

17H00
PARIS-HÔTEL LE BRISTOL
23 JUIN 2014



Détail du lot n°22

DIGNITAIRE AVEC LES CARTOUCHES DU PHARAON AMENHOTEP III

Egypte, Nouvel Empire

EXPOSITIONS

1. ESPACE MARC-ARTHUR KOHN

24 avenue Matignon - 75008 Paris

du 10 au 20 juin 2014

de 10h à 13h et de 14h à 18h

Tél. : +33 (0)1.44.18.73.00

2. HÔTEL LE BRISTOL

112 rue du Faubourg Saint Honoré - 75008 Paris

21 et 22 juin 2014 de 9h30 à 21h

et le 23 juin 2014 de 9h30 à 16h

Tél. : +33(0)1.44.18.73.00

Cabinet SLITINE & associés
Experts
25, rue Bergère - 75009 PARIS
Tél. 01 42 47 17 52 - Fax. 01 42 47 17 54
www.cabinetslitine.com
slitine@cabinetslitine.com

Renseignements et demandes de catalogues :

À l'espace Marc-Arthur Kohn

Tél. : + 33 (0)1 44 18 73 00 - Fax : + 33 (0)1 44 18 73 09

Email : auction@kohn.fr ou sur le lieu de la vente

Catalogue consultable sur

www.kohn.fr - www.gazette-drouot.com et www.kohn.auction.fr

Mode de paiement :

Carte Visa, Espèces jusqu'à 3000 € ou virement bancaire

Maison de ventes aux enchères publiques

MARC-ARTHUR KOHN S.A.R.L.

Opérateur de ventes volontaires de meubles aux enchères publiques

n° d'agrément : 2002-418

24, avenue Matignon - 75008 Paris

Tél. : +33 (0)1 44 18 73 00 - Fax : +33 (0)1 44 18 73 09

Marc-Arthur Kohn Commissaire-Priseur Judiciaire

Siret : 301 196 481 00 57 - APE 741 A

Gérant de Marc-Arthur Kohn sarl au capital de 50 000 euros

Siège social : 24, avenue Matignon - 75008 Paris

RCS Paris B 443 552 849 - Siret 443 552 849 000 20

VENTE AUX ENCHÈRES PUBLIQUES

LUNDI 23 JUIN 2014 à 17h

HÔTEL LE BRISTOL - SALON CASTELLANE
112 rue du Faubourg Saint Honoré - 75008 Paris

COLLECTION FAYEZ BARAKAT

ANTIQUES

ART ISLAMIQUE

ART PRÉCOLOMBIEN

EXTRÊME-ORIENT

ART AFRICAIN

APPARTENANT À DIVERS AMATEURS LES LOTS :

5 - 21 - 33 à 35 - 41 - 52 - 58 - 59 - 62 - 65 à 71 - 78 à 83 - 87 - 90 - 91 - 106 - 108 - 110

ESPACE MARC-ARTHUR KOHN

24 avenue Matignon - 75008 Paris

Tél. : +33(0)1.44.18.73.00 - Fax : +33(0)1.44.18.73.09

auction@kohn.fr - www.kohn.fr

MARC-ARTHUR KOHN - Maison de ventes aux enchères

Maison de ventes aux enchères régie par la loi du 10 juillet 2000, modifiée par la loi du 20 juillet 2011, Marc-Arthur KOHN S.A.R.L. est un opérateur de ventes volontaires de meubles aux enchères publiques - Agrément n°2002-418

CONDITIONS GÉNÉRALES DE VENTE

Marc-Arthur Kohn Sarl est un opérateur de ventes volontaires de meubles aux enchères publiques communément appelé O.V.V., régi par la loi n° 200-642 du 10 juillet 2000, modifiée par la loi du 20 juillet 2011, qui agit comme mandataire du vendeur et n'est pas partie au contrat de vente qui unit exclusivement le vendeur et l'adjudicataire.

GÉNÉRALITÉS

Les présentes conditions générales de vente, la vente et tout ce qui s'y rapporte sont régies par le droit français. Les vendeurs, les acheteurs ainsi que les mandataires de ceux-ci acceptent que toute action judiciaire relève de la compétence exclusive des tribunaux du ressort de Paris (France). Les dispositions des présentes conditions générales sont indépendantes les unes des autres. La vente est faite au comptant et les prix s'expriment en euros (€).

GARANTIES

Le vendeur garantit à l'O.V.V. Marc-Arthur KOHN et à l'acheteur qu'il est le propriétaire non contesté, ou qu'il est dûment mandaté par le propriétaire non contesté, des biens mis en vente, lesquels ne subissent aucune réclamation, contestation ou saisie, ni aucune réserve ou nantissement et qu'il peut transférer la propriété des dits biens valablement. Les indications figurant au catalogue sont établies par l'O.V.V. Marc-Arthur Kohn et l'Expert, qui l'assiste le cas échéant, avec toute la diligence requise par un O.V.V. de meubles aux enchères publiques, sous réserve des notifications, déclarations, rectifications, annoncées au moment de la présentation de l'objet et portées au procès-verbal de la vente. Ces informations, y compris les indications de dimension figurant dans le catalogue sont fournies pour faciliter l'inspection de l'acquéreur potentiel et restent soumises à son appréciation personnelle. L'absence d'indication d'une restauration d'usage, d'accidents, retouches ou de tout autre incident dans le catalogue, sur des rapports de condition ou des étiquettes, ou encore lors d'annonce verbale n'implique nullement qu'un bien soit exempt de défauts. L'état de marche des pendules et l'état des mécanismes ne sont pas garantis. Les révisions et réglages sont à la charge de l'acquéreur. Aucune réclamation ne sera admise une fois l'adjudication prononcée, une exposition préalable ayant permis aux acquéreurs l'examen des œuvres présentées. Pour les objets figurant dans le catalogue de vente, un rapport de condition sur l'état de conservation des lots pourra être communiqué sur demande. Les informations y figurant sont fournies gracieusement et à titre indicatif uniquement. Les photographies des lots ont pu être grossies ou réduites et ne sont donc plus à l'échelle. Elles n'ont donc pas de valeur contractuelle. Les pierres gemmes et perles en général peuvent avoir fait l'objet de pratiques générales d'embellissement (huilage pour les émeraudes, traitement thermique pour les saphirs et les rubis, blanchissement pour les perles).

Ces améliorations sont considérées comme traditionnelles et sont admises par le commerce international des pierres gemmes et des perles. Aucune garantie n'est faite sur l'état de marche des montres. Certaines maisons horlogères ne possédant plus les pièces d'origine pour la restauration des montres et pendules anciennes, aucune garantie n'est donnée à l'acquéreur sur la restauration des montres et pendules vendus en l'état. Celles-ci ne sauraient engager en aucune manière la responsabilité de l'O.V.V. Marc-Arthur Kohn. En cas de contestations notamment sur l'authenticité ou l'origine des objets vendus, l'O.V.V. Marc-Arthur Kohn est tenu par une obligation de moyens. Sa responsabilité éventuelle ne peut-être engagée qu'à la condition expresse qu'une faute personnelle et prouvée soit démontrée à son encontre.

RAPPEL DE DÉFINITIONS

Attribué à : signifie que l'œuvre a été exécutée pendant la période de production de l'artiste mentionné et que des présomptions désignent celui-ci comme l'auteur vraisemblable ou possible sans certitude.

Entourage de : le tableau est l'œuvre d'un artiste contemporain du peintre mentionné qui s'est montré très influencé par l'œuvre du Maître.

Atelier de : sorti de l'atelier de l'artiste, mais réalisé par des élèves sous sa direction.

Dans le goût de : l'œuvre n'est plus d'époque.

Suivre de : l'œuvre a été exécutée jusqu'à cinquante années après la mort de l'artiste mentionné qui a influencé l'auteur.

ESTIMATIONS ET PRIX DE RÉSERVE

Le prix de vente estimé figure à côté de chaque lot dans le catalogue, il ne comprend ni les frais à la charge de l'acheteur, ni la TVA. Le prix de réserve est le prix minimum confidentiel arrêté avec le vendeur au-dessous duquel le bien ne sera pas vendu. Le prix de réserve ne peut être supérieur à l'estimation basse figurant dans le catalogue ou annoncée publiquement par le commissaire-priseur habilité et consignée au procès-verbal. Dans le cas où un bien ne comporterait pas de prix de réserve, la responsabilité de l'O.V.V. Marc-Arthur Kohn ne serait pas engagée vis-à-vis du vendeur en cas de vente du bien concerné à un prix inférieur à l'estimation basse publiée dans le catalogue de vente.

ORDRES D'ACHAT ET ENCHÈRES PAR TÉLÉPHONE

Les ordres d'achat se font par écrit à l'aide du formulaire prévu à cet effet en fin de catalogue. Ce formulaire doit être adressé à l'O.V.V. Marc-Arthur Kohn au plus tard deux jours ouvrés avant la vente, accompagné d'un RIB bancaire précisant les coordonnées de l'établissement bancaire et d'une copie de pièce d'identité de l'enchérisseur. Pour les achats importants, il pourra être demandé une lettre accréditive de la Banque. Dans le cas de plusieurs ordres d'achat identiques, le premier arrivé aura la préférence. Les enchères par téléphone sont admises pour les clients qui ne peuvent se déplacer. À cet effet, le client retournera à l'O.V.V. Marc-Arthur Kohn le formulaire susvisé. Dans les deux cas, il s'agit d'un service gracieux rendu au client. L'O.V.V. Marc-Arthur Kohn, et ses représentants ne porteront aucune responsabilité en cas d'erreur ou omission dans l'exécution des ordres reçus, comme en cas de non exécution de ceux-ci.

ENCHÈRES

Pour une bonne organisation des ventes, les enchérisseurs sont invités à se faire connaître auprès de l'O.V.V. Marc-Arthur Kohn avant la vente, afin de permettre l'enregistrement de leurs données personnelles. Les acquéreurs potentiels devront justifier de leur identité et de leurs références bancaires. Les enchères suivent l'ordre des numéros au catalogue. L'O.V.V. Marc-Arthur Kohn est libre de fixer l'ordre de progression des enchères et les enchérisseurs sont tenus de s'y conformer. Le plus offrant et dernier enchérisseur sera l'adjudicataire. En cas de contestation au moment des adjudications, c'est-à-dire s'il est établi que deux ou plusieurs enchérisseurs ont simultanément porté une enchère équivalente, soit à haute voix, soit par signe, et réclament en même temps cet objet après le prononcé du mot « adjudgé », ledit objet sera immédiatement remis en vente au prix proposé par les enchérisseurs et tous les amateurs présents pourront concourir à cette deuxième mise en adjudication. Toute personne qui enchérit durant la vente est réputée le faire à titre personnel et agir en son nom propre. Elle en assume la pleine responsabilité, à moins d'avoir préalablement fait enregistrer par l'O.V.V. Marc-Arthur Kohn un mandat régulier précisant que l'enchère est réalisée au profit d'un tiers identifié. Dans l'hypothèse où un prix de réserve aurait été stipulé par le vendeur, l'O.V.V. Marc-Arthur KOHN se réserve le droit de porter des enchères pour le compte du vendeur jusqu'à ce que le prix de réserve soit atteint.

CONVERSION DE DEVICES

La vente a lieu en euros. Un panneau convertisseur de devises est mis en place lors de certaines ventes à la disposition des enchérisseurs. Les informations y figurant sont fournies à titre indicatif seulement. Des erreurs peuvent survenir dans l'utilisation de ce système et l'O.V.V. Marc-Arthur Kohn ne pourra en aucun cas être tenu responsable pour des erreurs de conversion de devises. Seules les informations fournies par le commissaire-priseur habilité en euros font foi.

FRAIS À LA CHARGE DE L'ACHETEUR

Les acquéreurs paieront en sus des enchères, les frais suivants, frais dégressifs par tranche et par lot :

Jusqu'à 500 000 € : 25,20 % TTC (soit 21 % HT + TVA).

Au-delà de 500 000 € : 19 % TTC (soit 15,83 % HT + TVA).

Pour les lots en importation temporaire d'un pays tiers à l'Union Européenne, indiqués par un astérisque*, il convient d'ajouter aux commissions et taxes indiquées ci-dessus, la TVA à l'import de 7 % du prix d'adjudication. En ce qui concerne les bijoux et pierres non montées, il convient d'ajouter aux commissions et taxes indiquées ci-dessus, la TVA à l'import de 20% du prix d'adjudication. Ces frais additionnels peuvent faire l'objet d'un remboursement à l'acheteur sur présentation des justificatifs d'exportation hors Communauté Européenne.

Pour plus d'informations et précision veuillez contacter le +33 (0)1.44.18.73.00.

PAIEMENT

Le paiement doit être effectué immédiatement après la vente. Dans l'hypothèse où l'adjudicataire ne se sera pas fait enregistrer avant la vente, il devra justifier précisément de son identité ainsi que de ses références bancaires. L'adjudicataire pourra s'acquitter par les moyens suivants :

- par virement bancaire en euros :
BANQUE BRED, PARIS OPERA Centre des Affaires - 49, avenue de l'Opéra, 75002 Paris.

Compte : 00510752997 06 Code banque : 10107 Code guichet : 00175

Code BIC : BREDFRPP - IBAN : FR76 1010 7001 7500 5107 5299 706

- par carte bancaire VISA ou MasterCard sur présentation d'un justificatif d'identité. L'identité du porteur de la carte devra être celle de l'acheteur

- en espèces en euros :

jusqu'à 3 000 € (adjudication + frais de vente) pour les particuliers ressortissants français

jusqu'à 15 000 € (adjudication + frais de vente) pour les particuliers ressortissants étrangers sur présentation de leur pièce d'identité.

- par chèque bancaire certifié en euros avec présentation obligatoire de deux pièces d'identité en cours de validité.

Les chèques tirés sur une banque étrangère non encaissables en France ne sont pas acceptés. Les chèques et virements bancaires seront libellés en euros à l'ordre de Marc-Arthur Kohn Sarl. L'acheteur ne devient propriétaire du bien adjudgé qu'à compter du règlement intégral et effectif à l'O.V.V. Marc-Arthur Kohn du prix, des commissions et des frais afférents. Dès l'adjudication prononcée, les objets adjudgés sont placés sous l'entière responsabilité de l'acquéreur.

Il lui appartiendra de faire assurer les lots dès l'adjudication.

DÉFAUT DE PAIEMENT

Conformément à l'article 14 de la loi n° 2000-642 du 10 juillet 2000, à défaut de paiement par l'adjudicataire, après mise en demeure restée infructueuse, le bien est remis en vente à la demande du vendeur sur folle enchère de l'adjudicataire défaillant ; si le vendeur ne formule pas cette demande dans un délai d'un mois à compter de l'adjudication, la vente est résolue de plein droit, sans préjudice de dommages et intérêts dus par l'adjudicataire défaillant.

L'O.V.V. Marc-Arthur Kohn se réserve le droit de réclamer à l'adjudicataire défaillant :

- des intérêts au taux légal,

- le remboursement des coûts supplémentaires engagés par sa défaillance,

- le paiement du prix d'adjudication ou :

- la différence entre ce prix et le prix d'adjudication en cas de revente s'il est inférieur, ainsi que les coûts générés par les nouvelles enchères,

- la différence entre ce prix et le prix d'adjudication sur folle enchère s'il est inférieur,

ainsi que les coûts générés par les nouvelles enchères.

L'O.V.V. Marc-Arthur Kohn se réserve également le droit de procéder à toute compensation avec les sommes dues par l'adjudicataire défaillant. L'O.V.V. Marc-Arthur Kohn se réserve la possibilité d'exclure de ses ventes futures tout adjudicataire qui n'aurait pas respecté les présentes conditions générales de vente et d'achat de l'O.V.V. Marc-Arthur Kohn.

DROIT DE PRÉEMPTION DE L'ÉTAT FRANÇAIS

L'Etat français dispose d'un droit de préemption sur certaines œuvres d'art mises en vente publique. L'exercice de ce droit au cours de la vente est confirmé dans un délai de quinze jours à compter de la vente. Dans ce cas, l'Etat se substitue au dernier enchérisseur.

EXPORTATION ET IMPORTATION

L'exportation de tout bien de France, et l'importation dans un autre pays, peuvent être sujettes à autorisations (certificats d'exportation, autorisations douanières). Il est de la responsabilité de l'acheteur de vérifier les autorisations requises.

Pour toute information complémentaire, il conviendra de contacter le +33(0)1.44.18.73.00.

ENLÈVEMENTS DES ACHATS

Aucun lot ne sera délivré à l'acquéreur avant acquittement de l'intégralité des sommes dues. En cas de paiement par chèque ou par virement, la délivrance des objets pourra être différée jusqu'à l'encaissement. Les frais de dépôt sont, en ce cas, à la charge de l'adjudicataire. Le dépôt n'entraîne pas la responsabilité de l'O.V.V. Marc-Arthur Kohn de quelques manières que ce soit. Il appartient à l'acquéreur de vérifier la conformité de son achat lors de sa remise. Tout bien en admission temporaire en provenance d'un pays tiers à l'Union Européenne devra être dédouané à Paris. L'O.V.V. Marc-Arthur Kohn est à votre disposition pour signaler les lots qui seront soumis à cette obligation.

ENLÈVEMENT DES OBJETS NON VENDUS

Les lots non vendus doivent être retirés dans les meilleurs délais par le vendeur, au plus tard dans les 15 jours suivant la vente publique. A défaut, les frais de dépôt des objets invendus seront supportés par le vendeur, au tarif habituel en pareille matière. L'O.V.V. Marc-Arthur Kohn ne sera tenue d'aucune garantie à l'égard du vendeur concernant ce dépôt.

TERMS OF SALE AND BIDS

The sale will be conducted in Euros (€).

Purchasers pay in addition to the hammer price, a buyer's premium from 0 to € 500 000: 25,20% (21 % + VAT).

For amounts superior to € 500 000: 19% (15,83% + VAT).

Lots from outside the EEC: (identified by an*). In addition to the commissions and taxes indicated above, an additional import VAT will be charged (7% of the hammer price, 20% for jewelry).

For any member of the EEC, non assembled stones are liable to VAT 20%.

The auctioneer is bound by the indications in the catalogue, modified only by eventual announcements made at the time of the sale noted into the legal records thereof. Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired, restored or repainted. Exhibitions prior to the sale at Marc-Arthur Kohn or on the sale point permits buyers to establish the condition of the works offered for sale, and therefore no claims will be accepted after the fall of the hammer. Pictures may differ from actual product.

BIDS

Biddings will be in accordance with the lot numbers listed in the catalogue or as announced by the auctioneer, and will be in increments determined by the auctioneer. The highest and last bidder will be the purchaser. Should the auctioneer recognize two simultaneous bids on an object, the lot will be put up for sale again and all those present in the sale room may participate in this second opportunity to bid.

ABSENTEE BIDS AND TELEPHONE BIDS

If you wish to make a bid in writing or a telephone bid, we have to receive no later than two days before the sale your instructions accompanied by your bank references. In the event of identical bids, the earliest will take precedence. Telephone bids are a free service designed for clients unable to be present at an auction. Marc-Arthur Kohn cannot be held responsible for any problems due to technical difficulties.

COLLECTION OF PURCHASES

If payment is made by cheque or by wire transfer, lots cannot be withdrawn until the payment has been cleared. From the moment the hammer falls, sold items will become the exclusive responsibility of the buyer. The buyer will be solely responsible for the insurance. Marc-Arthur Kohn assumes no liability for any damage to items. Buyers at Marc-Arthur Kohn are requested to confirm with Marc-Arthur Kohn before withdrawing their purchases. Kohn has several storage warehouses. An export

licence can take four or six weeks to process, although this time may be significantly reduced depending upon how promptly the buyer supplies the necessary information to Marc-Arthur KOHN.

Law and jurisdiction :

- These Conditions of purchase are governed by french law exclusively.

Any dispute shall be submitted to the exclusive jurisdiction of the Courts of Paris.

Toutes les conversations téléphoniques sont susceptibles d'être enregistrées

Archéologie

Lots 1 à 75



Détail du lot 73

1

VASE CYLINDRIQUE

Proche Orient, vers 3000-2000 avant J.C.

Matériau

Chlorite

H. 7,5 cm, Diam. 10,6 cm

€ 8 000 - 10 000

CHLORITE CYLINDRICAL VESSEL

Origin: Near East

Circa: 3000 BC to 2000 BC

Medium: Chlorite

Dimensions : 2.61" high, 4.17" wide

Chlorite is a distinctive gray-green stone that was utilized during antiquity for the fabrication of luxurious containers in the greater Gulf region as well as southern Iran. Excavations at the archeological site of Tepe Yaya, dated to the mid-third millennium B.C., in Iran unearthed the ruins of workshops where such vessels were discovered. As well, raw materials used for their manufacture, chlorite as well as steatite, quarried from the nearby hills were also present.

On the island of Tarut, in the Gulf close to the Arabian coast, over six hundred complete and fragmentary vessels and weights have been unearthed. Because many partially formed objects found on Tarut were discovered next to chunks of unworked chlorite, it has been surmised that this island was once a center of production for these works. Found throughout the ancient Near East, from Syria to the Indus Valley, revealing the extensive trade routes of the time, these works are classified by modern historians as belonging to the "Intercultural Style," called so because they derive iconographical elements from both Near Eastern and Harappan traditions. Much like the written cuneiform alphabet was used by several distinct cultures throughout the ancient Near East to dictate their individual spoken languages, so such vessels were created by various cultures, each adorning the works with their own distinct aesthetic style.

Many examples were discovered in the ruins of palace and temple structures or entombed in the graves of the nobility, including Sumerian Mesopotamia. Clearly these vessels were among the most precious luxury items that could only be afforded by the ruling elite.



2

COUPE CYLINDRIQUE

Proche Orient, vers 3000-2000 avant J.C.

Matériau

Chlorite

H. 8,5 cm, Diam. 13,7 cm

€ 8 000 - 10 000

CHLORITE CYLINDRICAL CUP

Origin: Near East

Circa: 3000 BC to 2000 BC

Medium: Chlorite

Dimensions : 3.34 " high, 5.39" wide

Chlorite is a distinctive gray-green stone that was utilized during antiquity for the fabrication of luxurious containers in the greater Gulf region as well as southern Iran. Excavations at the archeological site of Tepe Yaya, dated to the mid-third millennium B.C., in Iran unearthed the ruins of workshops where such vessels were discovered. As well, raw materials used for their manufacture, chlorite as well as steatite, quarried from the nearby hills were also present. On the island of Tarut, in the Gulf close to the Arabian coast, over six hundred complete and fragmentary vessels and weights have been unearthed. Because many partially formed objects found on Tarut were discovered next to chunks of unworked chlorite, it has been surmised that this island was once a center of production for these works. Found throughout the ancient Near East, from Syria to the Indus Valley, revealing the extensive trade routes of the time, these works are classified by modern historians as belonging to the "Intercultural Style," called so because they derive iconographical elements from both Near Eastern and Harappan traditions. Much like the written cuneiform alphabet was used by several distinct cultures throughout the ancient Near East to dictate their individual spoken languages, so such vessels were created by various cultures, each adorning the works with their own distinct aesthetic style. Many examples were discovered in the ruins of palace and temple structures or entombed in the graves of the nobility, including Sumerian Mesopotamia. Clearly these vessels were among the most precious luxury items that could only be afforded by the ruling elite



3

VASE CYLINDRIQUE

Proche Orient, vers 3000-2000 avant J.C.

Matériau

Chlorite

H. 19 cm, Diam. 15 cm

€ 20 000 - 25 000

CHLORITE CYLINDRICAL VESSEL

Origin: Near East

Circa: 3000 BC to 2000 BC

Medium: Chlorite

Dimensions: 7.48" high, 5.9" wide

Chlorite is a distinctive gray-green stone that was utilized during antiquity for the fabrication of luxurious containers in the greater Gulf region as well as southern Iran. Excavations at the archeological site of Tepe Yaya, dated to the mid-third millennium B.C., in Iran unearthed the ruins of workshops where such vessels were discovered. As well, raw materials used for their manufacture, chlorite as well as steatite, quarried from the nearby hills were also present.

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4

GRANDE TÊTE D'IBEX

Asie centrale, Elam, entre 2000 et 1500 avant J.C.

Matériau

Bronze

H. 41,5 cm, L. 22,9 cm

€ 300 000 - 400 000



BRONZE IBEX HEAD

Origin: Central Asia

Circa: 2000 BC to 1500 BC

Style: Elamite

Medium: Bronze

Dimensions: 16.35" high, 9" wide

Elam was an ancient kingdom of Asia, situated north of the Persian Gulf and east of the Tigris River, and corresponding approximately to the present-day province of Khuzistan in Iran. The capital of Elam and its most fabled city was Susa, today the city of Shush. This powerful empire has been overshadowed in history by the rival kingdoms of Babylon and Assyria. However, the Elamite Empire deserves to be placed in a list of the world's most important and influential ancient cultures. Archaeological signatures for the area exist as far back as the sixth millennium B.C. The empire itself was founded in around 3200 B.C., and it lasted - in various guises - almost continuously until the mid first millennium B.C.; much of its history is also documented using the world's earliest deciphered alphabet, which makes it of extraordinary value to historians and archaeologists. The earliest phases are somewhat unclear.

The most extensively researched portions of the sequence start with the Old Elamite Period (OEP), which began around 2700 B.C. and saw the conquest of Elam by Enmebaragesi of Kish. King lists indicate a temporary domination of Sumer (Iraq) by later dynasties within the OEP, although Elam was herself briefly dominated by strong Sumerian rulers. Struggles with the Akkadians and repeated conquests in both directions characterized much of the Avan Dynasty; diplomatic relations between the Sumer and Elam improved, but perhaps only because the former's power was waning. The Elamites sacked Ur in 2004 BC, and led Ibbi Sin into captivity. Later dynasties in the OEP saw burgeoning power structures throughout the Elamite Empire, leading to the rise of the Anshanite dynasties around 1500 B.C. and the arrival of the Middle Elamite Period (MEP).

Akkadian influence waned during this period, and Elamite gained strength; Elamite influence likewise burgeoned, capturing and sacking cities and artworks from the Babylonians and other neighbours. The power of the empire waned dramatically towards the end of the MEP with the inbred king Khutelutush-In-Shushinak, who was the product of his father and sister. Under his unsteady rule, the Elamite Empire fell into obscurity for almost three centuries, allowing their foes to reclaim their territory and plunder. The rise of the Neo-Elamite period is little understood, but in time the empire regained its former strength.



5

ROI TRÔNANT

Art mésopotamien, vers 2600-2350 avant J.C.

Matériau

Calcaire ou albâtre

H. 25 cm, L. 8 cm aux épaules, L. 11 cm à la base

Etude faite par le professeur W.G. Lambert

€ 50 000 - 70 000



MESOPOTAMIAN STATUETTE OF A SEATED KING

Origin: Mesopotamian art

Circa: 2600 BC to 2350 BC

Medium: Limestone or alabaster

Dimensions: 9.84" high, 3.15" wide at shoulders,
4.33" wide at base

Elam was an ancient kingdom of Asia, situated north The stool is angular with extension serving as a foot-rest at the base. The sides of the stool are hollowed out with crossing struts visible, but presumed original inlay is now lost.

The man wears a plain robe from waist to ankles, with a wide decorative sash from waist to ankles. This too was meant for now lacking inlay. The man has massive ankles and thick arms while the chest is more naturalistic with male breasts and nipples marked. The head is tilted backwards a little, is shaven on the top and back, has huge eyes with some inlay still preserved, grooves for inlaid eyebrows, a heavy moustache and full beard. The beard is braided and ends in two pairs of big curls, each for lapis inlay (like the breasts).

This statuette is mesopotamian and dates to c. 2600-2350 B.C. It was made to be deposited in a temple. However, the general appearance of the face and the four beard curls with inlay are distinctive and cannot be paralleled in published examples.

Study by Professor W.G. Lambert

Literature:

A very good general survey of such objects is given by Agnès Spycket, *La Statuaire du Proche-Orient Ancien* (E.J. Brill, Leiden-Köln, 1981), pp. 75-121. A detailed study and collections of full details of all such known objects to the date of publication is: E.A. Braun-Holzinger, *Frühdynastische e Beterstatuetten* (Gebr. Mann, Berlin, 1977) .



6

PRINCESSE BACTRIANE

Asie centrale, vers 2500 - 1800 avant J.C.

Matériau

Stéatite ou chlorite

H. 9,9 cm, L. 9,9 cm

€ 90 000 - 120 000



BACTRIAN PRINCESS COMPOSITE STONE

Origin: Central Asia

Circa: 2500 BC to 1800 BC

Medium: Steatite or Chlorite

Dimensions: 3.9" high, 3.9" wide

The now-extinct country of Bactria spread across what are now Turkmenistan, Tajikistan, Uzbekistan and Northern Afghanistan. It was one of many economic and social entities in the vicinity, and was a powerful country due to the exceptional fertility and wealth of its agricultural lands. This in turn gave rise to a complex and multifaceted set of societies with specialist craftsmen who produced luxury materials such as this for the ruling and aristocratic elites. For this reason, the area was fought over from deep prehistory until the mediaeval period, by the armies of Asia Minor, Greece (Macedonia), India and the Arab States, amongst others. This piece pertains to a civilisation referred to as the Oxus (or the BMAC). Flourishing between about 2100 and 1700 BC, it was contemporary with the European Bronze Age, and was characterised by monumental architecture, social complexity and extremely distinctive cultural artefacts that vanish from the record a few centuries after they first appear. Trade appears to have been important, as Bactrian artefacts appear all over the Persian Gulf as well as in the Iranian Plateau and the Indus Valley. Pictographs on seals have been argued to indicate an independently-developed writing system. Religion may have been based around deities represented by pieces such as this. However, they are extremely rare. A 2003 inventory calculated that there were at least thirty-eight examples of such Bactrian idols known, and although the number of examples discovered since has increased, the total number of such Bactrian idols remains relatively small. Nine examples have been found in southeastern Turkmenistan and two more in Pakistan. Their significance is unclear. Some scholars identify them as elite members of this early society, while others consider their compelling monumentality to signify that these female figures are depictions of one (or more) goddesses.

Recent Carbon 14 dating of the organic material found in association with some of the excavated examples suggests a chronological position for the group in the early second millennium BC about 2000-1800 BC, and the use of different coloured stone is apparently consistent with this dating. The technique appears to be used for the creation of composite figures of approximately the same dimensions excavated at Ebla. As one of less than fifty such examples in the world, this piece has the quality of rarity as well as an intensely powerful presence out of all proportion to its size. In its simplicity and its inherent monumentality, the figure resonates with contemporary aesthetic taste. This is a remarkable and fascinating piece of ancient art, and a credit to any collection fortunate enough to contain it.



COLLECTIONS DE TABLETTES CUNEIFORMES

Le cunéiforme sumérien est une des plus anciennes formes d'expression écrite. Il apparaît au 4^e millénaire avant J.C. sur le territoire de l'Irak actuelle et prit le nom de cunéiforme en raison de la forme de coins ou clou des lettres, créées en pressant un calame dans l'argile humide.

Les écrits sumériens précoces utilisaient essentiellement des pictogrammes qui furent simplifiés et réduits en nombre au cours du 3^e millénaire jusqu'à devenir une série de signes composés de traits.

Ce système écrit fut utilisé par les sumériens ainsi que par d'autres peuples tels que les Assyriens, les Elamites, les Akkadiens et les Hittites pendant près de trois mille ans.

Certains signes et références phonétiques sont toujours utilisés dans les langues du Moyen-Orient et de l'Extrême-Orient mais le système écrit a disparu. C'est pourquoi le déchiffrement par des assyriologues français, anglais et allemands au milieu du XIX^e siècle du code de l'ancien cunéiforme a été une avancée importante qui a permis l'accès à une source d'information inestimable sur ces groupes anciens sur lesquels les données étaient limitées jusqu'alors.

L'écriture cunéiforme était utilisée sur les monuments dédiés à des figures héroïques, souvent royales, mais sa fonction la plus importante était la tenue de registres.

Les centres urbains importants tels qu'Ur étaient constitués autour d'un palais dans lequel s'organisait une administration complexe et sophistiquée conduite par des fonctionnaires et des prêtres qui répondaient tous au contrôle de la cour centrale.

L'essentiel de nos connaissances sur le fonctionnement interne de ces sociétés vient des tablettes qui enregistraient les affaires quotidiennes des temples et des palais dans leurs moindres détails.

Le Professeur Lambert de l'Université de Birmingham, expert renommé du déchiffrement et de la traduction du cunéiforme a procédé à l'analyse des tablettes.

Sumerian cuneiform is one of the earliest known forms of written expression. First appearing in the 4th millennium BC in what is now Iraq, it was dubbed cuneiform ('wedge-shaped') because of the distinctive wedge form of the letters, created by pressing a reed stylus into wet clay. Early Sumerian writings were essentially pictograms, which became simplified in the early and mid 3rd millennium BC to a series of strokes, along with a commensurate reduction in the number of discrete signs used (from c.1500 to 600). The script system had a very long life and was used by the Sumerians as well as numerous later groups - notably the Assyrians, Elamites, Akkadians and Hittites - for around three thousand years.

Certain signs and phonetic standards live on in modern languages of the Middle and Far East, but the writing system is essentially extinct. It was therefore cause for great excitement when the 'code' of ancient cuneiform was cracked by a group of English, French and German Assyriologists and philologists in the mid 19th century AD. This opened up a vital source of information about these ancient groups that could not have been obtained in any other way.

Cuneiform was used on monuments dedicated to heroic - and usually royal - individuals, but perhaps its most important function was that of record keeping. The palace-based society at Ur and other large urban centres was accompanied by a remarkably complex and multifaceted bureaucracy, which was run by professional administrators and a priestly class, all of whom were answerable to central court control. Most of what we know about the way the culture was run and administered comes from cuneiform tablets, which record the everyday running of the temple and palace complexes in minute detail, as in the present case. **The Professor Lambert (University of Birmingham), a renowned expert in the decipherment and translation of cuneiform, has examined and processed the information on these tablets.**



7

TABLETTE CUNÉIFORME

Art sumérien, entre 2080-2010 avant J.C.

Matériau

Argile

H. 8,2 cm, L. 5,1 cm

€ 7 000 - 8 000

SUMERIAN CUNEIFORM TABLET

Origin: from Eastern Mediterranean

Circa: 2080 BC- 2010 BC

Dimensions: 3.22" high, 2" wide

The tablet is complete, with 13 lines on the obverse, three on the reverse, the first of these three a little damaged, the rest complete. The text is an administrative document from the period of the Third Dynasty of Ur, c. 2080-2010 B.C. It is not self-explanatory, but lists plots of irrigated arable land with quantities of barley for each.

A iku was a measure of area of land, about 3530 square meters; sila and gin were measures of capacity used for barley, the sila about .85 of a litre and a gin 1/60 of a sila.

Translation:

12 iku: 13 ½ sila, 5 gin each.

24 iku: 20 ½ sila each.

12 iku: 19 1/3 sila each.

2 iku 6 ½ sila each.

24 iku: 10 sila each.

17 ¼ iku: 5 sila each.

25 iku: 12 1/3 sila each.

24 iku: 9 ½ sila each.

26 iku: 2 2/3 sila each.

12 iku: 12 2/3 sila each.

14 iku: 4 ½ sila each.

14 iku: 8 sila 10 gin each.

18 iku: 2 5/6 sila each.

10 ¾ iku: (.....sila) each

Field of Ashgi-amah.

Ilushu-re'i manager.

The background of this document is the following. Arable land had to be irrigated, and that meant communal direction. In fact most land was owned by the state, big temples, or big private land-owners. Since the state controlled the temples it was by far the largest land-owner, and it had a huge bureaucracy to manage the land. There were three well-used methods of exploiting the arable land for the state: to work it with servants of the state, who had then to be paid in some form, to assign small plots to individual men who worked for the state in other capacities and who worked their plots privately and took the crops as wages, to lease out small plots to private men who worked them and at harvest time handed over an agreed percentage of the crops as rent for the past season. This document offers statistics for one harvest in "the Field of Ashgi-amah". Ashgi-amah is a personal name, but here it is the name of a piece of irrigated land, not of the owner. This piece of land had been divided into plots which had been cultivated and the barely measured at harvest.

This is a statistical record since it gives the yield of each iku for each plot, but does not name the men who had cultivated each plot. That information would have been recorded elsewhere.



Recto



Verso



TABLETTE CUNÉIFORME

Art sumérien, 2027 avant J.C.

Matériau

Argile

H. 6,6 cm, L. 4,7 cm

€ 8 000 - 10 000

SUMERIAN CUNEIFORM TABLET

Origin: from Eastern Mediterranean

Circa: 2027 BC

Dimensions: 2.59" high, 1.85" wide

Clay Tablet with a total of 29 lines of Sumerian Cuneiform

This is a complete tablet in very good condition. It is an administrative document from the period of the Third Dynasty of Ur, dated to the 2nd day of the month "Barley Harvest" of the second year of Ibbi-Sin, last king of the dynasty, c.2027 B.C. It lists the rations issued to servants of the king to sustain them on official journeys:

Translation:

10 sila of beer, 10 sila of bread: Laqipum, butler, king's messenger.

When he went to the king's offering.

30 sila of beer, 30 sila of bread: Lu-gina, groom, king's messenger.

3 sila of beer, 2 sila of bread: Ir-Nanna king's messenger.

When they went from Der to the king.

3 sila of beer, 2 sila of bread: Awilum-shalim, king's messenger.

3 sila of beer, 2 sila of bread: Libur-Amar-Sin, king's messenger.

When they went to Der.

3 sila of beer, 2 sila of bread: Nur-ili, king's messenger.

When he went to Diniktu.

5 sila of beer, 5 sila of bread: Zallum, king's messenger.

When he went to call up themen.

5 sila of beer, 5 sila of bread: Nanna-shagga, king's messenger.

When he went for shoes.

2 sila of beer, 2 sila of bread: Pulullu, groom.

When he went to the.....Donkey.

A disbursement: month Barley Harvest.

Year: the high priestess of Inanna of Uruk was chosen by divination.

(on left edge): 2nd day.

A sila was a measure of capacity, about .85 of a litre. This is entirely clear when applied to beer, but bread is not obviously measured by bulk. Perhaps the flour used is meant, which was later baked to make the bread. The journeys alluded to are not all clear. Der was a town in the Diyala valley, so that is clear, but "shoes" is hardly a place.

While the wording is generally very clear and simple, the reality is often unclear. One man received ten times the quantities of beer and bread as the next one. Why? And would a messenger take a long 25 litres of beer with him on the journey? If not, what happened to it? These are practical documents of administration and the ancients certainly knew what they were doing, but they had no interest in passing on their knowledge to us.

The tablet is complete, with 13 lines on the obverse, three on the reverse, the first of these three a little damaged, the rest complete. The text is an administrative document from the period of the Third Dynasty of Ur, c. 2080-2010 B.C. It is not self-explanatory, but lists plots of irrigated arable land with quantities of barley for each. (A iku was a measure of area of land, about 3530 square meters; sila and gin were measures of capacity used for barley, the sila about .85 of a litre and a gin 1/60 of a sila.)



Recto



Verso

9

TABLETTE CUNÉIFORME

Art sumérien, vers 2027 avant J.C.

Matériau

Argile

H. 7,9 cm, L. 4,6 cm

€ 2 000 - 3 000

SUMERIAN CUNEIFORM TABLET

Origin: Eastern Mediterranean

Circa: 2027 BC

Medium: Clay

Dimensions: 3.1" high, 1.8" wide

The tablet is an administrative document from the period of the Third Dynasty of Ur, dated to the second year of Ibbi-Sin, last king of the dynasty, c. 2027 B.C. It lists rations issued to official messengers:

Translation :

15 sila of beer, 15 sila of bread: Puzur-Sin, son of the Grand vizier. 5 sila of beer, 5 sila of bread: Puzur-Mamma, king's messenger. 5 sila of beer, 5 sila of bread: Sharrum-bani, king's messenger when they went to call up workers for thrashing sesame. 5 sila of beer, 5 sila of bread: Elumma'e, king's messenger when he went from Kimash to the king. 3 sila of beer, 2 sila of bread: Baya, king's messenger when he went to Kimash. 3 sila of beer, 2 sila of bread: Ahuni, [king's messenger] when [he went] for barley [....]. 3 sila of beer, 2 sila of bread: Erra-..... [.....]. when he went from Der to the king. 3 sila of beer, 2 sila of bread: Dadamu, king's messenger when he went for fine copper. 2 sila of beer, 2 sila of bread: Lugal- amarku, the when he went for spices. 12 sila: offerings: the men when they went to Anshebaran-zikum. Disbursement of the month of the Plow. Year: the highest priestess of Inanna of Uruk was chosen by divination. 6th day.

The sila was a measure of capacity, about .85 of a litre. It is an obvious way of measuring beer, but not bread, something the ancient never explained. Perhaps the flour rather than the baked product was measured.

This tablet is important for giving the purpose of many of these trips, since previously published tablets of this kind do not give such details.



Recto



Verso

10

TABLETTE CUNÉIFORME

Art sumérien, vers 2032 avant J.C.

Matériau

Argile

H. 7,4 cm, L. 4,6 cm

€ 1 000 - 2 000

SUMERIAN CUNEIFORM TABLET

Origin: Eastern Mediterranean

Circa: 2032 BC

Medium: Clay

Dimensions: 2.9" high, 1.8" wide

The tablet is an administrative document from the period of the Third Dynasty of Ur, dated to the 6th year of Shu-Sin, fourth king of the dynasty, c. 2032 B.C. It is a record of three ox-herders in the government employ being struck off the list of such workers.

Translation:

[1.....].....]...[.....] ox herder. 1. [.....]....., son of a prostitute. 1. Buzalum, brother of Puzur-Kesh, house of the vizier. Not present: they have been deleted from the document, at the order of Ashgi-bani, administrator. Total: 3 men, ox-herders, not present. Reckoning of ox-herders, Ashgi-bani the administrator took (the tablet) Via Ur-Mes, governor. Month: the plow. Year Shu-Sin, king of Ur, erected a magnificent stele for Enlil and Ninlil.

The Sumerian scribes did not spare words. It was nothing unusual in a government bureaucracy of the Sumerians for a few men to disappear and be struck from the register. Legally they were not free to leave their employment, so some took the matter in their own hands and simply fled and tried to escape detection.



Recto



Verso

11

TABLETTE CUNÉIFORME

Art sumérien, 2028 avant J.C.

Matériau
Terre cuite
H. 7 cm, L. 4,4 cm

€ 5 000 - 6 000

SUMERIAN CUNEIFORM TABLET

Origin: Eastern Mediterranean
Circa: 2028 BC
Medium: Terracotta
Dimensions: 2.75" high, 1.75" wide

With 28 lines of Sumerian Cuneiform. This is perfectly preserved and contains an administrative document from the period of the Third Dynasty or Ur, dated to the 27th day of the month Kirsi-ak (not yet identified within the calendar) of the second year of Ibbi-Sin, last king of the dynasty, c. 2028 BC. It is a list of rations issued to the king's messengers to assist them on their travels and missions.

Translation:

10 sila of beer, 10 sila of bread: Laqipum, butler, king's messenger When he went to the king's offering
3 sila of beer, 2 sila of bread: Ilum-dan, king's messenger When he went from Der to the king
3 sila of beer, 2 sila of bread: Nahshum, king's messenger
3 sila of beer, 2 sila of bread: Nur-Eshtar, king's messenger
3 sila of beer, 2 sila of bread: Shalim-ahum, king's messenger
3 sila of beer, 2 sila of bread: Iddish-Shamash, king's messenger
3 sila of beer, 2 sila of bread: Daya, king's messenger When they went to Der
3 sila of beer, 2 sila of bread: Abum-ilum, king's messenger When he went to the proclamation of the viceroy
2 sila of beer, 2 sila of bread: Pululu, the groom When he went to the... donkey.
A disbursement: month Kirsi-ak Year: the high priestess of Inanna of Uruk was chosen by divination. (Left edge of tablet) 27th day.

Der was a town in the Diyala valley, and important economically, since Sumer lacked most natural resources, such as metals and stone, and had to import them. Products such as lapis lazuli and tin could reach Sumer down the Diyala valley.



Recto



Verso

12

TABLETTE CUNÉIFORME

Art sumérien, vers 2027 avant J.C.

Matériau

Argile

H. 8,1 cm, L. 4,6 cm

€ 7 000 - 9 000

SUMERIAN CUNEIFORM TABLET

Origin: Eastern Mediterranean

Circa: 2027 BC

Medium: Clay

Dimensions: 3.2" high, 1.8" wide

The following is a transcription of his analysis of this tablet:

'The tablet is an administrative document from the period of the Third Dynasty of Ur, dated to the second year of Ibbi-Sin, last king of the dynasty, c. 2027 B.C. It is a list of rations issued to official messengers:

Translation:

1 sila of soup, 1 fish: Lugal-kuzu, king's messenger when he went from Der to the king. 2 sila of soup, 2 fish: Nabnis-Ea, king's singer. 1 sila of soup, 1 fish: Shatti-ilum, barber when they went to Der. 2 sila of soup, 2 fish: Mazzati, vizier, king's messenger when he went to the beer and bread of Nur-Shamash. 2 sila of soup, 2 fish: Imtida, king's messenger. 2 sila of soup, 2 fish: Kuku, rider, king's messenger. 1 sila of soup, 1 fish: Dandashasha, king's messenger when they hurried to Der for cattle for the king's offering. 2 sila of soup, 2 fish: Girini-isha, king's messenger when he went for the household utensils of the high priestess of Inanna. 2 sila of soup, 2 fish: Ahuni, king's messenger when he went for sesame. 2 sila of soup, 2 fish: Ur-mes, king's messenger when he went for malt. 2 sila of soup, 2 fish: Zallum, king's messenger when he went to pluck sheep. 1 sila of soup, 1 fish: Pululu, groom, when he went to Anshe-baran-zikum. Disbursement of the month Barley Harvest. Year: the high priestess of Inanna of Uruk was chosen by divination. 13th day.

A sila was a measure of capacity, about .85 of a litre. This tablet is important for information it gives on the purpose of many of these official journeys. Previously published tablets of this kind do not have this important information.



Recto



Verso

13

TABLETTE CUNÉIFORME

Art sumérien, entre 2040-2020 avant J.C.

Matériau

Argile

H. 10,6 cm, L. 5,1 cm

€ 12 000 - 15 000

SUMERIAN CUNEIFORM TABLET

Origin: Eastern Mediterranean

Circa: 2040 BC to 2020 BC

Medium: Clay

Dimensions: 4.17" high, 2" wide

This is an administrative document from the period of the Third Dynasty of Ur, dated only by the month, but c. 2040-2020 B.C. It is a list of boots assigned to named persons, and a rare and important document for its kind. One word, erina, cannot yet be translated with any assurance, so it is left untranslated.

Translation:

1 pair of street boots: Ur-Shaga, cook, 1 Ur- Shu-Sinaka, 1 Abilumma. 1 pair of erina boots: Girini-isha, 1 ir-nanna, 1 Erra-qarrad, 1 Lu-Ishtaran, 1 Mamma'ish-tikal, 1 Nin- baragesi, 1 Kinana, 1 E'eda, 1 Mamma- dannat, 1 Baba-nuri, 1 Zi-mudagal, 1 Amma. 1 pair of small erina boots: Ahushuni, 1 Kudanum, 1 Shat-Shulgi, 1 Shat-Ea, 1 Shat- 1 Geme-Nanna, 1 Nin-hedu, 1 Mamma-Sharrat, 1 Ashgi-nirgal. 1 pair of small, nice boots. 1 pair of small erina boots: Shat-..... Total: 3 pairs of street boots. Total: 12 pairs of erina boots. Total: 1 pair of nice small boots. Total: 10 pairs of small erina boots. A disbursement: month of Kirsí'ak.

This is a record from a government bureaucracy, the leather boots being handed out as payment or reward for services. The names beginning Shat- and Geme- are certainly women's names, and those beginning Ur- and Lu- are certainly men's names, also Ahushuni is a man's name, but many names are ambiguous as to gender of their holders.



Recto



Verso

14

TABLETTE CUNÉIFORME

Art sumérien, vers 2030 avant J.C.

Matériau

Argile

H. 8,9 cm, L. 5,21 cm

€ 4 000 - 6 000

SUMERIAN CUNEIFORM TABLET

Origin: Eastern Mediterranean

Circa: 2030 BC

Medium: Clay

Dimensions: 3.50" high, 2.05" wide

The following is a transcription of his analysis of this tablet: Clay tablet, 89 x 52 mm., with 26 lines of Sumerian cuneiform on obverse and reverse, written in a large, fine scribal hand, and excellently preserved. An administrative document from the period of the Third Dynasty of Ur, dated to the 8th year of Shu- Sin, fourth king of the dynasty, c. 2030 B.C. It is an account of the expenditure of barley. A gur was a measure of capacity, used for barley, and about 250 litres. Barley was the regular crop on the irrigated land of Sumer, and served in most cases for our money.

Translation:

190 gur of barley: a consignment of barley from it:

Seed grain for 60 iku f land: 6 gur

fodder for cattle: 6 gur

wages for hired men: 12 gur

1 ox for sale: 6 gur

80 sheep for sale: 40 gur expenditures for 1 year

10 gur for beer and bread: the gods' banquet

1 gur: payment to the priest

72 gur: barley rations for temple slaves

2 talents of wool in 12 mina bundles: sale value 10 gur

wool rations for temple slaves

12 gur barley rations for Mashtum, house- born slave

Total: 174 gur

A disbursement: 44 gur surplus

Accounts for priestly goods, via Ili-bitim

Year: Shu-Sin, king of Ur, built a magnificent barge for Enil and Ninlil

The arithmetic is not quite accurate. The total adds up to 175, not 174 as stated. The priest's 1 gur was apparently forgotten. And 175 subtracted from 190 yields 15, not 44! Since only scribes could read and write, perhaps they relied on professional loyalty to avoid exposure of such errors. But the details of kinds of uses for barley do look entirely correct for Sumerian life at this time.



Recto



Verso

15

CÔNE DE FONDATION CUNÉIFORME

Asie centrale, vers 2000 avant J.C.

Matériau

Terre-cuite

H. 11,7 cm, L. 5,1 cm

€ 3 000 - 4 000

FOUNDATION CONE WITH CUNEIFORM INSCRIPTION

Origin: Central Asia

Circa: 2000 BC

Medium: Terracotta

Dimensions: 4.60" high, 2" wide

The Sumerian civilization was an extremely advanced and complex society situated in modern day Iraq. Lasting for some four thousand years, the Sumerians were among the first cultures to develop most of what we now take for granted, from complex economies to advanced record keeping, literature, international trade and recorded mythologies. Thanks to the Sumerian habit of recording everything on clay tablets using cuneiform - one of the first complex writing systems - we can infer a great deal about their society. We know that Sumer was characterized by various city-states, running in competition with one another for wealth and conquest, while sharing similar characteristics and material goods. They used slave labor, based around large temples and palaces, and were keen to form alliances and thus push out the boundaries of their nation into Central Asia and Turkey. Their trade networks were extensive, and colonies of Sumerian peoples have been identified all across the region. Rule was by kingship; rulers varied considerably in their methods although extreme cruelty and martial law (such as that exercised under Eannatum of Lagash) was the exception rather than the rule. Temples were the mainstay of local economies. It was here that produce was brought as tax, legal proceedings carried out and deals were struck. Records of this period are almost exclusively written by scribes who lived within the temple walls and worked under the auspices of the administrators, who were themselves under the authority of the priests. Dedicatory inscriptions by rulers of the Neo-Sumerian period commemorating the construction of a building were written on clay in the form of thick cones, also called "nails" because of their flat heads. Multiples were produced with identical inscriptions and were embedded into the walls of the new buildings they memorialize.



16

IDOLE BACTRIANE

Asie centrale, Afghanistan, vers 2100-1700 avant J.C.

Matériau
Stéatite ou chlorite
H. 14,6 cm, L. 8,9 cm

€ 50 000 - 70 000

BACTRIAN COMPOSITE STONE IDOL

Origin: Afghanistan
Circa: 2100 BC to 1700 BC
Style: Bactrian
Dimensions: 5.75" high, 3.5" wide

This piece pertains to an ancient culture referred to both as the Bactria-Margiana Archaeological Complex (BCAM) or as the Oxus Civilisation. The Bactria-Margiana culture spread across an area encompassing the modern nations of Turkmenistan, Tajikistan, Uzbekistan and Northern Afghanistan. Flourishing between about 2100 and 1700 BC, it was contemporary with the European Bronze Age, and was characterised by monumental architecture, social complexity and extremely distinctive cultural artefacts that vanish from the record a few centuries after they first appear. Pictographs on seals have been argued to indicate an independently-developed writing system. It was one of many economic and social entities in the vicinity, and was a powerful country due to the exceptional fertility and wealth of its agricultural lands. This in turn gave rise to a complex and multifaceted set of societies with specialist craftsmen who produced luxury materials such as this for the ruling and aristocratic elites. Trade appears to have been important, as Bactrian artefacts appear all over the Persian Gulf as well as in the Iranian Plateau and the Indus Valley. For this reason, the area was fought over from deep prehistory until the Mediaeval period, by the armies of Asia Minor, Greece (Macedonia), India and the Arab States, amongst others. Small stone composite figurine portrayed squatting, wearing a robe decorated with a low relief abstract wavy pattern,

perhaps imitating sheep's fleece, with a limbless body. This figurine could be ascribed to a group of composite statuettes made of soft black steatite or chlorite and alabaster unearthed prevalently in Bactria-Margiana and dating to the early 2nd millennium BC. Western Central Asia or Bactria-Margiana, now known as Turkmenistan, Uzbekistan, and northern Afghanistan, has yielded objects attesting to a highly developed civilization in the late third and early second millennium B.C. Artifacts from the region indicate that there were contacts with Iran to the southwest. As clay copies of such statuettes have also been found in burial contexts, it is likely that they would have been made of various materials. Unfortunately the archaeological evidence is still lacking, as many of the statuettes from excavated sites are either incomplete or shattered. Such composite statuettes, always carefully executed, have been generally associated with burials and probably portrayed the women buried in the grave. Yet, the standardisation of their shapes would seem to point to an ideal rather than a real person, including the fact that some of the best representations of squatting ladies in compartmented seals from the same area and time featured also wings or animals suggesting a divine connotation. For examples of composite female figurines see: J. Aruz ed, *Art of the First Cities*, New York, 2003: pp. 367-368, and V. Sarianidi, *Margus*, 2002: 138-145







17

BAS-RELIEF GRAVÉ D'UNE BANDE HIÉROGLYPHIQUE

Figurant les titres d'un notable
 Egypte, Moyen Empire

Matériau

Calcaire

H. 119,4 cm, 22,9 cm

€ 40 000 - 50 000



LIMESTONE WALL PANEL INSCRIBED WITH AN ELITE OFFICIAL'S AUTOBIOGRAPHY

Origin: Egypt

Circa: Middle Kingdom

Medium: Limestone

Dimensions: 47" high, 9" wide

Sculpted in classically-designed sunken hieroglyphs, this single column of inscription, oriented to the left, contains a partial string of titles belonging to the *cursus honorum* of a highly placed official in pharaoh's court. The inscription as preserved may be translated as, "...**the oldest official of [pharaoh's] senut-palace, the one who is over particular offerings, the one who presides over the secrets...**"

The exact nature of a *senut-palace* remains enigmatic, but was ostensibly the administrative branch of the bureaucracy in which senior officials exercised their duty and in which the owner of this inscription served as "the eldest statesman." The owner was also in charge of special offerings, which, although not specifically enumerated, comprised both victuals and other products. And finally, this owner was charged with rituals, the practice of which were kept secret and hidden from the uninitiated. From these titles and from the style of the sculpting of the signs and their shapes, one can confidently date this panel to Dynasty XII and suggest that it once adorned the tomb of an elite official.

This rectangular panel is beautiful in its own right and serves to point up some often over-looked aspects of ancient Egypt's culture during Dynasty XII of the Middle Kingdom. It was during this period that the classics of ancient Egyptian literature, such as *The Tale of Sinuhe* and *The Shipwrecked Sailor* to name but two, were composed. These classics were used in later periods, particularly during the time of the New Kingdom, as teaching aids for learning the Egyptian language in much the same way that *Caesar's De Bello Gallico* has been used for the teaching of Latin. Moreover, the style and form of the individual hieroglyphs used during Dynasty XII became models for the "penmanship" of Egyptians scribes of later periods. As a result the hieroglyphs on this panel represent examples of the very best writing from Egypt's classical period. The signs on this panel can be admired in much the same way that connoisseurs admire Arabic written in Kufic and the calligraphic style of Oriental *suibokuga*.



18

TABLETTE CUNÉIFORME

Art sumérien, 1900 - 1700 avant J.C.

Matériau

Terre cuite

H. 7,3 cm, L. 4,7 cm

€ 3 000 - 4 000

OLD BABYLONIAN TERRACOTTA CUNEIFORM TABLET

Origin: Mesopotamia

Circa: 1900 BC to 1700 BC

Medium: Terracotta

Dimensions: 2.87" high, 1.87" wide

28 Lines of Old Babylonian Cuneiform

This tablet contains a letter between two men in a business relationship. The one is senior to the other, so he addresses him as father and calls himself son, terms not to be taken literally. The tablet is well preserved, and save for a few line-ends which are obscured due to heavy incrustation (which could be removed) the text is clear.

Translation:

Speak to my father and my Lord, «Thus says Bali-ilim your son: 'May Shamash and Tishpak keep my father and my lord in good health for eternity. Who have I been able to trust from the beginning, and but for you I have no father or lord. Now, yesterday, when my father went for his health, Nur-Shamash tried to block my nostrils. My father wrote saying, "I will send a full report from the Forest of Barqu." I will pay attention to that matter as to your health. Nur-Shamash, now, has departed for my father. Nur-Shamash should write for you a full report, so that my father will act to spare me. I would raise(?) my hands day and night in the presence of Tishpak and bless my father. Then my father should put his name on me.'"

The tablet dates to c. 1900-1700 B.C. As to area, the god Shamash, the sun-god, was popular everywhere, but the other god invoked, Tishpak was only at home in the Diyala area, so most likely this letter comes from there. Clearly the writer, Bali-ilim, was in a difficult position and another man in this affair, Nur-Shamash, was a rival. Bali-ilim is trying to get his senior to take his side.



Recto



Verso

19

TABLETTE CUNÉIFORME

Art sumérien, 1900 - 1700 avant J.C.

Matériau

Terre cuite

H. 8,6 cm, L. 7,7 cm

€ 4 000 - 6 000

OLD BABYLONIAN TERRACOTTA CUNEIFORM TABLET

Origin: Mesopotamia

Circa: 1900 BC to 1700 BC

Medium: Terracotta

Dimensions: 3.37" high, 1.87" wide

This tablet has a total of 37 lines on obverse, lower edge and reverse. There is a little damage to the two right-hand corners, and a few spots of surface damage elsewhere, but the greater part of the script is well preserved and clear. The letter dates to c. 1900-1700 B.C. and comes from a man Shamash-nasir who is writing to "my lord". This lord was either the king or a high official in view the report on the state of the area which is sent, and in view of the authority which this lord had no matter of substance.

Translation:

Speak to my lord, "Thus says Shamash-nasir your servant: 'The land and the district is secure. Cutting has taken place for the harvest of the palace: there has been no laziness. About the linseed field of Munanum and Lirbi-sumu on the Harirtum canal, which they have controlled and planted with linseed, about which my lord wrote to me. When I heard the tablet of my lord, I summoned the military officers. They assembled and in their assembly they heard the tablet of my lord, and the farmers gave the order from it and confirmed it, that Lirbi-sumu had control and had planted that field ... Mashum, my lord's servant ..., and when that linseed had been planted, Munanum ... the tablet of Awi[l-...] in the coach house, and they imposed the penalty. Many people spoke their witness before Mashum, my lord's servant. I sent scribes to measure that field, and there were 8 iku of field watered by the Harirtum canal, and 10 iku watered by the Kabliya canal.

10 iku of field which Lirbi-sumu planted, and 2.50 iku of field which Rish-Shamash planted, I held back for the palace. Now, Munanum, Lirbi-sumu and the farmers who are in control and planted that linseed I have entrusted to the control of Mashum [and] I have sent (them) to my lord.

An iku was a measure of area of land, about 353 square meters. The two canals named seem not to be known elsewhere so far.



Recto



Verso

20

IBEX

Perse, entre 1900 et 1300 avant J.C.

Matériau

Bronze

H. 18,4 cm

€ 15 000 - 20 000



PERSIAN BRONZE FIGURE OF AN IBEX

Origin: Persia

Circa: 1900 BC to 1300 BC

Medium: Bronze

Dimensions: 7.25" high

The Achaemenid Empire (559-330 BC) was one of the most dynamic and historically significant socio-political entities of the first millennium BC. Originally based in Persia, their borders extended eastwards and also into the Mediterranean region, where they were the notable foe of the ancient Greeks. The founder (the mythological founder of the Achaemenid empire was called Achaemenes) Cyrus, following an abortive raid on the Peloponnese, besieged and captured Babylon in 539 BC; his release of Jews who had been held captive there earned him immortality in the Book of Isaiah. The empire continued to grow until Cyrus' death in 529 BC, by which time the kingdom extended as far as the Hindu Kush in present-day Afghanistan. However, his successors were less successful and the empire was gradually eroded as intrigue and corruption threatened court stability. Darius, beaten at the battle of Marathon in 490 BC, led the Achaemenids back to Asia Minor where they attempted to consolidate the remains of their power. While successful in his lifetime, the court and empire returned to their usual downward cycle until the death in 330 of the last of the Achaemenids, Darius III, at the hands of his own subjects.

The cultural achievements of the Achaemenids were considerable, for although somewhat despotic in the technical sense, free trade and social tolerance went to provide a comparatively enlightened environment in which the arts flourished. The economy was healthy, fuelled by Darius' introduction of stable gold currency, and the road system allowed the spread of trade, luxury items and ideas. As a result the artists and craftsmen of the time were extremely attuned to neighbouring and distant polities, and were able to produce a wide variety of elite items such as this. Most iconography of the time was based around enormously ornate zoomorphic statuary and architectural design as seen in Persepolis, and smaller items retain much of their grandiose monumentality.



21

STÈLE OU PAROI DE TEMPLE

Gravée en larges hiéroglyphes sur deux registres verticaux : Le nom d'Horus du roi dans la colonne de droite est celui de Ramsès II, « *Le taureau puissant qui apparaît à Thèbes et fait vivre les Deux-Terres* ». D'après la colonne de gauche on pourrait lire.. que le souverain a bâti «pour son père Ptah maître de Maât» une «belle porte... »

Egypte, Nouvel Empire

Matériau

Calcaire dur

H. 70 cm, L. 42 cm

TEMPLE RELIEF PANEL

Origin : Egypt

Circa : New Kingdom

Medium : limestone

Dimensions : 27.56" high, 16.53" wide

€ 30 000 - 40 000





22

DIGNITAIRE AVEC LES CARTOUCHES DU PHARAON AMENHOTEP III

Dignitaire, vêtu d'un pagne, marchant sur
un socle quadrangulaire gravé des cartouches
d'Amenhotep III

Egypte, Nouvel Empire

Matériau

Bois

H 27,9 cm

€ 300 000 - 500 000

STATUE INSCRIBED WITH THE CARTOUCHES OF PHARAHO AMENHOTEP III

Origin: Egypt

Circa: New Kingdom

Medium: Wood

Dimensions: 11" high

The image is that of a corpulent, aged individual striding forward with his left leg advanced. That corpulence is conveyed by the modeling of the upper torso with its subtly protruding pectoral muscles rising to each side of the sternal notch which terminates in a narrow, tear-drop shaped, depressed navel. The corpulence is extended to his face which exhibits fleshy, full-cheeks and a mouth with full lips, the corners of which are drilled. His large, circular eyes still retain traces of their original black paint. He is shown wearing an undecorated, belt-less, wrap-around kilt with its central flap beneath the fold-over. Both of his arms are held parallel to the sides of his body; his left hand with its open palm is pressed against his thigh. His right hand clasps an ankh, or sign of life. His hair is styled in a series of distinctive waves which run parallel to one another and lay flat on the top of his head. This treatment of the hair is stylistically similar to that found on a wooden statuette, inscribed for the young lady Nebetya, which was formerly in the collection of Martine, Comtesse de Béhague. Such a coiffure may also quite possibly be a variant in sculpture in the round of the so-called Nubian wig which was repeatedly depicted

in two-dimensional representations of the period.

The rectangular base on which the figure stands, and which appears to be original to the statuette, is inscribed with two columns of hieroglyphs. These contain the nomen and prenomen of the pharaoh Amenhotep III introduced by their respective epithets. These can be translated into English as, "The King of Upper and Lower Egypt, Neb-maat-re, the Son of the Sun God, Re, Amenhotep, the Ruler of Thebes, may he be granted life like Re [forever]."

There was an intense production of wooden figures during the reign of Amenhotep III, as is evidenced by the numerous surviving examples of statuettes of members of his harem discovered in the Faiyum at Medinet Ghurab. These all stand on similar rectangular bases and are distinctive in regard to their facial features since no two of their physiognomies are alike. None of these statuettes exhibits royal insignia as part of their regalia. The statuette of Nebetya, mentioned above, belongs to this series.

Wooden statuettes were also created for Amenhotep III himself as the examples in Hildesheim and Brooklyn demonstrate. The example in Brooklyn is particularly interesting inasmuch as it, too, rests on a rectangular base inscribed for this pharaoh, and portrays him as a corpulent, aged individual. His arms which are now missing were separately made as was his still preserved crown. The absence of any royal insignia on the head of our statuette seems to conform to the known predilection of the ancient Egyptians to modify wooden images of their royals. The modification to the small wooden head of Queen Tiye in Berlin is perhaps the best known example of this practice. It is also possible that the ankh-sign alone sufficed to indicate the royal status of our figure. One is reminded of the fact that numerous statuettes in small scale were created for this pharaoh which stand outside of the traditional repertoire, and these include the serpentine statuette, unfortunately without its head, now in the collections of The Metropolitan Museum of Art. It is, therefore, possible that this interesting statuette represents the king himself or one of his extremely close and trusted courtiers.

References:

A. P. Kozloff and B. M. Bryan, *Egypt's Dazzling Sun. Amenhotep III and his World* (Cleveland 1992), pages 194 and 210 [for the inscribed, wooden image of the corpulent and aged Amenhotep III in The Brooklyn Museum; pages 211-212, no. 27 [for the wooden statuette of Amenhotep III in Hildesheim]; pages 257-260 [for the wooden statuettes of the members of his harem from the Faiyum, including the image of Nebetya]; pages 209-210, no. 26 [for the reworked wooden head of Queen Tiye]; and 102, figure IV.23 [for a two-dimensional representation of Amenhotep III wearing the Nubian wig, of which the hair style of our statuette may possibly be a variation].







23

SETI I FAISANT L'OFFRANDE DE L'ENCENS

Bas relief finement sculpté figurant le roi de profil, coiffé du Némès et paré du collier Ousekh, accomplissant le rituel divin de l'encens purificateur. Il présente un encensoir orné d'une tête d'Horus.
Egypte, Nouvel Empire

Matériau

Calcaire avec traces de polychromie

H. 36,8 cm, L. 70,4 cm

Légères restaurations

€ 100 000 - 150 000

LIMESTONE FRAGMENT OF A RELIEF PANEL DEPICTING SETI I OFFERING INCENSE

Origin: Egypt

Circa: New Kingdom

Medium: Limestone

Dimensions: 14.5" high, 27.7" wide

Restorations

Seti's father, Ramesses II, began the 19 Dynasty during Egypt's New Kingdom period. His brief two-year reign allowed his son to take the throne and formally begin one of the most important periods in all Egyptian history. Seti instituted massive building and restoration projects throughout Egypt. These monuments are covered with relief sculpture of exquisite style. Seti's was the father of Ramesses II, who built the great complex at Abu Simbel and is believed to have been pharaoh at the time of the Hebrew exodus from Egypt.

This scene is simple, yet profound. Here, a dignified male figure, identified as Seti I, piously extends his offering of incense toward an unseen deity, immediately taking his place beside those who have performed this act in the past and those who will do so in the future. The pharaoh is depicted in a composite pose so characteristic of Egyptian art: his face is shown in profile while his torso is shown from the front. Rather than disrupt the flow of

the figure, Egyptian artists used this arrangement to present the fullest or most typical features of each part of the human body. A delicately carved incense burner, which terminates in the head of a hawk, is held in the left hand. The right arm is positioned lower than the left as indicated by the curve of the right shoulder. Perhaps Seti I is actually making a double sacrifice. Might he possibly be pouring sacred water or oil from his unseen arm? He wears a wonderfully carved striped cloth nemes headdress flanked by two large uraei cobras, indicative of his royal stature.

The depiction of ritual acts in Egyptian art centers on a set of highly codified poses, gestures, and implements. Many of these were developed over centuries of use and related to Egyptian hieroglyphs as well. From the pose of Seti I on this relief panel, we can conjecture that he stood before a deity at his left, extending the incense burner with his left hand and simultaneously making another offering with his right. Offering incense was more than an act of devotion. Ancient Egyptians believed that the essence of the deity resided in the fragrant smoke; the god's presence was as real as in the smoke as it was in the statue Seti faced.

Related examples: Seti offering a libation, Temple of Seti I, Abydos, Nineteen Dynasty in Wilkinson, Reading Egyptian Art, New York, 1992: p.204.

For further discussion on this theme see: Davis, W. *The Canonical Tradition in Ancient Egyptian Art*, Cambridge, 1989. Robins, G. *The Art of Ancient Egypt*, Cambridge, 1997 and Wilkinson, R.H., *Symbol and Magic in Egyptian art*, New York, 1994.



24

DÉESSE DE LA FERTILITÉ

Yémen, Royaume de Saba, entre 1200 et 600 avant J.C.

Matériau

Marbre

H. 68,8 cm, L. 27,3 cm

€ 35 000 - 45 000

SABEAN MARBLE FERTILITY GODDESS

Origin: Yemen

Circa: 1200 BC to 600 BC

Medium: Marble

Dimensions: 27.1" high, 10.75" wide

The ancient kingdom of Saba ruled over the lands of southern Arabia, centered in modern day Yemen. Saba is perhaps better known as Sheba, the Hebrew word for the kingdom, whose famous Queen was recounted as having visited Solomon in the pages of the Old Testament. Biblical accounts speak of the wealth of this ancient civilization of traders and merchants, and modern archaeological excavations confirm these reports. Ruins of fortresses and walled towns are evident and remnants of their extensive irrigation system that turned the desert into a paradise still cover the land. Although gold and silver deposits were present, the chief source of their vast wealth was derived from their veritable monopoly of two of the most coveted materials in ancient times: frankincense and myrrh, resinous gums obtained from certain trees that only grow in Southern Arabia and were literally worth their weight in gold. There was not a temple or wealthy house in the ancient world, from Babylon to Rome, where one would not smell the fragrant scents of these incenses. In addition, a trade route that connected India to Egypt that passed through their capital of Marib was another major source of wealth. Perhaps their greatest accomplishment was the Great Dam of Marib, a monumental construction that brought water from the mountains both to the city and to the crop fields. The dam was in continual use (accounting for timely repairs) until the 6th Century A.D. and its ultimate destruction is detailed in the Koran as the end of the old world and a turning point in history. However, the civilization that created this wonder fell apart long before the damn did. In the 1st Century A.D., the Ptolemaic Greeks discovered a sea route from India directly to the port of Alexandria, eliminating Saba from this lucrative trade and ushering in the decline of Sabeian prosperity.

This fertility goddess stands with her arms crossed ever so humbly underneath her bust. Her pronounced single eyebrow, which is common in Sabeian art, gives the fertility goddess an air of maternal wisdom. Her sympathetic eyes greet us with a mother's welcoming spirit such that we long for her embrace. Although her facial structure seems rather masculine, her femininity is accentuated through her defined breasts and wide hips. The viewer may wonder 'What is the importance of a fertility goddess'? Her vital role lay in aiding to perpetuate procreation, civilization; simply stated: humanity. This fertility goddess reveals her tenderness just through her gaze, leaving the viewer assured of her care and concern.



25

GRAND OSIRIS

Debout, coiffé de la couronne de Haute-Egypte
et paré de la barbe postiche
Egypte, Basse Epoque

Matériau
Bronze
H. 40,6 cm
Restaurations

€ 45 000 - 50 000



EGYPTIAN BRONZE STANDING FIGURE

Origin: Egypt
Circa: Late Period
Medium: Bronze
Dimensions: 16" high
Restorations

Although not inscribed, this remarkably large figure can be identified as a depiction of Osiris, god of the Hereafter, on the basis of his costume and attributes. That costume is designed as a tightly-fitting garment, doubtless intended to represent the fine linen bandages in which his mummy was enveloped. A slit in the bandages permits the god's left hand to protrude so that he can hold the flail, one of his traditional attributes. The flail, used by ancient farmers for the threshing of grain, associates Osiris with the agricultural cycles of the land and reinforces his authority as the lord of resurrection. Just as wheat grows anew after a winter of dormancy, so, too, will the deceased be resurrected in the Hereafter. The face of Osiris is characterized by idealizing features consistent with the principle that he will be physically fit and free of all physical defects forever. A false beard, originally associated with goats, is attached to his chin. By means of the principles of sympathetic magic, the sexually charged associations of the goat are metaphorically transferred to Osiris. The White Crown of Upper Egypt, his traditional headdress, completes his costume and this is fronted by a uraeus, or sacred cobra. The scale and technique of our image of Osiris suggests that it was created during the Third Intermediate Period (Dynasty XXI-XXV), roughly 1000-650 B.C. The missing left arm was apparently accidentally destroyed and not restored in modern times.



26

BRIQUE ASSYRIENNE PEINTE

Buste de génie féminin ailé, coiffé de cornes,
les seins nus, tenant des serpents
Mésopotamie, art assyrien, début du 1^{er} millenaire
avant J.-C.

Matériau

Terre cuite peinte

H. 27,9 cm, L. 33,5 cm

€ 60 000 - 80 000

ASSYRIAN GLAZED BRICK TILE DEPICTING A MYTHOLOGICAL CREATURE

Origin: Mesopotamia

Circa: Beginning of 1st Millenium

Medium: Glazed Terracotta

Dimensions: 11" high, 13.2" wide

Although archaeological excavations reveal that the land of the Assyrians had been inhabited as early as 5000 B.C., it was not until the reign of King Sargon of Akkad in 2371 B.C. that the Assyrians first rose to glory. Under Sargon, the kingdom rapidly expanded north to the city of Ashur and as far west as the Mediterranean, controlled by a central government based in Akkad. By 1813 B.C., King Shamshi-Adad I united the cities of Ashur, Nineveh, and Arbel into one cohesive administrative unit. These three cities, as well as Arrapkha and Kalhu (later known as Nimrud), form the historical core of the Assyrian Kingdom which would remain a credible force throughout the Mediterranean world for the next millennium. While various parts of Assyrian territory were annexed for brief periods of time by neighboring civilizations, this core remained firmly intact. The Assyrians experienced another Golden Age, lasting from the 9th until the 7th Century B.C. (this period is referred to as "Neo-Assyrian"). During this period, the kingdom grew to its largest extent, encompassing the lands from parts of modern Iran to the Mediterranean,

from Anatolia to Egypt. However, it proved difficult even for the powerful Assyrian monarchs to maintain control over this vast territory for very long. By the end of the 7th Century, the Assyrian Kingdom began to collapse under the weight of assaults from the Babylonians to the south and the newly founded Medes Kingdom to the east. In 612 B.C., Nimrud burned for the second time in three years, followed by the sacking of Ashur and Nineveh, effectively ending Assyrian control of the ancient Near East.

Throughout the past, great civilizations have decorated their constructions with sumptuous paintings and tiles. Many remarkable examples survive today from the wall paintings and mosaics of Pompeii to the glazed tiles of the Ishtar Gate in Babylon.

The tradition of glazed terracotta brick as adornments began in southern Iran in the 13th century B.C. This Assyrian glazed brick tile would have adorned the walls of a temple or palace structure. The tiered tile is decorated with the representation of a mythological creature based on the form of a female human. However, this woman is winged and has the arms of a lion. A slight relief of a brown glaze delineates the outlines of her body as well as the simulated feathers of the wings. A headband crowns her head and her curly locks fall over the back. Seen in profile, her one ovular eye is fully open and alert. This fantastical remnant of a lost age reveals the extreme sophistication and elegance of the Assyrian civilization.



27

ASSIETTE EN ARGENT ÉLAMITE

Perse, Entre 900 et 700 avant J.C.

Matériau

Argent

H. 4,3 cm, diam. 18,2 cm

€ 60 000 - 80 000

ELAMITE SILVER PLATE

Origin: Persia

Circa: 900 BC to 700 BC

Style: Elamite

Dimensions: 1.69" high, 7.16 wide

In the Bronze Age, while cultural centres existed in various parts of Persia (e.g. Astrabad and Tappeh Hissard near Damghan in the north-east), the kingdom in Elam in the south-west, was the most important.

Metal-work and the art of glazing bricks particularly flourished in Elam, and from inscribed tablets we can deduce that there was a great industry in weaving, tapestry, and embroidery. Elamite metal-work was particularly accomplished.

This beautiful silver plate is ornamented with the standing figure of a woman, wearing a long sheepskin robe that resembles the Mesopotamian style.

Mesopotamia played a major role in Elam art; however, Elam still maintained its independence especially in the highland areas, where the art can be sharply differentiated from that of Mesopotamia.



28

OSIRIS

Egypte, Basse Epoque

Matériau

Bronze

H. 18,4 cm

€ 25 000 - 35 000

BRONZE SCULPTURE OF OSIRIS

Origin: Egypt

Circa: Late Period

Medium: Bronze

Dimensions: 7.25" high

At first glance, this bronze statuette of Osiris appears to be very unassuming. The god of the Hereafter is represented in the time-honored manner as a figure standing upon an integral base from which protrudes a tang for insertion into a now-missing base. We can, therefore, suggest that this figure was part of a larger group composition which may have included a depiction of an elite member of Egyptian society, in smaller scale, kneeling in obeisance before this god. Osiris is represented as a mummiform figure with his hands protruding from beneath his stylized mummy bandages in order to hold the crook and flail, his traditional attributes. His accessories include a plaited beard which slips down under his chin and an atef-crown, the White Crown of which is flanked on each side by a single ostrich feature representing "truth." This crown is fronted by a uraeus, or sacred cobra.

This object is separated from more routine depictions of Osiris in bronze by the attention paid to the depiction on its back. There in raised relief, is a depiction of his sister and wife, Isis, facing right. She is shown standing on a tall, reticulated base, perhaps intended to suggest her throne. Her striated headdress supports her attribute in the form of a pair of cow's horns framing a solar disc. Her tightly fitting sheath is ornamented with linear detail, suggesting the pattern textile from which it was woven. She is equipped with wings which she spreads out over the back of her husband in an eternal gesture of protection. Such depictions are exceedingly rare in the repertoire of ancient Egyptian bronze representations of Osiris, but a good parallel is provided by a similarly designed statuette in a private collection in Belgium. On the basis of their styles, such images can be dated to the Late Period.

References: For the example in Belgium, see, J. F. and L. Aubert, *Bronzes et or Egyptiens* (Paris 2001), pages 215 and 446, plate 30.



29

MASQUE DE MOMIE

Egypte, époque gréco-romaine

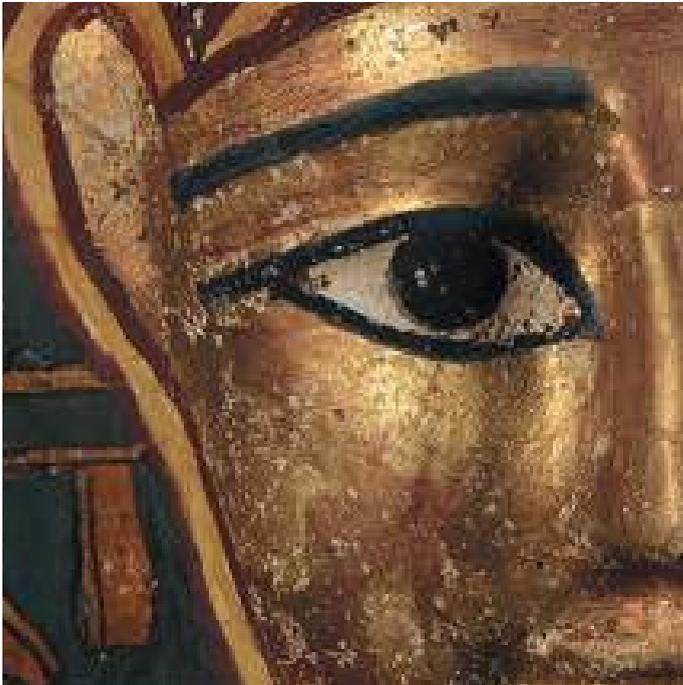
Matériau

Cartonnage de toile stuquée, peinte et dorée

H. 43,8 cm, L. 27,9 cm

Restaurations

€ 30 000 - 40 000



EGYPTIAN CARTONNAGE MASK

Origin: Egypt

Circa: Greek or Roman Period

Medium: Cartonnage

Dimensions: 17.25" high, 11" wide

Restorations

This well-preserved mummy mask was created from cartonnage, a kind of ancient Egyptian papier mâché in which layers of linen or recycled papyrus were combined with gesso, a type of plaster, in order to be modeled into a mummy mask used to cover the head and neck of the deceased's mummy. Ours is a particularly fine example which is virtually intact and extremely well-executed.

In keeping with ancient Egyptian religious conventions, the deceased is depicted with idealizing facial features in order to be appear to be symbolically in perfect, physical health for eternity. To that end, the eyes are designed as hieroglyphs with raised paint stripes articulating their lids, the upper lid overlapping the lower and trailing off toward the side. In like manner, the eye brows are plastically rendered as raised ridges and these come together and merge into the bridge of the nose which is thin and ends in a well-modeled nostrils. The small mouth is characterized by full lips over a protruding chin. The ears are prominent. The entire face and neck of the mask has been gilded to signify that the deceased is in the company of the deities of the land, because the ancient Egyptians maintained that the flesh of their gods was gold.

The deceased is shown wearing a tripartite wig, the lappets of which fall behind the ears to the level of the chest. These lappets, now painted a lapis lazuli blue with gilded ends, are decorated with identical scenes of the god Osiris, wearing the White Crown, seated atop a shrine the double-leaved doors of which are sealed closed with double bolts, one on top of the other. The shrines may represent the tomb of the deceased which is now eternally under the protection of Osiris, the god of the dead. The motifs above the head of Osiris may have originally been intended to contain inscriptions which were, however, not added to this example. A reticulated pattern to the left and right and a horizontal frieze of flowers complete the bottom half of the mask's decoration. The top of the mask is decorated with a winged scarab pushing a sun disc which is crafted in raised relief in the center of the gilded hair band which holds the wig in place.

Such cartonnage masks are generally dated to the late first century BC into the first century AD, but recent finds seem to suggest that the type represented by our example may have appeared as early as the second century BC.





30

MODÈLE DE FAÇADE DE TEMPLE

Disque solaire ailé, flanqué d'uraeus,
gravé sur le linteau. Frise d'ouas et ankh
alternés gravé sur la base

Egypte, Basse Epoque

Matériau

Pierre calcaire

H. 32,1 cm

€ 15 000 - 20 000

EGYPTIAN SANDSTONE MODEL OF A TEMPLE FACADE

Origin: Egypt

Circa: Late period

Medium: Limestone

Dimensions: 12.62" high

Carved from limestone, this magnificent model of a temple façade appears to rise from the desert dunes. The architecture consists of four columns mounted over a fairly large base with a lintel above. Compared to the size and complexity of some Egyptian temples, this one appears to be quite modest. It might also reflect the influx of Greek ideals as related to architecture. However, despite the similarities to Greek buildings, this temple is purely Egyptian. The lintel is decorated with a central winged solar disk flanked by two rearing uraei cobras, typical Egyptian symbols. The base features a central plaque into which a symbol has been etched three times. The symbol consists of an ankh resting in what appears to be a shallow basket flanked by two staffs. A column of pseudo-glyphs has been inscribed on either side of this central panel. As well, two of the columns have been decorated with empty cartouches. Might this temple model have once served as a souvenir for a foreign merchant to take home with him? Perhaps it was a model of a famous temple? Perhaps it was used as a building model to show the patron before construction began? This temple façade is a stunning work of art in itself, but it also symbolizes the glories of Egyptian architecture and this civilization as a whole.



31

OSIRIS

Debout dans sa position momiforme
 Egypte, XXVI^e dynastie, vers 664-525 avant J.C.

Matériau
 Bronze à patine verte
 H. 20,3 cm

€ 5 000 - 8 000

BRONZE SCULPTURE OF OSIRIS

Origin: Egypt
 Circa: Dynasty 26th, 664 BC to 525 BC
 Medium: Bronze
 Dimensions: 8" high

The 26th Dynasty, also known as the Saite Period, is traditionally placed by scholars at the end of the Third Intermediate Period or at the beginning of the Late Dynastic Period. In either case, the Saite Period rose from the ashes of a decentralized Egyptian state that had been ravaged by foreign occupation. Supported by the assistance of a powerful family centered in the Delta town of Sais, the Assyrians finally drove the Nubians out of Egypt. At the close of this campaign, Ashurbanipal's kingdom was at the height of its power; however, due to civil strife back east, he was forced to withdraw his forces from Egypt. Psamtik I, a member of the family from Sais, seized this opportunity to assert his authority over the entire Nile Valley and found his own dynasty, the 26th of Egyptian history. Known as the Saite Period due to the importance of the capital city Sais, the 26th Dynasty, like many before it, sought to emulate the artistic styles of past pharaohs in order to bolster their own claims to power and legitimize their authority.

Yet despite that artist sought to replicate models of the past, Egyptian art of this era was infused with a heightened sense of naturalism. This fact is likely due to the influx of Greek culture. The Saite rulers recognized that Egypt had fallen behind the rest of the Mediterranean world in terms of military technology. Thus, they were forced to rely upon foreign mercenaries, many of whom were Greek. With ties between these two cultures firmly established during the 7th Century B.C., commercial trading quickly blossomed. Special entrepôts for foreign traders were established, including the famed center of Naucratis, a Delta town in which Greek merchants were permitted



access. During the Saite Period, two great powers of the Mediterranean world became intimately linked, commercially and culturally. As the exchange of ideas flowed across the sea, the Greeks began to experiment on a monumental scale while the Egyptians began to approach art with an enhanced sense of realism.

The legend of Osiris states that his brother Seth, overcome by jealousy, murdered him and tore his body into fourteen parts, scattering them across Egypt. Isis, the faithful wife of Osiris, traversed the land and gathered all the parts of his body. She then cast a spell that resurrected her deceased husband for one night, during which their child, Horus, was conceived. Thus, Osiris was the central figure of Egyptian religion, the god who had triumphed over death and therefore offered the hope of rebirth and resurrection to all men. This striking image of the god in his royal mummiform speaks of a universal mystery, the unanswered questions for which no living man has a sure answer.

This magnificent bronze votive sculpture represents Osiris, god of fertility, king of the dead, and ruler of eternity. Many centuries ago, it might have been found inside a temple, placed as an offering to the mighty deity. He is depicted wrapped as a mummy, holding a crook and flail. These two attributes act as scepters symbolic of his divine authority over the forces of nature. He wears the double-plumed atef crown, featuring a uraeus cobra slithering down the front and a false braided beard with a curved tip. This type of beard is a symbol of divinity while the headdress associates the god with the ruling pharaohs.



32

ANUBIS

Dieu à tête de chacal représenté debout
tenant le sceptre de la main droite

Egypte, Basse Epoque

Matériau

Bronze

H. 13 cm

€ 12 000 - 15 000

BRONZE SCULPTURE OF ANUBIS

Origin: Egypt

Circa: Late Period

Medium: Bronze

Dimensions: 5.10" high

Anubis is the Greek name for a jackal-headed god associated with mummification and the afterlife in ancient Egyptian religion. According to the Akkadian transcription in the Amarna letters, Anubis' name was vocalized in Egyptian as Anapa. The oldest known mention of Anubis is in the Old Kingdom pyramid texts, where he is associated with the burial of the pharaoh. At this time, Anubis was the most important god of the dead but he was replaced during the Middle Kingdom by Osiris. He takes names in connection with his funerary role, such as

He who is upon his mountain, which underscores his importance as a protector of the deceased and their tombs, and the title He who is in the place of embalming, associating him with the process of mummification. Like many ancient Egyptian deities, Anubis assumes different roles in various contexts. Anubis also attends the weighing scale in the Afterlife during the «Weighing Of The Heart» Anubis' wife is a goddess called Anput. His daughter is the goddess Kebechet.



33

ISIS-HATHOR

Grande amulette en faïence émaillée verte; elle est coiffée d'une frise de cobras surmontée de la couronne Hathorique et vêtue d'une robe moulante et «transparente»

Sculpture d'une rare finesse

Egypte, Epoque saïte

Matériau

Faïence émaillée verte

H : 11,5 cm

€ 10 000 - 15 000

ISIS-HATHOR AMULET

Origin: Egypt

Circa: Saïte Period

Medium: glazed earthenware

Dimension: 29.21 high



34

THOT IBICOCÉPHALE

Fine représentation du dieu lunaire, patron des scribes, nu, marchand sur une plate-forme rectangulaire. Il est représenté sous sa forme humaine à tête d'ibis

Egypte, Époque saïte

Matériau

Faïence égyptienne émaillée verte

H : 12,5 cm

€ 10 000 - 15 000

IBIS-HEADED THOT STATUE

Origin: Egypt

Circa: Saïte Period

Medium: Glazed earthenware

Dimensions: 31.75" high



35

**PETIT MASQUE
EN FAÏENCE**

JEUNE PRÊTRE

Egypte, Basse Epoque

Matériau

Fritte émaillée verte

H. 8 cm, L. 5,5 cm, P. 5 cm

€ 10 000 - 15 000

SMALL MASK

YOUNG PRIEST

Origin: Egypt

Circa: Late period

Medium: Glazed earthenware

Dimensions: 3.15" high, 2.17" wide



36

STATUETTE VOTIVE PHÉNICIENNE

Entre 600 et 400 avant J.C

Matériau
Terre cuite
H. 43,8 cm

€ 3 000 - 5 000

PHOENICIAN VOTIVE FIGURE

Circa: 600 BC to 400 BC

Medium: Terracota

Dimensions: 17.25" high

This imposing ceramic sculpture is a votive figure from the middle of the first millennium BC, and represents a deity in the Phoenician pantheon. It shows a goddess standing on an ornate double integral pedestal base, dressed in a long robe that covers the back of the ornate hair and stretches down to the ground. Her face has been eroded with the passage of time, but still retains the graceful lines of forehead, eyes and jawline. An eminence on her left arm suggests that she was originally depicted as carrying a child; her right hand is raised in benediction. Her upright stance and austere pose are reminiscent of the Archaic Period Greek statues which the Phoenicians inspired, and with which this piece is roughly contemporary. The back of the piece is almost completely plain, implying that it was always meant to be viewed from the front rather than in the round, which is appropriate for figures destined for shrines. The piece retains some calcareous concretions from its long interment in the Mediterranean.

The Phoenicians were one of the most important civilisations of the ancient world, and flourished from around 1500 to 300 BC. Their world was centred on Northern Israel, Lebanon and Syria, while their sphere of conquest and influence extended throughout the Mediterranean and even beyond the Pillars of Hercules (the Straits of Gibraltar) and into the Mediterranean-Atlantic. Their power was due primarily to their mastery of seamanship - which they developed to a whole new level during their pre-eminence - and extremely well-organised administration which was strengthened by extensive use of the alphabet. Indeed, it was the Phoenicians who introduced the alphabet to the Greeks, who in turn passed it onto the rest of the Western World. They were essentially Canaanites, to whom they were identical in sociocultural and material terms, the only difference being the massive range over which their cultural remains and heritage can be found. Phoenician society

was comparatively stable when compared to the changeable fortunes of other Eastern Mediterranean cultures, primarily due to its broad royal, political and religious foundations. The town of Byblos became a major hub for trade all over the Fertile Crescent, followed by Tyre and Sidon; overseas territories notably included Carthage (founded 814 BC), but they either took over or culturally dominated trading ports from Cyprus to Malta, Spain, Portugal and Sardinia. They traded in purple dye ("Tyrian Purple"), textiles, luxury ceramics, silver, tin (with England) and glass, explored down the west coast of Africa as far as the Gulf of Guinea, and may even have circumnavigated Africa in around 600 BC.

Their artistic output is usually on a small scale - enabling it to be easily transported and traded - and made of high-value materials such as glass and precious metal. Phoenician styles are largely derivative, being informed by sources as varied as Cyprus, Egypt, Assyria and Greece, and has been described as an amalgam of pre-classic models and perspectives, often with regionalised local stylistic variants. The use of ceramic figures seems to have been religious in origin, with shrine figures (or baetyls) depicting a wide range of the deities and legendary figures from Mediterranean mythology. Clay tableaux show these figures being displayed in niches, worshipped at a familial or group level, and they were also sometimes interred with the dead. Depictions range from the classical-naturalistic to the schematic or even grotesque. Specific members of the pantheon include Baal (or Baal-Hammon, to whom children were sacrificed), Eshmun (god of healing and the arts), Melqart (the Phoenician equivalent of Poseidon/Neptune) Bes (an Egyptian household god resembling an ugly dwarf), Tanit (the patron goddess of Carthage) and Astarte (an indigenous Phoenician goddess). Various other deities cannot be specifically identified. It is notable that the gender bias is very strong towards goddesses. The significance of individual gods or figures cannot be ascertained in most cases. As with most societies, any figure with greatly exaggerated sexual characteristics is usually associated with fertility, although most figures are likely to represent personages whose significance has been lost to us.

The current piece was recovered from the floor of the Mediterranean; the manner in which it and associated pieces were found suggests that it might have been part of a naval shrine aboard the doomed vessel, although it is also possible that it was being taken to a Phoenician outpost in order to form part of a shrine for a prosperous household. In either case, this is an exceptionally attractive and historically fascinating piece that would take pride of place in any collection of the genre. Moscati, S. (ed.). 1988. The Phoenicians. John Murray Publishers, London

37

**STATUETTE
PHÉNICIENNE
FIGURANT UN ORANT**

Entre 600 et 500 avant J.C.

Matériau
Terre cuite
H. 44, 5 cm

€ 2 500 - 3 500

**PHOENICIAN
VOTIVE FIGURE**

Circa: 600 BC to 500 BC

Style: Phoenician
Medium: Terracotta

Dimensions: 17.5" high



36



37

38

OFFRANT OU ORANT PHÉNICIEN

Debout, sur un piédestal circulaire
Entre 600 et 400 avant J.C.

Matériau
Terre cuite
H. 43,2 cm

€ 7 000 - 9 000

PHOENICIAN VOTIVE FIGURE

Circa: 600 BC to 400 BC
Medium: Terracotta
Dimensions: 17" high

This outstanding ceramic sculpture is a votive figure from the middle of the first millennium BC, and represents a deity in the Phoenician pantheon. It is unusually large, detailed and well-preserved. It shows a male figure standing upon a tall, tiered pedestal base, decorated with a double ring at the bottom and another single at the top. The figure is unusually tall, wearing a tunic-like garment covered with a long, flowing robe that reaches to the feet and is gathered over the left wrist. The detailing of the textile is good. The pose is relaxed, even casual, with the weight taken on the left leg and the right bent at the knee as if strolling. The face is strongly modelled and well-preserved, with high brows, pointed-oval eyes, a long nose and a gentle smile. The coiffure is unclear - it may be gathered back, or covered by the upper end of the robe. The right hand is truncated in the mid forearm, but it is likely that he was originally holding it up in benediction (a not uncommon pose for pieces such as this). The piece is certainly formal, but it is also more fluid in terms of composition than is usual for these sculptures, which are contemporary with the Archaic Period Greek statues which the Phoenicians helped to inspire. The back of the piece is almost completely plain, implying that it was always meant to be viewed from the front rather than in the round, which is appropriate for figures destined for shrines. The piece retains some calcareous concretions from its long interment in the Mediterranean, and a large shell attached to the left foot.



39

DÉESSE OU ORANT PHÉNICIEN

Debout sur un socle, drapée dans un long manteau
Entre 600 et 400 avant J.C.

Matériau
Terre cuite
H. 45,1 cm

€ 12 000 - 15 000

PHOENICIAN VOTIVE FIGURE

Circa: 600 BC to 400 BC
Medium: Terracotta
Dimensions: 17.75" high

This beautiful ceramic sculpture is a votive figure from the middle of the first millennium BC, and represents a deity in the Phoenician pantheon. It shows a goddess standing on a plain integral base, a receptacle at her feet, and dressed in a long toga-like robe with a central wide sash. The head is very finely rendered, with large, almond-shaped eyes, a long nose and a slight smile on finely-modelled lips. The style is reminiscent of the Archaic Period Greek statues with which it is roughly contemporary. The back of the piece is almost completely plain, implying that it was always meant to be viewed from the front rather than in the round, which is appropriate for figures destined for shrines. The condition of the piece is excellent, and it retains some calcareous concretions from its long interment in the Mediterranean.



40

COUVERCLE DE SARCOPHAGE ANTHROPOMORPHE

Phénicie, 600 - 400 avant J.C.

Matériau

Terre cuite

H. 71,8 cm, L. 45,7 cm

€ 25 000 - 35 000



PHOENICIAN ANTHROPOMORPHIC COFFIN LID

Origin: Eastern Mediterranean

Circa: 600 BC to 400 BC

Medium: Terracotta

Dimensions: 28.25" high, 18" wide

The Phoenician homeland was a coastal strip roughly corresponding to modern day Lebanon. 'Phoenicia' is a Greek word meaning red/purple and was used to refer to the people of the Levantine coast because the inhabitants of Tyre were renowned for their ability to produce fine purple dye. The dominant influence in the area lay with the city-states, especially Sidon, Byblos and Tyre. These cities were ruled separately but- despite their often hostile relations- their common maritime interests held the area together as a recognisable political entity. From the ninth century BC overseas colonies, at Carthage and Cyprus (Kition), reinforced the Phoenicians' trade in the Mediterranean. Over the following centuries they established outposts further afield in Sicily and Spain. This expansion was motivated by the desire to find new markets for their goods and sources of precious metals which were particularly plentiful in the African interior and the Iberian coast.

The maritime success of the Phoenicians had two consequences for the arts. Firstly it provided the material wealth to support a large community of craftsmen. Secondly it brought the Phoenicians into contact with the visual arts of other cultures, especially the Egyptians and the Ionian Greeks. An Egyptian influence is particularly apparent in this magnificent terracotta coffin lid. The idea of creating a coffin in shape of a human being gradually evolved in Egypt as a result of the practice of mummification. From the late 3rd millennium BC masks were placed over the mummy's face and gradually extended to cover the whole body. This example depicts the face and bust of a woman. The features are highly stylised with large almond shaped eyes, thick parted lips and a heart-shaped face. Several rows of round curls run along the top of the forehead and frame the large ears, which are depicted frontally. Long strands of hair, terminating the same style of round curls, frame the face and may represent a wig of some kind. The neck is only faintly indicated in the surface of the terracotta and there is no attempt to suggest the woman's arms. The only feature on the bust itself is a pair of small cone-shaped breasts.

The contrast between the level of detail on the face and the relatively plain body is a feature of Phoenician funerary sculpture in other media. The famous marble tombs found at Sidon, which date from the 5th-4th centuries BC, feature extremely sophisticated carving on the face but the shape of the body is only hinted at or ignored completely.

The Phoenicians excelled in the production of terracotta figurines and masks which were exported all over the Mediterranean. As a material terracotta is both economical and malleable- yet it can be used to create extremely sophisticated works of art. This life-size coffin lid may well have been painted originally as there are traces of black pigment in the curls of the hair. There is a similar sarcophagus fragment in the Louvre, dated between the sixth and the fifth centuries BC.



41

TÊTE DE PRÊTRE DOLYCHOCÉPHALE

Art égypto-phénicien

Matériau

Calcaire

H. 19 cm

DOLICHOCEPHALIC HEAD OF A PRIEST

Egyptian - Phenician art

Medium: Limestone

Dimension: 7,48" high

€ 30 000 - 40 000







42

DIVINITE TRÔNANT

Les avant-bras tendus. Socle gravé d'inscriptions.
Yémen, royaume de Saba, entre 600 et 100 avant J.C.

Matériau
Albâtre
H. 20,3 cm

€ 12 000 - 15 000

SABAEAN SEATED STATUETTE OF A WOMAN

Origin: Yemen
Circa: 600 BC to 100 BC
Style: Sabean
Medium: Alabaster
Dimension: 8" high

The goddess is represented seated on a throne, outstretched forearms, with parallel feet standing on an inscribed base.



43

CRATÈRE ATTIQUE

Attribuable au peintre de Boréas, vers 460 avant J.C.

Matériau
Terre cuite
H. 40 cm

€ 30 000 - 40 000

ATTIC RED-FIGURED KRATER

Can be attributed to the boreas painter

Circa: 460 BC
Medium: Terracotta
Dimension: 15.75" high

Before the modern advents of trains and automobiles, trade between civilizations concentrated around the Mediterranean moved foremost by sea. Commodities such as spices, wine, and grain needed to be packed in individual containers for transport and to prolong their lifespan. Pottery was first created in order to fulfill these practical needs. Over time, the art form evolved from large, unadorned commercial transport vessels to refined, specialized works in elegant shapes used to hold precious substances such as perfume or oils.

An entire retinue of terracotta vessels dedicated to the rites of the dinner table began to appear. These pieces were based on the luxurious bronze and silver vessels that could only be afforded by the wealthy elite and were decorated with fanciful natural motifs and painted scenes of everyday life and celebrated myths. These wares were of such beauty that they themselves became prized commodities and were traded throughout the Mediterranean world; perhaps even for the very substances they were created to contain. These works are individually classified by their shapes and their form was inherently linked to their function, be it preparation, dispensation, or consumption.

One of these specific types, kraters are large bowl-shaped vessels with wide mouths and two handles that stand on footed bases. Column kraters, named after their column-shaped handles, are the earliest style of kraters that were introduced into Athens from Corinth. Kraters were an integral piece of equipment used during the symposium, an ancient Greek dinner and drinking banquet immortalized by Plato. Symposia were hosted inside the private residences of the upper classes. Wine would be diluted with water inside the krater before the mixed concoction would be dispensed to the individual revelers. Kraters were often decorated with painted scenes depicting groups of figures dining and relaxing, activities that paralleled the festivities of the symposia during which the vessels were actually used.

Before the 6th Century B.C., the island of Corinth, with their distinctive black-figure wares that first appeared in the 7th Century, dominated the lucrative pottery export trade. However, by around 525 B.C., the city of Athens, with their varied styles of vessel shapes and painted scenes, had wrested control from the Corinthians and established a firm monopoly

in luxury wares. Pottery production in Athens was concentrated in the northwestern area known as the Kerameikos. The majority of the pots were thrown on a manually driven potter's wheel and fired in a wood-burning kiln where the artist could determine the color of the vessel by controlling the oxygen flow within. While many potters threw and painted their own works, certain potters excelled in producing specific shapes, and other artists specialized in painting.

At first, the Attic painters emulated the black-figure style employed by the Corinthians. In black-figure technique, the vase surface was covered with a diluted wash of clay. A thicker solution of iron-rich clay formed the «glaze» used to paint on figures in solid silhouette. Intricate details were then incised onto the figures. Finally, painted red and white highlights were added before firing. However, by 480 B.C., the black-figure style would be effectively replaced by red-figure wares which first appeared around 530. In the red-figure technique, the process was reversed and the figures appeared in red against a black background. Liquid glaze was used to outline the figures. Contours and inner lines were then added. The painted lines could be diluted to a golden brown or left jet black. After the figures were drawn, the background was added in black and the pot fired. Although the red-figure technique lacks the sharpness of black-figure painting, the increased painterly effects, the greater sense of movement, and the heightened emotions more than make up the difference.

During the 5th Century B.C., Athens was the nexus of a veritable Golden Age of artistic creation and intellectual enlightenment. In fact, most of the statues and buildings we now associate with ancient Athens were created during this dynamic period: the temples on the Acropolis, the Theater of Dionysus, and the Athenian Agora were all erected in this era. The political developments of this period were equally remarkable: not only did Athens become the first fully developed democracy, but it was also an important imperial power guided by the skillful politician and orator Pericles. His imperial ambitions brought Athens great prestige and wealth, enhanced by the funds he embezzled from the Delian League to pay for his ambition construction projects. However, imperial ambition would ultimately doom Athens, eventually leading to the ill-fated Peloponnesian War. This long, drawn out war was against Sparta ultimately ended in a costly defeat, resulting in the loss of the islands Athens had earlier wrested from the Persians and effectively bringing an end to one of the great cultural outpourings of the Classical era.

This column krater can be attributed to the artist known as the Boreas Painter, column kraters being the earliest form of the krater first imported from Corinth in the 6th Century B.C. A painted departure scene decorates one side of this vessel. Here, a woman wearing a chiton and himation offers a sip from a phiale to a youth wearing a chlamys over his shoulder and holding a staff. These two central figures are flanked on either side by a bearded man. The opposite side of the krater is adorned by a scene depicting three youths, each holding a staff and wearing a long himation. Similar vessels were believed to be used as cinerary urns, and surely this piece would have made a splendid memorial if that was the case. Considering the theme of the two scenes, it appears quite likely that this vessel might have played a funerary role, providing an opportunity for the deceased to continue the festivities of the symposium in the afterlife.



Recto



Verso

44

CRATÈRE APULIEN A FIGURES ROUGES

Apulie, vers 400 - 300 avant J.C.

Matériau
Terre cuite
H. 28,6 cm

€ 25 000 - 35 000

APULIAN RED-FIGURE BELL KRATER

Circa: 400 BC to 300 BC

Style: Apulian

Medium: Terracotta

Dimension: 11.25" high

The obverse of this animated krater depicts a standing draped female, holding a wineskin in her outstretched left hand. A pestering satyr stands to the right with his body turned away from the female, as if repelled by the object in her hand. His left hand is held across his chest, while his right is outstretched towards the female, running parallel with the direction of his right leg. The female's outstretched left arm also runs in parallel to this leg producing a wonderfully balanced composition.

The reverse shows two draped young men facing one another, separated by a staff held by the figure to the viewer's left. A laurel motif encircles the krater beneath the rim, whilst a meander motif runs in a band beneath the figures.



Verso



45

PELIKE APULIEN À FIGURES ROUGES

Apulie, Art classique, vers 400 - 300 avant J.C.

Matériau
 Terre cuite
 H. 35,1 cm

€ 15 000 - 20 000



Verso

APULIAN RED-FIGURE PELIKE

Circa: 400 BC to 300 BC

Medium: Terracotta
 Dimension: 13.8" high

A Pelike is a type of amphora with two handles, where the broadest part of its body is below the mid-point of its height. The shape of the vessel was originally designed as a storage receptacle for liquids, particularly oil and wine, but it is likely that elaborately decorated examples such as this one served a funerary purpose. Indeed, the excellent level of preservation suggests this also. The obverse depicts a seated draped female, with her hair pulled high beneath a sakkos. Her left foot is raised slightly in front of the right and she holds a mirror in her raised right hand. This is a common motif on funerary vessels. In her left hand she holds a phiale in a movement of gesture towards a winged representation of Eros. The god wears a similar sakkos, clutching a fan in his right and a tambourine in his left. A fillet is depicted in the field above the female and a rosette hovers above the god of love. As is typical for South Italian vases, details are added with white paint to accent the decoration.

The figures are flanked on either side by a palmette design. Around the rim of the neck is a band of rosette and dotted ovolo motifs, whilst the base is encircled by the meander design.

The reverse depicts two draped males facing one another with a possible shield between them. The figure on the left holds a staff in his right hand, while the figure on the right has both his arms wrapped in the drapery. It could be that this is the deceased figure, for bodies would be completely wrapped in their cloaks prior to their cremation or interment. It could be that the figure on the left is a depiction of him in his life, and now he faces his death - with the addition of the shield, it could be that he died in war.

The damage to this vessel is minimal. There is only one slight crack on the rim. The quality of the obverse painting is wonderful and highly detailed. It was usual for two artists to work on a vessel, one senior and one junior. The different hands can be seen when comparing both sides of this vessel making it very interesting. It was also crafted by a master potter, for the shape is smooth and regular and the foot is completely flat. It is a striking piece both in terms of its decoration and shape, but especially more so due to its near perfect preservation.



46

PELIKE APULIEN À FIGURES ROUGES

Art hellénistique, vers 400 - 300 avant J.C.

Matériau
Terre cuite
H. 35,6 cm

€ 15 000 - 20 000



Verso

APULIAN RED-FIGURE PELIKE

Circa: 400 BC to 300 BC

Medium: Terracotta
Dimension: 14" high

Pelike is the term used to describe a type of amphora with two handles, where the broadest part of the body is below the mid-point of its height. The shape of the vessel was originally designed as a storage receptacle for liquids, particularly oil and wine, but it is likely that elaborately decorated examples such as this one served a funereal purpose.

The obverse depicts a seated female wearing a belted peplos. In her right hand she holds a thyrsus with a fillet attached and in her left hand a wreath. A winged figure of Eros stands opposite, holding a phiale in his outstretched left hand and a bunch of grapes in his right hand. His hair is secured under a sakkon. These figures are flanked on both sides by a palmette design. The upper register, beneath the rim, is adorned with a rosette and dotted ovolo motif. The lower section is encircled by a meander design, typical of Apulian production.

The reverse shows two young draped males facing one another. The figure on the viewer's left holds a staff in his right hand. Between them hang a pair of weights, a symbol of the palaestra, or wrestling school. Again, the figures are flanked on either side by a palmette design, but the design of the upper register is different from that on the obverse. It consists of a laurel wreath pattern, while the meander design is continued in the lower register.



47

AMPHORE APULIENNE À FIGURES ROUGES

Art classique, entre 400 et 300 avant J.C.

Matériau
Terre cuite
H. 33,7 cm

€ 8 000 - 10 000



Verso

APULIAN RED-FIGURE AMPHORA

Origin: Mediterranean
Circa: 400 BC to 300 BC
Medium: Terracotta
Dimension: 13.25" high

Pelike is the term used to describe a type of amphora with two handles, where the broadest part of its body is below the mid-point of its height. The shape of the vessel was originally designed as a storage receptacle for liquids, particularly oil and wine, but it is likely that elaborately decorated examples such as this one served a funereal purpose.

The obverse depicts a draped female with her hair elegantly arranged beneath a sakkos. In her right hand she carries a mirror, whilst her left holds a kettledrum in a movement of gesture towards the naked male standing to the right. This figure wears only thronged sandals and a chlamys draped over his left arm. This cloth billows in the direction of his right leg which runs parallel to the figure's outstretched right arm, clutching a bunch of grapes. The interplay of such parallels is widely observed on pottery from this period. A rosette and dotted ovolo motif runs above the figures, whilst a meander pattern is visible beneath.

The reverse shows two draped males facing one another, the figure to the right clutching a staff. A rosette and possibly a votive plaque are visible in the field. The figures are framed on both sides by a palmette complex. The same meander motif appears on the reverse but a laurel band above the figures replaces the rosettes on the obverse.



48

STÈLE ANTROPOMORPHE

Yémen, ère Qataban, entre 400 et 200 avant J.C.

Matériau

Albâtre-calcite

H. 18,4 cm, L 13,2 cm

€ 10 000 - 15 000

ANTROPOMORPHUS PANEL

Origin: Yemen

Circa: 400 BC to 200 BC

Style: Qatabanian

Medium: Calcite-Alabaster

Dimensions: 7.25" high, 5.2" wide

The ancient kingdom of Saba ruled over the lands of southern Arabia, centered in modern day Yemen. Saba is perhaps better known as Sheba, the Hebrew word for the kingdom, whose famous Queen was recounted as having visited Solomon in the pages of the Old Testament. Biblical accounts speak of the wealth of this ancient civilization of traders and merchants, and modern archaeological excavations confirm these reports. Ruins of fortresses and walled towns are evident and remnants of their extensive irrigation system that turned the desert into a paradise still cover the land. Although gold and silver deposits were present, the chief source of their vast wealth was derived from their veritable monopoly of two of the most coveted materials in ancient times: frankincense and myrrh, resinous gums obtained from certain trees that only grow in Southern Arabia and were literally worth their weight in gold. There was not a temple or wealthy house in the ancient world, from Babylon to Rome, where one would not smell the fragrant scents of these incenses. In addition, a trade route that connected India to Egypt passing through the capital of Marib was another major source of wealth. In the 1st Century A.D., the Ptolemaic Greeks discovered a sea route from India directly to the port of Alexandria, eliminating Saba from her lucrative trade and ushering in the decline of Sabeian prosperity.

Portrait of a bearded man, featuring long incised slightly arched eyebrows, elongated eyes, straight vertical nose and small serrated lips, the beard contouring the face ear to ear, the ears, small and perfectly alligned shaped as a semi-circle. The beard is similar to the piece TC 2043 from the Heid bin-Aqil cemetery of Qatabanian Timna. On the chest surface below the beard runs a brief five-letter inscription, presumably a personal name, that (despite the poor lettering) could be translated as Sha'wum. As a name, this is attested once in Safaitic, North-Arabian, though South-Arabian are yet to be found. The style of some of the letters would place its dating to the 4th-3rd centuries BC.

For a comparable example see R.L.Cleveland, *An Ancient South Arabian Necropolis*, 1965: pl.21.

For a discussion on the name cf., Harding G.L., *Index and Concordance of Pre-Islamic Arabian Names and Inscriptions*, Toronto, 1971: p.337.



49

STÈLE SABEENNE ANTHROPOMORPHE

Visage ovale, yeux évidés, inscription sudarabique.
Yémen, royaume de Saba, fin du 1^{er} millenaire av. J.C.

Matériau
Calcaire
H. 40,9 cm

€ 15 000 - 18 000

SABEAN FUNERARY STONE PLAQUE

Origin: Yemen
Circa: End of the 1st millenium B.C
Medium: Limestone
Dimension: 16.1" high

The ancient kingdom of Saba ruled over the lands of southern Arabia, centered in modern day Yemen. Saba is perhaps better known as Sheba, the Hebrew word for the kingdom, whose famous Queen was recounted as having visited Solomon in the pages of the Old Testament. Biblical accounts speak of the wealth of this ancient civilization of traders and merchants, and modern archaeological excavations confirm these reports. Ruins of fortresses and walled towns are evident and remnants of their extensive irrigation system that turned the desert into a paradise still cover the land. Although gold and silver deposits were present, the chief source of their vast wealth was derived from their veritable monopoly of two of the most coveted materials in ancient times: frankincense and myrrh, resinous gums obtained from certain trees that only grow in Southern Arabia and were literally worth their weight in gold. There was not a temple or wealthy house in the ancient world, from Babylon to Rome, where one would not smell the fragrant scents of these incenses. In addition, a trade route that connected India to Egypt that passed through their capital of Marib was another major source of wealth. In the 1st Century A.D., the Ptolemaic Greeks discovered a sea route from India directly to the port of Alexandria, eliminating Saba from her lucrative trade and ushering in the decline of Sabeian prosperity.

This magnificent stone funerary plaque is a stunning

example of the sophistication of Sabeian art. The following is a transcription of the analysis kindly provided by Professor Kitchen (University of Liverpool).

'This 'headpiece' was originally inserted into a matching rectangular recess, cut into a tall stela (like a narrow quadrangular pillar), to form a tombstone plus 'formal' portrait. For intact examples, cf. St. John Simpson (ed.), 'Queen of Sheba, Treasures from Ancient Yemen,' (London, British Museum, 2002), p. 198, nos. 277-278.

Facial tombstone in high relief, with top hair-fringe, rigorously semi-circular ears, level eyebrows, long triangular nose, slit mouth, plain 'fringe' beard and a slight squared chin.

The 5-letter name, G w t - ' l - Ghawth-il - is well attested (cf. R. L. Cleveland, 'An Ancient South- Arabian Necropolis...Timna Cemetary,' (Baltimore, 1965), p. 459), so in both Minean and Qatabanian, besides the north. Perhaps broadly c.3rd-4th centuries BC.

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50

STÈLE SABEENNE ANTHROPOMORPHE

Visage ovoïde, yeux évidés, trois lettres sudarabiques gravées.

Yémen, royaume de Saba, fin du 1^{er} millenaire avant J.C.

Matériau

Calcaire

H. 30,5 cm, L. 17,3 cm

€ 10 000 - 15 000

SABEAN FUNERARY STONE PLAQUE

Origin: Yemen

Circa: End of the 1st millenium B.C

Medium: Limestone

Dimensions: 12" high, 6.80" wide

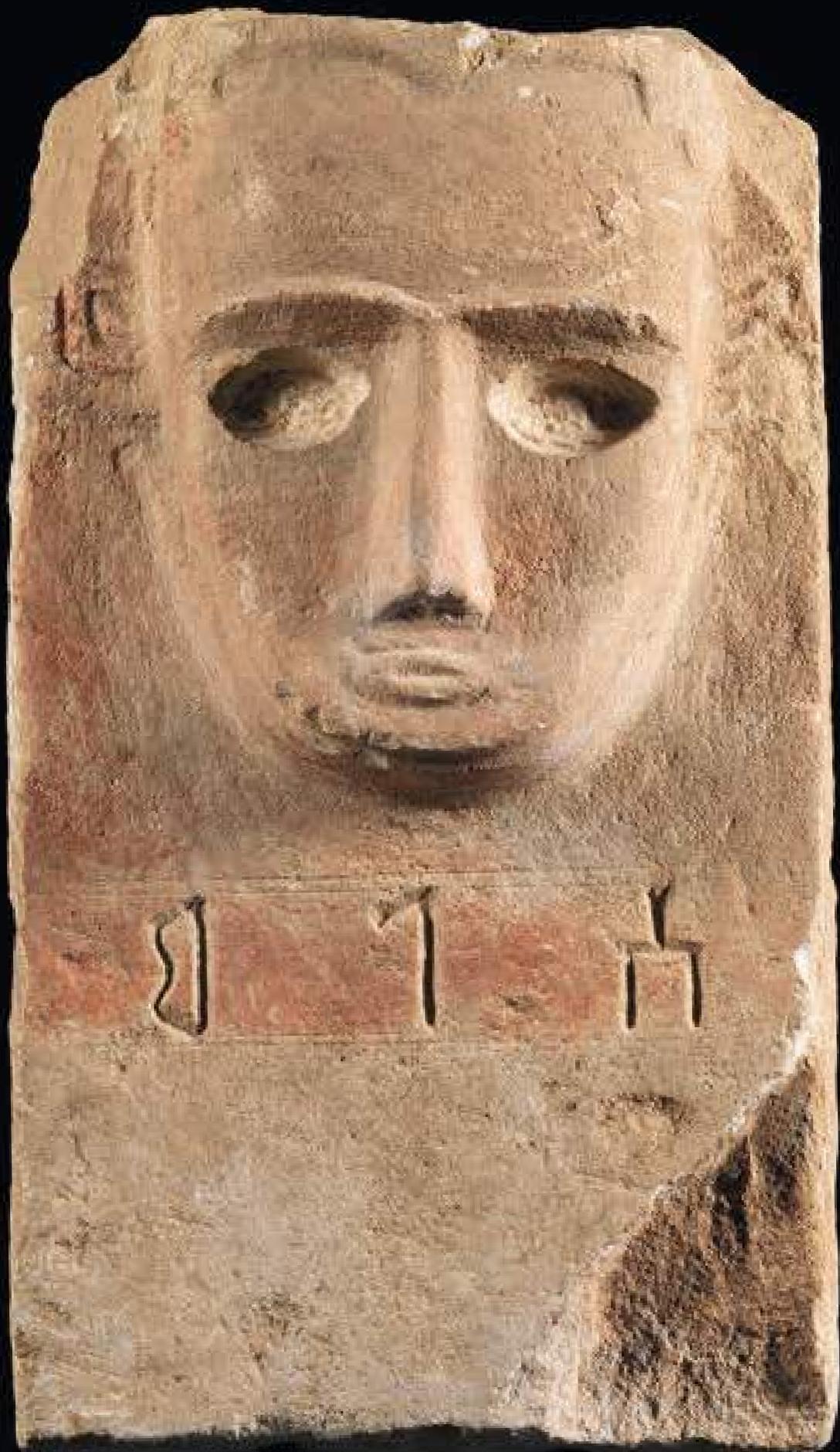
The ancient kingdom of Saba ruled over the lands of southern Arabia, centered in modern day Yemen. Saba is perhaps better known as Sheba, the Hebrew word for the kingdom, whose famous Queen was recounted as having visited Solomon in the pages of the Old Testament. Biblical accounts speak of the wealth of this ancient civilization of traders and merchants, and modern archaeological excavations confirm these reports. Ruins of fortresses and walled towns are evident and remnants of their extensive irrigation system that turned the desert into a paradise still cover the land. Although gold and silver deposits were present, the chief source of their vast wealth was derived from their veritable monopoly of two of the most coveted materials in ancient times: frankincense and myrrh, resinous gums obtained from certain trees that only grow in Southern Arabia and were literally worth their weight in gold. There was not a temple or wealthy house in the ancient world, from Babylon to Rome, where one would not smell the fragrant scents of these incenses. In addition, a trade route that connected India to Egypt that passed through their capital of Marib was another major source of wealth. In the 1st Century A.D., the Ptolemaic Greeks discovered a sea route from India directly to the port of Alexandria, eliminating Saba from her lucrative trade and ushering in the decline of Sabean prosperity.

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Facial tombstone in high relief and with a slightly less conventional face than most. Here, the ears are more lozenge-shaped with sharp, not smoothly curved, angles. A stronger hairline also has a central quiff pointing onto the brow. Other features (brows, eyes, nose) are standard but a small slit mouth is encased all round by prominent, rounded lips.

The 3-letter name, S I m, is a simple Salim, a very common Arabic name at any time (cf. R. L. Cleveland, 'An Ancient South-Arabian Necropolis... Timna Cemetary,' (Baltimore, 1965), p. 325, but more common up north as in Safaitic, with some examples in Minean and Sabean. Again, three-letters are a precarious dating-base but probably somewhere broadly within the 4th-1st centuries BC.' -



51

CISTE ÉTRUSQUE EN ARGENT

Muni de son couvercle, pans cylindrique flanquée de trois pieds en forme de harpie sur patte de grifon. Décor finement gravé d'une scène célébrant une victoire représentée par un quadriges, une victoire ailée et des banquetteurs. Le couvercle est surmonté de deux statuettes en ronde bosse d'un couple nu se tenant par la main

Epoque hellénistique

Matériau
Argent (?)
H. 43 cm

€ 30 000 - 40 000

Référence

Pièce similaire au British Museum,
Catalog of Bronzes, n° 646

ETRUSCAN SILVER CISTA

Origin: Mediterranean
Circa: Hellenistic Period
Medium: Silver (?)
Dimension: 16.93" high









52

TORSE D'APHRODITE DU TYPE DE L'ESQUILIN

Période hellénistique

Matériau

Marbre blanc

H. 47 cm

€ 80 000 - 100 000

Provenance

Ancienne Collection Particulière, Boulogne, acquis à l'Hôtel des Ventes Drouot, Paris, entre 1980 et 1990

Cette sculpture en marbre figure un torse d'Aphrodite. Elle fut jadis accompagnée d'un dauphin dont il reste un morceau de queue au niveau de la jambe gauche. On peut remarquer que le fragment de nageoire restant est pourvu de trois griffes, typique des représentations hellénistiques dont on a notamment retrouvé des mosaïques en Calabrie, datant du IV^e siècle avant J.-C. Ce qui en fait sa rareté ce sont ses proportions idéales et le traitement que le sculpteur a accordé au marbre pour atteindre un réalisme exacerbé jusqu'à la tension des muscles. Les fins bourrelets et le modelé des muscles du dos accentuent le dynamisme de l'œuvre. Le chiasme praxitélien participe à la construction d'une image érotique.

Références bibliographiques

Exposition, « Rodin, la lumière de l'antique »

Venedig, Italien, IT, Museo Archeologico. Inv. n° 198 (Pour le mouvement)

Athen, Griechenland, GR, Archäologisches Nationalmuseum. Inv. n° 3412 (Pour les trous caractéristiques de la période hellénistique)

TORSO OF APHRODITE

Circa: Hellenistic Period

Medium: White marble

Dimension: 18.5" high





53

STÈLE AU DIEU HEH

Représenté agenouillé sur le signe de l'or (neb),
tenant les deux branches de palme nouées
Égypte, époque ptolémaïque

Matériau

Calcaire

H. 66 cm, L. 40,6 cm, P. 12,4 cm

€ 40 000 - 60 000

LIMESTONE STELE DEPICTING THE GOD HEH

Origin: Egypt

Circa: Ptolemaic period

Medium: Limestone

Dimensions: 26" high, 16" wide, 4.87" depth

This monument is in the form of a niche stela, its top crowned by a cavetto cornice fronted by a sun disc flanked on each side by a uraeus, the protective cobra of ancient Egypt. Below is a framed panel depicting a male figure wearing a belted kilt, with a prominent central flap perhaps representing a decorative apron, who kneels on a nebu-sign, the hieroglyph for "gold." There is a sun disc atop his head and he holds a notched palm frond in each hand. The palm fronds represent the hieroglyph for "year" and are notched. Each notch symbolically represents a number of years. Taken together the figural decoration within the niche is a rebus, or visual pun, which can be "read" as a hieroglyphic phrase to be translated something on the order of, "millions upon millions of years [of life]."

The nebu-sign is a frequent base for support deities in ancient Egyptian two-dimensional art, and inclines one to identify the kneeling figure as the god, Heh, a personification of infinity. Heh came to be identified as the god of eternal life. His image is often associated with pharaohs not only as an expression of their eternal existence in the Hereafter but also as an expression of the desire that their rule over Egypt would be both long and prosperous. The pharaoh associated here with Heh has not been named, as the blank rectangle, intended to hold an inscription, in the field to the upper right of the figure reveals.

The design of the niche stela and the style in which the god Heh is rendered can be paralleled in any number of similar stela in the Egyptian Museum, Cairo, which are dated to the Ptolemaic and Roman Periods, to which time this example certainly belongs. Its virtually perfect, unblemished state of preservation enhances its significance as an eternal monument and would convey expressions of longevity on its owner.





54

AMPHORE-PELIKE À FIGURES ROUGES

Peinte d'une élégante assise entre une servante drapée tenant un éventail à droite et un éphèbe nu tenant une couronne à gauche

Grande Grèce, époque hellénistique

Matériau

Terre cuite

H. 37,5 cm, diam. 14 cm

€ 15 000 - 20 000

RED-FIGURED AMPHORA- PELIKE

Origin: Magna Graeca

Circa: Hellenistic Period

Medium: Terracotta

Dimensions: 14.76" high, 5.55" diam.



Verso



55

COURONNE HELLÉNISTIQUE EN OR

Vers 300 - 100 avant J.C.

Matériau

Or

Diam. 19 cm

€ 80 000 - 120 000



HELLENISTIC GOLD WREATH

Origin: Mediterranean

Circa: 300 BC to 100 BC

Medium: gold

Dimension: 7.48" diam.

According to ancient authors wreaths were presented as rewards in artistic and athletic contests, dedicated at temples, given as engagement gifts, awarded to war heroes and worn at banquets. They were fashioned from natural leaves as well as more precious materials. The use of gold and the inherent fragility of this example suggest that it was made as a funerary offering for a wealthy individual. Gold wreaths were buried in tombs (predominantly royal) in Macedonia, Asia Minor and the North Pontic area from the fourth century BC onwards. The tradition of wreathing the dead however goes back even further to the 6th century BC. The practice was related to belief in an afterlife, where the righteous were led to Hades (the underworld) and participated in a wreathed banquet. The crowning of the dead was a way of signalling that they were worthy of eternal life.

The Greek orator Demosthenes (384-322 BC) also records that gold wreaths were worn in certain important religious ceremonies. In addition the inventories of Greek temples prove that they were left as dedications in sanctuaries, either by prosperous individuals, foreign powers or city states. The leaves are attached to a thin wire bound onto the wreath which is made from a sheet-gold tube. Gold wreaths were fashioned in imitation of various trees including oak, olive, ivy, vine, laurel and myrtle. Each variety was associated with a particular god: Apollo with the laurel, Zeus with the oak, Athena with the olive and Dionysius with the ivy. There are two types of leaves on this example. The majority are pointed with detailed veining; these are separated by pairs of smaller leaves/fruit. The mostly likely identification is the myrtle, linked to devotion to Aphrodite, Demeter and Persephone. Goddesses of love, agriculture and fertility respectively, the latter also has a particularly close association with the underworld and the changing seasons. This is a remarkable survival of great beauty, a testament to the skill and ingenuity of ancient goldsmiths.

For other examples see, D. Williams and J. Ogden, *'Greek Gold: Jewellery of the Classical World'* (British Museum, London, 1994), pp.106- 107, p. 165, p. 180; *'The J. Paul Getty Museum... Antiquities Collection'* (LA, 2002), p. 90 and E. Georgoula ed. *'Greek Treasures from the Benaki Museum in Athens'* (Athens, 2005), pp. 74-75.



56

TÊTE D'ALEXANDRE LE GRAND

Epoque hellénistique

Matériau

Marbre

H. 15,9 cm

€ 90 000 - 120 000



HELLENISTIC MARBLE HEAD OF ALEXANDER THE GREAT

Origin: Mediterranean

Circa: Hellenistic Period

Medium: Marble

Dimension: 6.25" high

Alexander the Great, son of Philip II of Macedon, is arguably the most important historical figure in the ancient world. Born on July 20th, 356 BC, he was an astute, if somewhat headstrong student, and was schooled by various famous teachers, notably Aristotle. By the time of his death at the age of 32, he had personally supervised one of the largest land-based military expeditions of all time, and had conquered the whole of the then known world from Asia Minor across the whole of Persia, Anatolia, Syria, Phoenicia, Judea, Gaza, Egypt, Mesopotamia, Bactria, parts of India, Afghanistan and Pakistan. A legend in his own lifetime, he became known as much for his excesses and cruelty as his extraordinary military prowess but was nonetheless a comparatively fair and temperate man. Perhaps due to his supposed descent from Achilles and Heracles (=Hercules), he became essentially deified in the eyes of the Hellenistic period, who celebrated him in art and song, and also by the Romans, who had a fascination with military campaigns and tactics. As a result, he is a favourite topic for statuary, as in the present case.

This piece is carved in the Hellenistic style, with intense naturalism and careful attention to detail. While the body is absent, it would undoubtedly have been diaphanously clad in the flowing robes, ceremonial weapons and celebratory insignia that tend to characterize representations of this god king. The sculpture itself shows Alexander as a boy on the edge of adulthood; at this point in his life (16-18) he was acting regent of Macedon, his father being away on military campaigns that would lead to his own death in 336 BC. His campaigns against rebellious sectors of Greece were the first evidence of his military genius. The face, while evidently young, is determined, with set lips, a jutting chin and intense, well-modelled eyes. The hair is short yet extravagantly curly. There is a general softness about the features that is a bloom likely lost during his ten year campaign across North Africa and Asia.

Dating this piece is problematic, as early collectors often accumulated pieces with little thought for provenance. The styling, as stated above, is certainly Hellenistic, although it is possibly later, such as a Roman copy of a Greek original (which were often made in bronze, and melted down at a later date; marble statues tended to survive much better). Regardless of age, however, this is a striking, well-mounted and beautifully presented piece of classical artwork that would be at home in any collection.



57

HERCULE

Etrurie, 300 à 100 avant J.C.

Matériau

Bronze

H. 14 cm

€ 15 000 - 20 000

ETRUSCAN BRONZE SCULPTURE OF HERCULES

Origin: Mediterranean

Circa: 300 BC to 100 BC

Medium: Bronze

Dimension: 5.5" high

This magnificent bronze sculpture depicts the legendary hero Hercules, known to the Etruscans as Hercle. In northern Italy he was worshipped as a defender of the civilized world against the beasts or monsters that threatened it. He is depicted as a nude youth, standing with his weight on the right leg. He wields a club in his raised right hand in a fighting posture. The Nemean lion skin is draped over his extended left arm and refers to the first of his twelve labours. The skin is rendered in some detail with the head, paws and tail all clearly defined. Etruscan bronze statuettes were cast solid by the lost-wax method. After casting the details, such as the short curly hair, were added by punching and engraving. Hercle was a popular figure in Etruscan bronze statuary and this statuette was probably intended as a votive offering in a temple sanctuary. There were several cult sites in Etruria, particularly in the Sabellian region, and the bronze statuettes discovered here exhibit a wide range of styles. This detailed study of the male form is incredibly naturalistic and refined. The surface is highly polished drawing attention to the muscles and bone structure. Part of the club is missing but the condition is otherwise excellent.



58

TÊTE DE VEAU

Modelée avec réalisme et maîtrise.

Narines et yeux finement ourlés,
les oreilles dégagées, presque
translucides

Epoque hellénistique

Matériau

Marbre fin

H. 18 cm, L. 24 cm

€ 40 000 - 50 000

HEAD OF CALF

Circa: Hellenistic Period

Medium: Marble

Dimensions: 7.08" high, 9.44" wide







59

PATERA

Bol hémisphérique à fond plat gravé de cercles concentriques, long manche, arrondi, orné en léger relief d'un Amour chevauchant un dauphin et domptant un monstre marin ; coquillages et crustacées dans le champ.

Grande Grèce, 1^{er} siècle avant J.C. - 1^{er} siècle après J.C.

Matériau

Argent (?)

Diam. 30 cm

€ 15 000 - 20 000

Pièce identique conservée au Musée du Louvre, HdV 49, qui a fait partie de l'exposition « Pompeï », Petit Palais, Paris, 1973, N°239

PATERA

Origin: Magna Graecia

Circa: 1st century BC- 1st century AD

Medium: silver (?)

Dimension: 11, 81" wide

A similar piece is kept in the Louvre Museum collections and was exhibited at the « Pompeï » exhibition in 1973 in Paris, under n° 239



60

STÈLE : MÈRE ET ENFANT

Yémen, Royaume de Saba, entre 200 avant J.C.
et 100 après J.C.

Matériau

Albâtre

H. 20 cm, L. 13 cm, P. 5 cm

€ 50 000 - 60 000

SABEAN ALABASTER STELE DEPICTING A MOTHER AND CHILD

Origin: Yemen

Circa: 200 BC to 100 AD

Medium: Alabaster

Dimensions: 7.87" high, 5.12" wide, 1.9" deep

The ancient kingdom of Saba ruled over the lands of southern Arabia, centered in modern day Yemen. Saba is perhaps better known as Sheba, the Hebrew word for the kingdom, whose famous Queen was recounted as having visited Solomon in the pages of the Old Testament. Biblical accounts speak of the wealth of this ancient civilization of traders and merchants, and modern archaeological excavations confirm these reports. Ruins of fortresses and walled towns are evident and remnants of their extensive irrigation system that turned the desert into a paradise still cover the land. Although gold and silver deposits were present, the chief source of their vast wealth was derived from their veritable monopoly of two of the most coveted materials in ancient times: frankincense and myrrh, resinous gums obtained from certain trees that only grow in Southern Arabia and were literally worth their weight in gold. There was not a temple or wealthy house in the ancient world, from Babylon to Rome, where one would not smell the fragrant scents of these incenses. In addition, a trade route that connected India to Egypt that passed through their capital of Marib was another major source of wealth. Perhaps their greatest accomplishment was the Great Dam of Marib, a monumental construction that brought water from the mountains both to the city and to the crop fields. The dam was in continual use (accounting for timely repairs) until the 6th Century A.D. and its ultimate destruction is detailed in the Koran as the end of the old world and a turning point in history.

However, the civilization that created this wonder fell apart long before the dam did. In the 1st Century A.D., the Ptolemaic Greeks discovered a sea route from India directly to the port of Alexandria, eliminating Saba from this lucrative trade and ushering in the decline of Sabeian prosperity.



61

PORTRAIT DE PATRICIENNE

En buste, tenant une grande croix de vie Ankh
Egypte, III^e siècle - IV^e siècle

Matériau
Peinture sur toile de lin
L. 74,9 cm
Restaurations

€ 30 000 - 40 000

FUNERARY SHROUD OF AN ELITE MATRON

Origin: Egypt
Circa: 3rd Century AD to 4th Century AD
Medium: Paint on linen
Dimension: 29.5" high
Restorations

The ancient Egyptians pioneered the practice of painting on linen because flax, from which linen is woven, lacks mordents to which dyes can adhere. It is for that reason that most of the clothing depicted in ancient Egyptian art is white, the colour of un-dyed linen. In order to compensate for this lack of mordents, the Egyptians as early as the Pre-Dynastic Period (about 3200 BC) began the practice of painting on linen, paint taking the place of dye. By the time of the Roman Imperial Period this long-established practice was employed for the decoration of funerary shrouds, of which ours is an outstanding example.

Our subject is an elite woman depicted wearing two garments. The first is a lavender coloured tunic, over both shoulders of which is draped a darker, purple- coloured shawl. The colours chosen are intentional marks of her status within society because during the Roman Imperial Period, purple was generally reserved for the clothing of the reigning emperor and members of his immediate family. Living in Egypt, this anonymous matron could wear the imperial purple with impunity. Her accessories include a pearl-like necklace which slips beneath the neckline of her tunic and elaborate earrings which are

accurate depictions of actual earrings known to have been worn during this period. Her hair is deceptively arranged. It is not cut short, but is rather looped loosely around her ears and drawn up and tied at the back of her neck.

She is shown standing against a background, but the damaged state of the shroud, due to its age, precludes a precise identification of the environment in which she is posed. In parallel examples, one often encounters a depiction of a rectangular panel, which in one instance was inscribed in Greek, the official language of Roman Egypt.

There are numerous parallels for this shroud, including a virtually identical example in the Louvre. This group of shrouds has been assigned to the site of Antinopolis, which was founded by the Roman Emperor Hadrian in AD 130 in honour of his favorite, Antinous. The site continued to prosper, particularly in the third century AD under the Severan emperors, namely Septimius Severus, the founder, Caracalla, his son, and their successors. It is to this period that this group of shrouds is dated.

The shrouds in this group are all representations of women. They are all identically posed with one arm bent at the elbow and extended forward with its open palm raised. The other hand holds an ankh cross.

The interpretation of this small and select group of shrouds of elite, aristocratic matrons from Antinopolis remains enigmatic. If they are to be understood as an expression of prevailing Egypto- Roman funerary praxis, then the raised hand represents an apotropaic gesture intended to ward off evil so that the matron may enjoy eternal life, symbolized by the ankh-sign. Alternatively, it has been suggested that the population of Antinopolis may have contained a number of prominent individuals who were Christians. That suggestion has led other commentators to interpret the gesture of the open palm as that of a blessing. In this context, the ankh sign recalls the Greek letters Chi-Rho, which form the Christian monogram for Christ.

In conclusion this shroud may have covered the remains of either a pagan or a Christian. In fact, given that this period was one of great religious transition, it may well represent an individual with syncretic beliefs. The treatment of the body which appears flat and non-sculptural, the attention focused on the hands, and the emphasis placed on the eyes as windows of the soul clearly point toward stylistic conventions which later Christian monks would employ to advantage in their creation of the first Christian icons.

References:

E. Doxiadis, *'The Mysterious Fayum Portraits. Faces from Ancient Egypt'*, (New York 1995), pp. 118-119, p. 215, cat. 91 & 94 (Louvre, No. AF 6440, excavated at Antinopolis by the Guimet excavations in the 1900-1901 season).
S. Walker, *'Ancient Faces. Mummy Portraits from Roman Egypt'*, (New York, 2000), pp. 147-148, No. 99.



62

POUPÉE COPTE

En bois sculpté, représentée debout, vêtue d'une courte tunique plissée, dans l'attitude de la Vénus pudique. Oreilles percées, colliers gravés
Egypte, Epoque copte

Matériau

Bois

H. 19,5 cm

€ 8 000 - 10 000

Pièce similaire au Musée du Louvre dans le département des Antiquités égyptiennes

COPTIC DOLL

Origin: Egypt

Circa: Coptic period

Medium: wood

Dimension: 7,67" high

A similar piece is part of the collection of the Antiquities department of the Louvre Museum.





63

APPLIQUE DE CHAR DIANE NIKÉ

Période hellénistique

Matériau

Bronze

H. 10,2 cm

€ 25 000 - 35 000

Provenance

Ancienne collection Sigmund Freud avant 1937

Collection privée, Hongrie

Exposition

Hôtel Astoria, New York et Joseph Antonow,
Chicago en 1983

Certificat et photographie du Musée de l'institut
Oriental de l'Université de Chicago

Cette rare applique de char est dédiée à la déesse Diane Chasseresse représentée en Niké. Le protome matérialise la déesse en buste, parée d'un vêtement en peau, flanquée de deux ailes renforçant le caractère de l'objet. Le portrait de la déesse est celui de l'Aphrodite de Cnide, qui servit de modèle à de nombreuses miniatures. La tête est élancée vers la gauche. Les cheveux séparés en deux parties sont ramenés en chignon au sommet du crâne. Les yeux étaient jadis incrustés d'argent.

Cet objet fut acquis, avec d'autres, auprès de la famille de Freud, fin 1937 début 1938. Confisqué après l'annexion de l'Autriche par les nazis, il réintégra quelques années plus tard la collection du propriétaire et envoyé en Hongrie où il est resté durant quarante ans.

L'exposition présentée en 1983 à New York et à Chicago réunit dix bronzes de cette collection parmi lesquels 3 ont été photographiés en 1938 par Engelman dans l'appartement de Freud au 19 Bergasse en présence de Sigmund Freud. Ces objets ont servi de support à ses théories sur les mythes grecs et romains. La collection du docteur Freud a été étudiée par le docteur Hans Dehmel, directeur et conservateur du Kunsthistorische Museum de Vienne.

La description de cette œuvre a été faite par Mr. John A. Larson : « *Bronze bust of a goddess. The bronze female bust in high relief still bears a rear spike of nail-nike attachment by which it was joined to a piece of furniture or other type of wooden equipment. The dramatic turn of the figure's head indicates that it was probably made after about 200 B.C. as this pose originated at Pergamum in western Asia Minor at about that time. Figures of goddesses such as Diana often decorate tables and heavy chests, but the presence of wings on this figure suggest that she is victory (the Greek Nike) and should therefore be associated with military trappings, such as a chariot, or a chest for holding armor or weapons.* »

ELEMENT OF CHAR WITH DIANE NIKÉ

Circa: Hellenistic Period

Medium: Bronze

Dimension: 3.93" high





Recto



Verso

64

CRATÈRE APULIEN À FIGURES ROUGES

Bassin méditerranéen, vers 400 - 300 avant J.C.

Matériau
 Terre cuite
 H. 38,6 cm

€ 15 000 - 20 000

APULIAN RED-FIGURE BELL KRATER

Origin: Mediterranean
 Circa: 400 BC to 300 BC
 Medium: Terracotta
 Dimension: 15.2" high

On the obverse of this bell krater a naked male, wearing a fillet in his hair, turns his head back towards a draped female wearing a sakkos. The male carries a laurel branch in his right hand and a phiale in his left in an action of gesture toward the female. The chlamys draped over the male's left arm billows in the direction of his left leg forming a rough parallel and rendering the body into a common 'X' shaped composition. The female carries a garland of rosettes her right hand and a sprig of laurel with fillets attached in her left. The mood is festive and celebratory. A palmette design flanks the figures on either side, whilst a laurel motif adorns the band beneath the rim. The meander motif encircles the krater just above the base.

The reverse shows two young heavily draped males, both carrying staffs and facing one another. Votive plaques feature in the field

65

GRANDE AMPHORE À VIN

Cylindrique à deux anses, presque ovoïde,
à fond pointu, munie d'un haut col tronconique.

Type Dressel I

Epoque gréco-romaine

Matériau

Terre cuite

H. 108 cm, Diam. 30 cm

€ 8 000 - 10 000

WINE AMPHORA

Origin: Mediterranean

Circa: Greco-roman Period

Medium: Terracotta

Dimensions: 42.52" high, 11.81" diam.





66

STATUE DU DIEU BACCHUS

Art romain, I^{er} siècle après J.C.

Matériau

Marbre

H. 69 cm

Restaurations

€ 20 000 - 25 000

Provenance

Ancienne collection George Desmouliéz,
Montpellier

Debout en contrapposto, étayé par un tronc d'arbre, Bacchus brandit nonchalamment une grappe de raisin dans sa main droite, le bras tendu vers le ciel. Le personnage souriant est couronné de lierre et de corymbes. La légère mollesse de sa musculature va de pair avec les plaisirs auxquels le dieu s'abandonne. Cette œuvre peut être rapprochée du Satyre sur un Mulet conservé au Château de Chantilly, faisant partie des antiques du Duc d'Aumale qu'il acquit en 1854 auprès du prince de Salerne.

STATUE OF BACCHUS

Origin: Roman art

Circa: 1st century AD

Medium: Marble

Dimension: 27.16" high

Restorations



67

VASE ANTHROPOMORPHE

Panse en forme de tête d'élégante surmontée d'un col cylindrique évasé gravé d'une inscription IXOΠCINA NAVILI. Coiffure en longues mèches parallèles séparées par une raie médiane et surmontée d'un voile quadrillé et perlé ; boucles d'oreilles et collier. Anse rubanée reliant le col au sommet de la tête

Afrique du Nord, III^e siècle

Matériau

Céramique sigillée rouge

H. 23 cm

Restaurations

€ 8 000 - 10 000

Modèle similaire : Musée de Carthage



ANTHROPOMORPHOUS VASE

Origin: Northern Africa

Circa: IIIrd century

Medium: Terra sigillata

Dimension: 9.05" high

A similar vase is kept in the collection of Carthage Museum



68

PORTRAIT IMPÉRIAL

Jeune homme aux traits idéalisés ; yeux rêveurs ourlés, coiffure en courtes mèches régulières légèrement ondulées, ramenées en frange sur le front ; lèvres fines et sinueuses. Modelé sensible du visage dégageant une grande douceur du personnage.

Il pourrait s'agir d'AUGUSTE ou de CLAUDE
Epoque romaine

Matériau
Marbre

€ 50 000 - 60 000

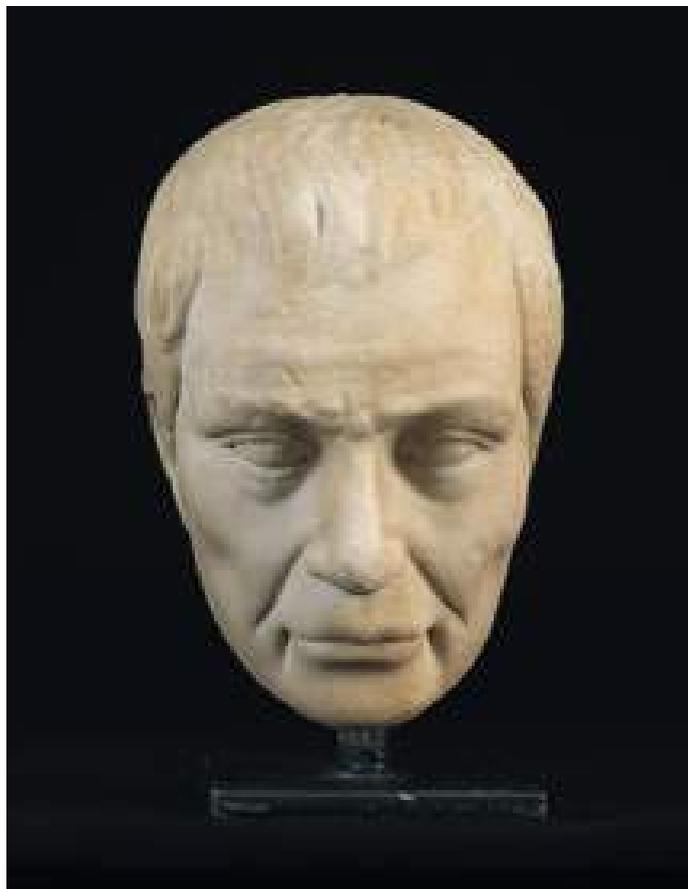
PORTRAIT OF AN IMPERIAL FIGURE, POSSIBLY AUGUSTUS OR CLAUDIUS

Circa: Roman Period
Medium: marble





69



PORTRAIT EN MARBRE

Tête monumentale, très réaliste, d'un homme imberbe au visage ovale bien modelé, légèrement émacié ; joues creusées ; yeux en amande ; bouche aux lèvres pleines et sinueuses, rides à la base des narines encadrant la bouche ; coiffure en longues mèches ondulées appliquées sur le crâne et ramenées en frange sur le front.

Epoque romaine, fin I^{er}-début II^e siècle

Matériau

Marbre

H. 33 cm

€ 50 000 - 60 000

MARBLE PORTRAIT OF A MAN

Circa: Roman Empire, late 1st- early 2nd century

Medium: Marble

Dimension: 12.99" high



70

PATRICIEN

Époque romaine

Matériau

Marbre

H. 120 cm, L. 57 cm

€ 45 000 - 60 000

Cette sculpture en marbre présente un homme acéphale, vêtu d'une toge amplement drapée et resserrée à la taille, dont un pan retombe sur le bras gauche replié. Il est représenté debout, en appui sur la jambe gauche, la jambe droite légèrement repliée.

La position ainsi que le drapé peuvent être rapprochés de la célèbre représentation du Togatus Barberini (fig. 1) conservé au Musée du Capitole ou celle de Caton l'Ancien du Musée Gregoriano Profano au Vatican (fig. 2).

PATRICIAN

Origin: Roman Period

Medium: Marble

Dimensions: 47.24" high, 22.44" wide



fig. 1 : Togatus Barberini, Rome, 1^{er} siècle av. JC, marbre. Rome, Musée du Capitole



fig. 2 : Caton l'Ancien, Rome, 1^{er} siècle av. JC, marbre. Cité du Vatican, Musée Gregoriano Profano





71

VÉNUS GALLO-ROMAINE

Région de Poitiers, I^{er} siècle avant J.C.- I^{er} siècle après J.C.

Matériau

Calcaire

H. 97 cm, L. 33 cm, P. 28 cm

Manques

€ 100 000 - 120 000

Provenance

Ancienne collection du Musée de la Grand'barre, Poitiers 1910

Cette sculpture étonnante par ses lignes épurées est certainement l'un des premiers exemples de diffusion



du modèle grec en Gaule suite aux conquêtes romaines sur le territoire.

La déesse est ici présentée nue, accroupie sur une base rectangulaire. Le bras gauche, dans un geste de pudeur est ramené vers les seins tandis que le bras droit dont il ne reste aujourd'hui que la main est ramené sur la tête. Ses cheveux finement ouvragés sont séparés en deux parties par une raie centrale et ceints par un diadème, selon la mode gauloise.

Cette œuvre témoigne de l'adaptation des schémas classiques aux codes esthétiques locaux. Pensée comme un hymne à la sensualité et à la beauté par les artistes grecs, Vénus est ici transformée en une véritable muse révélant un esthétisme très empreint de réalisme mais tout en étant schématique et épuré.

A noter, une originalité dans la conception de l'œuvre. L'artiste a dû faire face à la présence d'un fossile dans le bloc qu'il a tenté d'utiliser pour le jeu de l'articulation de la cheville.

Références bibliographiques

H. Lavagne (dir.), *Nouvel Espérandieu*, tome I, Recueil général des sculptures sur pierre de la Gaule, Paris, 2003, n° 60, p. 28-29

D.M. Brinkerhoff, *Hellenistic Statues of Aphrodite : studies in the history of their stylistic development*, New York, 1978, p. 35-36, p. 42, pl. 13

STATUE OF GALLO-ROMAN VENUS

Origin: near Poitiers

Circa: 100 BC to 100 AD

Medium: Limestone

Dimensions: 38.19" high, 12.99" wide



fig. 1 : Carte postale de 1910 : photo illustrant la Vénus Gallo-romaine présente dans le Musée de la Grand'barre de Poitiers



72

BAS-RELIEF ROMAIN

1^{er} siècle av J.C. - 1^{er} siècle après J.C.

Matériau

Marbre

H. 55,6 cm, L. 101,1 cm

€ 40 000 - 50 000

ROMAN TEMPLE RELIEF

Origin: Europe

Circa: 1st Century BC to 1st Century AD

Medium: Marble

Dimensions: 21.9" high, 39.8" wide

In this temple fragment, a vivid and splendid motion leaps forth the Capricorn, the goatfish whose presence is recognized in such number and variety of societies as to completely baffle the imagination. His sloped nose flexes its intricate musculature in tension and primitive stateliness. His majestic beard is shaped into the lean of his body against the wind- its strangled knots completely boisterous even in the delicacy and mastery of their execution. His brow is gentle and intelligent, and his eye has a benevolent curve rising into his cheek. Most interesting of all is the disparity of anatomy between his goat body and fish tail. Bulges and ripples across his neck and torso exude all of the firm strength and sturdy, explosive energy of the mammalian. But coiled beneath his scales is a completely different sort of motion, his muscle dispersed into thick coiling ropes that give him all of the dramatic grace and silent efficiency of a sea-beast. Offsetting the whimsical and feral nature of the beast, a regal and noble human presence stands to its left. The face, with its sweeping hair, its angular cheekbones, and strong wide chin, has an almost imperial delicacy atop the youthful chest that seems to want to burst out of the cuirass. Given the date of the temple's commission, the depiction may very well be of an early member of the royal family. Tiberius, Nero, Caligula, and many other exceptionally famous and infamous characters of history might find themselves on the walls of a temple, perhaps as a gift for the dedication of its funds, or as a symbol of their predestination of Godly power.

The almost unequalled workmanship of this masterpiece offers assurance that it was most certainly sponsored by an imperial workshop. The marble is far too large and thick to be from a sarcophagus- in fact, relief work of this quality on such a massive medium indisputably leads us to discover that we have here an actual chunk of wall

from a Roman temple. The obvious question arises, a temple dedicated to whom? Capricorn was the beloved astrological symbol of Augustus, one of the greatest and most exalted leaders of all time. So well loved was he that upon his death the senate ordered his deification, and the worship of the God-Emperor was for the first time allowed into the city of Rome. Commissioned in his honor, and thought to have depictions of Capricorn upon its edifice, was the Temple Divus Augustus, a work whose legendary splendor and grandeur has lived only in tale and legend since its destruction in around 100 A.D. Perhaps this piece is the last surviving fragment of the Divus Augustus, the first Classical temple dedicated to a man, and considered one of the grandest buildings of the Roman Empire. The historical ramifications of such a find are truly staggering, and whether Divus Augustus or some other Deity was worshipped within its precincts, the possession of a sacred wall is one of the most intimate experiences with history one can ever receive.

With a bit of imagination, the temple springs to life around this chunk of its wall. A symphony of marble erupts in every direction- the Capricorn's tail sweeps into a dramatic scythe as the delicate face of our imperial soldier or family member grows back the sheet of his hair. A million other masterpieces come alive; the sound of voices, trumpets, spear-clashes, whinnies, whickers, and snorts ring in our ears. Veiled and silent priestesses drape oil and wreaths over sacrificial lambs, goats, and bulls- almost surreal elements of activity in this pure and motionless riot of a temple. Who stood witness to these holy rituals, and allowed their vacant hand to stray over the muzzle of our Capricorn? Roman temples felt the feet of every caste of society- slaves, soldiers, eunuchs, and emperors alike most certainly set foot in the confines of this temple wall- to be gazed upon by the Capricorn and man pictured before us. Life offers we who love the yarn of history and art so few opportunities to be in the presence of what we worship. Infinitely more arresting than the vagrant strings of imagination plucked at by our books and conversation, this piece puts a world in front of us, or rather, puts us within the world itself. Tangible, brought from the soil of Italy, we find the hands of a sculptor, the whicker of a Capricorn, the smile of a royal, and the voice of a civilization. Most people shall go their entire lives without casting eyes upon anything so truly exceptional as the undeniable beauty and importance immortalized in this bit of stone.



73

TORSE DE DIANE

Elle est vêtue d'une tunique courte, Chiton plissé retenu à la taille, laissant deviner ses seins (drapé-mouillé)

Epoque romaine, vers 100-200

Matériau

Marbre

H. 90,2 cm

€ 150 000 - 200 000



ROMAN MARBLE TORSO OF THE GODDESS DIANA

Origin: Mediterranean

Circa: 100 AD to 200 AD

Medium: Marble

Dimension: 35.5" high

Most frequently identified as goddess of the hunt, Diana (known to the Greeks as Artemis) was particularly concerned with periods of transition, i.e., the rites of passage of virgins becoming women, or young boys becoming men through hunting or war. Though eternally virginal herself, she presided over childbirth and the rearing of children. In fact, as soon as she was born, Diana helped her mother give birth to her twin brother Apollo. Her own transformation occurred at the famous temple of Ephesus where she became an "earth mother" with multiple breasts.

Here, she is depicted in her more traditional role as that of the huntress. She wears a belted chiton so finely pleated as to resemble a wooly coat. Traces of her famed quiver, one of her telltale attributes, are evident behind right shoulder. An exceptionally realized figure, with a highly animated pose and striking modeling of the body and garment, this sculpture is a Roman version based on a Greek original made by the sculptor Kephisodotos during the 4th century B.C. Though a fragment of the life-size statue, we can begin to imagine the completed state of this work by comparing it to the Greek original on which it is based. Judging by the exquisite artistry evident in this sculpture, we can assume that this was a worthy replica of the influential masterpiece. Surely, Diana would be proud to have such a gorgeous monument memorialize her.



74

A POLLON

Debout, nu, se contorsionnant, manteau agraffé sur les épaules

Epoque romaine

Matériau

Bronze

H. 15,2 cm

€ 30 000 - 40 000



ROMAN BRONZE FIGURE OF APOLLO

Origin: Mediterranean

Circa: roman period

Medium: Bronze

Dimension: 6" high

As both the god of messengers, it is not unusual to see Apollo (Roman: Mercury) depicted in such a dramatic contraposto pose, as if he has been caught mid-movement. This small figurine is finely and delicately moulded, showing the advantages of bronze sculpture over marble for the production of such small figures; the sculptor would begin by creating the figure from carving wax, thus allowing for a greater attention to detail. Here the god's face is contorted into an expression of alarm, as is also suggested by his sudden turning back and with his arm raised to his head. It could be that this figurine was part of a set depicting a scene from a myth. His cloak is draped around his neck showing off his heroic, muscular physique. In his left hand he holds a laurel branch, one of his many attributes.

The purpose of such a figurine was likely to have been for private domestic worship, where libations would be poured before him with prayers being offered to invoke his guidance or to give thanks.



75

FRAGMENT DE SARCOPHAGE ROMAIN

Jerash, Jordanie, époque romaine

Matériau
Marbre
L. 45,1 cm

€ 20 000 - 30 000



MARBLE SARCOPHAGUS FRAGMENT

Origin: Geres, Jordan
Circa: Roman Period
Medium: Marble
Dimension: 17.75" wide

Frequently the decorative scheme of a sarcophagus was selected from a pattern book with specific attributes of the patron in mind. The winged Eros, god of love, shown here holding a wedding wreath, is very possibly a reference to the married status of the woman whose tomb it probably was. The dropped torch most likely alludes to the marriage ritual, in which the new bride was accompanied by a torch-bearing procession. It is less clear to whom the fragmentary leg belonged, though perhaps it was a winged figure holding a portrait of the deceased. In antiquity, people often chose their own sarcophagus years before they needed it. We might guess that this playful Cupid is the choice of the woman herself, who is otherwise long-forgotten save for this charming clue to her life.



Art Islamique

Lots 76 à 92



Détail du lot 85

76

AMPHORE PARTHE À COUVERTE VERTE

Asie centrale, I^{er} siècle - III^e siècle

Matériau

Terre cuite vernissée

H. 63,5 cm

Restaurations

€ 15 000 - 20 000

PARTHIAN GREEN- GLAZED AMPHORA

Origin: Central Asia

Circa: 1st Century AD to 3rd Century AD

Medium: Glazed Terracotta

Dimension: 25" high

The Parthians defeated the Seleucids towards the end of the third century BC and went on to found an empire that stretched from the Mediterranean to the Indus. Formerly a Central Asian nomadic people they acquired great wealth through their control of caravan cities along the Silk Route. Led by the Arsacid Dynasty, they were Rome's strongest opponents in the East. The Romans disputed territory in Syria, Armenia and Mesopotamia but were often defeated in battle by the superiority of the Parthian cavalry. In contrast to their hostile relationship with Rome, the Parthians seem to have courted the favour of the Chinese Han Dynasty. As early as the second century BC the Chinese explorer Zhang Qian visited Parthia and described it as an advanced urban civilisation. Embassies were sent in both directions and trade with China flourished. A detailed account of Parthian civilisation has yet to be written- partly because so little of their own literature has survived. Historians are forced to rely on foreign histories and numismatic evidence. However it is clear from the coins alone that Parthian kings were consciously modelling themselves on their Achaemenid predecessors and attached great significance to the visual arts. Glazed turquoise/green vessels are one of the most distinctive Parthian art forms. Glazed ceramics were extremely rare in the Middle East prior to the Islamic period. Only in China were glazed wares common at this early date and it is possible that diplomatic and trading ties encouraged this development in the Parthian lands. Despite their dazzling beauty these wares were used for practical purposes such as the storage and transportation of liquids and grains. The colour was created from copper and iron oxides mixed in an alkaline glaze. This was applied on top of a fine white paste so that the reddish surface of the clay would not show through. The shapes of the vessels reveal a reliance on Greek and Mesopotamian forms- although it is not easy to separate these two traditions as the eastern Greeks had themselves borrowed ideas from the Mesopotamians. It has also been suggested that in their colour and form there is some attempt to imitate metallic vessels which were undoubtedly more expensive. The green glaze has been likened to the patina that bronze acquires over time and some of the decorative elements have been compared to twisted metal.



77

AMPHORE VERNISSÉE

Asie Centrale, X^e siècle - XI^e siècle

Matériau

Terre cuite vernissée

H. 54 cm

€ 30 000 - 40 000

LARGE ISLAMIC GLAZED AMPHORA

Origin: Central Asia

Circa: 900 AD - 1100 AD

Medium: Glazed terracotta

Dimension: 21.25" high





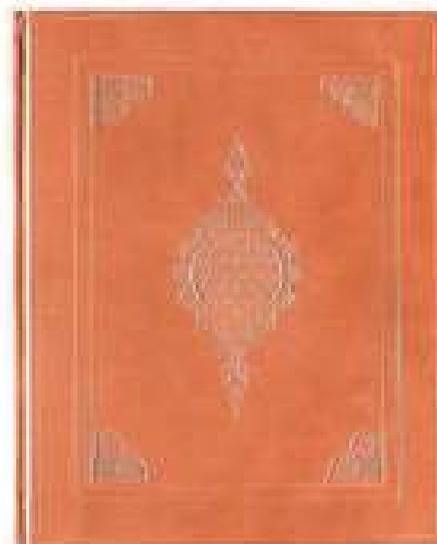
78

JUZ'e DE CORAN ARABO-ANDALOU

Manuscrit datant du XIII^e siècle

Cinq lignes d'une Sourate manuscrite
à l'encre sépia en « maghribi » ; rosettes et signes
diacritiques polychromes (jaune, bleu, or)
10 pages

€ 100 000 - 150 000



FOLIO OF ADALOUSIAN KORAN

Circa : 13th century
5 lines of a handwritten Sura in ink. Rosettes and diacritics
polychrome. 10 pages





الْمُحْسِنِينَ إِنْ أَلَّهَ يَدَايِعُ



عَنْ الدِّينِ أَمْوَازِ اللَّهِ

لَا يَحِبُّ كُلَّ حَوَازِ

كَبُورٍ أُنْدِزِ الدِّينِ

يُقَالُونَ بِأَنْعَمِ كَلِمَاتٍ



79

COLONNE COMMÉMORATIVE ÉPIGRAPHIQUE

En marbre de forme cylindrique. Elle est couverte sur toute la surface d'inscriptions, gravées en relief dans le creux, en excellent coufique primitif. L'épithaphe commence par la basmallah rituelle, la Tasliya avec quelques versets coraniques, suivie de la filiation du propriétaire et de la profession de foi, la Chahada

Egypte ou Afrique du Nord
Haute époque islamique, X^e siècle - XI^e siècle

Matériau
Marbre
H. 100 cm

€ 20 000 - 25 000

INSCRIBED COMMEMORATIVE COLUMN

Origin: Egypt or Northern africa
Circa: 10th or 11th century AD
Medium: marble
Dimension: 39, 37" high



80

FOLIO DE CORAN ANDALOU

Manuscrit sur papier rose
Datant du 13^e siècle

Quatre lignes d'une Sourate finement manuscrite à l'encre sépia en magistral « maghribi » ; titre en deux lignes sur fond bleu en « coufique primitif » dans un cartouche fleuri ; rosettes et signes diacritiques polychromes (jaune, or, bleu)

Proviendrait de l'ancienne collection du Maréchal Lyautey dispersée à Paris, hôtel George V le 30 octobre 1975

€ 30 000 - 40 000

FOLIO OF ADALOUSIAN KORAN

Circa : 13th Century
Medium : Pink paper

4 lines of a handwritten Sura in ink

Probably from Maréchal Lyautey collection's auction in Paris, George V hotel, 30th september 1975



وَيُتُوبُ إِلَى اللَّهِ عَمَّا كَفَرَ
مُنِيرًا وَالْمُؤْمِنِينَ وَكَارِ
اللَّهُ عُبُورًا رَحِيمًا



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

81

PYXIDE ANDALOUSE

Entièrement tapissée de motifs floraux et d'arabesques, coulés, ciselés et argentés. Elle est ornée au centre de chaque motif d'une vignette épigraphique nasride : « la ghaliba illa Allah » (Il n'y a de vainqueur que le Tout-Puissant)

Art nasride, école de Grenade

XV^e siècle - XVI^e siècle

Matériau

Fer et argent

H. 21 cm

Bon état, rivetée à la base

Publiée dans l'ouvrage

Ecritures en Méditerranée, 1988, Alif, Tunis

€ 15 000 - 20 000

AN ANDALUSIAN PYXIS

Entirely covered with cast, chiselled and silvered floral pattern and arabesque ornamented with nasrid epigraphic vignettes.

Origin: Nasrid art, Granada school.

Circa: 15th-16th Century

Medium: Iron and silver

Dimension: 8.26" high

Good condition, rivet on the base

Published in the book :

Ecritures en Méditerranée, 1988, Alif, Tunis



82

AIGUIÈRE ANDALOUSE

Munie d'une anse nouée et d'un couvercle articulé. Entièrement tapissée de motifs floraux et d'arabesques. Elle est ornée au centre de chaque motif d'une vignette épigraphique nasride : « la ghaliba illa Allah » (Il n'y a de vainqueur que le Tout-Puissant)

Art nasride, école de Grenade
XVI^e siècle - XVII^e siècle

Matériau
Bronze
H. 30 cm
Restaurations

€ 15 000 - 20 000

AN ANDALUSIAN EWER

Origin: Nasrid art, Granada school,
Circa: 16th-17th Century
Medium: glazed terracotta
Dimension: 11.81" high
Restorations



83

JUZ'e DE CORAN EN KOUFIQUE SUR VÉLIN

IX^e siècle après J.C.

12 pages manuscrites à l'encre noire sur vélin
de 14 lignes par page en koufique allongé ;
vocalisation et rosettes or et polychromies.

€ 100 000 - 150 000



FOLIO OF KUFIC KORAN

Circa : 9th century

12 pages handwritten in ink on vellum





84

PILIER GRAVÉ D'INSCRIPTIONS ARABES

Iran ou Afghanistan, vers 1200 - 1600

Matériau

Marbre

H. 95,5 cm, L. 44,5 cm

€ 40 000 - 50 000

MARBLE INSCRIBED PILLAR

Origin: Iran or Afghanistan

Circa: 1200 AD to 1600 AD

Medium: Marble

Dimensions: 37.50" high, 17.50" wide



85

PANNEAU DE MOSAÏQUE POLYCHROME

Composé de trois pans, figurant un grand médaillon tapissé et encadré de fleurs ; au centre le nom d'Allah

Asie centrale, XV^e siècle - XVI^e siècle

Matériau

Céramique émaillée polychrome

H. 137,2 cm, L. 66 cm

€ 70 000 - 90 000

POLYCHROME MOSAIC CUT-TILE PANEL

Origin: Central Asia

Circa: 15th to 16th century

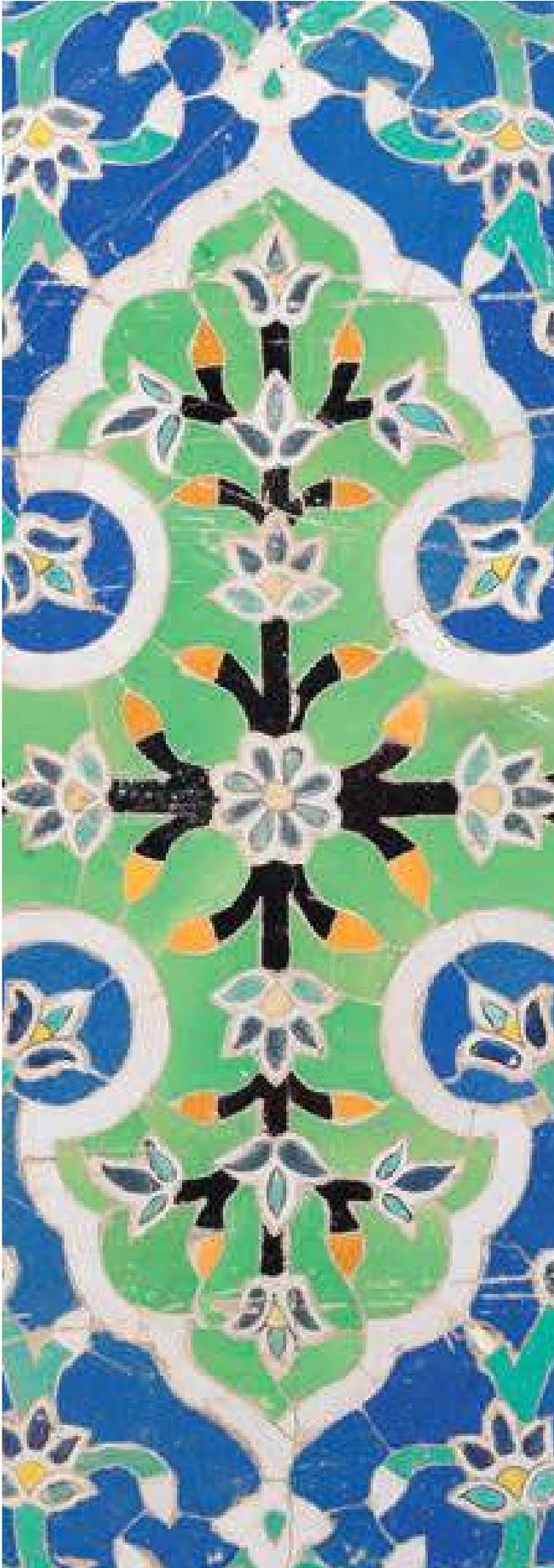
Medium: Glazed Earthenware

Dimensions: 54" high, 26" wide

Consisting of three panels depicting a large floral medallion surrounding the name of Allah







86

TROIS PANNEAUX DE MOSAÏQUE

Asie Centrale, XV^e siècle - XVI^e siècle

Matériau

Faïence

H. 105,5 cm environ, L. 50 cm environ par panneau

€ 40 000 - 50 000

THREE POLYCHROME MOSAIC-CUT TILE PANELS

Origin: Central Asia

Circa: 15th to 16th century

Medium: Glazed earthenware

Dimensions: Approximately 41.53" high,
19.65" wide by panel

This rectangular panel, composed of three tiles, is dominated by a dense floral design.

The pattern is painted in an opaque orange-yellow, two tones of green, dark and light blue, black and white.

From the 11th to the 18th Century faïence (glazed coloured earthenware) became the dominant element of Islamic architectural decoration. The naturalistic floral decoration is to relate to the influence of Ottoman art.



87

CADRAN SOLAIRE DE MOSQUÉE

Dalle rectangulaire en marbre blanc, destinée à mesurer le temps grâce à l'ombre portée par le soleil sur le Gnomon (bâtonnet-style) afin de déterminer les heures des cinq prières musulmanes et permettre au Muezzin de faire son appel. Elle était positionnée précisément dans le Sahn (cour) de la mosquée.

Le cadran est finement gravé sur la surface de la table de graduations et d'inscriptions : axe gnomonique, latitude, noms des cinq prières du lever au coucher du soleil ; quibla (direction de La Mecque).

Une large inscription sous le gnomon indique le nom du « Cheikh Abou Hassan Almansour [et l'] année 1082 de l'Hégire » (1671/1672).

Une large inscription coranique en caractères « coufique fleuri » est gravée sur une face latérale.

Proche Orient ou Afrique du Nord, 1672

Matériau

Marbre

H. 60 cm, L. 50 cm

€ 50 000 - 60 000

A MARBLE MOSQUE SUNDIAL

A white marble rectangular slab, made to tell the time by the position of the sun. The sun casts a shadow from its style onto the surface marked with lines indicating the hours of the five Muslim prayers of the day. It was precisely located in the Sahn (Mosque courtyard).

The dial is finely engraved with graduations and inscriptions : gnomon axis, latitude, names of the five prayers, qibla (Mecca direction)...

A large inscription under the gnomon gives the name of the « Cheikh Abou Hassan Almansour » and the year « Hegira 1082 » (1671/1672).

Another large koranic inscription in flowery kufic writing is engraved on a lateral side.

Origin: Middle East or North Africa

Circa: 1672

Medium: marble

Dimensions: 23.62" high, 19.68" wide



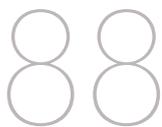
Vue de profil



Inscription en bordure



Vue du cadran



**MONUMENTAL PILIER
ISLAMIQUE GRAVÉ DE
*ASMA'E ALLAH ALHOUSNA***

Art Moghol, XVIII^e siècle - XIX^e siècle ou antérieur

Matériau

Marbre

H. 219,1 cm, L. 33,7 cm

€ 250 000 - 350 000

**MARBLE ISLAMIC PILLAR
INSCRIBED WITH
*ASMA'E ALLAH ALHOUSNA***

Origin: Mughal Art

Circa: 18th - 19th Century or earlier

Medium: Marble

Dimensions: 86.25" high, 13.25" wide



89

PANNEAU ÉPIGRAPHIQUE AVEC LA CHAHADA

Composée de douze carreaux émaillés, inscrits de l'attestation de foi et du « Taqbir »

Art Moghol, fin XVIII^e siècle

Matériau

Céramique émaillée

H. 76,8 cm, L. 123,8 cm

€ 40 000 - 50 000

MUGHAL GLAZED TERRACOTTA TILED PANEL

Origin: Mughal Art

Circa: End of the 18th Century

Medium: Glazed Terracotta

Dimensions: 30.25" high, 48.75" wide

The Mughal Dynasty was a line of Muslim emperors who ruled over lands comprising the modern states of India, Pakistan, and Afghanistan. The Mughal style blended the native Persian patterns imported by the Mughals with the indigenous genius for intricate craftsmanship that characterizes the subcontinent. Noted equally for their distinctive architecture as well as their beautiful jewelry, the crowning achievement of this style is the Taj Mahal, the world famous monument built in the Mughal capital of Agra.

This gorgeous glazed rectangular panel is composed of twelve individual tiles arranged in three rows of four. Together, they depict a large medallion featuring an inscription in the Thuluth script, utilizing white letters against a dark blue background detailing the glory of god. The Thuluth calligraphic script first appears during the birth of Islam in the 7th Century A.D. However, it was not fully developed until the 9th Century. Characterized by curved letters written with barbed heads, the letters are linked and sometimes intersecting, producing a complex flow of cursive letters. The name Thuluth literally means, "a third." Scholars debate whether the name refers to the script being a third the size of another contemporary script, or whether it refers to the ratio of straight lines to curves. Despite the fact that the Thuluth script is rarely used for writing the Qur'an (although it was employed for many of the large copies produced from the 13th Century A.D. onwards), it is the most important of all the ornamental scripts used to write sura headings, religious inscriptions, princely titles, and epigraphs.

The central medallion is framed by a series of flowers in white with dark blue highlights against a light blue background. This section is in turn surrounded by another band that frames the entire composition featuring dark blue flowers with light blue leaves rendered in the saz style against a white background. This stunning glazed tile panel would have once decorated an important structure built during the Mughal Dynasty, reflecting the luxurious splendor characteristic of this style.



90

MANUSCRIT CORANIQUE AVEC TRADUCTION PERSANE

Calligraphié en Nask pour l'écriture arabe et en Nasta'liq pour la traduction en farsi ; Enluminé, doré, polychromé et fleuri ; il est daté et signé ; papier et reliure à rabat orientaux. Sourate Al-fatiaha et sourate Al-anbiya'.. Doua' à la mémoire du prophète, de Ali, de Hassan, Houssein et descendants.

Le colophon indique le nom du calligraphe : Mohammed ismail saheb tajer ispahani.. hassan ibn abbas sherwani.. mois de cha'ban 1238 de l'Hégire (1823)

Etat de conservation exceptionnel, les dorures et les couleurs ont conservé toute leur fraîcheur.

La calligraphie soignée et régulière est de la main d'un grand maître copiste

An 1823

H. 19 cm, L.10 cm

€ 15 000 - 20 000

A KORANIC MANUSCRIPT WITH PERSIAN TRANSLATION

Calligraphed in Nask for the Arabic writing, and in Nasta'liq for the farsi translation.

Illuminated, gilded, polychrome.

Dated and signed

Exceptional condition

Circa: H 1238 (1823)

Dimensions: 7.48" high, 3.93" wide



الْحَمْدُ لِلَّهِ الْعَلِيمِ رَبِّمَا أَمْرًا إِذَا أَرَادَ
شَيْئًا أَنْ يَقُولَ لَهُ كُنْ فَيَكُونُ
فَتَبَيَّنَ لِلَّذِينَ فِي سَائِهِ مُلْكُوتُ مَا
كُنْتُمْ تَكْتُمُونَ



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
إِنَّا فَتَحْنَا لَكَ فَتْحًا مُبِينًا لِيَغْفِرَ
لَكَ اللَّهُ مَا تَدْرَأُ مِنْ ذُنُوبِكَ وَيُؤْتِيَ

كَرِيمًا مَسْقُومًا وَيُضَرِّكَ اللَّهُ
نَصْرًا عَزِيمًا هُوَ الَّذِي نَزَّلَ
التَّكْوِينَ فِي قُلُوبِ الْمُؤْمِنِينَ
لِيُزِدَهُمْ إِيمَانًا مَعَ إِيمَانِهِمْ وَهُوَ
يُوجِدُ السَّمَوَاتِ وَالْأَرْضِ
وَكَانَ اللَّهُ عَلِيمًا حَكِيمًا لِيَدْخُلَ
الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ حُدُودَ
بَيْتِهِمْ لِيَدْخُلَهُمْ
فِيهَا وَيُكْفِرَهُمْ سَيِّئَاتِهِمْ وَكَانَ
ذَلِكَ عِنْدَ اللَّهِ قَوْلًا عَظِيمًا

91

STÈLE GRAVÉE D'UNE INSCRIPTION COMMÉMORATIVE :

Pour la construction d'une mosquée Omeyyade
sous la direction du calife AL HAKAM II
Année 361 de l'Hégire
(972 de notre ère)
Travail ancien, XVIII^e siècle-XIX^e siècle ou antérieur
Matériau
Marbre blanc
Dimensions : L. 93 cm, H. 73 cm, P. 7 cm

€ 80 000 - 120 000

Dalle en marbre entièrement gravée dans le creux, d'un décor composé d'un panneau central, orné de riches motifs végétaux entrelacés, autour duquel règne en frise une inscription épigraphique commémorant le calife Al-Hakam et la construction sous sa direction d'une mosquée dans laquelle se situait la stèle. Dans l'inscription épigraphique, sont mentionnés le nom du calife ainsi que la date de fondation de ladite mosquée.

L'inscription se présente en quatre parties coordonnées les unes aux autres au sein de cette frise, autour de la partie centrale :

1. « Au nom d'Allah, avec la bénédiction d'Allah et la volonté de 'Abd-Allah Al-Hakam,
2. Al-Mustansir bi-llah, Prince des Croyants, [qu'Allah] prolonge
3. son existence. Il ordonna l'édification de [cette mosquée], achevée, avec l'aide d'Allah, et sous sa propre direction,
4. en l'année trois cent soixante et un »

Commentaire

Si l'on en croit le contenu de l'inscription et le style épigraphique de celle-ci, le texte est conforme aux compositions épigraphiques de l'époque d'Al-Hakam II.

Second calife en titre de l'Emirat de Cordoue, il fut d'après sa biographie, un bibliophile, passionné de manuscrits commandés parfois à des auteurs vivant à mille lieues de sa capitale. Il fut connu comme l'un des plus grands bâtisseurs

de cette prestigieuse époque, tant artistiquement que culturellement. C'est d'ailleurs sous son règne que la Grande Mosquée de Cordoue a reçu sa plus belle parure de mosaïques, ornement du mihrab, ainsi que les coupoles de la qibla.

Dans l'inscription, on retrouve son laqab « Al-Mustansir bi-llah », signifiant littéralement « celui qui recherche l'aide victorieuse d'Allah », et qui fut le laqab adopté par Al-Hakam II après son intronisation en 350 de l'Hégire (961 de notre ère). Le titre califal, « Prince des Croyants », s'inscrit quant à lui dans la tradition inaugurée par son père Abd Al-Rahmān III, qui, à sa mort, laisse l'Emirat à son apogée dans tous les domaines. L'expression « 'ala yadihi », littéralement « sous sa propre direction », souligne le rôle de première importance de cette mosquée : elle se situerait vraisemblablement soit à Madīnat al-Zahra, soit à Cordoue, puisqu'on sait qu'Al-Hakam II résidait dans l'une ou l'autre des cités palatines, selon ses envies.

Remarques concernant le style épigraphique et le décor floral

En Andalūs, les inscriptions arabes étaient réalisées en majorité en caractères coufiques, comme c'est le cas pour cette stèle commémorative, dont les lettres sont à la fois sobres et linéaires. Ce type de caractères est décrit par Georges Marçais, archéologue et spécialiste de l'art islamique du Maghreb et d'Andalousie : « La forme des lettres est très voisine encore des plus anciens modèles d'écriture monumentale... »

Le coufique de la stèle est résolument dépourvu de toutes les subtilités habituelles du coufique fleuri appelé à être développé plus tard. Le coufique sobre, employé à l'époque d'Al-Hakam (cf. dalle en marbre de la mosquée de Cordoue), fut aussi utilisé à l'époque suivante des Hājib (chambellans) Amirides, Al-Mansūr et son fils Abd Al-Mālik (cf. la cuve du Musée Archéologique de Madrid et celle conservée à Marrakech au Musée Dar Si Saïd).

La comparaison des inscriptions coufiques de ces cuves avec celles de la stèle étudiée est tout à fait instructive. Elle établit en effet que le coufique de la stèle est bien celui de Cordoue. Cette écriture fut d'ailleurs plus répandue au III^e siècle qu'au IV^e siècle de l'Hégire.





À titre d'exemple, il suffirait de comparer les lettres *sīn* et *ha* avec les mêmes caractères épigraphiques de l'époque, pour se rendre compte des similitudes.

Concernant le panneau floral, on remarque un fort contraste entre la sobriété des caractères de l'inscription et la richesse, maîtrisée, de l'entrelacs sculpté qui se déploie en ramifications sur l'intégralité du champ.

Ce contraste peut s'interpréter comme le résultat de l'œuvre de deux intervenants, le calligraphe et l'artiste sculpteur.

C'est à l'époque d'Al-Hakam II que se développe la technique sculpturale sur panneaux en marbre où prédominent les tiges, les courbes, les bourgeons, les palmes simples ou doubles, les fleurons, les calices, comme on le constate sur cette stèle où « les tiges se ramifient pour aller soutenir une fleurette. »

Parallèlement à la composition globale qui confère au décor son unité esthétique, la stèle illustre les nouvelles tendances ayant trait à l'évolution enregistrée dans le répertoire floral de cette époque. Il s'agit en l'occurrence du repli progressif des dérivés de la feuille de vigne qui révèle l'impact de l'art Byzantin. Comme dans la stèle, le thème de la palme simple et de la palme double se développe. Ces motifs sont déjà constatés dans le répertoire floral de la mosquée d'Al-Hakam à Cordoue. Ils sont appelés à connaître un merveilleux épanouissement dans les fameux coffrets en ivoire de cette même époque et de l'époque suivante des Amirides. Au niveau esthétique, la stèle supporte aisément la comparaison avec ces chefs-d'œuvre.

Le nouveau style floral couvrant succède alors au décor en médaillon qui a prévalu au palais de Madinat Al-Zahra sous le règne du calife 'Abd Al-Rahmān III, père et prédécesseur d'Al-Hakam II.

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La stèle n° 99 représente l'unique document publié dans ce répertoire, en caractères coufiques et daté de la même année 361 de l'Hégire, à l'instar de la stèle étudiée.

- *Histoire de l'Espagne musulmane*, t. 1, p. 165 à 174 (« *L'Espagne califienne de 961 à 1008 ap. J.C.* ») et t. 3, chapitres relatifs aux arts à l'époque d'Al-Hakam II).

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Les Andalousies de Damas à Cordoue, cat. exp., Paris, Institut du Monde Arabe, novembre 2000-avril 2001 (figure n°71 : inscription similaire).

Madinat az-Zahra, El Esplendor de los Omeyas Cordobeses, cat. exp., Grenade, 3 mai au 30 septembre 2001.

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J. Galloti, « *Sur une cuve de marbre datant du Khalifat de Cordoue (991-1008)* », *Revue Hespéris*, 1923, pp. 363-391.

A MARBLE COMMEMORATIVE ENGRAVED STELE

for the construction of an Ummayyad mosque
under the direction of the Caliph AL HAKAM II

Ancient work

18th-19th century or prior

White marble

Dimensions : 93" high, 73" wide, 7" deep

Of rectangular form, entirely concavely carved with a rich interwoven vegetal pattern framed by a calligraphic inscription. The text consists of four parts that specify the name of the caliph and the date the mosque was founded.



Détail

92

ASSIETTE CALLIGRAPHIÉE

Art Safavide, entre 1800 et 1900

Matériau

Céramique

H. 5,8 cm, Diam. 48,3 cm

€ 5 000 - 7 000

SAFAVID CERAMIC INSCRIBED PLATE

Circa: 1800 to 1900

Medium : Ceramic

Dimensions: 2.3" high, 19" wide



Art Précolombien

Lots 93 à 102



Détail du lot 101

93

HOMME ASSIS

Mexique, art Olmec entre 900 et 300 avant J.C.

Matériau

Pierre

H. 14,6 cm

€ 40 000 - 60 000

OLMEC STONE SCULPTURE OF A SEATED FIGURE

Origin: Mexico

Circa: 900 BC to 300 BC

Medium: Stone

Dimension: 5.75" high



The Olmecs are generally considered to be the ultimate ancestor of all subsequent Mesoamerican civilisations. Thriving between about 1200 and 400 BC, their base was the tropical lowlands of south central Mexico, an area characterized by swamps punctuated by low hill ridges and volcanoes. Here the Olmecs practiced advanced farming techniques and constructed permanent settlements, including San Lorenzo Tenochtitlán, La Venta, Tres Zapotes, Laguna de los Cerros, and La Mojarra. However, the consolidation of their city-states led to notable cultural influence far beyond their heartland, and throughout the Mesoamerican region. This was confirmed in 2005 with the use of NAA (Neutron Activation Analysis) and petrography to demonstrate the spread of Olmec ceramic vessels. It would appear that the Olmec style became synonymous with elite status in other (predominantly highland) groups, with evidence for exchange of artefacts in both directions. A non-literate group, the Olmecs nevertheless paved the way for the development of writing systems in the loosely defined Epi- Olmec period (c. 500 BC). Further innovations include arguably the first use of the zero, so instrumental in the Maya long count vigesimal calendrical system. They also appear to have been the originators of the famous Mesoamerican ballgame so prevalent among later cultures in the region, and either retained or invented several religious symbols such as the feathered serpent and the rain spirit, which persisted in subsequent and related cultures until the middle ages.

Comparatively little is known of their magico-religious world, although the clues that we have are tantalising. The art forms for which the Olmecs are best known, the monumental stone heads weighing up to forty tons, are generally assumed to pertain to some form of kingly leader or possibly an ancestor. The smaller jade figures and celts of which this is one are believed to be domestically or institutionally based totems or divinities. The quality of production is astonishing, particularly if one considers the technology available for production, the early date of the pieces, and the dearth of earlier works upon which the Olmec sculptors could draw. Some pieces are highly stylised, while others demonstrate striking naturalism with interpretation of some facial features (notably down-turned mouths and slit eyes) that can be clearly seen in the current figure.

The odd proportions of this figure, specifically the swollen belly and seemingly truncated legs, suggest that this work may represent a deformed individual or someone suffering from a medical disorder. Unlike Western culture that shunned such physical deformations, the Pre- Columbian civilizations of Mesoamerica heralded retardation as a blessing from the gods. Deformed persons were believed to possess heightened spiritual powers and often became shamans and spiritual leaders within the community. The narrow, slanted eyes are characteristic of Olmec art. The down-turned mouth is a type known as the "were-jaguar," thought by scholars to depict a shaman in the midst of transmutation. Thus, it is likely that this figurine, rendered in stone, may depict a shaman. As great civilizations rise and fall, they leave behind traces of their existence. Ritualistic objects, venerated in their own time, continue to exert an eternal force long after they have left the hands that once held them sacred. A mysterious energy still radiates from the core of this jade carving, a testament to the artistry and culture of the ancient Olmec civilization.



94

GUERRIER

Costa Rica, art précolombien entre 500 et 1000

Matériau
Basalte
H. 50,2 cm

€ 30 000 - 40 000



BASALT STATUE OF A WARRIOR

Origin: Costa Rica
Circa: 500 AD to 1000 AD
Medium: Basalt
Dimension: 19.75" high

The extraordinary stone statues of Costa Rica are some of the most powerful and unique works of art in the world. Apart from being fine sculptures they are complex symbols with many layers of meaning, pertinent to the society in which they were created and exciting to us as modern viewers. They represent a cycle of life, combining warfare, fertility and overt sexuality in one monumental form. As dramatic proof of his warrior prowess he holds two shrunken trophy heads taken from sacrificial victims. His noble status in society is shown by the beautiful scarification on his arms, legs and stomach, fashioned into intricate patterns. His heavy and detailed waistband serves to highlight his exposed genitals. He is nearly naked in order to show off his manliness and invulnerability in the face of danger. As a «sex symbol» he is the archetype male who protects both the women and the land, making each fertile through insemination and ritual. With simple tools and a simple concept the sculptor has created a figure rich in mores and traditions, in a style that is immediate and immensely attractive. With his flowing hair and undaunted stance he is like a Samson figure, standing boldly against all threats, forever stalwart and brave, a champion against whom neither mortal enemy nor the ravages of time can conquer.



95

FEMME ACCOUCCHANT

Costa Rica, art précolombien,
entre le VI^e siècle et le XI^e siècle

Matériau
Basalte
H. 34,9 cm

€ 30 000 - 40 000



BASALT FIGURE OF A WOMAN GIVING BIRTH

Origin: Costa Rica
Circa: 500 AD to 1000 AD
Medium: Basalt
Dimension: 13.75" high

Procreation is the fundamental force of life. Its power is both physically and emotionally overwhelming and laced with mystery. When one comes across the representation of a woman giving birth alone, this emotion is amplified ten fold. The concept of a woman giving birth without assistance is incredible to conceive of in a modern society; yet necessity has often required such acts of strength and determination. This woman of Ancient Costa Rica must have struggled hard simply to survive in a harsh environment, and she must fight even harder for her child. This resolution is visible on her deftly carved face, a face filled with emotion and anguish. As she pulls the child into the world, the pain intensifies, increasing with every movement. Though the child is small, it must remain strong to survive. The volcanic stone is an embodiment of the strength this noble woman possesses. She exudes a powerful emotion in her distress, yet at the same time an exemplary determination. The simplicity of the sculpture and lack of ornamentation adds elegance and power to the figure. Can we imagine the emotion and feeling of such an act? Is such fortitude and courage conceivable? Clearly it can be, we just need to be willing and embrace the emotion with an open heart and mind.



96

GUERRIER

Costa Rica, art précolombien entre 500 et 1000

Matériau
Basalte
H. 69,9 cm

€ 25 000 - 35 000



BASALT STATUE OF A WARRIOR

Origin: Costa Rica
Circa: 500 AD to 1000 AD
Medium: Basalt
Dimensions: 17" high, 9" wide

Probably as a result of a change in ritual activity, independent figural sculpture gained prominence in the Atlantic Watershed region during period IV (1000 B.C.-500A.D). A stone figure, such as this handsome example, represented the end of a long and violent cycle considered essential to securing fertility of the land and of human beings. Human sacrifice began with prisoners taken in battle, often waged expressly for that purpose. This statue shows the noble warrior holding the head of his defeated opponent in one hand, and an axe in the other. His stance is deviant and proud, a symbol of his dominance on the battlefield. It is probable he was intended as part of funerary accouterments of a great warrior. Though, considering the importance such figures had in society, he may well have adorned the home of a prominent warrior or chief. Occasionally figures carry two heads, suggesting such statues were made as commemorative offerings. The absolute power of this warrior, the sheer male strength and naked confidence is as impressive as the volcanic stone from which he is made; and both artistry and material attests to the sculptor's extraordinary ability in a very difficult medium.



97

FIGURE DE MUSICIEN DEBOUT

Costa Rica, art précolombien, entre 500 et 1200

Matériau

Basalte

H. 57,2 cm

€ 25 000 - 35 000

BASALT STANDING MUSICIAN FIGURE

Origin: Costa Rica

Circa: 500 AD to 1200 AD

Medium: Basalt

Dimension: 22.5" high

When considering that stone statues were interred in elite tombs, one is reminded of the ancient Egyptians, whose nobility wished to take into the next world members of their households who gave them pleasure in this world; such as musicians. This very handsome fellow is holding two calabashes that would have been hollowed out and filled with seeds or pebbles. He seems as if he is making an appearance on a festive occasion. Ritual scarification or tattooing is seen on his arms in a triangular pattern similar to that on the front part of his belt. His peaked cap is typical of the genre and carved in such a manner it appears quite soft. Body ornamentation continues in a lovely curlicue pattern on his upper thighs. The fact he is naked is also common among stone figures and is probably the way musicians and others appeared at ceremonies. His expression is very intense, as if he is concentrating on the music or waiting for his cue. In a sense he stands as a sentinel, held in darkness for centuries waiting to emerge once again into the light, to play his music through the medium of a talented sculptor.



98

GUERRIER DEBOUT

Costa Rica, art précolombien entre 500 et 1000

Matériau
Basalte
H. 69,9 cm

€ 30 000 - 40 000



BASALT SCULPTURE OF STANDING WARRIOR

Origin: Costa Rica
Circa: 500 AD to 1000 AD
Medium: Basalt
Dimension: 27.5" high

Suddenly, a monumental figure appears, as if from a distant and mysterious realm. A naked warrior, with only a finely carved waistband, powerful as the material from which he is made. His upraised hand is menacing, holding an axe high, used to battle an enemy who now rests comfortably in the right hand. There is enormous pride in every aspect of this profound piece- from the sensitive tattooing on the sides of his legs, to the detailed braiding of his hair. One can sense the female presence, the women who may have helped adorn him. We can feel their admiration of him as a warrior. He is massive as a monument, towering above the clouds, confronting and challenging our modern conceptions, yet with his feet firmly planted on mother earth. He maintains for eternity and uncompromising stance and stirs something in us- the will to confront all odds and stand our ground against any opposition.



99

FIGURE ZEMI TAINO

République dominicaine, vers 1100 - 1500 avant J.C.

Matériau

Pierre

H. 52,1 cm, L. 27,9 cm

€ 60 000 - 70 000

TAINO STONE ZEMI SCULPTURE

Origin: Dominican Republic

Circa: 1100 AD to 1500 AD

Medium: Stone

Dimensions: 20.5" high, 11" wide

A zemi was the physical manifestation of a Taino god, spirit or ancestor. Zemi images were carved in a variety of materials including wood and shell, but the most impressive depictions were carved from a dense, veined stone. This example is exceptional for a number of reasons. Unusually the figure is seated on a high stool which was a mark of status in Taino society. Ceremonial seats, called duhos, were only allocated to the most distinguished guests at religious ceremonies or ball-games. Seated leaning forward, with his hands resting on his knees and his back hunched, this pose probably reflects that assumed by Taino shamans during the cohoba rituals. Alternatively it might represent a Taino chieftain (cacique), many of whom were deified after death and venerated by their successors. The figure is naked except for elaborate jewelry worn around the upper arms and legs. The reverse is an artistic tour-de-force, with the spinal cord, shoulder-blades and rib-cage all clearly delineated. The headdress is equally impressive, carved with geometric motifs which must have had some cosmological significance for the Taino. The facial features are also distinctive; rather than the deeply carved circular orbits and wide open mouth evident on other zemi sculptures, the eyes and mouth are both closed.

To western sensibilities there is an obvious contradiction between the figure's skeletal form, suggestive of death and decay, and the phallus visible between the knees. The latter is clearly a symbol of potency and fertility that seems oddly juxtaposed with bodily indicators of old age. However it was not unusual in the New World to combine such iconography. Parallels have been drawn with the pottery vessels from the ancient Moche civilization of Peru, which depict well-built women in the company of skeletal males with erect phalluses. As Peter Roe has argued, 'In the New World, the iconography of mortality was linked to images of fecundity.'

A carving of this complexity and size must have belonged to a chieftain or member of his retinue. Although the Taino left no written records, the Spanish settlers recorded native practices. One eye-witness refers to special structures or temples in which the chieftains stored their zemi carvings. The Taino believed in the existence of an afterlife and the ability of shamans to communicate with the dead. This sculpture may well have been a prop in such a ceremony, or a focus for ancestor worship. This is a remarkably evocative work that allows us to glimpse some of the splendours of Taino civilization.



100

HOMME DEBOUT

Costa Rica, Art précolombien, entre 1000 et 1500

Matériau

Basalte

H. 23 cm

€ 2 000 - 3 000

STANDING MALE FIGURE

Origin: Costa Rica

Circa: 1000 AD to 1500 AD

Medium: Basalt

Dimension: 9" high

Wide features of the face include large coffee- bean eyes, broad nose and thick lips. The head is turned slightly; the hair or cap is ridged in a similar vertical relief pattern as the two objects he holds in his hands. These are most likely gourd rattles used in ceremonies, but have also been interpreted as fruits or tubers. Small statues such as this one represent both male and female, and maintain the same rigid pose suggesting they may be shamans during a ritual act. There is a sense of confidence and commanding presence in the posture; with the added human touch of the man's quizzical turn of the head and expressive eyes.



101

HOMME AGENOUILLÉ

Costa Rica, art précolombien entre 1000 et 1550

Matériau
Basalte
H. 92,7 cm

€ 60 000 - 80 000



BASALT KNEELING MALE FIGURE

Origin: Costa Rica
Circa: 1000 AD to 1550 AD
Medium: Basalt
Dimension: 36.5" high

Expertly carved from a single piece of volcanic rock with only the use of stone and wood tools plus abrasives, this potent male figure is a brilliant example of the Pre-Columbian sculptural skills of the ancient artisans from Costa Rica. Here we see the figure in an animated posture, kneeling on his right leg with the right hand resting on his knee. At the same time his left hand is posed on the other knee, holding a cup. Perhaps he is in a ritual pose, offering a cup of libations to his venerable gods. Whatever his purpose, this figure clearly demonstrates a commanding presence, full of an energy that is as vigorous now as it was centuries ago when the Costa Rican artist released his spirit from the ancient volcanic stone.



102

FIGURE FEMININE DEBOUT

Costa Rica Art Précolombien, entre 1000 et 1500

Matériau
Basalte
H. 53,3 cm

€ 70 000 - 90 000



STANDING FEMALE FIGURE VOLCANIC STONE

Circa: 1000 AD to 1500 AD

Medium: Basalt
Dimension: 21" high

When Christopher Columbus discovered Costa Rica in 1502, he found a « High land, with many rivers and full of tall trees. » The Spanish admired the natives, their intriguing customs and splendid works of art, including their extraordinary stonework. A prime example of that stone artistry can be seen in this rendering of a female figure, sculpted from a single piece of volcanic stone. Standing before us, she addresses the world through a spirited face filled with an expression of transcendent serenity. At the same time each of her hands softly cups a shapely breast, focusing our rapt attention on her female attributes, the characteristics that symbolize fertility and sexuality. Perhaps this female figure represented to the Ancient Costa Ricans the eternal mother Goddess, source of life and perpetual renewal. Whatever her previous function, the spirited presence of this powerful female figure continues to captivate us, her eternal powers forever satisfying.



Art d'Extrême Orient

Lots 103 à 113



Détail du lot 111

103

TÊTE DE BOUDDHA

Chine, entre 960 et 1279

Matériau

Pierre

H. 48,3 cm

€ 30 000 - 40 000



STONE HEAD OF BUDDHA

Origin: China

Circa: 960 to 1279

Medium: Stone

Dimension: 19" high

After the collapse of the Tang Dynasty (906 AD), there was a succession of short-lived governments (known as the Five Dynasties). This period of unrest came to an end with the establishment of the Northern Song Dynasty in 960 AD. Renewed political stability helped to usher in a period of economic prosperity and a massive rise in population. Amongst the many cultural achievements of the Song Dynasty, the re- invigoration of the examination system and the invention of movable type rank highly. Intellectually the greatest achievement was the development of Neo-Confucianism- a philosophical movement heavily influenced by Buddhist teachings. Although Buddhism had reached China from India during the Han Dynasty, it took time for the new faith to make progress. This was partly because it had to compete with native ideologies, namely Confucianism and Daoism. It was possible, however, to find common ground between these belief systems and by the Tang Dynasty Buddhism was experiencing a golden age in China. his head of Buddha is an exquisite example of the trend toward simplistic renderings of Buddhist images as a result of the expansion of Ch'an school teachings during the Sung period. The face is rounded and carved with a sense of fluidity as the facial expressions convey the blissful, serene sensation of enlightenment. The lips of the mouth are upturned, giving the impression of a «smiling Buddha,» and the eyes are half closed in meditation, accentuating the Buddha's transcendence of all states of existence. Elegantly arched eyebrows and the delicately sculpted nose create a fluid line that extends beyond both corners of the mouth to the undefined area of the chin, giving the face a rather supple feel. The hair is twisted into tight curls incised with spirals forming an usnisa, a swelling on the top of the head signifying the Buddha's enlightenment. Though the swelling is usually covered with hair, in this image, it is bare, boldly protruding from the summit of the head. The pendant earlobes curve upward at the tips, unadorned and rounded. Buddhist sculpture of the Sung period is characterized by sentimentalism, expressed through the grace and feminine refinements of the features. This sculpture captures the artistic as well as spiritual sentiments of the period.



104

CHAMEAU S'AGENOUILLANT

Chine, dynastie Tang, entre 618 et 906

Matériau

Terre cuite

H. 31,1 cm, L. 36,8 cm

€ 15 000 - 20 000

TANG TERRACOTTA SCULPTURE OF A KNEELING CAMEL

Origin: China

Circa: 618 AD to 906 AD

Medium: Terracotta

Dimensions: 12.25" high, 14.5" wide



The T'ang Dynasty was an era of unrivalled wealth and luxury. The country was successfully reunified and the borders were expanded, pushing Chinese influence into new lands. Confucianism became a semi-religious instrument of the state; yet Buddhism continued to flourish, spreading into Korea and Japan. The arts reached new levels of sophistication. Poetry and literature flourished under the enlightened rulers. The Silk Road brought fortunes into China. Precious treasures were imported on the backs of camels from far away lands and bartered for Chinese silk, medicinal herbs, and pungent spices. T'ang China was a multicultural empire where foreign merchants from across Central Asia and the Middle East settled in the urban centers, foremost among them the thriving capital of Chang'an (modern X'ian), a bustling cosmopolitan center of over two million inhabitants. Foreign traders lived next to native artisans and both thrived. New ideas and exotic artistic forms followed alongside. The T'ang Dynasty was a cultural renaissance where many of the forms and objects we now associate with China were first created. Moreover, this period represents one of the greatest cultural outpourings in human history.

For the Chinese, camels symbolized commerce and its associated wealth, largely concentrated on profits through trading on the Silk Road. Trade across this extensive network of paths and trails brought prosperity, foreign merchants, and exotic merchandise into China. However, the dusty trails of the Silk Road were an arduous journey through the rugged mountains and harsh deserts of Central Asia that could only be traversed by the two humped Bactrian camel. This remarkable beast was able to withstand the scorching heat of the desert and maintain its own nutrients, surviving for months without fresh supplies of water. The government kept vast herds of these invaluable creatures, presided over by civil officials, for hauling their precious commodities across the Silk Road. These exotic creatures were a common sight in the cosmopolitan cities of T'ang China, carrying both traders and their goods directly into the markets. Likewise, T'ang artists began to create charming representations of these prized creatures as *mingqi* in order to symbolize wealth and prosperity in the afterlife. *Mingqi* were works of art specifically created in an ancient Chinese custom for interment in the tombs of elite individuals in order to provide for their afterlife. Some of the most beautiful works of Chinese art were excavated from such tombs, and this sculpture of a camel and an accompanying groom is a perfect example of the refined artistry dedicated to such works despite the fact that they were never meant to be seen by the living. Thick tufts of furry hair cover the camel along his head, neck, humps and knees. A saddle bulging with exotic goods and merchandise, including an easily discernable rolled blanket, has been placed between the two humps. The facial features of this creature have been rendered with extreme attention to detail, including the beady eyes. The camel is in the process of kneeling down (or perhaps standing up) in order to unload the merchandise carried on his back. This sculpture reveals the T'ang Dynasty's respect and admiration for this beast of burden, so essential to the prosperity of ancient China.



105

CHEVAL TANG

Chine, Dynastie Tang, VIII^e siècle - IX^e siècle

Matériau

Terre cuite

H. 32,4 cm

€ 10 000 - 15 000



TANG SCULPTURE OF A HORSE

Origin: China

Circa: 8th to 9th Century AD

Medium: Terracotta

Dimension: 12.75" high

During the Tang dynasty, China enjoyed a period of consolidation, achievement, and confidence. Tang art tends to reflect this assurance in its realism, energy, and dignity. Pottery of this era is often compared to that of Classical Greece for the sophisticated achievements in sculpting and modeling. This statue resembles a portrait of a living creature with its lifelike features and expressive head. To add to the realistic effect, a mane made of real hair would have been attached to the statue at the groove along the horse's neck and a tail added to the rear. Strong, noble, and splendid, this finely painted terracotta horse conveys the love and admiration that Tang society felt toward its steeds. As horses were often symbols of the afterlife, this funerary statue seems to be ready to bear his owner into the afterlife. Horses held particular significance with Tang rulers and aristocrats, who relied on them for military preparedness and diplomatic policy. In addition, horses were also revered for their religious significance: ancient tradition linked them to the dragon, designating them as supernatural creatures. Clearly, this horse was a beloved creature buried alongside the deceased to accompany him throughout eternity. Wearing a harness and saddle, the horse is ready to gallop across the eternal fields of the afterlife, carrying the spirit of the deceased upon its back.



106

PAIRE D'AMPHORES « SANCAÏ »

Chine, Dynastie Tang (618-906)

Matériau
Terre cuite
H. 41 cm

€ 25 000 - 30 000

Provenance
Collection des Princes Murat depuis le XIX^e siècle

Un test de thermoluminescence provenant du laboratoire OXFORD AUTHENTICATION LTD en date du 04 Mars 2014, signée de Madame Doreen STONEHAM pour ce laboratoire sera remis à l'acquéreur

Cette paire de vases de forme pansu en terre cuite émaillée est surmontée d'un col allongé, rythmé par des une série d'anneaux. Les anses en forme de dragon viennent « mordre » le haut du col. L'ensemble des pièces est recouvert d'une glaçure dite « Sancaï », qui renvoie aux trois couleurs jaune, verte et crème. Ces dernières forment des taches et des coulures parfaitement maîtrisées qui s'écoulent jusque vers la partie inférieure des vases, laissant apparaître une fraction non émaillée.

PAIR OF SANCAI AMPHORA

Origin: China
Circa: Tang dynasty, 618-906
Medium: glazed terracotta
Dimension: 16.14" high
Restorations

A TL test issued par Dr Doreen Stonham form OXFORD AUTHENTICATION LTD on March 4 2014, will be given to the buyer





107

STATUE ACÉPHALE DE GUANYIN DE LA DYNASTIE LIAO

Chine, X^e siècle - XII^e siècle

Matériau

Basalte

H. 175,3 cm

€ 120 000 - 150 000

LIAO BASALT STATUE OF A STANDING GUANYIN

Origin: China

Circa: 10th to 12th century AD

Medium: Basalt

Dimension: 69" high

An exquisitely sculpted grey basalt torso of a Bodhisattva ('enlightened being') standing frontally with legs joined on a low pedestal. He holds a jar with lotus buds between his palms at chest level. The outer robe, known as the sanghati, covers both shoulders and descends in delicate folds. The monumental scale of the statue allowed the sculptor to carve the drapery and scarves in fine detail.

The Khitan were an ancient nomadic tribe that lived in north-eastern China. The name 'Liao' comes from the valley of the Liao river where they originally lived. They were brought under Chinese rule during the Tang dynasty. In 907 AD when the Tang collapsed, a Khitan chieftain established the empire of Liao. They ruled north-eastern China contemporaneously with the Five Dynasties and later with the Northern Song. The Liao were important patrons of Buddhism. The pacifism of Buddhism and the assimilation of Chinese wealth and cultural elements gradually weakened the Liao's once-military character. In 1125 AD the Song army annihilated the Liao.



108

JAÏN EN POSITION DIT « DYASANAA »

Inde, XI^e siècle ou plus tard

Matériaux

Pierre noire et verte

H. 53 cm

SITTING JAÏN STATUE

Origin: India

Circa: 11th century or later

Medium: Green and black stone

Dimension: 20.86" high

€ 15 000 - 20 000





109

ENSEMBLE DE HUIT PLAQUES DE MUR DE TEMPLE FIGURANT UN DRAGON

Chine, dynastie Ming, entre 1368 et 1644

Matériau

Terre cuite vernissée

H. 70 cm, L. 54 cm environ, la plaque

€ 150 000 - 200 000

SET OF FOUR MING GLAZED TERRACOTTA TEMPLE WALL TILES DEPICTING A DRAGON

Origin: China

Circa: 1368 AD to 1644 AD

Medium: Glazed Terracotta

Dimensions: 27.56" high, approximately 21.25" wide each panel

Upon leading a victorious rebellion against the foreign Mongul rulers of the Yuan Dynasty, a peasant named Zhu Yuanzhang seized control of China and founded the Ming Dynasty in 1368. As emperor, he founded his capital at Nanjing and adopted the name Hongwu as his reign title. Hongwu, literally meaning "vast military," reflects the increased prestige of the army during the Ming Dynasty. Due to the very realistic threat still posed by the Mongols, Hongwu realized that a strong military was essential to Chinese prosperity. Thus, the orthodox Confucian view that the military was an inferior class to be ruled over by an elite class of scholars was reconsidered. During the Ming Dynasty, China proper was reunited after centuries of foreign incursion and occupation. Ming troops controlled Manchuria, and the Korean Joseon Dynasty respected the authority of the Ming rulers, at least nominally.

Like the founders of the Han Dynasty (206 B.C.- 220 A.D.), Hongwu was extremely suspicious of the educated courtiers that advised him and, fearful that they might attempt to overthrow him, he successfully consolidated control of all aspect of government. The strict authoritarian control Hongwu wielded over the affairs of the country was due in part to the centralized system of government he inherited from the Monguls and largely kept intact. However, Hongwu replaced the Mongul bureaucrats who had ruled the country for nearly a century with native Chinese administrators. He also reinstated the Confucian examination system that tested would-be civic officials on their knowledge of



literature and philosophy. Unlike the Song Dynasty (960-1279 A.D.), which received most of its taxes from mercantile commerce, the Ming economy was based primarily on agriculture, reflecting both the peasant roots of its founder as well as the Confucian belief that trade was ignoble and parasitic.

Culturally, the greatest innovation of the Ming Dynasty was the introduction of the novel. Developed from the folk tales of traditional storytellers, these works were transcribed in the everyday vernacular language of the people. Advances in printmaking and the increasing population of urban dwellers largely contributed to the success of these books. Architecturally, the most famous monument of the Ming Dynasty is surely the complex of temples and palaces known as the Forbidden City that was constructed in Beijing after the third ruler of the Ming Dynasty, Emperor Yongle, moved the capital there. Today, the Forbidden Palace remains one of the hallmarks of traditional Chinese architecture and is one of the most popular tourist destinations in the vast nation.

Glazed sculptural tile are today considered one of the hallmarks of classical Chinese architecture. However, despite their popularity in modern times, they were relatively scarce until after the end of the T'ang Dynasty. Even then, during the Song and Yuan Dynasties, they were still infrequently used. It was not until the rise of the Ming Dynasty that glazed sculptural tiles became a popular decorative device extensively employed in temples,

altars, imperial palaces, and gardens. Beijing became the center of glazed architectural tile production during the Ming period, and colorfully decorated pagodas began to sprout up around this region. Eaves and entryways were decorated with vibrant sculptures that served both decorative and sometimes religious purposes. On temples and palaces, representations of mounted warriors and snarling dragons were meant to ward off evildoers, of both the physical and spiritual kind. Later, during the Qing Dynasty, dragons would be replaced by stone lions and Fu dogs as the main choice of guardian creatures. However, dragons continue to be revered, as they were during the Ming era, for their infinite protective qualities. This group of glazed terracotta tiles would have been one of the centerpieces in the decorative scheme of a Ming Dynasty temple. Brilliantly colored in rich green and yellow ochre hues, these tiles depict a ferocious undulating dragon against a background of flowers and foliage. With its open mouth, sharp fangs, and beady eyes, this dragon was clearly meant to frighten away any potential evildoers, be they human or otherworldly, which might try to infiltrate the building it once adorned. This group of four tiles is but one part of a larger frieze of glazed tiles that would have once decorated the interior or exterior of the temple structure. When we imagine the entire temple structure covered in such tiles, from the walls to the roof, the glory of Ming Dynasty China becomes apparent.



110

DIVINITÉ

Chine, époque Ming, entre 1368 et 1644

Matériau

Bronze doré

H. 38 cm

DIVINITY

Origin: China

Circa: Ming dynasty, 1368 to 1644

Medium: Gilded Bronze

Dimension: 14.96" high

€ 60 000 - 80 000

La divinité se tient assise en position dite « dyaasana » sur une base de lotus. Ses mains sont placées à la selon la tradition « dharmachakra ».





111

REPRÉSENTATION D'UN DISCIPLE BOUDDHISTE OU LUOHAN

Chine, XV^e siècle - XVII^e siècle

Matériau

Bois

H. 53,3 cm

€ 80 000 - 120 000

Les dynasties Ming et Qing furent des périodes de grande créativité, avec l'apparition des premiers romans écrits dans la langue locale, du développement considérable des arts visuels et d'un artisanat raffiné.

La présente sculpture en est une illustration et il est assez intéressant de noter que cette statue a été exécutée pendant une période aussi troublée. Dans le Bouddhisme Theravada, le Arhat ou Arahant ou Arahant (traduit en chinois par Luohan) est un de ceux qui a suivi le chemin octuple et a atteint le délivrance de sa vie terrestre. Il a atteint l'autre rive et est sauvé pour l'éternité. En lui ont disparu l'ignorance asaya, l'existence terrestre et les désirs sensuels.

WOODEN SCULPTURE OF A BUDDHIST DISCIPLE OR A LUOHAN

Origin: China

Circa: 15th to 17th century AD

Medium: wood

Dimension: 21" high

This imposing Luohan figure dates from the dynamic period surrounding the second half then collapse of the Ming Dynasty, and the rise of the Qing. This period spans the 15th to 17th centuries AD, and saw many of the most important developments in Chinese culture. The Ming, founded in 1368 under the peasant emperor Hong Wu, was a militarily oriented socio-political entity much given to radical interpretations of Confucianism and with a very strong defensive ethos (much of the Great Wall dates to this period). However by the 17th century cracks had started to appear, young male heirs

being manipulated as puppets by the ruling families, and the court became rotten with intrigue. To compound matters, the Manchurian Chinese cities were being attacked by local groups dubbed the Manchus who eventually invaded China and deposed the old regime. The last Ming emperor, Chongzhen, hanged himself on Coal Hill overlooking the Forbidden City, bringing an end to his line and ushering in the Qing dynasty. The Qing was founded by Nurhaci in the early 17th century, and persisted until the collapse of imperial China in 1912 with the hapless Pu-Yi, the last emperor of China. Their isolationist policies, social control (all men required to shave their heads, wear queues, and wear Manchu rather than traditional Chinese dress) introspection and cultural conservatism was at odds with their liberality in certain social issues such as forbidding the binding of womens feet (later withdrawn due to social pressure from the populace). However, this cultural inflexibility which grew as the emperors grew increasingly unaware of the world outside their palace walls, much less the countrys borders was a difficult stance to maintain in the shadow of the European thalassocracies, and it may have been this which helped hasten the demise of the Imperial system.

The Ming and the Qing dynasties were highly creative times, seeing the appearance of the first novels written in the vernacular, considerable development in the visual arts and outstanding craftsmanship in all fields. The present sculpture is a case in fact, and it is perhaps somewhat disarming to reflect that this peaceful figure dates from a period of such spectacular turmoil. In Theravada Buddhism, the Arhat, Arahant or Arahant (translated into Chinese as Luohan) is one who has followed the Eightfold Path and has achieved deliverance of this earthly existence. He has reached «the other shore» and is saved for all eternity. In him the asavas ignorance, earthly existence and the craving for sensual pleasures are absent. He is subject to no more rebirths and karma. Luohans are renowned for their great wisdom, courage and supernatural power. Due to their abilities to ward off the evil, Luohans have become guardian angels of the Buddhist temple and there in the main hall standing guard are the ever-present, indomitable-looking 18 Luohan figures, sometimes accompanied by 500 or more lesser Luohans. The present example depicts the seated figure of a Buddhist saint or possibly the youngest of Sakiamuni's disciples, Ananda, resting on a rock pedestal. The figure is of a well-nourished man of mature years, with a glabrous, polished head and elongated earlobes hanging almost to shoulder level. He is dressed in a long tunic with very well carved drapery, one leg bent inward on the stand, the other pointing down. The right hand is raised in vitarka (teaching) mudra, the other rested almost casually on the left leg. The figure has a beautiful, dark patina that perfectly complements its stately yet slightly louche demeanour. This is a charming and amusing figure in good condition, and would be an excellent addition to any collection.



112

BOUDDHA

Népal, entre 1600 et 1700

Matériau

Pierre

H. 48,9 cm, L. 30,2 cm

SEATED STONE BUDDHA

Origin: Nepal

Circa: 1600 AD to 1700 AD

Medium: Stone

Dimensions: 19.25" high, 11.9" wide

€ 25 000 - 30 000





113

BODHISATTVA MING ASSIS

Chine, dynastie Ming, entre le XV^e siècle
et le XVI^e siècle

Matériau

Bois

H. 100 cm, L. 77 cm, P. 60 cm

€ 70 000 - 90 000



MING WOODEN SEATED BODHISATTVA

Origin: China

Circa: 15th Century AD to 16th Century AD

Medium: Wood

Dimension: 39.37" high, 30.31" wide, 60.62" deep

The historical figure, Buddha Gautama Sakyamuni is the Buddha of compassion who, having achieved the highest evolutionary perfection, turns suffering into happiness for all living beings. Born around 560 B.C. somewhere between the hills of south Nepal and the Rapti river, his father was a Raja who ruled over the northeastern province of India, the district including the holy Ganges River. The young prince was married to Yashoda when he was about 17 years old and together they had a son named Rahula. At the age of 29, he left his life of luxury, as he felt compelled to purify his body and make it an instrument of the mind by ridding himself of earthly impulses and temptations. Here, the Buddha is seated in the Vajraparyanka lotus posture (Padmasana) resting his arms in the Bhumisparsa mudra, or "gesture of touching the earth." A symbol of unshakable faith and resolution, this mudra portrays the Buddha taking the earth as his witness. He is dressed in flowing robes that cascade over the base upon which he rests. The edges of his garment are adorned with inlaid mirror panels, although much of this decoration has disappeared over time. His hair is composed of tight coils, and he features a large ushnisa, the bump on the top of his head symbolic of his infinite wisdom. The general appearance associated with the Buddha characterizes him partly as a noble human being and ideal ruler and partly as superhuman. The elegance and spirituality of the Buddha form is well conceived in this Chinese representation.





Art africain

Lots 114 à 124



114

FEMME ASSISE KULANGO

Ghana, XX^e siècle

Matériau

Bois polychrome

H. 92,7 cm, L. 19,7 cm

€ 15 000 - 20 000



KULANGO SCULPTURE OF A SEATED WOMAN

Origin: Ghana

Circa: 20th century AD

Medium: Wood and paint

Dimensions: 36.5" high, 7.75" wide

We are immediately struck by the fantastical proportions of this stunning sculpture. Her limbs have been elongated beyond exaggeration. Her sacred breasts fall from her chest in two gentle arches that appear to mimic bananas. Her buttocks project outwards and almost cover the entire stool. Her neck, decorated with two rows of scars on each side, has been stretched to its limit. She holds her hands outward, both cupped to hold possible offerings or sacrificial libations. It is clear from both the proportions and the posture that this figure represents an elite queen mother. Stools were the penultimate symbol of rank and authority in tribal Africa. This figure sits proudly upon her throne, elegantly carved and painted white. Overall, the work is encrusted with a thick patina most evident along her hands and shoulders no doubt accumulated from years of ritual use. However, this sculpture has been covered over in paint. The use of commercial paint occurs in African art only after the arrival of European colonists. While paint is most often associated with brightly colored colonial works specifically created for the tourist trade, in a few rare cases, tribal sculptures proven to be particularly powerful were honored by being painted over. Clearly, these are not the bright hues that appeal to the tastes of tourists, but dark black with blue and red highlights that most likely had symbolic significance and increased the powerful energy of the piece. Her patinated hands are covered in blue while her fingernails and toenails are painted red, imitating the style of Western women and enhancing her beauty. Who is this mysterious woman? She is a fertile mother evident by her extraordinary breasts and swelling belly. She is a royal queen revealed by her body scarification, her intricately braided coiffure, and her stool. All these elements are symbols of elite status in tribal Africa. Lastly she is a sacred priestess capable of communicating with the spiritual world shown by her outstretched hands, her encrusted patina resulting from ritual use, and the honored coat of paint that served to increase her spiritual strength.



115

STATUE ORON EPUKU

Nigéria, XVIII^e siècle - XIX^e siècle

Matériau

Bois

H. 76,2 cm, L. 17,1 cm

€ 15 000 - 20 000

ORON WOODEN EKPU SCULPTURE

Origin: Nigeria

Circa: 18th to 19th century AD

Medium: Wood

Dimensions: 30" high, 6.75" wide

Gazing upon this sculpture we are peering into a vast library full of volumes detailing the history and legends of the Oron people. While it appears to be just a beautiful work of art to us, to the properly trained tribal historian, this sculpture was a mnemonic device. It is baffling for us to consider that the great epic poetry of the ancient world was once only known through memory. Homer had no book to read from, the legend of Odysseus was engrained inside his head. Before the advent of writing, all stories and legends were recited from memory. This remained true throughout much of Sub-Saharan Africa up until European colonials created native writing systems to record the rich historical and mythical wealth of various tribes in the last few centuries. Otherwise, this wealth of knowledge and folklore remained the possession of the tribal historian. In order to assist the memory of the historian of the Oron tribe, and perhaps to illustrate tales of famed ancestors, this sculpture, called an Ekpu, was carved. Not only does this sculpture commemorate a deceased ancestor and serve as a medium of communication with the spiritual world, but it also can be "read" by the village historian who recognizes certain features of the works and associates them with the history of the tribe. Thus the great knowledge and history of the Oron tribe has been "recorded" in this wooden sculpture. Perhaps the most striking feature of this work is the man's elongated beard stretching down to his hand resting above his belly. Clearly this feature, a hallmark of Oron sculpture, must have signified an important historical event or illustrated a myth or proverb. While we are fascinated by the beauty and artistry of the work, there is a far greater tribal significance to this piece. Imagine, this sculpture, carved from a single piece of wood, contains the history of an entire tribe. This sculpture is a library, so let us gather round with open ears and listen to the tales and life lessons he has to tell.



116

MASQUE COLONIAL DE DANSE IGBO

Nigéria, XX^e siècle

Matériau

Bois

H. 42,5 cm

€ 20 000 - 30 000



IGBO COLONIAL POLYCHROME DANCE MASK

Origin: Nigeria

Circa: 20th century AD

Medium: Wood

Dimension: 16.75" high

This astounding polychrome mask was made by the Igbo people of Nigeria. It is remarkable in terms of its overall size and also the enormous ears that project for almost as far as the face's width on each side of the head. The eyes are bulbous, the nose large and trilobate and the mouth exceptionally wide with a raised section connecting to the septum. The ground is dark, with yellowish highlights over the eyes, white dashes beneath the nose and white eyes with black pupils. The high, domed head is adorned with numerous small bored holes, presumably for holding fibrous hair. The paint indicates a post-colonial date.

The Igbo (Ibo) of the Northern Niger River Delta are one of the largest and most important tribal groups in West Africa. They are culturally highly complex, with a political system based upon a loose form of chiefdom/kingship in some areas, and a democratic panel of decision-makers in others. Their main god is Chukwu (literally "Great Spirit"), the creator of the world, who is also linked to the sun and all that grows and lives. Social conduct is governed by Ogu-na-Ofo, spirits who defend the innocent against unjust charges. If a guilty person appeals to them for help, they will be cursed by Amadioha (the god of thunder and lightning). There are numerous other gods that deal with issues as diverse as Ahia Njoku (yams) to Ikenga (fortune and industry) and Agwu (medicine men). Each person has a god named Chi, which is essentially an embodiment of a person's fate.

The Igbo are known for their artistic diversity. Standard sculpture includes Alusi figures - large, public figures designed to embody the spirits of significant gods - and also Ikenga figures, which are kept on personal altars in private homes. Masks are usually associated with initiation ceremonies and entertainment; the powerful construction and appearance of this piece presumably had considerable resonance in the eyes of susceptible young initiates, which would justify its status as an instrument of social control.

This is a powerful and impressive piece of African art, and a worthy addition to any good collection of the genre.



117

STATUETTE NKISI NKONDI

Congo du sud-est, Angola, XX^e siècle

Matériaux

Bois, fer et verre

H. 57,8 cm

€ 30 000 - 40 000

KONGO WOODEN NKISI NKONDI SCULPTURE

Origin: Southwestern Congo/Angola

Circa: 20th century AD

Medium: Wood, iron, glass

Dimension: 22.75" high

This superb sculpture is an nkisi nkondi figure, made by the Kongo people of what was once Zaire. It is a standing man, with an oversized head, an open mouth, glazed eyes and one arm upraised. The whole body is irregularly pierced with hundreds of iron nails and other objects, with organic and ferrous elements attached to them (see below). The centre of the chest bears two eminences that hold magical materials; in religious terms, this was the most important part of the sculpture, which only served as a receptacle for the bilongo's spiritual power.

The Kongo (or Bakongo) people live in the Democratic Republic of the Congo, Angola and the Congo. They lived in a series of loosely-connected yet autonomous kingdoms, which were modified by tribal warfare from neighbouring regions and the arrival of the Portuguese. The kingdom absorbed European traditions and religion while retaining much of their indigenous culture intact. Indigenous Kongo society was based around the kingship model.

Their religious beliefs have a far wider circulation, and are based around a reverence for the dead who are believed to be able to assist in the determination of future destinies. They are also believed to inhabit minkisi/nkisi charms that can be appealed to for assistance in times of duress. This is the most notable form. Nkisi Nkondi figures - often referred to as nail fetishes - are endowed with a magical "charge" (bilongo) made from vital substances such as earth from an important person's grave, or bodily elements from fierce animals (i.e. leopards) or abnormal

humans such as epileptics. The figures are insulted and "hurt" with explosions and nails so that they will carry out the wishes of their tormentor. Some bear small bundles of textile or other organic material referred to as "dogs" - these direct the vengeful spirits to the correct source, so a fragment of goat hair tied to the nkisi would ensure that the spirit hunted down the thief who had taken the animal.

This is an especially aggressive example in terms of facial expression, and the use of glass in the eyes and double bilongo. The bimpangula vocabulary of sculptural gestures states that this figure is standing in a pose known as "telama lwimbanganga" - literally, "standing against power". It means that the plaintiff's enemies no longer have access to him/her, and that the figure is a wall or barrier between them and any further harm. The right hand would have held a sceptre of power or a weapon. He is riddled with nails, blades and miscellaneous metalwork which were driven into him as individual prayers, often with organic materials or other objects - including an iron ring - attached.

This is a striking piece of Kongo magical paraphernalia, and an outstanding piece of African art in its own right.







118

MASQUE LEGA BARBU

Sud-Est du Congo, XX^e siècle

Matériaux

Bois polychrome , raffia

H. 29,8 cm, L. 19,1 cm

€ 4 000 - 7 000

LEGA WOODEN FACE MASK WITH RAFFIA BEARD

Origin: Southeastern Congo

Circa: 20th century AD

Medium: Wood, paint, raffia

Dimensions: 11.75" high, 7.5" wide

The Lega tribe lives in the virgin forest of the eastern Democratic Republic of Congo, between the great lakes and the Lualaba River. Their principle occupations are fishing, hunting and farming. Within each region there are different societies, each with its own members and particular purpose. The Bwami association, for instance, regulated the social and political life of the Lega. It was hierarchical and to pass from one stage to the other, a series of initiations, gifts and payments ordered by the lineage were needed, which showed that an individual had attained a certain wisdom and acquired a personal moral sense.

A mask such as this beautiful example would probably have belonged to the earth clan. Every time the mask was brought out for a ceremony it was painted with white pembe. This celebration was accompanied by dramatic performances of song, dance, and recitations of proverbs. This special mask is not only distinctive in its vibrant white color, but also the lovely heart-shaped face, dots on black covering the head, down the sides and on the chin, along with the richly textured beard.

A very unusual feature of Lega is that they judged the quality of sculpture on the basis of effectiveness as well as aesthetic appearance. In other words, based on how well it communicated ideas important to an association, such as abstract concepts of morality, wisdom etc. With its expressive eyes and delicate mouth, this wonderfully sensitive mask has proven its effectiveness, through sheer power and beauty, traversing oceans, continents, cultures, time and space- transcending the elements to move us with its dignity and quiet strength.



119

MASQUE KOTA EMBOLI

Gabon oriental, XX^e siècle

Matériau

Bois

H. 50,8 cm

€ 12 000 - 15 000



KOTA WOODEN EMBOLI HELMET MASK

Origin: Eastern Gabon

Circa: 20th century AD

Medium: Wood

Dimensions: 20" high, 6.5" wide

This striking geometric semi-helmet mask was made by the Kota (or perhaps the Kwele) group of Gabon. The basic color of the face is white, with heavily lidded, closed eyes, a nose that runs into tall brows, a smiling mouth and squared ears. The head is dominated by a high central crest running across the top of the head, with perpendicular flanges that run towards the ears. The contrast is accentuated by the dark color of the coiffure and the pale color of the face. The lower aspect of the mask is edged with holes for the attachment of a costume, the remnants of which are attached to the rear. The Kota live in Eastern Gabon, and are comprised of various subunits including Ndambomo, Mahongwe, Ikota-la-hua, Sake, Menzambi and Bougom, some of which can also be differentiated artistically. Their society is largely egalitarian and gerontocratic, their economy based upon hunting and agriculture. Their relaxed social structure reflects their previous mobility - they moved into the area from the North during the 18th century - which is also perhaps the cause behind their unusual mortuary rituals in which they were basically able to take their ancestors with them wherever they went. It is also reflected in the comparatively small number of large items in their cultural repertoire, as transporting unwieldy items would have posed logistical problems.

Their masquerades are comparatively understudied but, like most African groups, contain standardised repertoires of colours and styles that denote different characters and sentiments. They are danced at initiations, and the crests are said to reflect the sagittal crests of gorillas. White is the colour of the spirits and the afterlife in many tribal groups. They are very rare as many traditional practices - including masquerades and the reliquary system - have been either suppressed or have gone out of fashion. To compound matters, many older items were intentionally destroyed in the 1940's to 1960's by the "Culte de Demoiselles", who went out of their way to do away with traditional lifeways in an attempt to mimic western lifestyles.

This is a dramatic and impressive piece of African art.



120

MASQUE SENUOFO KPELIYEE

Nord de la Côte d'Ivoire- Mali,
XIX^e siècle - XX^e siècle

Matériau

Cuivre

H. 38,1 cm, L. 17,1 cm

€ 30 000 - 40 000

SENUFO BRASS KPELIYEE MASK

Origin: Northern Ivory Coast/Mali

Circa: 19th to 20th century AD

Medium: Brass

Dimensions: 15" high, 6.75" wide

This dramatic metal mask was made by the Senufo group, and was worn for meetings and dances of the Poro men's society. It is elongated, with a rounded back (for wearing). The face is based around a T-bar brows and nose complex, with small eyes and mouth that are much the same size as each other. The chin is pointed, the head surmounted with curved horns and a small face, wearing a five-pronged headdress. Surface detail is restricted to delineation of the face's major features with incised, dotted lines.

The Senufo live across the Ivory Coast, Mali and Burkina Faso, and are one of West Africa's most artistically important groups. They are governed by a council of elders and the Poro society, and a religious foundation principle stating that ancestors and bush spirits (mandeo) are all around, and must be appeased. This and other beliefs are visible in their artworks.

Masks include kpeiyee (for dances), buffalo (initiations), horse (celebrating Poro elders) and "firespitter" forms, which are worn for crises and funerals. Healers and highly productive farmers are also entitled to wear masks. The most famous sculptures are the "pombibele" rhythm pounders, which represent primordial humanity, and are used to tamp down the earth of prominent Poro members' graves. Very large kasingele (first ancestor) sculptures were placed in yasungu shrines, and also appeared in the form of birds (sejen) which are carried by initiates, and which symbolise the authority of the Poro elders (katyleeo) over their juniors (poro piibele). Sandogo divination paraphernalia is also known, while secular items are carved in a very specific manner that echo Senufo deities and spirits, thus providing an apotropaic function.

Kpeiyee (there are various spellings) masks are worn for a number of Poro functions, and may be seen by the public at certain festivals. The manners in which they are carved betray their precise origin, through carving method and details such as scarifications. The general characteristics are similar, however, with an elongated face, "legs" protruding from the chin, and an array of flanges surrounding the face in the manner of a beard. The most prestigious examples are often surmounted by flourished with symbolic significance for the group, particularly including birds. Exceptionally, they are carved as twins - which are considered to represent good fortune - or are cast in brass or copper alloy.

This is a striking piece of African art.



121

HERMAPHRODITE SENOUFO POMBIBELE

Nord de la Côte d'Ivoire - Mali, XX^e siècle

Matériau

Bois

H. 99,1 cm, L. 22,9 cm

€ 50 000 - 60 000



SENUFO WOODEN POMBIBELE SCULPTURE OF A HERMAPHRODITE

Origin: Northern Ivory Coast/Mali

Circa: 20th century AD

Medium: Wood

Dimensions: 39" high, 9" wide

This powerful and dynamic piece is a pombibilele or "rhythm pounder" sculpture, made by the Senufo people of the Ivory Coast and Mali. It is highly unusual in terms of proportions - notably the size of the base - and also in terms of what it represents, as hermaphroditic pombibilele are very rare. Indeed, it is the first such example we have seen. It represents a standing figure with short legs, a very elongated, curved torso, a small chest - with breasts - and a long neck giving way to a head of notable sophistication and authority. The face is sternly reductivist, with an incised face cut away from the nose and protuberant mouth. The head is surmounted with a blunt crest. Detailing is limited, save for the prominent male genitalia, a pendant around the neck and a prominent umbilicus. This adds to the piece's dramatic impact.

The Senufo group, based in the Ivory Coast and Mali area, has a long history of using highly decorated objects in many aspects of everyday life. However, their extremely high level of skill in woodcarving is nowhere better seen than in the realm of their magical-religious art. At the heart of Senufo society is a patriarchal groups of elders known as the Poro society, which is responsible for many religious and more urbane functions to do with the running of the tribal group. Their ceremonial events are often associated with dancing, music and the use of Pombibilele sculptures.

"Pombibilele" literally translates as "those who give birth", and traditionally constitute a pair of figures (one male, one female) who represent primordial humanity and the ancestry of all humankind. Most examples, however, are of single, female figures, making this example somewhat unusual. The appearance of these figures is relatively homogenous, being tall, slim and somewhat angular. However, a Poro elder often based the personal characteristics of each sculpture upon a dream or vision. The figures were used as pounding devices (holding each arm) to keep the rhythm for dancing, or were stood for purposes of contemplation in the middle of the Poro society's sacred enclosures. They are also used for the interment of prominent Poro members; they are carried to the graveside with the dead body, then used to tamp down the earth on top of the grave, to ensure that the spirit of the dead is directed to the afterlife rather than returning to haunt the living.

The significance of the hermaphroditism is uncertain, although it is always an issue of considerable importance in African artworks. This is a striking and attractive piece of African art.



122

MASQUE DAN GUNYEYA/ GUNYEGE D'UN HOMME

Libéria Afrique, entre 1900 et 1930

Matériau

Bois

H. 24,1 cm

€ 8 000 - 12 000

DAN GUNYEYA/GUNYEGE (RUNNER) MASK

Origin: Liberia

Circa: 1900 AD to 1930 AD

Medium: Wood

Dimension: 9.5" high

This outstanding piece is a Dan "gunyege" (runner) mask, made by the Dan group. It is a remarkable example of its type. It has a very tall, broad apex, widening to the cheekbones and narrowing to a pointed chin. The forehead is high and domed, running down to wide, circular eyes under sharp brows, a broad, flat nose and a prominent mouth. The eyes and the upper lip were once adorned with white inlay and hair, respectively, of which some traces remain. The patination is superb, and further evidence for long usage can be seen in the worn holes around the perimeter (used to attach a costume), the internal polish, and the indigenous repair to the right side. The Dan are a farming tribe, settled in the semi-wooded areas of Liberia and the Ivory Coast. While beholden to agriculture, much of their mythology and social structure is based upon the forest and its fiercer creatures – the Leopard Society is the main organ of social control. For example, initiates spend up to four months alone in the forest before they are permitted to enter maturity.

They are one of the most prolific masking groups in Africa, as there was scarcely a social function that did not have its own mask prior to the 1960s. For example, there are masks for fire-watching (= fire warden), adjudicators, warriors, debt collectors, social delinquents and warriors, and others for enlisting workers to clear paths, to catch runaway wives, to snatch feast food to serve to children and even for spying. Small "passport" masks were kept as talismans of good luck, and also served as markers of authority and ambassadorial functions. Masks were inherited through lineages, kept on altars and endowed with libations; they achieve their dark colour through immersion in black mud sacred materials. Some retain traces of what are presumed to be the remains of magical substances.

Function is not always easy to ascertain, paradoxically, as the masks were usually associated with costumes that have not survived, and with particular occasions, dances or people. In the current case, however, function is very clear as it is a near-perfect example of the genre. Named "gunyege", these masks were worn by a sprinter and pursued by unmasked initiates. Once caught, he had to surrender the mask and the capturer would wear it and be pursued. They were somewhat vigorous pursuits, designed to train the men to fight.

These masks are the most elegant and impressive of the Dan repertoire. This is a superb example of a rare and beautiful form.



123

FIGURE KATSINA HERMAPHRODITE

Nigéria, culture Nok,
entre 200 avant J.C. et 200 après J.C.

Matériau
Terre cuite
H. 58,4 cm

€ 20 000 - 30 000

KATSINA/NOK SCULPTURE OF A HERMAPHRODITE

Origin: Nigeria
Circa: 200 BC to 200 AD
Medium: Terracotta
Dimension: 23" high



Technically, they are very unusual because of the manner in which coiled and subtractive sculpting methods were used to capture likenesses. Aesthetically, they are both naturalistic and expressionist, with highly distinctive elongated forms, triangular eyes, pierced pupils/nostrils and elaborate hairstyles. Substyles of the Nok tradition include the Classical Jemaa Style, the Katsina-Ala Style (elongated heads) and the Sokoto Style (elongated monobrow foreheads, lending a severe expression to the face) and random variants such as the Herm Statues of Kuchamfa (simplified cylindrical figures topped with normal heads) and the "standard" three-dimensional standing figures, which subscribe to the Jemaa style. The function of the art is unclear, although the care with which they are executed has led some to claim they represent nobility, perhaps ancestors to which obeisance and sacrifices were offered. It is however an important issue to resolve, for the Nok are believed to be a forerunner of the Ife and Benin sculptural tradition.

The current specimen displays characteristics of the Katsina style, with its plain headwear, facial characteristics and nugatory appendicular anatomy. The Katsina polity is contemporary with the Sokoto and the later Nok "classical" style in the early centuries of the 1st millennium AD. This date has been confirmed by independent thermoluminescence testing, which yielded a date of between 2300 +/- 460 BP, or 810BC to 160 AD (a copy of the report will be provided). Statistically, the latter is more probable, although the full temporospatial range of the Katsina polity is far from fully understood. Socially, little is known of the Katsina owing to the paucity of controlled excavations in their presumed area of origin, although they were seemingly sedentary farmers in the generalised Iron Age tradition.

The piece is built on an imposing scale, and while most Katsina pieces are designed to cap the top of large ceramic vessels, this appears to have been made to be a freestanding figure. It is therefore something of a rarity. The general impression of the piece is one of serenity. The head, capped with a simple skullcap, is angular in design with a high domed forehead and a broad jaw narrowing to a firm chin. The eyes, unlike the triangular and drilled Nok models, are bulbous eminences with curvilinear slits and small piercings. The ears are also marked by drilled holes. The neck is long and thick, coming down onto a more schematic and generalised body that contrasts sharply with the carefully-executed head. The arms are folded onto what appear to be poles that attach around the back of the figure. It is probable that the significance of this pose is something specific to the Katsina and unknowable to modern onlookers. Most unusually, the figure displays male and female characteristics, which makes it one of the earliest West African hermaphrodites of which the current author is aware.

As stated above, the role and function of Nok art is speculative at best, and the Katsina are even more mysterious. However, from the current piece one might make some conclusions. The size and impact of the piece makes it unlikely that it was a purely decorative or secular item. Further, the unusual sexual imagery is unlikely to have been a passé frivolity on the part of the sculptor. The fairly plain nature of the body suggests that we are not seeing the whole picture, and indeed it is likely that the figure was painted, anointed or even dressed when it was being used by the society in which it was made. We are unlikely to know the precise details of this piece's social function, but the imposing and masterfully-modelled nature of the sculpting makes it a truly remarkable, rare and unusual masterpiece.



124

STATUETTE KATSINA D'UN HOMME-SINGE

Nigéria, Culture Nok, entre 200 avant et 200 après J.C

Matériau

Terre cuite

H. 50,2 cm

€ 30 000 - 35 000

KATSINA/NOK TERRACOTTA SCULPTURE OF A MAN WITH APE-LIKE FEATURES

Origin: Nigeria

Circa: 200 BC to 200 AD

Medium: Terracotta

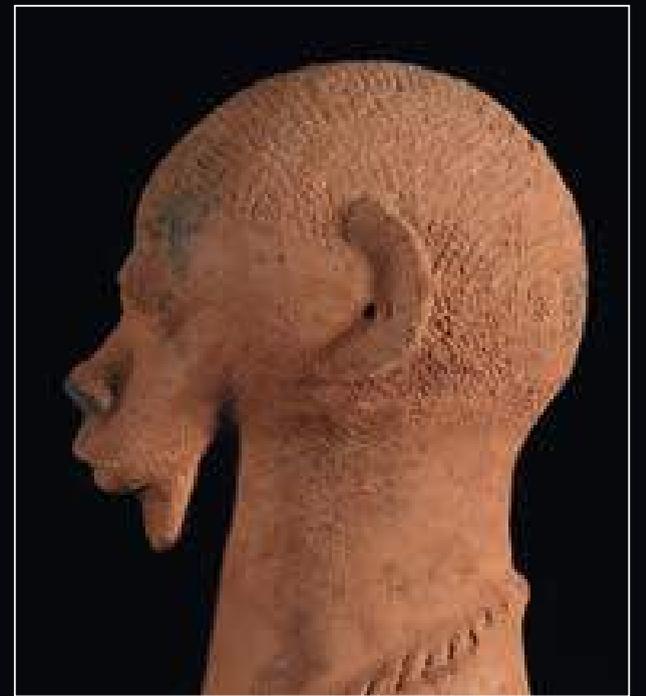
Dimension: 19.75" high

Comparatively little is known of the Nok culture, which is defined largely on the basis of its superb terracotta artworks. Flourishing between 900 BC and 200 AD, the Nok style is in fact an agglomeration of similar traditions that flourished in western and central Nigeria. While there are different stylistic categories, these have little social significance as finds of in-situ Nok material culture are almost unheard-of. Stray archaeological discoveries have confirmed that the Nok culture is in fact a myth - the Nok is a tradition, a style of manufacture that was adopted by different Iron-Age agriculturally- based communities that in fact had widely varying cultures in all other respects. What does unite the trends, however, is a series of outstanding ceramic sculptures, which constitute the most sophisticated and formalised early African artistic tradition outside Egypt. It should be noted that the sophistication of these terracottas makes some scholars believe that they sprang from a hitherto undiscovered ceramic tradition. Technically, they are very unusual because of the manner in which coiled and subtractive sculpting methods were used to capture likenesses. Aesthetically, they are both naturalistic and expressionist, with highly distinctive elongated forms, triangular eyes, pierced pupils/nostrils and elaborate hairstyles. Substyles of the Nok tradition include the Classical Jemaa Style, the Katsina Ala Style (elongated heads) and the Sokoto Style (elongated monobrow foreheads, lending a severe expression to the face) and random variants such as the Herm Statues of Kuchamfa (simplified cylindrical figures

topped with normal heads) and the "standard" three-dimensional standing figures, which subscribe to the Jemaa style. The function of the art is unclear, although the care with which they are executed has led some to claim they represent nobility, perhaps ancestors to which obeisance and sacrifices were offered. That said, our knowledge of the range of artworks in the Nok repertoire increases with almost every piece recovered, as in the current case.

Attribution is problematic, as this style of manufacture is not conventional for any of the Nok subgroups. The absence of exotic hairstyles means it is unlikely to be Katsina. The face is not fully human and is, additionally, expressionistic rather than naturalistic. The face is not elongated, the piece is unusually large, and the eyes are slits rather than pierced triangles (Jemaa) or pierced semicircles under a ridged shelf protruding over both eyes (Sokoto). In balance, the piece displays the most traits that are aligned with the Katsina group, including nugatory limbs, slit eyes (though a non-conventional form) and simple hair/headwear, although it must be said that the attribution of the piece is hampered by its uniqueness. This places the piece at the end of the 1st millennium BC and the first centuries of the 1st millennium AD. As stated, the body is schematic rather than fully detailed, and it may have once been dressed or otherwise adorned. While the limbs are broken, one would suspect that it was sitting with crossed legs and hands resting on the abdomen, as the breaks are consistent with this interpretation and there are in any case other Katsina pieces that share such characters. The nipples are asymmetrical, and so placed as to make a face on the chest, with the necklace (see below) as a nose and the navel (or perhaps stub where the hands once attached) as a mouth. The figure is evidently male. The neck is very long and columnar, as is the rest of the body, and decorated with a simple woven-style necklace with a central diadem. Up to this point the figure resembles other Katsina statues. However, it is the head, surmounted by a plain skullcap/ hairstyle, that is most highly distinctive. Most Katsina faces are refined, tranquil and smooth (if female) or bad-tempered and bearded (if male). In this case, however, the whole face has been pulled out into a snout-like protuberance with a wide slit mouth, slit eyes and a broad, rounded nose with a narrow apex. There is a beard, but rather than being spatulate and delineated as in other Nok pieces, it is smooth and blade-like, and protrudes from beneath the chin in a parallel axis with the body, and overshadowed by the protruding lips. The ears, which are usually small and rounded, are flared and cupped like those of a chimpanzee (or monkey), which the face resembles in so many ways. It is evidently also meant to be a man, however, as his body is generally anthropomorphic, and he is wearing jewellery (and possibly a hat). It is interesting to note that other Nok figures are depicted wrestling with animals, perhaps as a means of capturing their character, or as a demonstration of their strength and social prowess. Perhaps the ape was significant to these groups in some way; as the act of creating such works was doubtless reserved for the socially elevated, it is possible that the attribution of ape characteristics was flattering. Alternatively, it may represent some forest or wild spirit, or deity.

This is a striking and extremely rare masterwork. As one of the most famous artistic foundations in African art history, Nok terracottas are something that no serious collection can afford to be without.



Europe

XVI^e - XIX^e siècle

Lots 125 à 128



125

BIBLE ARMÉNIENNE ENLUMINÉE

Arménie, vers 1583

Matériaux

Papier, encre et cuir

H. 24,4 cm, L. 18,4 cm

€ 50 000 - 60 000

ARMENIAN ILLUMINATED BIBLE

Origin: Armenia

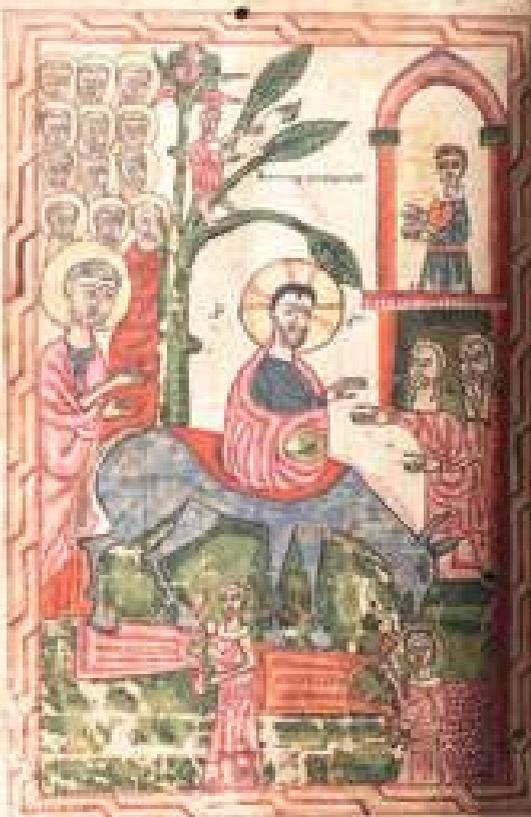
Circa: 1583 AD

Medium: Paper, Ink and Leather

Dimensions: 9.625" high, 7.25" wide

This gorgeous illuminated Armenian Bible consists of six hundred and twenty pages. The pages of text are generally arranged in two vertical columns ranging from twenty to twenty two lines written in black characters, although some words and capitals are distinguished with red ink. There are twenty full page miniature illuminated scenes detailing the life of Christ. Some of these scenes include the Annunciation, the Nativity, the Presentation in the Temple, the Baptism of Christ, the Transfiguration, the Resurrection of Lazarus, the Entry into Jerusalem, the Washing of the Feet, the Crucifixion, the Entombment, the Descent into Hell, the Ascension, and the Last Judgment. In addition, there are full page portraits of the four gospel writers: Matthew, Mark, Luke, and John. These illuminated pages feature an extended palette of colours, including blues, greens, and yellows. Other decorations are featured throughout the text, including floral and bird motifs. The entire book is encased in a leather binding and the front cover is decorated with an incised cross partially covered by a silver cross adorned with five rosettes. The colophon, an inscription in the back of a manuscript that details facts related to its production, mentions two scribes by name: Lucas (most likely the illustrator) and his sister Elisabeth under the sponsorship of Mirza Djan. It also states that the work was produced for the borough of Garbi located in the plains of the Ararat Mountains in the year 1583 A.D.







126

ICÔNE REPRESENTANT SAINT-ETIENNE

Russie, XVII^e siècle - XVIII^e siècle

Matériau

Tempéra sur Bois

H. 194,3 cm, L. 69,9 cm

€ 50 000 - 70 000

RUSSIAN ICON OF SAINT STEPHEN

Origin: Russia

Circa: 17th to 18th century AD

Dimensions: 76.50" high, 27.50" wide

This icon depicts Saint Stephen, who was known as the protomartyr of Christianity and who is venerated as a saint in the Roman Catholic, Anglican, Lutheran and Eastern Orthodox Churches. He was the first of the seven deacons chosen by the Apostles to minister to the material needs of the community at a time when Christians were moved to sell their properties and bring their money to the Apostles for distribution amongst the poor. Saint Stephen wears a red cloak which is the iconic symbol of Christian martyrdom. His vestments reflect those of a deacon in the early Church. A gold halo encircles his head. In iconographic manners, gold is not considered as a colour or a pigment, but is likened to light itself. Saint Stephen holds what looks like incense in his left hand which indicates his role as deacon as well as a symbol of collective prayers of the faithful offered to god. Exhibited: 'Beyond Byzantium,' New York, 1996. 'Icons of Russia,' Chicago, 1995.

ἉΓΙΑ ΑΓΑΘΗ



127

ICÔNE DE L'ARCHANGE MICHEL

Russie, XVII^e siècle ou XVIII^e siècle

Matériau

Bois polychrome

H. 194,3 cm, L 69,9 cm

€ 50 000 - 70 000

RUSSIAN ICON OF THE ARCHANGEL MICHAEL

Origin: Russia

Circa: 17th to 18th century AD

Medium: Painted Wood

Dimensions: 76.50" high, 27.50" wide

Russian icons are typically paintings on wood, often small, though. The Russian icon represents the most significant art form in Russian religious art. The technique of writing the Russian icon evolved from the Byzantine Empire. The iconographers of Russia used painters' manuals that originated in the golden age of Byzantine art. This early religious Russian art and Byzantine art provided the foundation for the development of the secular and non-secular art.

This icon depicts the Archangel Michael, one of the most celebrated of the Angels and bodiless powers. He is known as the angel of the burning bush through which God spoke to Moses. He was responsible not only for fighting and Satan during the war but he also leads the celestial armies. In Russian iconography, Archangel Michael is most likely to be wearing red. His head is encircled by a gold halo. In iconographic manners, gold is not considered to be a pigment or a color, but is likened to light itself. He is depicted as winged and is shown as young, strong and handsome. He wears a coat of mail. His wings are conspicuous and grand. He holds in his hand an orb in his hands. It is believed that the orb carried by the archangel belongs to Christ and represents the kingdom of the enthroned Divine King.

Exhibited:

'Beyond Byzantium,' New York, 1996.

'Icons of Russia,' Chicago, 1995.

СВ. АРХАНГЕЛЪ МИХАИЛЪ



128

BUSTE DE MÉNÉLAS SUR UN PIÉDESTAL

Europe, XVIII^e siècle - XIX^e siècle

Matériau

Aigue-marine

H. 13,3 cm, L. 5,1 cm

€ 60 000 - 80 000

BUST OF MENELAUS ON A PEDESTAL

Origin: Europe

Circa: 1700 AD to 1800 AD

Medium: Aquamarine, Beryl

Dimensions: 5.25" high, 2" wide

Menelaus was the son of Atreus and the brother of Agamemnon. He was married to Helen, and became the ruler of Helen's homeland, Lacedaemon; the couple had a daughter, Hermione. Helen's abduction by Paris, the son of King Priam of Troy, was the cause of the Trojan War. Menelaus fought bravely at Troy, although he did not occupy as important a position as his brother Agamemnon, who was the commander-in-chief of the Greek forces. At one point he agreed to settle the conflict by single combat with Paris, but Aphrodite interfered to prevent the duel from being decisive, and Athene prompted a resumption of hostilities. During his return from Troy, Menelaus' ships were becalmed on the island of Pharos, near Egypt. In order to discover what he should do to obtain fair winds for the journey, Menelaus had to consult Proteus, the old man of the sea. He waited until Proteus had gone to sleep among his herd of seals and then seized him tightly. Proteus changed into many shapes in an attempt to escape, but Menelaus persevered, refusing to let go. Finally Proteus, unable to get free, agreed to answer Menelaus' questions truthfully. He described the sacrifices necessary to appease the gods and gain safe passage across the sea, as well as revealing that the gods would transport Menelaus to Elysium at the end of his mortal life. Menelaus eventually returned safely to Lacedaemon, where he and Helen apparently settled back into happily married life.







Vue de profil



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