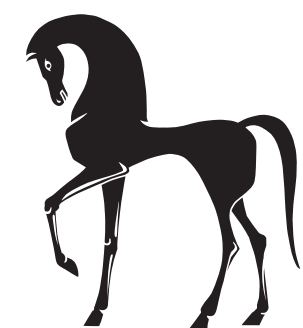




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1 | A EUROPEAN BRONZE DIRK BLADE

MIDDLE BRONZE AGE, CIRCA 1500–1100 BC

Length: 13.9 cm

The short sword is thought to be of English origin. The still sharp blade is ogival in form and of rib and groove section. In its complete state the blade would have been completed by a grip, and secured to it by bronze rivets. This example still preserves one of the original rivets at the butt. This is a rare form, with wide channels and the midrib extending virtually to the tip.

PROVENANCE

Reputedly English

With H.A. Cahn (1915–2002) Basel, 1970s–90s

With Gallery Cahn, prior to 2010

Private collection, Switzerland

LITERATURE

Dirks are short swords, designed to be wielded easily with one hand as a stabbing weapon.

For a related but slightly earlier in date dagger or dirk with the hilt still preserved, see British Museum: acc. no. 1882,0518.6, which was found in the River Thames.

For further discussion of the type, cf. J. Evans, *The Ancient Bronze Implements, Weapons and Ornaments of Great Britain and Ireland*, London, 1881; S. Gerloff and C.B. Burgess, *The Dirks and Rapiers of Great Britain and Ireland*, Abteilung IV: Band 7, Munich, Beck, 1981.





2 | TWO GREEK BRONZE PENDANT BIRD-HEAD PYXIDES

GEOMETRIC PERIOD, CIRCA 10TH–8TH CENTURY BC
 Heights: 9.5 cm; 8 cm

One with a broad tapering globular body set on a narrow foot that flares at the base; the other with a hemispherical body and openwork zigzag foot. Both have twin stylised bird protomes, onto which fits a lid with similar flaring protomes and a tall knobbed handle. The body and lid of each are pierced for attachment and suspension. Both bodies are decorated with incised encircling lines and diagonal incised bands on each side.

PROVENANCE

Christie's, London, 14 May 2002, lot 153
 American private collection

LITERATURE

From Northern Greece, these Geometric lidded pendant pyxides are called a 'sickle' type, and were most likely used to hold perfumed oils or precious objects. The piercings in the lid and container were used to secure the piece together and allow the vessel to be suspended as a pendant. While two pyxides of a similar form were found at Samos, the type is believed to have originated in Macedonia. There is a similar example from Veles, now in the Benaki Museum, Athens (IE 7888). Cf. I. Kilian-Dirlmeier, *Anhänger in Griechenland der mykenischen bis zur spätgeometrischen Zeit*, no. 1540, pl. 89.

3 | A CELTIC BRONZE AND ENAMEL HORN FROM A HELMET

CIRCA 3RD–1ST CENTURY BC
Height: 16 cm

From a horned helmet. The curving hollow bronze horn rises from a circular attachment plate, spiralling and narrowing to a spherical notched terminal inlaid with red enamel.

PROVENANCE

With Rupert Wace, London, 1995
Axel Guttman (1944–2001) Collection, Berlin, inv. no. H 271, acquired in 1995
With Cahn AG, Basel, 2010
Private Collection, Switzerland

LITERATURE

Similar examples of red enamel inlay decoration, as seen on the spherical terminal, can be seen in Celtic workmanship of the Pre-Roman Iron Age. Such inlay on protruding ball-like decorations is typical of Celtic art found in England, France, South Germany, Bohemia, Hungary and even North Italy. For a related example see H. Dannheimer, R. Gebhard (eds.), *Das Keltische Jahrtausend*, Munich, 1993, p. 352 no. 483.

Horned helmets were not just a Bronze Age phenomenon. The ball-like terminals of the horns can be seen on Roman depictions of Celtic horned helmets, on the victory arch at Orange in Southern France, dating to the 1st century BC and which was built to honour the veterans of the Gallic Wars and Legio II Augusta. Roman coins of Julius Caesar also show trophies of Gallic arms including horned helmets. There is also a figure on the famous Gundestrup Cauldron, now in Copenhagen, wearing a horned helmet with very similar horns. The cauldron dates to the 1st century BC and is probably of Thracian origin.



4 | AN ATTIC BLACK-FIGURE EYE-CUP

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

Donndorf was a son of the sculptor Adolf von Donndorf. After training with his father and at the Stuttgart art school, he continued his studies in Dresden (1892), Paris (1900) and Rome (1902). His later works were influenced by his interest in Classical art, for example his 1911 sculpture, *Pallas Athena Brunnen* (Athena springing from head of Zeus).



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).

The combination of a figure and vines between the eyes, allied with satyrs beyond the eyes and dolphins under the handles, is most commonly found on cups with black eyes and black lower bodies, often attributed to the Pittsburgh Painter, Essen Group and the Leafless Group. The Donndorf cup cannot be clearly attributed to any of these groups or painters; the combination of decorative elements on the cup appears to be unique.

For a similar example with satyrs attributed to near the Pittsburgh Painter and now in Syracuse, cf. J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, 629.1 (Beazley Archive Pottery Database no. 331751); and one with Dionysus, satyrs and dolphin belonging to the Leafless group, now in the Charterhouse School Museum, see Beazley Archive Pottery Database no. 331775.



5 | 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 no. 340787

LITERATURE

The lekythos was attributed and published by J.D. Beazley himself as near the Group of the Cracow Peleus on the basis of 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)





6 | AN ATTIC BLACK-FIGURE COLUMN KRATER,
ATTRIBUTED TO THE MIKRA KARABURUN GROUP

EARLY 5TH CENTURY BC

Height: 20.5 cm

Decorated on side A with a scene of two armoured hoplites wearing helmets and greaves and holding spears and shields, flanking a draped male figure seated on a folding stool. There are large apotropaic eyes under the handles. Side B shows the god Dionysus seated on a stool and holding a kantharos, flanked by a Maenad on the right and a satyr on the left. There are rays emanating from the foot and linked buds around the rim.



PROVENANCE

Collection of the Earls of Portsmouth, of Hurstbourne Park near Whitchurch, and Farleigh Wallop, Hampshire, acquired before 2000

The krater was possibly originally acquired by John Wallop, 1st Earl of Portsmouth (1690–1762) during his Grand Tour in 1710

LITERATURE

The Mikra Karaburun Group predominantly painted small column kraters. It is so named after the name vase of the group found in the necropolis of Mikra Karaburun, near Salonica. For further discussion of the group see J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 156.

There is a very similar krater, also attributed to the Mikra Karaburun group, now in the Museo Nazionale Tarquiniese (inv. no. RC2837) with apotropaic eyes, warriors on one side and Dionysus between two satyrs on the other. See Beazley Archive Pottery Database no. 8183: C. Tronchetti, *Ceramica attica a figure nere, materiale del Museo Archeologico Nazionale di Tarquinia*, V, Rome, 1983, pls. 57–58. For other parallels, see Beazley Archive Pottery Database nos. 7387; 8827; 351163.



7 | AN ATTIC BLACK-FIGURE LITTLE MASTER BAND CUP

CIRCA 540–500 BC

Width: 15.5 cm including handles

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

Donndorf was a son of the sculptor Adolf von Donndorf. After training with his father and at the Stuttgart art school, he continued his studies in Dresden (1892), Paris (1900) and Rome (1902). His later works were influenced by his interest in Classical art, for example his 1911 sculpture, *Pallas Athena Brunnen* (Athena springing from head of Zeus).

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, pp. 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): Beazley Archive Pottery Database no. 9023777; *Corpus Vasorum Antiquorum*, St. Petersburg, State Hermitage Museum 3, 30–31, fig.16, pl. 461, 15.1–4; also Munich 2188: Beazley Archive Pottery Database no. 31990; *Corpus Vasorum Antiquorum*, Munich, Antikensammlungen 11, 11–12, fig. 1.1, pl. 2770, 1.1–5.



8 | AN ETRUSCAN 'PONTIC' BLACK-FIGURE CHALICE,
ATTRIBUTED TO THE TITYOS PAINTER

CIRCA 520–510 BC
Height: 12.7 cm

The vessel is in the form of a wide bowl with sloping sides, set on a stemmed flaring foot bisected by two torus mouldings. The bowl is decorated in black-figure with the details in added red and white, composed of an animal frieze with hares, panthers, lions, griffins and sirens. There are rays on the base of the bowl.

PROVENANCE

With Charles Ede Limited, London, November 1973
Allen A. Davis, London, acquired from the above
Larry D. Reams, Los Angeles, acquired by February 1974
American private collection, Guerneville, California

PUBLISHED

L. Hannestad, *The Followers of the Paris Painter*, Copenhagen, 1976, p. 78, no. 154.

LITERATURE

'Pontic' ware is a type of early Etruscan black-figure pottery of the 6th century BC. The decoration was strongly influenced by East Greek / Ionian vase painting with its detailed and colourful multiple friezes and is thought to have been produced in Etruscan workshops by craftsmen who travelled from Ionia. For further discussion and examples, see J. Boardman, *Early Greek Vase Painting*, New York, 1998, 114–117, 151, 217–223; J.D. Beazley, *Etruscan Vase-Painting*, Oxford, 1947; C.M. Stibbe, 'Pontic Vases at Oxford,' in *MededRom* 39, 1977.

This chalice has been attributed by Dr. C.M. Stibbe to the Tityos Painter who was named after an amphora in Paris showing Tityos between Leto and Apollo, the latter pursuing him in a chariot drawn by winged horses. As with this example, many of his vases bear animal friezes and make copious use of added colour. Besides the Paris Painter, who exerted a strong influence on him, the Tityos Painter is considered the most important representative of the Pontic Group of vase painters. For further discussion see L. Hannestad, *The Followers of the Paris Painter*, Copenhagen, 1976. For a similar Pontic chalice in the Munich Antikensammlungen (inv. no. SH944), see Beazley Archive Pottery Database no. 9034585.



9 | AN ETRUSCAN TERRACOTTA ANTEFIX

ARCHAIC, LATE 6TH CENTURY BC

Height: 24 cm

The antefix is moulded in relief with the bust of a woman with almond-shaped eyes and smiling lips. The hair at the forehead is arranged in rigid curls framing the face, tresses of long beaded hair fall down to the side to her left shoulder. She is wearing a stephane (στεφάνη) diadem in her hair. To her left is a lotus blossom. Some polychrome remains.

PROVENANCE

With Arte Classica, Edith Bader Koller, Lugano before 2000

With Herbert A. Cahn (1915–2002), Basel

Dr. Ulrich Wisler Collection, Biel-Benken, Switzerland

LITERATURE

During the Archaic period, southern Etruria produced a large number of architectural terracottas (friezes, covering plaques, acroteria, and antefixes) designed to decorate sacred buildings. Etruscan temples were largely built from perishable materials: wood, bricks, or blocks of tuff for the superstructure; stone for the base. Antefixes had three functions: placed on the eaves of the roof, they concealed the ends of the convex tiles and protected them from bad weather; they were also part of the architectural decoration; finally, they had an apotropaic role, banishing bad luck and bad influences from temples. Made in moulds and painted, they usually took the form of a male or female face.

For further discussion see N.A. Winter, *Symbols of Wealth and Power: Architectural Terracotta Decoration in Etruria and Central Italy, 640-510 B.C.*, Memoirs of the American Academy in Rome, Supplementary Volume 9, 2009, University of Michigan Press. For a similar example in Berlin (inv. no. TC 7899) see V. Kästner, 'Archaische Frauenkopfantefixe Aus Capua', *Forschungen Und Berichte*, vol. 24, 1984, pp. 66 - T14.





10 | AN ETRUSCAN TERRACOTTA VOTIVE LEFT LEG

CIRCA 4TH–3RD CENTURY BC

Height: 54 cm

The life-size leg is hollow moulded and naturalistically modelled, with the leg finishing just above the knee. The long toes are delineated and it stands on an integral plinth. A great deal of the red pigment still remains.

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.





11 | AN ETRUSCAN BRONZE FIGURE OF HERCLE

CIRCA 4TH CENTURY BC

Height: 12.4 cm

Hercle, the Etruscan version of the Greek hero Herakles, is here depicted as a nude youth, standing with his weight on his right foot, his left leg slightly advanced. He is wearing the skin of the Nemean Lion with the animal's head on top of his, the pelt falls down his back and is thrown over his left arm, the front paws are tied around his neck. His right arm is raised originally to hold aloft his club. In his left hand he would have also originally held his bow.

PROVENANCE

UK private collection, acquired 1970s–1990s

LITERATURE

Hercle was a very popular figure in Etruscan bronze statuary. A worshipper probably placed this statuette in an Etruscan sanctuary as an offering to the deity. For similar cf. A. Kozloff and D.G. Mitten, *The Gods Delight, The Human Figure in Classical Bronze*, Cleveland, 1988, no. 46, pp. 250-254; D.G. Mitten and S. F. Doeringer, *Master Bronzes from the Classical World*, Mayence/Rhin, 1967, p. 179, no. 183.



12 | AN ATTIC POTTERY
LEKYTHOS FRAGMENT
IN THE FORM OF
A FEMALE HEAD

CIRCA 4TH CENTURY BC
Height overall: 26.6 cm;
height of bust section: 18 cm

With the body in the form of a head of a goddess wearing a high stephane, veil, and rosette earrings, with similar rosettes at the shoulder and decorating the stephane, a tall restored handle above with a veiled female figure in relief.

PROVENANCE

Collection of M. Joly de Bammerville, France, until 1893
Edward Perry Warren (1860-1928), London, until 1901. Warren was an American collector and is best known as the owner of the Warren Cup which is now in British Museum
Museum of Fine Arts, Boston, acc. no. 01.8102

PUBLISHED

Mm Rollin etc Feuardent and W. Froehner, *Collection de Feu M. Joly de Bammerville*, Drouot, Paris, 12-16 June 1893, lot 32, pl. 1. The vessel originally had a traditional Attic-style lekythos neck which appears to have been lost over time and replaced with the current restoration.

LITERATURE

This fragmentary lekythos belongs to a small corpus of ornately-decorated terracotta vessels in moulded sculptural forms. These 'plastic' vases began to appear in Athens at the beginning of the 4th century BC. There is a related lekythos with a bust of Aphrodite in the National Archaeological Museum, Athens: inv. no. 2060: M. Trumpf-Lyritzaki, *Griechische Figurenvasen*, Bonn, 1969.





13 | AN ATTIC RED-FIGURE
ALABASTRON, ATTRIBUTED
TO THE PAINTER OF
COPENHAGEN 3830

CIRCA 480–470 BC
Height: 16.7 cm

Decorated on one side with a draped woman wearing a himation. She is shown standing with her arm outstretched and holding an alabastron on a string, offering it to a figure of a young man on the other side of the vessel, shown leaning on a stick. There is a white scarf and a flute case in the field, with strokes above at the shoulder.

PROVENANCE

Sotheby's, London, 3 May 1970, lot 134
With H.A. Cahn, Münzen und Medaillen AG, Basel,
Special List N, May 1971, p. 73, lot 86
Swiss private collection, Zürich

PUBLISHED

J.D. Beazley, *Paralipomena*, Oxford, 1971, 411.8 bis
T.H. Carpenter, T. Mannack, and M. Mendonca, *Beazley Addenda*, 2nd edition, Oxford, 1989, p. 282
Beazley Archive Pottery Database no. 275857

LITERATURE

The Painter of Copenhagen 3830 was primarily a painter of alabastra (small jars primarily used to hold perfumed oil). There is a similar red-figure example in the Ashmolean Museum, Oxford (1919.36) by the same hand: *Corpus Vasorum Antiquorum*: Oxford, Ashmolean Museum, 1, 33, pl. (133) 41.5–6. For further discussion of the type, see I. Algrain, *L'alabastré attique. Origine, forme et usages*, Brussels, 2014.



14 | AN ATTIC RED-FIGURE TREFOIL OINOCHOE

CIRCA 460 BC

Height: 18.2 cm

The trefoil lipped wine jug is decorated with a flying figure of the goddess Nike with her wings outstretched behind.

PROVENANCE

Sotheby's, London, 26 November 1968, lot 81

Sotheby's, London, 4 December 1972, lot 142

With Charles Ede Limited, London, *Pottery from Athens*, II, 1974, no.18

Richard Hattatt (1910–1992), New Milton, UK

Sotheby's, London, 10–11 December 1984, lot 51, *Property of Richard Hattatt Esq.*

Collection Joseph Buhagiar, Ferndale, Michigan, USA, acquired in 1986

Collection of Dr. Georg Freiherr von der Goltz, Ballrechten-Dottingen, Germany

PUBLISHED

Beazley Archive Pottery Database no. 10457

EXHIBITED

Oxford, The Ashmolean Museum, *The Richard Hattatt Collection*, November – December 1982

Picker Art Gallery, Colgate University, Hamilton, New York, 1986–2007



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

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 (Beazley Archive Pottery Database no. 216005).





16 | AN ATTIC RED-FIGURE KYLIX, ATTRIBUTED TO
THE GROUP OF THE PENTHESILEA PAINTER

CIRCA 430–420 BC
Diameter at rim: 20.5 cm
Width including handles: 26.8 cm

The vessel is of an elegant continuous outline with a slight step at the foot. The red-figure decoration consists of figural scenes. The tondo shows a himation-clad youth leaning on a staff conversing with a heavily-swathed female figure. There is a border of meander and dotted and crossed squares. The exterior shows what appears to be a *komos* (a symposiac procession) with two nude youths dancing on one side, flanking a girl wearing a chiton and himation. The other side shows a similarly draped girl seated on a stool, flanked by equally exuberant dancing nude men, one a clean-shaven youth, the other is bearded.

PROVENANCE

Henry Purkitt Kidder (1823–1886) Collection, Cambridge, Massachusetts before 1880
Museum of Fine Arts, Boston, acc. no. 80.538, gifted in 1880 by H.P. Kidder
Sotheby's, New York, 12 June 2001, lot 263



PUBLISHED

E. Robinson, *Catalogue of Greek, Roman and Etruscan Vases*, Museum of Fine Arts, Boston, Boston, 1893, no. 396
J.D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd edition, Oxford, 1963, p. 966.6
Beazley Archive Pottery Database no. 213134

LITERATURE

This cup was attributed by Beazley as belonging to the group/workshop of the Penthesilea Painter. Beazley named the Penthesilea Painter after the Amazonomachy tondo on a cup in Munich, featuring a Greek hero killing an Amazon, presumably Penthesilea. He appears mainly to have decorated cups such as this example and seems to have been the leading painter in a large workshop who followed his style closely.

For a cup with similar draped women and dancing nude men at a *komos*, now in Berlin, Antikensammlung (inv. no. F2529), see Beazley Archive Pottery Database no. 9017560.



17 | A GREEK BLACK-GLAZED POTTERY GUTTUS

SOUTH ITALY, CIRCA 4TH CENTURY BC

Height: 12 cm

With a ring handle and angled spout with out-turned rim, the body decorated with vertical striations, the central medallion with a kneeling animal in relief.

PROVENANCE

Christos Bastis Collection, New York, acquired before the 1990s

Sotheby's, New York, *The Christos G. Bastis Collection*, 9 December 1999, lot 144

LITERATURE

Gutti were used as vessels for water or oil, which would be poured out in drops (hence the name from the Latin *gutta*, to drop), during offerings and at other occasions. The shape is distinctive to Magna Graecia, with a closed body, a small handle on the shoulder and a tall angled spout. Decorative motifs were often impressed on the top. For a similar example but with a medallion of Medusa in the British Museum, see accession number 1988,0619.4. For further discussion see M.-O. Jentel, *Les gutti et les askoi à reliefs étrusques et apuliens: essai de classification et de typologie*, Leiden, 1976.



18 | AN ATTIC POTTERY AMPHORISKOS
IN THE FORM OF AN ALMOND

CIRCA 4TH CENTURY BC
Height: 9.8 cm

The 'figural' vase is moulded in the shape of an almond. The body is left reserved but decorated with punched dots whilst the upper neck, upper handles and mouth are enhanced with black glaze.



PROVENANCE
Egon Tanner (1919–2009) Collection, Schaffhausen, Switzerland

LITERATURE
Such amphoriskoi were oil flasks, usually for perfumed oil. Almonds were important to the Greeks for their fruit and oil, which fittingly also served as a binder for perfumes. For a similar example in Copenhagen, National Museum (inv. no.1225) see *Corpus Vasorum Antiquorum*: Copenhagen, National Museum, 4, 137, pl. 178, 175.3; Beazley Archive Pottery Database no. 1013526.

19 | A GREEK BLACK-GLAZED POTTERY KANTHAROS

BOEOTIAN, CIRCA 450 BC

Height: 26 cm

A large example, the body of the vessel sits on a tall stem with a central fillet with a band of red pigment below. The spurred strap handles rise from the carinated bottom of the body and arch above the rim, to which they are connected by a bridge piece.

PROVENANCE

With Charles Ede Limited, London, 1983

George R. Francoeur Trust Collection, Bloomfield Hills, Michigan, acquired from the above in 1983

LITERATURE

The kantharos (pl. kantharoi) was a type of ancient Greek drinking cup. There are three types of kantharoi, and this particular example is of Type A. The iconic Type A is characterised by its distinctive and impressive high-arching handles. Kantharoi originated in the 8th century BC, and the form was most likely inspired by metal examples. For a similar example of the type, see *Corpus Vasorum Antiquorum*, Brussels 3, IIIG, pl. 5/3.

The kantharos was an attribute of Dionysus, the ancient Greek god of wine. In Attic vase-painting Dionysus is often depicted carrying a kantharos within Dionysiac and ritual scenes. See for example an Attic red-figure kylix by Douris, now in the Museum of Fine Arts, Boston, inv.no. 00.499; Beazley Archive Pottery Database no. 205135.



20 | A GREEK BLACK-GLAZED POTTERY HYDRIA

SOUTH ITALY, CIRCA 4TH CENTURY BC

Height: 28 cm

The body is black-glazed and the neck is decorated with an applied necklace of hanging drop-shaped pendants in an ochre paint with the remains of gilding. There is a black-figure band of wave decoration on the out-turned rim. The vessel stands on a circular base, elegantly broadening to wide shoulders with two upturned handles on either side of the body and a third, large loop handle arching from the neck to the shoulder.

PROVENANCE

UK private collection, Mr. G.C., acquired in the 1990s

LITERATURE

Hydriae with their distinctive foot and three handles to aid pouring, were water jars. This example is an elegant form produced in Magna Graecia, the Greek colonies of South Italy. In the 4th century BC, following the Peloponnesian War, Athenian exports of vases and other crafts declined and the output and quality of the Greek potters working in Apulia increased to feed the demand. For further discussion see M.E. Mayo, ed. *The Art of South Italy: Vases from Magna Graecia*, Richmond: Virginia Museum of Fine Arts, 1982.



21 | A GREEK BLACK-GLAZED POTTERY BAIL-AMPHORA

CAMPANIAN, CIRCA 4TH CENTURY BC
Height: 40.5 cm

The vessel has an ovoid body set on a stepped foot. The high concave cylindrical neck flares slightly towards the discoid lip from which rises a twisted arching handle with a suspension hole.

PROVENANCE

Pierre Berès (1913–2008) Collection, Paris, acquired prior to 1970

Pierre Berès was described shortly after his death as ‘a legendary figure in the world of art, collecting and publishing’. He was a friend of Picasso and Éluard, and the publisher of Barthes and Aragon, and a renowned bookseller and collector of works of the finest taste and connoisseurship.

LITERATURE

The bail-amphora is distinctive for its handle extending upwards. The workshops of the potters and painters of southern Italy produced vases for a Greek clientele established in coastal colonies such as Taranto, Metapontum and Cumae, as well as for the indigenous population. While most shapes in South Italian vase-painting have their origins in Attic models, the bail-amphora is indigenous and exclusively Campanian in origin.

Bail-amphorae are more commonly decorated in red figure with additional polychrome. This example is an elegant and minimalist purely black-glazed form. Cf. *Corpus Vasorum Antiquorum*, Capua, Museo Campano 3, IV.E.G.9, pl. 1307, 4.2 (inv. no. 8361). For discussion of the form see M.E. Mayo, K. Hamma, *The Art of South Italy: Vases from Magna Graecia*, Richmond: Virginia Museum of Fine Arts, 1982, no. 90, pp. 206–7.



22 | A GREEK RED-FIGURE FISH PLATE,
ATTRIBUTED TO THE ROBINSON PAINTER

CAMPANIAN, CIRCA 350–320 BC
Diameter: 19 cm

The fish plate is of typical concave form on a short pedestal foot, with out-turned rim and a recessed tondo. Decorated with two bream and a torpedo fish, a clam in the background.

PROVENANCE

Christie's, London, 12 July 1972, lot 343
Private Collection, Japan, prior to 2010
With Galerie Gunter Puhze, Freiburg, 2010
Collection of Dr. Georg Freiherr von der Goltz, Ballrechten-Dottingen, Germany

PUBLISHED

I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*, 1987, p. 85 no. 40.

LITERATURE

For further discussion, see I. McPhee and A.D. Trendall, *Greek Red-figure Fish Plates*, 1987; cf. C. Zindel, *Meeresleben und Jenseitsfahrt - die Fischteller der Sammlung Florence Gottet*, Kilchberg, 1998, p. 38.



23 | A GREEK RED-FIGURE FISH PLATE,
ATTRIBUTED TO THE ROBINSON PAINTER

CAMPANIAN, CIRCA 350–320 BC
Diameter: 19.5 cm

The fish plate is of typical concave form on a short pedestal foot, with out-turned rim and a recessed tondo. Decorated with two bream and a torpedo fish, a clam in the background.

PROVENANCE

Prof. Hugo Munsterberg (1916–1995) Collection, New Paltz, New York, acquired in 1970
With Royal - Athena Galleries, New York, *Art of the Ancient World*, volume XVIII, 2007, no. 144
Collection of Dr. Georg Freiherr von der Goltz, Ballrechten-Dottingen, Germany

LITERATURE

The protruding pectoral fins and the white outlined eyes of the breams, as well as the white outlined torpedo fish are characteristic of works by the Robinson Painter. For similar, cf. I. McPhee and A.D. Trendall, *Greek Red-figure Fish Plates*, 1987, p. 84, pl. 24c.





24 | A HELLENISTIC BLACK-GLAZED
'WEST SLOPE' POTTERY SKYPHOS

PERGAMON, EARLY 1ST CENTURY BC
Height: 7.9 cm

The concave walls with applied moulded decoration on each side consisting of an ivy wreath, with groups of leaves and berries joined at the centre by two bunches of grapes, an incised leaf on either side of the handles, on a broad ring foot, with twin handles with small circular rotelles.

PROVENANCE
European private collection, 1990s
Christie's, New York, 5 December 2001, lot 501

LITERATURE
Such skyphoi with moulded appliqué decoration echo the highly luxurious Hellenistic gold and silver vessels of the period which have often not survived. This skyphos belongs to a group known as Pergamene West Slope Ware with characteristic decoration consisting of garlands, wreaths, leaves, and palmettes. This skyphos accords with Meyer-Schlichtmann's Type S8 (C. Meyer-Schlichtmann, *Die pergamenische Sigillata aus der Stadtgrabung von Pergamon. Mitte 2. Jh. v. Chr. – Mitte 2. Jh. n. Chr.*, PF 6, 1988, Berlin, New York, pl. 8; 29). For further discussion see G. Hübner, *Die Applikenkeramik von Pergamon*, 1993.



25 | AN EGYPTIAN GRANITE HEAD OF THE GOD HORUS AS A FALCON

LATE PERIOD TO PTOLEMAIC, CIRCA 664–30 BC
Height: 18 cm

This sculpture would originally have been part of a full length falcon statue. The head is carved in the round, with an imposing sweep of the orbital ridge above round, lidded eyes. The short beak has incised details, extending over the jaws. There are the remains of the base of Pschent crown and a uraeus on top of the head.

PROVENANCE
Münzen und Medaillen A.G., Basel, 27 June 1974, lot 41
French private collection, acquired from the above sale

LITERATURE
Horus was one of the most important and oldest gods of the Egyptian pantheon. As the son of Osiris and Isis he served many functions, most notably as Lord of the sky and as the god of kingship. Horus was most often depicted as a falcon or as a falcon-headed man, embodying his role as ruler of the sky. As heir to the divine kingship of Egypt, he is often depicted in his falcon form wearing the Pschent or Double Crown of Egypt with the royal uraeus.

Although now missing there are remains of the base of the double crown on the Kallos example, as well as remnants of a uraeus on the falcon's forehead. Intact, the positioning of the uraeus lower down on the forehead here would have been very similar to a bronze falcon currently in the Musée du Louvre, Paris, inv. no. E 10659.

The cult of Horus remained popular throughout the Late Period and Ptolemaic period with pharaohs such as Nectanebo II invoking close connections with the god. There is a very close parallel in date and style currently in the Isabella Stewart Gardener Museum, Boston, inv. no. S5c9. The Kallos falcon also shares stylistic similarities to the monumental granite sculptures of the falcon god Horus, which stand in the court of the Ptolemaic Temple of Edfu (cf. K. Lange, *Ägypten. Landschaft und Kunst*, Berlin, 1943, 122, 123). The greywacke Horus Protecting King Nectanebo II in the Metropolitan Museum, New York, (acc. no. 34.2.1) is also another related contemporary example: see R. Bianchi, *Cleopatra's Egypt: Age of the Ptolemies*, Brooklyn, 1988, p. 8.





26 | A SMALL GREEK MARBLE PORTRAIT HEAD OF ALEXANDER THE GREAT

HELLENISTIC, CIRCA 2ND – 1ST CENTURY BC
Height: 8.5 cm

Alexander's young, idealised face is framed by his distinctive curling locks and he is wearing a fillet indicating his kingship. The head is shown with deep set eyes, tilting upwards dynamically as is characteristic of portraits of Alexander. The head is fragmentary, the upper left side of the head is lost.

PROVENANCE

Belgian private collection, early 20th century

American private collection of a university professor, Berkeley California, by descent from the above (his grandfather who was an antique dealer in pre-war Belgium)



LITERATURE

According to literary sources, Alexander the Great commissioned portraits from his court artists, the sculptor Lysippos and the painter Apelles. The originals of these are now lost, but a vast array of sculptures copying these masterpieces do survive. This head was probably originally from Ptolemaic Egypt. Alexander founded the great city of Alexandria after he conquered Egypt in 332 BC, and the city was also to become the location of his tomb. After Alexander's death, one of his generals Ptolemy was given Egypt to rule. Subsequently Alexander was worshipped as a god and as the forefather of the Ptolemaic dynasty.

There is a similar scale Alexander from Egypt, now in the Brooklyn Museum: acc. no. 54.162. Also see I. Laube, *Skulptur des Hellenismus und der Kaiserzeit aus Ägypten. Expedition Ernst von Sieglin; die Sammlungen in Dresden, Stuttgart und Tübingen*, Munich, 2012, pp. 128–132. For further discussion see R.R.R. Smith, *Hellenistic Sculpture*, London 1991, pp. 21–22; R.R.R. Smith, *Hellenistic Royal Portraits*, Oxford, 1988, p. 158; S. Walker and P. Higgs, *Cleopatra of Egypt*, London, 2001.

27 | A GREEK GOLD AND GARNET SUITE OF JEWELLERY

CIRCA 2ND–1ST CENTURY BC

Necklace: Length: 39 cm

Earrings: Length: 4.8 cm

Composed of a necklace of alternating gold filigree, garnet, and banded onyx beads, with a central sheet gold and filigree crescent pendant set with a banded agate cabochon and garnets at the tips of the crescent. The pair of gold earrings are each in the form of an ear hoop of wire, ornamented with a plaque of sheet gold set with a garnet. There is a green glass ivy leaf above, with two chains of alternating emerald, carnelian, and glass beads suspended below. In between there is a banded onyx bead with tiers of filigree work above and below forming a stylised amphora, terminating in emerald and carnelian beads.

PROVENANCE

German private collection, acquired in the 1970s

LITERATURE

After Alexander conquered the Persian empire and seized its fantastically rich treasures, vast quantities of gold passed into circulation and the appetite for intricate gold and gem-set jewellery exploded. A wide variety of jewellery types were produced in the Hellenistic period, frequently in matched sets such as the Kallos suite. Many pieces were inlaid with pearls and gems or semi-precious stones such as emeralds, garnets, carnelians, banded agates, sardonyx, chalcedony, and rock crystal.

The exquisite Kallos necklace comprises some sixty-four garnet and forty-four filigreed gold beads, and a crescent-moon-shaped gold pendant set with ivy-shaped garnets and a central, crescent-cut banded onyx cabochon. In the Greek world, such vibrant red garnets were sought-after gemstones, imported from as far away as modern Afghanistan, Northern Pakistan and Sri Lanka. Aristotle's successor Theophrastos in his *De Lapidibus*, tells how the best quality garnets, as well as agates and onyx, sold at a high price.





The Kallos necklace finds its closest parallels with a necklace in the collection of the Victoria & Albert Museum, London (M.1-1966) and a necklace in the Cleveland Museum of Art (1928.234). For other examples, see C.A. Picón, 'Glass and Gold of the Hellenistic and Early Roman World', in J.R. Houghton ed., *Philippe de Montebello and the Metropolitan Museum of Art: 1977–2008*, New York, 2009, p. 21.

The crescent-moon pendant demonstrates the Eastern influence on the Hellenistic style. The crescent is a very ancient motif. In the Greek world a pendant of the type was named *meniskos* and had amuletic properties. For a contemporary example of a crescent pendant decorating a necklace, see British Museum inv.no. 1905,1026.1: F.H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities, British Museum*, London, 1911, no. 2718.

The meticulously-crafted earrings further exemplify the 'Hellenistic Baroque'. Composed of several hundred minute components, and assembled by delicate soldering and mechanical linking, the earrings are remarkably intact. The bright green spherical beads of the amphorae and flanking chain-pendants are emeralds; their vibrant colour and excellent clarity suggest they may have originated in the Swat Valley, Pakistan.



Amphorae were associated with wine and thus, likewise, with both fertility and Dionysus. Pendants of this form were popular in women's jewellery in the Classical world. The amphora earring is a well-known late-Hellenistic type, known throughout Alexander's empire from the Aegean to Syria, Egypt and up to the Black Sea. A pair of earrings from Taranto (Bari Archaeological Museum 1.662bis) offer the closest parallel to the Kallos earrings. Two other similar examples were found at Vulci and are now in the Louvre: BJ 289, BJ 298 & BJ299: G. Nicolini, 'Pendants d'oreille en or de la période Hellénistique Tardive au Musée du Louvre' in *Revue Archéologique*, Nouvelle Série, Fasc. 1, 2001, pp. 3–35.

For further discussion and examples, see A.A. Trofimova, *Greeks On The Black Sea: Ancient Art From The Hermitage*, Los Angeles, 2007, pp. 288–289; B. Deppert-Lippitz, *Griechischer Goldschmuck*, Mainz/Rhine, 1985, pp. 283–286; R.A. Higgins, *Greek And Roman Jewellery*, Berkeley, 1980, p. 179, pl. 55; H. Hoffmann and P.F. Davidson, *Greek Gold: Jewelry from the Age of Alexander*, Boston, 1965.



28 | 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

Clarence Day acquired his first antiquities in the 1970s and in the course of thirty years built one of the finest private collections in the United States, in the tradition of Norbert Schimmel, Leon Pomerance, and Christos Bastis, exhibiting the same high level of quality and connoisseurship.

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).



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

SEVERAN, CIRCA 200 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 tabula rasa is supported by two tritons with rudders, acting as caryatids. Between them there are two dolphins flanking a shell with a bust of the dedicator, a young woman with a ‘melon’ hair arrangement. The urn is framed by fluted pilasters and the sides are carved with imitation ashlar masonry and fitted with mortises for attachment of the original lid. 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). This is probably Piero Tamira, who may have belonged to the Tomarozzi family of Rome

In a ‘private house under the Quirinal’, Rome, late 16th century (M. Smetius, 1588 and J. Gruter, 1603)

Gardens of the Palazzo Giustiniani

Probably 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

Lancelot Lowther (1867–1953), 6th Earl of Lonsdale, Lowther Castle, Penrith, UK

Lowther Castle sale, April, May and June 1947

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. With a name like that, he may well have been an imperial freedman, or the son of one; and since she is ‘Claudia’, she may have been his freedwoman originally.

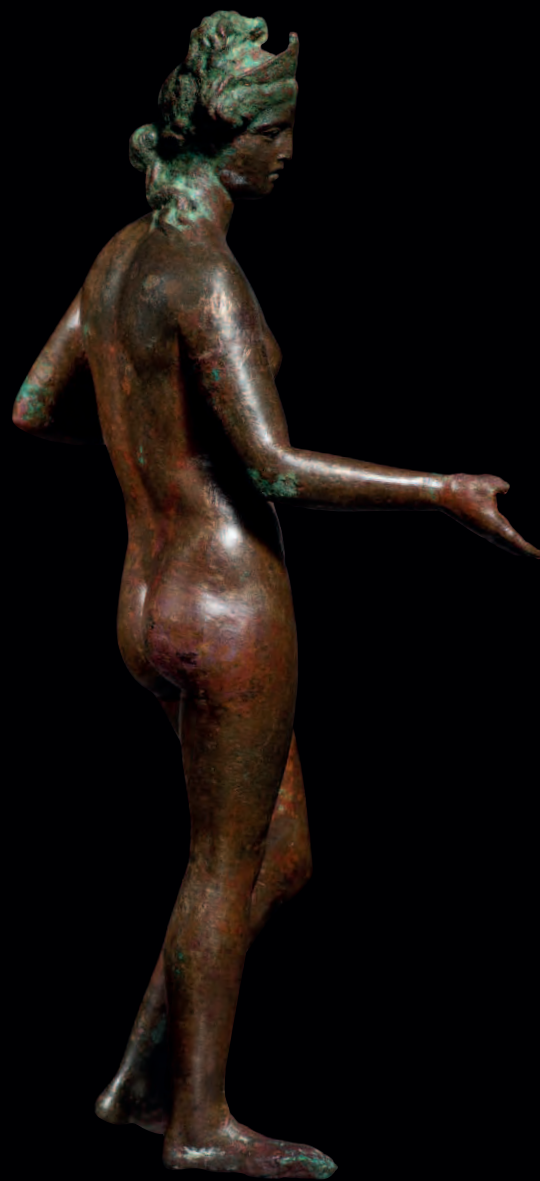
The 19th century entry for this urn in *Corpus Inscriptionum Latinarum* lists multiple manuscripts in which this urn has been recorded, dating from the fifteenth and sixteenth century. This was a period of considerable interest in early Christian epigraphy. The Humanist Giulio Pomponio Leto and his fellow Royal Academicians explored the catacombs of Rome and in 1494 Pietro Sabino, a part of Pomponio Leto’s group of academics, compiled a list of Christian inscriptions in Rome. This partly survives in a codex in the Vatican Library (*Cod. Ottob.*, Vat. 2015) and this urn is listed there as being in the collection of Cardinal Colonna.

The next recorded owner ‘Tamyra’ is provided by Jacobus Mazochius in 1521. This probably refers to Piero Tamira (1465 – after 1519), who was a Latin poet, also connected with Pomponio Leto’s circle in Rome. For further information on Pomponio Leto and his circle, including Tamira, see Lucia Gualdo Rosa, Patricia Osmond, ‘Piero Tamira,’ *Repertorium Pomponianum*, 2009.

The urn is probably one of several acquired in Italy, by William Ponsonby, Viscount Duncannon and later 2nd Earl of Bessborough (1704–1793) during his Grand Tour travels, which were then acquired by William, Second Earl of Lonsdale at the sale of the Bessborough Collection, Christies, 10–11 July, 1850. We know the urn was at Lowther by 1886 when *CIL* was published. Many of the Lowther Castle inscriptions are recorded by Michaelis as all having come from the Bessborough Collection, including a number of urns: A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 497, no. 60: *Eight sepulchral urns, five from the Bessborough Collection, one from Lord Northwick’s, one from Barnes’*..... or p. 499, no.95: *Four sepulchral urns, three from the Bessborough Collection*.....

The female bust’s ‘melon’ hair arrangement indicates a Severan date. Fulvia Plautilla, the wife of the Emperor Caracalla has a similar coiffeur in a portrait now in the Uffizi, Florence (inv. no. 1914.218). Many marble cineraria feature small-scale portraiture. The meaning of the composition is not always clear, and interpretation can be complicated further when considered with the inscription on an urn. Such is the case with this urn for Tiberius Claudius Utilis as it appears to be his wife, Claudia Atalante, the donor of the urn who is depicted. 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.





30 | A ROMAN BRONZE FIGURE OF VENUS

CIRCA 1ST–2ND CENTURY AD
Height: 15.5 cm

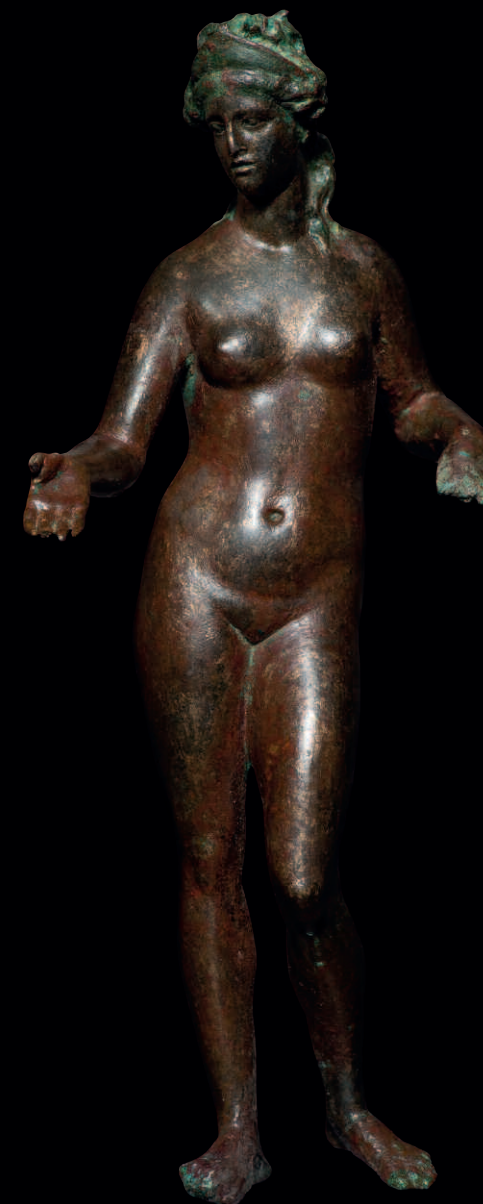
The goddess is shown nude standing with her weight on her right leg, with her left leg relaxed. She has both arms bent at the elbow and outstretched in front, once holding in her right hand a now missing attribute such as the apple of the Hesperides or a mirror. Her left arm was probably resting on a column or holding another attribute. She wears a crescentic stephane in her centrally parted hair which is swept back at the sides into a chignon at the nape of her neck, with curling tendrils escaping onto her shoulders.

PROVENANCE

Israel private collection, acquired before 2000

LITERATURE

This statuette of the goddess Venus is after a Hellenistic original exemplified in a marble example now in the Museum of Fine Arts, Boston, inv. no. 1979.304. Unlike the 'pudica' type where she covers her body, this version shows the goddess with no false modesty, but proudly showing off her beauty. The type is particularly known from the Eastern Roman Empire where she is often shown in bronze holding two attributes: see *Lexicon Iconographicum Mythologiae Classicae (LIMC)*, vol. 2, M.-O. Jentel, 'Aphrodite (in peripheria orientali)', Zürich, Switzerland, 1999, p. 163, no. 100; also a similarly posed bronze of the goddess holding both a mirror and apple in Harvard Art Museum, inv. no.1971.30.



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