

Bertolami  
F i n e A r t



Auction 107

**GLYPTICS**  
**ANCIENT JEWELRY**

London - 22 April 2022

# Auction 107

## GLYPTICS ANCIENT JEWELRY London, 22 April 2022

### AUCTION

22<sup>nd</sup> of April 2022  
2:00 pm GMT

1 Harewood Place  
Mayfair  
London W1S 1BU  
United Kingdom

Second entrance :  
14 Hanover Square  
Mayfair  
London W1S 1JL  
United Kingdom

Ph. +44 7737 034525

### EXHIBITION ONLY BY APPOINTMENT

19<sup>th</sup> - 21<sup>st</sup> of April 2022  
10.00 am to 7.00 pm GMT

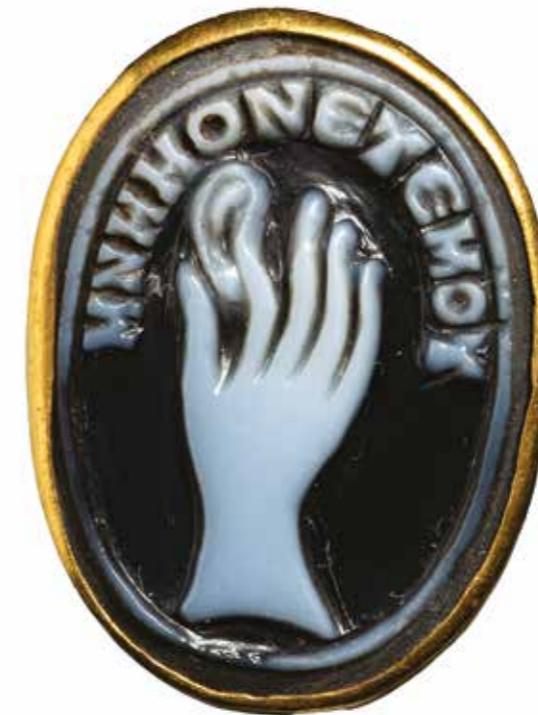
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United Kingdom

Ph. +44 7737 034525

### AUCTIONEER

Lindsey Alexa Gundersen



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[www.bertolamifineart.com](http://www.bertolamifineart.com)



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A special thanks to Bianca Massard

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DROUOT  
DIGITAL

## IMPORTANT INFORMATION FOR BUYERS ON AUCTION 107

### 1. How to participate

The auction will be held on April 22, 2022, starting at 2:00 pm BST (15:00 CEST) at

#### **Bertolami Fine Art**

14 Hanover Square, Mayfair,  
London W1S 1JL  
or (second entrance)

1 Harewood Place, Mayfair, London W1S 1BU  
United Kingdom

The following methods of participation are available: in person, by telephone, online upon registration on our website [www.bertolamifineart.com](http://www.bertolamifineart.com), or on our partner portals (see list below), by a written absentee bid to be received by 11:00 am BST (12:00 CEST) on Friday 22 April.

#### **a. Attendance in the auction room**

Unacquainted customers who have not already registered must provide a valid identity document.

#### **b. Telephone bidding**

You can place your bids during the auction by telephone, with the assistance of one of our operators. In order to take part in the telephone bidding, you must make a reservation by 11:00 am BST (12:00 CEST) on Friday 22 April, specifying the lots you wish to bid for and your telephone number. Customers who have booked this way will be called at the number they have indicated a few lots before those for which they have expressed interest.

A telephone bid reservation has the value of a written absentee bid at the starting price as indicated in the catalogue.

#### **To book your phone bidding: fill out the appropriate form**

(Further info: +39 32609795 [info@bertolamifineart.com](mailto:info@bertolamifineart.com) - [amministrazione@bertolamifineart.com](mailto:amministrazione@bertolamifineart.com))

#### **c. Live participation via our website or our partner portals**

You can place your bids during the auction by logging on to our website <https://bertolamifineart.com/> or on the following partner portals:

Arsvalue ([www.arsvalue.com](http://www.arsvalue.com))

Bidder ([www.bidder.com](http://www.bidder.com))

Drouot ([www.drouot.com](http://www.drouot.com))

Emax.bid (<https://emax.bid/en/>)

Invaluable ([www.invaluable.com](http://www.invaluable.com))

Sixbid ([www.sixbid.com](http://www.sixbid.com)).

The Saleroom ([www.the-saleroom.com](http://www.the-saleroom.com))

#### **d. Written absentee bid**

You can submit your bids in writing by filling out the appropriate form, or by means of an e-mail, or a letter. Written absentee bids may be sent by e-mail [/amministrazione@bertolamifineart.com](mailto:amministrazione@bertolamifineart.com) - [info@bertolamifineart.com](mailto:info@bertolamifineart.com), by post, or must be delivered to Bertolami Fine Arts Piazza Lovatelli, 1 - 00186 Roma. All offers must be received by Bertolami Fine Art no later than 11:00 am BST (12:00 CEST) on Friday 22 April. Written absentee bid shall authorize the auctioneer to make offers on behalf of the signatory.

### 2. Lots Exhibition

From 19 to 21 April 10:00 am - 7:00 pm BST at **Bertolami Fine Art**

14 Hanover Square, Mayfair,  
London W1S 1JL  
or (second entrance)

1 Harewood Place, Mayfair, London W1S 1BU  
United Kingdom

### 3. Auction pre-bids

As from the date of publication of the online catalogue until 11:00 am BST (12:00 CEST) on Friday 22 April it will be possible to:

a. start placing bids on our website [www.bertolamifineart.com](http://www.bertolamifineart.com), or on the partner portals as listed in point c of paragraph 1;

b. book a phone bidding as described in point b of paragraph 1

c. submit written absentee bids as described in point d of paragraph 1.

#### **In the event of:**

##### **a. One single auction pre-bid on a lot**

In the absence of bids during the auction, the lot will be awarded at the starting bid even if the sole bid received is higher (the amount of the pre-auction bid indicates the maximum bid the bidder is willing to place.

Example: Starting bid £ 1,000 - Single pre-sale bid £ 1,500 - Award at £ 1,000

##### **b. Multiple auction pre-bids of the same amount on the same lot**

If no bids are raised during the auction, the lot will be awarded to the earlier bidder.

##### **c. Multiple auction pre-bids of different amounts on the same lot**

If there are no bids during the auction, the lot will be awarded to the highest bidder. The hammer price is calculated by adding to the amount of the next lowest bid an increment set out in the table below.

Example: customer A bid £ 1,270 - customer B bid £ 1,800. Customer B does not win at the award price of £ 1,800 but at £ 1,370. In other words, the automatic increase of £ 100 provided for in the table is applied to the amount of the next lowest bid when the bids are within the £ 1,000-1,999 bracket.

### 4. Payment methods

The purchasers of the winning lots will be able to choose between the following payment options:

- a bank cheque or a non-transferable cashier's cheque made payable to Bertolami Fine Arts LTD

(in the event of payment by foreign cheque, please add £ 10 to the invoiced amount);

- credit card;
- Paypal;
- Bank transfer payable to Bertolami Fine Arts LTD.

Bank details for payments in Pounds Sterling (GBP):

Barclays, IBAN: GB68 BUKB 2057 7690 1999 66 - Account Nr. 90199966 - SWIFT/BIC: BUKBGB22

Bank details for payments in Euro:

Barclays, IBAN: GB69 BUKB 2057 7642 5454 00- Account Nr. 42545400 - SWIFT/BIC: BUKBGB22

(in the event of payment by outside European Bank transfer, please add £ 10 to the invoiced amount); Please note: invoices paid by cheque, cash or bank transfer are exempt from the 3.5% administration fee.

### 5. Auction fees

The purchaser shall pay Bertolami Fine Art an auction fee equal to 26% of the hammer price of each lot. An additional commission shall be applied to lots purchased via online participation on our website [www.bertolamifineart.com](http://www.bertolamifineart.com), which is calculated as follows:

[www.bertolamifineart.com](http://www.bertolamifineart.com) +1,5% of the hammer

price

Arsvalue +3% of the hammer price

Invaluable +5% of the hammer price

The Saleroom +3% of the hammer price

Sixbid....

### 5. Auction fees

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Arsvalue +3% of the hammer price

ATG +3% of the hammer price

Drouot +3% of the hammer price

Invaluable +5% of the hammer price

The Saleroom +3% of the hammer price

### 6. Additional costs

Shipping costs and additional customs duties are to be borne by the buyer. In the event that, due to unjustified complaints, the goods should be returned to Bertolami Fine Art, the customs duties and shipping costs shall be incurred by the customer.

### 7. Conditions of Sale

The conditions of sale that govern the relationship between Bertolami Fine Art and the customers taking part in our auctions are displayed in each catalogue. As these conditions are automatically accepted from the moment you participate in the auction, please read them carefully. In the event of a discrepancy between the conditions of sale published in the printed catalogue and the version that appears in the online catalogue, the online version shall prevail.

### 8. Publication of auction results

The winning bids list will be published by Bertolami Fine Art on the website [www.bertolamifineart.com](http://www.bertolamifineart.com), for information purposes only, within ten days of the closing date.

<b>Amount bid £</b>	<b>Predetermined increase £</b>
0-99	<b>5</b>
100-199	<b>10</b>
200-499	<b>20</b>
500-999	<b>50</b>
1.000-1.999	<b>100</b>
2.000-4.999	<b>200</b>
5.000-9.999	<b>500</b>
10.000-19.999	<b>1.000</b>
20.000-49.999	<b>2.000</b>
50.000+	<b>5.000</b>



1

A GREEK LATE MINOAN AGATE INTAGLIO SEAL.  
A COW NURSING A CALF.

1450 - 1300 B.C.  
14 x 26 x 13 mm

An antelope, facing right, suckles her cub. The animal lowers its head in a pose typical of this repertoire. The intaglio is made on a carnelian seal with passing through hole. Stylistic details and execution technique typical and consistent with the Minoan glyptic production of the second half of the 2<sup>nd</sup> millennium. Wear marks.

Parallels: M-L. Volleinweider, Catalogue Raisonné des sceaux cylindres et intailles, Musée d'Art et d'Histoire de Genève, pl. 74 n. 8-11. AGDS, Band II, Staatliche Museen Preubischer Kulturbesitz Antikenabteilung, Berlin, taf. 10-13.

Provenance: European private collection, acquired in the french market, previously in th UK art market.

£ 2.000 - 4.000



2

A FINE GREEK LATE MINOAN MOTTLED JASPER SEAL INTAGLIO.  
SEA CREATURES.

Late 2nd millennium B.C.  
26 x 27 mm x 8,5 mm

In the center, a hippocampus; on the sides, crustaceans, mollusks and fish, among which it is possible to distinguish a small octopus, a squid, a cuttlefish, a small crab, a shrimp, a shell and two rock fishes. This scene, composed by nine different marine creatures, is of extraordinary rarity, probably a unicum. The composition is well balanced. The engraving style of each animal is referable to the Greek Minoan-Mycenaean productions, with the use of the typical circles and globules, and very fine engraved strokes. The animals are depicted with great realism very close to the natural model. The gem seems to enclose the whole living and prosperous marine world, very dear to the Greeks, in a portable seal. This exceptional stone is round in shape with a central hole. The jasper is red with orange and ocher tones, veined with white and transparent; a very rare and beautiful variety. Small chip on the edge. Wear marks.

Parallels: for the style and typology of some animals, see J. Boardman, Greek Gems and Finger Rings, n. 75-81; AGDS, Staatliche Museen, Berlin, n. 17; AGDS, Munchen, n. 30-34, 73, 80; AGDS, Hamburg, n. 1-6.

Provenance: english private collection S.B., London, acquired on the London art market in 1969.

£ 4.000 - 8.000





3

**A GREEK LENTOID CHALCEDONY SEAL INTAGLIO. LIONESS.**

Late 2nd millennium B.C. - Early 1st millennium B.C.  
diam 17 mm; width 8 mm

The lioness is facing with her body to the left, with her head turned back to the right. The feline opens its mouth showing its teeth and tongue. The eye is engraved with a circle. The tail is raised and ends in a spiral. The stone is drilled with a through hole. Small chips on the surface. Traces of drill in the execution. Wear marks. The intaglio shows stylistic and technical features of late Minoan production (eye, shape of the seal, subject) and an early archaic composition, probably in a transitional phase.

Provenance: From the collection of Adrien Blanchet (curator at Cabinet des Médailles BNF, Paris).

£ 2.000 - 4.000



4

**A RARE GREEK CHALCEDONY SEAL INTAGLIO. GORGONE.**

Late 6th century B.C.- early 5th century B.C.  
14 x 16 x 8 mm

Frontal Gorgon's mask. The cheeks are full, the eyes globular, the mouth wide open in his grimace, with the tongue and sharp teeth. The hair is slightly streaked, parted in the center; the ears are protruding. Around the head there are sharp points, (probably to symbolize snakes?). Dotted frame. The subject, of strong apotropaic power, is engraved on a chalcedony scarab. Through hole. Signs of wear and lacks on the edge. Interesting work, performed in the typical style and technique of the late 6th century- early 5th century B.C. Rare.

Parallels: G.M.A. Richter, Catalogue of Engraved Gems, The Metropolitan Museum of Art, New York, p. 14 n. 49; J. Boardman, GGFR, pl. 289 (Carnelian scarab, carinated, Gorgoneion); Getty n. 81.AN.76.3.

Provenance: old french collection 1990s, than UK private collection.

£ 2.000 - 4.000



AN EARLY CLASSICAL GREEK CARNELIAN SCARABOID INTAGLIO.

SEATED GRIFFIN.

5th century B.C.

15 x 18 x h.13 mm

The creature is seated, facing right. Its sharp beak holds small leaves, and its wings are spread out. Around, linear engraved frame. The scarab is characterized by a pointed shape in the back. Through hole. Wear marks. The engraving technique, the iconography and the executive style are typical of the beginning of the Classical Era. Use of globular elements. Intaglio of great beauty and rarity.

Parallels: J. Boardman, *Greek Gems and Finger Rings*, p. 289 n. 491 (Munich).

Provenance: english private collection S.B., London, acquired on the London art market in 1969.

£ 3.000 - 6.000



A FINE LATE CLASSICAL GREEK BLUE CHALCEDONY SCARABOID SEAL.  
TWO MOLOSSIAN DOGS.

5th century B.C.  
22 x 29 x 12 mm

Two dogs, presented symmetrically on the right and left of the scene. Looking at each other, with their faces in profile, but their bodies are turned away, towards the outside of the edge. The bodies are represented of three-quarters seen from the back, with great technical and artistic virtuosity. Use of globular elements and very fine engraved features, typical of the best Greek production of this period. These dogs, with an almost leonine body, are to be identified with the famous Molossi dogs (also known as the Molossian hound, Epirus mastiff. The Molossus were famous throughout the ancient world for their size and ferocity and were frequently mentioned in ancient literature). The back of the stone is convex. Pierced through hole. Second half of the 5th century B.C. circa. Beautiful color of the stone and large size. Very fine condition. Intact. Slight wear marks. Rare.

Parallels: J. Boardman, Greek Gems and Finger Rings, p. 292 n. 576 (Blue chalcedony scaraboid from Cyprus, a lioness; J. Boardman, Intaglios and Rings, Greek Etruscan and Eastern from a private collection, p. 98 n. 92 (Blue chalcedony seal, scaraboid, a seated hyena, striped, greek style of Graeco-persian gems).

Provenance: the seal is described in a letter dated 1971 to B. & G. H., London.

£ 5.000 - 10.000



A GRAECO-PERSIAN AGATE SEAL. SCENE WITH TWO CHARACTERS.

4th century B.C.  
Diam. 25 mm circa x 10 mm

A female figure with a headdress, presumably a Persian woman of royal rank, is seated on a throne and receives an offer from a young male character. Thin groundline. Use of engraved globular elements of both large and small dimensions, and small incised sections. Attractive-honey tone. Light signs of wear. Through hole. Rare. The specimen is referable to the "Bern Group", identified and described by J. Boardman, in: Greek Gems & Finger Rings, New York, 1972, pp. 320 ff., Tav. 960 - 972;

Parallels: P. Callieri, Seals and Sealings from the North-West of the Indian Subcontinent and Afghanistan, Naples 1997. pp. 84 -90, tav. 12-3; Beazley Archive, Gem Database, Bern Group (Seated Persian woman with a flower. Cambridge. Pale red all-stone ring. 22mm. GGFR pl. 966). M. Henig, Classical Gems, The Fitzwilliam Museum, Cambridge, p. 43 n. 71.

Provenance: UK private collection D.C.

£ 2.000 - 3.000



A GREEK BANDED AGATE SCARABOID ENGRAVED SEAL. CLUB AND BOW.

4th century B.C.  
16 x 23 x 6 mm

On the left a club; on the right a bow. Emblem referable to Hercules. Interesting variety of sardonyx agate, in which the engraver has artistically followed the curvilinear movement of the bands for the curve of the bow. Wear marks. Through hole. Rare.

Parallel: J. Boardman, GGFR, n. 732 ("Leningrad, from Chersonesos. Gold.Bow and club. Gaidukevich and Maximova, Antichnie Gorod 440, pl. I.2).

Provenance: UK private collection 80's.

£ 1.500 - 3.000



A RARE GREEK CLASSICAL ROCK CRYSTAL SCARABOID ENGRAVED SEAL  
SET IN A GOLD SWIVEL MOUNTING. WASP ON A FLOWER.

5th - 4th century B.C.

Stone 15 x 20 x 8 mm; High with seal 33 mm; 6,36 gr

A wasp flies to the left; below a flower, identifiable with a rose. Rare scene characterized by great naturalism and engraving mastery, typically classical Greek. The details of the insect and the flower are engraved with great refinement, very fine lines or small globules. Signs of wear and small chips. Through hole. The scarab is mounted in a swivel and chiseled collector's gold seal, dating from the 19th century. Of great rarity.

Parallel: J. Boardman, GGFR, n. 505 for the insect; n. 703, 783 for the flower, a rose, engraved in a silver seal ring (see also the greek coinage). For a similar composition, but later, see AGKM (Kunst, Wien), vol. II, n. 903, and the Cornell University plaster database, n. 185.

Provenance: english private collection S.B., London, acquired on the London art market in 1969.

£ 2.000 -4.000



A GREEK CLASSICAL BANDED AGATE SCARABOID ENGRAVED SEAL  
SET IN A GOLD SWIVEL MOUNTING. SCYLLA.

Second half of the 5th century B.C.

Stone 15 x 18 x 8 mm; High with seal 40 mm; 8,65 gr

Scylla, in profile to the left. She is human down to the waist, and than has the body and tail of a fish at the back, and the forepart of a dog in front. The human part is shown wearing a stylized sakkos and a chiton. Wear marks and chip on the edge. Beautiful honey tone of the banded agate, with a white part symbolizing the waves of the sea. The scarab is mounted in a swivel and chiseled collector's gold seal, dating from the 19th century. Rare.

Parallel: G. M.A. Richter, *Engraved gems of the greeks and etruscans. A history of greek art in miniature*, n. 363- 364; AGDS, Berlin n. 157; J. Boardman, *GGFR*, n. 453; BNF database, Cabinet des Médailles, inv. Luynes.264: "Scylla à droite, coiffée d'un kécryphale, a le buste d'une femme couvert d'une courte tunique, un protomé de chien sous le ventre et une queue de poisson. Elle tend la main gauche en avant. Intaille en cristal de roche. vers 460 av JC. Chez Homère, Circé met Ulysse en garde contre la terrible aboyeuse, monstre aux douze pattes et six têtes de chien avec trois rangées de dents. Elle est traditionnellement décrite avec un torse de femme ceint de chiens aboyants, réduits ici, par les dimensions miniatures de l'œuvre, à une seule tête". See also the greek coinage for the pose of the left arm.

Provenance: english private collection S.B., London, acquired on the London art market in 1969.

£ 2.500 - 4.500



A GREEK ARCHAIC AGATE SCARAB SEAL SET IN A SWIVEL GOLD RING.

GRIFFIN.

6th century B.C.

Seal 10 x 14 x 6 mm; int diam 19 mm; 6,58 gr

Swivel gold ring with massive elliptical hoop ending on the shoulders with twisted gold wires passing lengthwise through the scarab with engraved design. Forepart of a winged griffin, facing left. Hatched frame. Small chip on the edge. Wear marks. Interesting variety of agate. From Epidauros. Rare.

Parallel: J. Boardman, *Archaic Greek Gems*, p. 66 n. 130 Munich, A 1369.

Provenance: acquired in the European antiquarian market late 1990s.

£ 2.000 - 4.000



## A FINE GREEK AGATE INTAGLIO SET IN A GOLD BROOCH.

## SCENE OF TOILETTE.

5th century B.C.

Intaglio 14 x 16 mm; brooch 15 x 18 x 4 mm; 3,91 gr

The female figure faces right, sitting on a stool. The head is in profile, the body in three-quarters, in an unusual pose. The right leg is in fact raised and the foot rests on the thigh of the left leg. The left arm, in the foreground, holds the raised foot by the ankle, while with the right hand (hidden) she makes an unidentifiable gesture. The figure is taking care of her foot (with a tool that can be seen?), cleaning herself, or observing herself. Her eye is turned towards this action. In this posture, the woman spreads her legs showing her pubis. The female figure intent on carrying out intimate actions (washing her hair, undressing, placing her dress on a column) is typical of a certain Greek repertoire of the classical era. The type of stool, and the pose itself, is consistent with classical Greek glyptic, as is her hairstyle with gathered hair. The stylistic (anatomical), compositional and technical details all correspond to this period referable to the 5th century B.C. However, this subject with this pose is apparently of the greatest rarity. The stone is partially burnt on the back, showing small lacks on the surface behind. Signs of wear. The gem is mounted in a 19th century gold brooch.

Parallel: J. Boardman, *GGFR*, 1970, n. 550, 637, 858 and 859 for intimate female scenes (hair washing, undressing); 636 for the stool (from Sparta); n. 682 for the pose.

Provenance: private collection acquired on the French market from a 19th century collection based on the mounting; previously ancient private collection.

£ 3.000 - 5.000



## A FINE GREEK BANDED AGATE INTAGLIO. SLEEPING SLAVE.

Second half of the 5th century B.C.

15 x 18 x 2 mm

Negro boy, sleeping, shown in front view, his head inclined to the left, both hands clasped on his right knee. He is nude, and has short curly hair. The legs are foreshortened; the right foot is in three quarter, the left one in profile. A small unguentarium is tied to his left foot, probably so as not to lose it or forget it when he wakes up, making this scene almost intimate. Dotted border. Use of globular elements. Extraordinary and rare depiction executed with fine style on a beautiful banded agate. Mirror polishing. Wear marks. As Richter described in the Metropolitan Museum catalogue a very similar gem, "A masterly rendering of a difficult pose. To appreciate the advance in naturalistic representation since archaic times, one must compare this design with that on the ring in the Cabinet des Médailles, my n. 85".

Parallels: J. Boardman, GGFR, n. 442 for the pose. For the subject in the same position: AGDS, Berlin, n. 92 and 160 (very close); J. Boardman, Engraved Gems from the Ionide Collection, n. 5 ("a squatting negro boy, with oil bottle and strigil, on a ground line and in a hatched border; Lippold pl. 66.8. G. M.A. Richter, Engraved gems of the greeks and etruscans. A history of greek art in miniature, n. 204. L.P.B. Stefanelli, La collezione Paoletti, n°61, T. IV, cassetto 1, p. 291.

Provenance: English private collection S.B., London, acquired on the London art market in 1969.

£ 4.000 - 8.000



## AN EXTRAORDINARY GREEK GOLD FILIGREE RING.

4th century B.C.

Int diam 19 mm; bezel 8 x 20 mm; 5,42 gr

The rounded hoop is made from a beaded wire soldered between two plain wires: the ends of the latter are bent round into decorative spiral at the shoulders. The box-setting in flower shape is decorated on the edge with an oves frieze in filigree. In the center, is a spherical flower head made of granules, the petals with beaded wires. This typology is referring to the graeco-scythian productions discovered in the funerary tumuli of Kurgane in Ukrania and Crimea.

Parallels: Williams Ogden.J., greek gold, jewellery of the Classical world, p.233; Platz-Horster, G., antiken goldschmuck, Altes Museum, Berlin, 2001

Provenance: Former collection of General Alexandre Berthier Delagarde, formed before 1914 and spreaded between 1920-1925 (a part of his archaeological collection sold at the British Museum in 1923). Former collection of Colonel Ribatchenkoff, before 1950's. Former private collection of Colonel R., 1950's acquired from Colonel Ribatchenkoff. Private french collection.

£ 5.000 - 8.000



A FINE CLASSICAL GREEK ENGRAVED GOLD RING.  
SEATED ATHENA WITH WEAPONS.

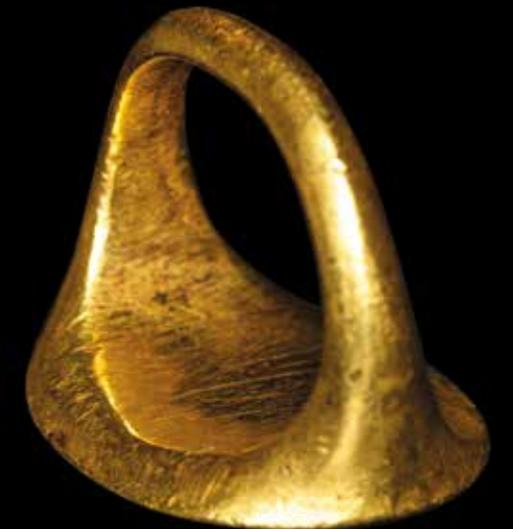
Late 5th - early 4th century B.C.  
19 x 26 mm; ring size 16 x 21,5 mm; 19,30 gr

The hoop is rounded without, flatten within, ending on a flat large oval bezel. The bezel is engraved with a seated Athena. The goddess is seated on a stool, depicted in perspective. The figure is tunicated, with uncovered arms. The head is slightly tilted forward, in contemplation of the corinthian helmet that she holds in her left hand. With the right hand she holds the spear, which can be seen behind in the background, diagonally. Her feet rest on a small raised pedestal. In front, a shield seen in three-quarters from behind. Next to it, a small snake. Groundline. Work performed with great refinement, with very fine engraved lines. The pose is elegant and well balanced in the oval. The scene is an emblem of virtue and wisdom. Solid gold. Wear marks on the surface, especially on the backside of the bezel. Otherwise, fine condition. Very large size. Rare.

Parallels for the style and typology: J. Boardman, *Greek Gems and Finger Rings*, n. 688, 690, 687, 713, 759, 763, 768, 778.

Provenance: English private collection B.C., London, acquired on the London art market in 1975.

£ 15.000 - 20.000



A GREEK HELLENISTIC GOLD ENGRAVED RING. ALLEGORICAL  
FEMALE FIGURE WITH A LAUREL WREATH.

4th century B.C.

Diam. 20 mm; ring size 14 x 19 mm; 6,70 gr

Kindred type. Plain hoop, rounded without and flatten within expanding with broader shoulders into a thin circular bezel with engraved design; allegorical female figure standing right and wearing a folded chiton wrapped under the hips with a vaporous coat held by her right forearm. She is leaning on a column and holding in her left hand a laurel wreath. The edge of the bezel is marked like a coinage mint. Very good state of conservation.

Parallels: for a similar typology and iconography see Marshall, F.H., 1968, pl. III, 85-86. J. Boardman, *Greek Gems and Finger Rings*, p. 301 n. 778.

Provenance: English private collection; previously from the Forbes family of Pitsligo, tastemakers rooted in 18th century, Edinburgh.

£ 8. 000 - 12.000



A FINE ELECTRUM GREEK RING.  
PARIS SEATED WITH AN HARROW.

Late 4th century B.C.

19 x 22 mm; ring size 16 x 19 mm circa; 9,72 gr

The young character is facing left, sitting on a rock on which small plants grow. The figure is naked and partially covered only by a leontea; on the head the Phrygian hat. The head is facing slightly downwards, examining a long arrow that he holds, observing it carefully. Near the right leg a long object can be seen, probably a spear. Behind his back, on the field, a star and crescent moon. These attributes identify the ring as an Asia Minor production. A similar scene is featured on another gold ring, in which a seated Persian controls an arrow (J. Boardman, *Greek Gems and Finger Rings*, p. 297 n. 681). The very typical pose will recur on some later greek coins (for example, Seleucid Kingdom, Antiochos II Theos, 261-246 BC, AR tetradrachm reverse: Apollo seated left on omphalos, examining arrow & resting hand on grounded bow). The identification of the character, who can be considered Paris, is not entirely certain. According to the myth, Paris killed Achilles with an arrow, under the leadership of Apollo during the Trojan War. The Leontea would be an addition to his military virtue and his triumph, as in a syncretic consecration. The oriental connotation is however predominant, both for the style and for the presence of crescent and star (Asia Minor). Slight signs of wear. Small deformation on the hoop of the ring, not perfectly straight when viewed in profile. Pleasant patina and deposits, with intact surface. On the back, there are some micro craters, probably due to the metal fusion of the ring before being engraved. Extremely rare.

Provenance: English private collection B.C., London, acquired on the London art market in 1975.

£ 15.000 - 20.000



## A GREEK GOLD ORNAMENTAL PLAQUE.

4th century B.C.

19 x 20 x 0,3 mm; 7,68 gr

Probably part of a jewelry judging by the structure of the element; composed of two gold plaques soldered together. Traces of hinge on each side. The principal gold plaque decorated on the edge with beaded wire adorned on each angle with a flower made of gold wires and a plated spherical bead. Inside, a serie of frames and braided wires. In the center, a cross pattern made of twisted filigree. Fragmentary.

£ 500 - 700



## A FINE ARCHITECTURAL LATE HELLENISTIC GOLD RING.

100 - 50 B.C.

Int diam 20 x 22 mm; high 34 mm; bezel 9 x 15 x 18 mm; 15,31 gr

In two parts hinged together. Below, a hoop in dolphins-shaped; furnished with an oval setting underneath, in which is inserted a small circular convex emerald; the hoop's shoulders set with small green glass beads. The upper part consists of a hexagon box-setting with a large faceted-garnet. The hoop is attached with the box-setting by two suspension holes. Nearly twenty other similar rings are known. Although the rings display variations in shape and details, all the examples are very close in style and technique. The quality of both the gold work and the stones themselves is very high. Garnet is the most popular stone of the Hellenistic period, but rings of this group are also set with amethyst, emeralds, and citrines.

Parallel: Marshall, F.H., Catalogue of the singer rings, British Museum, 1968, Pl.XXI, 843-844; Spier, J. - Ogden, J., rings of the ancient world, 2015, n°28, p.77, 78

Provenance: private collection acquired in the English market.

£ 5.000 - 8.000



A LATE HELLENISTIC ARCHITECTURAL GOLD RING WITH  
STEPPED BEZEL SET WITH AMETHYST AND GARNET.

2nd century B.C.

Stone diam. 11 mm (amethyst) and 4 x 6 mm (garnet); ring size 15 x 21 mm; H. 43 mm; 22,21 gr

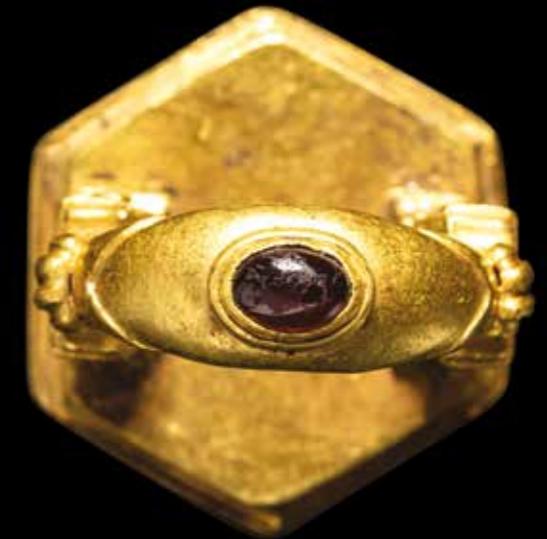
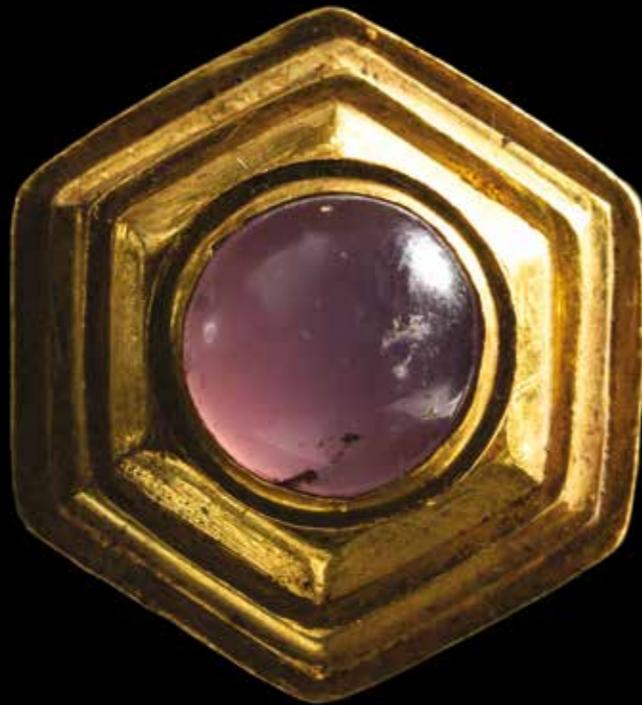
The complex construction is composed of an hollowed bezel with a series of sharply molded hexagonal steps set with a large cabochon amethyst. The hoop is solid and boat-shaped, terminating in architectural form (top of a column and capital). A small oval cabochon garnet is set in the center of the hoop at the bottom. The hoop attaches to the bezel by means of hinged elements held by pegs. Nearly twenty other similar rings are known. Although the rings display variations in shape and details, all the examples are very close in style and technique. The quality of both the gold work and the stones themselves is very high. Garnet is the most popular stone of the Hellenistic period, but rings of this group are also set with amethyst, emeralds, and citrines.

Parallel: Marshall, F.H., Catalogue of the singer rings, British Museum, 1968, Pl.XXI, 843-844

Spier, J. - Ogden, J., rings of the ancient world, 2015, n°28, p.77, 78

Provenance: English private collection B.C., London, acquired on the London art market in 1975.

£ 7,000 - 9,000



21

AN HELLENISTIC GOLD EARRING WITH ANIMAL PROTOME.

3rd century B.C.

Int diam 20 mm; high 26 mm; 2,51 gr

The hoop made with a large intertwined gold wire, extending on a ram protome. The neck decorated with filigree. Under the chin, suspension hoop (for clasp). Terminal of the horns missing (?).

Parallels: Marshall, F.H., Catalogue of the jewellery, Greek, Etruscan, and Roman, in the department of antiquities, British Museum, 1911, n°1803-1808

£ 200 - 400



22

AN ASSYRO-BABYLONIAN BLUISH-GREY CHALCEDONY STAMP SEAL.

RITUAL SCENE.

8th - 7th century B.C.

14 x 22 x 28 mm

In octagonal pyramide shape. The main surface depicts a standing figure before a lotus flower. The figure, bearded and wearing a diadem, raises his hands in a gesture of prayer and invocation (?).

Above, a winged disc. Wear marks.

£ 800 - 1.200



23

AN EASTERN GREEK BRONZE ENGRAVED RING. BULL.

5th century B.C.

15 x 20 mm; ring size 17 x 19 mm; 6,04 gr

Plain hoop, rounded without and flatten within, extending in broader shoulders rising into flat oval bezel with engraved design; a bull facing right. His body characterized by stylized features and globular eyes and snout. On top, a palm branch. Dark green patina and presence of deposit on the surface of the ring.  
Probably Cypriot.

Parallel: for a similar typology see Marshall, Finger Rings, 1968, pl. XXX, 1247

Provenance: English art market.

£ 600 - 800



24

AN EGYPTIAN LATE PERIOD CARNELIAN SCARAB AMULET.

664 - 332 B.C.

13 x 17 x 9 mm

Well detailed. The underside naturalistically modeled and long tubular hoop. Wear marks.

Provenance: english art market.

£ 800 - 1.200



A FINE ETRUSCAN BANDED AGATE SCARAB INTAGLIO SET IN A GOLD SWIVEL RING.  
HERMES PSYCHOPOMP.

4th century B.C.

Scarab 15 x 22 x 8 mm; int diam 19 x 22mm; 14,56 gr

Hermes psychopomp moves to the left, but with the frontal torso and the head turned in profile backwards. The young god is naked and wears just the petasos resting on his shoulder and holds the kerikeion in his right hand; in his left hand he holds an idol depicting Hercules with a club (perhaps an allegory of souls towards the afterlife). Dotted frame. Groundline. This extraordinary representation is engraved on a scarab carved on an orange agate with equally extraordinary white stripes. On the back, in correspondence with the body of the insect, the two symmetrical white veins form an elegant V, perfectly centered. Signs of wear.

Parallels: P. Zazoff, *Etruskische skarabaen*, 1968, n. 109. Cades, *Gemme etrusche*, 1b II 66. Furtwangler, *AG. Taf. 16,54. AGDS, Band II, Staatliche Museen Preubischer Kulturbesitz Antikenabteilung, Berlin, taf. 50 n. 232*. Cfr. Silver stater of Pheneus, Arcadia, 360-330 B.C.

Provenance: this scarab was mounted on a Castellani bracelet, in which the engraved part was covered and partially hidden by the frame. It is then reassembled as an old swivel ring. UK private collection.

£ 8.000 - 12.000



## AN ETRUSCAN CARNELIAN ENGRAVED SCARAB SET IN A GOLD SWIVEL RING.

## EUROPA WITH ZEUS AS BULL.

Late 5th-early 4th century B.C.

Int diam 18 x 21 mm; scarab 14 x 18 x 9 mm; 10,49 gr

With large rounded hoop tapered at the endings, the shoulders adorned with filigree and twisted wires imitating a floral design. Revolving large carnelian scarab with well engraved details; hatched pattern on the lower part of the thorax. The underside engraved with a scene showing the rapt of Europa by Zeus as a bull. The powerful massive bull is running left with Europa on his back. The musculature and the anatomical details are well rendered meanwhile Europa representation is more stylized with globular elements. Cable border. The subject has been attested in various Greek scarabs from the archaic and the Classical period. This one can be identify as an Etruscan work inspired by the Greek models.

Parallel: for a Greek exemplar see in Beazley Archive, Oxford 1966.598., AGGems n° 305; for a similar iconography and style see Beazley Archive 2.I.A.115, Cades, T., *Impronte Dell'instituto. J. Boardman, Archaic Greek Gems, n. 521-524. AGDS Berlin n. 211. AGKM (kunst, Wien) n. 39. G. M.A. Richter, Engraved gems of the greeks and etruscans. A history of Greek art in miniature, n. 204.*

Provenance: European private collection. The lot was purchased in the English market, 1990s.

£ 3.000 - 5.000



27

AN ETRUSCAN BANDED AGATE SCARAB ENGRAVED SEAL  
SET IN A GOLD SWIVEL RING. WARRIOR.

4th century B.C.

Int diam 20 mm; seal 9 x 12 x 8 mm; 5,72 gr

The hoop is composed of two thick plain wires spiral twisted together with a beaded wire, the ensemble tapering toward the circular loops at each end, where a wire is threaded through the perforation of the beetle. The slender beetle is well detailed with hatching on the lower edge of the thorax and upon the plinth. The underside is engraved with an helmeted warrior, holding shield and touching has heel pierced by an arrow (probably Achilles). Use of globular elements. Cable border. Slight wear marks.

Parallel: 4th century B.C., Villa Giulia museum, n°270, Cristofano, Martelli, oro degli etruschi

Provenance: U.K. private collection 1985. Formerly in Arthur Sambon (1867-1947) collection.

£ 2.000 - 3.000



28

AN ETRUSCAN CARNELIAN SCARAB  
SET IN A GOLD SWIVEL RING. CENTAUR.

4th century B.C.

Int diam 21 mm; seal 9 x 13 x 6 mm; 6,09 gr

With plain rounded hoop bordered at the endings with twisted wire. Disks in the center fixed to the scarab by a transpiercing gold pin endings with twisted wire. The carnelian scarab is well detailed with hatching on the lower edge of the thorax and upon the plinth. The underside is engraved with a Centaur turned left. Use of globular elements for the head and the body. Cable border. Wear marks.

Provenance: U.K. private collection 1985. Formerly in Arthur Sambon (1867-1947) collection.

£ 1.500 - 3.000



29

AN ETRUSCAN BANDED AGATE ENGRAVED SCARAB  
SET IN A GOLD SWIVEL RING. SEA-HORSE.

Late 4th century B.C.

Int diam 18 mm; seal 6 x 9 x 5 mm; 2,60 gr

With plain rounded hoop ending with twisted wire on the shoulders. Revolving banded agate scarab with engraved design. The underside engraved with a sea horse turned left. Groundline. Dotted frame. Wear marks.

Provenance: U.K. private collection 1985. Formerly in Arthur Sambon (1867-1947). collection.

£ 1.000 - 2.000



30

AN ETRUSCAN CARNELIAN SCARAB INTAGLIO  
SET IN A LATER GOLD SWIVEL RING.

BULL.

3rd century B.C.

Stone 8 x 10 mm; ring size 15 x 19,5 mm circa; 3,04 gr

The animal is facing right, with its head turned back to the left. Use of globular elements (engraved with a drill). The gem is mounted in a gold swivel ring.

Provenance: UK private collection.

£ 800 - 1.200



31

A SMALL ETRUSCAN CARNELIAN SCARAB MOUNTED IN A GOLD RING.  
ANTELOPE.

3rd century B.C.

Int diam 13 mm; scarab 5 x 6 x 4 mm; 1,11 gr

The quadruped is running to the right. Use of globular elements. Wear marks. The scarab is mounted in a swivel ring with braided wire. Dark deposits.

Provenance: UK private collection.

£ 500 - 700



32

A RARE SMALL PHOENICIAN CARNELIAN SCARAB  
SET IN A GOLD SWIVEL RING. LION HEAD.

6th century B.C., circa 500 B.C.

Int diam 20 mm; seal 7 x 9 x 5 mm; 2,79 gr

Rounded hoop ending with twisted wire on the shoulders. Revolving carnelian scarab with engraved design. The back with naturalistic details. The underside engraved with a lion forepart turned right. His mane with hatched pattern. Cable border. The style and the iconography is typical from the greek-phoenician orientaling period.

Parallels: for similar scarab with same design see Beazley archive Ashkelon. CSAPI no. 60. BL. III, Ibiza no. 139 (Barcelona 9388). BH. I, Paris, BN, Pauvert no. 50, from Etruria. Carnelian. Beaded border. Forepart., from Tharros, BH;PB. Faced by profile head of satyr. I, AG pl. 15.90. BH. As the last. III, Anecd pl. 26.B29. BH. V; A.G. : Fürtwangler, A., Die antiken Gemmen, 1900; Anecd : Acquaro, E., Anecdote Tharrica, 1975

Provenance: U.K. private collection 1985. Formerly in Arthur Sambon (1867-1947) collection.

£ 2.000 - 3.000



A LARGE ETRUSCAN CARNELIAN ENGRAVED SCARAB MOUNTED IN A LATE 19TH CENTURY GOLD SEAL. WINGED SCARAB.

Early 5th century B.C.

Scarab 15 x 23 x 12 mm ; total H 29 mm; 5,65 gr

The back well-detailed, the underside with engraved design: winged scarab. In frontal view with wide-spread wings with well-engraved details. Hatched border. Pierced lengthwise and mounted with a 19th gold seal composed of intertwined gold wires. Inspired from the archaic Greek workshops.

Provenance: the lot was purchased in the english art market 1990s.

£ 1.500 - 3.000



AN ETRUSCAN CHALCEDONY INTAGLIO. HERCULES.

Late 4th - early 3rd century B.C.

12 x 16 x 3 mm

Judging by the look of the back of the stone, it must have been an ancient scarab, then cut and flattened (probably due to an accident or a defect in the stone). The underside then use for the engraved design: Hercules with his club, collecting water from a fountain in an amphora. The hero is standing naked and turned left toward a source from which a fine jet of water flows into his amphora. In his right hand, the club. On either side of his shoulders, globes. Hatched border. Despite the re-use of the stone, the execution of the engraving figure shows great details and skills. The rendering volumes of the body as well as for the club and amphora, and the details of the face show the high quality of the intaglio. Use of globular elements.

Parallels: J. Boardman, Intaglios and rings. Greek, Etruscan and Eastern from a private collection, n. 139-140, 150; P. Zazoff, ES, n. 66-67.

£ 1.500- 2.000



35

AN ETRUSCAN CARNELIAN ENGRAVED SCARAB.  
LION FOREPART.

Late 6th - early 5th century B.C.  
12 x 17 x 9 mm

The back with hatched pattern on the thorax and the legs, and v-shaped relief on the wings. The edge with vault frieze. The underside with engraved subject: a lion forepart turned right with an aggressive expression; the puckered muzzle, with the open mouth revealing its canines. The mane marked by incised lines. In the foreground, his right front paw. Use of globular elements for the jaw. Hatched border. Pierced lengthwise. Very nice polishing of the engraving and Wear marks on the surface of the stone. Traces of deposit. Rare. Inspired by Greek coinage.

Parallel: for the subject see AGDS, Munchen, n. 138 (Greek Archaic).

Provenance: UK art market.

£ 1.500- 3.000



36

A GREEK HELLENISTIC GOLD RING  
SET WITH A GLASS INTAGLIO. FEMALE PORTRAIT.

2nd - 1st century B.C.  
Int diam 18 mm; 12 x 13 mm; 4,38 gr

With hollowed rounded hoop, flatten within and extending in broader shoulders sloping inwards, to an oval box-setting with two bands of gold rising one above the other. Inset with a blue pale glass intaglio. Showing a head of a woman turned left. Her hair with long wavy locks tided back in a bun. Presence of globular elements for the earring, tin of the nose and chin. Missings and traces of deposits on the box-setting and the shoulders. Slight accident on the hoop. Nice conservation of the glass impression.

Parallel: Marshall, F.H., 1968, n°385-386

Provenance: London, art market.

£ 700 - 900



37

A GRAECO-ROMAN BRONZE RING. PTOLEMAIC BUST.

3rd century B.C.

Bezel 16 x 21 mm; ring size 15 x 18 mm; 8,34 gr

The hoop is flat within and rounded without. Large circular bezel with design in relief : portrait of an ptolemaic queen (?), turned left, with long looks and a band.

Parallel: Marshall, F.H., Catalogue of the Finger rings, British Museum, 1968, Pl.XXXI, 1280,129

Provenance: London, art market.

£ 800 - 1.200



38

A GREEK LATE HELLENISTIC AMETHYST INTAGLIO. PANOPLIA.

3rd - 2nd century B.C.

14 x 23 x 6 mm

In the center, a Macedonian-type helmet, behind, two crossed double axes. On the sides, two greaves. In the field, three greek letters (Γ Θ Β). Rare composition, very detailed, well balanced and engraved with great technical mastery, inspired by coinage. Presence of globular elements. Macedonian military emblema. Intense color. Gem with convex surface and flat back. The helmet is very similar to that depicted in a garnet (Munich, Antike Munzsammlung).

Parallels: AGDS n. 234; AGDS Munchen, n. 384. For a very close type see D. Plantzos, Hellenistic engraved gems, n. 650.

Provenance: UK art market.

£ 1.500 - 3.000



A GREEK HELLENISTIC GOLD RING  
SET WITH AN AMETHYST INTAGLIO. MALTESE DOG.

4th - 3rd century B.C.

Int diam 13 mm; intaglio 4 x 6 mm; 2,35 gr

The animal is facing left. The well-executed details of its anatomy indicate that it is a Maltese dog. The uncommon subject is represented on certain scaraboid gems of Graeco-Persian production from the end of the classical age. In this case, the choice of a small amethyst cabochon places the gem in the Hellenistic era. This ring was intended for a child as revealed by the small size of the gold frame. Slight signs of wear. Rare.

£ 600 - 800



AN HELLENISTIC GARNET INTAGLIO  
SET IN A GOLD RING. APOLLO.

2nd century B.C.

Int diam 20 mm; stone 8 x 14 mm; 7,37 gr

The divinity is depicted frontally, with the head turned slightly right and the body to the left, in a slight twist. Typical Hellenistic pose. With his hands he holds the lyra. Groundline. The gem is cabochon and concave on the back. Attractive stone color. The modern gold mounting is made of a plain rounded hoop, flatten within with outboard shoulders extending into an oval box-setting containing the intaglio.

Parallels: AGDS Munchen, n. 559-566, 572; G.M.A. Richter, Catalogue of engraved gems, The Metropolitan Museum of Art, New York, n. 157 - 159.

Provenance: UK private collection.

£ 1.000 - 2.000



AN ITALIC BANDED AGATE INTAGLIO.

CORNUCOPIA.

2nd century B.C.

16 x 17 x 3 mm

The large stone depicts a cornucopia with stems and bunch of grape. On the left, a globe. Use of globular elements. Nice engraved polishing. Wear marks. Interesting choice of stone.

Provenance: UK private collection.

£ 500 - 700



A RARE HELLENISTIC GARNET CABOCHON INTAGLIO.  
POMEGRANATE.

4th - 3rd century B.C.  
15 x 17 x 9 mm

A slightly open pomegranate with a natural central "laceration", with its internal seeds visible. Rare and unusual representation of a fruit breaking and opening. The subject, present in the Greek coinage but whole without openings with visible seeds, is engraved in a beautiful high convex cabochon garnet, with a concave back. The combination of the subject with the material was masterfully chosen to allude its natural color. Mirror polishing. Extremely detailed and deeply carved intaglio. Slight internal crack (non-passing and not dangerous; the gem is solid). Wear marks.

Parallel: See greek coinage: for the subject of the pomegranate cfr. Side. Circa 430-400 BC. Stater, Pomegranate with its stem above and flower below. SNG France 627. SNG von Aulock 4765; Pamphylia, Side AR Stater. Circa 490-450 BC. Pomegranate, ΣΙΔΗ (retrograde) to left; all within beaded circular border; Melos - ΜΑΛΟΣ - date: ca. 450-440 BC - silver stater - description obverse: pomegranate.

Provenance: UK private collection, acquired in the London art market 1980s.

£ 3.000 - 5.000



A FINE GREEK LATE CLASSICAL BANDED AGATE INTAGLIO  
SET IN A GOLD PENDANT. DIANA LUCIFERA.

4th century B.C.

Stone 18 x 24 x 4 mm; overall 25 x 33 mm; 7,07 gr

The divinity is standing, facing left. With both hands she holds two long burning torches. The figure is draped with a long tunic characterized by very fine drapery folds and engraved with extreme refinement. The right foot is resting on the ground, while the left is slightly raised. Groundline. The body is slightly three-quarters, while the head is in profile. The hair is elegantly gathered; the delicate profile with idealized features. Diana wears a bow and quiver on her shoulders, while the torches identify her as a "lucifera" with reference also to the figure of Hecate and to the magical world (Inferos). The gem has the traces of two ancient micro holes on the edge probably for a rotating mounting. The banded agate is characterized at the top by a lighter and more transparent part (possibly referable to the light of the torches and the earthly brightness), while going down to the stone it has a darker area (symbolizing the night and the underworld). Mirror polishing. Wonderful style and execution. Signs of wear and small chips on the edge. The gem is set in a 22ct gold pendant, likely from the late 19th century/ early 20th, with a swivel suspension hoop.

Parallels: J. Boardman, *Intaglios and rings. Greek, Etruscan and Eastern* from a private collection, n. 39. J. Boardman, *GGFR*, n. 533 and 735 for a very close specimen (from the London Market, 1934. A fine greek classical gold ring. *Kore*, with two torches, Sotheby, 18. VII. 1934 n.116). On a coin of Kyzikos, *Nomisma VII*, pl. 6.12. See greco-roman coinage with the same figure (Artemis Phosphoros). 53435. Cfr. *Statue einer Frau als Diana Lucifera ergänzt mit nicht zugehörigem Kopf*: *Musei Vaticani, Galleria Chiaramonti in Amelung*, *Vat.Kat. I 677 Nr. 548 Taf. 72*; B. Andreae (Hrsg.), *Museo Chiaramonti. Bildkatalog der Skulpturen des Vatikanischen Museums I 2* (1995) *Taf. 764* (Arachne database - Koeln). See roman coinage: *Faustina II bronze As RIC 1629*; *Aureus of Julia Domna Coh. 31 RIC 548 Calico 2610, reverse: DIANA LVCIFERA*.

Provenance: UK private collection, acquired in the London art market 1980s; previously from the F. M-G collection 1970's.

£ 5.000 - 10.000





## A LARGE GREEK HELLENISTIC RED JASPER INTAGLIO.

## BUST OF ATHENA.

3rd century B.C.

25 x 31 x 6 mm

The deity is facing left. The head is helmeted while the bust is covered by the gorgoneion, with the mask of Medusa in the center, due to its apotropaic power and invincibility; small snakes rise from the mythical breastplate. The shoulder is naked. The hair falls elegantly on the neck, engraved with very thin and refined lines. Other details of the helmet (crest) and of the anatomy (eyes, browline) are also engraved with very fine lines. The work, of great artistic importance, is engraved on an extraordinarily large red jasper. The black line that runs horizontally through the stone is not a crack but a black inclusion (vein), typical of the jasper. The back of the gem shows engraved unfinished marks with the dry diamond point of an ornamental motif (vegetable or floral). This unfinished but just begun processing trace is an equally extraordinary testimony of to the Greek engraving technique during the Hellenistic Era. Slight signs of wear and small chips on the edge.

Parallel: for the subject in AGDS, tafel 189 n. 2182. For a close subject, but engraved later (1st B.C. - 1st A.D.) see AGKM (Kunst, Wien) n. 1069.

Provenance: english private collection, ex London art market circa 1970; from the R.T. collection, London.

£ 5.000 - 8.000



## A FINE ROMAN CARNELIAN INTAGLIO. PERSEUS WITH MEDUSA HEAD.

1st century B.C.

15 x 21 x 0,4 mm

The hero is standing, with his body slightly out of three-quarters, in a slight torsion, his head facing left. The body is naked. With his right hand he holds a sword, with his left the severed head of Medusa; with his forearms he holds a cloak, which hangs elegantly behind. The anatomical details are engraved with technical skill. Use of globular elements. Late Italic period - early Republican. Very fine style. Attractive stone color. Wear marks.

Parallel: C. Gasparri, *Le Gemme Farnese*, p. 122 n. 183.

Provenance: UK private collection.

£ 7.000 - 9.000



46

A FINE HELLENISTIC CARNELIAN INTAGLIO  
SET IN A GOLD FRAME. SATYR NEAR A COLUMN.

3rd century B.C.  
18 x 23 x 7 mm; 4,55 gr

The figure is standing, with the left leg supporting and the right leg slightly bent in a typically greek pose. With his left hand he holds two flutes, which he touches with his right hand. The figure has elongated proportions, typically hellenistic, represented by three quarters back view. A column. Groundline. Use of globular elements. Large intaglio, engraved with great elegance and artistic mastery. The gem is cabochon still mounted in its antique gold.

Parallel: G.M.A. Richter, The engraved gems of the greeks and the etruscans, part one, p.137 n. 523.

Provenance: UK private collection D.C.

£ 3.000 - 6.000



47

A LATE HELLENISTIC BANDED AGATE INTAGLIO  
SET IN AN ANCIENT GOLD RING.  
VENUS ANADYOMENE.

3rd century B.C.  
Stone 9 x 18 mm; ring size 16 x 17 mm; 3,26 gr

The divinity is standing, seen from the front, in her typical pose in the act of keeping her hair divided into two long braids. The subject is inspired by Greek statuary models from the hellenistic period. Attractive stone color. The gem is set in an elegant antique hollow gold ring. Broken hoop.

Provenance: Zurigo, Max Kopp coll. Born 1891.

£ 1.000 - 2.000



48

A LATE HELLENISTIC GOLD RING SET  
WITH A BANDED AGATE INTAGLIO. BUST OF HERM.

2nd century B.C.  
Stone 8 x 11 mm; ring size 12 x 14 mm; 2,64 gr

Plain hollowed hoop, expanding into oval bezel with oval banded agate intaglio: bust of an herm, turned right. The face is characterized by mature features, a beard, an straight short nose and full lips. Presence of globular elements. Slight missing on the edge of the box-setting.

£ 1.000 - 2.000



49

A LATE HELLENISTIC CARNELIAN INTAGLIO. OFFERER.

2nd century B.C.  
13 x 17 x 3 mm

The character is depicted frontally, in the act of offer votive offerings. The young figure is tunicated, with a robe that adheres elegantly to the body. Wear marks and abrasions in the field. Rare type.

Provenance: UK private collection.

£ 400 - 600



50

A RARE LATE HELLENISTIC SAPPHIRE INTAGLIO  
SET IN A GOLD RING. VENUS AT THE FOUNTAIN.

2nd - 1st century B.C.  
Int diam 17 mm; intaglio 6 x 9 mm; 3,26 gr

The ring with rounded hoop, flatten within, is extending with broader shoulders to an oval raised box-setting containing a rare blue sapphire intaglio. The intaglio shows Venus standing right and bent toward a fountain. Groundline. The later mounting is embossed and with restorations under the bezel. The stone is probably from Alexandria workshops. Rare.

£ 3.000 - 6.000



A LARGE ROMAN ITALIC BANDED AGATE INTAGLIO  
SET IN A GOLD SWIVEL RING. SACRIFICE TO ARTEMIS.

2nd century B.C.

Stone 17 x 22 mm; ring size 16 x 19 mm; 17 gr

Important italic intaglio set into a collector's heavy swivel ring with a gold impression of the intaglio at its back. The figure has been generally identified heretofore as Diana Nemorensis. This subject may represent Diana Nemorensis or, alternatively, Iphigenia, the founder of Nemi sanctuary together with her brother Orestes in the story recounted by Servius (*Ad Aen.* VI.136). In that depiction, the figure is facing left, wearing a chiton with a himation over it. In her left hand she holds a branch and in her right, a patera. Before her is a garlanded altar, upon which is a deer.

Parallel: Martin Henig et al., *Classical gems. Ancient and modern intaglio and cameos in the Fitzwilliam Museum*, Cambridge 1994, p. 77. Françoise-Hélène Pairault, "Diana Nemorensis. Déesse latine, déesse hellénisée", in *Mélanges d'Archéologie et d'Histoire*, vol. LXXXI (1969), pp. 425-471; AGDI I, II München n. 696 and AGD IV, Hannover, n. 73.

Provenance: european private collection.

£ 8.000 - 12.000



52

A ROMAN ITALIC CARNELIAN INTAGLIO  
SET IN A BARBARIC GOLD RING. PERSEUS

2nd century B.C. / 5th - 7th century A.D.

Stone 9 x 11 mm; ring size 13 x 15 mm; 7,80 gr

The hero is depicted with the frontal body and the head turned in profile to the right. With the right hand he holds the hooked sword, with the left the severed head of Medusa. Groundline. Wear marks. The gem, of Italic production, was formerly reassembled in ancient time into a solid gold ring of barbarian production, with an intertwined rod and spherical elements welded to the bezel. Rare.

Provenance: UK private collection. Previously UK private coll. Since 1956. Formed in the 1950s by Mr and Mrs S. Brouka, thence by descent.

£ 1.500 - 3.000



53

A LATE ITALIC GARNET INTAGLIO  
SET IN A GOLD RING. OMPHALE.

2nd - 1st century B.C.

Int diam 14 mm; stone 6 x 9 mm; 3,76 gr

This plain rounded hoop, flatten within and extending outboard on the shoulders with a ridge. The oval box setting contains a garnet intaglio with engraved scene depicting Omphale walking left with a club on his right shoulders. Groundline. Wear marks.

Provenance: UK private collection.

£ 800 - 1.000



AN EARLY ITALIC BLACK AGATE INTAGLIO.  
BLACKSMITH.

3rd - 2nd century B.C.  
10 x 11 mm

The craftsman is intent on making a soldier's helmet; he is facing left, bent forward, and with his left hand he strikes the metal helmet with a tool to forge it. The helmet is inserted into a pole that supports it and acts as a support. Use of globular elements. Dotted frame. Wear marks.

Parallel: AGDS, Band I, Munchen, Tafel 23 n. 204 (same subject-etruscan scarab- with variant).

£ 800 - 1.000



A RARE GREEK LATE HELLENISTIC - EARLY ROMAN  
BERYL INTAGLIO. CRAB.

2nd - 1st century B.C.  
15 x 16 x 8 mm

The crustacean is seen from above. The crab holds a shell (mussel?) between its claws. Every anatomical detail is rendered with great skill and naturalism. Popular and frequent subject in classical glyptic production; the reference model is identifiable to the late classical Greek art. The animal is deeply engraved in an extraordinary beryl, characterized by an intense and luminous color, thanks to the very convex surface. The shape of the stone is more typical of the early hellenistic period. Wear marks on the surface. Mirror polishing inside the intaglio. Of great rarity.

Parallel: See Greek coinage: Sicily, Akragas, silver Didrachm (circa 490-470 BC); Akragas, Sicily. Circa 414-413 B.C. AR Tetradrachm.

Provenance: London, art market 1990s.

£ 3.000 - 6.000



56

A ROMAN ITALIC AGATE INTAGLIO  
SET IN A SILVER RING. BOAR WITH A DOG.

2nd century B.C.

Stone 15 x 21 mm; ring size 17 x 18 mm; 12,30 gr

On the left, a small dog is facing a large boar, which is on the right. Groundline. Presence of globular elements. Large convex gem, mounted on a post-classical ring with french marks.

Provenance: UK private collection.

£ 800 - 1.200



57

A ROMAN ITALIC CARNELIAN INTAGLIO. PALM TREE WITH ATTRIBUTES.

1st century B.C.

11 x 12,5 x 3 mm

In the center, a palm tree, on which a snake climbs. On the sides, an ear of corn and a club. Groundline. Allegorical emblem referable to strength and prosperity. Convex gem.

£ 600 - 800



92

58

A ROMAN LATE REPUBLICAN AGATE INTAGLIO. ISIAE EMBLEMA.

1st century B.C.

Diam 12 x 2,5 mm

In the center, the Isiac emblema; below, two crossed ears of wheat. Surface slightly burned. Use of small globular elements.

£ 500 - 700



59

AN ITALIC CARNELIAN INTAGLIO. STANDING MALE FIGURE.

1st century B.C.

12 x 16 x 3 mm

The male character is standing in contrapposto, the body in three-quarters, the head facing right. His right arm bent holds a spear (?), meanwhile his left arm a bag (?). He wears an hat or helmet. Presence of globular elements for the face and the body. Groundline. Chip on the edge.

£ 300 - 500



93

60

AN ITALIC BANDED AGATE INTAGLIO. WARSHIP.

2nd century B.C.  
9 x 13 x 2 mm

A trireme sailing right, on top two latin letters « SA » preceded by a globe. On the left of the ship the latin number « III ». The inverted direction of the letters suggests that the intaglio was used as a seal. With naval military symbolic. Use of globular elements.

£ 400 - 600



61

AN ITALIC ONYX INTAGLIO. LYRA.

2nd century B.C.  
12 x 18 x 2 mm

This elegant scene depicts a lyra supporting a songbird. Use of globular elements for the musical instrument and the bird. Symbols of Poetry and inspiration. Slight wear marks.

£ 400 - 600



62

AN ITALIC BANDED AGATE ENGRAVED SCARAB. ATHLETE.

3rd - 2nd century B.C.  
14 x 18 x 7 mm

The back with naturalistic details and large border and the underside with engraved design: an athlete presented with his naked body in motion, the bust in front, meanwhile legs and head are toward left. Each arm holding a toilet accessory; strigil and an ointment vase. He is characterized by a strong musculature raised with engraved details focused on abs, thighs and calves. His hair adorned with a band. Hatched border. Use of globular elements typical of the italic productions with an inspiration from the Etruscan engraved scarab workshops.

£ 1.500 - 3.000



63

A LARGE ROMAN ITALIC BANDED AGATE INTAGLIO.  
MALE FIGURE WITH ATTRIBUTES.

2nd century B.C.  
13 x 21 x 3 mm

The male character is standing, naked and facing right. With his right hand he holds a lyre (?), While with his right a strigil (?). Groundline. Use of globular elements. Typical italic style. Large gem and attractive banded agate variety.

£ 1.000 - 2.000



64

A LARGE ROMAN ITALIC BANDED AGATE INTAGLIO.  
VENUS WITH A COLUMN.

2nd century B.C.  
15 x 21 x 1,5 mm

Very fine depiction of Venus, near a column, holding a sword (attribute of Mars). The figure is viewed from behind, slightly in three-quarters. The back and butt are uncovered, while the legs are draped. The architectural element can also refer to a funerary symbolism (monument of a warrior), therefore a votive and commemorative scene of lamentation. Extraordinary agate cut, characterized by a white V-shaped inclusion that follows the composition of the scene. Presence of globular elements typical of Italian production. Very fine specimen.

£ 1.000 - 2.000



A FINE ROMAN CARNELIAN FRAGMENTARY  
INTAGLIO. HERCULES WITH THE BULL.

1st century B.C.  
11 x 14 x 2 mm

Nice fragment with Hercules raising and defeating the Cretan bull. The hero is facing left, depicted with his back seen in three quarters from behind. The legs are spread apart for the effort. Ground-line. Beautiful execution, inspired by Greek models. Fragmentary gem with a large miss at the top and a chip on the edge.

Provenance: U.K. private collection

£ 400 - 600



A FINE ROMAN CARNELIAN INTAGLIO SET IN A  
FRAGMENTARY IRON RING. DIOMEDES WITH PALLADIUM.

1st century B.C.  
Stone 14 x 17 mm; mounting 16 x 22 mm

The hero is seated on an altar decorated with garlands, facing left. The head is in profile, the torso of three quarters; the right leg is raised with the knee bent and resting on the base, the left leg is stretched and rests on the ground, on the groundline. Diomedes is naked covered on his arm only by a cloak. With his right hand he holds the Palladium, with his left a sword. In front of him, a column with an idol. The scene depicts the famous mythical episode of the Trojan War. The intaglio is executed with great skill and refinement in the anatomical details. Use of globular elements. The gem is still mounted and firmly fixed in its iron ring (fragmentary, without the rod), and is broken inside the setting (probably due to the swelling of the iron over time). Late republican style with greek influences.

Parallels: Jean-marc Moret, *Les pierres gravées antiques représentant le rapt du Palladion*, n. 15 (Chatsworth), 19 (La Haye), 103, 116, 180 ss (Cambridge, Hermitage etc.), 219 (Genève), 221 (British Museum), 225 (Duke of Chatsworth) signed Gnaios, 226 (Chatsworth, Duke of Devonshire), signed Dioskourides, 270 (Coll. Sangiorgi).

Provenance: UK private collection.

£ 1.500 - 3.000



A ROMAN GOLD RING SET WITH A GARNET CABOCHON INTAGLIO. BUTTERFLY METAMORPHOSIS.

1st century B.C.

int diam 15 mm; intaglio 7 x 8 mm; 4,85 gr

Large rounded hoop, flatten within, with outbroad shoulders extending into an oval bezel set with a garnet cabochon intaglio. The scene depicts a butterfly emerging from its chrysalis. Allegory of metamorphosis and rebirth. Deep intense color of the stone. Presence of globular elements. Slight signs of wears on the surface of the ring. Very rare subject.

Provenance: UK art market, London.

£ 800 - 1.200



AN EXCEPTIONAL GREEK HELLENISTIC AMETHYST INTAGLIO SET IN A LATE 19TH CENTURY GOLD RING. HEAD OF A YOUTH.

2nd century B.C.

Stone: 13 x 14 x 5 mm; int diam 19 mm; 2,89 gr

The mounting with rounded leafed-shape hoop extending outbroad in three parts on the shoulders and surmounted by an oval openworked hatched box-setting containing the amethyst intaglio (cabochon on the backside). The young male head is facing right and characterized by very fine features. The face is engraved with very low and delicate volumes; pupil and iris engraved. The hair is formed by deeply engraved locks, with very fine lines. Intaglio made by a Greek master. Probably an idealized portrait of a ptolemaic prince.

Parallels: for the style, the anatomical features and the portrait's typology see M-L. Vollenweider, *Camées et intailles*. Tome I, *Les Portraits grecs du Cabinet des Médailles* pl. 67 n. 123, 124, (La dynastie des Ptolémées)

Provenance: UK private collection, from the english art market. From a 19th century collection based on the mounting.

£ 7.000 - 9.000





## AN ITALIC SARD INTAGLIO SET IN A GOLD RING. HERMES PSYCHOPOMP.

2nd century B.C.

Int diam 19 mm; stone 10x13 mm; 6 gr

The standing god is facing left and slightly bent toward the ground. He is naked, his back covered by a cloak. His right hand holding the caduceus meanwhile with his left hand, the fingers delicately touch a male head, probably a deceased one that he must bring to the Underworld. This scene shows Hermes in his function of Psychopomp, the one that guides the death souls. This subject is probably referred to the Pythagoreanism. Use of globular elements. Hatched border. Nice polishing for the engraving, and signs of wears on the surface. The late 19th/ early 20th century gold mounting is made of a rounded hoop dividing in three sections on the shoulders and extending onto an oval box-setting with thin incised grooves.

Parallels: AGDS, n. 60; AGDS Berlin n. 299. AGKM (Kunst, Wien) n. 126. G.M.A. Richter, Catalogue of engraved gems, The Metropolitan Museum of Art, New York, n. 225-226. AGDS Munchen, vol. 2 n. 723.

Provenance: UK private collection.

£ 1.500 - 3.000



70

A GREEK HELLENISTIC SARDONYX PIERCED INTAGLIO. FRONTAL HELMET.

3rd - 2nd century B.C.  
15 x 19 x 8 mm

Frontal helmet with crest. Pierced lengthwise. Wear marks. Beautiful three-layered sardonyx.

Parallel: greek coinage cfr. Thrace. Mesembria. Diobol. s. IV BC. (SNG BM Black Sea-268/271). (Topalov, Mesambria-8). (Karyatov I-37/38). Anv.: Frontal helmet. Rev.: wheel with META within the spokes and radiant lines on the edge.

Provenance: UK private collection.

£ 1.000 - 2.000



71

A LATE ITALIC CARNELIAN ENGRAVED SCARAB. SET IN A 19TH CENTURY GOLD MOUNTING. HEAD OF ULYSSES.

2nd century - 1st century B.C.  
Stone 10 x 12 x 8 mm; H. 28 mm; 3 gr

Bearded head of Ulysses with the pileus, facing left. Use of small globular elements for the nose, mouth, eyes and termination of the neck and the hat. Expressive and well engraved face despite the small dimension of the gem. Linear frame engraved around the effigy of the Greek hero. Chip on the back of the beetle. Through hole. Slight wear marks. The stone is mounted on a swivel and chiseled 19th century gold seal. Rare subject.

Provenance: UK private collection.

£ 800 - 1.200



72

AN LARGE ITALIC BANDED AGATE INTAGLIO. ANT.

2nd century B.C.

16 x 19 x 2 mm

The large stone depicts an ant with naturalistic details engraved with great skills. Above her head, five radiated grains of wheat. Presence of globular elements on the head, the thorax and the legs of the insect. Signs of wear on the surface. Rare.

Parallels: The Cornell University, plaster cast collection, database n. 51.

£ 800 - 1.000



73

A ROMAN DARK AGATE INTAGLIO SET IN A GOLD SWIVEL RING. GRASSHOPPER.

1st century B.C. - 1st century A.D.

Stone 11 x 14 mm; ring size 16,5 x 18 mm; 2,93 gr

Fine depiction of the insect, facing left.

Use of globular elements. Groundline. Slight wear marks. 18th - 19th century swivel mounting.

Provenance: UK private collection D.C.

£ 2.000 - 3.000



74

A ROMAN BANDED AGATE INTAGLIO.  
ALLEGORICAL EMBLEMA WITH A BUTTERFLY.

1st century A.D. - 1st century B.C.

8 x 10 x 2 mm

Very fine and elegant allegorical emblema with a butterfly resting on an object to be identified (ampoule?). Slight wear marks.

£ 700 - 900



75

A ROMAN NICOLO INTAGLIO. TURTLE.

1st - 2nd century A.D.

7 x 9 x 2 mm

The animal is facing left, and is characterized by a rounded head that comes out of the shell, and two small visible legs. Missing on the edge and wear marks. Rare.

£ 600 - 800



76

A ROMAN RED JASPER INTAGLIO MOUNTED ON  
A SILVER RING. IBIS ON A TURTLE WITH A SNAKE.

2nd century A.D.

Stone 10 x 12 mm; ring size 17 x 18 mm; 3,50 gr

The oval stone is depicting an ibis standing and turned left catching/eating a snake with its beak. He is standing on top of a turtle. Groundline. The references to the god Mercury are various in this scene— the ibis bird, also known as the animal representation of the god Thot, egyptian pendant of Hermes; the turtle closely linked to Hermes and seen as his animal-attribute (Hermes made the first lyre with a turtle's shell, see Homeric Hymn to Hermes, 24-61). Early 20th century silver mounting, the shoulders decorated with engraved leaves.

Published in: Theodora Hadzisteliou Price, "An Ionian Silver Ring with Sard" in *Antike Kunst*, 15, 1972, pp. 60-63.

Provenance: From the old collection of Prof. Constantine Athanasius Trypanis (1909-1993), found on the lands of his father Athanasius G. Trypanus in 1905.

£ 2.000 - 2.500



77

A ROMAN AGATE INTAGLIO. SEAGOAT WITH ASTROLOGICAL ATTRIBUTES.

1st century A.D.  
10 x 12 x 4 mm

The sea creature to the left, holding the globe in its paws. Above, a crescent moon; below, a star. Astrological intaglio engraved on a layered agate. Traces of the ancient iron mounting. Wear marks.

£ 600 - 800



78

A ROMAN NICOLO INTAGLIO. HUNTING SCENE.

2nd - 3rd century A.D.  
10 x 12 x 2 mm

A lion attacks a bull, biting him on the shoulder and assaulting him from behind. The mighty quadruped folds his legs to the ground as a sign of defeat. Scene inspired by Greek models.

Provenance: UK private collection

£ 400 - 600



79

A RARE NICOLO AGATE INTAGLIO SET IN A GOLD RING. ALLEGORICAL SCENE WITH ANIMALS.

1st - 2nd century A.D.  
Stone 11 x 13 mm; ring size 15 x 18 mm; 3,07 gr

A snake emerges from a snail shell (or sea shell) and opens its mouth wide against a parrot. The bird is there in front of the shell. Behind, a branch of a tree. Rare scene. The gem is mounted in an elegant chiseled gold ring with floral and plant motifs, dating to the 19th century.

Provenance: UK private collection.

£ 2.000 - 3.000



A ROMAN DARK GLASS PASTE INTAGLIO SET IN A GOLD SWIVEL RING. EAGLE.

1st - 3rd century A.D.

Glass 10 x 11 mm; ring size 17 x 18 mm; 2,53 gr

The animal is depicted frontally, with its wings open and the head turned in profile. With his claws he grabs a boar's head. Emblem of imperial military power. Wear marks. Little missing on the mounting.

Parallel: For a same glass paste intaglio see Metropolitan Museum of Art database, inv. n. 17.194.56.

Provenance: UK private collection.

£ 600 - 800



A ROMAN OBSIDIAN INTAGLIO MOUNTED ON A MODERN GOLD RING. EAGLE ON ALTAR.

2nd century A.D.

Stone 10 x 12 mm; ring size 18 x 19 mm; 7,26 gr

The scene depicts an eagle standing on an altar. His head turned left. Chips on the edge of the stone. The mounting made in 18k gold, with rounded hoop extending in broader shoulders with an oval box-setting.

£ 1.000 - 1.500



A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. EAGLE.

2nd - 3rd century A.D.

Int diam 19 mm; intaglio diam 10 mm; 6,03 gr

The intaglio shows an eagle in front, his head turned left with widespread wings. The gold mounting is with rounded hoop extending on the shoulders with terminal tubular endings and rounded box-setting. Presence of a hall-mark on the hoop.

£ 800 - 1.000



A ROMAN CARNELIAN INTAGLIO MOUNTED  
ON A MODERN GOLD RING. EAGLE ON A STAND.

2nd century A.D.

Int diam 19 mm; intaglio 10x11 mm; 2,56 gr

The intaglio shows an eagle with the head turned right holding a laurel branch in its beak. He is standing on a crossed-legs stand. Allegory of military power of the roman Empire. Slight wear marks on the surface of the stone. The gold mounting is with rounded hoop, within two spherical beads on each side. The shoulders with engraved lines are ending in foliage. The rounded box-setting with engraved leaves motifs. Hallmark on the hoop.

£ 1000 - 1.500



A ROMAN CARNELIAN INTAGLIO. EMBLEMA OF  
VICTORY WITH EAGLE AND LATIN LETTERS.

2nd century A.D.

12 x 16 x 3 mm

The stone shows an eagle, his body turned right meanwhile his head is turned left. Framed by two military standards. Groundline. Beneath, two rows of latin inscription « LXICL » « PF ». Military victory emblem.

£ 500 - 600



A ROMAN CARNELIAN INTAGLIO. BIRD ON A SCALE.

2nd - 3rd century A.D.

9,5 x 12 x 2 mm

A bird stands on a scale, symbol of the Harmony and of the Justice, allegory of Balance. Rare iconography.

Provenance: UK private collection.

£ 200 - 300



A RARE AGATE CAMEO SET IN A MODERN GOLD RING.  
PARTRIDGE.

2nd - 3rd century A.D.

Stone 13 x 16 mm; ring size diam. 18 mm; 11,83 gr

The bird is facing right, with its head slightly lowered forward. The engraver masterfully used the polychrome clear layer over a dark background with naturalistic purpose. The colors of the stone imitate the plumage and cartilages of the bird. Little missing on the edge, as the stone was pierced as a bead.

Parallel: for the same subject, on the same stone with the same style see U. Panuti, *Catalogo della collezione glittica vol II*, Napoli, Museo Nazionale, pp. 281-283 (Farnese Collection).

£ 2.500 - 3.500



A ROMAN CARNELIAN INTAGLIO. GRIFFIN WITH DEER.

2nd - 3rd century A.D.

13 x 18 x 6 mm

The hunting scene consists of a winged griffin attacking a deer that has fallen to the ground. The composition is inspired by classical Greek models. Groundline. Slight wear marks.

Provenance: UK private collection.

£ 500 - 700



A ROMAN YELLOW JASPER MAGICAL INTAGLIO.

LION WITH MOON AND STARS.

2nd - 3rd century A.D.

11 x 15 x 3 mm

The mighty feline walks to the left, surrounded by three stars and a crescent moon. The astrological attributes denote the magical character of the gem. The presence of the breasts reveal that she is a lioness. Groundline. Slight wear marks.

Provenance: UK private collection.

£ 600 - 800



89

A ROMAN CARNELIAN INTAGLIO. DOG WITH PREY.

1st - 2nd century A.D.

9,5 x 12 x 3 mm

Hunting scene composed of a dog biting a hare. Groundline. Attractive color of the stone. Slight wear marks.

£ 500 - 700



90

A RARE BURNT CHALCEDONY INTAGLIO.  
RITUAL PROCESSION WITH APIS.

1st - 2nd century A.D.

8 x 12 x 3 mm

The bull characterized by a crescent moon on its head can be identified as Apis, the Egyptian deity, the sacred bull son of Hathor. Behind him there are three characters as in a sacral procession. A figure points up towards an inscription (to be identified). The stone is burnt and has a lack on the edge. Rare iconography referable to the Isiac cults in Rome.

Provenance: UK private collection.

£ 400 - 600



91

A ROMAN CARNELIAN INTAGLIO. EROS ON A LION.

1st - 2nd century A.D.

12 x 15 x 3 mm

The mighty feline walks to the right, carrying a winged erote on its back. The erote grabs the lion's mane to hold on. Groundline. Allegory of love that subdues the strength. Slight wear marks.

Provenance: UK private collection.

£ 600 - 800



92

A ROMAN ROCK CRYSTAL INTAGLIO.  
A MOUSE RIDING A CHARIOT WITH SWANS.

2nd century A.D.

12 x 14 x 5 mm

The scene depicted shows a mouse riding a chariot toward right, with two swans. The movement is rendered by the widespread wings and the raised heads of the swans. Groundline.

Parallel: AGDS Munchen, vol. 2 n. 918-919.

£ 400 - 600



93

A ROMAN RED JASPER INTAGLIO. SHRIMP.

1st century A.D.  
12 x 15 x 3 mm

Shown in profile to the left, the crustacean with its inwardly curved tail is engraved in great detail and naturalism. Slight wear marks.

Provenance: English art market.

£ 500 - 700



94

A ROMAN GREEN CHALCEDONY INTAGLIO SET IN A GOLD RING. HEAFER UNDER A TREE.

2nd century A.D.  
Stone 7 x 9 mm; ring size 17 x 18 mm; 4,90 gr

The animal is facing left. Beautiful color of the stone, set in a close collet with ropetwist details, openwork, love knot shoulders and double wire shank.

Published: Diana Scarisbrick for S.J. Phillips Ltd, The Wellington Gems. (Catalogue) published on the occasion of the exhibition June 8-10, 13-17, London 1977, cat n. 14: "Gold ring with bloodstone (sic) intaglio. A cow. Roman".

Provenance: From the collection of engraved gems formed by His Grace Arthur Richard Wellesley, 2nd Duke of Wellington (1807-1884); purchased from the family by S.J. Phillips in 1976.

£ 6.000 - 8.000



95

A ROMAN CARNELIAN INTAGLIO  
SET IN AN ANCIENT GOLD RING. RABBIT.

2nd - 3rd century A.D.

Stone 8 x 11 mm; ring size 15 x 19 mm; 5,65 gr

The animal is facing left. Groundline.  
Wear marks. D-section hoop with flared shoulders.

Provenance: UK private collection.

£ 1.000 - 1.500



97

A ROMAN JASPER INTAGLIO MOUNTED IN A LATER GOLD RING.  
HELMET.

1st - 2nd century A.D.

Stone 9 x 11 mm; ring size 17 x 19 mm ; 8,03 gr

The crested helmet is formed with a wild boar's head. The gold mounting is with rounded hoop, flatten within and extending at the shoulders with an oval bezel. Signs of use on the surface of the stone.

Provenance: former American private collection acquired on the London market in the early 1980's.

£ 1.000 - 1.500



96

A ROMAN GOLD RING SET WITH A THREE-LAYERED  
AGATE INTAGLIO. BUCRANE.

1st - 2nd century A.D.

Stone diam. 8 mm; ring size diam. 18 mm; 3,71 gr

Rounded hoop with broader shoulders and rounded box-setting containing a three-layered agate intaglio. Bucrane seen in front with garlands. The mounting presents some shocks and the box-setting seems to be wider than the intaglio. Although both elements are genuine and ancient, the mounting does not seem belonging to the intaglio.

£ 800 - 1.200



98

A LATE ROMAN GOLD SIGNET RING SET WITH  
A CARNELIAN INTAGLIO. GREEK LETTERS.

Early 3rd century A.D.

Stone 6 x 13 mm; ring size 12 x 14 mm; 2,62 gr

This hoop, expending suddenly at the shoulders, above a thin elongated almond-shaped box setting containing a carnelian intaglio with greek letters (probably a name) : A P I A N O C . Arianos is a fairly common Greek name; there is a Greek general by that name and an early Christian saint. Damages on the edge of the box setting. Slight chip on the edge of the intaglio.

£ 700 - 900



99

A ROMAN BURNT AGATE INTAGLIO SET IN A GOLD RING. PEGASUS.

2nd century A.D.

Stone 7 x 8 mm; ring size 18 x 20 mm; 3,10 gr

Thick hoop, faceted; oval box setting with an burnt agate intaglio depicting Pegasus, the winged horse, flying left.

£ 1.500 - 2.500



100

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. ALLEGORICAL EMBLEMA.

2nd century A.D.

Stone 7 x 9 mm; ring size 17 x 18,5 mm; 7,04 gr

Hoop rounded without and within extending on the shoulders with embossed angles. The box-setting made of two oval levels containing a carnelian intaglio depicting a cornucopia, a basket (kalathos), a mouse (?) holding a grape, a branch. Allegory of abundance and prosperity. Slight wears marks on the surface of the stone.

£ 1.200 - 1.500



126

101

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. DEXTRARUM JUNCTIO.

2nd century A.D.

Stone 8 x 10 mm; ring size 20 x 23 mm; 4 gr

The stone is engraved with two clasped hands (dextrarum junctio), with two cornucopiae, ear of corn, and poppy flower. In the center, emerging, a caduceus. Allegory of abundance and luck in union. The gold mounting is massive with rounded hoop, and large oval bezel. Sign of use on the surface of the stone and wear marks on the surface of the mounting.

£ 1.000 - 1.500



102

AN ITALIC CARNELIAN INTAGLIO. DEXTRARUM JUNCTIO.

1st century B.C. - 1st century A.D.

12 x 17 x 4 mm

The scene depicts two hands clasping and holding poppy flowers and ears of corn. Wear marks.

£ 500 - 700



127

103

A ROMAN CARNELIAN INTAGLIO. GOAT WITH THYRSUS.

1st century A.D.  
8 x 10 x 3 mm

The goat is facing left, behind her the thyrsus. Groundline. Dionysiac symbolic emblema.

£ 300 - 400



104

A ROMAN ROCK CRYSTAL INTAGLIO. FLY.

1st - 2nd century A.D.  
Diam. 12 x 4 mm

The insect is seen from above and is engraved on a lenticular gem of beautiful brightness and transparency. Slight wear of marks.

Provenance: UK private collection.

£ 400 - 600



128

105

A LATE ROMAN GOLD RING SET WITH A LAPIS LAZULI INTAGLIO. SCORPIO.

3rd century A.D.  
Stone 5 x 6 mm; ring size diam 15 mm; 1,80 gr

With rounded hoop, extending on high-raised shoulders and with a hollowed neck. The high raised rectangular box setting is set with a lapis lazuli intaglio depicting a naturalistic scorio. Possibly with astrological meaning. Wear marks.

£ 600 - 800



106

A ROMAN GOLD RING ENGRAVED WITH PALM BRANCH.

2nd century A.D.  
ring size 18 x 19 mm; 1,90 gr

With rounded hoop, flat within, extending with a broader bezel, engraved with a stylized palm branch.

Parallel: British Museum, inv. AF.208

£ 400 - 600



129

107

A ROMAN BURNT AGATE INTAGLIO. WARSHIP.

2nd - 3rd century A.D.  
10 x 12 x 2 mm

Warship, with rostrum and aplustre, facing left. Above, three stylized hoplites armed with shields and spears. Burnt stone.

Provenance: sold by Ludwig Herinek (Vienna) on 11 March 1976; than, european private collection.

£ 500 - 700



108

A ROMAN AMETHYST INTAGLIO. WARSHIP.

1st century A.D.  
10 x 14 x 5 mm

Trireme sailing left, the pars lowered, billowing sail by the wind, the waves finely depicted. The iconography refers to early roman coinage as the depictions of Pompey naval victories on silver denarii. Double cabochon. Attractive color of the stone.

£ 800 - 1.200



109

A ROMAN AGATE INTAGLIO. TROPHY.

2nd century A.D.  
14 x 17 x 5 mm

The military trophy consists of a cuirass on a pole, to which two round shields, a helmet, three spears and two swords are attached; below, two shields. Ground-line. Subject also present in the coeval coinage. Slight wear marks.

Provenance: UK private collection.

£ 400 - 600



110

A ROMAN GARNET INTAGLIO. JUG.

1st - 2nd century A.D.  
10 x 15 x 5 mm

The oval elongated cabochon stone is engraved with a trifoiled jug, the beak towards left, with deep carved globular body and high foot. Groundline. Mirror polishing and wear marks. Beautiful red color.

£ 500 - 800



111

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.  
ALLEGORY OF ZEUS SERAPIS.

2nd - 3rd century A.D.

Stone 13 x 18 mm; ring size diam. 19 mm; 12,42 gr

Above is a bust of Sarapis; below is an eagle between two standards with victories. Groundline under the eagle. Large chip on the edge. Slight wear marks.

Parallel: G. M. A. Richter, Catalogue of Engraved Gems, Greek, Etruscan and Roman, The Metropolitan Museum of Art, NY, p. 260 n. 259.

Provenance: UK private collection.

£ 800 - 1.200



112

A ROMAN CARNELIAN INTAGLIO. SEA SCENE.

2nd - 3rd century A.D.

8 x 9,5 x 3 mm

Rare and unusual representation of a character with an oar (or rudder, or scepter?) that comes out of a shell. Small chips on the edge. Probably from the marine Thiasos of Poseidon.

Provenance: UK private collection.

£ 600 - 800



113

A ROMAN CARNELIAN INTAGLIO. GRYLLOS.

2nd century A.D.

9 x 11 x 4 mm

The hybrid creature is characterized by a bust of Athena whose helmet is made up of two joined heads of Silenus; on the shoulder, a theatrical mask and on the chest an erote mask. Interesting apotropaic composition. Attractive color of the stone.

£ 600 - 800



114

A ROMAN RED JASPER INTAGLIO SET IN AN ANCIENT GOLD RING. GRYLLOS.

2nd - 3rd century A.D.

Stone 11 x 14 mm; ring size 16 x 19 mm; 5,49 gr

The hybrid creature is composed of an eagle's body, to which two heads are joined. The head in front can be identified with young a satyr, while on the back a Silenus's face. Behind, a spear. Probably a military apotropaic emblem. Ancient gold ring in good condition.

£ 2.000 - 3.000



115

A ROMAN RED JASPER FRAGMENTARY INTAGLIO MOUNTED ON A MODERN GOLD RING. GRYLLOS.

1st - 2nd century A.D.

Stone 7 x 8 mm; ring size 15 x 16 mm; 2,12 gr

The scene depicts two bearded heads (one partially missing) joining at the neck. The faces are characterized by long beard and shaved skulls with only some long hair on top dividing the two heads. The left face shows strong features— raised eyebrow, strong look with small lidded eye, aquiline nose, full lips. The 18k gold mounting has a massive rounded hoop with broader shoulders. Rounded box-setting with circular frame. Wear marks.

£ 800 -1.200



134

116

A ROMAN RED JASPER INTAGLIO SET IN AN ANCIENT GOLD RING. GRYLLOS.

2nd century A.D.

Stone 7 x 9 mm; ring size 12 x 15 mm; 13,53 gr

Plain hollow hoop, expanding into broad shoulders and oval bezel with an oval red jasper intaglio: gryllos formed with a corinthian helmet with two male heads and bust of Minerva turned left. Wear marks on the mounting.

Provenance: old German collection from 1920s-1950s.

£ 1.500 - 2.000



117

A ROMAN CARNELIAN INTAGLIO MOUNTED IN A MODERN GOLD RING. GRYLLOS.

1st - 2nd century A.D.

Stone 10 x 13 mm; ring size diam. 17,5 mm; 13,12 gr

The scene depicts a gryllos with four conjoined heads; an elephant head with a caduceus in its trunk, a Silenus head with beard, a satyre head, and head of a woman. Apotropaic intaglio with reference to Africa. The modern gold mounting is made of rounded hoop with broader shoulders and oval bezel.

Parallels: Michael Carlos Emory museum, inv. 2008.031.112

£ 2.000 - 3.000



135

118

A ROMAN THREE-LAYERED AGATE INTAGLIO SET IN A GOLD RING. GRYLLOS.

3rd century A.D.

Stone 11 x 15 mm; ring size 16 x 18 mm; 11,07 gr

The hoop is elliptical and expands at the shoulders with pierced holes. The raised oval box-setting is set with a large agate intaglio with a gryllos. The creature is made with Silenus and horse heads, cock legs and lower body. Groundline. Slight wear marks. Slight chip on the edge of the stone.

£ 1.500 - 2.500



119

A ROMAN CARNELIAN INTAGLIO. SPHYNX.

1st - 2nd century A.D.

10 x 15 mm

The hybrid creature is winged and facing left, with the right paw raised slightly. Interesting rendering of anatomical details. Groundline. Wear marks.

£ 500 - 800



120

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. TRYTON.

2nd - 3rd century A.D.

Stone 11 x 13 mm; ring size 16 x 17 mm; 5,13 gr

The sea creature is facing left, and is characterized by a human bust on a sea horse body with a fish tail. With his right hand he holds a drapery that swells with the wind; with his left a bowl. Slight signs of wear. The gem is mounted in a later ring characterized by a bezel with a twisted wire frame and two spheres to which the hoop is attached.

Provenance: UK private collection.

£ 2.000 - 2.500



121

A ROMAN BANDED AGATE INTAGLIO. CENTAUR.

2nd century A.D.  
11 x 14 x 2 mm

A fine depiction of a bearded centaur, holding a laurel wreath in his left hand, and a branch in the right hand. The mythological creature is facing left. Beautiful banded stone characterized by a progressive transition from dark to honey and transparent tones, interrupted in the middle by an elegant white band. Slight wear marks.

Provenance: UK private collection.

£ 600 - 800



122

A ROMAN CARNELIAN INTAGLIO. GANYMEDE WITH THE EAGLE.

2nd century A.D.  
9 x 12 x 4 mm

The young Ganymede is kidnapped by Zeus who turned into an eagle. The majestic bird of prey spreads its wings to ascend to Olympus, carrying the beautiful Ganymede who wears the Phrygian cap. Beautiful composition for this mythological episode referable to the Love. Slight wear marks.

£ 800 - 1.200



123

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. PERSEUS AND ANDROMEDA.

2nd century A.D.  
Stone 17 x 21 mm; ring size 13 x 19 mm; 7,74 gr

The hero is standing, with the body turned to the left but with the head to the right. With his right hand he holds the sword, while with the left he holds the head of Medusa. The hero is naked and wears only a cloak and a Phrygian hat. On the right is Andromeda, seated on a rock, holding her shield. Chip on the edge. The scene is well composed, probably inspired by a lost mosaic or fresco (mosaics show a similar scene, with Perseus holding the sword in the act of showing Andromeda the head of Medusa as from Pompei, than Naples, Archeological Museum). The large gem is set in a fine later mounting; the hoop of the ring ends with three leaves to support the bezel. Wear marks. Rare.

Provenance: UK private collection.

£ 2.000 - 3.000



124

A FINE ROMAN NICOLO INTAGLIO. HERCULES WITH CERBERUS.

2nd century A.D.

16 x 20 x 4 mm

The hero is standing under a tree, facing left, with the body and the head slightly in three-quarters. With his right hand he supports the leontea and keeps Cerberus on a leash; with the left he holds the club. The stone is broken in two parts and has numerous cracks and a lack. Beautiful execution.

Provenance: UK private collection.

£ 800 - 1.000



125

A FINE EARLY ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING. OMPHALE.

1st century B.C.

Stone 9 x 16 mm; ring size diam. 17 mm; 4,79 gr

Very fine representation of Omphale, standing and facing left. The young figure holds the club with both hands, and wears the leontea. Every detail is engraved with great technical and artistic mastery. The hair is engraved with great refinement, as the soft anatomical volumes and the pose of the legs, inspired by greek statuary models. Groundline. Presence of two letters in the field. The gem is broken into two pieces, held in place by the ring.

Provenance: UK private collection.

£ 2.000 - 3.000



126

A LARGE EARLY ROMAN CARNELIAN INTAGLIO.  
APOLLO.

1st century B.C.  
15 x 24 x 4 mm

The divinity is standing, with the frontal body and the head turned to the right in three quarters. The god leans on a column with his left arm, while with his right he holds the lyre. The young body is partially draped, with the torso and hips uncovered. The head is characterized by long hair that falls to the shoulders. The pose is elegant, inspired by the hellenistic greek models. Intaglio engraved with great technical and artistic skill. Mirror polishing. Slight wear marks.

Provenance: UK private collection.

£ 2.000 - 5.000



127

A LATE ROMAN GOLD RING WITH FILIGREE  
SET WITH A NICOLO INTAGLIO. APOLLO.

3rd - 4th century A.D.  
Stone 12 x 16 mm; ring size 17,5 x 19 mm; 8,62 gr

Hoop composed of a fluted band of gold, with a beaded wire on either side of it. These wires branch outwards at the shoulders, and the spaces thus formed are filled with double spirale in wire, with globules interspersed. The bezel is formed by an oval nicolo intaglio in gold setting. The intaglio depicts the god Apollo standing naked, with crossed-legs, his right arm leaning on a column, his hand holding an olive branch, meanwhile his left hand rests on his pelvis. Beautiful conservation of the ring and quality of the stone.

Parallel: Marshall, F.H., Catalogue of the finger rings, British Museum, 1968, Pl. XXII, 868-869

Provenance: the lot was purchased in the english art market 1990s.

£ 3.000 - 5.000



128

A FINE ROMAN AMETHYST INTAGLIO. FORTUNA-TYCHE.

1st - 2nd century A.D.

11 x 15 x 6 mm

The allegorical figure is standing, facing right. With her left hand she holds the rudder; the cornucopia in her right. This gem is characterised by an extraordinary color, mirror polished, with cabochon surface. The intaglio is executed with great refinement.

Provenance: UK private collection.

£ 1.000 - 1.500



129

A RARE ROMAN GREEN CHALCEDONY INTAGLIO. HERCULES DEFEATS ANTEUS.

1st - 2nd century A.D.

8 x 11 x 3 mm

The hero defeats Antaeus by lifting him off the ground. The scene refers to an episode of the myth of Hercules. Rare subject. Chipping below, on the feet of the figures. Wear marks.

Parallel: Cabinet des Médailles - BNF database: intaglio inv.58.1771B. bague à intaille "Hercule luttant contre Antée". Hercule luttant contre Antée qu'il a soulevé de terre. La massue est tombée par terre, entre les pieds d'Hercule. Ligne de sol.

Provenance: UK private collection.

£ 700 - 900



130

A FINE ROMAN AMETHYST INTAGLIO  
SET IN A GOLD RING WITH CHRYSOBERYLS.  
SEATED MERCURY WITH ATTRIBUTES.

1st - 2nd century A.D.

Stone 10 x 14 mm; ring size 18 x 19 mm; 5,56 gr

The god is seated naked on the rocks, facing right. With his left hand he holds the caduceus, and with his right he points towards the cock, his sacred animal, which is near him. Frontally, he places the foot on a small altar, on which a lamb rests. Below the groundline, a turtle. Magic-votive gem characterized by a rare composition. Attractive stone color. The gem is mounted in a silver setting with chrysoberyls, subsequently attached to a chiseled gold ring. The mounting can be dated to the 19th century.

Provenance: UK art market, London.

£ 2.000 - 4.000



131

A ROMAN CHALCEDONY INTAGLIO MOUNTED ON A  
19TH CENTURY GOLD RING SET WITH GARNETS OR SPINELS.  
ZEUS.

2nd - 3rd century A.D.

Stone 11 x 14 mm; ring size 16 x 17 mm; 5,04 gr

The intaglio depicts Jupiter standing and facing right holding in his left hand and eagle, and a scepter in his right hand. He wears a long cloak, and a band in his hair. In front of him, an altar. Groundline. The 19th century mounting with rounded hoop and a large oval box-setting set with a series of garnet or spinels (one missing) containing the intaglio.

£ 1.200 - 1.500



132

A ROMAN GREEN CHALCEDONY INTAGLIO MOUNTED  
IN A GOLD RING. PASTORAL SCENE.

3rd century A.D.

Stone 7 x 10 mm; ring size 16 x 17 mm; 2,60 gr

Hoop angular, flat within. The shoulders are fluted and in the form of small leaves. The oval box-setting with conical section is set with an oval green chalcedony intaglio. The scene depicts an old man standing turning left toward a tree. He wears a long cloak and a hat. Groundline. Crack and restoration on the stone.

Parallels: Marshall, 1968, n°1405-1406, p.216

£ 600 - 800



133

A ROMAN TWO-LAYERED AGATE  
INTAGLIO MOUNTED ON AN EARLY 19TH CENTURY  
GOLD RING. MUSE WITH MASK.

1st century A.D.

Stone 12 x 14 mm; ring size 16,5 x 18 mm; 1,32 gr

The scene depicts a dramatic Muse standing right with drapery around legs. Her right foot is raised on a stone. Her face is covered with a mask and she looks down on another mask which she holds in her right hand. In her left hand is an attribute. Groundline. Slight wear marks on the surface of the stone. The mounting is formed by a round hoop of two sections soldered together, extending to the shoulders and dividing into part like branches.

Parallels: National museum of wales, inv. 25.212/2.1

£ 1.200 - 1.500



134

A ROMAN DARK GREEN CHALCEDONY INTAGLIO SET IN A GOLD RING.  
VENUS VICTRIX.

2nd - 3rd century A.D.

Int diam 17 mm, intaglio 8 x 12 mm; 2,67 gr

The intaglio shows the goddess standing on three-quarters, her left turned right. She wears a thin drapery that she holds with her right hand meanwhile her left hand holds a crested helmet. Behind her, the weapons of god Mars. Groundline. Slight wear marks on the surface of the stone. The gold mounting is with rounded hoop and broader shoulders, and an oval box setting with frame.

£ 800 - 1.000



135

A FINE ROMAN RED JASPER INTAGLIO SET IN A GOLD RING.  
GRAPE HARVEST SCENE WITH EROTAS.

1st - 2nd century A.D.

Stone 10 x 13 mm; ring size 17 x 18,5 mm circa; 6,78 gr

The two graceful characters are depicted harvesting grapes bunches from the same plant. One of them is on a scale, to reach the higher grapes. Very fine depiction. Light chipping is on the lower edge of the stone.

Parallel: Jeffrey Spier, Ancient gems and finger rings, Catalogue of the Collections. The J. Paul Getty Museum, p. 103, n 252.

Provenance: UK private collection D.C.

£ 2.000 - 3.000



136

A ROMAN RED JASPER INTAGLIO SET IN A GOLD RING. HADES WITH CERBERUS.

2nd - 3rd century A.D.

Int diam 18 mm; intaglio 11x13 mm; 8,73 gr

The intaglio shows the seated god Hades, in three-quarters, the head turned right and wearing a long chiton with cloak. In his right hand he holds a scepter meanwhile with his left toward his three-headed dog, guardian of the gates of the Underworld, Cerberus. Groundline. Slight wear marks on the surface of the stone and deposits. The ancient gold mounting is quite large with rounded hoop and broad shoulders. On the bottom of the hoop: owl french hallmark.

£ 800 - 1.200



137

A ROMAN CARNELIAN INTAGLIO

SET IN A GOLD RING. ATHENA WITH NIKE.

2nd century A.D.

Int diam 18 mm; intaglio 9x11 mm; 4,29 gr

The intaglio shows the goddess Minerva seated turning left. She wears a crested helmet, a long dress, and holds a spear in her right hand. Her right knee bent, she looks at the winged Nike, holding a laurel wreath in her hands. On the ground, a shield. Groundline. Slight wear marks and chips on the edge. The ancient gold mounting is with rounded hoop, flattened within and broader at the shoulders. Owl french hallmark on the bottom of the hoop.

£ 2.000 - 3.000



138

A ROMAN CARNELIAN INTAGLIO MOUNTED ON

A MODERN GOLD RING. RITUAL SCENE WITH HERM.

2nd century A.D.

Int diam 18 mm; intaglio 12x14 mm; 7,39 gr

The intaglio shows two male characters worshipping an hermaic pillar. The seated one is holding a crown (?) meanwhile the standing one is putting a garland on the bust. Groundline. The gold mounting is with rounded hoop and with french owl hallmark. Slight wear marks on the surface and slight chip on the edge. Allegorical scene.

£ 800 - 1.200



139

A LATE ROMAN GOLD RING SET WITH A BURNT AGATE INTAGLIO. ATHENA NIKEPHORA.

3rd century A.D.

Stone 10 x 14 mm; ring size 17 x 21 mm; 4,73 gr

With rounded hoop, flatten within, composed of braided plaited wires with pellets soldered on either side at the ends. The bezel is in the form of an oval box-sexting containing a burnt agate intaglio. Athena standing and turned right. She wears a long belted chiton, an helmet, shield and spear in he wright hand. On her left hand she holds a Victory. Restoration on the mounting around the bezel.

Parallel: Marshall, F.H., Catalogue of the singer rings, British Museum, 1968, Pl.XV-XVI, 515,560.

£ 1.500 - 2.500



140

A ROMAN GOLD RING SET WITH A RED JASPER  
INTAGLIO. FORTUNA-TYCHE.

2nd century A.D.

Stone 8 x 9 mm; ring size diam. 14 mm; 6,24 gr

With rounded hoop, flatten within, extending with broader shoulders on an oval bezel set with a red jasper intaglio. The scene depicts a seated woman, turned left. She wears a chiton and hold a cornucopia, poppy flower and ear of corn in her hands. At her feet, a rudder. Groundline. Signs of wears on the surface of the stone.



£ 600 - 800



141

A ROMAN GOLD RING WITH CARNELIAN INTAGLIO. EROS WITH WEAPONS.

1st - 2nd century A.D.

Stone 0,9 x 13 mm; ring size diam 17, 5 mm circa; 10,06 gr

With large rounded hoop, flatten within extending on an oval bezel containing a carnelian intaglio. The stone depicts a winged helmeted eros standing and turned left, his right leg bent rests on an helmet. In front of him, spear and shield. Groundline.

£ 1.500 - 3.000



154

142

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.  
PASTORAL SCENE.

3rd century A.D.

Stone 11 x 13,5 mm; ring size 19 x 20 mm; 9,12 gr

The hoop is plain, the shoulders extending from two plaited ribbons in leaf and volute shapes and raised in an oval bezel. The box-setting contains a carnelian intaglio figuring a pastoral scene. A shepherd seated turned left and milking a goat. Signs of wears on the surface of the stone.

Provenance: UK art market, London.

£ 1.500 - 2.500



155

143

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD STICK PIN. FEMALE FIGURE WITH ATTRIBUTES.

1st century A.D.

Stone 14 x 18 mm; H. 66 mm; 4 gr

Female allegorical figure, with attributes. Probably Artemis, goddess of the Moon and Hunt. The draped figure, frontally depicted, is crowned by a Victory; two dogs and a pray close her feet. She is depicted holding two ears of wheat and a fasces (fascio littorio?), with two cornucopiae on the top. Chips on the edge. Rare.

£ 800 - 1.000



144

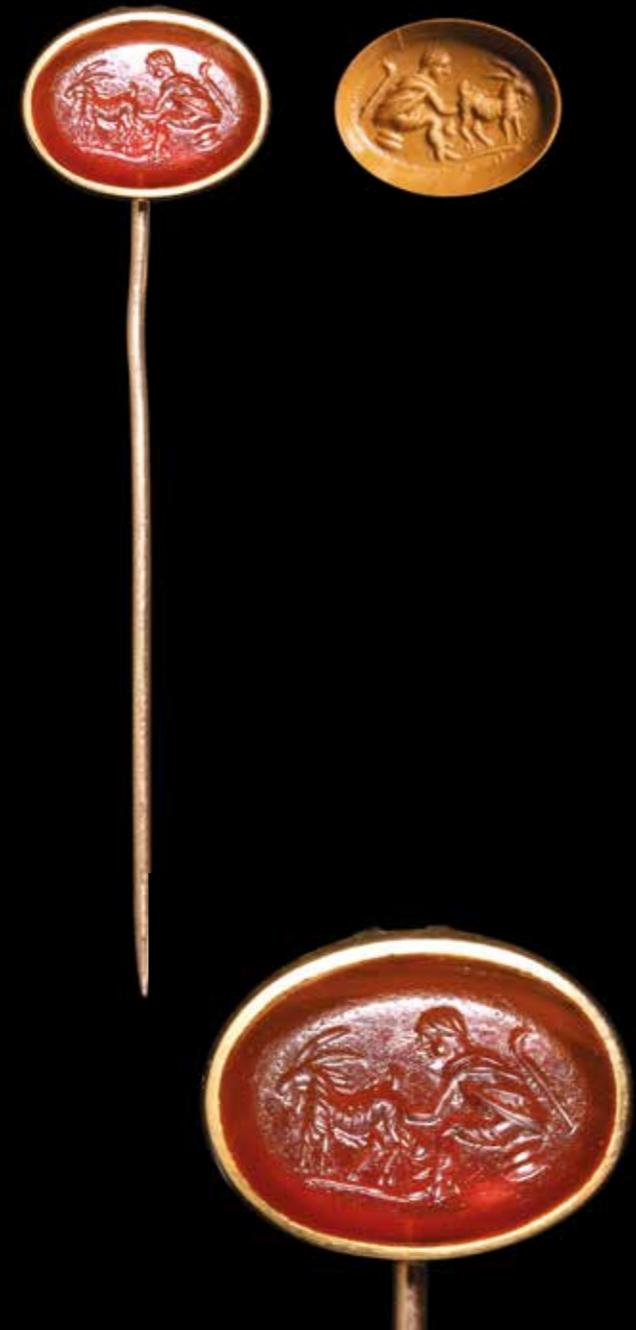
A ROMAN CARNELIAN INTAGLIO SET IN A GOLD STICK PIN. PASTORAL SCENE.

2nd century A.D.

Intaglio 13 x 17 x 6 mm; overall 15 x 18 mm; length 74 mm; 4,44 gr

A shepherd is sitting, facing left, on top of a rock, milking a goat. Behind his back, the curved stick. Slight wear marks.

£ 500 - 800



145

A ROMAN AGATE INTAGLIO SET IN A GOLD STICK PIN. APOLLO.

2nd - 3rd century A.D.

Stone 11 x 15 mm; H. 70 mm; 5.20 gr

The divinity is facing right. In his right hand he holds a drapery, a laurel branch in his left; on his shoulder, a quiver. The subject is engraved on a three-layered agate (magic eye). Very good condition.

Provenance: UK private collection.

£ 600 - 800



146

A ROMAN BURNT CARNELIAN INTAGLIO SET IN A GOLD RING. SOL INVICTUS.

2nd - 3rd century A.D.

Stone 13 x 17 mm; ring size 18 mm; 7,12 gr

The god is standing, with his head radiated and with his right hand raised, in the typical pose of the Sol Invictus; with his left hand he holds the solar whip and a drapery. In the field, a greek inscription. Partially burnt surface of the stone.

Provenance: UK private collection.

£ 800 - 1.200



147

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.  
HERACLIDES ATTEMPTING A DRAW.

1st century A.D.

Stone 10 x 14 mm; ring size diam 16 mm; 1,83 gr

The hero is depicted in profile, with his right foot resting on a rock, as he attempts a draw inside an amphora. The Greek warrior is naked, helmeted and armed with a spear and sword. Groundline. The subject is taken from the group of Three Heraclides who attend the draw with the amphora, a mythical episode with complicated events. Wear marks. Ring formed by a hollow sheet of gold. Rare subject.

Parallel: U. Pannuti, Catalogo della collezione glittica vol I, Napoli, Museo Nazionale, n. 147-148.

Provenance: UK private collection.

£ 1.500 - 3.000



158

148

A ROMAN CARNELIAN INTAGLIO SET IN AN ANCIENT GOLD RING. WARRIOR.

1st - 2nd century A.D.

Stone 9 x 13 mm; ring size 14 mm; 1,18 gr

The figure is depicted in a reclined position, on the ground, and leans on a shield with his left arm, while with his right hand he touches another shield on top of an armor, with a shield. Probably a votive representation or of lamentation towards a comrade who died in a military act. The ring is formed of hollow sheet gold. Wear marks and little missing on the bezel edge.

Provenance: UK private collection.

£ 1.000 - 2.000



159

149

A RARE ROMAN CARNELIAN INTAGLIO.  
SCENE OF A SACRIFICE BY AGAMEMNON.

1st century BC - 1st century AD.  
11,5 x 13 x 5 mm

The Achaeons' supreme leader, wearing a helm, is portrayed holding the shield with his left hand, while offering a patera with his right hand, in front of a small altar at his feet. A bull at his side, and others helmets/ shields on the background, in order to symbolize soldiers. The scene can be identified for sure with the sacrifice that Agamemnon made at Aulis before sailing to Troy. Indeed, this rare iconography can be identified in an ancient sardonic intaglio, the which was also displayed by in the collection of Paoletti's glass paste impressions, and preserved in Philadelphia (University of Pennsylvania Museum of Archeology and anthropology, inv. 29-128-900, already M. Sommerville collection).

Provenance: UK private collection D.C.

£ 2.000 - 4.000



160

150

A ROMAN CARNELIAN FRAGMENT OF AN INTAGLIO.  
FIGHTING SCENE WITH PUTTI.

2nd century A.D.  
10 x 12 x 3 mm

In the center, an erote subdues another winged erote to the ground, with a victorious hold for submission; on the left, a referee blows a long trumpet to announce victory. Groundline. Fragmentary stone.

£ 300 - 400



151

A RARE ROMAN CITRINE INTAGLIO. APOLLO.

2nd century A.D.  
9,5 x 12 x 4 mm

This gem has lacks on the edge and chips. However, the young naked figure who appears to be leaning on a tripod (?), could be identified with Apollo. Citrine of extraordinary intense and brilliant color. Rare.

£ 700 - 900



161

152

A ROMAN CARNELIAN INTAGLIO. WARRIOR.

1st - 2nd century A.D.  
9 x 12 x 3 mm

The soldier advances to the right, with the frontal torso and the head turned back in profile. The figure is naked and protected by a shield and helmet. With his right hand he holds the spear; the sword is hung with a belt. Groundline. Typical pose inspired by Greek models. Fine quality for the small size of the stone. Slight wear marks.

£ 400 - 600



153

AN EASTERN ROMAN GREEN CHALCEDONY INTAGLIO. MILITARY FIGHT SCENE.

2nd - 3rd century A.D.  
17 x 22 x 4 mm

A soldier on horseback advances against a soldier on the ground (wearing an helmet and holding a shield). The character on horseback raises a spear to kill his enemy and appears to be characterized by a headdress (Leontea?). Greek inscription on the background. Probably Alexander the Great fighting a soldier. Wear marks. Eastern workshop.

Provenance: UK private collection.

£ 600 - 800



162

154

A LARGE CONCAVE ROMAN AMETHYST INTAGLIO. SILENUS.

2nd - 3rd century A.D.  
24 x 34 x 11 mm

Unusual work, probably from a provincial eastern atelier. A muscular Silenus advances to the left, holding the thyrsus with his left hand and a cup with his right hand. The choice of the amethyst is to be connected to the Dionysiac theme. Large cabochon gem, engraved in the concave inner part. Wear marks.

Provenance: UK private collection.

£ 3.000 - 3.500



163

155

A ROMAN RED JASPER INTAGLIO. FIGHT SCENE.

2nd - 3rd century A.D.

15 x 18 x 3 mm

Two young characters fight in front of an altar. In the background, on the right, a tree; on the left, a winged erote raising a laurel wreath for the next winner. Groundline. Well composed scene. Attractive color of the stone. Slight wear marks.

£ 500 - 800



157

A ROMAN CARNELIAN INTAGLIO. FAUN WITH GOAT.

1st century B.C. - 1st century A.D.

15 x 17 x 3 mm

The scene shows a bucolic scene with a faun turned left playing with a goat. The mythological character is in flexion, his left leg and arm forward, catching one animal horn, while his other arm holds a branch with a string, in order to excite the goat. Groundline. The anatomical features of both figures and the rendering of volumes with some use of globular elements are well executed. Nice polishing for the engraving, and sign of use on the surface of the stone.

£ 800 - 1.000



156

A ROMAN REPUBLICAN BURNT AGATE INTAGLIO. BIGA.

1st century B.C.

9 x 16 x 2 mm

Two horses are running to the left, pulling a small chariot driven by a charioteer with a whip. The stone was heated by the fire. Small chips on the edge.

Provenance: UK private collection.

£ 600 - 800



158

A ROMAN RED JASPER INTAGLIO. WINGED EROS WITH ROOSTER.

1st - 2nd century A.D.

7 x 10 x 2 mm

The scene shows a winged eros standing left toward a rooster and holding a laurel wreath. Groundline.

£ 200 - 400



159

A ROMAN GREEN CHALCEDONY INTAGLIO. BUCOLIC SCENE.

1st - 2nd century A.D.  
7 x 10 x 2 mm

The scene shows an old male character wearing a large cloak and a stick, seating on a rock in front of a column supporting a vase. Above, branch of fruit. Probably a shepherd in front a votive altar. Groundline.

£ 250 - 500



161

A ROMAN AGATE INTAGLIO. FORTUNA-TYCHE.

2nd - 3rd century A.D.  
11 x 14 x 5 mm

The figure is standing, facing right. With her right hand she holds the cornucopia, with her left the rudder. On the head, a modius. Three-layered agate (magic eye). Slight wear marks with traces of heat.

Provenance: UK private collection.

£ 400 - 500



160

A ROMAN GARNET INTAGLIO. EROS WITH A TORCH.

3rd century A.D.  
11 x 12 x 3 mm

The figure leaning on an overturned torch can be identified both as an erote and as a funerary genius. In fact, the inverted torch symbolizes the sunset of life and the funerary world. Slight wear marks.

Provenance: UK private collection.

£ 200 - 300



162

A ROMAN BURNT AGATE INTAGLIO. MERCURY.

2nd century A.D.  
11 x 15 x 6 mm

The deity faces right. With his left hand he holds the purse with coins, with his right the caduceus. The surface of the stone is slightly burnt.

Provenance: UK private collection D.C.

£ 800 - 1.000



163

A ROMAN BURNT CARNELIAN INTAGLIO. VICTORY.

1st century B.C.  
13 x 15 x 2,5 mm

The figure is winged, tunicated and depicted frontally. With the right hand she holds a palm branch, with her left a laurel wreath, symbols of victory and triumph. The stone is burnt.

£ 500 - 600



164

A ROMAN CARNELIAN INTAGLIO. SEATED ZEUS.

2nd century A.D.  
10 x 14 x 3 mm

The god is seated, facing right, holding a scepter in his right hand, and a globe in the left one. At his feet, on a column, an eagle. Groundline. Wear marks.

Provenance: UK private collection.

£ 400 - 600



165

A ROMAN AMETHYST INTAGLIO. TWO SOLDIERS.

2nd century B.C.  
14 x 16 x 6 mm

Slightly convex on the engraved side. A standing soldier with crested helmet is carrying the lima body of a dead fellow. Each wears a cuirass over a short chiton. Groundline. Similar gems with same subject referenced and classified as etruscanizing group III by Richter.

Parallel: for a similar depiction see Richter M.A, Catalogue of engraved gems, 2006, pLXXXIV, 218

Provenance: UK private collection.

£ 500 - 800



A ROMAN ROCK CRYSTAL INTAGLIO. DIOGENES IN HIS PITHOS.

1st century B.C.

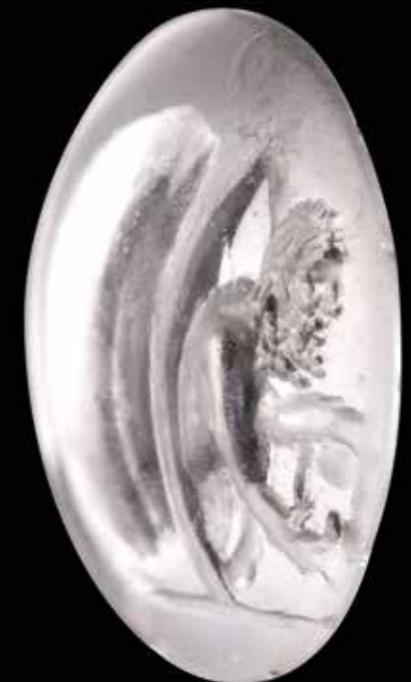
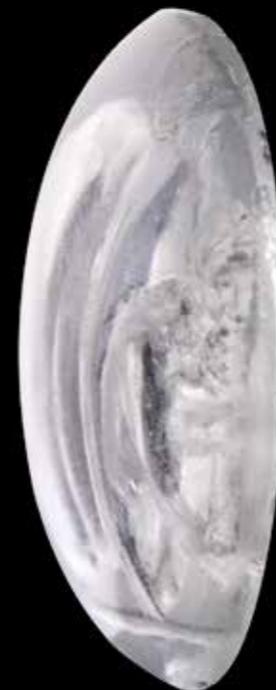
13 x 15 x 3 mm

The old philosopher is shown facing left, the upper part of his body outside from the pithos and holding a papyrus(?). This iconography is linked to the famous greek philosopher's lifestyle, far from social conventions and affluence he was renowned for fleeing comfort, sleeping in a simple pithos. Extraordinary work engraved on a very thin gem with the backside slightly cabochon.

Parallel: AGDM (Munche) n. 2757. AGDS Munche, vol. 2 n. 1007-1008.

Provenance: UK private collection.

£ 1.000 - 2.000



167

A ROMAN TWO-LAYERED AGATE INTAGLIO. HARPOCRATES.

2nd - 3rd century A.D.

15 x 18 x 6 mm

The figure is standing, to the right. With his right hand he holds the cornucopia, symbol of abundance; the left hand is raised towards the face, in its typical gestures. The effigy, of magical and protective power, is engraved on a large, slightly cabochon two-layered honey agate on a white background. Slight crack at the bottom left.

£ 400 - 600



168

AN EASTERN ROMAN AGATE SCARABOID ENGRAVED SEAL. THE RETURN OF DIONYSOS.

2nd century A.D.

17 x 21 x 12 mm

The scene shows Bacchus seated on a chariot pulled by two panthers. Groundline. The god is depicted naked, the lower part of his body covered by a drapery, in his right hand he holds a cup, meanwhile his left hand holds a scepter surmounted by a veil. The style of the depiction suggests that the intaglio is roman, but carved on an more ancient scaraboid seal, probably eastern Greek.

£ 800 - 1.200



172

169

A ROMAN RED JASPER INTAGLIO. PAN.

2nd - 3rd century A.D.

10 x 12 x 2 mm

The figure steps to the right, lifting its left goat leg. With his right hand he holds a drapery and the pedum; with the left, a bunch of grapes. Subject linked to the Dionysiac sphere. Chip on the edge.

£ 400 - 600



170

A ROMAN CARNELIAN INTAGLIO. PANTHEISTIC GODDESS.

1st - 2nd century A.D.

9 x 13 x 4 mm

The pantheistic divinity is seated on a throne, facing right, with numerous attributes: she holds the cornucopia with the left hand, the rudder and the ears of corn with the right. The figure is winged, draped and helmeted. That combination symbolizes the allegorical power of Athena and Fortuna-Tyche. Slight traces of burning.

£ 600 - 800



173

171

A ROMAN AGATE INTAGLIO. TWO BUSTS.

2nd - 3rd century A.D.  
12 x 19 x 4 mm

Two busts face each other: on the left a male figure, draped; on the right, Helios-Ammon. Behind them, a sword (or torch?). Votive intaglio dedicated to the solar cult. Agate with two layers. Slight wear marks.

Provenance: UK private collection.

£ 800 - 1.200



172

A ROMAN CARNELIAN INTAGLIO. TWO PRIVATE PORTRAITS AS HELIOS AND SELENE, WITH AN EAGLE.

End of 1st century A.D. - early 2nd century A.D.  
14 x 17 x 3 mm

Two busts, one male and bearded, the other female, are shown in profile facing each other, with an eagle perched on a wreathed altar, between them. In the eagle's beak is a wreath. The woman has a chiton and a mantle; on top of the woman's head is a crescent moon. The man also wear a chiton and a mantle; his head is radiated. Late Antonine period. The woman hairstyle reminds Crispina's, the wife of Commodus. Attractive color of the stone. Slight wear marks.

Parallel: G.M.A. Richter, Catalogue of Engraved Gems, The Metropolitan Museum of Art, New York, p. 108 n. 494.

Provenance: UK art market, London.

£ 1.500 - 2.000



174

173

A FINE ROMAN CARNELIAN INTAGLIO MOUNTED IN A MODERN GOLD RING. BUST OF SERAPIS WITH GREEK INSCRIPTIONS.

2nd - 3rd century A.D.  
Stone 11 x 15 mm; ring size 18 x 19 mm; 5,76 gr

The modern 22k mounting with rounded hoop, flatten within is extending with broader shoulders and conical box-setting containing a large oval carnelian intaglio. The scene depicts the bust of the god Serapis, facing left. He is characterized by a beard made of curly locks, short hair tided with a band and crowned with a modius. The eye is large and wide-open, the nose is straight and small, the mouth is opened. He wears a draped cloak on his shoulders. Around, greek letters ΔΙΟΔΩΡΟΙ. Gold mark inside the hoop.

Parallels: Henig, M., Catalogue of the Engraved Gems and Finger rings in the Ashmolean Museum, no 1.104

Provenance: Ex Content Family collection, part II, formed in the early 60's and 70's

£ 2.000 - 3.000



174

A ROMAN NICOLO INTAGLIO. FRONTAL BUST OF ZEUS SERAPIS.

2nd century A.D.  
10 x 13 x 3 mm

Bust of Jupiter Serapis almost frontal, with the modius on the head and the draped shoulders, deep engraved. Slightly burnt stone. Beautiful execution, inspired by Greek models. Slight wear marks.

£ 400 - 600



175

175

A ROMAN OR LATER ENGRAVED GOLD RING. PORTRAIT OF ZEUS SERAPIS.

2nd century A.D. or later  
int diam 17 mm; bezel 8x9 mm; 2,42 gr

The thin rounded hoop is extending with broader shoulders upwards on an oval bezel. Engraved portrait of god Serapis, turned left. He is characterized by a voluminous beard and hair. On top of his head, the modius. Slight wear marks.

£ 800 - 1.200



176

A ROMAN CARNELIAN INTAGLIO SET IN AN ANCIENT GOLD RING. BUST OF ATHENA.

3rd century A.D.  
Stone 6 x 7,5 mm; ring size 15 x 20 mm; 6,57 gr

The deity is helmeted, with the tunicated bust, facing left. The gold bezel is characterized by a double frame formed by globular elements, also present on the hoop. Wear marks and small lacks in the frame.

£ 1.500 - 2.000



176

177

A ROMAN GOLD RING SET WITH A NICOLO INTAGLIO. PORTRAIT OF TYCHE OF ANTIOCH.

2nd - 3rd century A.D.  
Stone 0,9 x 13 mm; ring size 13 x 18 mm; 22,54 gr

With a large massive elliptical hoop and outboard shoulders extending into an oval bezel set with a nicolo intaglio. The subject is a portrait of Tyche. Facing left, she wears the crown of Antioch, Syria. Her hair partially veiled. Signs of wears on the surface of the stone and the ring. Slight crack on one side of the ring under the bezel.

£ 2.500 - 5.000



178

A ROMAN CARNELIAN INTAGLIO SET IN A LATER GOLD RING. BUST OF A MATRONA WITH INSCRIPTION.

2nd - 3rd century A.D.  
Stone 10 x 13 mm; ring size 16,5 x 18 mm; 2,35 gr

Female portrait with draped bust, facing left. The hairstyle refers to the imperial portraits of the second century A.D. The effigy is surrounded by a Greek inscription, probably votive. The gem is mounted in a ring from the Grand Tour era. Excellent condition.

Provenance: UK private collection.

£ 1.500 - 2.000



177

179

A ROMAN CARNELIAN INTAGLIO SET IN A MODERN GOLD RING. BUST OF VENUS.

1st - 2nd century A.D.

Stone 9 x 12 mm; ring size 17 x 18 mm; 8,84 gr

The scene depicts the bust of a young woman shows in three-quarters, her face turned left. She is naked, her hair tided back in a bun with a large braid around the face. Her left arm bent is on the foreground, and she seems to hold an accessory in her hand, looking at it, probably a mirror (?). The 18k gold mounting has a massive hoop extending at the shoulders and with a large oval framed box-setting. Slight wear marks on the surface of the stone.

£ 1.500 - 2.000



180

A ROMAN AGATE INTAGLIO SET IN AN ANCIENT GOLD RING. MASK.

2nd - 3rd century A.D.

Stone diam 10 mm; ring size 15 x 16 mm; 5.34 gr

The theatrical mask is facing left and is characterized by elaborate hair. The subject is engraved on an attractive four-layered sardonyx agate (magic eye). Slight wear marks.

Provenance: UK private collection.

£ 1.500 - 2.000



178

181

A ROMAN JASPER INTAGLIO SET IN A MODERN MASSIVE GOLD RING. BUST OF A PHRYGIAN.

2nd century A.D.

Stone 12 x 14 mm; ring size 18 x 19,5 mm; 21,26 gr

The stone depicts a male character turned left. He is characterized by strong features; wide-open eye, straight nose with large nostril and semi-opened mouth. The head is surmounted by a Phrygian hat. Probably Ganymede. The massive gold mounting with angular and sided hoop is surmounted by a large oval bezel.

£ 1.500 - 2.500



182

A LATE ROMAN BIMETALLIC RING WITH GARNET CABOCHON INTAGLIO. EROS.

3rd century A.D.

Stone 7 x 8 mm; ring size 16 x 17,5 mm; 2,19 gr

With silver rounded hoop, the shoulders with trefoiled gold beads, and gold rounded bezel set with a garnet cabochon intaglio. The scene depicts a bust of winged eros turned left.

£ 600 - 800



179

183

A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING.  
HEAD OF A SILENUS.

2nd century A.D.

Stone 7 x 8 mm; ring size 17 x 19 mm; 2,60 gr

With rounded hoop extending on angular shoulders, the oval box-setting resting on a rectangular plaque and set with a carnelian intaglio. The intaglio depicts the head of a Silenus turned left. The features are characterized by a strong expression, Wide-open eye, raised eyebrow, small large nose and full lips partial covered by a moustache and a very voluminous beard. The shaved skull is framing by wavy hair joining the beard on the back. Nice vivid colour of the stone, and mirror polishing on the engraving.

£ 800 - 1.000



180

184

A ROMAN CARNELIAN INTAGLIO SET IN A  
GOLD STICK PIN. APOLLO.

2nd century A.D.

Intaglio 6 x 9 mm; overall 10 x 15 mm; length 70 mm; 3,58 gr

The intaglio shows the portrait of a male character turned left. He is characterized by young features, wide open eye, straight short nose, semi-opened mouth. He wears a cloak. His hair adorned with a band or tenia. The youthful features and the hair ornament suggest it may be a representation of the god Apollo. Slight wear marks on the surface of the stone. Nice mirror polishing for the engraving. The gold stick pin is composed of a large oval box-setting with three twisted gold wires. Two gold hoops on top of the bezel for the attach of the pin. On the back, open-worked section, with a large oval gold sheet attached to the rest by 8 gold heart-shaped clasps. The style reminds Castellani gold mountings.

£ 300 - 400



185

A ROMAN AGATE CAMEO MOUNTED IN A GOLD RING.  
MALE PORTRAIT.

2nd century A.D.

int diam 20 mm; cameo 15x18x5 mm; 12,05 gr

The intaglio shows the portrait of a male character turned left. The young character is presented in front, his head turned left, with an upraised look. His young features are characterized by short folded hair framing the face with uncovered ear. Aquiline nose (tip of it missing), small full semi-opened lips, with prominent chin and squared jaw. The gold mounting is composed of a large rounded hoop, flatten within and surmounted by a large oval levelled box-setting. Wear marks.

Provenance: UK private collection.

£ 3.000 - 5.000



181

186

A FINE ROMAN ONYX CAMEO SET IN A LATER GOLD RING. HERCULES BUST.

2nd - 3rd century A.D.

Stone 14 x 19 mm; ring size diam 21 mm; 7,22 gr

The hero is facing left, in profile, and is characterized by a curly head and by a large neck, with the leontea wrapped around it. The nose is chipped. The edge was probably reshaped in ancient times. The stone is mounted in a beautiful 18th/19th century chiseled gold ring, with the rod decorated with leaves motifs.

Wear marks.

Provenance: UK private collection.

£ 6.000 - 8.000



182

187

A ROMAN ONYX CAMEO. HEAD OF ALEXANDER THE GREAT.

3rd century A.D.

15 x 18 x 10 mm

The ruler is facing right, with the leontea on his head. Typical iconography of Alexander the Great, after the greek coinage. The cameo is carved in high relief on a two-layered nicolo agate: the portrait in the whitish cerulean part; the background is dark. Small lack at the bottom and chips on the back.

£ 2.000 - 4.000



188

A ROMAN IMPERIAL BURNT JASPER INTAGLIO SET IN AN IRON RING. MALE BUST.

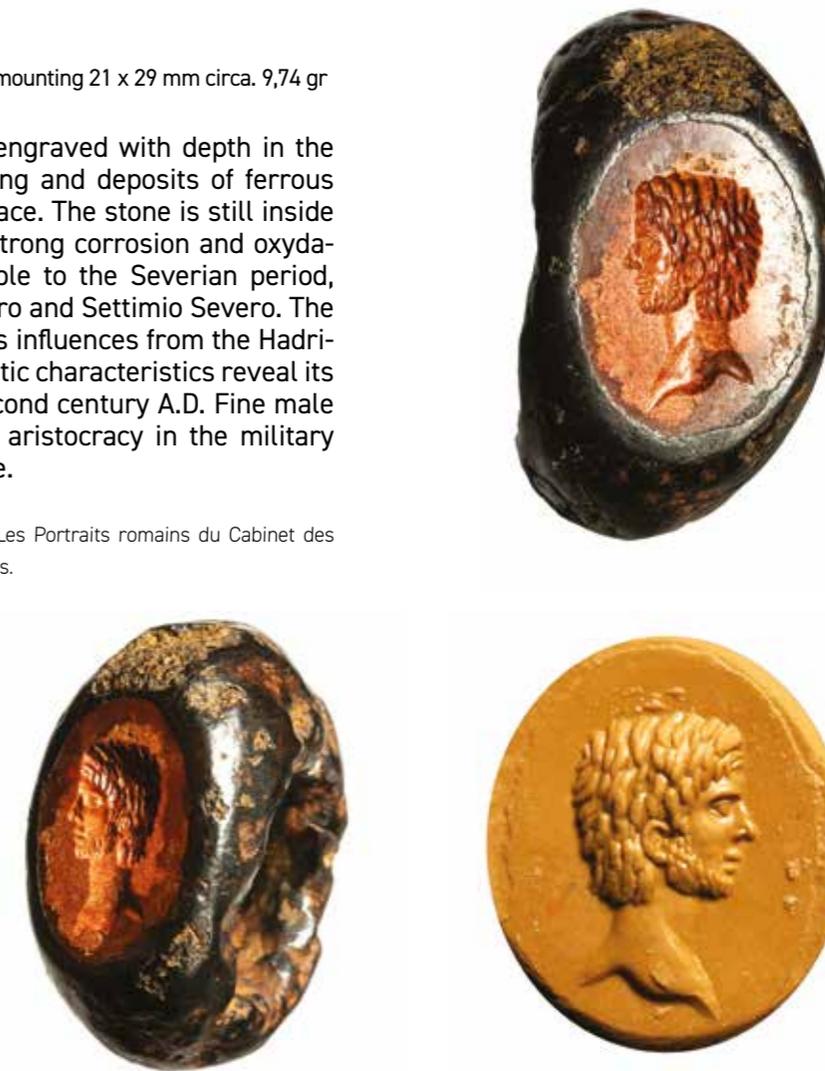
Late 2nd century A.D.

Stone 13 x 17 mm; ring size 10 x 13 mm circa; mounting 21 x 29 mm circa. 9,74 gr

Beautiful male portrait, facing left, engraved with depth in the stone. The gem has traces of burning and deposits of ferrous oxydes that have penetrated its surface. The stone is still inside its original iron ring, which shows strong corrosion and oxydation. The juvenile portrait is referable to the Severian period, between the period of Pescennio Nigro and Settimio Severo. The fashion of the hair and beard still has influences from the Hadrian and Antonine period, but the stylistic characteristics reveal its belonging more to the end of the second century A.D. Fine male portrait, probably a member of the aristocracy in the military elite, near the emperor's family. Rare.

Parallel: M-L. Volleinweider, Camées et intailles. Les Portraits romains du Cabinet des médailles. Tome II, p. 115 n. 220, p. 118 n. 225,226 ss.

£ 2.000 - 4.000



183

A ROMAN AMETHYST INTAGLIO SET IN A MODERN GOLD RING WITH DIAMONDS.  
BUST OF NEREID.

1st century B.C. - 1st century A.D.  
Int diam 19 mm; intaglio 14 x 15 mm; 10,78 gr

The young figure is turned to the left, and is characterized by a slightly open mouth, rounded chin, long and thick hair. The face, facing in profile, is characterized by delicate features mirror polished. The left shoulder is seen from behind, as in the typical movement of swimming. Use of globulo for the eye. The figure is variously interpreted as Nereid or as Leandro crossing the Dardanelles to reach the lover Ero. By some the subject is interpreted as a marine divinity or Selenene. The figure expresses beauty and elegance. Attractive intense color of the stone. Cabochon both side. Slight wear marks. The stone is mounted in a modern gold ring with two diamonds.

Parallels: A. Giuliano, I cammei dalla Collezione Medicea del Museo Archeologico di Firenze, pp. 216-217; L. P. B. Stefanelli, La collezione Paoletti, vol. 1, tomo 2 n. 218, tomo 3 n. 480; Le Gemme Farnese, 1994, p. 122 n. 184 (225); G.M. A. Richter, Engraved gems. Greek, Etruscan and Roman, The Metropolitan Museum of New York, n. 150; J. Boardman, Greek gems and finger rings, n. 1003.

£ 1.500 - 2.500



A FINE LATE ROMAN GARNET INTAGLIO. FEMALE BUST.

2nd century A.D.  
12 x 17 x 3 mm

The portrait faces left, and is characterized by a face with youthful features, a draped bust and a refined hairstyle; a large braid surrounds the head in a circular sense, almost forming a diadem that holds the rounded hair. Small locks go down on the forehead and also on the nape of the neck. Although her face is idealized, her youth is emphasized by the sensitive modeling of her smooth, rounded face and high cheekbones. The iconography seems to refer to the 2nd century hairstyle. Probably a portrait of an aristocrat, close to the imperial family. Garnet of extraordinary color and size. Work done with great refinement, mirror polished. Slight wear marks.

Parallels: Portrait Head of a Young Woman, A.D. 130/40 Roman Marble; The Art Institute of Chicago, 1960.64, cat. 7.

Provenance: UK art market, London.

£ 1.500 - 2.500



191

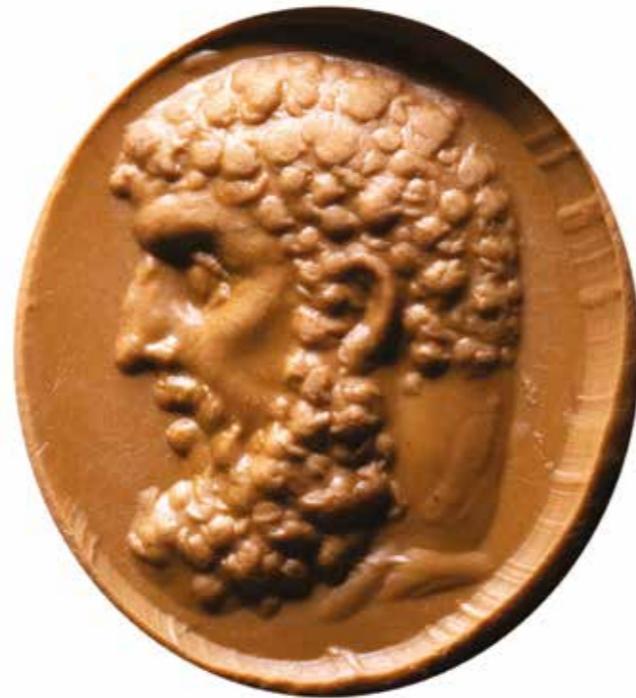
A FINE ROMAN ROCK CRYSTAL INTAGLIO.  
HEAD OF HERCULES.

1st - 2nd century B.C.  
13 x 14 x 3 mm

The hero is facing right with viril features: thick curly beard and hair framing the face and letting the par uncovered. Eyebrows furrowed, nose wide and straight, and full lips. The style reminds the hellenistic representation of Hercules. Nice engraved polishing and sign of wears on the surface of the stone. Close to the Antonine portraits.

Provenance: UK private collection.

£ 1.000 - 2.000



192

A FINE ROMAN REPUBLICAN AMETHYST INTAGLIO. MASK.

1st century B.C.  
Diam. 16 mm circa x 3 mm

Theatrical mask of a young faun, facing left and placed in the center of the rounded gem. The style, composition and choice of stone refer to the late Republican production. Attractive intense purple color. Slight wear marks.

Provenance: UK private collection.

£ 1.500 - 2.000



193

**A ROMAN CARNELIAN INTAGLIO. BUST OF EROS.**

Late 1st century B.C. - Early 1st century A.D.

12 x 13 x 3 mm

The young winged Eros is depicted frontally, with a very light torsion of the bust to the right and of the head to the left. Very fine execution. Use of globular elements (late republican style). Beautiful color of the stone. Slight wear marks.

Provenance: UK private collection.

£ 1.000 - 2.000



194

**A FINE ROMAN CARNELIAN INTAGLIO. MALE BUST.**

1st - 2nd century A.D.

16 x 20 x 4 mm

The male character is facing right and characterized by viril features with a barbula: a strong look, straight nose, semi-opened lips and prominent chin. His face is framed by thick hair composed of short locks and long sideburn. He wears a chlamys attached with a fibula on his left shoulder. Probably a portrait of an official of the military elite. Large size. Slight wear marks.

£ 500 - 800



188

195

**A ROMAN BURNT CARNELIAN INTAGLIO. MALE PORTRAIT.**

2nd century A.D.

12 x 16 x 4 mm

The male character is facing left. He is characterized by short hair and thick beard framing his face. Straight nose, and mouth framed by a moustache joining the beard; globular eye. The neck is raised by rendered muscles. Typical features and style referred to the 2nd century A.D. after the imperial Severian dynasty. Fine private portrait. The stone is partially burnt.

Provenance: UK private collection.

£ 800 - 1.200



196

**A ROMAN RED JASPER INTAGLIO. BUST OF A PHILOSOPHER.**

2nd century A.D.

12 x 15 x 3,5 mm

The character is facing left, and is characterized by a partially bald skull, a long beard and thick hair on the nape of the neck where a face can be seen. Interesting subject. Slight wear marks.

Provenance: UK private collection.

£ 400 - 600



189

197

A ROMAN ONYX CAMEO SET IN A GOLD RING. FRONTAL MASK OF MEDUSA.

3rd century A.D.

Stone 10 x 11 mm; mounting 13 x 15; ring size 12 x 13 mm; 2,17 gr

Typical late roman stylized Medusa mask, with the snakes around the face and the winged head. The shank would appear to be deliberately "split" to make the size adjustable. Slight wear marks.

Provenance: UK private collection.

£ 1.500 - 2.000



198

A ROMAN AGATE INTAGLIO. BUST OF APOLLO.

2nd - 3rd century A.D.

11 x 16 x 2,5 mm

The divinity is turned to the left, with the radiated head and the draped bust. The intaglio is engraved on a two-layered agate. Small chips on the edge and slight internal cracks.

Provenance: UK private collection.

£ 300 - 400



199

A ROMAN BLUE GLASS INTAGLIO. PORTRAIT OF HELIOS.

2nd century A.D.

10 x 12 x 3 mm

Facing left, with his radiated crown. He wears a tunic attached by a fibula. Signs of Wear on the surface of the stone. Beautiful deep blue color.

£ 200 - 300



200

A ROMAN CHALCEDONY INTAGLIO. ALEXANDER THE GREAT.

1st - 2nd century A.D.

18 x 20 x 0,4 mm

The king of the Macedonians faces right and wears a leontea on his head. The face is in profile and is characterized by its typical features. The carving is done with a certain spontaneity. Beautiful variety of chalcedony. Slight signs of wear.

Parallels: M-L. Wollenweider, Camées et intailles. Les portraits grecs du Cabinet des médailles Tome I. pp. 27 ss.

£ 2.000 - 3.000



190

191

201

A ROMAN GOLD ENGRAVED RING. NIKE.

1st century A.D.

Int diam 15 mm; bezel 7x14 mm; 4,61 gr

With elliptical hoop, extending with broader shoulders to an elongated oval engraved bezel. The scene shows a Nike, standing and walking left. Her arms raised. She wears a long dress. Her hair tided back in a bun. Signs of use and wears on the bezel and on the general surface of the mounting.

£ 800 - 900



202

A LATE ROMAN ENGRAVED GOLD RING. FUNERARY EROTE.

Late 2nd - 3rd century A.D.

Int diam 14 mm; bezel 7x10 mm; 4,67 gr

With elliptical hoop, flat within, extending with broader and concave triangular-shaped shoulders, surmounted by an oval bezel engraved with a winged Eros. The character is standing, his body in three-quarters his head turned left. The right leg crossed on the left one. His arms extending, he holds a patera (?) on top of an incense burner. Groundline. Slight wear marks on the surface.

£ 700 - 900



192

203

A LARGE ROMAN GOLD RING SET WITH THREE AMETHYST INTAGLIOS. EAGLE, TYCHE OF ANTIOCH BUST WITH CORNUCOPIAE AND A SOW.

3rd century A.D.

Int diam 22 mm; intaglios 9 x 11 mm; 12 x 16 mm; 9 x 11 mm; 16,39 gr

Large hollowed hoop expending at the shoulders, on each side above two round raised settings containing amethyst intaglios. In the center, a larger oval raised setting containing a large amethyst intaglio. Intaglios depict respectively; an eagle with wide-spread wings, a bust of a Tyche of Antioch facing left and framed by two cornucopiae; a sow facing right. Wear marks and deposits. Rare typology.

Parallels: Marshall, F.H., 1968, PL. XXI, 851.

Provenance: from a collection of a french jeweller purchased in the late 1990s.

£ 6.000 - 8.000



193

AN IMPORTANT ROMAN OPENWORK GOLD RING SET WITH A RED JASPER INTAGLIO.  
HUNTING SCENE.

2nd - 3rd century A.D.

Stone 11 x 14 mm ; ring size 18 x 21 mm; 34,05 gr

The gold ring with heavy opus interrasile hoop with stylized openwork scrolling foliate design with broad shoulders, reset with a flat oval stone depicting a hunter mounted on a rearing horse, wearing crested helmet with a spear in his hand, looking back at an attacking lion, which emerges from beneath a bowed tree. Very good condition. Slight wear marks.

Provenance: Ex Christie's Antiquities Sale 1561, London 2014.

£ 15.000 - 20.000



## A FINE ROMAN GOLD BRACELET WITH A SARD INTAGLIO. SHEPHERD WITH A GOAT.

2nd - 3rd century A.D.

Stone 11 x 16 mm; Length 200,8 mm; 18,43 gr

Shepherd with petasus, club and a goat. The specimen has an authenticity certificate (St James Ancient Art- C.J Martin director): "extremely fine and delicate Roman golden necklace consists of thirty (fifteen in each side of the intaglio) hollow, double-leaf-shaped sections. Each section is made from golden sheet, and the sections are joined by links and loops on the back. The shape of the sections has evolved from double leaf and double bird shaped links in Roman jewellery into a more schematic shape as observed on this piece. The end of the chain has a triangular terminal with a hook for fastening, decorated with incised concentric circles. With a golden loop on the other side, it forms a clasp. In the center there is a golden setting with an inlaid oval carnelian intaglio depicting a shepherd wearing a hat and holding a staff. There is a small goat to his left side". Very fine, intact, minor encrustations on the surface. Slight indentations to golden sections and minor scratches to the gem stone. Intaglio could be earlier for its early roman Italic stylistic influence.

Provenance: From the G. McKinley Coll. 1980s.

£ 2.500 - 3.000



## A MODERN GOLD BRACELET WITH ELEVEN HARDSTONES INTAGLIOS. VARIOUS SUBJECTS.

2nd century B.C.- 2nd - 3rd century A.D.

Stones min. 7 x 9 to max. 11 x 14 mm; ; length 200,5 mm; 20,90 gr

From right to left: sard intaglio with a dionysiac scene (satyr in front of priapic herm, with tyrsus); carnelian intaglio with erote on a panther; an italic carnelian intaglio, dotted frame, with Prometheus; Italic black onyx intaglio with Hermes psychopomp; agate intaglio with imperial portrait; carnelian intaglio with a dancer; carnelian intaglio with bucolic scene (shepherds with goats); carnelian intaglio offerer; carnelian intaglio priapic scene with a satyr; carnelian intaglio with two warriors; carnelian intaglio with Athena. The gems are set in a 17th century gold bracelet. Each gem is surrounded by a smooth frame to which a curvilinear element is attached on each side, to be hooked with a horizontal link, to another bezel. Patina deposits.

Provenance: UK private collection.

£ 3.000 - 5.000



## A ROMAN GOLD BRACELET WITH SIX HARDSTONES INTAGLIOS. VARIOUS SUBJECTS.

2nd - 3rd century A.D.

Stones min. 8 x 11 to max. 9 x 12 mm circa ; length. 190,5 mm; 27,18 gr

From right to left: agate intaglio with male figure catching a big fish with a trident; carnelian intaglio with seated Zeus holding eagle, with attributes; green chalcedony intaglio with male head between a cornucopia and ear of wheat; carnelian intaglio with a sea monster; amethyst intaglio with eagle between star and crescent moon; agate intaglio with a lion. The gems are mounted in an original gold roman bracelet: each stone is surrounded by a frame with four rings, to which two registers of chains are attached, formed by modules of seven links. The closure is by clasp. Wear marks and deposits. Intact, with minor restoration.

Provenance: UK private collection.

£ 3.000 - 5.000



A REVIVAL GOLD NECKLACE IN THE STYLE OF LOUIS WIESE  
SET WITH 20 ROMAN INTAGLIOS AND CAMEOS.

Late 19th century - early 20th century - intaglios & cameos : 1st - 3rd century A.D.

Total length with clasp 59 cm; stone min. 5 x 6 mm; max 16 x 22 mm; 29,14 gr

Composed of a long chain with 20 gold snakes, each one intertwined in the infinity-shape with three flowers. Suspension hoop on each side of these holding an oval box-setting set with an intaglio or a cameo. From left to right; amethyst intaglio : eagle and man, carnelian intaglio: crab, three-layered agate intaglio: portrait of Serapis, carnelian intaglio: gryllos, carnelian intaglio Fortuna-Tyche, carnelian intaglio: Athena, three-layered agate intaglio: sea-goat with stars, carnelian intaglio: Fortuna-Tyche encrowned by Mercury, nicolo intaglio: double portrait of Isis and Serapis, eliotrope intaglio: mummiformed Osiris, three-layered cameo: Osiris canopic jar (crown missing), two-layered agate cameo: panther, carnelian intaglio: Victory and armour, bloodstone intaglio: bust of Ceres, carnelian intaglio: Dioscures, green chalcedony intaglio: Bacchus with panther, banded agate intaglio: seated warrior, garnet intaglio: griffin, carnelian intaglio: crouched dog, three-layered agate intaglio: head of boy. The mounting renaissance style set with these roman stones reminds the work of Louis Wiese (1852-1923) son of the famous jeweler Jules Wiese, well-known for his ornamental repertoire of the Middle Ages and the Renaissance. WIESE's jewelry has a strong sculptural character always inspired from original ancient models. Very fine condition.

Provenance: from a collection of a french jeweler, 1970s. Then english private collection of Mr. V in the late 90's.

£ 6.000 - 8.000



A FINE GOLD NECKLACE WITH 17 ROMAN GREEN CHALCEDONY INTAGLIOS AND RUBIES.

VARIOUS SUBJECTS.

Stones: 2nd - 3rd century A.D.

Max length 470 mm circa; 72,10 gr

To right: warrior holding an helmet and a spear, with a shield at his feet; warrior with a sword; wheat harvester; helmeted Athena with spear and shield; two cocks; seated Athena Nikephora; Fortuna Tyche with cornucopia and rudder; Athena inside a temple, with the owl on the front and MM (Minerva Medica ?). Rare subject; Pastoral scene; the drunkenness allegory; ant; Athena Promachos; Seated Athena Nikephora; Venus Anadyomene; running figure with attributes; standing female idol holding a scepter and covered by a large veil; Athena with attributes. Slight wear marks for the most part of the gems. Very good condition. English manufacture for this exceptional modern gold mounting with cabochon rubies.

Provenance: UK private collection D.C.

£ 30.000 - 50.000



210

**A FINE ROMAN SARDONYX « MURRINA »  
CAMEO SET IN A GOLD BROOCH. MASK.**

1st century A.D. - 1st century B.C.

(mounting 18th - 19th century).

Stone diam. 25 mm; mounting diam. 28 mm; 5,10 gr

Comic frontal mask of a male character, characterized by braided hair, large eyes (hole passing through the pupils) and large mouth in a smiling grimace (through opening). Mirror polishing. On the back there are some natural micro holes/inclusions due to the natural conformation of the mineral (Sardonyx - Murrina). This kind of stone was used by the best gem engravers to create the most refined and precious works of Art during the Late Hellenistic and the Imperial Roman period. The cameo is mounted in a 19th century brooch with a thin rounded frame. Rare.

Parallel: for the Murrina examples, see D. Del Bufalo, *Murrina Vasa. A luxury of Imperial Rome*, 2016.

Provenance: From the family collection of coins and gems of the jeweler August Merklein (1865-1940). Than, UK private collection.

£ 4.000 - 6.000



211

**A FINE FRAGMENTARY ROMAN AGATE CAMEO  
SET IN GOLD RING WITH REPAIR. ARTEMIS'S LEGS.**

1st century B.C. - 1st century A.D.

Stone 11 x 16 mm (fragment max. length.); ring size 17 x 19 mm; 20,27 gr

Fragment of a roman agate cameo of high quality, depicting Artemis bathing (bending woman standing, the left foot on a small pedestal and the right foot on the ground), probably inspired by Ovid's classic story from the *Metamorphosis*: in that episode Acteon, while resting during a hunt, happens to see Artemis bathing in a nearby pool. To prevent him boasting that he had seen her naked, she changes him in a stag, whereupon his own group of hounds tears him to pieces. The cameo, even if a fragment has a very high quality. The larger missing part is repaired with a gold flat integration.

Provenance: From the coll. Richard Trescott (1941-2018), London.

£ 5.000 - 6.000



212

**A LARGE SARDONYX ROMAN CAMEO. VICTORY DRIVING A QUADRIGA.**

1st - 2nd century A.D.

42 x 52 x 0,9 mm

The winged figure is tunicated, with naked arms, with the head turned back; with her right arm she holds the reins, with her left she raises a crown as a sign of triumph. The four horses gallop to the right, pulling the small chariot, whose wheels have about 8/10 spokes forming a kind of flower. The front legs of the animals are raised and arched. The cameo, of exceptional size, is engraved on a four-layered sardonyx. Starting from the bottom, the female figure is sculpted in the white layer, like two horses; a third horse is honey-colored, while the fourth (in the foreground) is brown. The different colors of the horses symbolize, according to Winckelmann, twilight-night, day and dawn; in fact usually the guide of such a chariot is Eos (Aurora). But the presence of the wings and the crown are attributable to the Victory. Fine composition, spontaneous and dynamic. The style and technique are reminiscent of a sardonyx cameo in the British Museum (1867,0507.284), while the composition and iconography certainly reminds the splendid sardonyx cameo in the Archeological Museum of Naples (Farnese Collection).

Parallel: U. Pannuti, *La collezione glittica*, vol.2, p. 188-189 n. 156; Winckelmann, *Saggio sull'Allegoria*, in *Opere*, vol. VII, Prato 1831 pp. 463-465). The cameo is in excellent condition and has only a small crack at the top that starts from the edge to descend on the front part of the two white horses (cameo is solid). The cameo was originally mounted on a Victorian metal snuffbox, and the edges of the stone, like the back, were probably re-polished in the 19th century, at the same time as the stone was adapted to the snuffbox. Specimen of great beauty and rarity.

Provenance: UK private collection, acquired in the London art market.

£ 5.000 - 8.000



A VERY FINE ROMAN SARDONYX CAMEO.  
VENUS VICTRIX.

1st century B.C. - 1st century A.D.  
19 x 22 x 3 mm

The divinity is standing, facing right, with the head in profile and the body slightly in three-quarters. The right arm is raised, in the act of wearing over the shoulder the sheath strap (belt) that support the sword. With her left hand she holds the sword. The upper part of the body is naked, leaving the beautiful torso uncovered up to the pubis; the tunic covers the legs leaving the feet uncovered, the right one seen from the front and the left one in profile. The pose is of great elegance. The anatomical details and the drapery are engraved with great mastery. The model is inspired by hellenistic Greek models. The figure rests on a thick ground-line. On the right, facing the deity, is a winged erote holding the spear (*Amor*). To the left of the scene, a helmet over a shield. Allegory of the victorious



love. The goddess of beauty arms herself with the weapons of Mars, god of war, with the help of Love. The scene is sculpted on a two-layered sardonyx of exceptional beauty, characterized by a white layer and a variegated honey-colored background with more brownish areas, transparent or dark inclusions (Murrina). The stone has small holes of natural origin (mineral). The raised right forearm is characterized by a darker part which is not a defect but an inclusion. A part from the small lacks of natural origin, the gem has only slight micro cracks on the edge, not relevant. Chip on the back of the stone, that is miraculously remained intact despite the very thin thickness, and the large size that makes it even more fragile.

A work of great rarity. A very close comparison comes from the Grand Ducal collections (Florence, Medici collection) with an onyx cameo with Venus Victrix in a very similar pose and stylistic rendering. This cameo in Florence, without the Eros, in 1786 described Venus "che si cava la cintura, a cui è appeso un parazonio, e che ha ai piedi uno scudo antico (sic)"; 1799: "Venere stante seminuda con allato lo scudo argolico in atto di cavarci il brodiere da cui pende il parazonio quale si vede in una statua del Museo Borghesiano", interesting for the marble model (coll. Borghese); 1862: "Venere Vincitrice. Giulio Cesare, rampollo di una Famiglia che nella sua genealogia risaliva a Venere, ed insieme prode ed invitto generale d'invitti soldati, con molta giustizia adottò il costume spartando vestendo delle armi la madre d'Amore, e facendo a ciò alludere il nome di Venere Vincitrice... depresso lo scudo si toglie il telamone, al quale è appeso il parazonio ch'ella sostiene colla sinistra".

Parallel: A. Giuliano, *I Cammei dalla Collezione Medicea*, del Museo Archeologico di Firenze, p. 154 n. 29.

Provenance: english private collection, London, acquired prior to 1979.

£ 8.000 - 12.000



A FINE ROMAN MOSS AGATE INTAGLIO  
SET IN A GILDED FRAME.  
MELEAGER KILLS THE BOAR.

1st - 2nd century A.D.

Stone 23 x 30 mm, with mounting 26 x 34 mm; 7,67 gr

After an abundant harvest Oineo had offered a sacrifice to all the gods but forgot to honor Artemis, who, in retaliation sent a boar of enormous proportions to the lands of Calydon which devastated the fields and killed anyone who came out of the city walls. To kill the animal, the father appealed to many heroes and once gathered the group entrusted them to his son Meleager who started the hunt. Among them also appeared Atalanta, a beautiful huntress who infatuated Meleager.

The boar wounded by an arrow is then killed by Meleager with the spear. The scene is inspired by mosaics and by some scenes carved on the marble sarcophagi (Roma, Musei Capitolini; Galleria Doria Pamphili).

In this extraordinary intaglio, engraved on a large moss agate, a naked youth with a cloak attacks a boar in a cane thicket, with his spear. Rocky ground. The young man is to be identified with Meleager. The hero is naked and wears only a cloak that flutters in the air for his dynamic hunting movement. The legs are well divaricated in the classic pose taken from greek art, and the strong arms mercilessly sink the spear, to kill the beast. The wild boar is large and muscular, characterized by an almost prickly shaggy coat.

The naturalism of its rendering makes it expressive and almost alive, both in the movement and in its feral charge. The animal emerges from a cane thicket on a rocky and hostile ground. At the hero's feet, a poppy flower, symbol of the underworld and prelude to his death. The intaglio is performed with great art and technical mastery. The choice of this extraordinary variety of stone matches perfectly with the scene, and the various macules and inclusions symbolize its details. Above, clear cerulean inclusions symbolize the sky, the green inclusions the vegetation, the beautiful red inclusion (similar to jasper) looks like a blood curtain that dyes the killing scene. The edge has small chips, the back a slight crack.



The gem has a convex surface, with signs of wear, and is mounted in an old chiseled frame from the 18th / 19th century, likely a central pendant of a necklace. On the back of the metal edge, traces of welding for ancient repairs of the chain rings / hooks, missing. The subject seems to have subsequently inspired a second intaglio but in chalcedony, probably to be attributed to Natter (with variants, for example without the poppy flower). The sources record the existence of another (lost) intaglio in nicolo (broken?) with the same scene.

Parallel: AGDS Munchen, vol. 2 n. 880 for the boar with the plants. See also J. Boardman, J. Kagan, C. Wagner, Natter's Museum Britannicum, n. 388 for a very close depiction: "chez Mons. Le comte de Sizdome acheté a Rome, fait en deux, mais rejoint. Gravée dans un nicolo - Meleager tue le sanglier". Once Louis, Duc de Blacas d'Aulps. Cf. Chalcedony intaglio, possibly Natter's copy, Leiden, RMO GS-10369.

Provenance: english private collection, from the London art market 1990s.

£ 5.000 - 8.000



## A ROMAN THREE-LAYERED AGATE INTAGLIO. HYBRID SEA CREATURE.

1st century B.C. - 1st century A.D.

17 x 23 x 6 mm

This unusual intaglio depicts an hybrid creature with a bearded man head and a dolphin body, facing left. In the Greek and Roman mythology dolphins were considered as divine creatures associated to the gods such as Neptune, Jupiter, Eros. The hybrid character of this one may symbolized a metamorphosis of a god, yet the lack of attributes regarding the male head do not allow a further identification (the face here used is the type of the Silenus, the same for the Gryllos). Use of globular elements for the beard, fin and tail of the creature. Nice mirror polishing for the engraving and wear marks.

Parallels: AGKM (Kunst Museum, Wien), n. 2106-2107; AGDS n. 209-210. See also AGDS n. 1115 and 1113.

Provenance: UK private collection, acquired in the London art market 1990s.

£ 2.000 - 3.000



A VERY FINE ROMAN IMPERIAL EMERALD INTAGLIO.  
BUST OF PANTHEISTIC ZEUS.

2nd century A.D.  
15 x 18 x 5 mm

The bearded divinity faces right, and is characterized by a modius (attribute of Jupiter Serapis) and the horns of a ram (attribute of Jupiter Ammon). Usually, this type of combination also more commonly includes the solar rays of Helios, and the staff of Asclepius, all in the same gem. The particularly interesting aspects of this intaglio are the iconography (rare), the extraordinary refined executive style (after a Greek model), and above all the material: the emerald. The stone is large in size, characterized by an exceptional color.

The shape is oval, cabochon on the back, while the surface is flatter near the face. Wear marks. Mirror polished. The anatomical details are expertly engraved, just as the modius is engraved with great technique. Probably alexandrian workshop.

The face shows some interesting physiognomic features, which for some details is very similar to the portraits of the emperor Septimius Severus (the nose, the eye with the thick contours, the thick beard and the curly hair). The presence of the cult of Zeus Serapis is attested in the coeval coinage (Septimius Severus, bronze minted at Nikopolis ad Istrum, between 193-211 AD, REV: NIKOPOL PROC IC, Draped bust of Serapis in modius, facing right). Gold Aureus of Septimius Severus (193-211 C.E.; and a Frontal Portrait of Jupiter Ammon on the Reverse. Rev. IOVI VICTORI Head of Jupiter Ammon facing three-quarters r. C 249. BMC p. 219 note. Hunterian 91. RIC 272. Calicó 2468.) For the style and subject see also emperor Hadrien drachm, from Egypt.

Parallels: G.M.A. Richter, p. 66 n. 262; AGDS, Band III, Gottingen/Kassel, n. 89. BNF Cabinet des Médailles, intaille "Buste de Sérapis-Ammon, inv.58.2021; intaille "Buste de Sérapis-Ammon radié" inv. 58.2022; intaille en émeraude, "Jupiter lauré" nv.58.1415bis.

Provenance: UK private collection, acquired in the London art market.

£ 5.000 - 7.000



## A LARGE ROMAN AMETHYST INTAGLIO. EROTIC SCENE.

2nd century A.D.

21 x 25 x 0,4 mm

The man is standing, facing right, and wearing a large leontea that goes from the head down to the calves, covering his back. The woman is semi-reclining on a bed characterized by legs made of ovoid and disc-shaped elements; elegant fringed padding and a pillow make this moment of pure lust beautifully comfortable. Next to the couple, the club of Hercules, a symbol of strength and power. The man grabs her by the legs firmly, showing all his muscles, to penetrate her. The woman raises an arm next to her face, as a sign of satisfaction. The physiognomy and the hair are referable to the 2nd century A.D., probably to the Antonine era. Chip on the edge below the ground line. Large gem characterized by an extraordinary color. Slight wear marks.

Provenance: english private collection S.B., London, acquired on the London art market in 1969.

£ 10.000 - 20.000



218

A ROMAN SARDONYX INTAGLIO. EROTIC SCENE ON AN OIL LAMP.

Early 1st century A.D.

19 x 22 x 6 mm

Tricline oil lamp (three "beaks" or "fires") adorned above the handle ("triangular reflector") by an erotic scene: a young man on his knees is intent on penetrating a kneeling woman from behind ("coitus da tergo"). The type of lamp can be traced back to the Julio-Claudian era. Presence of globular elements. Beautiful variety of banded magical eye sardonyx. Wear marks.

Parallel: AGDS n. 232; n. 747. AGKM (Kunst, Wien), vol. II, n. 950.

Provenance: UK private collection, acquired in the London art market.

£ 2.000 - 3.000



216

219

A ROMAN GARNET INTAGLIO SET IN A GOLD RING. BUST OF SEPTIMIUS SEVERUS.

2nd century A.D.

Stone 13 x 15 mm; ring size 17 x 18 mm; 10,24 gr

Portrait of the emperor Septimius Severus (145-211), facing left. He wears a laurel wreath on his head and a cloak with a chlamys on his shoulders. The typical physiognomy of the face and the anatomical details fit perfectly to his portraits. A sure comparison comes from the coins, but there are some portraits engraved on gems and very similar cameos. This portrait is engraved on a large cabochon, still mounted in its original ancient mount. Signs of wear. Exemplary of great historical importance.

Parallel: G.M.A. Richter, The engraved gems of the romans, part two, n. 572 ss.; M-L. Volleinweider, Camées et Intailles. Les portraits romains du Cabinet des Médailles, Tome II n. 204 ss.

Provenance: UK private collection D.C.

£ 10.000 - 20.000



217

A RARE ROMAN BERYL INTAGLIO SET IN  
A GOLD RING. VENUS PELAGIA ON A TRITON.

Early 1st century A.D.

Stone 15 x 19 mm; ring size 15 x 17 mm; 5,79 gr

A female figure seated on the tail fin of the young, beardless Triton in the middle of the sea represented by incised wavy lines. She is naked except for the drapery covering her legs; she holds the triton's fin with her right hand, while in the left one she holds a part of a mantle flying over her head. Her hair is braided around the head and tied in a bun at the nape. She wears a diadem. Triton holds the woman by his right hand in the gesture of carrying; as a son of Poseidon, he has a trident in his left.

The subject is ancient and was popular in glyptics from the hellenistic period. The diademed female figure can be identified with a marine Venus (Venus Pelagia) rather than with a nereid. This subject is related to the Augustean ideological program and the victory of the battle of Actium by Augustus. Extraordinary testimony engraved on a precious stone of great rarity for ancient times. The gem is biconvex, deep cabochon, set in a 19th century collector's gold ring. Slight internal cracks due to time, but the gem is solid. Wear marks.

Published: Pawel Golyzniak, *Nereid of Venus? The impact of Augustus' "cultural programme" in the private sphere reflected in glyptics*, fig. 1; L.P.B. Stefaneli, *La Collezione Paoletti*, vol. 1, n. 419 (Tomo I).

Provenance: from the collection of P. Altmann (Paris, 1960s).

£ 15.000 - 20.000



A RARE ROMAN ROCK CRYSTAL ASTROLOGICAL IN-  
SET IN A GOLD RING. PORTRAIT OF A YOUTH WITH  
ZODIACAL AND SEA ANIMALS.

Early 1st century A.D.

Stone 15 x 18 x 3 mm; int diam 18 mm; 19 x 23 mm; 8,15 gr

Juvenile head in profile facing left. The hair is short, a slight barbula goes down near the ear. The profile is linear, of the Octavian Augustus type. Around the portrait, there are four animals: a fish, a sea-goat, a scorpion and a shrimp. These strongly symbolic animals can have, except for the shrimp, an astrological and allegorical meaning, especially the sea capricorn. Some details are engraved with small globular elements. The style is attributable to the end of the Republican age and the beginning of the Augustan period. Interesting allegorical composition. The work is engraved on a large rock crystal. Signs of wear and some light scratches on the surface. Small chips on the edge. The bezel edge is in high carat gold.

Parallels: M.L. Volleinweider, *Camées et intailles. Les Portraits romains du Cabinet des Médailles*, pl. 46. ; M.L. Volleinweider, *Die portratgemmen der Romischen Republik*, pl. 142 n. 1, 2, 4, 6, ss; pl. 143, 144, ss; 149 n. 15; pl. 151 n. 16 ss. See the coinage. For the subject, a very close intaglio in AGKM (Kunst Museum, Wien) n. 520.

Provenance: UK private collection S.B. London, 1970s, acquired on the London market in 70s. Based on the mounting from a late 19th - early 20th century collection.

£ 4.000 - 6.000





222

A LATE ROMAN GOLD RING SET WITH A CABOCHON BLUE PALE SAPPHIRE.

3rd - 4th century A.D.

Stone 10 x 12 mm; ring size 14 x 16 mm; 3,56 gr

With elliptical hoop, projection below either shoulder ornamented with incised lines. Raised circular bezel with a cabochon blue pale sapphire. Signs of wears and chips on the surface of the stone. Slight missing material on the edge of the box-setting.

Parallel: for similar ring typology see Marshall, F.H., 1968, 976

Provenance: UK private collection D.C.

£ 3.000 - 4.000



220



221

223

A ROMAN GOLD RING SET WITH A TRANSLUCENT SAPPHIRE.

2nd - 3rd century A.D.

Stone 6 x 7 mm; ring size 15 x 16 mm; 2,13 gr

With massive elliptical hoop, slight flatten within; extending in broader shoulders with raised oval bezel set with a cabochon sapphire stone. Slight signs of wears with slight depression on the surface. Unusual blue and orange shades. Good State of conservation for the mounting.

Provenance: UK private collection D.C.

£ 3.000 - 4.000



222

224

A RARE ROMAN SAPPHIRE INTAGLIO SET IN A GOLD RING. NIKE.

1st - 2nd century A.D.

Stone 9 x 11 mm; ring size 14 x 16 mm; 7,47 gr

The intaglio depicts a winged Nike standing and turned left. She holds a palm branch and a laurel wreath in her hands. Slight chips and wear marks on the surface of the stone. The later massive gold mounting with elliptical hoop, flatten within is extending with sided shoulders narrowed toward the junction with the rounded bezel.

Provenance: UK private collection D.C.

£ 4.000 - 6.000



223



225

A LARGE ROMAN AGATE CAMEO SET IN A LATER GOLD PENDANT.  
SLEEPING DOG.

2nd - 3rd century A.D.

Stone 27 x 32 mm; mounting 34 x 34 mm; 13,70 gr

Sleeping dog reclining to the left, his head resting between his paws. The cameo is carved from a multi-layered agate. The animal is engraved in the white layer with transparencies above a honey-colored background. The stone is mounted in a modern gold revival pendant in the antique style.

Parallels: A.P. Kozloff, ed., *Animals in Ancient Art From the Leo Mildenberg Collection*, Cleveland, 1981, no. 186.; U. Gehrig, ed., *Tierbilder aus vier Jahrtausenden, Antiken der Sammlung Mildenberg*, Mainz am Rhein, 1983, no. 186.

Provenance: UK art market.

£ 4.000 - 5.000



226

A ROMAN HELIOTROPE INTAGLIO.  
FIGHT SCENE WITH TWO GLADIATORS.

2nd century A.D.

16 x 19 x 2 mm

Two gladiators are facing each other, over a ground line. Both are equipped with similar armament, but with variants. The fighter on the right has an helmet with a closed visor; left arm armed with a curved sword and covered by protection; belt and pelvis protection; greaves and closed shoes. The warrior on the left always has a similar helmet with a closed visor, greaves, belt but has leather belts on his back that hold a breastplate (?); arm armed with a sharp pointed sword with arm protection. The left arm instead holds an ax. His shield is on the ground. His opponent instead protects himself from his violent attack with the shield. The scene is strongly inspired by Roman mosaics. The choice of the dark green heliotrope with vivid red inclusions, to symbolize the blood, the death and the violence of the clash, makes this rare representation very interesting and extraordinary.

Parallels: AGKM (Kunst Museum), n. 1701; AGDS Berlin, n. 482. E. Z-Dihel, *Die Gemmen und Kameen des Dreikonigenschreines*, n. 259 (in heliotrope. The gladiator is described as a "secutor"). AGDM (Munche) n. 2384. L.P.B. Stefanelli, *La Collezione Paoletti*, vol. I, n. 560-561 for a very close type (tomo II, cas. 8).

Provenance: UK private collection, acquired in the London art market 1990s.

£ 3.000 - 6.000



A RARE ROMAN MAGICAL MOTTLED CHALCEDONY  
INTAGLIO. HECATE.

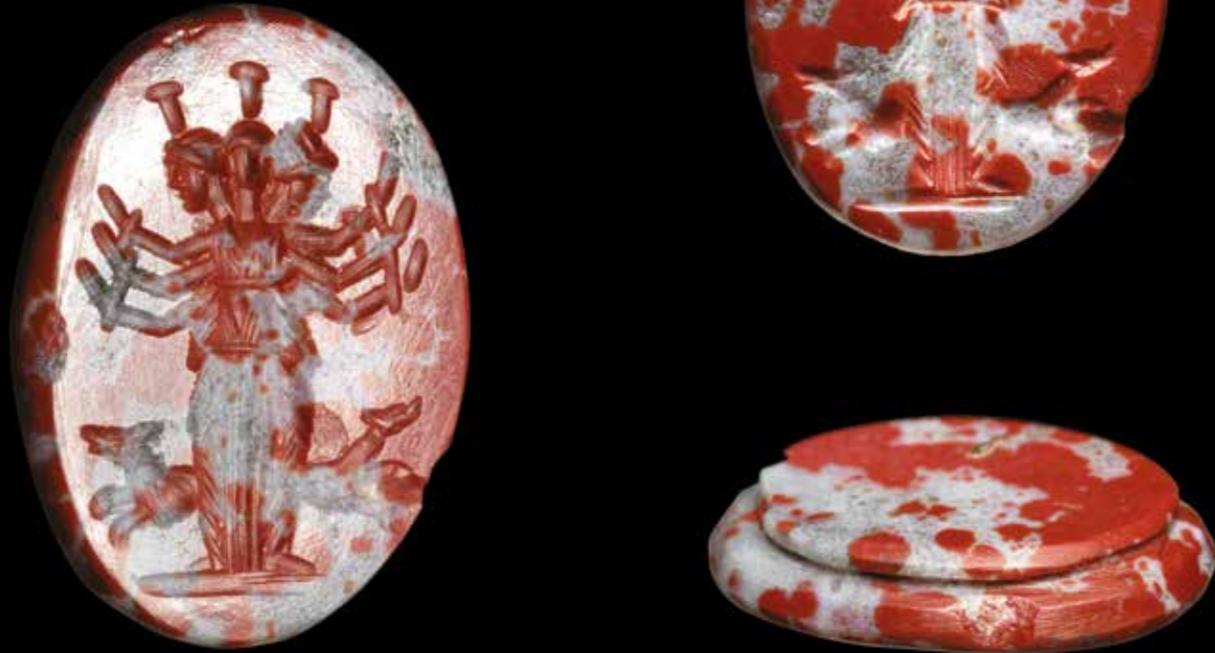
2nd - 3rd century A.D.  
11 x 14 x 3 mm

Hekate flanked by two dogs. This depiction shows a very rare combination of the goddess with dogs. Her worship was widespread in all the graeco-roman world, especially in the regions of Caria, Lydia, Phrygia and Thrace. For her complex personality and function, referred to both the earthly and celestial scope, the goddess mainly acquires a role of mediator between the world of the living and the world of the dead, intermediary in human events, trivium divinity and protective of roads and crossroads. Especially linked to the infernal sphere, she is a guide for restless spirits and demons from the afterlife; she is represented holding torches in order to dissipate darkness, and followed by a band of dogs. The back of the setting shows a rut on the edge (presumably afterwards it was converted into a talisman pendant). The particular choice of the kind of stone is related to its precise protective effects. Light chippings on the field.

Parallel: Attilio Mastrocinque, *Sylloge gemmarum gnosticarum*, parte I (Bollettino di numismatica- monografia) IPZS pp. 344-346.

Provenance: UK private collection.

£ 1.000 - 1.500



A LARGE HELIOTROPE ROMAN GNOSTIC INTAGLIO.  
ANGUIPES WITH LETTERS - HELIOS ON A LION WITH LETTERS.

2nd - 3rd century A.D.  
23 x 29 x 5 mm

The first side of the stone shows a cock-headed Anguipes in frontal view, his head turned right. He wears a skirt, shield and whip. Around, greek letters, charakteres and inscriptions « IAw - ABPAwAΞ - ΛEIO - PBIOIBOC»...On the other side, Helios standing right on a lion, holding a whip in his right arm, and his left one upraised. Around, inscriptions « FMOI I I POF ».On the edge of the stone, inscription «ABΛANANAIO»

Parallel: A. Mastrocinque, *Sylloge Gemmarum Gnostocarum*, P.1, 2003, p.296, n° 24

Provenance: English art market.

£ 3.000 - 5.000



229

A LARGE EASTERN ROMAN Gnostic HEMATITE INTAGLIO. ANUBIS WITH ASTROLOGICAL SYMBOLS.

3rd century A.D.  
19 x 28 x 3 mm

The scene depicts the jackal-headed Anubis in armour, standing to left on a crocodile; also to left. Both arms raised and bent in elbow, the left hand holding a whip, right hand a trident. Above Anubis, two eight-pointed stars and a scorpion. Around the figure and in the free field: letters and charakteres including a pentagram and a star. Groundline. Slight chips on the edge of the stone. Traces of deposit inside the engravings.

Parallel: The Campbell Bonner Magical gems database, CBd-2575

£ 1.000 - 1.500



230

A ROMAN HEXAGONAL HEMATITE MAGICAL INTAGLIO. FIGURES ON A PAPYRUS BOAT WITH INSCRIPTION.

2nd - 3rd century A.D.  
12 x 11 x 6 mm

The scene shows on top, Harpocrates sitting, to right, in a papyrus boat. Two birds (falcons ?) perch at the prow and stern of the boat. Below, Hebrew pseudo-script (?) inscriptions. Rare.

£ 400 - 600



228

231

A ROMAN HEMATITE Gnostic INTAGLIO. REAPER- EAGLE.

2nd - 3rd century A.D.  
21 x 27 x 4 mm

A) Reaper wearing high cap and kilt, stooping to right to cut five stalks of grain with a long-handled sickle. Behind him, on the left, a tree. B) Eagle with widespread wings. Above, the greek letter P. Longitudinal crack visible on the stone (stone is broken in 2 pieces). A series of hematite intaglios show a reaper leaning forward to cut tall stalks of wheat with his sickle; behind him rises a tree branch. On most of them, we found inscriptions on the reverse, indicating they are amulets against hip pain. This lies in the fact that this type of work presupposes that one does not suffer from the hips. Hematite was a stone appreciated for its ease in breaking, because hematite dust was frequently used in medicine. The breaks of hematite gems can testify to a medical rite in which a part of the stone was pulverized to make a medicine.

Parallel: Mastrocinque, Attilio. Les intailles magiques du département des Monnaies, Médailles et antiques. Paris : Bibliothèque Nationale de France, 2014, p.169, n°460. Bonner, C. Studies in magical amulets. 1950, n° 120, p. 272.

Provenance: UK private collection D.C., London.

£ 1.000 - 1.500



229

232

A ROMAN MAGICAL ABRASAX HELIOTROPE INTAGLIO. ANGUIPES COCK.

2nd - 3rd century A.D.

11 x 14 x 4 mm

The hybrid figure is turned on the left. With the right hand he holds the solar whip; the left holds the round shield which is inscribed 'ΙΩ. On the reverse and on the edge, magical letters. Chip on the top edge and wear marks on both sides. Very nice color of the stone.

Parallel : Mastrocinque, Attilio. Les intailles magiques du département des Monnaies, Médailles et antiques. Paris : Bibliothèque Nationale de France, 2014, p.116, n°303.

Provenance: UK private collection.

£ 500 - 700



230

233

A ROMAN HEMATITE MAGICAL INTAGLIO SET ON A SILVER RING. HARPOKRATES ON A LOTUS FLOWER.

2nd - 3rd century A.D.

Stone diam. 15 mm; ring size 19,5 mm circa; 12,34 gr

A) In the center, Harpokrates as a youth standing naked on a lotus flower (the lower part of the body hidden inside the lotus ?). On each side, Hermanubis, standing toward the young Horus, on a boat and worshipping. Stars and charakteres. All around, an ouroboros. B) Partially erased inscriptions. A praxis known from a papyrus (PGM LXI 1-38) specifies that love charms had to be incised with the image of Horus on a lotus flower and the magical name Abraxas (here impossible to confirm the inscription on the reverse). Pieces with the Horus-scheme used as love charms: CBd-533, CBd-534. Slight crack and restoration.

Provenance: UK private collection D.C.

£ 1.500 - 2.000



231

234

A ROMAN MAGICAL AGATE INTAGLIO. NEMESIS ALLEGORY.

2nd century A.D.  
15 x 18 x 4 mm

Bust of Zeus facing left, above a griffin with wheel. On the sides, a star and a crescent moon. Groundline. Allegorical emblem of revenge (Nemesis) with astrological symbols. Beautiful variety of honey tone agate with a white band near the groundline. Iron traces and slight wear marks.

£ 1.500 - 2.500



235

A ROMAN RED JASPER MAGICAL INTAGLIO SET IN A GOLD RING. VOTIVE SCENE.

2nd - 3rd century A.D.  
int diam 16 mm; intaglio 11x13mm; 3,41 gr

The intaglio shows a central male in front, wearing a cloak and a sickle surrounded by astral symbol (stars and crescent moon), on each side a winged erotes holding vases (?) and an other young character holding a stick (?). Ear of corns on the ground. Groundline. The central character could be a representation of Kronos. Magical symbolic related to fertility and rebirth. The 18k gold mounting is with rounded hoop with French mark (eagle head). Rare.



232

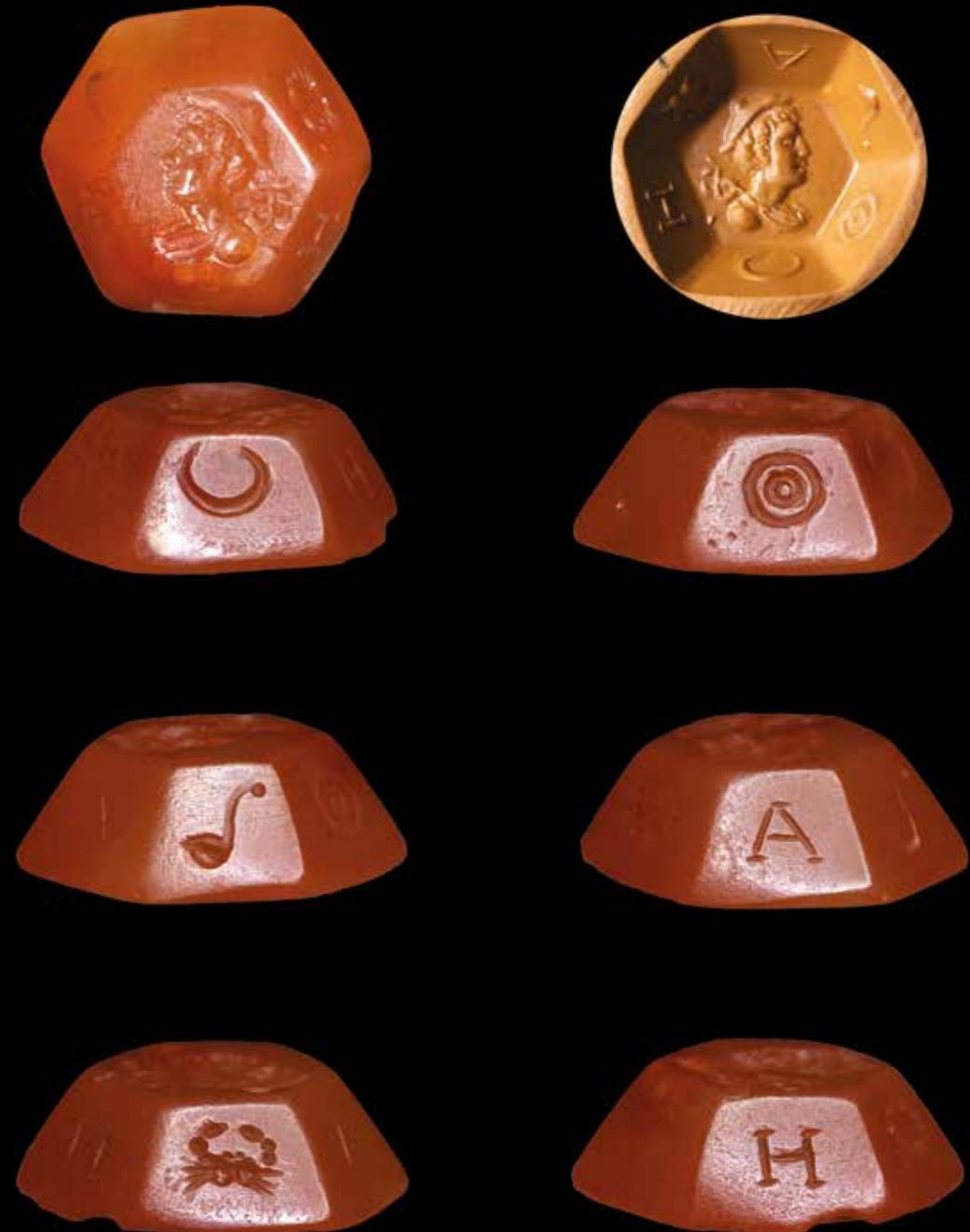
236

A ROMAN MAGICAL CARNELIAN INTAGLIO. BUST OF MERCURY/ASTROLOGICAL SYMBOLS.

2nd - 3rd century A.D.  
15 x 16 mm

The hexagonal stone is engraved on its flat side with a bust of Mercury facing left, wearing petasus and holding on his shoulder a caduceus. The other edge sides engraved with a letter or symbol: A, crab, H, crescent moon, patera (?), simpulum (?). Astrological-magical gem. Rare.

£ 600 - 800



233

237

A ROMAN GOLD PENDANT SET WITH A Gnostic AMETHYST INTAGLIO. MERCURY WITH ATTRIBUTES.

2nd - 3rd century A.D.

Stone 0,8 x 10 mm; h. max 16 mm; 1 gr

The gold box-setting with suspension hoop is decorated on the edge with thin engraved lines. The intaglio is depicting on one side— Standing Mercury, turned left and crowned with stylized little wings. He only wears a cloak, holding the caduceus in one hand and the purse in the other one. On both sides greek letters and charaktērês. Magical gems depicting Hermes/Mercury are very rare. The citizens of the Empire who worn rings with the image of this god were numerous. But on magical gems, the figure of Thut was more used.

£ 800 - 1.200



234

238

A ROMAN LAPIS LAZULI MAGICAL INTAGLIO. GORGONA MASK WITH TORCH.

3rd century A.D.

12 x 14 x 3 mm

Slightly three-quarters, almost frontal Gorgona mask. Eyes with engraved iris and winged head with snakes; below, a burning torch. Magical depiction for protective and apotropaic purposes. Rare combination of subject and material. Slight signs of wear.

£ 500 - 1.000



235

239

A GROUP OF 4 INTAGLIOS. VARIOUS SUBJECTS.

3rd century A.D.

Nicolo 12 x 15 x 2 mm; carnelian 11 x 16 x 2 mm; agate 11 x 13 x 2 mm; banded agate 11 x 16 x 2 mm

From left to right: A three-layered agate helmeted Minerva standing, turned right. A nicolo intaglio with portrait of Hercules turned right and wearing the lion skin. A banded agate intaglio with the bust of an Hellenistic ruler turned right. An orange glass impression with a winged Nike and Eros.

£ 500 - 1.000



240

A ROMAN AGATE "MAGICAL EYE" BEAD.

Early 1st millennium A.D.

22 x 38 x 13 mm

The long convex oval stone is a three-layers agate also call « eye bead » since the natural layers of the stone reminds an eye with apotropaic power.

Parallel: for a similar bead see Christie's NY, December 6th 2007, lot 466

£ 400 - 600



236

241

A ROMAN GARNET UGUENTARIUM.

1st century B.C. - 1st century A.D.

H. 36 mm

With faceted belly, and narrowed short neck. Cracks. Wear marks. Rare.

Provenance: UK art market, London.

£ 1.000 - 2.000



237

242

A LATE ROMAN CARNELIAN INTAGLIO. CHRISTIAN EMBLEMA.

3rd - 4th century A.D.

12 x 15 x 4,5 mm

The emblem is composed of an anchor and on its sides a fish and a shrimp. Around, a christological inscription (IXT YC). Signs of wear and burns on the surface. Small chip on the edge.

Parallel: J. Spier, Late Antique and Early Christian Gems, plates 27- 36.

Provenance: UK private collection D.C.

£ 800 - 1.200



243

A LATE ROMAN - EARLY CHRISTIAN GREEN GLASS INTAGLIO, SET IN A SILVER RING. BUSTS OF A MAN, WOMAN AND CHILD, WITH A CROSS.

4th - 6th century A.D.

Stone 11 x 14 mm; ring size 16 x 19 mm; 7,14 gr

On the left: tunicated male portrait; in the center, a small bust of a child; on the right: tunicated bust of a woman, with elaborate hairstyle, with a braid that holds her hair from behind. In the center, a cross. Probably an aristocratic family whose existence is consecrated to the Christian faith. The silver frame is characterized by small dotted decorations with engraved lines. Signs of wear.

Parallel : for the typology: J. Spier, Late antique and Early Christian gems, plate 7-11.

Provenance: UK private collection D.C.

£ 2.000 - 3.000



238

244

A RARE SOUTH ARABIAN GOLD RING SET WITH A LARGE BANDED AGATE INTAGLIO. MYTHOLOGICAL SCENE.

3rd - 4th century A.D.

Stone 12 x 18 mm; ring size 14 x 19 mm; 11,74 gr

South Arabian (Himyarite) ring set with an oval banded agate (brown on white) intaglio. The flat surface of the tapered gem is engraved with the figure of Pan prancing to the right holding a lagobolos(?) in his right hand and the syrinx in the left. He is shown facing a standing figure of Hermes holding a purse of money in his outstretched right hand while a caduceus in his left hand. There are two Sabean letters in the field between the two figures: (M and S'). Very good condition.

Provenance: UK private collection D.C.

£ 8.000 - 12.000



239

245

A LARGE BANDED AGATE INTAGLIO SET IN A SABEAN GOLD RING. EMBLEMA WITH LETTERS.

1st - 2nd century A.D.

Stone 15 x 20 mm; ring size 15 x 19 mm; 14,40 gr

This South Arabian ring is set with an oval banded agate (brown on white) intaglio. The slightly domed surface of the gem shows a central bunch of grapes flanked on the right by four letters (h i ' b) and on the left by two further letters (i t). The whole within a laurel wreath closed with a bow with streamers. Very good condition. Rare.

Provenance: UK private collection D.C.

£ 8.000 - 12.000



246

AN ISLAMIC GOLD RING SET WITH A LARGE BLUE SAPPHIRE.

12th century A.D.

Stone 8 x 12 mm; ring size 14 x 15 mm circa; 4,45 gr

This ring made of gold sheet over core with elliptical bezel. Each shoulders has engraved floral design. The high raised bezel, was one each side decorated with engraved intricates pattern (now partially erased). The large oval bezel supports a blue sapphire held by 4 claws. This style of decoration is a translation of the decorative traditions used on garnements and textiles. Slight chips on the edges of the stone. Nice natural blue color. One side of the bezel has been partial damaged, letting the dark core of the mounting uncovered.

Parallel: for similar ring typology see Wenzel, M., Ornament & Amulet, the Nasser D. Khalili collection, n°189, p.66-67

Provenance: UK private collection D.C.

£ 3.000 - 4.000



247

A LATE ROMAN BLUE SAPPHIRE INTAGLIO  
SET IN A GOLD RING. PEACOCK.

4th century A.D.

Stone diam. 8 mm; ring size diam 17 mm circa; 8 gr

The intaglio shows a peacock in frontal view, making the wheel, his tail wide open. The 'eye' design on his tail is marked by globular elements. His head is surmounted by its typical crowned part. For the ancient Romans and in eastern civilizations such as the Sassanian, like the double-headed eagle, the peacock has been seen in the symbolic forms with mystical and philosophical texts. Peacock is the symbol of decorating, luxury, glory and splendor, life with love, beauty. Reproduced on metal artwork or wall decorations (see Metropolitan Museum of Art, NY, inv.32.150.20). Peacock was also the attribute-animal to the goddess Juno. Rare.

Provenance: UK private collection D.C.

£ 3.000 - 4.000



248

A VERY FINE KUSHAN CARNELIAN INTAGLIO.  
PORTRAIT OF A RULER.

1st - early 3rd century A.D.

12 x 16 x 3,5 mm

The young ruler (or prince?) is facing left. He is characterized by hair held by a tenia with curls on the forehead and a slight barbula. Bust covered with a cloak and chlamys. It is closely related to roman gems of the same period. The discussion of the series is to be found inter alia in Callieri, P. Seals and Sealings from the North-West of the Indian Subcontinent and Afghanistan, (4th century B.C. - 11th century A.D.); Local, Indian, Sasanian, Graeco-Persian, Sogdian, Roman. Naples 1997. pp. 259 - 265, pls. 57-64.

Parallel: Rahman, A.U. and Falk, H. Seals, Sealings and Tokens from Gandhara. Wiesbaden, 2011. p. 32, no. 01.01.05

Provenance: UK private collection D.C.

£ 2.000 - 4.000



249

A RARE EARLY ISLAMIC CARNELIAN SEAL  
INTAGLIO. HORSEMAN HOLDING A TAMGA (?).

5th - 8th century A.D.

Diam 21 mm x 8 mm

The horseman is facing left, on top of a horse, and holds a tamga (?) with his right and a spear with his left. Below, the ground and vegetation. In the field, a star. Through hole. Slight signs of wear.

Parallel: Rahman, A.U. and Falk, H. Seals, Sealings and Tokens from Gandhara. Wiesbaden, 2011. p. 123, no. 09.04.09. Hunnish or early Islamic, For an earlier Sasanian horseman, cf. Gignous, P. Intailles sassanides de la collection Pirouzan. in: Acta Iranica, Hommages et opera Minora, vol. III Monumentum H.S. Nyberg. Leiden, 1975. p. 27 and pl. XIX, fig. 5.5.

Provenance: UK private collection D.C.

£ 1.200 - 1.500



## A CHRISTIAN HEMATITE SEAL. THE SACRIFICE OF ISAAC.

ca. 5th - 7th century A.D.

Bezel 11 x 14 mm; h. 11 mm

Abraham stands left, head turned back, holding a knife over Isaac, who lies on an altar; a ram, tied to a tree is behind him; above, the hand of God. Christian from the Sasanian Empire. One of the earliest studies on the subject is Horn, P. and Steindorff, G in: Königliche Museen zu Berlin. Mitteilungen aus dem Orientalischen Sammlungen. vol. IV: Sassanidische Siegelsteine. Berlin, 1891. p. 5, pl. I, no's. 1078 - 1080. (not identified as Sacrifice of Isaac). Judith Lerner, whose Christian Seals in the Sasanian Period. Istanbul, 1977. illustrated a number of gems as a coherent group on pp. 18 - 26, figs. 24 - 35, identified the subject and showed the Christian link. A follow-up was published as: Lerner, J. The Sacrifice of Isaac Revisited: Additional Observations on a Theme in Sasanian Glyptik Art. pp. 39 - 57 in Facts and Artefacts; Art in the Islamic World. Festschrift for Jens Kröger on his 65th Birthday. Leiden/Boston, 2007. Spier, J. Late Antique and Early Christian Gems. Wiesbaden, 2007, no. 803- 829.

A very fine example, once in the Content Collection, may be found in: Lerner, J. Considerations on an Aspect of Jewish Culture under the Sasanians: The Matter of Jewish Sigillography. in: JOAS, 129. 4 (2009, p. 664, fig 1. An extensive further bibliography about the type and other closely related subjects may be found in J. Spier's: Late Antique and Early Christian Gems. Wiesbaden, 2007, no's 803 - 833, pp. 145 - 148

Provenance: UK private collection D.C.

£ 1.500 - 2.000



## A GROUP OF TWO LATE ROMAN BRONZE RINGS WITH RED JASPER INTAGLIOS.

3rd - 4th century A.D.

Stone (monogram) 12 x 14 mm, ring size 16 x 19 mm; Stone (tripod) 9 x 11 mm, ring size 15 x 18 mm

From left to right: A bronze ring set with a jasper intaglio. Incense burner (?). Ring damaged.  
A bronze ring set with an octagonal jasper with Christian monogram.

£ 500 - 700



## A GROUP OF LATE ROMAN AND LATE BYZANTINE GILDED BRONZE AND SILVER RINGS.

4th - 12th century A.D.

Pegasus bezel 14 x 19 mm, size 17,5 x 18,5 mm; 2 moons bezel 13 x 18 mm, size 15 x 16 mm circa; silver monogram bezel diam. 13 mm, size 17 x 19 mm; bronze monogram diam 12,5 mm, size 18 x 19 mm.

From left to right: A bronze ring with round hoop and large oval table with two gilded crescent moon and a solar disc in the center. A bronze ring with rounded bezel and christian monogram.  
A bronze ring with rounded hoop and oval bezel with engraved winged-horse (partially gilt).  
A silver ring with rounded bezel and Christian monogram.

£ 600 - 800



253

A GROUP OF 5 ENGRAVED STONES AND A GOLD PENDANT, ROMAN AND NEAR EASTERN.

1st mill. B.C. to 4th century A.D.

From 11 x 15 mm (bronze intaglio tyche) to 22 x 25 mm (gold pendant).

From left to right: An eastern Mediterranean green jasper intaglio with she-wolf feeding. Groundline and star above. An eastern Mediterranean green jasper Fortuna-Tyche. Ground-line. An hemispherical hematite sasanian stamped seal (cracks), the base engraved with an enigmatic Zoroastrian symbol. A gold embossed pendant with a group of characters (?). Underneath, a serpent. A neo-babylonian burnt agate seal. Worshiper in front of a temple. Above, crescent moon.

£ 800 - 1.200



254

A LATE ROMAN GARNET INTAGLIO. RADIATED BUST WITH A CROSS.

3rd - 4th century A.D.

12 x 14 x 5 mm

Frontal bust with head radiated and draped shoulders. On the right, behind the back, a cross. Slight wear marks.

£ 800 - 1.000



246

255

A LATE ROMAN GOLD RING WITH CARNELIAN INTAGLIO. INSCRIPTION WITH ASTROLOGICAL ATTRIBUTES.

4th - 5th century A.D.

Stone 11 x 12 mm; ring size 17 x 18 mm; H. 30 mm; 7,64 gr

The hoop is flat within and rounded without with braided wire and plated wires. On top, a box-setting in button flower-shape set with an oval carnelian intaglio with an inscription in greek letters (probably a name) crescent moon and stars : AMAPANTOY (Amarantou). Intact.

£ 2.000 - 4.000



256

A ROMAN GOLD RING SET WITH A SUGAR LOAF GARNET.

1st century B.C. - 1st century A.D.

int diam 16 mm; stone 3 x 7 x 3 mm; 2,79 gr

The thin hoop, angular without and flatten within; lozenge shaped convex bezel with sugar loaf garnet inset. Rare.

Provenance: UK private collection

£ 800 - 1.200



247

## A LATE ROMAN GOLD RING SET WITH EMERALD AND GARNETS.

4th - 5th century A.D.

Int diam 20 mm; bezel 24 x 25 mm; 14,43 gr

Gold ring with five box-settings containing four cabochon garnets, and in the center a large rectangular emerald root. On each angle 4 spherical plain gold beads soldered together. The hoop is rounded and composed of a double grooved gibbon with in the center of two twisted and roped wires covered within by a gold plaque, extending under the rectangular box-setting onto 4 globular ramifications. Very rare.

Parallels: Marshall, F.H., *Finger Rings*, 1968, pl. XXI-XXII; British Museum, inv. 1981,0201.14

Provenance: English art market.

£ 3.000 - 5.000



258

A BYZANTINE ENGRAVED GOLD RING WITH GARNET CABOCHON INTAGLIO. CHRISTIAN MONOGRAM.

5th - 6th century A.D.

Stone 10 x 14 mm; ring size 19 x 22 mm; 11 gr

With sided hoop, flatten within, the shoulders engraved with latin letters « XC » and « IC ». The oval bezel ornamented with a plaited gold wire and set with a garnet cabochon intaglio with an engraved christian monogram composed of the RHO symbol and two initials « N-E ». Slight cracks on the stone.

£ 4.000 - 6.000



259

A BYZANTINE GOLD RING SET WITH A GARNET.

4th - 6th century A.D.

Stone diam. 11 mm; ring size 17 x 19 mm; 5,67 gr

With rounded hoop, flatten within and extending in broader shoulders, high raised conical box-setting. The rounded bezel set with a garnet stone. Slight cracks on the stone. Slight restoration (saldering) on the junction bezel/shoulders.

£ 1.500 - 2.500



250

260

A LATE BYZANTINE GOLD RING SET WITH A GARNET INTAGLIO WITH MONOGRAM OF A CHRISTIAN.

4th - 6th century A.D. circa.

Stone 8 x 9 mm; ring size 17 x 19 mm; 3,21 gr

With rounded hoop made of a double-ring, the terminals with twisted gold wires. The oval-shaped setting is composed of an embossed hollowed gold sheet adorned with a spiral gold wire and a gold bow containing a garnet intaglio engraved with a cruciform monogram with letters.

Unusual typology.

£ 1.500 - 2.500



261

A LATE ROMAN GOLD RING SET WITH AN AGATE.

3rd century A.D.

Stone 8 x 10 mm; ring size 16 x 19 mm; 16,95 mm

Kindred type. With rounded hoop without and flatten within, broader angular shoulders, each with grooves, terminating above in volutes. The oval bezel set with a truncated banded agate.

Provenance: UK private collection.

£ 2.000 - 4.000



251

262

A LATE ROMAN OPENWORK GOLD RING SET WITH AN AGATE.

3rd century A.D.

Stone 10 x 11 mm; ring size diam. 20 mm circa; 25,33 gr

With losange-shaped bezel, very massive; each side with 5 rounded holes (unfinished foliage pattern work ?). The sides of the hoop are demented with openwork, the projectile shoulders with volute patterns. Sunk rounded setting containing a truncated banded agate. Rare.

Provenance: UK private collection.

£ 3.000 - 5.000



263

A ROMAN CARNELIAN INTAGLIO SET IN A POSTCLASSICAL GOLD RING WITH AGATE INSERTED INTO THE BEZEL. BUST OF BACCHUS WITH THYRSUS.

1st century B.C. - A.D.

Int diam 20 mm; bezel 18x22 mm; intaglio 9x11 mm; 15,53 gr

The intaglio shows a male bust facing left and characterized by well-detailed features. His hair adorned by a band with grapes rendered by globular elements such as his eye. Along his neck, a wavy lock ending on his shoulder covered by a folded mantle, and attached by a fibula. In front of him, a scepter (also rendered by globular elements) ending with a flower, probably a thyrsus. By the judging the realism of the features, this bust might be the representation of a ruler in Bacchus. The intaglio is inserted in an oval box-setting, surrounded by a banded agate insert on a larger box-setting. The hoop is plain and massive. Wear marks. Unusual and rare type.

Provenance: english art market.

£ 3.000 - 5.000



A LATE ROMAN TWO-LAYERED ONYX CAMEO SET IN A GOLD RING.  
HAND PINCHES EARLOBE WITH GREEK INSCRIPTION.

3rd - 4th century A.D.

Stone 13 x 19 mm; ring size diam. 15,5 mm; 5,30 gr

On this cameo, a hand pinches an earlobe between the thumb and forefinger; above a greek inscription— MNHMONEYE MOY (Μνημονεύε μου) meaning « Remember me ». In Roman art and literature, the ear-tweaking hand is a common motif, meaning a request for attention. Gems such as this were mementos of love, and were probably given as gifts. The motif of the hand pinching or touching the ear as a stimulus to memory, thought to derive from the writings on natural history by Pliny the Elder, is fairly common in Roman gems, and the Greek inscription translates as 'Remember'. Such inscribed gems were popular, and other motto such as 'Good Luck', 'Unity', or 'Farewell' also exist. The gold mounting is with rounded hoop extending on high raised oval bezel containing the cameo. Wear marks on the surface of the ring.

Parallels: Louvre museum, inv. Bj 1296; British museum, inv. 1814,0704.1630; Getty museum, inv. 2001.28.11; Hermitage cat. n. 246, 247, 248, 391

Provenance: english private collection B.C., London, acquired on the London art market in 1975.

£ 4.000 - 6.000



265

AN ISLAMIC HOLOLITHIC CHALCEDONY SEAL RING.

12th - 14th century A.D. circa.

Bezel 12 x 20 mm; ring size diam. 15,5 mm; H. 26 mm

This hololithic ring of white-blue chalcedony has an octagonal bezel and a but narrowed neck that rises from epaulette shoulders. The ring has also a protruding back stud. Other similar rings in agate and carnelian are referenced in Iran and Ottoman Empire until the 16th century.

Parallels: Wenzel, M. Ornament and amulet, The Nasser D. Khalili collection, n. 320-325, PP. 104-105

Provenance: from the Derek Content collection, London

£ 600 - 800



266

AFTER THE ANTIQUE OPEN WORK GOLD RING IN THE BYZANTINE STYLE. CROSSES.

19th - 20th century (?)

11 mm band; ring size diam 17 mm circa; 7,75 gr

Ring composed of a broad hoop, the central part of which is formed by 4 repeated openwork cross design. On either side, is a band of plain gold with a series of small engraved dots.

£ 1.500 - 2.000



256

267

A LATE ROMAN OCTOGONAL GOLD RING WITH HUNTING SCENE.

3rd century A.D.

8 mm band; ring size 20 mm circa; 9.75 gr

Octagonal hoop ring, without engraved, a hunting scene with dogs, snake, and hare. The octagonal shape of the ring was also understood by the wearer to signal protection from evil. Ring was worn as a talisman. Rare.

£ 2.000 - 3.000



268

A FATIMID GOLD FILIGREE GOLD RING (EGYPT OR SYRIA). TWO SANDALS.

10th - 11th century A.D.

Bezel 6 x 10 mm; ring size diam. 13 mm circa; 1,43 gr

Hoop composed of two trick beaded rods soldered side by side. The table modeled as two sandals with plaided laces. Gold sandals were found in the tub of the three foreign rives of Pharaoh Thutmosis III.

Reference: St Elie (de) Anastase Marie, « le culte rendu par les musulmans aux sandales de Mahomet », in Anthropos 5, 1910, pp.363-366.

£ 1.200 - 1.500



257

269

A BYZANTINE GOLD ENGRAVED RING. FRONTAL PORTRAIT BUST.

6th - 7th century A.D.

Bezel diam. 13 mm circa; ring size 16 x 18 mm; 6,13 gr

With rounded hoop surmounted by a circular gold engraved bezel. The central character is presented in front and draped. Around, letters unreadable. Wear marks on the surface of the bezel. Traces of deposits on the hoop.

Parallel: Spier, J., Byzantium and the West : Jewelry in the first millennium, 2012, fig. 14D.2, 18

Provenance: UK private collection.

£ 1.200 - 1.500



270

AN EARLY CHRISTIAN GOLD MARRIAGE RING. TWO PORTRAITS.

5th century A.D.

Bezel diam. 12 mm; ring size 14 x 17 mm; 10,56 gr

With plain circular hoop, expanding into a circular massive bezel with engraved design; a double portrait with inscriptions (partial erased). A man on the left and a woman on the right in frontal view. On top, a cross (partially consumed). Below, an inscription reads OMONOIA (harmony).

Parallel: for two similar examples in the Dumbarton Oaks collection, Washington D.C., see A. Lazaridou, Transition to Christianity, Art of Late Antiquity, 3rd-7th Century AD, 2011, p. 110, nos 59 and 60, S. Zwain explains "OMONOIA is the most frequent inscription on marriage rings of this period.

Provenance: UK private collection.

£ 1.500 - 2.500



271

A BYZANTINE GOLD MARRIAGE RING. TWO PORTRAITS.

4th - 5th century A.D.

11 x 12 mm; ring size 15,5 x 16,5 mm; 25,37 gr

With massive plain rounded hoop expands into a rectangular bezel with an engraved design; a double portrait with inscription (partial erased). A male and a female bust facing each other, between the christian cross. On each side, on the edge, inscriptions, probably some kind of benediction for the couple. Although partial erased, the inscriptions appears clearly in reverse, suggestions that the ring was intended for sealing. Two other features confirm that the ring was made as a seal; the chlamys won by the male has a brooch fastened on the left instead of right shoulder as was customary; and the bride appears on the left instead of on the right, the left side of the composition being reserved typically for the more important person.

This type of marriage ring originated in the fourth century was popular in the Roman Empire and the Byzantium. Its origin lies in Roman coinage dating from at least the third century, were the facing portrait symbolized solidarity and harmony. The addition of the cross adapted the model to Christianity, by suggestion that through the marriage the union was blessed by God.

Parallel: HINDMAN, S., FATONE, I., MANTOVA, A., Toward an Art History of Medieval Rings: A private collection, 2014, pp. 30-33; for a very similar ring see Washington D.C., Dumbarton Oaks Collection, 47,18.

Provenance: english private collection B.C., London, acquired on the London art market in 1975.

£ 4.000 - 6.000



## A NORTH ITALIAN MEDIEVAL RED MARBLE CAMEO. LAUREATED MALE PORTRAIT.

11th century A.D.

25 x 30 x 9 mm

Frontal portrait of a noble young man with a laurel wreath adorned with a central rosette. The young prince is characterized by large eyes with engraved iris, high cheekbones, small chin and pronounced mouth, within a triangular face. The hair long and wavy and falls to the sides of the face. The neck is protected by drapery with very thin and refined folds. His left eye and nose are slightly chipped. Wear marks. Deposits. The back of the cameo is characterized by an engraved trace near the edge of a coeval setting (diadem? casket?). The work was sculpted on a fine specimen of fossiliferous red marble, identifiable with the "Veronese red marble" (Rosso di Verona) from the north Italian regions. This material was used starting from the affirmation of the court of Frederick I as Emperor of the Holy Roman Empire (1155-1190). The peculiar choice of this material, the characteristic engraving style of the period, and the iconography of the character, suggest a possible identification with a member of the imperial family. Rare.

Provenance: english private collection, acquired in 1980s in Monaco Monte-Carlo, listed in invoice Etude de Me. D. Boisson-Boissière (1984).

£ 3.000 - 6.000



## A POSTCLASSICAL CHALCEDONY BUST OF YOUNG CARACALLA.

18th - 19th century (?)

H. 50 mm

Bust of Caracalla as a child, of the type created in 198 A.D. for the designation as Augustus. This bluish chalcedony bust is inspired after the white marble (198-204 A.D.) from the Vestals' House at the Roman Forum (early 3rd century A.D., National Roman Museum Baths of Diocletian). The model can be identified not only for the typical features of the young Caracalla, but also for the peculiar shoulder belt, with S-shaped motifs (parazonium), and the cloak with chlamys, resting on his shoulder. After the antique. Probably made during the Grand Tour Era. Very good condition. Old deposits. Slight wear marks.

Provenance: english art market 1980s-1990s, than UK private collection, London

£ 3.000 - 6.000



274

A FINE LATE RENAISSANCE ONYX CAMEO WITH CUTTED EDGE. DRAPED BUST OF LAUREATED EMPEROR.

16th - 17th century  
30 x 41 x 7 mm

Probably the portrait of the roman emperor Galba. The armour is visible under the cloak. Good execution of the character's anatomy and great face expression. In ancient times, the field/edge of the cameo (bluish layer) was cut around the bust (white layer), creating a silhouette with only the portrait. Probably from a set of cameos depicting the twelve Caesars.

£ 1.500 - 2.000



275

A FINE ONYX CAMEO SET IN A GOLD RING. MALE PORTRAIT.

16th - 17th century  
Stone 20 x 24 mm; ring size 16 x 20 mm; 8.22 gr

Male portrait facing right. Probably a private portrait inspired by ancient Roman republican models. The cameo is sculpted on a two-layer onyx, the head and the frame have been engraved both on the white layer. The background, darker and bluish spotted, turns orange when backlit. The stone is mounted in a ring with an openable octagonal bezel (interlocking closure). Interesting work. Rare type. Very good condition.

£ 2.000 - 4.000



276

A FINE RENAISSANCE ONYX CAMEO SET IN A GILDED SILVER BROOCH. HEAD OF MEDUSA.

16th century (cameo); 18th century (mounting)  
Stone 22 x 25 mm; mounting 42 x 48 mm; 16,30 gr

Almost frontal head of Medusa, slightly in three-quarters to the left. The eyes are expressive with pupil engraved and a dramatic look; the mouth is slightly open, the forehead wrinkled, the hair wavy and engraved with great refinement. The head is sculpted in high relief, with mastery, on a two-layered agate. The whitish pink background is characterized by stripes. Beautiful Renaissance work inspired by hellenistic Greek art, set in a later chiseled and gilded silver brooch. The metal pin is missing in the backside. Chipping on the nose.

Provenance: UK private collection.

£ 3.000 - 4.000



277

AN AGATE CAMEO SET IN A GOLD BROOCH WITH ENAMEL AND PEARLS. PORTRAIT OF ATHENA.

17th century

cameo 20 x 28 x 7 mm; overall 33x42 mm; 13,28 gr

The deity is helmeted and with a draped bust, facing left. Interesting variety of stone. The cameo is mounted in an elegant gold brooch with a frame embellished with pearls and a black enamel decoration. In the back, the closing pin is missing.

£ 800 - 1.200



278

A LARGE LATE RENAISSANCE AGATE CAMEO. BUST OF A ROMAN EMPEROR.

16th - 17th century

30 x 39 x 8 mm

Portrait of a laureated emperor, inspired by the portraits of the Julio-Claudian Era. The features are executed in the typical late Renaissance style; finely chiseled hair. Interesting variety of agate-chalcedony, characterized by bluish parts and inclusions. Large size.

£ 1.500 - 2.500



279

A LARGE AGATE CAMEO SET IN A SILVER FRAME. BUST OF THE EMPEROR HADRIAN.

17th - 18th century

42 x 53 x 12 mm; 21,95 gr

Exceptionally large Italian agate cameo, probably 17th century, depicting the draped bust of the Roman emperor Hadrian, facing left. Probably removed from a larger object (casket?). Beautiful variety of agate, from a brownish honey tone to the transparent tone.

Provenance: from the collection of Raphael Esmerian (1903-1976).

£ 3.000 - 4.000



280

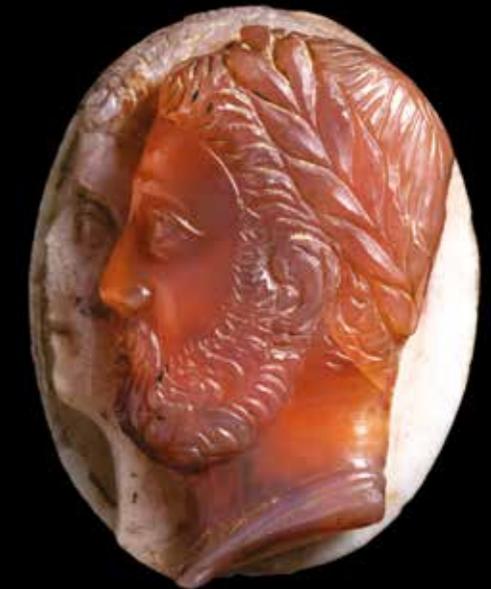
AN EARLY RENAISSANCE AGATE CAMEO. DOUBLE PORTRAIT.

16th century

20 x 25 x 3 mm

In the foreground, a bearded and laureated male bust portrait, sculpted in the reddish layer of the agate; in the background, carved in the light layer, another portrait, partially damaged (lacks and chipped nose). The male character, for some details, is close to some engraved effigies depicting Cosimo I dei Medici. Interesting double portrait, to be identified. Wear marks.

£ 500 - 700



281

A BURNT AGATE CAMEO. SEA MONSTER SCENE.

16th century  
20 x 26 x 5 mm

This scene copies Das Meerwunder (The sea Monster) engraved c. 1498/1500 by Albrecht Durer, which shows a voluptuous naked middle-aged woman riding on the back of a male creature who is half man, half-fish. Fine depiction of the landscape, with the waves and the rocks of a cave. Tiny splinters/missing and the nose of the woman missing. Probably burnt. Rare.

Parallels: Kagan, Western European Cameos in the Hermitage collection (1973) n. 57; Platz-Horster, Erhabene Bilder. Die Kameen in der Antikensammlung Berlin, Wiesbaden 2012, n. 376.

£ 2.000 - 3.000



282

A LATE RENAISSANCE AGATE CAMEO SET IN A GOLD RING.  
MYTHOLOGICAL SCENE WITH HERMES.

Late 16th century (cameo)  
Stone 18 x 25 mm; ring size diam. 19,5 mm; 4,55 gr

A late Renaissance two layers cameo, later mounted in a gold ring, half broken. The scene depicts Eros, pushed by his mother Aphrodite, showing a book to a seated naked Hermes holding a caduceus (bare headed, bare footed non winged). The scene can be compared to a Krater by the Darius painter in the Boston M.F.A. Very unusually, there is a radiating sun engraved on the top right, a rare mixture of cameo and intaglio. The stone is broken in half, with a little missing (arm of Herms). Chipped on the edge.

Published: Christopher Cavey, Gems and Jewels, Fact & Fable, London 1992, p. 17 (as a Roman cameo).

Parallels: From the collection of engraved gems formed by His Grace Arthur Wellesley, 2nd Duke of Wellington (1807-1884), later purchased by S.J. Phillips in 1976. Published: Christopher Cavey, Gems and Jewels, Fact & Fable, London 1992, p. 17 (as a Roman cameo).

£ 6.000 - 8.000



283

A FINE ANTIQUE AGATE CAMEO SET IN A GOLD RING.  
FLYING BIRD.

Probably 16th century (or ancient)  
Stone 15 x 18 mm; ring size 20 x 21 mm; 6,40 gr

The bird is depicted flying, gliding downward. Lacks on the head and slight chipping on the tail and wing.  
The gold setting belonged to a necklace, converted into a ring.

Published: Diana Scarisbrick, The Wellington Gems, London 1977 cat. n. 424.

Provenance: From the collection of engraved gems formed by His Grace Arthur Wellesley, 2nd Duke of Wellington (1807-1884), later purchased by S.J. Phillips in 1976.

£ 2.000 - 3.000



284

A LATE RENAISSANCE AGATE INTAGLIO SET IN A GOLD FRAME. ADAM AND EVE.

Late 16th century. Mounting 19th century  
Stone 28 x 34 mm; mounting 32 x 38 mm; 7,50 gr

Rare engraved depiction of the biblical episode with Adam and Eve. In the center, the tree with forbidden fruits; on the right, Adam extends his right arm towards Eve; Instead, she is on the left side in the act of picking the fruit from the tree with her left hand, while with her right hand she holds the fruit already picked. Original sin was done. Groundline. The style and anatomy are fully referable to a late Renaissance work. Rare subject of great interest. Lack on the edge. Later 19th century frame, with a 18 ct gold impression.

Provenance: From the Richard Trescott coll. (1941-2018), London.

£ 3.000 - 4.000



285

A LARGE AGATE INTAGLIO SET IN A GOLD RING. ALLEGORICAL SCENE.

First half of 17th century

Stone 23 x 27 mm; ring size 16 x 19 mm; 10,64 gr

The scene consists of two female figures. On the left, a draped figure holds his robe over a small burning urn in a votive attitude; on the right, a partially draped female figure holds a winged victory with a laurel wreath in her right hand. The scene seems to reveal a votive meaning, perhaps for a military victory. Attractive variegated stone color. Typical style of early 17th century. Italian atelier, probably north Italy (Bottega Cisalpina).

Provenance: UK private collection.

£ 2.000 - 4.000



286

A LARGE BANDED AGATE INTAGLIO SET IN A GOLD RING. BACCHANTE WITH EROTE.

First half of 17th century

Stone 25 x 30 mm; ring size 19 x 21 mm; 24,37 gr

A bacchante proceeds to the right, playing a double flute. His tunic and cloak rise with the wind, giving a great sense of dynamism to the scene. An erote precedes her, advancing with a long torch in his left hand, a laurel frond in his left. Allegorical scene, engraved in an extraordinary variety of striated agate. Northern Italian workshop, probably from a "Bottega cisalpina". Very good condition.

Provenance: UK private collection.

£ 2.000 - 4.000



A LARGE LATE RENAISSANCE AGATE INTAGLIO.  
SEATED MERCURY.

Early 17th century  
33 x 40 x 4 mm

Interesting and unusual representation of Mercury seated, with attributes. The divinity is facing right, sitting on a base (?) from which a tree seems to be born (allegory of Nature?). The god is naked, partially covered by a cloak resting on his thighs and also on the tree. The left foot rests on a small votive altar adorned with a garland. With his left hand he holds the winged caduceus, his magical scepter. Groundline. The intaglio is made on a large and extraordinary variegated agate with inclusions.

Provenance: UK private collection.

£ 1.500 - 2.000



A LARGE RENAISSANCE AGATE INTAGLIO.  
MYTHOLOGICAL SCENE WITH TRIPTOLEMUS  
AND CERES.

16th century  
28 x 40 x 8 mm

Interesting allegorical scene depicting Triptolemus who received poppy flowers from Ceres; these flowers, distributed to farmers, produce a sweet sleep and a quiet rest. The female figure is also interpreted as the Night. After an intaglio by Valerio Belli. In this scene there is a column in the center, which divides the composition into two parts. On the left side, the farmers: one standing, one kneeling and one sitting, offering flowers. On the right, Ceres gives flowers to Triptolemus, who is depicted naked with a cloak. The work is executed on a beautiful, very large three-layered agate, with great technical and artistic mastery. Signs of wear.

Parallels: L.P. P. Stefanelli, *La Collezione Paoletti*, vol. 1, p. 134 n. 198. After a model of Valerio Belli. Cfr. red jasper intaglio, Paris, BNF Cabinet des Médailles (Mariette 1750, I, tav. LX- Reinach 1895, tav. 88, 60. Valerio Belli Vincentino 2000, p. 359 n. 157, fig. p. 146. Cfr. Plaquette in Hermitage Museum, Saint Petersburg.

Provenance: UK private collection.

£ 2.500 - 3.500



A FINE RENAISSANCE AGATE INTAGLIO  
SET IN A SWIVEL GOLD RING. MYTHOLOGICAL  
SCENE WITH TRIPTOLEMUS AND CERES.

Late 16th century

Stone 14 x 17 mm; ring size 17 x 20 mm; 4,70 gr

Interesting allegorical scene depicting Triptolemus who received poppy flowers from Ceres; these flowers, distributed to farmers, produce a sweet sleep and a quiet rest. The female figure is also interpreted as the Night. After an intaglio by Valerio Belli. The stone is set in a 18th century swivel ring. Very good condition.

Parallels: L.P. P. Stefanelli, *La Collezione Paoletti*, vol. 1, p. 134 n. 198. After a model of Valerio Belli. Cfr. red jasper intaglio, Paris, BNF Cabinet des Médailles (Mariette 1750, I, tav. LX- Reinach 1895, tav. 88, 60. Valerio Belli Vicentino 2000, p. 359 n. 157, fig. p. 146. Cfr. Plaquette in Hermitage Museum, Saint Petesburg.

Provenance: UK art market.

£ 2.000 - 4.000



A FINE RENAISSANCE CARNELIAN INTAGLIO  
SET IN A GOLD SEAL FOB.  
SACRIFICE SCENE AFTER VALERIO BELLI.

16th century

Stone 19 x 23 mm; H. 27 mm; 10,48 gr

The scene is composed of seven characters, all facing right, dressed in tunics and cloaks in the ancient roman style. The figures are towards an altar with burning flames proceeding a sacrifice. In the background, a tetrastyle temple with a tympanum and decorated with garlands. Some figures have a veiled head. After Valerio Belli, with variants. Wear marks. Chip on the edge, under the groundline.

Cfr. Beazley Archive, TASSIE nn. 8993-8414; R. Gennaioli, *Le Gemme dei Medici al Museo degli Argenti. Cammei e Intagli nelle collezioni di Palazzo Pitti*, p. 365 n. 492; H. Burns, M. Collareta, D. Gasparotto, *Valerio Belli Vicentino (1468c. - 1546)*, cat. n. 12-13-14-15 (Rock crystal and gold, Chatsworth, Duke of Devonshire coll; Rock crystal, Hermitage Museum, Saint-Petesburgh; Rock crystal, London, BM; cfr. bronze plaquettes).

Provenance: UK private collection.

£ 4.000 - 6.000



291

A GARNET INTAGLIO SET IN LATER GOLD RING. BUST OF JULIUS CAESAR.

17th - 18th century

Stone 9 x 12 mm; ring size 17 x 17,5 mm; 3,27 gr

The bust of the roman dictator faces right. On the head, a laurel wreath. The bust is draped. In the field, the lituus and a star, symbol of its apotheosis. The portrait is characterized by his typical aquiline profile, with realistic anatomical features. Slight signs of wear. The gem is mounted in a later gold ring, with a braided frame. Attractive color of the stone.

Provenance: UK private collection.

£ 1.500 - 2.000



292

A RENAISSANCE HELIOTROPE INTAGLIO SET IN A MODERN MASSIVE GOLD RING. EROTIC SCENE.

17th century

Int diam 20 mm; intaglio 15x17 mm; 19 gr

The scene shows an helmeted warrior taking a naked young woman from behind, their faces facing each other. In the field, shield and spear. Groundline. With rounded hoop extending on broader shoulders into an oval bezel where the intaglio is inserted. Small gold integration on the edge of the stone.

Parallels: for the subject and the scene, see *Le gemme dei Medici al Museo degli Argenti. Cammei ed intagli nelle collezioni di Palazzo Pitti*, n. 511 p. 374, erotic scene inspired by the Modi of Marcantonio Raimondi after the drawings of Giulio Romano

£ 1.500 - 3.000



278

293

AGATE CAMEO SET IN A STICK PIN. MASK OF AN OLD CHARACTER.

17th - 18th century

Stone 9 x 12 mm; H. 80,5 mm; 3,19 gr

Unusual three-layered onyx cameo, mounted on a gold stick pin and surrounded by small faceted garnets, partially missing. Facing head of a bearded man, wearing a skullcap.

£ 1.500 - 2.000



294

A LARGE POSTCLASSICAL LAPIS LAZULI CAMEO SET IN A GOLD PENDANT. HEAD OF APOLLO.

19th century (?)

cameo 35 x 49 mm; overall 48 x 71 mm; 82,24 gr

The face is frontal, with youthful features, characterized by large eyes with engraved iris, long linear nose, archaic smile. The hair is divided into curls and braids. For the iconography, probably Apollo, the subject seems to be inspired by the Etruscan art and by the Greek kouros. The stone shows ancient signs of wear and deposits. Probably a product of the late 19th century Etruscan revival. The cameo, characterized by a very protruding high relief, is mounted with a solid gold pendant. Edge of the frame slightly damaged.

£ 1.500 - 2.500



279

295

A SAFAVID BLUE SAPPHIRE INTAGLIO. BUST OF A RULER.

16th - 17th century  
9 x 10 x 4 mm

The male bust is presented facing left and characterized by well-engraved details; he wears an ornamented turban with jewels and a long feather covering a part of his hair. The face is framed by a long pointed beard. He wears an ornamented tunic with necklaces. Beautiful deep blue color.

£ 1.500 - 2.500



296

A NEOCLASSICAL BERYL INTAGLIO. PORTRAIT OF NERO.

19th century  
15 x 15 x 4 mm

The laureated emperor is facing right and characterized by strong features: severe gaze, frowning eyebrows, a straight nose, full lips. His face is framed by a short beard and hair made up of short wavy locks.

£ 1.500 - 2.000



280

297

A GEORGIAN AGATE SEAL. GRYLLOS WITH A MOTTO.

18th century  
Stone bezel 18 x 23 mm; H. 35 mm; 6.70 gr

The hybrid creature is composed by three bearded male heads conjoined over a broad neck, which rests on an intertwined ground line. All around, the motto with three latin words, a metaphor for prudence: "PRAETIO PRUDENTIA PRAESTAT" ("Prudence supplies a reward"). Chip at the top of the edge, above PRUDENTIA.

Provenance: UK private collection.

£ 400 - 600



298

A POSTCLASSICAL AGATE CAMEO. MALE BUST.

18th century  
19 x 26 x 6,5 mm

The young character is facing left and characterized by a muscular neck and thick curly hair. Inspired by classical models. The stone is engraved in high-relief.

£ 200 - 400



281

299

A FINE NEOCLASSICAL AGATE CAMEO.  
FEMALE BUST.

18th century  
15 x 21 x 4 mm

The female effigy faces left, and is characterized by a draped bust and refined hair. The typology of the portrait refers to the models of the early roman imperial age. Slight crack at the top of the gathered hair. Beautiful execution.

£ 500 - 700



300

A NEOCLASSICAL ONYX CAMEO.  
FEMALE PORTRAIT.

Early 19th century  
20 x 25 x 6 mm

The deity, probably Juno, is facing left, with long hair hanging over the shoulder and gathered in a headband. The background is characterized by beautiful white on brown zoning. Said to have been found "in excavations outside the walls of Rome".

Provenance: from the collection of Edward McK. Holly (d.1909).

£ 800 - 1.200



301

A FINE AGATE CAMEO SET IN A GOLD RING.  
VEILED BUST.

18th - 19th century  
Stone 15 x 22 mm; ring size 16 x 18 mm; 12,27 gr

Veiled female bust, facing right. Probably a Vestal, or an empress. Beautiful execution with refined and delicate details. Very good condition.

Provenance: from the inventory of Edith Weber Antique Jewelry (NYC, 1960-1975).

£ 800 - 1.000



302

A FINE ONYX CAMEO SET IN A GOLD RING.  
CONJOINED BUSTS OF PERICLES AND ASPASIA.

18th - 19th century  
Stone 23 x 28 mm; ring size 18 x 19mm; 11,20 gr

The two busts are joined, facing to the left. In the foreground, the bearded and helmeted character, with his shoulders covered by a cloak, is identifiable with the Athenian statesman Pericles. In the background, the bust of Aspasia. Wear marks and slight surface cracks in the stone. Interesting artistic use of the different colored layers of the agate.

Provenance: UK private collection.

£ 3.000 - 4.000



303

**A NEOCLASSICAL AGATE CAMEO SET IN A SILVER RING. BUST OF PHOCION.**

18th - 19th century

Stone 18 x 24 mm; ring size diam. 20 mm; 34,50 gr

The character is depicted with a frontal bust and the face in profile, facing left. Phocion was an Athenian politician, military leader, famous for his moral integrity. His iconography spread during the 18th - 19th century and it was engraved by different artists, with the same pose, as Girometti and Santarelli (cameo in agate, signed Girometti - in Greek letters, on antique market n. LU1203427973, referred to an ancient chalcographic engraving, titled: PHOCION ATHENIENSIS Dux Summus, Summus Orator - Cingoli apud Anton Maria Castiglionum). The stone is slightly cracked. Chip on the ear and wear marks. The cameo has a gold frame (probably was a seal), converted in a solid silver ring.



See: Lucia Pirzio Birolì Stefanelli, La collezione Paoletti (vol.2), cast n. 355 Tome V, drawer 6 n. inv. MR 26989 (cameo in agate-chalcedony signed by Pichler, called Lisimaco, Farnese collection, Naples, National Archaeological Museum; cast n. 33 Tome VI drawer n. 1, inv. MR 27237).

£ 1.500 - 2.000

304

**A GRAND TOUR AGATE CAMEO SET IN A GOLD BROOCH. BUST OF A MATRONA.**

18th century

cameo 19 x 29 x 5 mm; overall 44 x 60 mm; 21,48 gr

Draped bust of matrona, facing left. The hairstyle is referable to the Flavian era. Probably a portrait of a roman empress or a princess (Julia Titi?). The cameo, engraved on a two-layer agate, is mounted in an elegant 19th century brooch, with a mixtilinear frame, decorated with floral and vegetal elements (palmette, rosette, leaves). Very good condition.



£ 3.000 - 5.000

305

**A FINE AGATE CAMEO SET IN A GOLD MOUNTING. BUST OF THE EMPEROR CARACALLA.**

18th century

Stone 25 x 34; mounting 30 x 44 mm; 22,10 gr

The emperor is depicted with the frontal torso and the face turned three-quarters to the right, in his typical pose with the neck in torsion. The sturdy shoulders are covered by a chlamys with a buckle. The beautiful execution reveals a great knowledge of the anatomical volumes. Beautiful variety of agate. The stone is broken in half but is still firm in its original setting. The gold frame is characterized by small lacks.

Provenance: UK private collection.

£ 1.500 - 2.000



306

**A FINE AGATE CAMEO SET IN A GOLD BROOCH. BUST OF HERMES.**

18th century

Stone 26 x 34 mm; 14,69 gr

The bust of the deity is depicted frontally, with only one shoulder covered by the cloak. The face is slightly reclined three-quarters, with the eyes in an expression of sweet melancholy. Refined execution, of great beauty. The stone is characterized by a mirror polish and intense color. The subject is inspired by the graeco-roman statuary models.

Provenance: UK private collection.

£ 3.000 - 4.000





308

A RARE NEOCLASSICAL ONYX CAMEO  
SIGNED BY TERESA TALANI. HEAD OF APOLLO.

Early 19th century  
21 x 26 x 7 mm

Beautiful head of Apollo laureate facing right. The model is certainly the gold stater of Philip II (Macedonia, Amphipolis 340-328 B.C.). The cameo is signed TERESA TALANI F. Two layer agate. Beautiful execution.

Parallel: Gabriella Tassinari, Teresa Talani, incisore di gemme in epoca napoleonica in LANX 18 (2014), pp. 48-128.

Provenance: From the family collection of coins and gems of the jeweler August Merklein (1865-1940).

£ 2.000 - 4.000



307

AN ITALIAN AGATE CAMEO SET IN A GOLD BROOCH.  
FEMALE BUST WITH A MEDUSA SHIELD.

Early 19th century  
Stone 18 x 25 mm; 9,45 gr

The divinity is presumably to be identified with Athena, characterized by her typical tunic and the hairs gathered, divided in the center of the forehead, usually covered by the helmet. Unusual is the presence of the shield attached to the face and bust of the figure; its size is smaller than usual but its allegorical and apotropaic meaning, with the Medusa mask, always remains important. Rare.

Provenance: UK private collection.

£ 2.000 - 3.000



309

A LARGE NEOCLASSICAL AGATE CAMEO  
SET IN A GOLD BROOCH. FEMALE BUST.

Early 19th century  
cameo 34 x 50 x 12 mm; overall 45 x 60 mm; 67,48 gr

The deity, probably Venus, has an almost frontal bust and a head in profile. The figure is characterized by a very thick and elaborate hair, finely engraved. This large agate, in two layers with a white effigy on a dark background, is mounted in a gold brooch with a twisted frame. The brooch closure mechanism is damaged.

£ 2.000 - 3.000



A VERY LARGE GLASS PASTE CAMEO PLAQUE SET IN A GOLD FRAME.  
ALLEGORICAL SCENE.

18th - 19th century

cameo 107 x 125 x 15 mm ; overall 170 x 122 mm

In the center, a standing male figure, with armor and cloak, facing left but with his head turned back to the right (Emperor, Mars?). With his right hand he holds Eros in chains, kneeling and captive. On the right side of the scene, a draped allegorical female figure crowns the male figure, and holds a palm branch, symbol of victory. The scene, probably taken from the repertoires of the Wedgwood manufacture (or similar), is an allegory of submissive love. The cameo is obtained using a two-layered glass paste: the figures are white, the field is dark blue. The work is mounted in a solid gold frame with a ring to hang it. Very decorative composition.

£ 2.000 - 3.000



A LARGE AGATE CAMEO SET IN A GOLD BROOCH. BUST OF A CHILD SIGNED AMASTINI

19th century

Stone 32 x 42 mm; mounting 43 x 57 mm; 24,37 gr

Bust of a child, facing left, with the bust in three quarters and the face in profile.. The portrait is characterized by a very refined hair tied by a tenia as for the hellenistic princes. Beautiful execution of the anatomical details, with high and well-proportioned volumes. On the field, the signature AMASTINI, partially covered by this Victorian gold leaf frame. Probably Niccolò Amastini (born Rome 1780-1851).

£ 3.000 - 4.000



312

**A VERY FINE ONYX CAMEO SET IN A GOLD AND ENAMEL BROOCH. FEMALE BUST SIGNED GIROMETTI.**

Early 19th century

Stone 19 x 26 mm; mounting 29 x 37 mm; 11,28 gr

Splendid female portrait, probably of a Muse, signed and engraved by Giuseppe Girometti (Italian, Rome 1780–1851 Rome). The figure is turned to the right, and is characterized by an extremely finely engraved hair, comparable to the best works of the Italian engraver. The profile is typically neoclassical and is characterized by a passage of the various volumes / anatomical details performed with great art. The two-layer stone is mounted in a precious 18k gold brooch decorated with chiseled palmettes and parts in dark blue enamel. Very good condition.

Parallel: Metropolitan Museum, inv. 40.20.39. Head of a maiden, sardonyx cameo by Giuseppe Girometti (Italian, Rome 1780–1851 Rome).

£ 3.000 - 4.000



313

**A FINE BICOLOR JASPER CAMEO SET IN A GOLD FRAME. BUST OF HERCULES.**

18th - 19th century

cameo 19 x 31 x 8 mm; overall 23 x 29 mm; 9,13 gr

The hero is depicted with the head in profile and the shoulder seen from behind, slightly in three-quarter. The head is covered by the leontea, which goes down to the back; the paw rests on his shoulder. The profile is marked, beardless. Exceptional use of the two colors of the stone; the yellow part is used strictly for the face, neck and shoulder of Hercules; his hair and the leontea are red. The cameo is mounted in a gold frame.

£ 2.000 - 3.000



314

**AN IMPORTANT SIGNED AGATE CAMEO SET IN A GOLD RING. CENTAUR WITH CUPID**

18th century

Stone 20 x 25 mm; ring size 17 x 18 mm; 8,46 gr

This large hardstone cameo of the Centaur with Cupid (Allegory of the invincible strength of the Love) is engraved by Ludwig Friederich Walther (1757-1817), with his signature in Greek. The stone is mounted in a Georgian gold ring, c. 1780. Missing on the figure and a crack in the stone. This cameo can be identified as a gem which was commissioned by «the equerry von Crailsheim», i.e. the baron Alexander Hannibal von Crailsheim (c. 1740-1816), chamberlain at the Brandenburg-Ansbach court, personal master of the stable of the duke, and which he had set a ring, which became before 1793 the personal ring of an important member of the Hohenzollen family, Christian Friederich Karl Alexander (1736-1806), last margrave of Beyreuth and Ansbach. The margrave was a well-known amateur of horses and of love.



About the career of the gem engraver Walther, the centaur cameo is one of his few gems attested in contemporary literature, documented by 1793 as one of his masterpiece. It seems that the material used for this gem is a rare type of fossilized wood, found from 1767 onwards in Rodach - north of Coburg- and exploited by the Walther family until it was exhausted in the late 18th century, became a stone, comparable to an agate. The motif of Centaur with Cupid is copied from a 2nd century A.D. (Hadrianic) marble statue (from Borghese coll. than to Louvre coll. in Paris). This subject was engraved twice by Giovanni Pichler, the last one carved before 1782.

Provenance: european private collection. From the collection of Michel Duchamp (26/04/1922-15/02/2011). This gem is published in: Anon., Von Koburgischen Kunstlem, in *Journal von und fur Franken*, vol. 6 (Nurnberg 1793, pp. 257-281; Michel Duchamp, Les Centaures en glyptique: à propos d'un camée inconnu signé Walther, in *Revue Belge de Numismatique*, vol. CXXXV 1989, pp. 197-206; Michel Duchamp, A propos d'une camée inconnu signé Walther, in *Revue Belge de Numismatique*, vol. CXXXVI, 1990, pp. 352-358; Michel Duchamp, Un portrait en camée d'un ignoto retrouve son identité, in *The Medal*, v. 22, 1993, pp. 34-40. Cfr: Gabriella Tassinari, Giovanni Pichler. Raccolta di impronte di intagli e di cammei del Gabinetto Numismatico e Medagliere delle Raccolte Artistiche del Catsello Sforzesco di Milano, pp. 165-166 and pp. 367-368; Gabriella Tassinari, I viaggiatori del Grand Tour e le gemme di Giovanni Pichler pp. 91-92.

£ 6.000 - 8.000



315

A FINE AGATE CAMEO. GRYLLOS.

18th century

20 x 33 x 7 mm

The hybrid creature is engraved on a three-layered agate, and is composed of: a youthful male face, a bearded male face, to which another bearded face is conjoined with a pointed horn (Poseidon?); to the three human heads is added a ram's head, whose horns are carved in the darker brown layer. Apotropaic iconography, inspired by roman and renaissance models. Beautiful execution.

£ 2.000 - 3.000



316

A FRENCH ONYX CAMEO SET IN A GOLD BROOCH WITH PEARLS. DYONISUS WITH TYRSUS.

19th century

Stone 16 x 20 mm; mounting 31 x 42 mm; 8,30 gr

The god is facing left, seated and holding a thyrsus with his right hand. Sardonyx cameo set in a french 18ct gold brooch, c. 1850s ("hibou" hallmark), set with natural pearls. The pearls might symbolize Aphrodite. Very good condition.

£ 1.500 - 2.000



AN IMPORTANT GRAND TOUR SARD INTAGLIO (TWO FRAGMENTS)  
SET IN A GOLD RING. LION AND BACCHIC SCENE.

18th - 19th century

Stone 17 x 26 mm; ring size 17 x 21 mm; 6,13 gr

Published: Dr. Archibald Billing, *The science of Gems, Jewels, Coins and Medals, ancient and modern*, revised edition London 1875, p. 81, figs.117-118&120.

"Two of the best specimens that have been produced of forged fragments are in possession of Mr. R. Phillips, of Cockspur Street; these two are made out of one stone, - a dark brown Oriental sard; the engraver brocked it across, and on the larger portion made a most antique-looking intaglio (117), apparently the worship of Pan, or some such subject, quite open to a controversy such as might have been sustained by Visconti; it really looks a highly respectable fragment of an antique. But the engraver, it would seem, thought it a pity that the other portion of such a fine stone should be left unemployed; so he made that into another antique fragment, with another subject; that is to say, the head, neck and fore quarter of a lion (118) passant, very well engraved; not a modern heraldic lion passant, but a real grumpy-looking lion, from an arena, perhaps, of the Coliseum-it would pass for the fore-part of the group of Cybele riding on a Lion, which is a common antique subject (119); this fragment he antiquified more than the other; for whereas the one with the sacrifice is smooth on the back, the other with the lion has been much scratched. (120) is the absurd-looking impression when the two pieces are reunited. It is strange that, after their wanderings, they should have met again in the possession of any one connoisseur". Extraordinary specimen. Very good condition.

Provenance: From the Gavin Todhunter collection, formed mainly during the late 1940s-1970s, sold in London in 2003.  
Previously in the collection of the jeweler Robert Phillips (1810-1881), of Cockspur Street in London.

£ 7.000 - 9.000



## A FINE AMETHYST NEOCLASSICAL INTAGLIO SET IN A GOLD BROOCH. APOLLO PLAYING LYRA.

First half of 19th century

Stone 22 x 27 mm; mounting 26 x 30 mm; 7,53 gr

Apollo is standing, his body naked; his shoulders draped with a cloak. The face is turned in three quarters to the left while the body is slightly twisted to the right. It stands next to an altar / column with the tripod. With his left hand he holds the lyre, while with his right hand he caresses the tripod, perhaps as an allusion to his poetic and artistic superiority, certainly victorious. The intaglio is engraved on a beautiful amethyst of pure and luminous color, slightly convex. Although there are some variations, the model of inspiration must be identified with the splendid amethyst engraved with the same subject, preserved in Paris, Cabinet des Médailles. M.L. Vollenweider identifies it as a representation of Nero as Apollo, at the time when he had five-year celebrations, the Neronia, set up, with music and poetic competitions. A series of coins also represents Nero Citherede.

Parallel: "Cabinet des Médailles BNF- Database: inv. DdL.1625; MR.86 (Louvre) ; reg.Y.22320; Cfr. Vollenweider, M.-L., Avisseau-Broustet, Mathilde. Camées et intailles, II, Les portraits romains du Cabinet des Médailles. Paris : Bibliothèque nationale de France, 2003, p.114-115, n°128. Le trésor de Saint-Denis [cat.exp.]. Paris : RMN, 1991, p.288-289, n°63 D. Gaborit-Chopin et M.L. Vollenweider. Montfaucon, B. L'antiquité expliquée et représentée en figures. Paris : entre 1719 et 1724, t.I, pl.XLIX, n°3."

Provenance: UK private collection.

£ 2.000 - 4.000



A FINE NEOCLASSICAL BULL'S EYE AGATE INTAGLIO. THE ABDUCTION OF EUROPA.

19th century  
18 x 23 x 6 mm

The scene depicts the famous mythical episode in which Zeus in the guise of a bull kidnaps Europa, crossing the sea waves. Intaglio engraved with great technical skill, considering the convex surface of the stone. Very thin internal crack. Close to the Berini's manner.

Parallel: This is very close to another gem (engraved by Antonio Berini [1770-1861]), illustrated by Georg Lippold (*Gemmen und Kameen des Altertums und der Neuzeit*, Stuttgart s.d. [1922], pl. CXLIII-9). Its style is more free than that of the gem by Berini (Lucia Pirzio Biroli Stefanelli, *La Collezione Paoletti. Stampi in vetro per impronte di intaglio e cammei*, vol. II, Roma 2012, p. 291, no. VIII-98; p. 312 n. VIII-389; p. 316 n. VIII-452). The type was also treated by Brown (see Julia O. Kagan, *Reznye kamni Vil'yama i Charlza Braunov*, St. Petersburg 1976, p. 23, no. 3).

Provenance: UK private collection.

£ 1.500 - 2.000



A FINE NEOCLASSICAL CARNELIAN INTAGLIO SET IN A MODERN GOLD RING. HERCULES FIGHTING THE NEMEAN LION.

Late 18th - early 19th century  
Stone 15 x 22 mm; ring size diam. 20 mm; 13.16 gr

The hero strangles the Nemean lion. His muscles are tense for the effort. The beast clings to Hercules, but its defeat is very close. Below, the club. Groundline formed by a ground portion. The work is performed with great skill and particular attention to the anatomical details deeply engraved. The model is certainly ancient, but this intaglio is to be considered neoclassical, close to the production of Pichler and Calandrelli. Both engravers in fact, produced intaglios with this exact depiction, after an ancient intaglio in nicolo, formerly in the Jenkins collection, then Poniatowski (print engraved by Thomas Worlidge, 1757, London British Museum, Dep. Prints and Drawings n. 1859.0709.889 A Pichler's intaglio with the same subject (onyx, before 1787) is defined by sources as "from an ancient gem"; that Pichler's work is signed Filemonos in Greek letters, as a pseudonym and "forgery" for the Grand Tour market. Calandrelli engraved the same subject, with minimal variations.

In that case, the carnelian intaglio mounted in a later gold ring shows strong wear marks specific of some procedures used above all by Calandrelli to forge his gems in an ancient style. However, the execution technique and style are identifiable with the hand of a Pichler, presumably Giovanni or Luigi. Beautiful work.

Parallels: L.P. B. Stefanelli, *La Collezione Paoletti*, vol. 2, p. 57 n. 359 (Tomo V); p. 66 n. 457 (tomo V); p. 209 n. 103 (Tomo VII). See also J. Boardman, J. Kagan, C. Wagner, *Natter's Museum Britannicum*, n. 260 (sard intaglio).

Provenance: UK private collection.

£ 3.000 - 6.000



321

A LARGE JADEITE NEOCLASSICAL INTAGLIO. DANCING MAENAD.

Second half of 18th century

20 x 31 x 3 mm

The Bacchante is characterized by a naked bust, going to the left, with her head leaning towards right. The moving figure is wrapped in his fluttering robe, in the act of raising his arms to play the cymbals. A long thyrsus on her right side. Groundline. Large intaglio, masterfully engraved on a not common material. The subject is inspired by classic models.

Parallels: Lucia Pirzio Biroli Stefanelli, La Collezione Paoletti. Stampi in vetro per impronte di intaglio e cammei, vol.II, Roma, 2012, p. 58 n. V-368 (violet glass Num.inv. MR72002, drawn from a carnelian intaglio ante 1782, portraying a dancer, engraved and signed by Pilcher. Subject drawn by a detail of the Trionfo di Bacco e Arianna by Annibale Carracci (1560-1609), Roma, Galleria Palazzo Farnese. Also called "bacchante" or "dancing timbrel-player". For any in-depth analysis see the above-mentioned sheet and Gabriella Tassinari, Giovanni Pilcher. Raccolta di impronte di intagli e di cammei del gabinetto numismatico e medagliere delle raccolte artistiche del castello sforzesco di Milano (Dattiloteche1), Milan 2012, pp.357-358, no. III-20.

Provenance: UK private collection.

£ 2.000 - 4.000



322

A FINE NEOCLASSICAL CARNELIAN INTAGLIO SET IN AN GOLD AND ENAMEL MOUNTING . MARS AND VENUS.

19th century

Stone 18 x 24 mm; mounting 24 x 30 mm; 9,60 gr

Venus is caressing the helmeted Mars, the god of the War, who wants to depart, armed with his spear. Several statuary groups depict "Venus detaining Mars from the Wars", similar to that intaglio engraved in a deep red carnelian. The examples found in neoclassical art are after ancient roman versions. The marble group from Ostia (in the Museo Nazionale Romano), and the one in the Louvre are both roman copies after lost greek original, mixing the types of the Ares Borghese and of the Aphrodite of Capua. This intaglio could be a neoclassical version of earlier gems. Almost identical gems were cast by Tassie: three are inverted (n. 6514-6516), one is in the same direction but heads are further apart (n. 6517), one in green chalcedony (n. 6518) and a lost one is in jasper (n.6519). A terminus post-quem for the original design is given by the gem once owned by Claude de Boudaloue (d. 1715), possibly the one later copied by William Brown. This carnelian intaglio is set in an elegant cuff-button, 1860's marked TIFFANY & CO 18ct on the reverse. The gold mount is bordered with twisted wirework, applied with opaque white enamel decorated with circular opaque royal blue enameled motif surrounded by twisted wirework. Tiffany & Co had a collection of antique gems in addition to its stock of contemporary examples.

£ 2.000 - 3.000



323

A "MAGICAL EYE" AGATE INTAGLIO. TWO FIGURES WITH ATTRIBUTES.

18th century  
Diam. 20 mm circa x 6 mm

In the foreground, a naked female figure holding a scepter with snakes and a fluttering cloak; in the background, a naked, helmeted male figure advances with a spear. The male character wears military shoes (Mars?). Groundline. Allegorical scene, engraved in the center of an attractive magic eye on two-layered agate.

Provenance: UK private collection.

£ 800 - 1.000



324

A THREE-LAYERED AGATE CAMEO SET IN A GOLD STICK PIN. BUST OF ZEUS.

17th - 18th century  
Stone 13 x 18 mm; H. 61 mm; 4,24 gr

The deity faces right. The bearded figure is characterized by thick hair falling on the neck with long braids. Laurel wreath. Slight cracking on the surface and wear marks.

Provenance: UK private collection.

£ 600 - 800



302

325

AN AGATE CAMEO SET IN A GOLD STICK PIN. EPHEBUS PLAYING THE FLUTE.

18th - 19th century  
Stone 17 x 26 mm; H. 100 mm; 6,04 gr

The young character is facing right, depicted naked, covered only by a fluttering drapery, while playing a double flute. The hairs are held by a tenia. Subject inspired by classical Greek models.

Provenance: UK private collection.

£ 700 - 900



326

A FINE ONYX CAMEO SET IN A GOLD AND BLACK ENAMEL STICK PIN. CROUCHED VENUS.

18th century  
Stone 11 x 18 mm; H. 83 mm; 6,16 gr

The deity is depicted naked, crouching with one knee on the ground, coming out of the bathroom. The pose is inspired by a famous model from the hellenistic Greek era, also sculpted during the Roman empire. The cameo can be considered a 18th century french work, while the black enamel meander setting was made in the 19th century. Very similar to the type sculpted by Antoine Coysevox towards the end of the 17th century (marble in the Louvre, Paris).

Provenance: UK private collection.

£ 1.000 - 2.000



303

327

A LARGE AGATE CAMEO SET IN A GOLD BROOCH.  
ALLEGORICAL SCENE.

19th century  
cameo 24 x 38 x 6 mm; overall 27x42 mm; 15,08 gr

The scene is composed of three putti and an allegorical personification of Abundance. The female figure is finely draped suspended in the air, in the act of offering fruits / flowers to a putto who collects them in a drapery. Next to it, another cherub collects flowers kneeling on the ground. Another erote is seated. The scene is inspired by neoclassical models. The details of the anatomy and of the garments (fluttering drapery) are engraved with great skill. The rectangular stone, a three layer agate, is mounted in a gold brooch.

£ 800 - 1.200



328

AN OCTAGONAL SARD INTAGLIO SET IN A GOLD RING. ATHENA.

18th - 19th century  
Stone 15 x 19 mm; ring size 17 x 19 mm, 5,96 gr

The deity is seated on a panoply (shield and armor), and is facing right. With his right hand she holds the spear, with the left she holds a winged victory offering her a laurel frond. Groundline. Interesting stylized Georgian intaglio. Very good condition.

Provenance: UK private collection.

£ 1.200 - 1.500



329

A LARGE CARNELIAN INTAGLIO SIGNED ASPASIOS.  
BUST OF ATHENA PARTHENOS.

18th century  
25 x 35 x 6 mm

Bust of Athena Parthenos facing left. The effigy is certainly inspired by the famous ancient stone engraved with the same subject and signed by the roman gem engraver Aspasio (red jasper, Rome, Palazzo Massimo National Roman Museum). However, the physiognomic features of the face are not idealized but instead refer to an historical private portrait: the features of the profile recall Catherine II of Russia. The helmet, the hair, the gorgoneion are engraved with great technical mastery. The spear rests on the shoulder. In the field, the signature in Greek of Aspasio. Beautiful vivid color of the gem. Small chip on the edge.

Provenance: UK private collection.

£ 2.000 - 4.000



330

A FINE AGATE INTAGLIO SET IN A GOLD BROOCH  
WITH PRECIOUS STONES. MALE PORTRAIT.

Early 18th century (intaglio)  
Stone 20 x 28 mm; mounting 23 x 31 mm; 13,72 gr

Portrait of a Roman general (Caio Mario?) in profile to the left. This portrait is characterized by an hard and strong-willed face expression, suited to military command. Its physiognomic and anatomical conformation are similar of some Roman military leader's portraits of the late 1st century B.C. Large stone set in a beautiful modern mounting adorned by precious stone.

£ 2.000 - 3.000



331

A NEOCLASSICAL CARNELIAN INTAGLIO SET IN A MODERN RING. BUST OF A BACCHANTE.

19th century

Stone 17 x 21 mm; ring size diam 16 mm circa; 10,65 gr

The bacchante is depicted in profile facing right, with a naked bust and hair adorned with bunches of grapes. In the background her attributes: the thyrsus and a small cup for wine. The profile is linear in the typical neoclassical style. Attractive color of the stone. The gem is set in an older gold frame from a seal readjusted into a modern ring. Very good condition.

£ 2.000 - 4.000



332

A FINE CHALCEDONY INTAGLIO SET IN A CONTEMPORARY GOLD BROOCH WITH DIAMONDS. HELMETED BUST OF ATHENA.

Early 18th century

Stone 19 x 22 mm; mounting 25 x 30 mm; 19,92 gr

Head of Minerva, in profile to the left, with a finely decorated helmet with a dragon and a mask on the visor. The hair falling to the shoulder, engraved with great art. The profile is characterized by a slightly open mouth, inspired by hellenistic models. The gem is set in a contemporary gold jewel with diamonds. An almost identical intaglio, both in style and in subject, is in Florence, Palazzo Pitti (Museo degli Argenti), from the Collezioni Granducali. Probably these two gems were engraved by the same engraver. Le Gemme dei Medici al Museo degli Argenti. Cammei e Intagli nelle collezioni di Palazzo Pitti, p. 397, inv. Gemme del 1921 n. 217, GFSSPMF 297136 (Rock crystal intaglio set in a gold frame).

£ 2.500 - 3.500



306

333

A FINE CARNELIAN INTAGLIO BY PICHLER. HEAD OF CERES.

18th - 19th century

19 x 25 x 4 mm

Head of Ceres, facing left, signed Pichler in greek. Chip with lack on the edge. The work can be attributed, as Paoletti refers for an almost identical intaglio, to Giuseppe Pichler: in the "Sessione 4, Opere di Giuseppe Pichler" in the Paoletti casts, there is a head of "Cerere Dea dell'Agricoltura", inv. MR 26760 n. 123 tomo V, with exactly the same head but with a draped bust (carnelian intaglio). Several others versions exist, all with variants. Giuseppe, alias Johann Joseph Pichler, was born in Rome in 1760. He was the son of the second wife of Antonio Pichler (1697-1779) and half-brother of the more famous Giovanni who initiated him into the family art. Very fine style.

Parallel: L.P. B. Stefanelli, La Collezione Paoletti, vol. 2, p. 33 n. 123.

£ 3.000 - 5.000



307

334

A POSTCLASSICAL CARNELIAN INTAGLIO SET IN A GOLD RING. PORTRAIT OF AN EMPEROR.

18th century

int diam 17 mm; intaglio 11x18 mm; 3,79 gr

The intaglio shows the portrait of a young laureated emperor turned left. The features are soft with small rounded eye, a small aquiline nose and a semi-opened mouth. The rounded chin and cheek contrast with a muscular neck. The short forehead is surmounted by voluminous short hair framing the face and letting the ear uncovered. The laurel wreath is ending in the back with a knot and ribbons. Classical representation of a young roman emperor inspired by roman glyptics productions. The gold mounting with rounded hoop, chiseled foliages on the shoulders support and large oval gold box-setting (different gold?). Gold mark.

£ 600 - 800



335

A CARNELIAN INTAGLIO SET IN A GOLD FOB SEAL. MALE GROTESQUE PORTRAIT.

Mid 18th century

Stone 17 x 20 mm; seal H. 25 mm; 5,76 gr

Male head facing right, characterized by realistic and almost grotesque features, perhaps a caricature. The typology of the portrait recurs with variations in the graphic production of Pier Leone Ghezzi, also known for his extraordinary caricatures. This gem is likely inspired by this mid-18th century repertoire. Fine style.

Work expertly polished. Attractive deep red color of the stone, mounted as a seal. Very good condition.

Provenance: UK private collection, from the art market.

£ 2.000 - 4.000



308

336

AN UNUSUAL AGATE CAMEO SET IN A GOLD RING. HISTORICAL PORTRAIT.

Late 18th century

Stone 19 x 26 mm; ring size 18 x 20 mm; 15,30 gr

The character is facing right, and is characterized by a large fur headdress and a dress equally fitted with fur in front. The engraver has sculpted the three layers of the stone with great skill, sculpting the fur in the brown part (as in reality). The stone is damaged in front of the profile and repaired (crack on the field and nose repaired). Due to the close iconography and physiognomy resemblance it could be the portrait of the French writer Jean Jacques Rousseau.

£ 1.500 - 2.000



337

AN AGATE CAMEO SET IN A GOLD RING. PORTRAIT OF KING LOUIS XV.

18th century

Stone 13 x 18 mm; ring size 14 x 17 mm; 4,73 gr

Bust of King Louis XV of France (1710-1774), facing left. Minor deposit and wear to the surface. There is a small crack running vertically down the side of the head. Fill to the edges of the stone. There is a small chip to the lower edge of the torso. There is wear to the metal ring including an area of loss to the metal to the reverse.

Published in Maximin Deloche, La bague en France à travers l'histoire, Paris 1929, n. 90.

Provenance: from the ancient collection of Maximin Deloche (1859-1936).

£ 1.500 - 2.000



309

338

A CARNELIAN INTAGLIO SET IN A GOLD RING. MALE PORTRAIT.

18th century

Stone 16 x 19 mm; ring size 14 x 16,5 mm; 9,70 gr

The figure is facing left, with the head in profile and the bust in front. The shoulders are wrapped in a cloak with raised stitching. The pose and features are reminiscent in some aspects of the portraits of the English poet Lord Byron (1788-1824). This fine portrait is carved deeply into the gem, with great skill. Certainly it is to be identified with a character from the Grand Tour Era. Attractive stone color and slight wear marks.

£ 2.500 - 3.500



310

339

AN IMPORTANT CARNELIAN INTAGLIO SET IN A SILVER RING. PORTRAIT OF DR. R. CARMICHAEL BY FORSTER.

19th century

Stone 21 x 27 mm; ring size 17 x 21 mm; 10,59 gr

Important silver ring with a large square bezel, set with a carnelian intaglio bust of Dr. Carmichael facing right, signed W C FORSTER on a cartouche. Dr. Richard Carmichael (1779-1849) was a celebrated Irish surgeon and Professor of Anatomy. He had performed the first parotidectomy in Ireland in 1817 (without Anesthesia) and founded the Irish Medical Ass. in 1840. William Charles Foster (1816 - c. 1911) was the son of a gem engraver and lithographer called Thomas Forster (c. 1782-1869).

Published: Leonard Forrer, Biographical dictionary of medalist, London 1923, vol. VII p. 314.

Provenance: from the collection of Raphael Esmerian (1903-1976).

£ 3.000 - 5.000



311

340

A NEOCLASSICAL CARNELIAN INTAGLIO SET IN A GOLD DEVOTIONAL PENDANT.  
MADONNA WITH EMBLEMA.

19th century

intaglio 15 x 25 x 6 mm; overall 18 x 35 mm; 6 gr

Bust of Madonna with veiled head, to the right. On the back of the gem: IHS surmounted by a cross; below three crossed arrows. The gem is mounted as a devotional pendant.

£ 500 - 800



341

A NEOCLASSICAL CARNELIAN INTAGLIO SET IN A GOLD DEVOTIONAL PENDANT.  
BUST OF SAINT.

19th century

intaglio 18 x 25 x 4 mm; overall 19 x 35 mm; 5,36 gr

The character is draped, bearded and facing right. The arm holds a sprig of flowers and has an open hand. Halo over the head. St. Dominic of Guzman (?). Refined execution. The stone is mounted as a devotional pendant.

£ 500 - 800



312

342

A NEOCLASSICAL CARNELIAN INTAGLIO  
SET IN A A DARK GLASS PASTE IMPRESSION SET  
IN A GOLD STICK PIN. HERCULES AS A CHILD  
KILLING THE SNAKES

19th century

Glass 18 x 21 mm; H. 80 mm; 7 gr

The scene refers to a famous episode from the childhood of Hercules, who strangles the snakes. The infant is sitting on the rocks, killing a snake that clings to his arm, while another lies dead below. Three-layered glass, black and blue, imitating the nicolo. Slight wear marks.

Provenance: UK private collection.

£ 300 - 500



343

A NEOCLASSICAL IVORY CAMEO.  
BUST OF THE EMPEROR VESPASIAN.

18th - 19th century

37 x 47 x 6 mm

Bust of the Roman emperor Vespasian, laureated and in profile to the right. Under the shoulder, on the field, the inscription VESPASIAN. The cameo has a piece broken and rejoined. The portrait is part of the Twelve Caesars suite.

£ 300 - 400



344

A DARK GLASS IMPRESSION, SET IN A GOLD  
PENDANT. PORTRAIT OF HENRY FOX  
SIGNED MARCHANT.

19th century

Glass 21 x 27 mm; mounting 27,5 x 33 mm (max 45 mm); 11,71 gr

The character can be identified with the English politician Henry Fox, 1<sup>st</sup> Baron Holland (1705 - 1774), due to his exact physiognomic resemblance. The character is facing right and has the bust depicted as for a sculpture. On the pitch, behind the neck: MARCHANT (Nathaniel Marchant RA (1739-1816) was one of the most important English gem engraver). Very good condition.

£ 400 - 600



313

345

ELEVEN INTAGLIOS SET IN A FINE GOLD BRACELET. VARIOUS SUBJECTS.

18th - 19th century

Stones min. 11 x 14 to max. 17 x 23 mm; Length 210 mm; 33,27 gr

From the left to the right: carnelian intaglio, portrait of philosopher (Socrates); agate intaglio, portrait of Newton; carnelian intaglio, head of Zeus; bloodstone intaglio, portrait of an Emperor; orange glass impression, seated Zeus; bloodstone, gryllos; carnelian intaglio, bust of a philosopher; green jasper intaglio, bust of a Muse with a theatrical mask; purple glass, Eros and Psyche; carnelian intaglio, head of an emperor; carnelian intaglio, bust of Zeus. The gems are engraved in a variety of materials, dating from 17th to 19th century. Attractive Edwardian gold bracelet; the intaglios are linked by a double-chain in the Renaissance style. Very good condition.

£ 1.500 - 2.000



346

A GLASS PASTE IMPRESSION. AESCLEPIUS.

19th century

19 x 24 x 4 mm

Bust of Aesclepius, facing right. The glass paste is composed by two layers, red and white, imitating the agate. Small chips on the edge. Grand Tour Era production.

Provenance: UK private collection.

£ 250 - 350



347

A GRAND TOUR BROWNISH GLASS IMPRESSION. VENUS VICTRIX.

19th century

21 x 30 x 5 mm

The scene depicts Venus Victrix with the weapons of Mars, seen from behind slightly in three quarters, and an Erotes who hands him the helmet. The subject was also engraved by Giovanni Pichler during the neoclassical era. Brownish orange glass. Slight signs of wear.

£ 150 - 200



348

A LARGE BROWNISH GLASS IMPRESSION. BUST OF OKEANOS.

18th - 19th century

26 x 32 x 6 mm

The character faces right, and is characterized by long hair and a bust covered in marine scales. Wear marks.

£ 100 - 200



349

A BROWNISH GLASS IMPRESSION. BACCHIC SCENE.

18th - 19th century

26 x 31 x 6 mm

Scene of a Dionysian procession, consisting of satyrs, maenads and drunken silenus on a donkey. Signs of wear

£ 100 - 150



350

A LARGE LIGHT PURPLE GLASS IMPRESSION. ALLEGORICAL SCENE.

18th - 19th century

35 x 45 x 5,5 mm

Unusual scene composed of two characters in the act of breaking a log of wood with their knees (?). One is an adult, bearded with a face similar to an Antonine emperor; the younger figure can be identified with Eros. They both have a cloak. Below, a pile of burning wood. Scene to be identified, probably allegorical. Grand Tour Era.

Provenance: UK private collection.

£ 200 - 250



351

A BROWNISH GLASS IMPRESSION. GRYLLOS.

19th century

10 x 14 x 3 mm

The hybrid creature consists of a boar head and a faun mask. Wear marks. Grand Tour Era.

Provenance: UK private collection.

£ 150 - 200



352

A GLASS PASTE IMPRESSION. DYONISIAC SCENE.

19th century

13 x 16 x 4 mm

A Silenus is seated on a small wreathed chariot which is propelled by an erote. Another winged erote precedes them. Vegetation on the background. Grand Tour era cast. Slight wear marks.

Provenance: UK private collection.

£ 200 - 300



353

A GLASS PASTE IMPRESSION. SACRIFICE SCENE.

19th century

14 x 18 x 2 mm

Sacrifice scene composed by four characters: two females and two males, an Erote and a Bull. In the center, a burning altar. Groundline. On the lower edge, light chips. Black and blue glass paste imitating the nicolo.

Provenance: UK private collection.

£ 200 - 400



354

A LARGE ORANGE GLASS IMPRESSION. BATTLE SCENE.

19th century

30 x 38 x 7 mm

Numerous roman soldiers fight fiercely. A group of soldiers on the left seems to want to break through a passage with a wooden walkway, perhaps to access a city to be conquered. Only a brave soldier seems to want to defend this access to the death. Probably a scene from Roman "Exempla Virtutis". Grand Tour Era.

Provenance: UK private collection.

£ 150 - 200



355

A TRANSPARENT GLASS IMPRESSION. THESEUS AND THE CENTAUR AFTER CANOVA, BY PICHLER.

19th century  
28 x 34 x 5 mm

This cast is taken from a sardonic intaglio engraved by Luigi Pichler, depicting Theseus fighting with the Centaur, inspired by Canova's marble sculpture group (Vienna, Kunsthistorisches Museum). Grand Tour Era.

Parallel: L.P. P. Stefanelli, La Collezione Paoletti, vol. 2, p. 59 n. 380.

Provenance: UK private collection.

£ 200 - 300



356

A BROWNISH GLASS IMPRESSION. BULL.

19th century  
19 x 22 x 5 mm

The mighty animal faces right, in the act of attacking. Groundline. Below, a signature. Grand Tour Era.

Provenance: UK private collection.

£ 200 - 300



357

A TWO LAYER GLASS IMPRESSION. PORTRAIT OF KING GEORGE III.

19th century  
26 x 32 x 4 mm

Portrait facing left of the English sovereign George III (1738-1820). Glass composed of a brown layer on top of a white layer. Signs of wear. Grand Tour Era.

Provenance: UK private collection.

£ 150 - 200



358

A DARK RED GLASS INTAGLIO SET IN A GOLD RING. BUST OF DIANA.

19th century  
Glass 12 x 15 mm; ring size 17 x 17,5 mm; 4,34 gr

The goddess of the hunt is facing left, with the bust covered by a tunic and the crescent moon on top of the head. Behind the shoulder, her bow. Subject executed with great stylistic elegance. Signs of wear.

Provenance: UK private collection.

£600 - 800



359

A DARK PURPLE GLASS IMPRESSION SET IN GILTED METAL FOB SEAL. HERMAPHRODITE AND SALMACE.

18th - 19th century  
Glass 19 x 25 mm; H. 31 mm; 8,04 gr

Naked Hermaphroditus, frontal and turned to the right, holding the nymph Salmace in his arms, naked and turned to the left; below, water and baseline. Chip on the edge and wear marks. The glass impression is taken from an intaglio attributable to Pichler. In the medals Cabinet of the Sforzesco castle in Milan there is a red sulfur taken from an intaglio with the same subject, signed Pichler. The subject is described in Ovid's Metamorphoses and in later times painted by the Carracci. The intaglio by Pichler was inspired by a lost painting by Ludovico Carracci.

Parallel: G. Tassinari, Giovanni Pichler. Raccolta di impronte di intagli e di cammei del Gabinetto Numismatico e Medagliere delle Raccolte Artistiche del Castello Sforzesco di Milano, p. 169 ss.

Provenance: UK private collection.

£ 300 - 500



360

A POLYCHROME GLASS PASTE IMPRESSION SET IN A GOLD RING. THE "MICHELANGELO SEAL".

18th - 19th century  
Glass 14 x 18 mm; ring size 17 x 18 mm; 6,18 gr

The scene is identified with the so-called Michelangelo's Seal, representing the education of Bacchus. The reference model is a carnelian intaglio by Pier Maria di Pescia (Paris, BNF, Cabinet des Médailles). The glass of this impression has different colors as to simulate a natural agate. Very good condition. Grand Tour Era.

Provenance: UK private collection.

£ 700 - 900



361

A BROWNISH GLASS IMPRESSION SET IN A GILTED METAL FRAME. VOTIVE SCENE.

18th - 19th century  
17 x 19 x 5 mm

Votive scene composed in the center of an altar with a sculpture on top; on the right two soldiers armed with spears turn towards the idol; on the left, another soldier holds a horse by the bridle, always facing towards the center. Behind, some trees. Groundline. Wear marks.

£ 100 - 150



363

A DARK GLASS TASSIE IMPRESSION SET IN A GOLD RING. LEDA AND THE SWAN.

18th - 19th century  
Glass 15 x 19 mm; ring size 17 x 19 mm; 3,12 gr

Leda, naked, seated on her dress and rocks, her head thrown back, embracing the Zeus swan. The original intaglio was executed by Giovanni Pichler (Rollet 1874, 34, n. 135). Slight wear marks.

Parallel: J. Boardman, *The Marlborough Gems*, p. 284, cast n. 683 (17).

Provenance: UK private collection.

£ 800 - 1.200



362

A DARK PURPLE GLASS IMPRESSION SET IN A SIGNET GOLD RING. LION WITH AN HORSE.

19th century  
Glass 16 x 20 mm; ring size 16,5 x 18 mm; 14,90 gr

This Grand Tour Era glass impression is after a stone engraved by the famous Aulos in antiquity. The scene depicts a lion attacking a horse. The predator jumps onto his back and bites him on the shoulder ferociously. Below, the Greek signature. Slight signs of wear. In the Tassie there is the sulfur impression described as "A lion throwing a horse on the ground, after the bronze group in the Vatican".

Provenance: UK private collection.

£ 800 - 1.200



364

A LOT OF TWO SILVER IMPRESSIONS. MARRIAGE OF EROS WITH PSYCHE- WINGED EROTE.

19th century  
6 x 20 x 2 mm; 28 x 38 x 3 mm; 27,85 gr

These fine toned impressions are taken after intaglios. The Eros with the shell is after a greek carnelian scaraboid intaglio (coll. Blacas, in Boardman 1970, fig. 529, signed in greek by Phyghillos; Paoletti glass cast n. 328, Tomo I); the large one shown the "The wedding of Eros and Psyche", signed C. Brown; it is a version inspired by the original sardonyx cameo signed TRYPHON EPOIEI, Museum of Fine Arts, Boston: 99.101 (Beazley Archive, in Story-Maskelyne, M.H.: *The Marlborough Gems* (1870): no. 160; Boardman, J., Scarisbrick, D., Wagner C., Zwiertein-Diehl, E: *The Marlborough Gems* (2009): no. 1.

£ 400 - 600



# AN ENGLISH PRIVATE COLLECTION OF PONIATOWSKI GEMS

Prince Stanislaw Poniatowski (1754-1833) was the nephew of the last king of Poland Stanislaus II August. The prince developed a strong inclination towards classical mythology from an early age. Famous collector and refined lover of the antiquities, he lived between Rome and Florence, after the Partition of Poland. It was in Italy, at the beginning of the 19<sup>th</sup> century, that the prince Poniatowski commissioned over 2,500 engraved gems to be made in the classical style, with Greek signatures. These gems were engraved by a group of talented engravers including L. Pichler and Giovanni Calandrelli, inspired by the models of Graeco-Roman art in the spirit of the Grand Tour, with strongly neoclassical influences, sometimes invented.

The classical literature was the main source of inspiration (Homer, Virgil and Ovid). These engravers, with their artistic talent and their fine technical ability, created something extraordinary, never seen in the continental History of Arts and collections. Birth, love, fight, metamorphosis, death and underworld are the main themes of these incredible gems, inspired by the Myths and the classical literature.

The prince encouraged the idea that these gems were ancient, also using pseudo signatures in ancient Greek, and publishing two catalogs (Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski, circa 1830-1833).

His collection was sold after his death at Christie's in 1839. The gems were later considered modern forgeries and not graeco-roman works. The collection was later divided between different collections and in part, dispersed until today. This collection can be considered unique in its own kind. The pieces presented here, are all with 19<sup>th</sup> century gold mountings.

For a further reading of the subject, see *A MINIMA AD MAXIMA*, 2019 by Gabriele Vangelli de Cresci, which comprehensively contains all the studies and testimonies published so far on Poniatowski gems.



365

A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED THAMYROS,  
SET IN A GOLD RING. BUST OF PHOCION.

19th century

Stone 16 x 19 mm; ring size 18 x 19 mm; 4,70 gr

The Athenian general faces right, with a three-quarter bust and head in profile. Above the right shoulder, the signature: ΘΑΜΥΡΟΥ; under the bust: ΦΩΚΙΩΝΟΣ. The gem is set in the original gold swivel ring.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): VIII.1.44; Daktyliothek Poniatowski 1832, Antikensammlung Berlin: 310; Calandrelli Cat: 91.Christie's, London: 1839-702.

£ 3.000 - 5.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED  
 SOLONOS, SET IN A GOLD FRAME. DIANA HECATE KILLING A TITAN.

19th century

Stone 25 x 36 mm; mounting 28 x 39 mm; 10,59 gr

The deity advances to the right, ready to strike a titan with flaming torches to kill him. The deity is dressed in a robe and cloak that rises into the air, to express the speed and violence of the duel. The titan prepares to throw stones. Below the baseline, the signature: ΣΟΛΩΝΟΣ. The gem is mounted in a 19<sup>th</sup> century gold frame.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): I.303. Christie's, London: 1839-2165; Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 194; Daktyliothek Poniatowski 1832, Antikensammlung Berlin: 51; Gabriele Vangelli de Cresci, A MINIMA AD MAXIMA, p. 474.

£ 4.000 - 6.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED DIOSCOURIDES,  
SET IN A GOLD FRAME. THE SLEEP WITH A LION.

19th century

Stone 23,5 x 36,5 mm; mounting 27 x 39,5 mm; 10,17 gr

The personification of sleep, resting upon a couched lion. The animal is facing right, the young naked figure facing left. The scene is set inside a cave made from large rocks. An owl flies high, a symbol of the night. Below, the signature in greek letters: ΔΙΟΣΚΟΥΡΙΔΟΥ. Beautiful composition. The figures and the rocks are mirror polished with great skill. The gem is set in a 19th century gold frame.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): II.196. Christie's, London: 1839-1841. Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 337. Gabriele Vangelli de Cresci, A MINIMA AD MAXIMA, p. 499

£ 4.000 - 6.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED KROMOS,  
SET IN A GOLD BROOCH. SEATED PAN.

19th century

Stone 35 x 42 mm; mounting 38 x 45 mm; 18 gr

The figure is seated upon the rocks, with the body turned to the left and the head turned to the right, in profile. With his right hand he holds a long pedum (pastoral staff); with the left the pipe of reeds. A large goat fur is its coat, which elegantly rises into the air. Below, next to the rocks, some plants and a small lying goat. Groundline. Below, the signature: ΚΡΩΜΟΥ. The large gem is set in a 19<sup>th</sup> century gold brooch. Very fine execution.

Provenance and literature: Current Collection: Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 307

Previous Collections: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): II.147. Christie's, London: 1839-1575.

£ 4.000 - 6.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED DIOSKOURIDES,  
SET IN A GOLD FRAME. MILO KILLING THE BULL.

19th century

Stone 30 x 38 mm; mounting 34 x 42 mm; 14,52 gr

Theseus capturing the bull of Marathon. The hero is unarmed facing right, holding the animal horn, which he has brought to the ground. Below, the signature in greek letters: ΔΙΟΣΚΟΥΡΙΔΟΥ. Great refinement in the execution of the anatomical details, mirror polished. The gem is set in a 19<sup>th</sup> century gold frame.

Provenance: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): VIII.7.8; Daktyliothek Poniatowski 1832, Antikensammlung Berlin: 346; Christie's, London: 1839-2386; Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 1201

£ 3.000 - 5.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED AROGILLOS,  
SET IN A GOLD FRAME. ALLEGORY OF THE UNIVERSAL POWER OF ZEUS.

19th century

Stone 24 x 31 mm; mounting 26 x 34 mm; 7,35 gr

This gem is not listed in the Beazley Archive inventory of the Poniatowski gems. But, interestingly, there is only one with the inscription ΑΡΟΓΙΛΛΟΣ (ref. Christie's, London: 1839-293 = Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): II.155): a carnelian intaglio described as "Nemesis receiving from Jupiter the Laws of the Universe". Might it be that the 19<sup>th</sup> century catalogue misdescribed this gem? In the intaglio depicting the allegory of the universal power of Zeus, the divinity is seated on a flying eagle, with open wings: the animal holds lightning in its claws. Zeus is depicted frontally, with his head in profile to the right, while the eagle looks to the left; the god holds a scepter. On the sides, allegorical symbols of his universal power and law: A ship's prow with rudder (sea); a panoply-type military emblema consisting of a shield, spear, sword and helmet (earth); The sky is symbolized by its epiphany on the eagle with lightning. Below, the signature in Greek. The gem is set in a 19<sup>th</sup> century gold mounting.

Provenance: UK private collection, London. Probably from the Poniatowski collection.

£ 3.000 - 5.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED HELLENIOS,  
SET IN A GOLD FRAME. HEPHESTUS GIVING THE THUNDERBOLT TO ZEUS'S EAGLE.

19th century

Stone 25 x 30 mm; mounting 26 x 33 mm; 6.80 gr

The deity is facing right, in front of his anvil. With both hands he gives the lightning bolts to the eagle of Zeus. In the field, the signature: ΕΛΛΗΝΙΟΣ. The gem is set in a 19<sup>th</sup> century gold frame.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): I.153.Christie's, London: 1839-67.

£ 3.000 - 5.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED ADMON,  
SET IN A GOLD FRAME. ACHILLES AND THE METAMORPHOSIS OF CYCNUS.

19th century

Stone 22 x 30 mm; mounting 24,5 x 32,5 mm; 4,67 gr

The hero strips Cyncus of his armor, which is transformed into a swan. Achilles faces left, holding the sword and helmet of Cyncus, flying off his armor. Extraordinary scene of metamorphosis from te Ovid's Metamorphosis. In the field, the signature: AΔMON.  
The gem is set in a 19<sup>th</sup> gold frame.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833):  
V.128. Christie's, London: 1839-473

£ 3.000 - 5.000



A FINE NEOCLASSICAL PONIATOWSKI CHALCEDONY INTAGLIO SIGNED GNAIOS,  
SET IN A GOLD FRAME. CRIMISUS AND EGESTA.

19th century

Stone 27 x 36 mm; mounting 30 x 39 mm; 13,34 gr

Crimisus, the river god of Sicily, in a shape of a bear, paying court to Egesta. The woman is sitting on top of the rocks, with her body to the left but turns back to hug the bear. Vegetation in the background. Interesting scene of Metamorphosis and love. The signature: ΓΝΑΙΟΣ. Beautiful chalcedony, set in a 19<sup>th</sup> century gold frame.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): IV.345. Christie's, London: 1839-2426. Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 739. Monson, (Lord) Christie's, London: June 9, 1851 lot 226.

£ 4.000 - 6.000



A FINE NEOCLASSICAL PONIATOWSKI CHALCEDONY INTAGLIO SIGNED APOLLONIDES,  
SET IN A GOLD FRAME. PELOPEA KILLING HERSELF WITH THYESTES AND AEGISTHUS.

19th century

Stone 23 x 43 mm; mounting 27 x 47 mm; 12,14 gr

Pelopea killing herself in the presence of Thyestes and Aegisthus. The woman is reclining on the ground, dying, piercing her side with the sword. Beside her, Thyestes and Aegisthus are desperate and raise their arms in shock, their cloaks lifting into the air. Dramatic scene of great expressive power. Beautiful symmetrical composition. The signature: ΑΠΟΛΛΟΝΙΔΟΥ. The intaglio is performed on a splendid chalcedony mounted in a 19<sup>th</sup> century gold frame.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): IV.324; Christie's, London: 1839-1347; Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 719; Monson, (Lord) Christie's, London: 27.06.1854; lot 34.

£ 4.000 – 6.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED DIOSKOURIDES,  
SET IN A GOLD FRAME. IRIS SENT BY ZEUS COMMANDING PRIAM.

19th century

Stone 24 x 31 mm; mounting 26 x 33 mm; 5,57 gr

Iris sent by Jupiter commanding Priam, who is attended by two others seated figures, to  
redeem the body of Hector. The gem is signed: ΔΙΟΣΚΟΥΡΙΔΗΣ ΕΠΟΙΕΙ.  
Beautiful composition. The intaglio is set in a 19<sup>th</sup> century gold frame.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): V.346.  
Christie's, London: 1839-1318.

£ 3.000 - 5.000



A FINE NEOCLASSICAL CARNELIAN INTAGLIO SIGNED GNAIOS, SET IN A GOLD BROOCH.  
PERSEUS CUTTING THE HEAD OF MEDUSA.

19th century

Stone 35 x 42 mm; mounting 44 x 52 mm; 18,05 gr

This gem is not listed in the Beazley Archive inventory of the Poniatowski gems. But, interestingly, there is a similar scene : PERSEUS CUTTING OFF THE HEAD OF MEDUSA, signed ΔΙΟΣΚΟΥΡΙΔΟΥ, current collection: Unknown (Sardonyx), Cfr.: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): IV.19; Christie's, London: 1839-1324; Calandrelli drawing, Antikensammlung Berlin: Z.II.23; Predeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 483; Monson, (Lord); Christie's, London: June 9, 1851, lot 158, 231 and 239; Platz-Horster, G.: L'antica maniera. Zeichnungen und Gemmen des Giovanni Calandrelli in der Antikensammlung Berlin (2005): p.33.

Might it be that a second version, or the original model, of that intaglio? In this unpublished version, the style and the executive technique are superior and the composition slightly different from the drawing for some variants. Here the hero stands in the center of the scene, facing left to decapitate Medusa asleep on top of the rocks; however, in the act of raising his sword, he looks back at his monstrous reflection in the shield, not to be petrified by his fatal gaze. The signature: ΓΝΑΙΟΣ. Probably by Calandrelli. Very fine gold setting, dating from the 19<sup>th</sup> century.

Provenance: UK private collection, London. Probably from the Poniatowski collection.

£ 3.000 - 5.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED GNAIOS,  
SET IN A GOLD PENDANT. THEOPHANE AND NEPTUNE.

19th century

Stone 22 x 35 mm; mounting 40 x 40 mm circa; 8.58 gr

Theophane borne by Neptune, transformed into a ram, to the island of Crumissa. The figures are facing right. Teophane holds on to the ram's horn with his left hand, while with his right he holds the cloak lifted by the wind. Below, the waves of the sea, where an erote also sails on a dolphin with a trident. The signature: ΓΝΑΙΟΣ. The gem is set in a beautiful 19<sup>th</sup> century gold pendant.

Provenance and literature: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): IV.145. Christie's, London: 1839-647. Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 566.. Monson, (Lord) Christie's, London: June 9, 1851, lot 24. Sharp, (Samuel) Sotheby's, London: 5 April 1883: lot 11

£ 3.000 - 5.000



A FINE NEOCLASSICAL PONIATOWSKI CARNELIAN INTAGLIO SIGNED  
DIOSKOURIDES, SET IN A GOLD PENDANT. MEZENTIUS VOWING  
TO AVANGE THE DEATH OF LAUSUS, SUSTAINING HIM.

19th century

Stone 40 x 50 mm including frame; with pendant ring h. 55 mm; 18,04 gr

The warrior supports with his right arm the naked body of Lausus, who falls lifeless backwards. Mezentius wears a helmet and a cloak. Below, on the ground line, an helmet and a sword; next to the figures, a shield and a spear. Below, the signature in greek letters: ΔΙΟΣΚΟΥΡΙΔΟ. Extraordinary composition engraved with great skill. The gem is mounted in a 19<sup>th</sup> gold pendant.

Provenance: Catalogue des pierres gravées antiques de S.A. le Prince Stanislas Poniatowski ([1830?]-1833): VII.70; Christie's, London: 1839-1293; Prendeville, J.: Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski and now in the possession of John Tyrrell, Esq. (1841): 1144; Monson, (Lord) Christie's, London: June 9, 1851, lot 286. Cfr. Beazley Archive gem database.

£ 4.000 - 6.000



## TERMS AND CONDITIONS

This notice is addressed by Bertolami Fine Arts LTD to any person who may be interested in a Lot. Any additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well.

The terms and conditions of sales applied to both floor and online Bertolami Fine Arts LTD sales are the ones on the bertolamifinearts.com site and not those published in the printed catalogs.

### 1. OUR ROLE

In its role as Auctioneer of Lots, Bertolami Fine Arts LTD acts solely for and in the interests of the Seller. Our experts are available to prospective buyers to provide information about lots for sale.

The Seller has authorized Bertolami Fine Arts LTD to sell the Lot as its agent on its behalf and, save where we explicitly make it clear to the contrary, Bertolami Fine Arts LTD acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf.

Bertolami Fine Arts LTD does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bertolami Fine Arts LTD does enter into an agreement with the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find beneath.

### 2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue, Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs for-

ming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the color(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price. It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a Lot will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### Contractual Description of a Lot

The Catalogue contains a description of our experts and an image about each Lot.

#### Estimates

The estimate is printed beside the description. Estimates are only the result of negotiations between Bertolami Fine Arts LTD and the Seller. They do not take into account any VAT or Buyer's fees. The estimate of each lot is in pound.

#### Condition Reports

Bertolami Fine Arts LTD can give to all customers the Condition Report on each lot. If so requested, this will be provided by Bertolami Fine Arts LTD on behalf of the Seller free of charge.

#### The Seller's responsibility to you

The seller undertakes to respect all contractual obligations listed here relating the sale of the items in the auction.

**Bertolami Fine Arts LTD's responsibility to you**  
Bertolami Fine Arts LTD acts as an intermediary for the sale and it commits itself to allow analysis, study or test for the interest of the seller and buyer unless they are invasive or damaging the item.

#### Alterations

Descriptions and Estimates may be amended at Bertolami Fine Arts LTD discretion from time to time by notice given orally or in writing before or during a Sale or by publication. Each lot is available for examine before the sale.

#### Authenticity

The Auction House offers an unconditional and everlasting guarantee for the authenticity of objects. All identifications and descriptions of the items sold in this catalogue are statements of opinion and were made in good faith.

#### Reserve Price

BFA may accept absentee bids which are below the reserve price.

If the bidding ends before the reserve is reached, Bertolami Fine Arts will submit the consignor the highest absentee bid below the reserve price received. The decision of the seller will be communicated to the bidder within fifteen days from the auction date.

### 4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot

you are interested in is put up for Sale. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the Sale has been closed, to put up any Lot for auction again.

Some lots may carry a reserve. The auctioneer reserves the right not to sell an item below the confidential price, or will repurchase the item on behalf of the consignor or of BFA. If a reserve exists the auctioneer reserves the right to bid on any lot on behalf of the consignor up to the amount of the reserve against any floor or mail bidders. The auctioneer also reserves the right to bid on any lot on behalf of BFA. The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer at the fall of the Auctioneer's hammer.

Any dispute as to the highest acceptable bid will be settled by the Auctioneer at his or her absolute discretion. All bids tendered will relate to the actual Lot number announced by the Auctioneer. An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. All estimates are in POUNDS STERLING. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Sale.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our Bidding Forms, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photogra-

phic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a Sale to any person even if that person has completed a Bidding Form.

#### **Bidding in person**

You should come to our Bidder registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

#### **Bidding by telephone (only available on lots with a low estimate greater than £500)**

If you wish to bid at the Sale by telephone, please complete a Telephone Bidding Form, which is available from our offices or in the Catalogue. **Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale.** It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone

connection is interrupted during bidding. Our staff will be available for phone calls in foreign languages as long as previously agreed upon.

#### **Bidding by post or fax**

Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interest to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

#### **Bidding via the internet**

Please visit our Website at [www.bertolami-finearts.com](http://www.bertolami-finearts.com) for details of how to bid via the internet.

#### **Bidding through an agent**

Bids will be accepted as placed on behalf of the person named as the principal on the Bidding Form although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. For further details, please contact Customer Services of Bertolami Fine Arts LTD.

## **6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BERTOLAMI FINE ARTS LTD**

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements prior to them being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale.

## **7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER**

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer's Agreement. The following Buyer's Premium is written within the "information for buyers".

In order to harmonize tax procedures among EU countries, with effect from 1 January 2001 new rules were introduced with the extension to the Auction Houses of the margin scheme. Article. 45 of Law 342 of 21 November 2000 provides for the application of the scheme to sales concluded in execution of contracts of commission defined:

- private clients;
- clients to tax that the operation subject to the margin scheme;
- Customers who have not been able to deduct the tax in accordance with Art. 19, 19 bis, and 19-bis2 the DPR. 633/72 (which have sold well in free ex-Art. 10, 27-d)
- customers who benefit from the exemption arrangements provided for small businesses in the State of origin.

By virtue of special legislation, in cases mentioned above any VAT tax, or a sum in lieu of VAT, if applicable, it is charged by the Auction House. No symbol will be used for lots sold under the margin scheme.

## **8. PAYMENT**

The payment of the sold lots must be made immediately after the auction and can be made by bank transfer, cash, check, bank check bank account, credit card (Visa or Mastercard). Were exceptional exchange rate variations to occur due to imponderable situations, Bertolami Fine Arts LTD may, at its sole discretion, issue invoices in UK pounds (GBP), US dollars (USD), Euros (EUR).

If the invoices are in terms of Euros or US dollars, we will apply the exchange rate between UK pounds and Euros or UK pounds and US dollars prevailing at the time of the contract of sale (auction date).

Bertolami Fine Arts LTD will bill to the same person that is at the registration of the pallet unless previously agreed otherwise with the Administration.

As required by law, Bertolami Fine Arts LTD is obliged to call for their customers to show an identity document (identity card, driving license, passport) and confirmation of address. Buyers wishing to pay by bank check must make arrangements with the Administration. It is not possible to deliver the goods before the payment by check or bank draft until encashment of the check, unless otherwise agreed



AUCTION 106 - LONDON

ARCHAEOLOGY  
22<sup>ND</sup> April 2022





Bertolami  
F i n e A r t