes towards sexuality varied depending on social class, gender, and religious beliefs. Estimate: EUR 400-600



54 ITEM: Cylinder seal MATERIAL: Stone CULTURE: Babylonian, Neo-Assyrian PERIOD: 8th Century B.C DIMENSIONS: 26 mm x 13 mm CONDITION: Good condition PROVENANCE: Ex Museum Exhibitor of the Arbeitsgruppe für Biblische Archäologie, Germany (Deaccession) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Neo-Assyrian cylinder seals are ancient Mesopotamian artifacts that originated during the Neo-Assyrian Empire, which flourished from approximately 911 to 609 BCE. These seals were small, cylindrical objects typically made of stone, precious metals, or other materials, featuring intricate engravings or carvings on their surfaces. They were primarily used as a form of signature or authentication, employed by individuals of authority or importance to imprint their seal on documents, clay tablets, or other objects to denote ownership, approval, or authority. The designs engraved on Neo-Assyrian cylinder seals often depicted religious, mythological, or historical scenes, as well as symbols of power and authority. These scenes commonly included depictions of gods, goddesses, mythical creatures, royal figures, and ritualistic ceremonies. The imagery on these seals provided valuable insights into the religious beliefs, cultural practices, and political structures of the Neo-Assyrian society. Additionally, the intricate craftsmanship displayed on these seals reflected the artistic prowess and technical skill of the artisans of that era. Neo-Assyrian cylinder seals played a significant role in administrative and bureaucratic processes within the empire. They were used to seal documents, contracts, and correspondence, ensuring their authenticity and security. The use of cylinder seals facilitated the efficient management of administrative affairs, including trade, taxation, land ownership, and legal transactions. These seals were also employed by officials and individuals to mark personal possessions or denote membership in certain social or religious groups. Estimate: EUR 1000-1200



55 ITEM: Aryballos depicting a horse head MATERIAL: Pottery CULTURE: Greek, Corinthian PERIOD: 7th Century B.C DIMENSIONS: 62 mm x 55 mm diameter CONDITION: Good condition PROVENANCE: Ex Swiss private collection, M. H. D., acquired between since 1919 PARALLEL: Staatliche Antikensammlungen, Munich, Accession number Inv. 7637 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Greek aryballos, particularly during the Corinthian period, stands as a testament to the skill and artistry of ancient Greek ceramic craftsmanship. An aryballos is a small, globular vessel designed for holding oil or perfumes, characterized by its narrow neck and rounded body. In the Corinthian period, spanning from the 7th to the mid-6th century BCE, Corinth emerged as a prominent center for pottery production, and the aryballos became a popular form of artistic expression within this context. Corinthian aryballoi are renowned for their distinctive black-figure technique, wherein the figures and decorative elements are painted in black slip against the natural red clay background. The scenes depicted on these vessels often revolve around mythological narratives, such as battles, athletic competitions, or religious rituals. The intricate details and fine craftsmanship of Corinthian aryballoi reflect the technical mastery achieved by the potters of this era. In the broader context of ancient Greek pottery, aryballoi served practical purposes, being used for storing and transporting oils for personal grooming or religious ceremonies. The vessels were often adorned with intricate patterns and intricate figural designs, showcasing the Greek artisans' ability to seamlessly merge functionality with artistic expression. Estimate: EUR 1200-1300

800



56 ITEM: Mastoid bowl MATERIAL: Pottery CULTURE: Greek, Hellenistic Period PERIOD: 3rd - 1st Century B.C DIMENSIONS: 90 mm x 140 mm CONDITION: Good condition PROVENANCE: Ex German private collection, B. K., in Germany since before 1950. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Hellenistic period, which lasted from the death of Alexander the Great in 323 BCE to the establishment of the Roman Empire in 31 BCE, Greek pottery underwent significant changes in style, technique, and function. Hellenistic pottery was influenced by the artistic trends of the time, which were characterized by a greater emphasis on realism, theatricality, and individual expression. This period saw the rise of regional styles as Greek culture spread throughout the Mediterranean world, leading to a diverse array of pottery traditions. One notable development in Hellenistic pottery was the increased popularity of utilitarian wares, such as cooking vessels, storage jars, and tableware. These objects were often decorated with simple, functional designs and served practical purposes in everyday life. At the same time, there was a continued demand for luxury pottery, including finely crafted vessels adorned with elaborate scenes and motifs. Hellenistic potters experimented with new forms and techniques, producing innovative shapes and decorative patterns that reflected the eclectic tastes of the period. Hellenistic pottery also played a significant role in the dissemination of Greek art and culture beyond the borders of the Greek world. As Greek colonies spread throughout the Mediterranean and beyond, so too did the influence of Greek pottery. Hellenistic pottery found its way into the hands of traders, diplomats, and settlers, serving as both a commodity for trade and a means of cultural exchange. Estimate: EUR 300-350



57 ITEM: Oil lamp, Type Rosenthal & Sivan K and Hadad 36
MATERIAL: Pottery CULTURE: Islamic, Umayyads PERIOD: 7th - 8th Century A.D DIMENSIONS: 45 mm x 70 mm x 91 mm
CONDITION: Good condition PROVENANCE: Ex German private collection, Dr. C.H.H., acquired before 1960 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Islamic Umayyad dynasty, which ruled from 661 to 750 CE, oversaw a period of remarkable artistic and cultural development in the Islamic world. Umayyad oil lamps are significant artifacts that provide insights into the material culture and artistic achievements of this era. These lamps were typically made of ceramic or glass and served as important sources of illumination in domestic, religious, and public spaces throughout the Umayyad Empire, which stretched from Spain to Central Asia. Umayyad oil lamps are known for their distinctive decorative motifs and intricate designs. Many lamps featured geometric patterns, floral motifs, and calligraphic inscriptions, reflecting the artistic influences of the diverse regions within the Umayyad Empire. These lamps often incorporated elements of Byzantine, Sassanian, and Roman artistic traditions, demonstrating the multicultural exchange and artistic synthesis that characterized Umayyad art and architecture. Beyond their practical function, Umayyad oil lamps also held symbolic and religious significance. The inclusion of Quranic verses or religious invocations on lamp designs served to sanctify the act of lighting the lamp and imbue the space with spiritual significance. Additionally, the widespread use of oil lamps in mosques, madrasas, and other Islamic religious institutions underscored their role in facilitating communal worship and religious observance. Umayyad oil lamps thus stand as testament to the rich artistic heritage and religious devotion of the Islamic world during the Umayyad period.
Estimate: EUR 150-170



58 ITEM: Cockerel-shaped whistle, Child's toy MATERIAL: Pottery CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 46 mm x 42 mm CONDITION: Good condition PROVENANCE: Ex Belgian private collection, acquired between 1970 - 1980 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Cockerel-shaped whistles from the Roman period were small, decorative objects crafted in the shape of roosters (cockerels) and served both utilitarian and ornamental purposes. These whistles were typically made of clay or bronze and featured intricate details that highlighted the artistic skill of Roman craftsmen. The whistle's design often incorporated a small mouthpiece, allowing the user to produce sounds by blowing into it, creating a distinctive cock-a-doodle-doo sound reminiscent of a rooster's crow. These cockerel-shaped whistles were not merely toys or decorative items; they held cultural and symbolic significance in Roman society. The rooster was associated with various Roman deities, including Mercury, the messenger god, and Apollo, the god of music and prophecy. Additionally, the crowing of the rooster was believed to have protective qualities, and representations of roosters were often used in amulets and talismans to ward off evil spirits. As a result, these whistles might have been used in religious rituals or as charms to invoke the protective and auspicious qualities associated with the rooster. Estimate: EUR 200-230



59 ITEM: Statuette of a mouse MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 19 mm x 28 mm CONDITION: Good condition PROVENANCE: Ex English private collection, Menagerie Collection, collected from auctions and dealers since the 1990s BIBLIOGRAPHY: BRITISH MUSEUM Collection, Accession number 1867,0508.803 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. In the Roman period, particularly during the Imperial era, small statuettes of mice gained popularity as a symbol of fertility and abundance. These tiny figurines, often crafted from materials like bronze or terracotta, depicted mice in various poses or activities. While the exact origins of this motif are not entirely clear, it is believed to have roots in ancient Mediterranean cultures, including Greek and Etruscan traditions, which associated mice with fertility and agricultural prosperity. The association between mice and fertility likely stems from their prolific breeding habits and their presence in agricultural settings. In ancient times, mice were often considered symbols of abundance and prosperity because their presence in fields and granaries was seen as a sign of a bountiful harvest. As such, the depiction of mice in statuettes served as a talisman or charm to ensure fertility in agriculture, as well as in human reproduction. Roman statuettes of mice were not merely decorative objects but were imbued with symbolic meaning and often used in religious or domestic contexts. These figurines were commonly placed in households, temples, or agricultural settings as votive offerings or as part of rituals aimed at invoking the blessings of fertility deities. Estimate: EUR 250-300



60 ITEM: Four-horned votive altar with garland decoration
MATERIAL: Pottery CULTURE: Roman, Judaea PERIOD: 1st - 2nd Century A.D DIMENSIONS: 135 mm x 100 mm CONDITION: Good condition, see pictures PROVENANCE: Ex Shlomo Moussaeiff collection, Herzliyah, with Israeli export licence number 57470 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The four-horned votive altar incense burner from the Roman Judaeen period represents a fascinating blend of religious symbolism, craftsmanship, and cultural identity. These unique artifacts were commonly used in religious rituals and ceremonies within the ancient Jewish community during the Roman occupation of Judaea, which lasted from the 1st century BC to the 1st century AD. The design of these incense burners typically features a square or rectangular base with four horn-like projections rising from each corner, hence the name "four-horned." These horns likely held incense or aromatic substances, which were burned as offerings to the divine. The four-horned votive altar incense burners served a dual purpose in ancient Judaeen religious practices. Firstly, they functioned as practical vessels for burning incense, a common ritual practice in Jewish worship. Incense was believed to purify the air and create a pleasing fragrance, symbolizing the prayers and petitions of the faithful rising to the heavens. Secondly, these burners held symbolic significance within the broader religious context of Judaism. The four horns may have been associated with concepts of strength, protection, or divine favor, evoking imagery from biblical passages that reference horns as symbols of power and authority. Archaeological evidence suggests that four-horned votive altar incense burners were produced and used extensively throughout the Roman Judaeen period, indicating their importance in religious life. Many of these artifacts have been discovered in archaeological excavations of ancient Jewish settlements, synagogues, and temple complexes, providing valuable insights into the religious beliefs and practices of the time. Estimate: EUR 800-1000



61 ITEM: Scarab as a commemorative of Ramesses II or prenomen of Shoshenq III MATERIAL: Black steatite CULTURE: Egyptian PERIOD: New Kingdom to Third Intermediate Period, 1279 – 664 B.C DIMENSIONS: 15 mm x 10 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Scarabs served as important commemorative artifacts during the reign of Ramesses II, often produced to celebrate significant events or achievements of the pharaoh. These scarabs typically featured inscriptions and iconography glorifying Ramesses II's military victories, monumental building projects, or religious devotion. For example, scarabs commemorating Ramesses II's victory at the Battle of Kadesh against the Hittites in 1274 BCE depicted scenes of the battle and praised the pharaoh's courage and prowess in overcoming his enemies. Other scarabs celebrated Ramesses II's construction of massive temples and monuments, such as the Great Temple of Abu Simbel, portraying the pharaoh as a divine ruler favored by the gods. Similarly, scarabs bearing the prenomen of Shoshenq III, a pharaoh of the 22nd Dynasty who ruled Egypt during the Third Intermediate Period (circa 8th century BCE), served as commemorative artifacts reflecting the political and religious climate of the time. Shoshenq III's prenomen, Usermaatre Setepenamun, emphasized his divine mandate to rule and his connection to the god Amun, the chief deity of the Egyptian pantheon. Scarabs featuring Shoshenq III's prenomen often depicted the pharaoh in traditional regalia, wearing the double crown of Upper and Lower Egypt, and offering homage to the gods, symbolizing his role as a pious ruler devoted to maintaining Maat, the cosmic order. These commemorative scarabs played a vital role in promoting the legitimacy and authority of Egyptian rulers, both domestically and abroad. They were distributed as gifts to loyal subjects, foreign allies, and members of the royal court, serving as tangible symbols of royal favor and patronage. Additionally, scarabs bearing the names and titles of pharaohs like Ramesses II and Shoshenq III were buried with the deceased as part of funerary offerings, believed to provide protection and assistance in the afterlife. Estimate: EUR 500-600



62 ITEM: Kylix MATERIAL: Pottery CULTURE: Greek PERIOD: 4th Century B.C DIMENSIONS: 55 mm x 162 mm x 112 mm CONDITION: Good condition. Includes Thermoluminescence test by QED Laboratoire (Reference QED1334/BG-0704) PROVENANCE: Ex Swiss private collection, since at least 1978 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Greek kylix is a type of shallow drinking cup that was popular during the Archaic and Classical periods of ancient Greece, from the 6th to the 4th centuries BCE. Kylikes were typically made from clay and featured a wide, shallow bowl with two horizontal handles known as "ear" handles. These handles allowed the cup to be easily lifted and shared among drinkers during symposia, social gatherings where men would drink wine, converse, and engage in intellectual and recreational activities. One of the distinctive features of the kylix is its artistic decoration, often found on the interior surface of the bowl. Red-figure and black-figure painting techniques were commonly used to adorn kylikes with scenes from mythology, daily life, athletics, or symposium scenes. These intricate designs not only served an aesthetic purpose but also provided a focal point for conversation and entertainment during the symposium. The exterior of the kylix was usually left plain or decorated with simple geometric patterns. The shape and function of the kylix were closely tied to the culture of ancient Greece, particularly its emphasis on communal drinking and social interaction. The shallow bowl allowed for easy access to the wine, while the handles facilitated sharing among participants. The symposium, where kylikes were prominently featured, played a significant role in Greek social life, serving as a space for intellectual exchange, philosophical discourse, and the forging of social bonds." Estimate: EUR 800-900



63 ITEM: Oil lamp depicting a winged genie brandishing Hercules club and makers mark, Type Bussièrè D II 1 MATERIAL: Pottery CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 40 mm x 72 mm x 102 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s PARALLEL: DENEAUVE, J., *Lampes de Carthage*, Plate XLVII, Fig. 435 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman oil lamps were integral to daily life in ancient Rome, serving as essential sources of light after sunset. Typically made of ceramic, though some were crafted from metal or glass, these lamps consisted of a shallow dish containing oil, with a wick protruding from the spout. The wick would soak up the oil and, when lit, provide illumination. Roman oil lamps came in various shapes and sizes, from simple and utilitarian to highly decorative pieces adorned with intricate designs and motifs. The design of Roman oil lamps evolved over time, reflecting changes in Roman society and technological advancements. Early Roman lamps were relatively plain, with simple shapes and minimal decoration. However, as the Roman Empire expanded and trade flourished, the production of oil lamps became more sophisticated, with craftsmen incorporating elaborate relief patterns, mythological scenes, and even personalized inscriptions onto the lamps' surfaces. These decorative elements not only enhanced the aesthetic appeal of the lamps but also served as status symbols, reflecting the wealth and social standing of their owners. Beyond their practical function, Roman oil lamps also held symbolic significance in Roman culture and religion. They were often used in religious ceremonies and rituals, including funerary practices where lamps were placed in tombs to provide light for the deceased in the afterlife. Additionally, oil lamps were sometimes dedicated as votive offerings to gods and goddesses, symbolizing the supplicant's devotion and seeking divine favor. Estimate: EUR 260-280



64 ITEM: Oil lamp depicting a god Nilus or sea monster, Type Bussière E VIII 8 MATERIAL: Pottery CULTURE: Late Roman / Christian PERIOD: 4th - 6th Century A.D DIMENSIONS: 43 mm x 90 mm x 127 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Late Roman Christian lamps represent a fascinating intersection of religion, art, and everyday life during the later period of the Roman Empire. With the rise of Christianity as the dominant religion in the Roman world, the iconography and symbolism found on lamps began to reflect Christian themes. These lamps were used in Christian households, churches, catacombs, and other places of worship. One notable feature of late Roman Christian lamps is the shift in decorative motifs from pagan imagery to Christian symbols. Instead of scenes from mythology or everyday life, these lamps often featured Christian symbols such as the Chi-Rho monogram (☩), the fish symbol (ichthys), the Good Shepherd, the cross, and biblical scenes. These symbols served not only to illuminate spaces but also to reinforce the faith of believers and express their identity as Christians in a predominantly pagan society. Late Roman Christian lamps were also significant for their role in religious ceremonies and rituals. They were used in various Christian liturgical practices, such as the lighting of lamps during evening prayers or the celebration of Mass. Additionally, Christian lamps were sometimes placed in catacombs and funerary contexts, serving as both practical sources of light and symbols of hope and eternal life in the Christian belief system. Estimate: EUR 200-220



65 ITEM: Seal with animals MATERIAL: Stone CULTURE: Bronze Age, Anatolian PERIOD: 3000 - 1500 B.C DIMENSIONS: 20 mm x 20 mm x 19 mm CONDITION: Good condition, repaired PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Anatolians during the Bronze Age, particularly in regions like modern-day Turkey, were part of a diverse cultural landscape that included various civilizations such as the Hittites, Luwians, and others. Seals were significant cultural artifacts in Anatolian societies during this period, serving multiple purposes ranging from administrative to religious and artistic. These seals were typically made of materials like stone, metal, or clay, and they played a crucial role in the socio-political and economic systems of Bronze Age Anatolia. In administrative contexts, seals were used to authenticate documents and mark ownership or authority. Anatolian seals often featured engraved designs or inscriptions that identified the owner or indicated the purpose of the document. These seals helped maintain order and facilitate communication within complex bureaucratic structures, such as those found in Hittite administrative centers like Hattusa. They were also employed in trade and commerce to certify the authenticity of goods and transactions, contributing to the development of commercial networks across Anatolia and beyond. Beyond their practical functions, Anatolian seals were also imbued with religious and symbolic significance. Many seals depicted mythological figures, deities, or scenes from religious narratives, reflecting the spiritual beliefs and cultural values of Bronze Age Anatolian societies. These seals were sometimes used in religious rituals or as amulets for protection and spiritual guidance. Estimate: EUR 200-250



66 ITEM: Ring MATERIAL: Bronze CULTURE: Iron Age, Amlash PERIOD: 1st millenium B.C DIMENSIONS: 20 mm x 27 mm diameter CONDITION: Good condition PROVENANCE: Ex English private collection, acquired from London Gallery (1970s - 2000s) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Amlash culture thrived in the coastal region of the Caspian Sea, in what is now Iran, during the first millennium BCE and particularly flourished between the 9th and 6th centuries BCE. While relatively little is known about this culture compared to some of the more prominent ancient civilizations, archaeologists have unearthed significant archaeological remnants in the Amlash region that shed light on its history and cultural characteristics. The Amlash culture was characterized by its decorative pottery, which often featured intricate geometric designs and zoomorphic motifs, such as birds and animals. Bronze objects, tools, and jewelry have also been discovered, reflecting a notable level of craftsmanship. The economy of the Amlash culture was based on agriculture, fishing, and trade. Its coastal location allowed for interaction with nearby civilizations, such as the Assyrians and the Medes. Although the Amlash culture eventually merged with other cultures over time, its archaeological legacy remains an important testament to cultural diversity in the ancient Caspian Sea region. Estimate: EUR 100-120



67 ITEM: Textile fragment depicting a woman with bird
MATERIAL: Linen CULTURE: Egyptian, Coptic PERIOD: 4th - 9th
Century A.D DIMENSIONS: 40 mm x 47 mm (without stand)
CONDITION: Good condition. Includes stand PROVENANCE: Ex
English private collection, acquired from an American private
collection between 1970s-1996 Comes with Certificate of
Authenticity and Export Licence. If you are from outside the
European Union, we will have to apply for the export licence
again for your country, this takes 4 to 6 weeks and has a cost of
5% of the amount of the sale, this amount will be added to the
final invoice. Coptic textiles from the 4th to the 9th century are
significant artifacts of late antiquity and early Christianity. These
textiles, woven in Egypt, are known for their intricate weaving
and vibrant colors. They feature a blend of indigenous Egyptian
traditions and early Christian iconography, with motifs including
Christian symbols, biblical scenes, and saints. These textiles offer
insights into daily life, religious practices, and burial customs in
the region. Their preservation in the arid Egyptian climate has
made them invaluable for understanding the transition from the
classical world to the medieval era and the spread of Christianity
in Egypt and the wider Mediterranean. Coptic textiles are
culturally and historically significant, reflecting the fusion of
artistic traditions and religious influences during a transformative
period. Estimate: EUR 170-200



68 ITEM: Oil lamp MATERIAL: Pottery CULTURE: Roman, Holy Land PERIOD: 3rd Century A.D DIMENSIONS: 20 mm x 65 mm x 82 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Between the 3rd and 5th centuries, the Holy Land, encompassing modern-day Israel, Palestine, and parts of Jordan and Lebanon, experienced significant religious and cultural developments, particularly with the spread of Christianity. Oil lamps from this period provide valuable insights into the religious practices and iconography of the time. Holy Land lamps from this era often feature a blend of pagan, Jewish, and Christian symbols, reflecting the diverse religious landscape of the region. One characteristic of Holy Land lamps from the 3rd to 5th centuries is the incorporation of Christian motifs alongside traditional Greco-Roman and Jewish symbols. These lamps frequently depict Christian symbols such as the Chi-Rho monogram, the fish symbol (ichthys), crosses, and biblical scenes, reflecting the growing influence of Christianity in the region. Additionally, lamps from this period may also feature Jewish symbols like the menorah, palm branches, and shofars, highlighting the continuation of Jewish religious traditions alongside the rise of Christianity. The use of Holy Land lamps during this period extended beyond mere illumination. They were used in various religious ceremonies, including Christian liturgical practices and Jewish rituals. In addition to domestic use, these lamps were also employed in churches, synagogues, and other places of worship. Furthermore, the widespread use of oil lamps in funerary contexts, such as burial chambers and catacombs, suggests their role in funerary rites and beliefs about the afterlife. Estimate: EUR 120-150



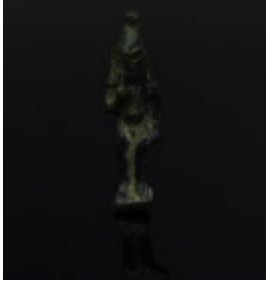
69 ITEM: Piriform aryballos MATERIAL: Pottery CULTURE: Greek, Proto-Corinthian PERIOD: 7th - 6th Century B.C DIMENSIONS: 65 mm x 40 mm CONDITION: Good condition PROVENANCE: Ex Swiss private collection, H. D., acquired between 1919 - 2019 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The aryballos (pl. aryballoi) has a small round or ovoid body and a narrow neck. The typically broad and flat lip prevents spillage. The use of the Greek term aryballos for this particular shape is a modern convention. It may well have been used in antiquity, but we know that other names, such as lekythos, were also applied. Aryballoi are common in Corinthian ware, some being tiny and meticulously decorated. Examples are less widespread in Athenian, although the shape is depicted on vases or funerary stelai, either hanging up, often with a strigil or sponge in an athletic setting, or being used by the athletes themselves. In Corinth and East Greece, warrior's heads, animals, and other mould-made figures could serve as the body of aryballoi. Athenian potters sustain the habit, and there are examples in the form of female heads, shells, even genitals. Estimate: EUR 500-600



70 ITEM: Slingshot with inscription 'CN MAG', Gnaeus Pompeius
MATERIAL: Lead CULTURE: Roman PERIOD: 45 B.C DIMENSIONS:
18 mm x 40 mm CONDITION: Good condition PROVENANCE: Ex
English private collection, M. C., acquired in 1990s Comes with
Certificate of Authenticity and Export Licence. If you are from
outside the European Union, we will have to apply for the export
licence again for your country, this takes 4 to 6 weeks and has a
cost of 5% of the amount of the sale, this amount will be added to
the final invoice. Sling, implement for propelling missiles, one of
the first missile weapons used in warfare. It consisted of a small
strap or socket of leather to which two cords were attached. The
warrior, or slinger, held the ends of the cords in one hand, placed
the missile snugly in the strap, and whirled the socket and missile
rapidly around his head; by letting go of one cord at the right
moment, the slinger could let the missile fly out of the socket at a
high speed. In the Roman army of the time of the Punic Wars
(3rd-2nd century BC), the slingers were auxiliaries from Greece,
Syria, and Africa. The Balearic islanders who constituted a part of
Hannibal's Carthaginian army fighting the Romans were
renowned as slingers. Thanks to its inscription 'CN MAG / IMP', we
can identify that it comes from the famous battle of Munda that
on March 17, 45 B.C. decided in favour of Caesar the war against
the sons of Pompey the Great, Gnaeus and Sextus The legend CN
MAG reads as Cn(aeus) Mag(nus), and refers with certainty to
Gnaeus Pompeius Magnus, i.e. Pompey's eldest son, of the same
name as his father. We know that, during his stay in Hispania, he
minted coins on which he was mentioned as Cnaeus Magnus
Imperator. Estimate: EUR 150-200



71 ITEM: Cylinder seal fragment MATERIAL: Stone CULTURE: Egyptian PERIOD: Middle Kingdom, 1850 B.C DIMENSIONS: 17 mm x 7 mm CONDITION: Good condition PROVENANCE: Ex Museum Exhibiton of the Arbeitsgruppe für Biblische Archäologie, Germany (Deaccession) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Senwoset III, also known as Senusret III, was one of the most significant pharaohs of the Middle Kingdom period of ancient Egypt. He ruled during the 12th Dynasty, approximately from 1878 to 1839 BC, and is often regarded as one of the most powerful and successful monarchs in Egyptian history. Senwoset III's reign marked a period of stability, prosperity, and military expansion for Egypt, characterized by ambitious building projects, administrative reforms, and military campaigns. One of Senwoset III's most notable achievements was his military campaigns, which expanded Egypt's territorial control and secured its borders. He launched several military expeditions into Nubia (modern-day Sudan) and the Levant (modern-day Israel, Palestine, and Syria), conquering new territories and establishing Egyptian dominance over neighboring regions. These campaigns helped to secure Egypt's access to valuable resources such as gold, copper, and timber while also asserting its military prowess and imperial authority. Senwoset III is also renowned for his architectural accomplishments, including the construction of monumental structures and infrastructure projects throughout Egypt. He commissioned the construction of fortresses, temples, and administrative centers, strengthening Egypt's defense capabilities and centralizing political control. One of his most famous architectural projects is the "White Chapel," a small shrine built at Karnak Temple in Thebes, which features intricate reliefs depicting Senwoset III's military victories and religious rituals. Estimate: EUR 400-500



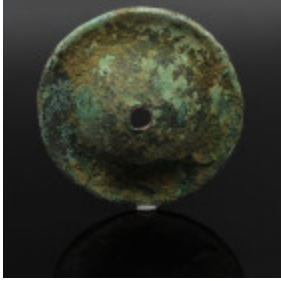
72 ITEM: Statuette of Harpocrates MATERIAL: Bronze CULTURE: Egyptian, Roman period PERIOD: 332 B.C - 2nd Century A.D DIMENSIONS: 34 mm x 11 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, R.J., with Israeli export licence number 57470 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Harpocrates was the god of silence in the Hellenistic religion, adapted by the Greeks from the god Horus, who in Egypt represented the rising sun. Harpocrates took on the childish image of Horus: he was usually depicted as a naked child, holding his right index finger to his mouth - while the Egyptians believed that this gesture symbolised childhood, the Greeks understood it as a reference to the sign for silence - using the double crown of Upper and Lower Egypt and wearing a side braid. The name Harpocrates was an adaptation of an Egyptian word that literally translated to Horus, the child. Like his adult version, the god also symbolised the rising sun and the first strength of the winter sun. Estimate: EUR 120-140



73 ITEM: Cosmetic palette MATERIAL: Stone CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 6 mm x 72 mm x 45 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, A.K., with Israeli export licence number 57470 PARALLEL: The British Museum Collection Online, Accession number 1982,0729.437 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman stone cosmetic palettes represent an important aspect of ancient grooming practices and material culture. These palettes were used for grinding and mixing cosmetic substances such as kohl, a dark pigment used for eyeliner, and various ointments and pigments for body adornment. Unlike the smaller, portable cosmetic palettes made of materials like bronze or alabaster, stone cosmetic palettes were typically larger and more stationary, often featuring flat surfaces for grinding and mixing cosmetics. Stone cosmetic palettes were crafted from a variety of materials, including limestone, schist, and alabaster, chosen for their durability and smooth texture. These palettes were often rectangular or oval-shaped, with shallow depressions or grooves carved into the surface to hold the cosmetic substances. Some palettes featured intricate engravings or relief carvings, depicting decorative motifs such as floral patterns, geometric designs, or mythological scenes. These embellishments not only added aesthetic appeal to the palettes but also reflected the artistic tastes and cultural influences of the time. In addition to their practical function, stone cosmetic palettes held symbolic significance in ancient Roman society. The use of cosmetics was not only a means of enhancing one's appearance but also carried religious and social connotations. Cosmetic preparation and application were often associated with rituals of purification, beautification, and self-care, reflecting cultural ideals of hygiene and personal grooming. Stone cosmetic palettes were sometimes buried as grave goods alongside the deceased, suggesting beliefs in the importance of personal adornment and grooming in the afterlife. Estimate: EUR 180-200



74 ITEM: Lion applique MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 52 mm diameter CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, R.J., with Israeli export licence number 57470 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman lion appliques in bronze were ornamental decorations commonly used in various contexts during the Roman Empire. These appliques, typically crafted from bronze or other metals, depicted stylized representations of lions and were often attached to a variety of objects, including furniture, architectural elements, military equipment, and personal adornments. The lion held symbolic significance in Roman culture, representing strength, power, and courage, and its image was frequently employed to convey these attributes in both secular and religious contexts. One of the most notable uses of Roman lion appliques was in furniture decoration. Bronze lion appliques adorned items such as chests, tables, chairs, and thrones, adding a touch of elegance and prestige to household furnishings. These appliques were often intricately detailed, with finely rendered features and muscular forms, showcasing the skill and artistry of Roman metalworkers. Lion appliques on furniture not only served a decorative purpose but also conveyed social status and wealth, as owning such elaborately adorned pieces was a sign of affluence and refinement. In addition to furniture decoration, Roman lion appliques were also utilized in architectural ornamentation. They adorned buildings, temples, and public structures, adding embellishments to facades, friezes, and doorways. These appliques contributed to the grandeur and magnificence of Roman architecture, reflecting the empire's penchant for opulence and ostentation. Furthermore, the presence of lion motifs in architectural contexts may have held symbolic connotations related to protection, guardianship, and the imperial authority of Rome. Estimate: EUR 300-350



75 ITEM: Cymbal MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 7 mm x 56 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, A.K., with Israeli export licence number 57470 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Roman cymbal, crafted from bronze, played a significant role in the musical and religious practices of ancient Rome. These percussion instruments were crucial components of Roman music, adding rhythm and texture to various musical compositions and performances. Cymbals consisted of two circular plates made of bronze alloyed with tin, which were struck together or against other surfaces to produce a sharp, metallic sound. The size and thickness of the cymbals varied, allowing for a range of tones and timbres to be produced. In Roman society, cymbals were not only used for secular music but also held religious significance. They were commonly employed in religious ceremonies, processions, and rituals dedicated to various deities, including those associated with fertility, harvest, and war. The rhythmic clashing of cymbals was believed to invoke divine favor, drive away malevolent spirits, and enhance the spiritual atmosphere of religious gatherings. As such, cymbals were integral to the performance of sacred music and played a role in connecting worshippers with the divine. The craftsmanship of Roman bronze cymbals reflected the advanced metallurgical techniques of the time. Skilled artisans carefully shaped and tuned the bronze plates to achieve the desired sound quality and resonance. Some cymbals were decorated with intricate designs, engravings, or inscriptions, further highlighting their cultural and aesthetic significance. Estimate: EUR 250-300



76 ITEM: Vessel MATERIAL: Pottery CULTURE: Chinese, Neolithic PERIOD: 3rd Millenium B.C DIMENSIONS: 93 mm x 174 mm CONDITION: Good condition PROVENANCE: Ex English private collection, North Yorkshire, acquired before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Chinese Neolithic pottery represents some of the earliest examples of ceramic production in human history. This period, spanning roughly from 10,000 BC to 2000 BC, witnessed the transition of human societies from hunter-gatherer lifestyles to settled agricultural communities. Pottery played a crucial role in this transition, serving not only as containers for food and water but also as vessels for rituals, ceremonies, and cultural expression. Neolithic pottery in China is characterized by its diverse forms, intricate decorations, and regional variations, reflecting the rich cultural tapestry of ancient Chinese societies. One of the most iconic types of Chinese Neolithic pottery is the painted pottery of the Yangshao culture, dating back to around 5000 BC. This pottery is notable for its vibrant colors, intricate designs, and depictions of animals, humans, and geometric patterns. These paintings are believed to have had symbolic and religious significance, offering insights into the spiritual beliefs and cultural practices of Neolithic communities. Additionally, the craftsmanship of Yangshao pottery demonstrates advancements in ceramic technology, such as the use of wheel-thrown pottery and kiln firing, which laid the foundation for future developments in Chinese ceramic art. Another significant Neolithic pottery tradition in China is associated with the Longshan culture, which emerged around 3000 BC. Longshan pottery is characterized by its distinctive black color, thin walls, and elegant shapes, reflecting a high level of technical skill and aesthetic refinement. Unlike the painted pottery of the Yangshao culture, Longshan pottery tends to be more understated in its decoration, often featuring simple incised or impressed designs. This minimalist approach to pottery reflects a shift towards more utilitarian purposes, as Longshan communities focused on the practicalities of agriculture and urbanization. Estimate: EUR 350-400



77 ITEM: Vessel with decoration MATERIAL: Pottery CULTURE: Indus Valley, Late Harappan PERIOD: 1900 - 1300 B.C DIMENSIONS: 65 mm x 115 mm CONDITION: Good condition PROVENANCE: Ex English private collection, A., acquired between 1980 - 2015 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Indus Valley culture was a Bronze Age civilization that developed from around 3300 BC to 1300 BC along the Indus River Valley in Afghanistan, Pakistan and northwest India. It encompassed about a hundred settlements and two major cities: Harappa and Mohenjo-Daro, both in Pakistan. Together, it comprised the largest area of all ancient civilisations, over a million square kilometres, and spanned several periods, with its peak between 2600 and 1900 BC. Like the civilisations of Mesopotamia and Egypt, it was dependent on its river. Like the Nile, the Indus overflowed every year, flooding vast areas and depositing fertile sediments. This immense agricultural potential was the basis on which urbanism developed around the Indus River. With the prehistoric cultures of the Indus valley, the first chapter in the history of India is being prepared. It is a long prehistoric period, proven by lithic testimonies. On the other hand, prehistoric remains can be found up to the first millennium BC, that is, up to a time when the peninsula had already entered history. Strictly speaking, the cultures of the Indus belong to prehistory as they have only left archaeological remains without literary documents, but to appreciate Indian history it is necessary to take into consideration these prehistoric urban cultures. Estimate: EUR 75-100



78 ITEM: Oil lamp, Type Rosenthal & Sivan K, Group 3 and Hadad 32 var.2 MATERIAL: Pottery CULTURE: Islamic PERIOD: 6th - 8th Century A.D DIMENSIONS: 34 mm x 66 mm x 107 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the 6th to 8th centuries AD, the Islamic world witnessed significant advancements in various fields, including art, science, and technology. Islamic oil lamps from this period reflect the cultural and artistic richness of the era, blending influences from diverse regions and traditions. These lamps played a crucial role in providing light for both practical and symbolic purposes in Islamic households, mosques, and other communal spaces. Islamic oil lamps from the 6th to 8th centuries exhibit a wide range of styles and designs, reflecting the artistic preferences of different regions within the Islamic world. Common features include the use of intricate geometric patterns, stylized floral motifs, and calligraphic inscriptions from the Quran or other religious texts. The craftsmanship of these lamps often involved skilled metalworkers and potters who utilized techniques such as engraving, inlaying, and glazing to create intricate and visually striking designs. Beyond their functional use as sources of light, Islamic oil lamps held symbolic significance in Islamic culture and religious practice. They were often used in religious ceremonies, including daily prayers and special occasions such as Ramadan and Eid. The illumination provided by these lamps was seen as a metaphor for enlightenment and spiritual guidance, symbolizing the light of knowledge and faith. Estimate: EUR 120-140



79 ITEM: Oil lamp MATERIAL: Pottery CULTURE: Roman, Holy Land PERIOD: 3rd Century A.D DIMENSIONS: 20 mm x 60 mm x 75 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Between the 3rd and 5th centuries, the Holy Land, encompassing modern-day Israel, Palestine, and parts of Jordan and Lebanon, experienced significant religious and cultural developments, particularly with the spread of Christianity. Oil lamps from this period provide valuable insights into the religious practices and iconography of the time. Holy Land lamps from this era often feature a blend of pagan, Jewish, and Christian symbols, reflecting the diverse religious landscape of the region. One characteristic of Holy Land lamps from the 3rd to 5th centuries is the incorporation of Christian motifs alongside traditional Greco-Roman and Jewish symbols. These lamps frequently depict Christian symbols such as the Chi-Rho monogram, the fish symbol (ichthys), crosses, and biblical scenes, reflecting the growing influence of Christianity in the region. Additionally, lamps from this period may also feature Jewish symbols like the menorah, palm branches, and shofars, highlighting the continuation of Jewish religious traditions alongside the rise of Christianity. The use of Holy Land lamps during this period extended beyond mere illumination. They were used in various religious ceremonies, including Christian liturgical practices and Jewish rituals. In addition to domestic use, these lamps were also employed in churches, synagogues, and other places of worship. Furthermore, the widespread use of oil lamps in funerary contexts, such as burial chambers and catacombs, suggests their role in funerary rites and beliefs about the afterlife. Estimate: EUR 120-150



80 ITEM: Cosmetic bowl / palette MATERIAL: Stone CULTURE: Iron Age PERIOD: 8th - 6th Century B.C DIMENSIONS: 30 mm x 78 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, A.K., with Israeli export licence number 57470 BIBLIOGRAPHY: The Israel Museum, Jerusalem, Accession number 1936-929 and 1980-1161 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Iron Age period, cosmetic palettes and bowls held significant cultural and social importance in various ancient civilizations, particularly in regions such as the Near East and Egypt. These artifacts served as both functional tools for cosmetic preparation and as symbols of status and identity within society. Cosmetic palettes from this period typically consisted of flat, circular or oval-shaped pieces of stone or other materials, often adorned with intricate engravings or relief carvings depicting religious, mythological, or symbolic motifs. In ancient Egypt, cosmetic palettes were widely used for grinding and mixing cosmetics, such as kohl for eyeliner or various ointments and pigments for body adornment. These palettes were crafted from materials like schist, slate, or limestone and were often decorated with elaborate designs that reflected the artistic styles and religious beliefs of the time. Many palettes featured animal motifs, geometric patterns, or scenes from mythology and everyday life, serving as artistic expressions of the cultural milieu in which they were created. Beyond their utilitarian function, cosmetic palettes also held symbolic significance in ancient societies. In addition to being practical objects for cosmetic preparation, they were often associated with rituals, ceremonies, and beliefs surrounding beauty, health, and spiritual protection. In some cultures, cosmetic palettes were buried as grave goods alongside the deceased, reflecting beliefs in the afterlife and the importance of personal adornment and grooming even in death. Estimate: EUR 250-300



81 ITEM: Flask MATERIAL: Glass CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 95 mm x 68 mm CONDITION: Good condition PROVENANCE: Ex French private collection, T., Paris, acquired before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman glass flasks, also known as unguentaria or perfume bottles, were small vessels used for storing and dispensing oils, perfumes, and other aromatic substances in ancient Rome. These flasks were crafted from glass, a material that became increasingly popular during the Roman Empire due to advancements in glassmaking techniques. Roman glassmakers developed various methods for shaping and decorating glass, resulting in a wide array of exquisite vessels, including the distinctive glass flasks. The design of Roman glass flasks typically consisted of a narrow neck, a globular body, and a pointed or flattened base, facilitating ease of handling and pouring. The neck of the flask often featured a small mouth or spout, sometimes equipped with a stopper or lid to prevent evaporation and spillage of the precious contents. The body of the flask was often decorated with intricate patterns, such as spirals, waves, or geometric motifs, created using techniques like mold-pressing, trailing, or glass blowing. Some flasks also bore decorative handles or applied glass threads for added visual appeal. Roman glass flasks served both practical and aesthetic purposes in ancient Roman society. While they were primarily used for storing and dispensing perfumes and oils, these vessels also held symbolic significance in rituals, ceremonies, and daily life. Perfumes and aromatic oils were integral to Roman grooming and hygiene practices, and the use of elegant glass flasks to contain these precious substances reflected social status and refinement. Additionally, glass flasks were often buried as grave goods in Roman tombs, attesting to their importance in funerary customs and beliefs about the afterlife. Estimate: EUR 150-160



82 ITEM: Bowl MATERIAL: Pottery CULTURE: Roman, North Africa PERIOD: 4th - 6th Century A.D DIMENSIONS: 50 mm x 310 mm diameter CONDITION: Good condition PROVENANCE: Ex German private collection, L. W. R., acquired before 1970s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman North African bowls from the 4th to the 6th centuries AD are a fascinating archaeological and historical subject, reflecting the complex cultural and economic interactions in this region during the Late Antiquity period. These centuries witnessed a transition from the Roman Empire to the Byzantine Empire, and North Africa played a crucial role in this transformation. North African pottery, including bowls, provides insights into the changing political, economic, and cultural dynamics of the time. One significant type of pottery from this period is the African Red Slip Ware, known for its characteristic red slip (a red, glossy surface) and finely decorated designs. These bowls were widely produced in North African pottery workshops and exported throughout the Mediterranean. They often featured intricate motifs, including geometric patterns, floral designs, and even Christian symbols as Christianity became more prominent in the region. The exchange of these bowls served not only utilitarian purposes but also acted as a form of cultural exchange and status symbol. The transition from Roman to Byzantine rule in North Africa is reflected in these ceramics, with some showing a shift in style and iconography that aligns with Byzantine artistic influences. The 4th to 6th centuries in North Africa were marked by political and economic changes, including the Vandal invasions and later the Byzantine reconquest. These shifts are mirrored in the pottery production of the time. Estimate: EUR 250-300



83 ITEM: Scarab with pseudo-hieroglyphic, Su-plants and ankh-signs flanking Wadj and Nefer-signs (luck) MATERIAL: Steatite CULTURE: Egyptian PERIOD: Second Intermediate Period, 1700 - 1500 B.C DIMENSIONS: 13 mm x 7 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Egyptians saw the Egyptian scarab (*Scarabaeus sacer*) as a symbol of renewal and rebirth. The beetle was associated closely with the sun god because scarabs roll large balls of dung in which to lay their eggs, a behavior that the Egyptians thought resembled the progression of the sun through the sky from east to west. Its young were hatched from this ball, and this event was seen as an act of spontaneous self-creation, giving the beetle an even stronger association with the sun god's creative force. The connection between the beetle and the sun was so close that the young sun god was thought to be reborn in the form of a winged scarab beetle every morning at sunrise. As this young sun god, known as Khepri, rose in the sky, he brought light and life to the land. Scarab amulets were used for their magical rejuvenating properties by both the living and the dead. Scarabs were used by living individuals as seals from the start of the Middle Kingdom (ca. 2055 BCE) onwards. The most common inscription for these scarabs was the owner's name. The incised design was often a schematic combination of hieroglyphs and geometric patterning. Patterns could often denote the specific administrative office held by the wearer. Scarabs were also often rendered naturalistically in the round. The regenerative powers of scarabs of this nature could be used by either the living or the dead for healing and protection during quotidian activities or during a deceased person's passage into the afterlife. The striking red/orange color of this amulet's carnelian strengthens its solar associations. Estimate: EUR 200-250



84 ITEM: Ring with monogram MATERIAL: Bronze CULTURE: Byzantine PERIOD: 5th - 7th Century A.D DIMENSIONS: 24 mm x 26 mm CONDITION: Good condition PROVENANCE: Ex English private collection, collected before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The use of monograms on rings became a prevalent form of religious expression and identification. These monograms typically consisted of intertwined letters or symbols, often forming abbreviations or representations of important religious phrases or figures. One of the most common monograms found on Byzantine rings during this period was the Chi-Rho symbol, which combined the first two letters of the Greek word for Christ, ΧΡΙΣΤΟΣ (Chi [X] and Rho [P]). The Chi-Rho symbol was closely associated with the Emperor Constantine and became an emblem of Christianity following his conversion and subsequent adoption of the symbol. The use of monograms on Byzantine rings served multiple purposes. Firstly, they acted as potent symbols of Christian faith, encapsulating the essence of Christian beliefs and serving as personal declarations of devotion to Christ. Secondly, these monograms often functioned as protective talismans, believed to ward off evil and provide spiritual defense for the wearer. As such, Byzantine individuals would wear rings adorned with monograms as both expressions of their faith and as tangible aids in their spiritual lives, reflecting the intertwined nature of religion and daily life in Byzantine society. Moreover, Byzantine rings featuring monograms were not merely religious artifacts but also held socio-political significance. The use of imperial monograms, such as those representing the reigning emperor or members of the imperial family, on rings served to align the wearer with the ruling powers and affirm loyalty to the Byzantine state. Estimate: EUR 150-200



85 ITEM: Textile fragment MATERIAL: Linen CULTURE: Egyptian, Coptic PERIOD: 4th - 9th Century A.D DIMENSIONS: 87 mm x 83 mm (without stand) CONDITION: Good condition. Includes stand PROVENANCE: Ex English private collection, acquired from an American private collection between 1970s-1996 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Coptic textiles from the 4th to the 9th century are significant artifacts of late antiquity and early Christianity. These textiles, woven in Egypt, are known for their intricate weaving and vibrant colors. They feature a blend of indigenous Egyptian traditions and early Christian iconography, with motifs including Christian symbols, biblical scenes, and saints. These textiles offer insights into daily life, religious practices, and burial customs in the region. Their preservation in the arid Egyptian climate has made them invaluable for understanding the transition from the classical world to the medieval era and the spread of Christianity in Egypt and the wider Mediterranean. Coptic textiles are culturally and historically significant, reflecting the fusion of artistic traditions and religious influences during a transformative period. Estimate: EUR 170-200



86 ITEM: Bowl MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 65 mm x 185 mm CONDITION: Good condition PROVENANCE: Ex American private collection, acquired before 1995s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman bronze bowls represent a significant aspect of ancient Roman material culture, showcasing the craftsmanship and artistic achievements of the Roman Empire. These bowls were crafted primarily during the Roman Imperial period, from around the 1st century BC to the 3rd century AD, and were used for a variety of purposes, including dining, religious rituals, and domestic decoration. Bronze, an alloy of copper and tin, was a favored material for these bowls due to its durability, malleability, and lustrous appearance, making it ideal for both functional and aesthetic purposes. Roman bronze bowls were crafted using various techniques, including casting, hammering, and chasing. Some bowls were cast using molds, allowing for the mass production of standardized designs, while others were handcrafted through labor-intensive processes such as hammering and chasing, which involved shaping the metal with hammers and adding intricate details through engraving or embossing. The resulting bowls varied in size, shape, and ornamentation, reflecting the diverse tastes and preferences of Roman society. Common motifs found on Roman bronze bowls include mythological scenes, floral patterns, geometric designs, and figural representations, often executed with exquisite precision and attention to detail. These bowls served not only functional purposes but also conveyed social status and cultural identity. Wealthy Roman households often owned elaborate bronze bowls as symbols of their affluence and refinement, displaying them prominently during banquets and ceremonial occasions. Additionally, bronze bowls were sometimes used in religious rituals and offerings, serving as vessels for libations, incense, or other sacred substances. Over time, as the Roman Empire expanded and diversified, bronze bowls evolved to incorporate influences from different regions and cultures, resulting in a rich tapestry of styles and designs that reflect the cosmopolitan nature of the Roman world. Estimate: EUR 250-300



87 ITEM: Scarab from Apopi II MATERIAL: Steatite CULTURE: Egyptian PERIOD: Second Intermediate Period, 1580 - 1540 B.C DIMENSIONS: 12 mm x 8 mm CONDITION: Good condition PROVENANCE: Ex Museum Exhibiton of the Arbeitsgruppe für Biblische Archäologie, Germany (Deaccession) Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Apopi II, also known as Apepi II or Apophis II, was a significant ruler during the Second Intermediate Period of ancient Egypt, specifically during the Hyksos domination of the Nile Delta region. He likely reigned during the 16th century BC, though precise dates are uncertain due to the fragmented nature of historical records from this period. Apopi II was the last ruler of the Hyksos dynasty, which was of West Semitic origin and had established control over Lower Egypt, ruling concurrently with the native Egyptian rulers of the Theban region in Upper Egypt. During Apopi II's reign, the Hyksos maintained a tenuous hold over Lower Egypt, while tensions with the Theban rulers in Upper Egypt simmered. Apopi II faced challenges from the Theban pharaohs, particularly Seqenenre Tao and Kamose, who sought to reunify Egypt and drive out the foreign Hyksos rulers. The conflict between the Hyksos and the Thebans culminated in a series of military campaigns known as the War of Liberation, which ultimately led to the expulsion of the Hyksos and the reunification of Egypt under the New Kingdom. Despite his efforts to maintain control over Lower Egypt, Apopi II was ultimately unsuccessful in resisting the advances of the Theban pharaohs. His reign marked the end of Hyksos rule in Egypt and the beginning of a new era of centralized power and territorial expansion under the New Kingdom pharaohs. Estimate: EUR 550-600



88 ITEM: Vessel with decoration MATERIAL: Pottery CULTURE: Indus Valley, Late Harappan PERIOD: 1900 - 1300 B.C DIMENSIONS: 47 mm x 80 mm CONDITION: Good condition PROVENANCE: Ex English private collection, A., acquired between 1980 - 2015 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Indus Valley culture was a Bronze Age civilization that developed from around 3300 BC to 1300 BC along the Indus River Valley in Afghanistan, Pakistan and northwest India. It encompassed about a hundred settlements and two major cities: Harappa and Mohenjo-Daro, both in Pakistan. Together, it comprised the largest area of all ancient civilisations, over a million square kilometres, and spanned several periods, with its peak between 2600 and 1900 BC. Like the civilisations of Mesopotamia and Egypt, it was dependent on its river. Like the Nile, the Indus overflowed every year, flooding vast areas and depositing fertile sediments. This immense agricultural potential was the basis on which urbanism developed around the Indus River. With the prehistoric cultures of the Indus valley, the first chapter in the history of India is being prepared. It is a long prehistoric period, proven by lithic testimonies. On the other hand, prehistoric remains can be found up to the first millennium BC, that is, up to a time when the peninsula had already entered history. Strictly speaking, the cultures of the Indus belong to prehistory as they have only left archaeological remains without literary documents, but to appreciate Indian history it is necessary to take into consideration these prehistoric urban cultures. Estimate: EUR 75-100



89 ITEM: Key MATERIAL: Bronze CULTURE: Roman PERIOD: 1st – 3rd Century A.D DIMENSIONS: 7 mm x 34 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, R.J., with Israeli export licence number 57470 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze keys were essential tools in ancient Roman society, serving as both functional objects for securing doors and chests and symbolic items representing authority, ownership, and access. These keys were crafted from bronze, an alloy of copper and tin known for its durability and malleability, making it well-suited for the production of intricate objects like keys. Roman bronze keys varied in size and design, reflecting the diverse architectural styles and locking mechanisms of the time. One of the most common types of Roman bronze keys was the ward key, characterized by its distinctive toothed or ridged blade designed to fit specific locks. These keys were used to secure various types of doors, chests, and storage containers, providing protection for valuable possessions and private spaces. The design of Roman bronze keys evolved over time, with later examples featuring more elaborate and decorative elements, such as ornate handles and engraved motifs, reflecting the artistic sensibilities of different periods and regions within the Roman Empire. Beyond their practical function, Roman bronze keys held symbolic significance in Roman society. Owning a key signified authority and control over property, whether it be a household or a treasury. Keys were often associated with concepts of power, ownership, and access to both physical and metaphorical realms. In religious contexts, keys were also attributed to deities such as Janus, the Roman god of beginnings and transitions, who was depicted holding a key as a symbol of his role as the guardian of gates and passages. Estimate: EUR 60-80



90 ITEM: Pyxis with lid MATERIAL: Pottery CULTURE: Greek PERIOD: 4th - 2nd Century B.C DIMENSIONS: 90 mm x 80 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. In ancient Greek culture, a pyxis with a lid was a small cylindrical container used primarily by women to store cosmetics, jewelry, perfumes, or other valuable personal items. These vessels were typically made from various materials such as clay, metal, or even precious materials like ivory or gold, depending on the owner's wealth and social status. The term "pyxis" derives from the Greek word for box or receptacle, emphasizing its function as a storage container. Pyxides with lids were often decorated with intricate designs and motifs, showcasing the artistic skills of Greek craftsmen. Common decorative elements included scenes from mythology, geometric patterns, floral motifs, and figural representations. The lids of these containers were usually fitted with a knob or handle, facilitating easy opening and closure. Some pyxides also featured inscriptions or dedications, providing insights into their use and significance in ancient Greek society. Beyond their practical function as containers for personal belongings, pyxides with lids also held symbolic importance in Greek culture. As objects associated with femininity and the private sphere, they were often given as gifts during rites of passage such as weddings or coming-of-age ceremonies. The elaborate decorations adorning these vessels served not only to beautify them but also to convey messages about the owner's taste, status, and cultural identity. Estimate: EUR 200-250



91 ITEM: Wine pitcher MATERIAL: Pottery CULTURE: Bronze Age PERIOD: 1550 - 1200 B.C DIMENSIONS: 221 mm x 145 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, acquired between 1975 - 1990. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze Age pottery in the Holy Land, spanning the third to the early second millennium BCE, reveals a rich and diverse ceramic tradition that reflects the cultural and technological developments of the time. One notable period within the Bronze Age is the Early Bronze Age (circa 3300–2000 BCE), during which the Holy Land witnessed the rise of urban centers and complex societies. Pottery from this era is characterized by wheel-made vessels adorned with intricate designs and distinctive shapes. In the subsequent Middle Bronze Age (circa 2000–1550 BCE), the Holy Land continued to witness advancements in pottery production. This period saw the emergence of a variety of vessel forms, including cooking pots, storage jars, and ritual vessels. Red-slipped pottery, where the surface is coated with a fine red slip, became prevalent during this time, and intricate painted decorations, often depicting geometric patterns or stylized animals, adorned the vessels. The Late Bronze Age (circa 1550–1200 BCE) marked another significant phase in the Holy Land's ceramic history. With the rise of powerful city-states and international trade networks, pottery styles became influenced by neighboring cultures. Mycenaean and Minoan influences are evident in some pottery, showcasing the interconnectedness of the region during this period. The Late Bronze Age also witnessed the production of elaborate and finely crafted pottery, including chalices and libation vessels, often associated with religious and ceremonial practices. Overall, Bronze Age pottery in the Holy Land provides valuable insights into the social, economic, and religious aspects of ancient communities, offering a tangible link to the past. Estimate: EUR 200-250



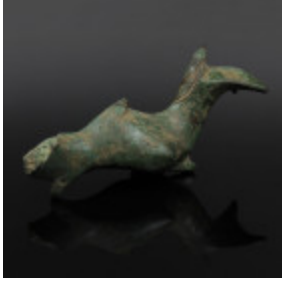
92 ITEM: Amphora MATERIAL: Pottery CULTURE: Roman, North Africa PERIOD: 3rd - 4th Century A.D DIMENSIONS: 143 mm x 105 mm CONDITION: Good condition PROVENANCE: Ex French private archeological collection in Saint-Germain en Laye of a Jewish affluent family Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the 3rd and 4th centuries AD, Roman pottery production in North Africa flourished, particularly in regions such as modern-day Tunisia, Algeria, and Libya. This period coincided with the height of the Roman Empire's influence in the region, and pottery played a crucial role in both domestic life and trade networks. Among the notable types of pottery produced during this time were the little amphoras, which were small-scale versions of the larger amphorae commonly used for transporting goods such as wine, oil, and grain. Little amphoras from Roman North Africa were typically crafted from local clay and varied in size and shape depending on their intended use. While larger amphorae were primarily employed for bulk transportation and storage, little amphoras served a more diverse range of functions. They were utilized in household settings for storing and transporting liquids, such as oil or wine, as well as for preserving and transporting other commodities like sauces, spices, and even perfumes. Their diminutive size made them convenient for everyday use in both urban and rural contexts. The production of little amphoras in Roman North Africa reflects the region's integration into broader Mediterranean trade networks during the Roman period. These vessels were not only produced for local consumption but were also exported to other regions of the empire, contributing to the exchange of goods and cultural influences across the Mediterranean world. Estimate: EUR 300-400



93 ITEM: Statue of a seated woman MATERIAL: Pottery CULTURE: Greek, Hellenistic period PERIOD: 3rd - 1st Century B.C DIMENSIONS: 112 mm x 40 mm CONDITION: Good condition PROVENANCE: Ex English private collection, Sussex, mid-20th century private collection. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Greek Hellenistic period, which spanned from the death of Alexander the Great in 323 B.C. to the establishment of the Roman Empire in 31 B.C., the art of sculpture underwent significant developments, marked by a departure from the idealized forms of the Classical era towards greater naturalism and emotional expression. Among the notable sculptures from this period is the Statue of a Seated Woman, also known as the "Pergamon Woman," dated to the 3rd century B.C. This sculpture exemplifies the Hellenistic style's emphasis on capturing realism and individuality, as well as the portrayal of complex emotions. The Statue of a Seated Woman is a marble sculpture depicting a woman seated in a relaxed posture, her body gently leaning to one side with her legs crossed elegantly. Her facial features are rendered with remarkable detail, conveying a sense of introspection and emotion. The woman's hairstyle, drapery, and jewelry are intricately carved, adding to the lifelike quality of the sculpture. The absence of idealized proportions and the focus on naturalistic details distinguish this work as characteristic of the Hellenistic period. This statue is believed to represent a goddess, nymph, or possibly a mortal woman depicted in a divine or heroic context. The sculpture's serene expression and contemplative pose suggest a moment of quiet introspection or divine communion. Estimate: EUR 300-400



94 ITEM: Spearhead MATERIAL: Bronze CULTURE: Luristan PERIOD: 2nd - 1st millenium B.C DIMENSIONS: 212 mm x 25 mm CONDITION: Good condition PROVENANCE: Ex English private collection, acquired between 1960 - 1980 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Luristan period, named after the region in western Iran where many artifacts were discovered, encompasses a span from the late second millennium BCE to the early first millennium BCE. One distinctive type of artifact from this period is the Luristan bronze dagger blade. These dagger blades are renowned for their exquisite craftsmanship and artistic detailing, reflecting the advanced metallurgical skills of the ancient Luristan people. Typically made from bronze, the dagger blades from Luristan exhibit a high level of skill in metal casting and carving. They often feature intricate geometric patterns, stylized animals, and mythological motifs that are meticulously incised or embossed onto the surface. The blades are characterized by their leaf-shaped or lozenge-shaped designs, with a prominent midrib and a tapering point, showcasing both functional and aesthetic considerations. These dagger blades were likely used as weapons, but their elaborate ornamentation suggests that they also held symbolic and ritualistic significance. The motifs depicted on the blades often include scenes of hunting, battles, and mythical creatures, indicating a connection to the beliefs and stories of the Luristan people. Estimate: EUR 170-200



95 ITEM: Statuette of a dolphin MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 36 mm x 25 mm x 80 mm CONDITION: Good condition PROVENANCE: Ex Spanish private collection, acquired between 1980 - 2000 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. In the Roman period, dolphin statuettes held symbolic significance and were associated with various aspects of Roman life, including mythology, religion, and daily rituals. Dolphins were often depicted in Roman art and sculpture due to their connection with Neptune, the god of the sea. These statuettes served as votive offerings and were commonly placed in temples dedicated to Neptune or other marine deities. The Romans believed that offering dolphin statuettes would invoke the protection and favor of these sea gods, especially for those involved in maritime activities or seeking safe passage during voyages. The representation of dolphins in Roman statuettes also carried symbolic meanings beyond their association with the sea. Dolphins were considered symbols of good fortune, intelligence, and playfulness. As a result, dolphin figurines were sometimes used in domestic settings as decorative items or talismans believed to bring luck and positive energy to the household. The widespread popularity of dolphin imagery in Roman art reflects the cultural significance attached to these creatures and their ability to bridge the realms of both the natural and divine. Moreover, dolphin statuettes were not limited to religious or domestic contexts; they were also used as elements in Roman funerary art. In some cases, dolphins were incorporated into tomb decorations or placed near burial sites, symbolizing protection for the deceased in the afterlife. Estimate: EUR 250-300



96 ITEM: Scarab with Uraeus, Ankh and neb basket (Amun trigram) MATERIAL: Steatite CULTURE: Egyptian PERIOD: New Kingdom, 1550 - 1070 B.C DIMENSIONS: 12 mm x 8 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Egyptian scarabs with the Amun trigram, uraeus, ankh, and neb basket are fascinating artifacts that provide insights into ancient Egyptian religious beliefs and cultural practices. The scarab, a symbol of rebirth and regeneration, was a popular motif in ancient Egypt and often served as a protective amulet or talisman. When combined with other symbols like the Amun trigram, uraeus (cobra symbol), ankh (symbol of life), and neb basket (symbol of fertility), these scarabs took on additional layers of meaning and significance. The Amun trigram, consisting of three symbols representing the god Amun, was associated with divine protection and power. Amun was one of the most important gods in the Egyptian pantheon, often depicted as a man with a ram's head or as a ram itself. The inclusion of the Amun trigram on scarabs indicated a connection to this powerful deity, suggesting that the wearer sought Amun's favor and blessings for protection and prosperity. The uraeus, a symbol of the goddess Wadjet often depicted as a rearing cobra, symbolized protection and royal authority. It adorned the crowns of pharaohs and was associated with divine kingship and sovereignty. The ankh, resembling a cross with a loop at the top, represented the concept of eternal life and was often held by deities as a symbol of their ability to grant immortality. The neb basket, symbolizing fertility and abundance, was associated with the goddess Renenutet, who was believed to provide nourishment and sustenance. When combined with the scarab, these symbols created powerful talismans believed to offer protection, prosperity, and eternal life to the wearer in both this world and the afterlife. Estimate: EUR 300-400



97 ITEM: Single handled beaker with knob decoration MATERIAL: Pottery CULTURE: Bronze Age, Europe PERIOD: 1200 - 750 B.C DIMENSIONS: 102 mm x 135 mm CONDITION: Good condition PROVENANCE: Ex German private collection, S.N. Acquired from H.H. auction in 2011 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze Age pottery in Europe is a key archaeological indicator of the technological advancements and cultural developments that took place during this prehistoric period, which typically spans from around 3200 BCE to 600 BCE. Bronze Age pottery reflects significant shifts in material culture, particularly the transition from the Neolithic era's simple, handmade ceramics to more sophisticated, wheel-thrown vessels. Pottery production during the Bronze Age exhibited a variety of regional styles and forms, highlighting the diversity of cultures across Europe. Common types of pottery included beakers, bowls, and amphorae, often adorned with distinctive decorative motifs such as geometric patterns, incised designs, and stylized representations of animals or human figures. Additionally, the Bronze Age witnessed the emergence of unique pottery traditions in different regions, like the Bell Beaker culture in western Europe and the Unetice culture in Central Europe, each with its own distinctive pottery styles and technologies. Bronze Age pottery played a vital role in daily life, serving as containers for storage, cooking, and as ritual or grave goods. It is also a valuable source of information for archaeologists, as the analysis of pottery fragments can reveal insights into trade, technology, and cultural connections across ancient Europe. The sophistication of Bronze Age pottery reflects not only advances in ceramic production but also the increasing social complexity and interactions among various European societies. This era laid the foundation for the subsequent Iron Age, which would bring further transformations in pottery and European culture. Estimate: EUR 350-400



98 ITEM: Amphoriskos MATERIAL: Pottery CULTURE: Bronze Age PERIOD: 2400 - 2000 B.C DIMENSIONS: 140 mm x 145 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. PARALLEL: HENDRIX, E., DREY, P. and STORFJELL, J., Ancient Pottery of Transjordan, p. 133, Fig. 128 BRITISH MUSEUM Collection, Accession number 1984,0611.24 and 1984,0611.23 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Ceramic amphoriskos are archaeological artifacts of great significance dating back to the Bronze Age, a period that spans approximately from 3300 to 1200 BC. These small vessels were primarily used for storing and transporting liquids such as oil, wine, or perfumes, and they are characterized by their distinctive amphora-like shape with two handles and a narrow neck. Amphoriskos were often adorned with intricate geometric patterns or symbolic figures that reflected the artistic and cultural aesthetics of the Bronze Age civilization to which they belonged. These objects are crucial for archaeologists and historians as they provide valuable insights into daily life, trade, and technology of the era. Furthermore, ceramics, particularly amphoriskos, are frequently discovered in archaeological excavations, allowing researchers to trace trade routes and cultural diffusion throughout the Bronze Age, thereby contributing to our understanding of ancient civilizations that inhabited that period. Estimate: EUR 300-350



99 ITEM: Ladle dipper MATERIAL: Pottery CULTURE: Bronze Age, Urnfield PERIOD: 1300 – 750 B.C DIMENSIONS: 45 mm x 132 mm x 135 mm CONDITION: Good condition PROVENANCE: Ex German private collection, S.N. Acquired from H.H. auction in 2011 PARALLEL: JOURNAL OF ARCHAEOLOGICAL SCIENCE, REPORTS 42. The Late Bronze Age 'metallurgists' graves' in south-western Poland. Tracing the provenance of the metal raw material using casting moulds (2022), Page 5, Figure 2 to 6 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Urnfield culture was a late Bronze Age culture of Central Europe, often divided into several local cultures within a broader Urnfield tradition. The name comes from the custom of cremating the dead and placing their ashes in urns, which were then buried in fields. The first usage of the name occurred in publications over grave sites in southern Germany in the late 19th century. Over much of Europe, the Urnfield culture followed the Tumulus culture and was succeeded by the Hallstatt culture. Some linguists and archaeologists have associated this culture with the Proto-Celtic language, or a pre-Celtic language family. Estimate: EUR 300-350

200



100 ITEM: Skyphos MATERIAL: Pottery CULTURE: Greek PERIOD: 4th Century B.C DIMENSIONS: 125 mm x 220 mm CONDITION: Good condition PROVENANCE: Ex Swiss private collection, acquired since at least 1977 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The skyphos, a prominent vessel in ancient Greek pottery, holds significance for its varied forms and functions throughout different periods. The term 'skyphos' generally refers to a deep, two-handled cup, but its specific characteristics evolved over time. During the Archaic period (8th to 6th centuries BCE), the skyphos commonly featured a rounded bowl, low foot, and horizontal handles. These early examples were often decorated with geometric patterns and stylized animal motifs, reflecting the artistic preferences of the time. As Greek pottery transitioned into the Classical period (5th to 4th centuries BCE), the skyphos underwent changes in both form and ornamentation. Artists began to experiment with different shapes, resulting in variations like the "Type A" skyphos with an offset lip and the "Type B" with a more pronounced foot. Decorative elements became more intricate, featuring mythological scenes, athletic competitions, and representations of daily life. The skyphos, in its diversity, served various purposes, from everyday use in symposia (drinking parties) to religious and funerary contexts. In the Hellenistic period (4th to 1st centuries BCE), the skyphos continued to evolve, with variations such as the "Graffito Skyphos" becoming popular. These vessels were characterized by engraved or incised inscriptions and images, adding a personalized touch to the drinking experience. Estimate: EUR 400-450



101 ITEM: Cup MATERIAL: Pottery CULTURE: Bronze Age, Europe PERIOD: 1200 - 750 B.C DIMENSIONS: 82 mm x 92 mm CONDITION: Good condition PROVENANCE: Ex German private collection, S.N. Acquired from H.H. auction in 2011 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze Age pottery in Europe is a key archaeological indicator of the technological advancements and cultural developments that took place during this prehistoric period, which typically spans from around 3200 BCE to 600 BCE. Bronze Age pottery reflects significant shifts in material culture, particularly the transition from the Neolithic era's simple, handmade ceramics to more sophisticated, wheel-thrown vessels. Pottery production during the Bronze Age exhibited a variety of regional styles and forms, highlighting the diversity of cultures across Europe. Common types of pottery included beakers, bowls, and amphorae, often adorned with distinctive decorative motifs such as geometric patterns, incised designs, and stylized representations of animals or human figures. Additionally, the Bronze Age witnessed the emergence of unique pottery traditions in different regions, like the Bell Beaker culture in western Europe and the Unetice culture in Central Europe, each with its own distinctive pottery styles and technologies. Bronze Age pottery played a vital role in daily life, serving as containers for storage, cooking, and as ritual or grave goods. It is also a valuable source of information for archaeologists, as the analysis of pottery fragments can reveal insights into trade, technology, and cultural connections across ancient Europe. The sophistication of Bronze Age pottery reflects not only advances in ceramic production but also the increasing social complexity and interactions among various European societies. This era laid the foundation for the subsequent Iron Age, which would bring further transformations in pottery and European culture. Estimate: EUR 250-300



102 ITEM: Plate MATERIAL: Terra Sigillata CULTURE: Roman, North Africa PERIOD: 4th - 6th Century A.D DIMENSIONS: 36 mm x 292 mm diameter CONDITION: Good condition PROVENANCE: Ex German private collection, acquired before 1970 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. North African pottery during the Roman period exemplifies the vibrant cultural exchanges and artistic innovation that characterized this region during antiquity. The Roman occupation of North Africa, particularly regions such as Tunisia, Algeria, and Libya, led to the integration of Roman artistic techniques and styles with indigenous North African traditions. Pottery production in North Africa during this time was highly diverse, with local workshops producing a wide range of vessels for domestic use, religious rituals, and trade. One of the most distinctive types of pottery from Roman North Africa is the red slip ware, which was characterized by its smooth red surface and often adorned with incised or painted decorative motifs. These vessels were commonly used for everyday purposes such as storing food and water, cooking, and serving meals. The red slip ware of North Africa reflects the influence of Roman pottery traditions, particularly in terms of form and function, while also retaining elements of indigenous North African styles and techniques. In addition to red slip ware, North African pottery from the Roman period also included other types of vessels such as amphorae, storage jars, and oil lamps. These vessels were produced in large quantities and were exported throughout the Mediterranean world, attesting to the importance of North Africa as a center of ceramic production and trade during antiquity. Estimate: EUR 300



103 ITEM: Oil lamp depicting a man lying next to a tree, Type Bussière D X MATERIAL: Pottery CULTURE: Roman PERIOD: 2nd - 3rd Century A.D DIMENSIONS: 45 mm x 90 mm x 120 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman oil lamps are significant artifacts that offer insights into ancient Roman daily life, technology, and artistic expression. These lamps were essential sources of illumination in households, public spaces, and religious settings throughout the Roman Empire. They were typically made of clay, bronze, or occasionally glass, and served practical as well as symbolic purposes. Roman oil lamps varied in design and decoration depending on factors such as region, period, and intended use. Common motifs included geometric patterns, floral designs, mythological scenes, and religious symbols. Some lamps featured intricate relief work or inscriptions, showcasing the craftsmanship and artistic skills of Roman artisans. Additionally, certain lamps were designed with specific functions in mind, such as those used in religious rituals or funerary contexts. The use of oil lamps in ancient Rome extended beyond mere illumination. They were often employed in religious ceremonies, where the act of lighting a lamp symbolized the presence of the divine and the offering of prayers or sacrifices. Oil lamps were also used in domestic rituals and social gatherings, creating a warm and inviting atmosphere. Estimate: EUR 250-270



104 ITEM: Oil lamp, Type Rosenthal & Sivan K, Group 1, var. B. MATERIAL: Pottery CULTURE: Islamic, Umayyads PERIOD: 7th - 8th Century A.D DIMENSIONS: 35 mm x 65 mm x 97 mm CONDITION: Good condition PROVENANCE: Ex German private collection, Dr. C.H.H., acquired before 1960 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Islamic Umayyad dynasty, which ruled from 661 to 750 CE, oversaw a period of remarkable artistic and cultural development in the Islamic world. Umayyad oil lamps are significant artifacts that provide insights into the material culture and artistic achievements of this era. These lamps were typically made of ceramic or glass and served as important sources of illumination in domestic, religious, and public spaces throughout the Umayyad Empire, which stretched from Spain to Central Asia. Umayyad oil lamps are known for their distinctive decorative motifs and intricate designs. Many lamps featured geometric patterns, floral motifs, and calligraphic inscriptions, reflecting the artistic influences of the diverse regions within the Umayyad Empire. These lamps often incorporated elements of Byzantine, Sassanian, and Roman artistic traditions, demonstrating the multicultural exchange and artistic synthesis that characterized Umayyad art and architecture. Beyond their practical function, Umayyad oil lamps also held symbolic and religious significance. The inclusion of Quranic verses or religious invocations on lamp designs served to sanctify the act of lighting the lamp and imbue the space with spiritual significance. Additionally, the widespread use of oil lamps in mosques, madrasas, and other Islamic religious institutions underscored their role in facilitating communal worship and religious observance. Umayyad oil lamps thus stand as testament to the rich artistic heritage and religious devotion of the Islamic world during the Umayyad period. Estimate: EUR 170-190



105 ITEM: Oil lamp, Type Cahn-Klaiber 3.1.6 MATERIAL: Pottery CULTURE: Egyptian, Hellenistic period PERIOD: 1st Century B.C - 1st Century A.D DIMENSIONS: 24 mm x 45 mm x 78 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Lamps were used by ancient people in a variety of ways, both indoors and outdoors. They served utilitarian, ritualistic, and symbolic purposes. Business owners, such as innkeepers and barkeepers, used oil lamps to light their businesses as well as the streets nearby. Noblemen used lamps to light their paths when they or their guests were out after dark. Soldiers used them to light forts and military encampments. Fishermen are believed to have used lamps on their boats when going on nighttime fishing excursions, and when out to sea, galleys likely had oil lamps hanging at the stern to indicate their positions to one another. In the entertainment sector, lamps were used to light venues for after-dark sporting events such as gladiator shows. They were also used for "special effects" at the theater to indicate when a scene was supposed to be set at night. In religious contexts, oil lamps served the simple utilitarian function of lighting temples and shrines, and they served a number of ritualistic functions, as well. Many of the religious practices in ancient Rome involved some form of ritual sacrifice or offering. Because light was considered a blessing, oil lamps were frequently dedicated at temples and shrines as votive offerings. They were also a common component in burial practices, and lamps were often buried with the dead in order to light the way into the afterlife and beyond. In some cases, oil lamps served as a status symbol. Wealthy families used and displayed lamps made of metal, a higher quality material, lamps with intricate or exotic imagery, and lamps with multiple nozzles which burned more fuel, making the lamp more costly. Estimate: EUR 150-160



106 ITEM: Head of a woman MATERIAL: Terracotta CULTURE: Greek, Hellenistic period PERIOD: 2nd - 1st Century B.C DIMENSIONS: 40 mm x 20 mm (without stand) CONDITION: Good condition. Includes stand. Head glued to the marble stand PROVENANCE: Ex French private collection, acquired between 1970 - 1985 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Estimate: EUR 100-130

50



107 ITEM: Scarab with nefer-sign flanked by bent papyrus stalks
MATERIAL: Steatite CULTURE: Egyptian PERIOD: Second Intermediate Period, 1700 - 1500 B.C DIMENSIONS: 14 mm x 10 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Egyptians saw the Egyptian scarab (*Scarabaeus sacer*) as a symbol of renewal and rebirth. The beetle was associated closely with the sun god because scarabs roll large balls of dung in which to lay their eggs, a behavior that the Egyptians thought resembled the progression of the sun through the sky from east to west. Its young were hatched from this ball, and this event was seen as an act of spontaneous self-creation, giving the beetle an even stronger association with the sun god's creative force. The connection between the beetle and the sun was so close that the young sun god was thought to be reborn in the form of a winged scarab beetle every morning at sunrise. As this young sun god, known as Khepri, rose in the sky, he brought light and life to the land. Scarab amulets were used for their magical rejuvenating properties by both the living and the dead. Scarabs were used by living individuals as seals from the start of the Middle Kingdom (ca. 2055 BCE) onwards. The most common inscription for these scarabs was the owner's name. The incised design was often a schematic combination of hieroglyphs and geometric patterning. Patterns could often denote the specific administrative office held by the wearer. Scarabs were also often rendered naturalistically in the round. The regenerative powers of scarabs of this nature could be used by either the living or the dead for healing and protection during quotidian activities or during a deceased person's passage into the afterlife. The striking red/orange color of this amulet's carnelian strengthens its solar associations. Estimate: EUR 175-200



108 ITEM: Oil lamp, Type Daroma MATERIAL: Pottery CULTURE: Roman, South of Jerusalem PERIOD: 1st - 2nd Century A.D DIMENSIONS: 26 mm x 54 mm x 87 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman oil lamps were integral to daily life in ancient Rome, serving as essential sources of light after sunset. Typically made of ceramic, though some were crafted from metal or glass, these lamps consisted of a shallow dish containing oil, with a wick protruding from the spout. The wick would soak up the oil and, when lit, provide illumination. Roman oil lamps came in various shapes and sizes, from simple and utilitarian to highly decorative pieces adorned with intricate designs and motifs. The design of Roman oil lamps evolved over time, reflecting changes in Roman society and technological advancements. Early Roman lamps were relatively plain, with simple shapes and minimal decoration. However, as the Roman Empire expanded and trade flourished, the production of oil lamps became more sophisticated, with craftsmen incorporating elaborate relief patterns, mythological scenes, and even personalized inscriptions onto the lamps' surfaces. These decorative elements not only enhanced the aesthetic appeal of the lamps but also served as status symbols, reflecting the wealth and social standing of their owners. Beyond their practical function, Roman oil lamps also held symbolic significance in Roman culture and religion. They were often used in religious ceremonies and rituals, including funerary practices where lamps were placed in tombs to provide light for the deceased in the afterlife. Additionally, oil lamps were sometimes dedicated as votive offerings to gods and goddesses, symbolizing the supplicant's devotion and seeking divine favor. Estimate: EUR 200-220



109 ITEM: Cosmetic palette MATERIAL: Stone CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 7 mm x 54 mm x 40 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, A.K., with Israeli export licence number 57470 PARALLEL: The British Museum Collection Online, Accession number 1982,0729.437 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman stone cosmetic palettes represent an important aspect of ancient grooming practices and material culture. These palettes were used for grinding and mixing cosmetic substances such as kohl, a dark pigment used for eyeliner, and various ointments and pigments for body adornment. Unlike the smaller, portable cosmetic palettes made of materials like bronze or alabaster, stone cosmetic palettes were typically larger and more stationary, often featuring flat surfaces for grinding and mixing cosmetics. Stone cosmetic palettes were crafted from a variety of materials, including limestone, schist, and alabaster, chosen for their durability and smooth texture. These palettes were often rectangular or oval-shaped, with shallow depressions or grooves carved into the surface to hold the cosmetic substances. Some palettes featured intricate engravings or relief carvings, depicting decorative motifs such as floral patterns, geometric designs, or mythological scenes. These embellishments not only added aesthetic appeal to the palettes but also reflected the artistic tastes and cultural influences of the time. In addition to their practical function, stone cosmetic palettes held symbolic significance in ancient Roman society. The use of cosmetics was not only a means of enhancing one's appearance but also carried religious and social connotations. Cosmetic preparation and application were often associated with rituals of purification, beautification, and self-care, reflecting cultural ideals of hygiene and personal grooming. Stone cosmetic palettes were sometimes buried as grave goods alongside the deceased, suggesting beliefs in the importance of personal adornment and grooming in the afterlife. Estimate: EUR 120-140



110 ITEM: Cosmetic bowl / palette MATERIAL: Stone CULTURE: Iron Age PERIOD: 8th - 6th Century B.C DIMENSIONS: 18 mm x 66 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, A.K., with Israeli export licence number 57470 BIBLIOGRAPHY: The Israel Museum, Jerusalem, Accession number 1936-929 and 1980-1161 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Iron Age period, cosmetic palettes and bowls held significant cultural and social importance in various ancient civilizations, particularly in regions such as the Near East and Egypt. These artifacts served as both functional tools for cosmetic preparation and as symbols of status and identity within society. Cosmetic palettes from this period typically consisted of flat, circular or oval-shaped pieces of stone or other materials, often adorned with intricate engravings or relief carvings depicting religious, mythological, or symbolic motifs. In ancient Egypt, cosmetic palettes were widely used for grinding and mixing cosmetics, such as kohl for eyeliner or various ointments and pigments for body adornment. These palettes were crafted from materials like schist, slate, or limestone and were often decorated with elaborate designs that reflected the artistic styles and religious beliefs of the time. Many palettes featured animal motifs, geometric patterns, or scenes from mythology and everyday life, serving as artistic expressions of the cultural milieu in which they were created. Beyond their utilitarian function, cosmetic palettes also held symbolic significance in ancient societies. In addition to being practical objects for cosmetic preparation, they were often associated with rituals, ceremonies, and beliefs surrounding beauty, health, and spiritual protection. In some cultures, cosmetic palettes were buried as grave goods alongside the deceased, reflecting beliefs in the afterlife and the importance of personal adornment and grooming even in death. Estimate: EUR 250-300



111 ITEM: Oil lamp depicting a winged genie bending over a krater, Type Bussière D II 1 MATERIAL: Pottery CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 40 mm x 77 mm x 107 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s PARALLEL: DENEAUVE, J., Lamps de Carthage, Plate LXXX, Fig. 879 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman oil lamps were integral to daily life in ancient Rome, serving as essential sources of light after sunset. Typically made of ceramic, though some were crafted from metal or glass, these lamps consisted of a shallow dish containing oil, with a wick protruding from the spout. The wick would soak up the oil and, when lit, provide illumination. Roman oil lamps came in various shapes and sizes, from simple and utilitarian to highly decorative pieces adorned with intricate designs and motifs. The design of Roman oil lamps evolved over time, reflecting changes in Roman society and technological advancements. Early Roman lamps were relatively plain, with simple shapes and minimal decoration. However, as the Roman Empire expanded and trade flourished, the production of oil lamps became more sophisticated, with craftsmen incorporating elaborate relief patterns, mythological scenes, and even personalized inscriptions onto the lamps' surfaces. These decorative elements not only enhanced the aesthetic appeal of the lamps but also served as status symbols, reflecting the wealth and social standing of their owners. Beyond their practical function, Roman oil lamps also held symbolic significance in Roman culture and religion. They were often used in religious ceremonies and rituals, including funerary practices where lamps were placed in tombs to provide light for the deceased in the afterlife. Additionally, oil lamps were sometimes dedicated as votive offerings to gods and goddesses, symbolizing the supplicant's devotion and seeking divine favor. Estimate: EUR 250-280



112 ITEM: Oil lamp MATERIAL: Pottery CULTURE: Greek PERIOD: 4th Century B.C DIMENSIONS: 32 mm x 57 mm x 76 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the 5th and 4th centuries BC, ancient Greek oil lamps underwent significant development in both form and function. These oil lamps, essential for providing light in Greek households, sanctuaries, and public spaces, evolved in design and decoration, reflecting changes in Greek society and culture. One notable feature of Greek oil lamps from the 5th and 4th centuries BC is their diversity in shape and style. While earlier Greek lamps tended to be simple and utilitarian, lamps from this period began to exhibit more elaborate designs and decorative elements. Common shapes included the "biconical" type, characterized by a double-conical body with a central filling hole and one or more wick holes, as well as the "kernos" type, featuring multiple spouts for wicks arranged around a central filling hole. These lamps were typically made of clay and produced using molds or hand-building techniques. Greek oil lamps from the 5th and 4th centuries BC also often featured decorative motifs that reflected the artistic trends of the time. These motifs ranged from geometric patterns and floral designs to mythological scenes and figures. Some lamps were adorned with relief sculptures depicting gods, heroes, or mythical creatures, while others were embellished with painted decorations in black-figure or red-figure styles. Estimate: EUR 150-160



113 ITEM: Flask MATERIAL: Glass CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 100 mm x 72 mm CONDITION: Good condition PROVENANCE: Ex French private collection, T., Paris, acquired before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman glass flasks, also known as unguentaria or perfume bottles, were small vessels used for storing and dispensing oils, perfumes, and other aromatic substances in ancient Rome. These flasks were crafted from glass, a material that became increasingly popular during the Roman Empire due to advancements in glassmaking techniques. Roman glassmakers developed various methods for shaping and decorating glass, resulting in a wide array of exquisite vessels, including the distinctive glass flasks. The design of Roman glass flasks typically consisted of a narrow neck, a globular body, and a pointed or flattened base, facilitating ease of handling and pouring. The neck of the flask often featured a small mouth or spout, sometimes equipped with a stopper or lid to prevent evaporation and spillage of the precious contents. The body of the flask was often decorated with intricate patterns, such as spirals, waves, or geometric motifs, created using techniques like mold-pressing, trailing, or glass blowing. Some flasks also bore decorative handles or applied glass threads for added visual appeal. Roman glass flasks served both practical and aesthetic purposes in ancient Roman society. While they were primarily used for storing and dispensing perfumes and oils, these vessels also held symbolic significance in rituals, ceremonies, and daily life. Perfumes and aromatic oils were integral to Roman grooming and hygiene practices, and the use of elegant glass flasks to contain these precious substances reflected social status and refinement. Additionally, glass flasks were often buried as grave goods in Roman tombs, attesting to their importance in funerary customs and beliefs about the afterlife. Estimate: EUR 150-160



114 ITEM: Piriform aryballos MATERIAL: Pottery CULTURE: Greek PERIOD: 6th Century B.C DIMENSIONS: 72 mm x 38 mm CONDITION: Good condition, repaired PROVENANCE: Ex French private collection, Paris, acquired between 1980s - 2000s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The aryballos (pl. aryballoi) has a small round or ovoid body and a narrow neck. The typically broad and flat lip prevents spillage. The use of the Greek term aryballos for this particular shape is a modern convention. It may well have been used in antiquity, but we know that other names, such as lekythos, were also applied. Aryballoi are common in Corinthian ware, some being tiny and meticulously decorated. Examples are less widespread in Athenian, although the shape is depicted on vases or funerary stelai, either hanging up, often with a strigil or sponge in an athletic setting, or being used by the athletes themselves. In Corinth and East Greece, warrior's heads, animals, and other mould-made figures could serve as the body of aryballoi. Athenian potters sustain the habit, and there are examples in the form of female heads, shells, even genitals. Estimate: EUR 300-400

200



115 ITEM: Key MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 20 mm x 40 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, R.J., with Israeli export licence number 57470 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze keys were essential tools in ancient Roman society, serving as both functional objects for securing doors and chests and symbolic items representing authority, ownership, and access. These keys were crafted from bronze, an alloy of copper and tin known for its durability and malleability, making it well-suited for the production of intricate objects like keys. Roman bronze keys varied in size and design, reflecting the diverse architectural styles and locking mechanisms of the time. One of the most common types of Roman bronze keys was the ward key, characterized by its distinctive toothed or ridged blade designed to fit specific locks. These keys were used to secure various types of doors, chests, and storage containers, providing protection for valuable possessions and private spaces. The design of Roman bronze keys evolved over time, with later examples featuring more elaborate and decorative elements, such as ornate handles and engraved motifs, reflecting the artistic sensibilities of different periods and regions within the Roman Empire. Beyond their practical function, Roman bronze keys held symbolic significance in Roman society. Owning a key signified authority and control over property, whether it be a household or a treasury. Keys were often associated with concepts of power, ownership, and access to both physical and metaphorical realms. In religious contexts, keys were also attributed to deities such as Janus, the Roman god of beginnings and transitions, who was depicted holding a key as a symbol of his role as the guardian of gates and passages. Estimate: EUR 60-80



116 ITEM: Skyhpos MATERIAL: Pottery CULTURE: Greek PERIOD: 4th Century B.C DIMENSIONS: 42 mm x 148 mm x 78 mm CONDITION: Good condition. PROVENANCE: Ex Swiss private collection, since at least 1978 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Greek skyphos is a type of ancient Greek drinking vessel characterized by its deep, bowl-shaped body, two horizontal handles, and often a stemmed foot. It was commonly used for serving wine during symposiums, which were social gatherings where Greek men would come together to discuss various topics, drink wine, and enjoy entertainment. The design of the skyphos evolved over time, with earlier examples featuring a more conical shape and later versions becoming broader and more shallow. Skyphoi were crafted from a variety of materials, including pottery, bronze, and silver, with pottery being the most common. They were often decorated with intricate designs, including scenes from Greek mythology, daily life, and ornate patterns. These decorations not only added aesthetic appeal but also served as conversation starters during symposiums, where guests would admire and discuss the craftsmanship of the vessel. The use of the skyphos in Greek society was not just about drinking wine but also about fostering social bonds and intellectual discourse. Symposiums were integral to Greek culture, providing a platform for philosophical debates, poetry recitations, and the exchange of ideas among intellectuals. Estimate: EUR 250-300



117 ITEM: Arrowhead MATERIAL: Bronze CULTURE: Elamite, Middle Period PERIOD: 1200 - 800 B.C DIMENSIONS: 142 mm x 23 mm CONDITION: Good condition PROVENANCE: Ex English private collection, Ex London art market, acquired in 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Elamite culture began in modern day Iran sometime around 2700 BC and continued through 640 BC and included several dynastic lines. There's no certainty about where the Elamites originated, but there are clues from other sources including the Judeo-Christian Bible which places the Elamites as a Semitic culture that sprung from a descendant of Shem (one of Noah's 3 sons) named Elam. The Elamites were mentioned in the Bible in Ezra and Acts and the Kingdom of Elam is mentioned in Genesis, Nehemiah, Ezra, Jeremiah, Daniel, and I Chronicles. Regardless of the provenance of the Elamites, they occupied a long period of history in the Middle East and especially Persia. During this period, the Elamites maintained power through a strict system of accession and inheritance which allowed power to stay focussed within the Elamite mainstream culture. Elamite culture was arranged as many cultures are; around trade and resources. It was a patriarchal (led by men) society, reflecting the vast majority of surrounding civilizations. The area of Iran occupied for millennia by the Elamite Empire was a known trade hot spot. Located along the Persian Gulf with access to major shipping routes across land and sea, Elam was a mainstay in getting numerous resources wherever they needed to go throughout the Middle East and Asia. As a result, the people of Elam benefited from the riches, artwork, and resources of many different cultures and places. Therefore, the Elamite culture was one of great cosmopolitan wealth. Estimate: EUR 100-120



118 ITEM: Textile fragment MATERIAL: Linen CULTURE: Egyptian, Coptic PERIOD: 4th - 9th Century A.D DIMENSIONS: 127 mm x 90 mm (without stand) CONDITION: Good condition. Includes stand PROVENANCE: Ex English private collection, acquired from an American private collection between 1970s-1996 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Coptic textiles from the 4th to the 9th century are significant artifacts of late antiquity and early Christianity. These textiles, woven in Egypt, are known for their intricate weaving and vibrant colors. They feature a blend of indigenous Egyptian traditions and early Christian iconography, with motifs including Christian symbols, biblical scenes, and saints. These textiles offer insights into daily life, religious practices, and burial customs in the region. Their preservation in the arid Egyptian climate has made them invaluable for understanding the transition from the classical world to the medieval era and the spread of Christianity in Egypt and the wider Mediterranean. Coptic textiles are culturally and historically significant, reflecting the fusion of artistic traditions and religious influences during a transformative period. Estimate: EUR 100-110



119 ITEM: Ibex figurine MATERIAL: Bronze CULTURE: Bronze Age, Luristan PERIOD: 1600 - 1000 B.C DIMENSIONS: 38 mm x 26 mm CONDITION: Good condition PROVENANCE: Ex Dutch private collection, collected before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Luristan Bronze, Luristan also spelled Lorestān, any of the horse trappings, utensils, weapons, jewelry, belt buckles, and ritual and votive objects of bronze probably dating from roughly 1500–500 BCE that have been excavated since the late 1920s in the Harsin, Khorramābād, and Alishtar valleys of the Zagros Mountains in the Lorestān region of western Iran. Their precise origin is unknown. Scholars believe that they were created either by the Cimmerians, a nomadic people from southern Russia who may have invaded Iran in the 8th century BCE, or by such related Indo-European peoples as the early Medes and Persians. Estimate: EUR 100-120



120 ITEM: Oil juglet MATERIAL: Pottery CULTURE: Iron Age PERIOD: 700 - 586 B.C DIMENSIONS: 90 mm x 64 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, acquired between 1975 - 1990. PARALLEL: AMIRAN, R., Ancient Pottery of the Holy Land, p. 263, Fig. 263 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Ceramics during the Iron Age played a crucial role in shaping the material culture and economic activities of various ancient civilizations. These ceramics were typically characterized by their utilitarian functions, with pottery serving as essential vessels for food storage, cooking, and transportation. In addition to their practical purposes, Iron Age ceramics often displayed decorative elements and intricate designs that reflected the cultural and artistic preferences of the time. These ceramics provide valuable insights into the daily life, technological advancements, and trade networks of Iron Age societies. They are essential archaeological artifacts that aid in understanding the socio-economic dynamics, dietary habits, and artistic expressions of these ancient cultures. The study of Iron Age ceramics enriches our knowledge of the period and helps connect the dots between archaeological findings and the lives of the people who lived during this pivotal era in human history. Estimate: EUR 200-250

120



121 ITEM: Oil lamp, Type Kennedy 1, Group C MATERIAL: Pottery CULTURE: Iron Age PERIOD: 1300 - 586 B.C DIMENSIONS: 53 mm x 110 mm x 106 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Iron Age period, oil lamps continued to be an essential source of illumination in households, religious spaces, and other communal settings across various ancient civilizations. These lamps were typically crafted from materials such as clay, bronze, or even stone, reflecting the technological capabilities and artistic preferences of the time. While the basic design of oil lamps remained consistent throughout the Iron Age, regional variations and stylistic changes emerged, influenced by cultural, religious, and technological factors. In many Iron Age societies, oil lamps served not only practical purposes but also held symbolic significance. They were often used in religious rituals and ceremonies, where the act of lighting a lamp represented the presence of divine forces or the offering of prayers and supplications to gods and ancestors. The design and decoration of Iron Age oil lamps sometimes featured religious symbols, mythological motifs, or scenes from sacred narratives, reinforcing their role in religious expression and devotion. Estimate: EUR 170-200

120



122 ITEM: Oil lamp MATERIAL: Pottery CULTURE: Islamic PERIOD: 6th - 8th Century A.D DIMENSIONS: 32 mm x 56 mm x 90 mm CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the 6th to 8th centuries AD, the Islamic world witnessed significant advancements in various fields, including art, science, and technology. Islamic oil lamps from this period reflect the cultural and artistic richness of the era, blending influences from diverse regions and traditions. These lamps played a crucial role in providing light for both practical and symbolic purposes in Islamic households, mosques, and other communal spaces. Islamic oil lamps from the 6th to 8th centuries exhibit a wide range of styles and designs, reflecting the artistic preferences of different regions within the Islamic world. Common features include the use of intricate geometric patterns, stylized floral motifs, and calligraphic inscriptions from the Quran or other religious texts. The craftsmanship of these lamps often involved skilled metalworkers and potters who utilized techniques such as engraving, inlaying, and glazing to create intricate and visually striking designs. Beyond their functional use as sources of light, Islamic oil lamps held symbolic significance in Islamic culture and religious practice. They were often used in religious ceremonies, including daily prayers and special occasions such as Ramadan and Eid. The illumination provided by these lamps was seen as a metaphor for enlightenment and spiritual guidance, symbolizing the light of knowledge and faith. Estimate: EUR 70-80



123 ITEM: Large Stamp seal depicting a warrior wearing a helmet and chain mail MATERIAL: Hard fired clay CULTURE: Medieval, Crusaders PERIOD: 11th - 12th Century A.D DIMENSIONS: 72 mm x 55 mm CONDITION: Good condition PROVENANCE: Ex private collection of a prominent Egyptologist by descent assembled in the early part of the 20th century and brought to the US in 1954 with the family Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Medieval stamp seals made from clay were commonly used throughout the Middle Ages for various administrative, commercial, and personal purposes. These seals served as a form of authentication and were typically impressed onto documents, letters, or packages to indicate ownership, approval, or authorization. The use of clay for stamp seals was practical and accessible, as it was a readily available material that could be easily molded and inscribed with intricate designs or symbols. Among the motifs depicted on medieval stamp seals, representations of warriors adorned in chainmail were not uncommon. Chainmail was a type of armor made from interlinked metal rings, which provided protection to medieval warriors during battle. Depicting a warrior wearing chainmail on a stamp seal conveyed a sense of strength, valor, and martial prowess. These seals were often associated with individuals of noble or knightly status, as well as military leaders or officials involved in warfare or defense. Estimate: EUR 200-250



124 ITEM: Trefoil jug MATERIAL: Pottery CULTURE: Bronze Age, Cypriot PERIOD: 1450 - 1050 B.C DIMENSIONS: 315 mm x 210 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, acquired between 1975 - 1990. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Cypriot pottery from the Bronze Age is an important area of study for archaeologists and historians interested in the history of Cyprus and cultural interactions in the eastern Mediterranean during that period. Cypriot pottery from the Bronze Age, spanning approximately from 2300 to 1050 BCE, is characterized by its diversity of forms and decorative styles. One of the most notable types of Cypriot pottery from the Bronze Age is the "bilbil," a jar with a spherical body and a long, narrow neck. These jars had a variety of uses, including storage and transportation of liquids. Cypriot Bronze Age pottery often features a range of decorative designs, including geometric patterns, stylized animals, and floral motifs. These designs can provide insights into the aesthetics and iconography of the time, as well as the cultural influences that impacted pottery production in Cyprus. Furthermore, Cypriot Bronze Age pottery has been found at archaeological sites throughout the island as well as in other locations in the eastern Mediterranean. This suggests active participation by Cyprus in the trade networks of the era and its influence in cultural diffusion within the region. Estimate: EUR 600-700



125 ITEM: Slingshot with inscription 'CN MAG', Gnaeus Pompeius MATERIAL: Lead CULTURE: Roman PERIOD: 45 B.C DIMENSIONS: 20 mm x 37 mm CONDITION: Good condition PROVENANCE: Ex English private collection, M. C., acquired in 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Sling, implement for propelling missiles, one of the first missile weapons used in warfare. It consisted of a small strap or socket of leather to which two cords were attached. The warrior, or slinger, held the ends of the cords in one hand, placed the missile snugly in the strap, and whirled the socket and missile rapidly around his head; by letting go of one cord at the right moment, the slinger could let the missile fly out of the socket at a high speed. In the Roman army of the time of the Punic Wars (3rd-2nd century BC), the slingers were auxiliaries from Greece, Syria, and Africa. The Balearic islanders who constituted a part of Hannibal's Carthaginian army fighting the Romans were renowned as slingers. Thanks to its inscription 'CN MAG / IMP', we can identify that it comes from the famous battle of Munda that on March 17, 45 B.C. decided in favour of Caesar the war against the sons of Pompey the Great, Gnaeus and Sextus The legend CN MAG reads as Cn(aeus) Mag(nus), and refers with certainty to Gnaeus Pompeius Magnus, i.e. Pompey's eldest son, of the same name as his father. We know that, during his stay in Hispania, he minted coins on which he was mentioned as Cnaeus Magnus Imperator. Estimate: EUR 150-200



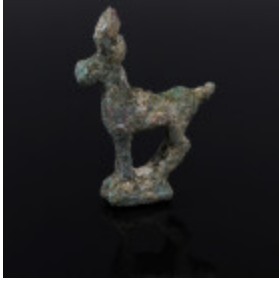
126 ITEM: Fibula MATERIAL: Bronze CULTURE: Iron Age PERIOD: 8th - 7th Century B.C DIMENSIONS: 20 mm x 42 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, R.J., with Israeli export licence number 57470 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Iron Age fibula in bronze represents a significant artifact in the material culture of ancient societies during the Iron Age. Fibulae were decorative fasteners used to secure garments, such as cloaks or tunics, in place of buttons or pins. Crafted from bronze, these fibulae were often intricately designed and served both functional and ornamental purposes. During the Iron Age, which spanned from roughly 1200 BC to 600 AD in Europe, fibulae became widespread across various cultures and regions, reflecting the importance of clothing and adornment in ancient societies. Bronze fibulae from the Iron Age exhibit a wide range of styles and designs, reflecting the artistic tastes, technological advancements, and cultural influences of the time. These fibulae varied in size, shape, and complexity, from simple and utilitarian forms to elaborate and highly decorative pieces. Common types of Iron Age fibulae include the bow fibula, characterized by its curved or bow-shaped design, and the penannular fibula, which features a circular or semi-circular shape with a pin and catch mechanism. In addition to their practical function of fastening garments, Iron Age bronze fibulae also held symbolic significance within ancient societies. They were often used as status symbols, worn by individuals to display their wealth, social standing, or membership in particular groups or communities. The decoration and craftsmanship of fibulae could convey cultural identity, religious beliefs, or allegiance to specific clans or tribes. Estimate: EUR 100-110



127 ITEM: Vessel MATERIAL: Pottery CULTURE: Bronze Age PERIOD: 2000 - 1200 B.C DIMENSIONS: 132 mm x 97 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, acquired between 1975 - 1990. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze Age pottery in the Holy Land, spanning the third to the early second millennium BCE, reveals a rich and diverse ceramic tradition that reflects the cultural and technological developments of the time. One notable period within the Bronze Age is the Early Bronze Age (circa 3300-2000 BCE), during which the Holy Land witnessed the rise of urban centers and complex societies. Pottery from this era is characterized by wheel-made vessels adorned with intricate designs and distinctive shapes. In the subsequent Middle Bronze Age (circa 2000-1550 BCE), the Holy Land continued to witness advancements in pottery production. This period saw the emergence of a variety of vessel forms, including cooking pots, storage jars, and ritual vessels. Red-slipped pottery, where the surface is coated with a fine red slip, became prevalent during this time, and intricate painted decorations, often depicting geometric patterns or stylized animals, adorned the vessels. The Late Bronze Age (circa 1550-1200 BCE) marked another significant phase in the Holy Land's ceramic history. With the rise of powerful city-states and international trade networks, pottery styles became influenced by neighboring cultures. Mycenaean and Minoan influences are evident in some pottery, showcasing the interconnectedness of the region during this period. The Late Bronze Age also witnessed the production of elaborate and finely crafted pottery, including chalices and libation vessels, often associated with religious and ceremonial practices. Overall, Bronze Age pottery in the Holy Land provides valuable insights into the social, economic, and religious aspects of ancient communities, offering a tangible link to the past. Estimate: EUR 150-170



128 ITEM: Spindle whorl MATERIAL: Bone CULTURE: Byzantine / Islamic PERIOD: 5th - 9th Century A.D DIMENSIONS: 30 mm diameter CONDITION: Good condition PROVENANCE: Ex German private collection, Dr. K.B., Munich, since the 1970s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Spindle whorls from the Byzantine and Islamic periods are fascinating artifacts that offer insights into textile production, social structures, and cultural exchanges during these periods. Used in the process of spinning yarn, spindle whorls were essential tools for the production of textiles, which played a crucial role in the economy and daily life of ancient societies. These whorls were typically made from materials such as clay, stone, or even metal, and varied in size and shape depending on the specific spinning technique and regional preferences. In the Byzantine and Islamic worlds, spindle whorls were ubiquitous objects found in both urban and rural contexts, highlighting the importance of textile production as a widespread economic activity. The designs and decorations adorning these whorls often reflected the artistic styles and cultural motifs prevalent in the respective societies. Additionally, the distribution of spindle whorls across different regions provides evidence of trade networks and cultural exchanges, as these objects were not only utilitarian but also served as carriers of cultural identity and technological knowledge. Estimate: EUR 40-50



129 ITEM: Ibex figurine MATERIAL: Bronze CULTURE: Bronze Age, Luristan PERIOD: 1600 - 1000 B.C DIMENSIONS: 37 mm x 26 mm CONDITION: Good condition PROVENANCE: Ex Dutch private collection, collected before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Luristan Bronze, Luristan also spelled Lorestān, any of the horse trappings, utensils, weapons, jewelry, belt buckles, and ritual and votive objects of bronze probably dating from roughly 1500–500 BCE that have been excavated since the late 1920s in the Harsin, Khorramābād, and Alishtar valleys of the Zagros Mountains in the Lorestān region of western Iran. Their precise origin is unknown. Scholars believe that they were created either by the Cimmerians, a nomadic people from southern Russia who may have invaded Iran in the 8th century BCE, or by such related Indo-European peoples as the early Medes and Persians. Estimate: EUR 100-120



130 ITEM: Oil lamp depicting a rosette, Type Bussière E VIII 10
MATERIAL: Pottery CULTURE: Late Roman / Christian PERIOD: 4th - 5th Century A.D DIMENSIONS: 50 mm x 85 mm x 135 mm
CONDITION: Good condition PROVENANCE: Ex French private collection, acquired from Toulouse and Montpellier auction houses and antique dealers before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Late Roman Christian lamps represent a fascinating intersection of religion, art, and everyday life during the later period of the Roman Empire. With the rise of Christianity as the dominant religion in the Roman world, the iconography and symbolism found on lamps began to reflect Christian themes. These lamps were used in Christian households, churches, catacombs, and other places of worship. One notable feature of late Roman Christian lamps is the shift in decorative motifs from pagan imagery to Christian symbols. Instead of scenes from mythology or everyday life, these lamps often featured Christian symbols such as the Chi-Rho monogram (☩), the fish symbol (ichthys), the Good Shepherd, the cross, and biblical scenes. These symbols served not only to illuminate spaces but also to reinforce the faith of believers and express their identity as Christians in a predominantly pagan society. Late Roman Christian lamps were also significant for their role in religious ceremonies and rituals. They were used in various Christian liturgical practices, such as the lighting of lamps during evening prayers or the celebration of Mass. Additionally, Christian lamps were sometimes placed in catacombs and funerary contexts, serving as both practical sources of light and symbols of hope and eternal life in the Christian belief system. Estimate: EUR 160-180



131 ITEM: Scarab with crowned Horus-falcon and uraeus-serpent MATERIAL: Steatite CULTURE: Egyptian PERIOD: New Kingdom, 1550 - 1070 B.C DIMENSIONS: 12 mm x 9 mm CONDITION: Good condition PROVENANCE: Ex American egyptologist collection, active in the early part of the 20th century, brought to the US with the family in 1954. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. The Egyptians saw the Egyptian scarab (*Scarabaeus sacer*) as a symbol of renewal and rebirth. The beetle was associated closely with the sun god because scarabs roll large balls of dung in which to lay their eggs, a behavior that the Egyptians thought resembled the progression of the sun through the sky from east to west. Its young were hatched from this ball, and this event was seen as an act of spontaneous self-creation, giving the beetle an even stronger association with the sun god's creative force. The connection between the beetle and the sun was so close that the young sun god was thought to be reborn in the form of a winged scarab beetle every morning at sunrise. As this young sun god, known as Khepri, rose in the sky, he brought light and life to the land. Scarab amulets were used for their magical rejuvenating properties by both the living and the dead. Scarabs were used by living individuals as seals from the start of the Middle Kingdom (ca. 2055 BCE) onwards. The most common inscription for these scarabs was the owner's name. The incised design was often a schematic combination of hieroglyphs and geometric patterning. Patterns could often denote the specific administrative office held by the wearer. Scarabs were also often rendered naturalistically in the round. The regenerative powers of scarabs of this nature could be used by either the living or the dead for healing and protection during quotidian activities or during a deceased person's passage into the afterlife. The striking red/orange color of this amulet's carnelian strengthens its solar associations. Estimate: EUR 175-200

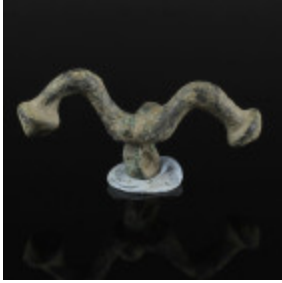


132 ITEM: Bottle MATERIAL: Bronze CULTURE: Asiatic PERIOD: 8th - 9th Century A.D DIMENSIONS: 230 mm x 130 mm CONDITION: Good condition, some areas damaged PROVENANCE: Ex American private collection, acquired before 1999 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. During the Asiatic period, spanning the 8th to 9th centuries AD, bronze vessels played a significant role in the material culture of various Asian civilizations, particularly in regions such as China, Korea, and Japan. In China, the Tang Dynasty (618-907 AD) witnessed a flourishing of bronze craftsmanship, with vessels ranging from ornate incense burners to intricately decorated wine containers. These vessels often featured motifs inspired by nature, mythology, and Buddhist iconography, reflecting the cultural and religious influences of the time. In Korea, the Unified Silla period (668-935 AD) saw the production of bronze vessels known as "Baekje-style" ware, characterized by their elegant forms and sophisticated decorative patterns. These vessels were used for both practical and ceremonial purposes, serving as offerings to the spirits or as prestigious items in elite households. Similarly, in Japan, the Nara period (710-794 AD) marked a significant development in bronze casting techniques, with artisans creating exquisite ritual vessels such as bells (dōtaku) and mirrors (kagami) adorned with intricate designs. These bronze vessels not only served functional roles but also held symbolic significance within religious rituals and court ceremonies, highlighting the importance of bronze craftsmanship during the Asiatic period. Estimate: EUR 400-500



133 ITEM: Oil lamp with confronted Eros MATERIAL: Pottery CULTURE: Greek, Hellenistic PERIOD: 2nd - 1st Century B.C DIMENSIONS: 23 mm x 70 mm x 98 mm CONDITION: Good condition PROVENANCE: Ex Emeritus collection (USA), collected from the 1950's to the 1980's by a distinguished university professor who served as Department head, Dean and Vice President of a major university. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Eros, in Greek religion, god of love. In the Theogony of Hesiod (fl. 700 BCE), Eros was a primeval god, son of Chaos, the original primeval emptiness of the universe, but later tradition made him the son of Aphrodite, goddess of sexual love and beauty, by either Zeus (the king of the gods), Ares (god of war and of battle), or Hermes (divine messenger of the gods). Eros was a god not simply of passion but also of fertility. His brother was Anteros, the god of mutual love, who was sometimes described as his opponent. The chief associates of Eros were Pothos and Himeros (Longing and Desire). Later writers assumed the existence of a number of Erotes (like the several versions of the Roman Amor). In Alexandrian poetry he degenerated into a mischievous child. In Archaic art he was represented as a beautiful winged youth but tended to be made younger and younger until, by the Hellenistic period, he was an infant. His chief cult centre was at Thespieae in Boeotia, where the Erotidia were celebrated. He also shared a sanctuary with Aphrodite on the north wall of the Acropolis at Athens. Estimate: EUR 200-250

160



134 ITEM: Phallic strap hanger MATERIAL: Bronze CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 20 mm x 40 mm CONDITION: Good condition PROVENANCE: Ex American private collection, acquired before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Estimate: EUR 40-50

15



135 ITEM: Fragment with inscription 'DDN[...]PRP' MATERIAL: Lead CULTURE: Roman PERIOD: 1st - 3rd Century A.D DIMENSIONS: 30 mm x 6 mm CONDITION: Good condition PROVENANCE: Ex German private collection, Dr. K.B., Munich, since the 1970s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Estimate: EUR 80-100

40



136 ITEM: Oil Lamp, Type Bussière A VI 4 MATERIAL: Pottery CULTURE: Roman PERIOD: 1st Century B.C DIMENSIONS: 30 mm x 75 mm x 112 mm CONDITION: Good condition PROVENANCE: Ex French private collection, Montauban Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Roman oil lamps were essential household items in ancient Roman society, serving as primary sources of light for domestic spaces. These lamps were typically made from clay, though some more luxurious examples were crafted from metals such as bronze or even precious metals like silver. The design of Roman oil lamps evolved over time, reflecting changes in artistic tastes and technological advancements. One of the distinctive features of Roman oil lamps is their varied and often intricate decoration. Many lamps were adorned with designs and motifs ranging from geometric patterns to mythological scenes, reflecting the diverse influences of Roman culture, including Greek, Egyptian, and Etruscan elements. These decorative elements not only enhanced the aesthetic appeal of the lamps but also provided insight into the religious beliefs, social customs, and artistic trends of the time. Functionally, Roman oil lamps consisted of a shallow dish or bowl for holding oil, a central filling hole, and a nozzle or spout through which a wick would be inserted. The wick, typically made from linen or another fibrous material, would absorb the oil and provide a steady flame when lit. Roman lamps were often equipped with multiple nozzles, allowing for the use of multiple wicks and thus providing brighter illumination when needed. Additionally, some lamps featured elaborate mechanisms for adjusting the wick height to control the intensity of the light. Estimate: EUR 120-150



137 ITEM: Ring MATERIAL: Silver CULTURE: Medieval PERIOD: 11th - 14th Century A.D DIMENSIONS: 19 mm x 17 mm CONDITION: Good condition, broken at the back PROVENANCE: Ex English private collection, collected before 1990s Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Medieval rings encompass a wide range of styles, materials, and purposes, reflecting the diversity of cultures and societies throughout the Middle Ages, roughly spanning from the 5th to the 15th century. These rings served various functions, including personal adornment, religious symbolism, social status markers, and even practical uses such as seals or talismans. In terms of design, medieval rings were often crafted from precious metals like gold and silver, although rings made from base metals or adorned with gemstones were also common. The designs could range from simple bands to intricate filigree work, engraved patterns, or figurative motifs. Religious symbolism remained prevalent during this period, with rings often featuring Christian symbols like crosses, Chi-Rho monograms, or depictions of saints. Rings were not only worn as expressions of faith but also as symbols of protection and divine favor. Medieval rings were not solely reserved for religious purposes; they also played significant roles in social and cultural contexts. Rings were exchanged as tokens of affection, friendship, or alliance, particularly among the nobility and elite classes. Signet rings, bearing personalized engravings or family crests, were used as official seals to authenticate documents and mark ownership. Additionally, rings were often given as gifts to commemorate special occasions such as weddings, births, or coronations, further cementing their importance as symbols of social bonds and status. Estimate: EUR 75-100



138 ITEM: Vessel MATERIAL: Pottery CULTURE: Bronze Age PERIOD: 3rd - 2nd millenium B.C DIMENSIONS: 102 mm x 115 mm CONDITION: Good condition PROVENANCE: Ex English private collection, A., acquired between 1980 - 2015 Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Bronze Age pottery from Iran is known for its rich history and artistic significance. During this period, which lasted from approximately 3300 BCE to 1200 BCE, Iranian ceramics exhibited remarkable craftsmanship and innovation. Iranian potters created a wide range of ceramic vessels, including bowls, jars, and figurines, using various techniques such as wheel-throwing and hand-building. The pottery often featured intricate designs, elaborate patterns, and distinctive shapes. These decorative elements were achieved through the use of tools, stamps, and incisions, showcasing the skill of the artisans. The Bronze Age ceramics of Iran are also notable for their vibrant colors. Many pieces were adorned with colorful glazes, which added both beauty and functionality, as these glazes often made the vessels more durable and resistant to moisture. These ceramics played a significant role in daily life, as they were used for storage, cooking, and rituals. They provide valuable insights into the culture, technology, and artistic achievements of ancient Iran during the Bronze Age, showcasing the creativity and sophistication of this ancient civilization. Estimate: EUR 75-100



139 ITEM: Pyxis MATERIAL: Pottery CULTURE: Bronze Age, Canaanite PERIOD: 1400 - 1200 B.C DIMENSIONS: 112 mm x 100 mm CONDITION: Good condition PROVENANCE: Ex Jerusalem private collection, acquired between 1975 - 1990. Comes with Certificate of Authenticity and Export Licence. If you are from outside the European Union, we will have to apply for the export licence again for your country, this takes 4 to 6 weeks and has a cost of 5% of the amount of the sale, this amount will be added to the final invoice. Canaan was the name of a large and prosperous ancient country (at times independent, at others a tributary to Egypt) located in the Levant region of present-day Lebanon, Syria, Jordan, and Israel. It was also known as Phoenicia. The origin of the name 'Canaan' comes from various ancient texts and there is no scholarly consensus on precisely where the name originated nor what it meant. According to the Bible, the land was named after a man called Canaan, the grandson of Noah (Genesis 10). Other theories cite 'Canaan' as derived from the Hurrian language for 'purple' and, as the Greeks knew the Canaanites as 'Phoenicians' (Greek for 'purple') and as the Phoenicians worked in purple dye and so were called by the Greeks 'purple people', this explanation is the most probable. The theory has also been advanced that the name comes from the Hebrew root-verb kana which denotes order from chaos, a blending, or synchronous existence. The earliest habitation in the region was around the city of Jericho in the Paleolithic Age and this early rural community would then develop into the city which is the oldest urban center in the region (and, arguably, the world). Other cities developed during the Early Bronze Age but were abandoned, probably because of overpopulation, and the people returned to an agrarian lifestyle for a number of years. Cities again grew up during the Middle Bronze Age which saw the development of trade with other civilizations and, most notably, Egypt. Canaan (also referred to as Phoenicia at this time) continued to prosper until c. 1250 - c. 1150 BCE during the so-called Bronze Age Collapse. Following the upheaval of c. 1250 - c. 1150 BCE, however, the Hebrews (Israelites), to whom Joshua is said to have given the land, populated the region and established the kingdoms of Israel and Judah. These kingdoms lasted until the region was conquered in succession by the Assyrians, Babylonians, Persians, Alexander the Great, the Seleucids, and the Roman Empire. Estimate: EUR 150-160