



ΚΑΛΛΟΣ



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KALLOS GALLERY

CATALOGUE 12

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6 CHESTERFIELD GARDENS LONDON W1J 5BQ
Telephone +44 (0)20 7493 0806 E-mail info@kallosgallery.com

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1 | A GREEK BLACK-GLAZED GNATHIAN WARE
POTTERY LEKYTHOS

SOUTH ITALY, CIRCA 4TH CENTURY BC
Height: 7.5 cm

The squat globular body with a strap handle and a flat disc base, and a high neck terminating elegantly in a flared, trumpet-shaped mouth. Decorated with additional white and yellow on a black ground, with a fine necklace motif around the neck and a white painted bird flanked by foliate sprays.

PROVENANCE

Richard and Molly Alexander Collection, Brighton, UK, acquired before the late 1970s

LITERATURE

This is a finely painted example of the Gnathian style, characteristic by its black-glazed surface with added colours, chiefly white and yellow. This vessel has some similarity with work by the Painter of Lecce 1075. There is a squat lekythos in the Louvre (acc. no. K 618) with a similar dove. Such vessels with doves tend to be perfume vessels or vessels associated with women, and the inclusion of a dove and its association with love, may have made it particularly attractive to a young woman.





2 | A GREEK RED-FIGURE FISH PLATE

CAMPANIAN, CIRCA 4TH CENTURY BC

Diameter: 15.2 cm

The plate of typical form with a recessed omphalos, downturned rim, and a short foot. Decorated in red figure with two bream and a torpedo fish, strokes at the edge.

PROVENANCE

Tony Gilyard Collection, Williston, Florida, acquired from Howard Nowes, New York in 2000

LITERATURE

Fish plates were especially popular in Magna Graecia (southern Italy) in the 4th century BC. Fish bones have been found in excavation contexts with fish plates, indicating that such plates were indeed used for sea food, perhaps with a dipping sauce in the central depression. Attributed to the Jappelli-S.Prisco Painter, part of the Robinson group, this is an unusually small and delicate example of the type. For the Robinson Group see I. McPhee and A.D. Trendall, *Greek Red-Figured Fish-Plates*, 1987, pl. IIC/43-54.





3 | AN ATTIC BLACK-FIGURE EYE-CUP

LATE ARCHAIC, CIRCA 525 – 500 BC
Width: 32 cm including handles

The vessel is decorated in black-figure with additional red and white paint to enhance the details. On the exterior sits a figure of Dionysus holding a rhyton, between two large white painted apotropaic eyes. There are dancing satyrs to either side, with dolphins leaping beneath the handles. The interior is painted black, with a large Gorgoneion on the tondo.

PROVENANCE

Karl Donndorf (1870–1941) Collection, Stuttgart, Germany, acquired prior to 1941, thence by descent

LITERATURE

The cup with its white eyes, rays on the lower body, as well as the figures between the eyes and the handles, is a rare type. Similar examples belong to the Krokotos Group, such as another Dionysiac themed cup from the Northwick Park Collection also with dolphins under the handles: see J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p. 207 (Beazley Archive Pottery Database no. 302651). For a similar example with Dionysus, satyrs and dolphin belonging to the Leafless group, now in the Charterhouse School Museum, see Beazley Archive Pottery Database no. 331775.

4 | AN ATTIC BLACK-FIGURE LITTLE MASTER BAND CUP

LATE ARCHAIC, CIRCA 540 – 500 BC

Width: 20 cm including handles; diameter of bowl: 13.9 cm

Decorated on both sides with a scene of a grazing deer in front of a panther both with additional details in added red paint.

PROVENANCE

Karl Donndorf (1870–1941) Collection, Stuttgart, Germany, acquired prior to 1941, thence by descent

LITERATURE

Little Master cups represent a refined and delicate miniature style of vase painting common in Athens in the 6th century BC: J. Beazley, 'Little-Master Cups', *The Journal of Hellenic Studies*, vol. 52 (2), p. 167-204.

The subject of a panther opposite a grazing deer is commonly found on Attic black-figure cups, usually they are part of a longer frieze with other animals. There is another example depicting the panther and deer in St. Petersburg (B68.195).



5 | A CORINTHIAN BLACK-FIGURE POTTERY KRATER

LATE 7TH – EARLY 6TH CENTURY BC

Height: 25.4 cm

Each side decorated with a central swan with curving neck flanked by two griffins, a bird under each curved handle, rosettes in the field, the lower body black glazed with encircling narrow white and purple bands, the horizontal rim with short diagonal zigzags, details incised and in added purple

PROVENANCE

Christie's, London, 12 April 2000, lot 174

French private collection

LITERATURE

This is an early form of column krater, using wedges to connect the handles to the rim. For further discussion see T. Bakir, *Der Kolonettenkrater in Korinth und Attica zwischen 625 und 550 v. Chr.*, Würzburg, 1974.





6 | A GREEK TERRACOTTA VOTIVE BASIN FRAGMENT

SICILY, ARCHAIC, CIRCA 525 – 500 BC

Length: 48 cm

The fragment is from the rim of a very large votive basin. The exterior edge is moulded in relief with alternating panels separated by fluted architectural columns. The scene is of a victorious charioteer in a race. The first panel shows a quadriga, with a charioteer driving the four horses, a dove is in flight above. The second panel depicts a winged Nike running to the left, wearing winged boots, and carrying prizes for the victor. She is shown holding a goose in one hand and a victory wreath in the other. The scenes are bordered with a band of strokes above and a band of triangles below.

PROVENANCE

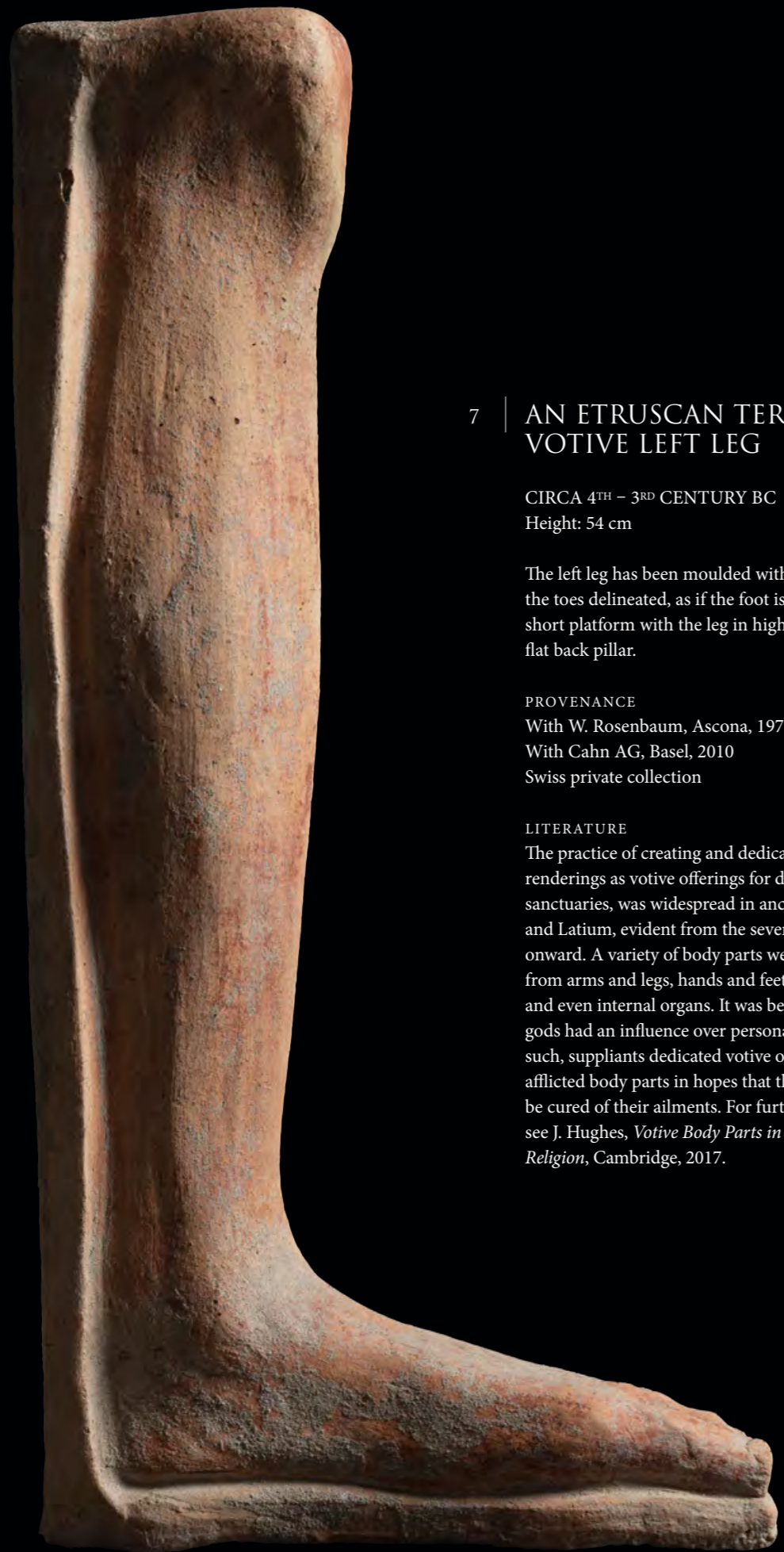
With Donati, Lugano, 1999

With Charles Ede Limited, London

UK private collection, acquired in 2000 from the above

LITERATURE

This basin belongs to a group of terracotta louteria (λουτήρια, large basins on pedestals for ritual washing) produced in Ancient Sicily and impressed with cylinder-roll matrices. For similar scene, cf. Agrigento Regional Archaeological Museum, Sicily, inv. no. C. 315. For the motif of the quadriga and the running Nike, see C. Vermeule, III, 'Chariot Groups in Fifth-Century Sculpture,' *JHS* 75, 1975, pp. 104-113; M. P. Rossignani, 'Frammento di orlo di vaso a rilievo da Agrigento,' *Notizie dal Chiostro del Monastero Maggiore* 1-2, 1968, pp. 64-65.



7 | AN ETRUSCAN TERRACOTTA
VOTIVE LEFT LEG

CIRCA 4TH – 3RD CENTURY BC
Height: 54 cm

The left leg has been moulded with the details of the toes delineated, as if the foot is standing on a short platform with the leg in high relief against a flat back pillar.

PROVENANCE

With W. Rosenbaum, Ascona, 1970s
With Cahn AG, Basel, 2010
Swiss private collection

LITERATURE

The practice of creating and dedicating anatomical renderings as votive offerings for dedication at sanctuaries, was widespread in ancient Etruria and Latium, evident from the seventh century BC onward. A variety of body parts were depicted, from arms and legs, hands and feet, ears, genitalia, and even internal organs. It was believed that the gods had an influence over personal health and as such, suppliants dedicated votive offerings of their afflicted body parts in hopes that they would then be cured of their ailments. For further discussion see J. Hughes, *Votive Body Parts in Greek and Roman Religion*, Cambridge, 2017.





8 | AN ATTIC BLACK-FIGURE
LEKYTHOS, NEAR TO THE
GROUP OF THE CRACOW
PELEUS

CIRCA 525 – 475 BC
Height: 30.4 cm

The decoration is enhanced with added red and white paint and depicts a Dionysiac scene composed of two satyrs chasing maenads, one satyr holds a rhyton. There is ivy in the field and there are palmettes and rays on the shoulder. There is an old handwritten collection label on the underside of the foot.

PROVENANCE

Spinks, London, 1960s
Lawrence Fleischman Collection, acquired circa 1963
American private collection, acquired circa 1984
With Charles Ede Limited, London, 2007
English private collection, acquired from the above

PUBLISHED

J.D Beazley, *Paralipomena*, Oxford, 1971, 213.2
Beazley Archive Pottery Database: 340787

LITERATURE

The lekythos was attributed and published by J.D. Beazley himself as near the Group of the Cracow Peleus based on its similarity in style to that group's name vase (also attributed by Beazley). See *Corpus Vasorum Antiquorum*: Cracow, Collections de Cracovie, 10, pl. 060, 6.1A.1B. The vessel is also very close to a lekythos also attributed by Beazley to the Group of the Cracow Peleus, in the British Museum: B553 (Beazley Archive Pottery Database no. 340784).





9 | AN ATTIC BLACK-FIGURE
LEKYTHOS, ATTRIBUTED
TO THE ATHENA PAINTER

CIRCA 500 – 475 BC
Height: 32 cm

The vase depicts an Amazon and her horse between two hoplites. The Amazon is depicted in traditional form with white-painted skin, wearing a tunic and cuirass and a high crested helmet. She is standing behind her horse, her spear pointing backwards at the hoplite standing behind her, but she is shown looking to the right at the hoplite standing in front of her. The hoplites are shown in full armour, wearing Corinthian helmets and holding a round shield and spear. There is a frieze of linked palmettes and dots on the shoulder, with a band of tongues below the neck.

PROVENANCE

With Dr. Jacob Hirsch, (1874–1955), Geneva, before 1935
Münzen und Medaillen, Auktion XVIII, 29 November 1958, lot 107
Dr. Franz J. Roesli (1899–1981) Collection, Lucerne, Switzerland, acquired before 1970. Roesli was a geologist and director of the Glacier Garden, Lucerne
Swiss private collection, Lucerne

PUBLISHED

C. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, p. 255, no. 7: Attributed to the Athena Painter
J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 260
Beazley Archive Pottery Database no. 351589

LITERATURE

'The Athena Painter is a lekythos painter par excellence' (C. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, p. 141.) The Athena Painter's black-figure work was of high quality and the artist primarily worked on large lekythoi and oinochoai. His workshop was one of the production centres that developed the painting of white-ground lekythoi. See C. Haspels, *Attic Black-Figured Lekythoi*, Paris, 1936, pp. 141-60; J. Boardman, *Athenian Black-Figure Vases*, London, 1974, p. 113f, 147-149, figs. 250-255.



10 | AN ATTIC BLACK-FIGURE AMPHORA OF TYPE B
ATTRIBUTED TO GROUP E

ARCHAIC, CIRCA 540 – 530 BC
Height: 39 cm

Side A shows a warrior's departure scene, composed of a bearded quadriga charioteer identified as Hipodamas by an inscription in front. The departing warrior identified by an inscription (Eu[...]lochos) wears a high crested Corinthian helmet and armour and, a woman identified as Klerist[e] by an inscription, stands facing the chariot. A bearded man identified by an inscription as Hipomedon is seated on a folding stool to the far right. There is an inscription below the horses, reading 'peisis kalos'; side B shows a helmeted warrior standing beside his horse with a youth standing behind him wearing similar armour. To the far right stands a second helmeted warrior with a nude youth standing before him. There is graffiti on the underside of the foot: OP.

PROVENANCE

With Gorgoneion Classical Coins and Antiquities, United Kingdom, 1997
European private collection
Christie's, New York, 9 December 2005, lot 171
American private collection
Swiss private collection

PUBLISHED

Beazley Archive Pottery Database, no. 9021708.
E. Kephaliidou and D. Tsiaphake, (eds.), *Kerameos paides, Antidoro ston Kathegete Michale Tiberio apo tous mathetes tou*, Thessaloniki, 2012, pp. 40-41, figs. 1-3 (A, B)



LITERATURE

It has been suggested that this amphora can be attributed to the Bucci Painter, so-named by von Bothmer from an amphora formerly in the collection of Donato Bucci, now in the New Orleans Museum of Art: H.A. Shapiro, *Art, Myth and Culture, Greek Vases from Southern Collections*, New Orleans Museum of Art, 1981, p. 72. However, more recently a connection has been proposed to Group E (the E standing for Exekias), a group of Attic black-figure vase painters from whose workshop Exekias is thought to have emerged. This vase demonstrates some similarities to painters such as the Towry Whyte Painter and the group of London B 174. For further discussion of the group, see J. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, pp. 133-143 and J. Boardman, *Athenian Black-figure Vases*, London, 1974, p. 62.



11 | AN ATTIC BLACK-FIGURE HYDRIA
ATTRIBUTED TO THE LEAGROS GROUP

LATE ARCHAIC, CIRCA 525 – 500 BC
Height: 39 cm

The water jar has a high arching pouring handle and two horizontal carrying handles at either side. The decoration is in black-figure with added white and red to heighten the details. The main panel on the body of the vase depicts a warrior preparing to depart in his chariot for war. The chariot is being manned by a charioteer, and the warrior is standing in front of his chariot, in full hoplite armour, shown turning back to look at an old man with long white hair, presumably his aged father, whose hand is raised in a gesture of farewell. A hound stands on the far side of the four horses. The shoulder is decorated with two male revellers reclining at the symposium. They are flanked by large eyes, with a row of tongues above.

PROVENANCE

English private collection, Cambridgeshire, probably acquired in the 19th century on the Grand Tour



LITERATURE

The composition and general execution of this vase is very close to that of other vases attributed to the Leagros Group; there is a neck amphora with a similar composition of a warrior departing, now in the Fondation Gandur pour l'art: BAPD no. 7959; for the elderly man with his white hair falling in long ringlets see an amphora in Museo Gregoriano Etrusco Vaticano, acc. no. 372. The charioteer with long white drapery and a Boeotian shield can also be found on a Leagran lekythos in National Museum, Athens acc. no. 12482.

Despite these very Leagran characteristics, the use of large eyes on the shoulder is extremely rare in a hydria of the Leagros Group and one of the only other identified examples is in Boulogne, Musée Communale, acc. no. 410.



12 | A MONUMENTAL ATTIC BLACK-FIGURE LIDDED AMPHORA OF TYPE A, ATTRIBUTED TO THE LEAGROS GROUP

LATE ARCHAIC, CIRCA 510 – 500 BC
Height: 70 cm

Side A depicts the apotheosis of Herakles, the hero standing in a quadriga flanked by the Athena. Apollo playing his kithara and accompanied by a small faun stand on the far side of the horses, with Hermes leading the procession and Dionysus following at the rear of the procession. Side B depicts a Dionysiac scene with the god holding a kantharos, flanked by maenads and satyrs. A pair of long-horned goats walk amongst them. There is graffiti on the foot: ΔΕ

PROVENANCE

Pierre and Denise Nonnweiler Collection, Brussels, Belgium, in the possession of their family prior to World War II

Monique Nordmann (d. 2010) Collection, Geneva, Switzerland. Nordmann was a distinguished academic and classical archaeologist associated with the Pierre Arnaud Foundation

LITERATURE

The Leagros Group were active circa 520-500 B.C. and were the last important group of Attic vase painters to paint large-format images on vases in the black-figure style. The number of type A amphorae such as this by artists of the Leagros group is comparably low compared to the large number of neck amphorae and hydriai.

They portrayed vigorous and complex scenes with overlapping figures echoing the innovations of their red-figure contemporaries, the Pioneer Group, but still within the traditions of black-figure painting. The liquid and free lines of the figures of the Nordmann Amphora suggest that it can be dated to the later phase of Leagros group, with similarities to the bilingual work of the Nikoxenos Painter.

For further discussion of the Leagros Group see, J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, 354-391; and J.D. Beazley, *Paralipomena. Additions to Attic black-figure vase-painters and to Attic red-figure vase-painters*, Oxford, 1971, p. 161-172.

For a similar scene of the apotheosis of Herakles on another Type A amphora belonging to the Leagros Group now in the British Museum, cf. J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, no. 367.89; For a similar Dionysiac scene to that on side (b) now in the De Young Memorial Museum, San Francisco, cf. *op. cit.*, no.367.92. For an example with goats by the Chiusi Painter, now in the Antikensammlung Berlin, inv. no. F1827, cf. J.D. Beazley, *Paralipomena*, Oxford, 1971, no.170.5.

The graffiti on the Nordmann amphora appears to be a variant of Johnston's Type 17 E(iii) which occurs on a hydria by the Leagros group: A. Johnston, *Trademarks on Greek Vases*, Warminster, 1979, no. 28.





13 | AN ATTIC BLACK-FIGURE 'LITTLE MASTER' BAND CUP

LATE ARCHAIC, CIRCA 550 – 530 BC
Height: 14.3 cm

The encircling band with a nonsense inscription in Greek text on both sides, a single scrolling palmette springing from either side of the handles, the black glazed interior with a reserved central ring tondo. Handle-zone A: χαχαχε(.)π(.)ιυ; handle zone B: χ[]λ(.)λπ (ε)(α)(ε)(α)(α)υ.

PROVENANCE

Christie's, London, 7 November 2001, lot 316
American private collection

PUBLISHED

P. Heesen, 'Meaningless, But Not Useless! Nonsense Inscriptions on Athenian Little-Master Cups' in D. Yatromanolakis (ed.), *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings*, Oxford, 2016, pp. 103-4, no. 98.

A.J. Clark, 'Some Practical Aspects of Attic Black-figured Olpai and Oinochoai', in A. Tsingarida (ed.), *Shapes and Uses of Greek Vases (7th – 4th centuries B.C.)*, Brussels, 2009, p. 97, table 2

LITERATURE

Little Master cups, introduced around 560 BC and so named for their detailed miniature decoration, had a taller, slimmer shape than earlier cups. Little Master cups were either lip cups or band cups, easily differentiated by the placement of their decoration. A standard band cup was decorated with a scene or an inscription in the zone between the handles. The inscription might be a motto, an artist's signature, a nonsensical combination of letters as in this example, or even a row of blobs that imitate letters. The text on this cup – repeated with minor variations on both sides – looks to be meaningless but could evoke drunken gibberish related to the symposiac drinking party purpose of this cup. See P. Heesen, 'Meaningless, But Not Useless! Nonsense Inscriptions on Athenian Little-Master Cups' in D. Yatromanolakis (ed.), *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings*, Oxford, 2016.





14 | AN ATTIC RED-FIGURE KYLIX
ATTRIBUTED TO THE PITHOS PAINTER

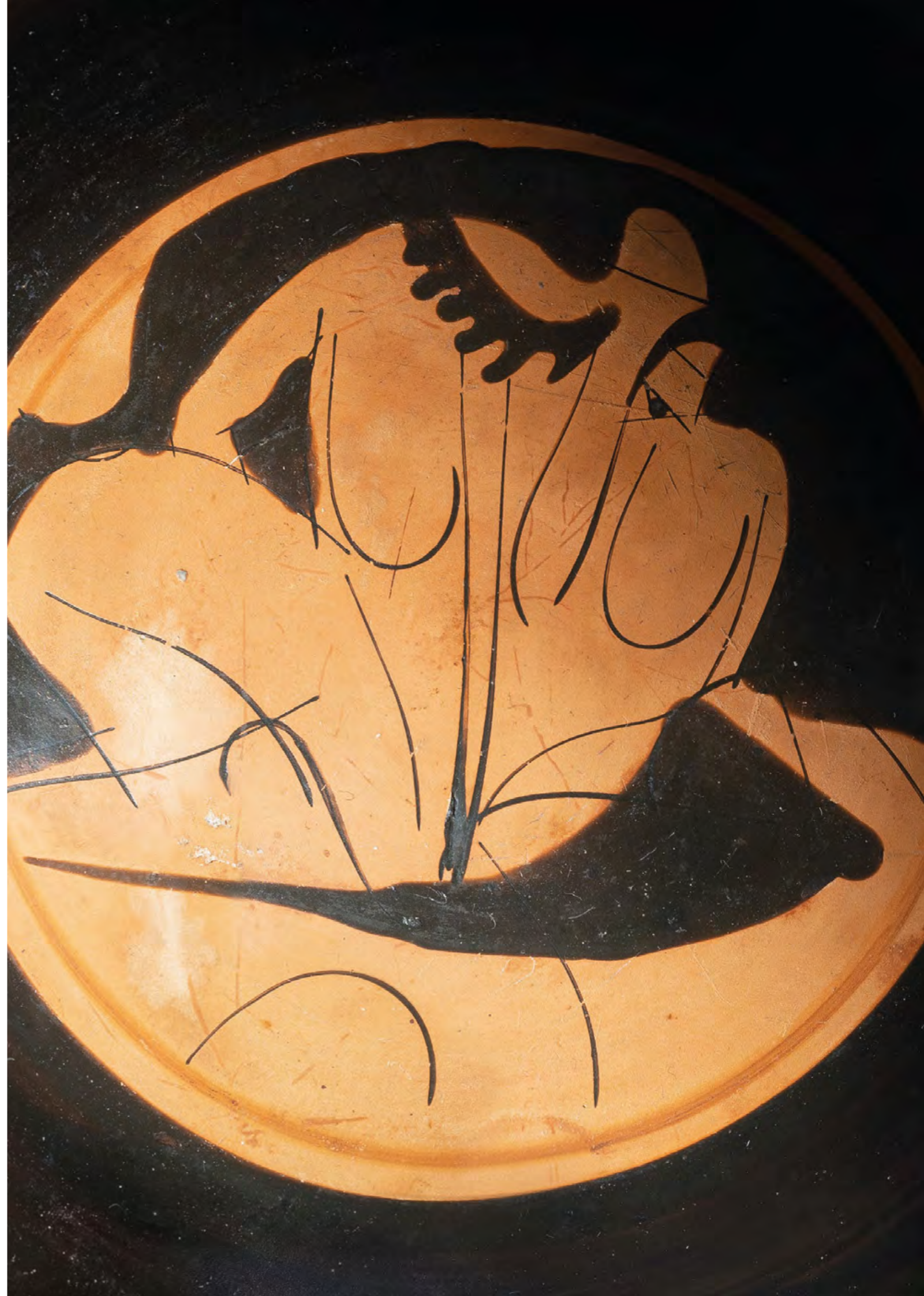
CIRCA 525 – 475 BC
Width including handles: 24 cm

The tondo depicting a youth in a Scythian cap with a drinking horn, a basket(?) suspended.

PROVENANCE
With Spink, London, before 1963
Private collection, London

PUBLISHED
J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p. 140, no. 41
Beazley Archive Pottery Database no. 201198

LITERATURE
Named for his depictions of pithoi, the Pithos Painter is known for his abstract style of painting. For a similar scene of a reclining Scythian at a symposium also by the Pithos Painter, see J. Boardman, *Athenian Red Figure Vases, the Archaic Period*, London, 1975, fig. 128.



15 | AN ATTIC RED-FIGURE NOLAN AMPHORA

CLASSICAL, CIRCA 475 – 450 BC
Height: 33 cm

Depicting on one side a youth resting on a staff and wearing a himation with his right arm and shoulder bare. The reverse side shows a draped woman moving to her left, probably a Maenad, wearing a chiton with a himation over the top, the folds of which are draped over her left arm. She is holding a flaming torch in one hand and a thyrsus in the other. Both figures are standing on a ground line with saltire squares and meander below, there is a band of tongues below the neck. Standing on a short, stepped foot and with elegantly twisted handles.

PROVENANCE

European private collection, 1980s
Sotheby's, London, 31 May 1990, lot 321
With Charles Ede Limited, London, catalogue 12, 1991, no. 18
UK private collection, acquired from the above

PUBLISHED

Beazley Archive Pottery Database no. 28072

LITERATURE

This type of vase is called a Nolan amphora, after the archaeological site at Nola, Italy, where the first examples of the shape were discovered. Nolan amphorae have a distinctive shape, which is characterised by an ovoid body, an elongated flaring neck, an inverted lip with grooves for a lid, and handles that rise from the shoulder and join the piece at the base of the neck. They were most likely used to store wine, olives, or oil. This is an early example of the type. For the form, see CVA, *British Museum* 3, p. 178/1. For a Nolan amphora with a similar scene of a youth leaning on his stick, compare p. 670, nos. 11 and 12 in J.D. Beazley, *Attic Red-Figure Vase-painters*, Oxford, 1963.





16 | A GREEK POTTERY OINOCHOE
IN THE FORM OF AN AMAZON'S HEAD

APULIAN, CIRCA 4TH CENTURY BC
Height: 22 cm

In the form of an Amazon wearing a Phrygian cap with ear flaps and a headband, with a prominent chin, parted lips, and an aquiline nose. The finely modelled face and hair are reserved with no additional paint, showing the smooth umber colour of the clay. The head back has been coloured in a reddish slip and the Phrygian cap and vessel neck are black glazed.

PROVENANCE

Collection of Spencer Compton, Second Marquess of Northampton, (1790–1851), Castle Ashby, Northamptonshire

Beazley called the collection of Greek vases 'the richest private collection in Great Britain and one of the richest in the world' (J.D. Beazley, 'Notes in the Vases in Castle Ashby', *Papers of the British School at Rome*, vol. 11, 1929, pp. 1-29). From 1820 to 1830 the Second Marquess lived in Italy, where he acquired most of his collection of over 160 ancient vases, including 52 black-figure amphorae. Eduard Gerhard was the first archaeologist to describe some of the vases in Northampton's collection, while on a visit to Rome: *Vasendes Lord Northampton*, *Archäologische Zeitung*, 4, Col. 340-342, Berlin, 1848. After the Marquess's return to England, the vases were placed at one of his residences, Castle Ashby in Northamptonshire.

PUBLISHED

J. Boardman and M. Robertson, *Corpus Vasorum Antiquorum, Great Britain, fascicule 15: Castle Ashby, Northampton*, Oxford, 1979, no. 109, p. 39, pls. 60.1 and 60.2
Christie's, London, The Castle Ashby Vases, 2 July 1980, lot 4
Beazley Archive Database no. 1000832

LITERATURE

A rare type, this oinochoe is in the form of an Amazon's head. The subject is distinctive due to the Phrygian style head wear, a soft conical cap with characteristic earflaps and a loose fold bent over at the apex. Greek vases depict Eastern 'barbarians' such as Amazons and Scythian archers wearing such headwear.

The Castle Ashby Amazon belongs to a small group of Greek vases in the form of heads that begin to appear circa 400 BC when the head vase as a form revives in ancient Greece. There is also a red-figure head vase in the Ashmolean depicting a woman with black painted skin and wearing a Persian cap or *kidaris*: *CVA: Oxford, Ashmolean Museum* 1, 10, pl. 96, 4.7-8. It has been suggested that she depicts an Eastern princess such as Andromeda. She is part of a group of Attic red-figure head vases attributed to Class W, The Persian Class, by Beazley as they all depict heads wearing Persian headgear. This also includes a vase in the British Museum (inv. no. 1849.0620.12), which is the form of a head of a Persian man wearing a Persian cap.



17 | AN ATTIC RED-FIGURE COLUMN KRATER
ATTRIBUTED TO THE PAINTER OF THE LOUVRE
CENTAUROMACHY

CLASSICAL PERIOD, CIRCA 450 – 430 BC

Height: 38.1 cm

The body of the vessel is painted with a symposium scene, composed of a bearded man and a clean-shaven youth, both wearing himatia draped over one shoulder and reclining on couches with tables before them. Standing between them is a woman playing the double flute. There are three draped youths on the reverse and a frieze of black-figure confronted lions and boars on the rim. There is a graffito 'KO' underneath the foot.

PROVENANCE

Robert Clements (1732–1804), 1st Earl of Leitrim, Killadoon, County Kildare, probably acquired during his Grand Tour, 1753–54 (when in Rome his portrait was painted by Pompeo Batoni, now in the Hood Museum of Art, Dartmouth College)

Nathaniel Clements, 2nd Earl of Leitrim, Killadoon (the krater was inventoried there in 1807), thence by descent

LITERATURE

The Greek symposium is one of the most iconic subjects of Attic vase painting. It was a traditional social gathering and convivial banquet where wealthy Athenian men drank together, reclining on couches (*klinai*). Such events were also attended by professional musicians (such as in this example), dancers, and courtesans, adding to the sense of revelry. Certain types of vessels were used at the symposium, including mixing vessels (the krater) and fittingly, they are frequently decorated with symposiac images.

The Painter of the Louvre Centauromachy is regarded as having worked in the same circle as the major classical vase-painter, Polygnotos. The artist specialised in column kraters, a shape which grew increasingly rare during the second half of the 5th century BC. There is a bell krater by the Painter of the Louvre Centauromachy with a very similar scene in the Vatican, Museo Gregoriano Etrusco Vaticano, cf. J.D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd edition, Oxford, 1963, 1091.63.



18 | AN ATTIC RED-FIGURE BELL KRATER

LATE CLASSICAL, CIRCA 430 – 400 BC

Height: 27 cm

The obverse with a scene of a mother saying farewell to her son who is departing with his horse for military service as an ephebe. The young man is shown leaning on two spears and wearing travelling clothes composed of a chlamys cloak with a banded border, the scabbard of his sword is sticking out from beneath his cloak. His petasos hat is slung behind his head and he is wearing soft boots. His unsaddled horse has a simple rein and stands behind him. His mother is depicted draped in a long chiton and she is wearing a sakkos on her head. She offers a phiale out towards her son and holds a trefoil-lipped oinochoe in her right hand behind her. The reverse depicts a frontally facing draped young woman, flanked on either side by young men wearing himatia.

PROVENANCE

German private collection before 2000

With Galerie Jürgen Haering, Freiburg, Germany, June 2005

With Charles Ede Limited, London, acquired 2005

UK private collection, 2006

LITERATURE

This krater with the simplicity and elegance of its draughtsmanship is close to the Eupolis Painter and works by the Villa Giulia Painter. For a similar horse on a krater by the Eupolis Painter in Ferrara, Museo Nazionale di Spina: T203, see F. Berti and P.G. Guzzo, (eds.), *Spina, Storia di una città tra Greci ed Etruschi*, Ferrara, 1993, p. 98, fig. 76. For a similar chlamys and petasos-clad youth on a Late Classical krater attributed to the Polygnotus Group, perhaps by the Christie Painter, see BAPD no. 8514.





19 | AN ATTIC RED-FIGURE CHOUS ATTRIBUTED TO THE WORKSHOP OF THE PAINTER OF THE FERRARA CHOES

LATE CLASSICAL, CIRCA 380 – 360 BC
 Height: 24 cm

A large chous on a ring foot, with wide resting-surface, and having a ribbed handle and broad trefoil lip. It is decorated with a symposium scene showing four young men. The central figure reclines on a deeply padded kline, a drape covering his legs and his right arm extended. He is flanked by two figures, naked apart from a himation flung over one shoulder, who move towards him carrying torches: one also has a lyre. On the far left is a seated youth holding a thyrsos. A band of ovolo forms the ground-line.

PROVENANCE
 Sotiriou Collection
 With Helios Gallery, UK, 1999
 With Charles Ede Limited, London, 2001
 UK private collection, acquired from the above

LITERATURE
 As no satyrs or maenads are shown, the thyrsos indicates that this could be a Dionysiac scene enacted on an evening during the Anthesteria wine festival. On the second and most important day of the celebration, the new vintage was blessed before Dionysus and everyone brought in their own wine and drank from their own chous.

For a related chous possibly by the same painter, now in Hobart, (Univ. of Tasmania, John Elliot Museum: 82), see BAPD no. 5807. There are vessels attributed to this group in Ferrara, Museo Nazionale di Spina: J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p. 1504.5. For further discussion see G. van Hoorn, *Choes and Anthesteria*, Leiden, 1951, figs. 100-107



20 | A GREEK BLACK-FIGURE
PAGENSTECHER LEKYTHOS

SOUTH ITALY, CIRCA 330 BC
Height: 22 cm

A Pagenstecher lekythos of typical form. The black-figure decoration showing a seated female, presumably Aphrodite, her lower body draped and holding a cista in her left hand. Eros stands before her, proffering a phiale. A palmette beneath the handle with leafy tendrils at either side.

PROVENANCE

Austrian family collection formed in the 19th century.
By descent to the research chemist, Dr Erwin Hoess
(1909-1985) and thence by descent
With Charles Ede Limited, London, 2008
UK private collection, acquired in 2011 from the above

LITERATURE

This vessel belongs to a group of 4th century BC vases (mostly lekythoi), collected by R. Pagenstecher early in the twentieth century and called by his name. These vases are unexpectedly decorated with the black-figure technique at a time when red-figure was the dominant technique in South Italy. The black-figure renaissance apparently took place in several centres, as most of the lekythoi were found in Campania and Sicily, while a few were also found in Paestum and Apulia. Sophisticated in style and relatively small in scale, most were decorated with only single figures, or a head or a bird. This is a large and fine example of the type.

Cf. R. Hirschmann, *Die Pagenstecher-Lekythoi*, Berlin, 1997;
R.M. Cook, *Greek Painted Pottery*, London & New York,
1997, 152-153; M.E. Mayo, *The Art of Southern Italy: Vases
from Magna Graecia*, Richmond, Virginia, 1982, 218-220;
Trendall, *RVP*, 1987, pp. 386-387.



21 | A GREEK BRONZE KANTHAROS

CIRCA 4TH – 3RD CENTURY BC

Height: 11 cm

The kantharos set on a banded stemmed foot, the slender handles with leaf-shaped terminals.

PROVENANCE

Sotheby's, New York, 12 June 2001, lot 75

American private collection, West Coast, acquired at the above sale

LITERATURE

The kantharos, one of the oldest Greek vase shapes, first became prominent during the Middle Helladic period, circa 2000-1600 BC. Kantharoi were primarily used as drinking vessels, and were particularly associated with Dionysus, the god of wine and vegetation.

For a bronze kantharos with similar handles and stemmed foot, found in Northern Greece, near Thessaloniki, see C. Rolley, *Les Bronzes Grecs*, Fribourg, 1983, p. 240, no. 288.





22 | A GREEK BRONZE BOWL

CIRCA 4TH – 3RD CENTURY BC
Diameter: 13.5 cm

The bowl of hemispherical form with everted rim, an incised band beneath the rim and at the shoulder, the base of the exterior decorated with a large rosette.

PROVENANCE

Sotheby's, New York, 12 June 2001, lot 76
Private collection, West Coast USA, acquired at the above sale

LITERATURE

Unadorned, or simply decorated metal vessels of similar shape to this Greek bronze bowl have a long tradition throughout the Ancient Near East and Mediterranean basin. Examples of this type of bowl, have been found not only in bronze but also gold and silver ranging from the 11th -1st century BC. The type was most likely used as a libation bowl in ritual settings, also known as a phiale.





23 | AN EGYPTIAN BRECCIA LUG HANDLE JAR

PREDYNASTIC TO EARLY DYNASTIC, NAQADA II – 1ST DYNASTY
 CIRCA 3500 – 2800 BC
 Height 7.2 cm

This small, elegant vessel is ovoid in form, with a flattened base and an out-turned rim. The body is decorated with a wide band of fluting, with an incised band near the top and bottom forming a border of notches.

PROVENANCE
 Maurer Collection, Basel, formed in the 1960s-80s

LITERATURE
 This ovoid form with similar decoration and lug handles can be seen in a number of major museum collections including the British Museum, (acc. no. 1891,0430.17). For further parallels and discussion, see M. Page-Gasser et. al, *Agypten - Augenblicke der Ewigkeit*, 1997, p. 43, nos. 21 A.B.



24 | AN EGYPTIAN DIORITE THREE-PART KOHL JAR

MIDDLE KINGDOM TO NEW KINGDOM, CIRCA 1800 – 1500 BC
 Height: 5.1 cm

In three parts, the body, rim and lid each carved separately.

PROVENANCE
 Jean Sigrist Collection, Basel, acquired in the 1960s – 1970s

LITERATURE
 Vessels such as this were predominantly produced from various types of stone and were used to store kohl. A kohl pot's specialised function required a certain shape: broad, low proportions that fit in the palm of the hand; an opening wide enough to allow the insertion of an applicator; and a tight lid to protect the contents from dust, wind, and moisture. Both men and women in Ancient Egypt applied kohl on their eyelids as protection against eye ailments, the glare of the sun, as well as in veneration of the gods.



25 | AN EGYPTIAN SERPENTINE THREE-PART KOHL JAR

MIDDLE KINGDOM, CIRCA 2000 – 1500 BC

Height: 7.6 cm

The vessel is composed of three separate parts: the lid, the rim and the body with integral four-footed stand.

PROVENANCE

Jean Sigrist Collection, Basel, acquired in the 1960s – 1970s

LITERATURE

There are similar examples in Brooklyn (acc. nos. 37.645Ea-b) but this example is rare as in addition to the integral stand, it has a separate rim. Cf. J. Vandier d'Abbadie, *Catalogue des Objets de Toilette Égyptiens*, Paris, 1972, pp. 74-75, no. 245 and Flinders Petrie, *The Funeral Furniture of Egypt with Stone and Metal Vases*, London, 1977, pl. XXX, 692.

26 | AN EGYPTIAN POLYCHROME PAINTED WOOD SARCOPHAGUS LID

THIRD INTERMEDIATE PERIOD, CIRCA 945 – 715 BC
Height: 85 cm

Preserving the upper end of an anthropoid lid, decorated with polychromy over gesso. The triangular face has a wide nose and full lips, elongated painted eyes featuring large black irises beneath arching brows, the pointed chin with a hole beneath where the now lost beard was once inserted. Wearing a blue striated tripartite headcloth with red details, adorned with vulture wings and a circlet with a geometric pattern around the head. The lappets falling in front of the shoulders with two separately carved fistled hands below with the thumbs extended.

PROVENANCE

Collection of Mr and Mrs Henry Koehler, Southampton, New York, acquired in the early 1960s
With Royal Athena Galleries, New York, early 1960s

PUBLISHED

Exhibition Catalogue, *From Southampton Collections*, Parrish Art Museum, Southampton, New York, 1973, no. 2

EXHIBITED

Parrish Art Museum, Southampton, New York, 4 August – 2 September 1973

LITERATURE

Coffins of this period were sometimes given minimal embellishment, with the body likely left unadorned. According to C.M. Rocheleau (*Ancient Egyptian Art*, North Carolina Museum of Art, Raleigh, NC, 2012, p. 44), 'while sufficient for ancient Egyptian purposes, this simplification...was deemed deficient in graphic interest by nineteenth-century collectors and antiquarians, who preferred flamboyant and elaborately decorated coffins. As a result, the colourful heads were cut from the undecorated portions of the coffins and sold as is.' For a similar example see cat. no. 17, pp. 44-46 in Rocheleau, *op. cit.*

For further discussion see S. D'Auria, P. Lacovara, and C.H. Roehrig, *Mummies & Magic, The Funerary Arts of Ancient Egypt*, Dallas Museum of Art, 1993.







27 | AN EGYPTIAN WOOD
FIGURE OF A MAN

NEW KINGDOM, 18TH DYNASTY,
CIRCA 1550 – 1307 BC
Height: 20.5 cm

The figure is in the form of young man standing with his arms held at his side. He is shown wearing a long kilt with a flaring overfold in front and a short wig with radiating striations. The eyes and the upper lids are well modelled, the proper left slightly higher than the right. There are some traces of pigment remaining, especially on the eyes; the feet are missing.

PROVENANCE

Joseph Lindon Smith (1863–1950), New Hampshire, USA, acquired before 1950
Lindon Smith was an American painter, best known for his extraordinarily faithful and lively representations of antiquities, especially Egyptian tomb reliefs
Christie's, New York, 18 December 1996, lot 59

LITERATURE

The types of funerary equipment that the ancient Egyptians put into their tombs had become standardised long before the New Kingdom. Based on the wealth and status of the deceased, provisions for burial included a container for the mummified remains, food offerings, protective figures and objects, servant statues (shabtis), furniture, tools, weapons, and clothing. In addition to being emblems of status and for symbolic use in the afterlife, some also were meant to aid in resurrection and to offer protection. Small wooden statuettes were often placed in tombs, near to the mummy, and the statuette acted as an alternative resting place for the spirit of the deceased in the event of damage to the physical body. For a similar example see Vandier, *Manuel d'Archeologie egyptienne. III. Les Grandes Epoques. La Statuaire*, pl. CXXXVIII, 4.



28 | AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

NEW KINGDOM, RAMESSIDE, 19TH – 20TH DYNASTY, CIRCA 1295 – 1075 BC
Height: 44 cm

The fragment is carved in sunken relief with a male figure facing to the left, wearing a closely pleated garment typical of the New Kingdom, and a short, beaded wig, his arms upraised in veneration before an offering table filled with food and other votives including loaves and a duck. There are the remains of an inscription above.

PROVENANCE

Swiss private collection, 1970s
Sotheby's London, 23 May 1988, lot 164
English private collection

LITERATURE

There is a similar adoring figure on a relief for Neferhotep in the Art Institute of Chicago: inv. no. 1924.579. For a full offering scene from the tomb of Rij from Memphis showing a procession of figures with a table of offerings, see Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung inv. no. 7278.





29 | A SILVER AND AMBER DEMI-PARURE WITH EGYPTIAN TURQUOISE FAIENCE BEADS

FAIENCE: NEW KINGDOM TO LATE PERIOD, CIRCA 1550 – 332 BC
 Outside length: 50 cm; diameter of collar: 18 cm

Composed of a matching set of earrings and a necklace. The collar necklace composed of sixty long faience tubular mummy beads restrung on silver wire in horizontal groups of five and interspersed with a large amber bead (twelve in total). The fan-shape clip-on earrings each composed of five amber beads, with a border of turquoise faience beads above and an inlaid panel of turquoise glass below.

PROVENANCE

Collection of Olga Lowe (14 September 1919 – 2 September 2013), UK, acquired in the 1940s in Cairo, thence by descent



30 | AN EGYPTIAN LIMESTONE RELIEF OF A QUEEN OR GODDESS

PTOLEMAIC PERIOD, CIRCA 332–32 BC

Height: 48.3 cm; width 25.4 cm

Carved in sunken relief, depicting a queen or goddess in profile to the left. She is wearing a wig surmounted with a modius from which likely emerged a crown of tall plumes with cow's horns and a solar disc. There is an uraeus cobra at her forehead. She is shown wearing a dress with scalloped detail, revealing her breast. Around her neck is an ornamented broad collar, with a decorated armband at the top of her arm.

PROVENANCE

Sotheby's, London, 5 July 1982, lot 181

American private collection

LITERATURE

By the Ptolemaic period, the depiction of, and iconography associated with queens and goddesses had become almost indistinguishable. Ptolemaic queens up until Cleopatra VII were depicted as idealised, desirable, wearing long tightly fitting dresses that enhanced their figures as much as they covered. This dress details a wide strap leaving her breast uncovered. A similar dress is worn by Hathor and Isis on reliefs at the Ptolemaic temple at Kom Ombo. There are depictions of Cleopatra VII wearing a similar headdress on a relief in the temple of Hathor in Dendera.



31 | TAKHIBIAT, THE SISTRUM-PLAYER OF AMUN-RE

AN EGYPTIAN GREYWACKE FRAGMENTARY FIGURE
OF A PRIESTESS AND NOBLEWOMAN

THEBES, EARLY PTOLEMAIC PERIOD, CIRCA 332 – 200 BC
Height: 26 cm

The dark grey green schist torso of a noblewoman, the priestess Takhibat is shown standing, with her left leg advanced, her arms are held at her sides, her hands are clenched. She holds in her left hand an emblematic cloth, in her right hand, she probably originally held a papyrus umbel. She is wearing a long close-fitting dress with her circular navel visible beneath. She was likely originally wearing a wide wig with traces of two tresses visible on either side of the deep back pillar. The back pillar is engraved in sunken relief with two columns of incised hieroglyphs, for Takhibat, 'the Sistrum-Player of Amun-Re'

(1) The noble lady, great of favour, holder of benevolence, excellent of character, sweet of love and praised in the mouth of everyone, great of favour without her knowing, the great lady [...]

(2) Beloved by her brothers, praised by her city god, the august one, sistrum-player of Amun-Re, Takhibat, true of voice, daughter of the god's father and prophet [...]

PROVENANCE

George Michaelides (1900–1973), acquired in Egypt in the 1930s–1940s
Curtis C. Strong (1913–2002) and Jane L. Strong (1911–1992), Washington, D.C. area, acquired circa 1966–67, thence by descent

PUBLISHED

S. Albersmeier, *Untersuchungen zu den Frauenstatuen des Ptolemäischen Ägypten*, (AegTrev 10), Mainz am Rhein, 2002, no. 145, fig. 13c, p. 141, p. 379
M. Panov, *Women in the Inscriptions of the Late Period*, Novosibirsk, 2018, p. 23.
Recorded: CLES (Corpus of Late Egyptian Sculpture) database, Brooklyn Museum, 1960s.





LITERATURE

This statue represents the idealised, modest yet desirable depiction of the female form refined in the Late Dynastic to early Ptolemaic period. The long tightly fitting dress enhances her figure as much as it covers, with the shape of her thighs, her pubic region, slightly rounded stomach as well as the dip of her navel all visible beneath the drapery. On the reverse, careful attention has been made to show the curve of her buttocks juxtaposed with the straight lines of the back pillar.

The title of Sistrum-player is found from the 22nd dynasty through to the Ptolemaic Period. The fact that Takhibat appears to be holding a papyrus umbel and bears the title, sistrum-player links her to the cult of Amun at Thebes. The title of 'noble lady' found on this statue indicates that Takhibat was a noble woman of high rank, possibly connected to the royal family: there is similar titlature on the royal early Ptolemaic rose granite statue of Arsinoe II inv. no. 22681, in the Vatican, Museo Gregoriano Egizio, Rome.

Albersmeier points out that the Strong Takhibat is also highly unusual for the attributes she holds. The cloth she holds in her left hand is a rare occurrence in female statuary and particularly so in the left hand (which is usually restricted to royal figures), as it is far more commonly found in the right hand. Even more significant is that Takhibat holds a papyrus umbel in her right hand. Robert Bianchi points out that it is 'exceedingly rare for a sculptural representation of a woman to be holding a floral attribute in the fist of a lowered arm. Such floral attributes are more commonly associated with high-ranking elite male members of Ptolemaic society. Hence, that attribute is indicative of her advantaged, and very elevated social status', and perhaps even more compelling combined with the cloth in her left hand.

The name Takhibat, meaning 'she who has a joyous character' became popular in the Ptolemaic period and appears on other near contemporary Theban statues of sistrum-players of Amun-Re. Considering her name and her connection with the cult of Amun-Re at Karnak, it is probable that the Strong Takhibat also originates from Thebes and may be viewed alongside this Ptolemaic group of priestesses from Karnak. 'The group attests to a strong priestly community in Ptolemaic Thebes, where higher level priestly families still had the influence and means to dedicate statuettes of their female family members throughout the Ptolemaic period': Albersmeier, 2011, p. 65.

The Strong Takhibat is a superbly carved fragment of elegant form and in a fine quality greywacke as opposed to the more commonplace limestone statues surviving from Karnak in this period. Greywacke, 'was considered to be one of the most prestigious materials used during the course of the Egyptian Late Period. It was the stone of choice for royal images of the Persian kings of Egypt, for which see the statue of Darius the Great from Susa, and it continued to be so regarded by the Julio-Claudian emperors of Rome who employed it repeatedly for representations of members of their royal family' (R.S. Bianchi). This choice of stone, the quality of the carving, combined with her rare set of titles, make this a unique piece of excellent provenance, and a wonderful rediscovery.

With thanks to Olivier Perdu, Carol Andrews and Robert Steven Bianchi for their invaluable assistance.



32 | AN EGYPTIAN GREYWACKE
FRAGMENTARY BUST
OF A MAN

SAITE, EARLY 26TH DYNASTY
CIRCA 664 – 600 BC
Height: 12 cm

From a votive statuette, the features are finely sculpted. He is shown wearing a horizontally striated wig behind large ears and falling at the shoulder, the collarbone is pronounced, and the nipple rendered in relief. There is a youthful, idealising demeanour.

PROVENANCE
French private collection, acquired before 1951

LITERATURE
The 26th Dynasty was the last native dynasty to rule Egypt before the Persian conquest in 525 BC. It is also known as the Saite period after its capital city Sais. The artistic output is generally characterised by archaising tendencies which consciously draw inspiration from previous dynasties, in particular to Thebes in Upper Egypt during the Middle Kingdom. But instead of creating sculptures for the tomb, the Saites filled their temples with statues to be seen by worshippers. This bust is both an example of such reference to Middle Kingdom private statuary, and likely from such a votive statuette, perhaps an Osiriphoros, stelephoros or naophoros. For other Late Period statuary with similar striped wigs, see a stelephoros in the British Museum (EA26270); also two Osiriphoroi in the Walters Art Museum, inv. nos. 22.206 and 22.215 (also greywacke).





33 | AN EGYPTIAN GREYWACKE FRAGMENTARY BASE OF A SPHINX INSCRIBED FOR KING PSAMTEK II

LATE PERIOD, SAITE, 26TH DYNASTY, CIRCA 595 – 589 BC
 Dimensions: 19.5 cm x 8 cm x 20.5 cm

The rectangular base with the remains of a sphinx's left forepaw, two sides inscribed with a single row of text with Psamtek II's Horus names 'Senefertawy' and 'Menekhib'. The text reads in two directions with the ankh sign (which has no direction) beginning each line. Running left from the ankh it reads: "Long live the Horus Menekh-ib [Running right from the ankh: "Long live the Golden Horus Snefer-tawy (Psamtek) | Son of Ra of his body, his beloved (Psamtek)[[

PROVENANCE

Professor Virgil Bird Collection (1941–2001), New York, acquired in the 1970s or earlier

EXHIBITED

On loan to The Brooklyn Museum from 1984–1986

LITERATURE

Sphinxes served as temple figures. Combining the muscular body of a reclining lion with the head of a royal human, the sphinx was a powerful symbol of the ancient Egyptian concept of divine kingship. According to Olivier Perdu, this sphinx was originally created for king Necho, with the sphinx's first inscription later replaced by one naming King Psamtek II. This is based on its connection with a similar base for a statue of a sphinx of King Psamtek II now in the Walters Art Museum, Baltimore (acc. no. 22.104). This was also originally for Necho.

34 | A GREEK BRONZE APPLIQUÉ IN THE FORM OF A SATYR

HELLENISTIC, CIRCA 1ST CENTURY BC
Height: 15.2 cm

The satyr's muscular torso emerges from an acanthus, with a projection for attachment behind. The figure is shown wearing an animal pelt, the hooves are knotted at his left shoulder. The satyr is depicted with a dynamic turn throughout the torso, and the head is twisted to the right and back. The locks of his wild hair are upswept at the centre, obscuring the tips of his pointed ears but revealing his small horns. The face is drawn into a wild expression with a knitted brow, a deep horizontal crease across the forehead, and his fleshy lips are parted revealing his upper row of teeth. His right arm is bent and raised up toward his face with his index finger extended.

PROVENANCE

German private collection, 1990s
Collection of Mr. and Mrs. Charles W. Newhall III, Maryland, USA, acquired in 2005





LITERATURE

The expressive face and the powerful body with its dynamic movement are typical of the Hellenistic style of the 2nd – 1st centuries BC. Busts in the form of mythical creatures such as this example were used in the Hellenistic and Roman periods as decorative appliques on furniture and bronze vessels. For discussion of similar protomes on Hellenistic and Roman furniture see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans*, London, 1966, p. 356, nos. 533-536. For an erote emerging from a similar calyx, see A. Leibundgut, *Die römischen Bronzen der Schweiz*, 3, Mainz, 1980, nos. 136-137, pls. 144-145.

Satyrs, with their connection to Dionysiac revelry were a popular subject on vessels and furniture related to dining and entertaining. There is a satyr protome in a similar vein from the Fleischmann Collection: M. True, K. Hamma, *A Passion for Antiquities. Ancient Art from the Collection of Barbara and Lawrence Fleischman*, Exh. cat., The J. Paul Getty Museum in association with Cleveland Museum of Art, California, 1994, pp. 258-259, no. 130.



35 | A GREEK BRONZE FIGURE
OF A DIOSKOUROS

HELLENISTIC, CIRCA 3RD – 2ND CENTURY BC
Height: 13 cm

The nude muscled youth with long flowing Alexander-like curling hair, wearing a pilos type hat, shown with his left leg advanced, his left arm raised, originally to hold a spear which is now missing, his right arm bent at the elbow and held in front with a short sword in his hand.

PROVENANCE
Sasson family collection, Jerusalem, Israel acquired before 2000



LITERATURE

The Dioskouroi, Castor and Polydeuces (Pollux), were the twin sons of Zeus and Leda, brothers of Helen and Clytemnestra. Protectors of sailors and patrons of horsemen and races, their cult was traditionally based in the city of Sparta but soon spread to other parts of the Peloponnese and beyond.

In classical sculpture the Dioskouroi were depicted as a pair of naked youths, wearing traveller's capes and egg-shaped caps, and usually with their horses by their side. For related iconography see A. Hrmarty, 'Dioskouri,' *LIMC*, vol. III, no. 92. Cf. the British Museum, acc. no. 1824,0429.1 for a Hellenistic period bronze from Paramythia in Epirus (Greece).

36 | A ROMAN MARBLE HEAD OF HELIOS,
AFTER ALEXANDER THE GREAT

IMPERIAL, CIRCA 2ND CENTURY AD

Height: 19.5 cm

The under life-size head of the sun-god is depicted in a type inspired by Alexander the Great with masses of long curling hair falling around a creased forehead and strong brow line. He was originally shown wearing a diadem, probably made from bronze, with the drilled holes remaining for insertion of separately made sun rays.

PROVENANCE

François Antonovich Collection, Paris before 1996

Christie's, London, 5 October 2000, lot 98

with Royal-Athena Galleries, New York, 2005

Jeff Hunter Collection, New York, 2005–2019

PUBLISHED

F. Antonovich, *Les metamorphoses divines d'Alexandre*, 1996, pp. 88 & 344.

LITERATURE

Helios, the ancient Greek sun-god, was said to drive his chariot each day from east to west across the sky, mirroring the movement of the sun. He is usually depicted wearing a radiate crown symbolising the rays of the sun.

One of the titles given to Alexander the Great was Helios, and depictions of the sun god from the Hellenistic period onwards were heavily influenced by portraits of Alexander. The surviving portraits of Alexander the Great are noteworthy for the wide range of styles employed to portray his unique physiognomy. The treatment of his leonine hair, for example, can be long and wavy on some portraits, while others emphasise the characteristic anastole or cowlick. Some show the Macedonian ruler with a pronounced crease in the forehead as with this image of Helios-Alexander.

Portraits of Alexander continued to be made throughout the Hellenistic period and beyond into Imperial Rome. The Roman love of important historical characters, coupled with their insatiable demand for ancient works of art, meant that portraits of Alexander and Alexander as Helios continued to be popular well into the Roman Imperial period. By this time, images of Helios were entirely conflated with those of Alexander. The head of Alexander-Helios presented here, has Alexander's characteristic wild thick hair, secured with a diadem, signifying royalty, around his head. There are holes in the band where a metal radiate crown would have been attached, symbolising the rays of the sun. Based on the deep drill work for the hair, this classical and idealised portrait of Alexander-Helios likely dates to the Hadrianic period.

For further discussion, see A. Stewart, *Faces of Power, Alexander's Image and Hellenistic Politics*, University of California, 1994. For a similar Roman period portrait of Alexander see Museu Nacional Arqueològic de Tarragona, inv. no. 461.





37 | A HELLENISTIC BRONZE FIGURE OF ISIS FORTUNA

CIRCA 1ST CENTURY BC – 1ST CENTURY AD

Height: 20 cm

The goddess is shown standing with her weight on her right leg, wearing a chiton tied at the waist and falling in soft folds to the ground, with a himation over the top, the ends over her extended left hand which would originally have held a cornucopia. Her right would have held a ship's rudder. She wears a stephane in her hair, surmounted with the crown of horns, ears of wheat, and a sun disc, with two long curls falling below her shoulders.

PROVENANCE

Collection of Dr A., Germany until 2004

With Rupert Wace Ancient Art, London, 2004

UK private collection, acquired from the above

LITERATURE

Isis Fortuna was a syncretic deity, combining the attributes of the Egyptian goddess Isis and the Graeco-Roman Tyche/Fortuna. It was during the Ptolemaic period that the goddess Isis received her Hellenistic iconography in addition to her existing Egyptian attributes, as her popularity grew in the Roman world.

This figure merges the elaborate Egyptianising headdress with the cornucopia and ship's rudder the statuette would have originally been holding. The attributes of the two goddesses have been successfully integrated into a harmonious composition. See Rausa, 'Tyche/Fortuna' in *LIMC*, vol. VIII, no. 180 for similar compositions.



38 | A ROMAN MARBLE PORTRAIT BUST OF A WOMAN

AUGUSTAN, EARLY 1ST CENTURY AD
Height: 41 cm

The bust has been carved for insertion into a herm, preserving the neckline of her stola. She is portrayed with her head turned slightly to her left, with a calm expression, and lidded eyes. Her long hair has been drawn back over the ears in multiple braided strands, divided by a single braid pulled up above the forehead, falling in a fringe of curls at her forehead and temples, and tied over the nape of the neck.

PROVENANCE

Mssrs. Pizzardi and Barberi, Ascona, early 1960s
Luigi Hagner, Lugano-Cureglia, late 1960s
With Donati Arte Classica, Lugano

LITERATURE

The Augustan classicism so apparent in portraits of women from this period, owes a great deal to the ideals established by portraits of Livia, the wife of the emperor Augustus. For a related example traditionally identified as Terentia, in the Museo Archeologico Nazionale in Naples, inv. no. 6247, probably from the time of Livia, see M. Guidobaldi, ed., *Ercolano. Tre secoli di scoperte*, exh. cat., Naples, 2008, p. 279f., no. 113.

There is also a bust of a Roman matron at Petworth with a similar hair arrangement: see J. Raeder, *Die antiken Skulpturen in Petworth House*, 2000, pp. 179ff., no. 64, pl. 81f.; the author (*op. cit.*, p. 180) notes that late Augustan portrait coiffures tend to combine heterogenous elements freely, such as the thin central braid which appears mostly on portraits of girls. For the fringe of ringlets over the forehead also see a head in the J. Paul Getty Museum, inv. no. 72.AA.129 (J. Frel, *Roman Portraits in the Getty Museum*, 1981, p. 34, no. 19).



39 | A ROMAN MARBLE FRAGMENTARY POLYKLEITAN
HEAD OF THE 'WESTMACOTT ATHLETE' TYPE

AUGUSTAN, CIRCA 25 BC – AD 25
Height: 22.5 cm

From the collection of Doris Duke, this is a high quality early Imperial Graeco-Roman copy of a mid-5th century BC work that has been attributed to the famous High Classical Greek master sculptor Polykleitos. The just under life-size sculpture preserves the left side of the youth's head with highly idealised facial features including lidded brows, a tilted downturned head and full lips, his short hair is a mass of comma-shaped locks.

PROVENANCE

Doris Duke (1912–1993) Collection, Hillsborough Township, New Jersey, acquired before 1967



LITERATURE

The Duke head appears to be a Parian marble copy of the head of Polykleitos' lost original bronze statue of the youthful boxer Kyniskos of Manteneia who was depicted placing his victor's wreath on his brow with his right hand. Pausanias speaks of the statuaries of victorious athletes at Olympia: *The statue of Kyniskos, the boy boxer from Mantinea, is by Polykleitos* (Pausanias, VI. 4. 11).

As Greek sculptors sought to perfect the youthful male body, they explored systems of proportion and balanced composition. In the mid-5th century BC, the master sculptor Polykleitos addressed these subjects in a treatise entitled *Canon*. His famous statue of a spear-carrier (Doryphoros) in the contrapposto stance of opposing balances apparently exemplified the Canon's principles. The Kyniskos / Westmacott youth from which the Doris Duke head probably belongs, stands in the Polykleitan tradition but with the boy's weight on his left leg, counterbalanced by the raised right arm.

This head encapsulates the absolute physical ideal of a young man of mid-5th century BC Greece, the height of Athenian classicism for which Polykleitan sculpture was so revered. However, it is not only the sculptor's famous system of proportion and his masterful grasp of contrapposto that makes the work of Polykleitos so compelling; the synthesis of his Canon with his subjects, who represent the height of youthful masculine athleticism and heroism, allows them to verge on the divine. They are the absolute visual epitome of the Greek concept of arete. The visual power of that beauty and heroic excellence continued throughout the Hellenistic period, to Imperial Rome when the Doris Duke head was carved, where the Polykleitan heroic ideal would be repackaged as a political message by the emperor Augustus. (J. Pollini, 'The Augustus from Prima Porta and the Transformation of the Polykleitan Heroic Ideal: The Rhetoric of Art,' in W.G. Moon, *Polykleitos, the Doryphoros, and Tradition*, 1995, pp. 262-82.) For a more recent summary of various Polykleitan replicas, see Bol/Beck, *Polyklet: der Bildhauer der griechischen Klassik*, Mainz am Rhein, 1990, pp. 591-594, cat. nos. 110-116.





40 | A LARGE ROMAN MARBLE BUST OF A YOUTHFUL BACCHUS

CIRCA 1ST CENTURY AD
Height: 55 cm without socle

The over life size bust of the god is depicted with his head turned slightly to his left, gazing downwards. His long curling hair is centrally parted and swept back to the nape of his neck, caught with a diadem at his forehead and a foliate wreath, with tresses falling at his neck.

PROVENANCE

European private collection, 19th or early 20th Century

Probably with Crowther, Syon Lodge, in the 1930s

Audrey Pleydell-Bouverie (1902–1968) Collection, The Holme, London and Julians Park, Hertfordshire, acquired from the above

Art collector and socialite, Mrs Audrey Pleydell-Bouverie's social circle included such diverse luminaries as Elizabeth Bowes-Lyon (Queen Elizabeth The Queen Mother), Winston Churchill, Coco Chanel, Cecil Beaton, Fred Astaire, and Salvador Dali. In 1936 Audrey acquired The Holme in Regent's Park and set about remodelling the house and gardens under the guiding hand of the decorator Stéphane Boudin of the Parisian Maison Jansen, who would later go on to remodel the Kennedy White House. Boudin's Classicising taste was a critical inspiration for the interiors, fusing furniture from early 19th century England, France and Italy, alongside sculpture and paintings in what one could term the 'Vogue Regency' style. It is believed that the bust of Bacchus was purchased during this time. When Audrey bought Julians in Hertfordshire, she turned again to Stéphane Boudin and her collection of artworks were moved there, where this bust remained

LITERATURE

The god of fruitfulness, wine and revelry, Dionysus/Bacchus is here depicted in his youthful, and long-haired guise, gazing downwards and crowned with a foliate ivy wreath. This bust is close to the Horti Lamiani and Borghese-Colonna types, both are thought to be Roman copies of 4th century BC Greek originals. It was during the Classical Period in ancient Greece that images of Dionysus moved from showing the god as an older bearded man, to a more youthful and idealised portrayal. It has been suggested that this development could be linked to the rise in popularity of the play *The Bacchae*, and the depiction of the god by Euripides. The corkscrew curls for example, and the looser coiffure are used to express the wild, ecstatic spirit of Dionysus.

The Horti Lamiani type is named after a Roman marble head of Dionysus/Bacchus, now in the Capitoline Museum, that was discovered in the Lamian Gardens, an ancient Roman villa with large gardens and outdoor rooms located on the Esquiline Hill in Rome. See C. Gasparri, 'Dionysos,' in *LIMC*, vol. III, no. 121 and 123. The subject of Dionysus/Bacchus was a popular choice for garden decoration in ancient Rome, both public and private as the god's association with nature, as well as relaxation and leisure, made him a fitting choice for garden ornamentation. The *hortus* in a private home or villa was often enhanced with sculptures, fountains, garden furniture, and reflected a 'blending of Roman and Greek ideas and concepts' (P. Roberts, *Life and Death in Pompeii and Herculaneum*, London, 2013, p. 148). This Bacchus would have been as fitting a garden decoration in antiquity, as in the 20th century Pleydell-Bouverie gardens.



41 | A ROMAN POLYCHROME FRESCO WALL PAINTING

THIRD POMPEIAN STYLE, EARLY 1ST CENTURY AD
Width: 72.4 cm

On a cream ground, with a blue and gold border on four sides, with a rectangular panel at the centre along the lower border, outlined in red, with bifurcating vines emerging from red projections at the top corners, the panel with a seaside landscape, with two figures standing on either side of a building fronted by a colonnade.

PROVENANCE

With Vanessa Purcell & Co, Manchester, England, 1996
Pennsylvania private collection, acquired from the above 21 March 1996
Christie's, New York, 13 December 2013, lot 133
American private collection

LITERATURE

Much of what we know about the techniques of Roman wall painting comes from Pliny's *Natural History* and Vitruvius' manual *De Architectura*. Vitruvius describes the elaborate preparation employed by wall painters to produce a mirror-like sheen on the surface. Preliminary drawings or light incisions were then used to guide the artist in painting the fresh plaster of the walls with bold primary colours. Softer, pastel colours were often added on dry plaster in a subsequent phase. Vitruvius also explains the pigments used. Red was derived either from cinnabar, red ochre, or from heating white lead. For further discussion, see R. Ling, *Roman Painting*, Cambridge, 1991.

The third style of Roman fresco painting, Ornamental, dates from 20 BC to 20 AD. In it, there is a closing up of space. Illusion is rejected in favour of ornamentation. Largely monochromatic walls were often painted with a few pieces of architecture. For instance, candelabra or slender columns were used to divide the wall into separate sections. These sections then supported smaller, framed paintings, set up in the fashion of an art gallery.

For similar rectangular landscape scenes set in the centre of cream-ground panels, placed high on the walls of a third-style peristyle, see F. Coarelli, ed., *Pompeii*, 2002, p. 264. For seaside landscapes on wall paintings see J. Ward-Perkins and A. Claridge, *Pompeii A.D. 79, vol. II.*, 1978, nos. 5 and 7, p. 119.





42 | A ROMAN MARBLE CINERARY URN DEDICATED BY CLAUDIA ATALANTE FOR HER HUSBAND TIBERIUS CLAUDIUS UTILIS

TIBERIAN TO CLAUDIAN, CIRCA 1ST HALF OF THE 1ST CENTURY AD
Height: 39 cm; width 37.5 cm; depth: 27.5 cm

Carved in the form of a small naiskos. The lid is in the shape of a vaulted roof with a crowned bucranium in the middle of the pediment with palmette acroteria at the corners. Inscribed: TI. CLAUDIO/ UTILI/ CLAUDIA ATALANTE/ CONIUGI BENE MERENTI. The urn was commissioned by Claudia Atalante for her 'well-deserving husband' Tiberius Claudius Utilis. The base and lid are not belonging.

PROVENANCE

Recorded as having been found in a vineyard on Mons Cesena (Pirro Ligorio)
Collection of Cardinal Colonna, late 15th century (Pietro Sabino, 1494)
In the 'house of D. Tamyra', early 16th century (Mazochius, 1521)
In a 'private house under the Quirinal', Rome, late 16th century (M. Smetius, 1588)
Gardens of the Palazzo Giustiniani (Francesco Tolemeo)
Collection of William Ponsonby (1704-1793), Viscount Duncannon, later 2nd Earl of Bessborough, Roehampton, UK; acquired prior to 1751
William Lowther (1787-1872), 2nd Earl of Lonsdale, Lowther Castle, Penrith, UK, thence by descent

PUBLISHED

Ms. P. Sabinus. Marc., 1494, fol. 132 & 215 ('Collection of Cardinal Colonna')
J. Mazochius, *Epigrammata Antiquae Urbis*, Rome, 1521, f. 62-3 ('In domo D. Tamyrae')
Martin Smetius, 1588, no. 112, 3; as recorded in Janus Gruter, 1603, no. 772, 5 ('In domo privata sub Quirinali')
Pirro Ligorio, *Cod. Neap.* 1. 39, p. 243; as recorded in Onofrio Panvinio, 1529-68, Panvinio Vatic. 6036, f. 60
Corpus Inscriptionum Latinarum, vol. VI, 3, Berlin 1886, Urbs Roma, No. 15320 (Recorded at Lowther Castle)

LITERATURE

In ancient Rome the remains of the deceased were deposited in a cinerary urn usually with a dedicatory inscription and sometimes a portrait such as in this example. The epitaph is dedicated by Claudia Atalante for her 'well-deserving husband' Tiberius Claudius Utilis, although it appears to be Claudia Atalante, who is depicted in the portrait bust with a hair arrangement reminiscent of that of Agrippina Maior. For further discussion of such urns, see D.E.E. Kleiner, *Roman Imperial Funerary Altars with Portraits*, Rome, 1987; F. Sinn, *Stadtrömische Marmorurnen*, Mainz am Rhein, 1987.

With a name such as Tiberius Claudius Utilis, it is likely that the deceased was a freedman (or a descendant of such) manumitted in the Claudian family before it became imperial: possibly freed by Tiberius before he was adopted into the Julian family in AD 4 (after which date his freedmen would be named Ti(berius) Iulius); and since she is 'Claudia', she may have been his freedwoman originally.





43 | A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

EARLY HADRIANIC, CIRCA AD 120 – 130

Height: 22.8 cm

The very finely carved marble portrait depicts a young woman with an oval face enhanced with a finely shaped mouth, slightly aquiline nose, large almond-shaped eyes, and incised brows. Her elaborate coiffure of undulating curls frames the forehead and is bound in a turban of coiled braids around the crown of the head. Her earlobes are pierced for earrings. Traces of original pigment remain on the finely polished marble, including paint ghosts on her eyes.

PROVENANCE

Said to have been found in Alexandria, Egypt

With Galerie Nefer, Zürich, November 1983

Clarence Day (1927–2009) Collection, Memphis, Tennessee, acquired in 1983

Sotheby's New York, 8 June 2011, lot 49

Swiss private collection

LITERATURE

The hairstyle worn by this woman allows her to be dated to the Hadrianic period. The wide high plaited turban is seen in Imperial portraits of the period such as those of the Empress Sabina (the wife of Hadrian) and others of the Hadrianic court such as the Yale portrait of Avidia Plautia (inv. no. 1992.2.1) who was the wife of Hadrian's heir Lucius Aelius), D. Kleiner and S.B. Matheson, eds., *I, Claudia: Women in Ancient Rome*, exh. cat., New Haven, 1996, no. 30. The unarticulated eyes however, place the date of our portrait to the early reign of Hadrian before such drilling became the norm after about AD 130. The portrait's eyes were originally painted, and ghosts of the paint can still be seen on the surface of the marble, including traces of her skin colour in recessed areas around her eyes.

For discussion of similar portrait types see K. Fittschen, 'Courtly Portraits of Women in the Era of the Adoptive Emperors (AD 98–180) and their Reception in Roman Society,' in D. Kleiner and S. B. Matheson, eds., *I, Claudia: Women in Ancient Rome*, exh. cat., New Haven, 1996. There are also similar portraits in Berlin: Staatliche Museen, Antikensammlung Berlin, acc. no. Sk 1340 (Arachne database no. 25487; and in Copenhagen: F. Johansen, *op. cit.* 256, no. 106 (Arachne database no. 8822).





44 | A BYZANTINE BRONZE CENSER
IN THE FORM OF A FEMALE HEAD

CIRCA 5TH – 7TH CENTURY AD

Height: 20 cm

The censer is modelled in the form of a head of a woman with a tall conical helmet, with a small cross projecting from the helmet above the forehead. She has large almond shaped eyes and recessed pupils, possibly once inlaid, a long straight nose and a small mouth. Her stylised hair stands proud from her face with round flat ears or earrings to either side. Her head is positioned frontally on a high cylindrical neck. The helmet with tall conical upper part, forms the cover of the censer. Small holes are perforated at the front and the sides of the cover. With two rounded projections at the top of the cover for suspension chains.

PROVENANCE

Haj Omar Antiquities, Jerusalem, 1990s

With Sasson Ancient Art, Jerusalem, 2000

LITERATURE

In the Byzantine world, luxury aromatic substances were used in liturgical and court ceremonies as well as in the home. Foul smells were associated with evil powers and demons. In liturgical and court practices, incense was used to mark ceremonial pathways and to enhance the luxury and display of lavish rituals. For a discussion of secular and sacred attitudes towards and uses of incense in the late Roman and early Byzantine worlds, see B. Caseau, *Euodia: The Use and Meaning of Fragrances in the Ancient World and Their Christianization (100-900 AD)*, Ph.D. diss., Princeton University, 1994; also S. Ashbrook Harvey, *Scenting Salvation: Ancient Christianity and the Olfactory Imagination*, Berkeley, 2006.

The woman's head with a tall helmet can perhaps be identified as Athena, the Greek goddess of wisdom and war. The helmet is a degenerated form of her typical Corinthian helmet.

The cross in the front indicates that the goddess has become part of the sacred imagery of Christianity. Pagan imagery was frequently adopted and deployed in Byzantine art and she can be compared with images of Athena in bronze steelyard weights.

Byzantine head censers are rare; for a similar example in Princeton see acc. no. y1933-5: Ioli Kalavrezou, *Byzantine Women and Their World*, exh. cat., Harvard University Art Museums, Cambridge, 2003, p. 202. Also the Royal Ontario Museum: cf. Y. Israeli, and D. Mevorah, eds, *Cradle of Christianity*, exh. cat., The Israel Museum, Jerusalem, 2000, p. 103.

45 | A FINE GREEK CARNELIAN INTAGLIO OF A YOUNG WOMAN

LATE HELLENISTIC, CIRCA 1ST CENTURY BC

Dimensions: 16 mm x 12.5 mm x 3 mm

The large oval gem is finely engraved with the bust of a young woman facing to the left. She is shown with a slightly open mouth, a straight nose, and large eyes. Her abundant hair flows around her head. Her left shoulder is seen from behind.

PROVENANCE

UK private collection N.M.G., acquired in London in the 1980s

LITERATURE

The bust of a young woman with long wavy hair, her bare shoulders seen from the back, her head shown in profile was a popular motif of late Hellenistic glyptics. The soft folds of the himation framing her shoulder were interpreted by earlier scholars as water and the figure was identified as the personification of calm seas, Galene. However the subject has also been identified as Selene, for example the carnelian gem from the Marlborough Collection which shows a similar female bust but with the clinching addition of a crescent moon in the field: J. Boardman, D. Scarisbrick, C. Wagner, E. Zwierlein-Diehl, *The Marlborough Gems*, 2009, no. 415.

For similar depictions see J. Boardman, *Greek Gems and Finger Rings*, no. 1003; A. Giuliano, *I cammei dalla Collezione Medicea del Museo Archeologico di Firenze*, pp. 216-217; L. P. B. Stefanelli, *La collezione Paoletti*, vol. 1, tomo 2 no. 218, tomo 3 no. 480; *Le Gemme Farnese*, 1994, p. 122 no. 184 (225); G.M. A. Richter, *Engraved gems. Greek, Etruscan and Roman*, The Metropolitan Museum of New York, no. 150.



46 | A GRAECO-PERSIAN BANDED AGATE INTAGLIO OF A BIRD

CIRCA 5TH CENTURY BC
Diameter: 1.6 cm

The round gem is carved on one side with a water bird, facing left and is drilled through the centre vertically for suspension. The agate has been burnt leaving a cloudy surface. The reverse of the intaglio is an eye agate.

PROVENANCE
Bedfield Hall Collection, UK, acquired at Christie's, London, in 1967

LITERATURE
Depictions of water birds, either alone or with women, were a popular theme on ancient Greek gems. It has been suggested that the 'reason for the appearance of the heron and similar birds is that they were domestic pets, cherished by the engraver's patrons, and admired and studied by the engraver': J.D Beazley (ed. J. Boardman), *The Lewes House Collection of Ancient Gems*, Oxford, 2002, p.50.

A very fine example can be found in the Museum of Fine Arts Boston, inventory no. 21.1206. For similar Graeco-Persian gems, see J. Boardman, *Greek Gems and Finger Rings: Early Bronze Age to Late Classical*, London, 1970, pp. 287-9, nos. 469, 490, 514, 518-519.



47 | A GREEK BANDED AGATE INTAGLIO OF A RAM

CIRCA 1ST CENTURY AD
Diameter: 1.2 cm

The circular cabochon gem engraved with a leaping image of a ram. Its head turned back to look behind.

PROVENANCE
Gustave Mustaki Collection, Alexandria, acquired in the early part of the 20th century and exported to England before 1953

LITERATURE
In ancient Greek iconography, rams figure prominently as a metaphor of strength and courage, associated with the god Ares. For an impression of a similar leaping ram see, Beazley Archive Gem Database, no. 896.



48 | A HELLENISTIC CARNELIAN
INTAGLIO OF A HORSE SET
IN AN ANTIQUE GOLD FOB

CIRCA 1ST CENTURY BC
Width of intaglio: 1.2 cm

The oval gem engraved with a horse in profile, its head lowered to drink from a basin. Set in a fine antique gold fob.

PROVENANCE

English private collection, mounted in the 19th century

LITERATURE

For an impression of a gem with a similar horse, see J. Boardman, D. Scarisbrick, C. Wagner, E. Zwierlein-Diehl, *The Marlborough Gems*, 2009, no. 526.



50 | A ROMAN SARD INTAGLIO OF HERCULES
SET IN AN ANTIQUE GOLD RING

CIRCA 1ST CENTURY BC – 1ST CENTURY AD
Ring size UK: K; length of intaglio: 1.9 cm

The oval gem is engraved with a nude figure of Hercules 'bibax' leaning on his club and tipping his head back to drink.

PROVENANCE

American private collection, East coast, acquired prior to 1979

LITERATURE

Images of Hercules carousing were a popular subject in the Hellenistic world with the so-called Bibax or Dexiomenos type, in which the hero holds a drinking cup, a known sculptural type: L.B. Stoner, 'Falling Hero: A Drunken Herakles in The Metropolitan Museum of Art' in S. Hemingway and K. Karoglou, eds. *Art of the Hellenistic Kingdoms from Pergamon to Rome*, New Haven: The Metropolitan Museum of Art, 2019, pp. 109–16. Cf. 'Herakles', LIMC, 1988, vol. 4.



49 | A ROMAN BANDED AGATE
INTAGLIO OF A MAN
SEATED AT A HERM SET IN
AN ANTIQUE GOLD RING

CIRCA 1ST CENTURY AD
Ring size UK: K; length of intaglio: 1.1 cm

The oval gem is engraved with a bearded man seated in front of a herm, reading from a scroll.

PROVENANCE

European private collection, 19th century
Tom Swope Collection, USA

LITERATURE

For a glass gem with a similar scene, once in the Townley Collection, see British Museum acc. no. 1814,0704.2373. Also cf. J. Boardman et. al., *The Marlborough Gems*, 2009, no. 434.

Photography:
JARON JAMES
info@jaronjames.co.uk

PRUDENCE CUMING
info@prudencecuming.co.uk

PAUL HENDERSON
Rise Design Studio
paul@risedesignstudio.com

Design by:
CHRIS HALL
The Burlington Magazine
hall@burlington.org.uk

KALLOS GALLERY
6 Chesterfield Gardens, London W1J 5BQ
Telephone +44 (0)20 7493 0806 E-mail info@kallogallery.com
WWW.KALLOSGALLERY.COM





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