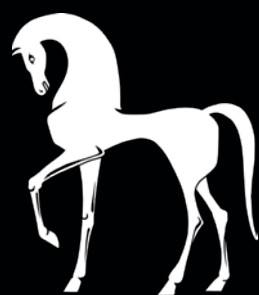




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CATALOGUE 20

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MARCH 15-20, 2025

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## 1 | AN EAST GREEK LIP CUP

ARCHAIC, IONIA, CIRCA 575 BC

Height: 9.1 cm; Width: 18 cm

### PROVENANCE

Aitken Collection, London, UK, acquired in the 1970s–90s

With Charles Ede Limited, London, 2011, *Catalogue* 183, no. 16

### LITERATURE

A fine example of a type which appears increasingly rarely on the market. Compare Oxford, Ashmolean Museum: 1929.782 (*Corpus Vasorum Antiquorum*: Oxford, Ashmolean Museum 2, 89, pl. 401, nos. 10.28, 10.29). Also M. R. Jentoft-Nilsen, CVA, USA XXX, J. Paul Getty Museum, Malibu, Molly and Walter Bareiss Collection, J. Paul Getty Museum, 1994, p. 3, pl. 242. Ionian examples can be differentiated from their Attic equivalents by the fine interior lines, which on the latter are in added red.

## 2 | AN ATTIC BLACK-FIGURE AMPHORA OF TYPE B, ATTRIBUTED TO THE MANNER OF THE PRINCETON PAINTER

ARCHAIC, CIRCA 540–520 BC

Height: 34.5 cm

### PROVENANCE

With André Emmerich Gallery, New York, USA, in cooperation with Münzen und Medaillen, Basel, Switzerland, 1964

Alan (d. 2023) and Marianne (d. 2017) Schwartz Collection, Michigan, USA, acquired from the above on 25 May 1964, thence by descent

### PUBLISHED

Exhibition Catalogue, *Masterpieces of Greek Vase Painting*, André Emmerich Gallery, New York, 1964, no. 10, cover illus.

J.D. Beazley, *Paralipomena: Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters*, Oxford, 1971, p. 131, no. 5

Exhibition Catalogue, *Detroit Collects: Antiquities*, Detroit Museum of Arts, 1973, cover illus.

### EXHIBITED

André Emmerich Gallery, New York, *Masterpieces of Greek Vase Painting*, 22 April–30 May 1964  
Detroit Museum of Arts, Michigan, *Detroit Collects: Antiquities*, 14 March - 29 April 1973

### LITERATURE

The Princeton Painter, named by Beazley after a neck-amphora of Panathenaic shape in the Princeton University Arts Museum (acc. no. y169), was a contemporary of the most renowned black-figure painters, including Lydos, Exekias, the Amasis Painter, and the Affecter. Although lesser known than these artists, the Princeton Painter deserves favourable recognition for his skill in coordinating shape, ornament, and figural composition. His drawing is clean, and often colourful from the abundant use of added red and white, as well as ornamental patterns on garments. His subjects too are often interesting and very imaginative.

For further discussion of the Princeton Painter and his associates see, M.B. Moore, 'The Princeton Painter', *Metropolitan Museum Journal*, vol. 42, 2007, pp. 21-56; J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, p.297-302. For similar amphorae depicting a departing young warrior mounted on horseback, attributed to the manner of the Princeton Painter, see the Louvre, Paris, acc. no. Cp 229, F 12; and Warsaw, (BAPD 320435).



### 3 | AN ATTIC WHITE-GROUND LEKYTHOS, ATTRIBUTED TO THE SABOUROFF PAINTER

CLASSICAL, CIRCA 470–440 BC

Height: 33 cm

#### PROVENANCE

Raphaël Collin (1850–1916) Collection, Paris

Senator William A. Clark (1839–1925) Collection, acquired from the above in 1911

Bequeathed to the Corcoran Gallery of Art, Washington D.C., 1925, accession no. 26.677

Deaccessioned and gifted to the American University Museum at the Katzen Arts Center, Washington D.C., 2014

#### PUBLISHED

R. Collin, *Collection of Antique Grecian, Egyptian and Etruscan Statuettes, Vases, Tanagras, Etc.*, Paris, 1911, p. 25, no. 175.

Original Clark Catalogue, Part II, p. 250, no. 181.

*The Illustrated Handbook of the W.A. Clark Collection*, The Corcoran Gallery of Art, Washington D.C., 1928, p. 123, no. 2677 (and in the 1932 edition of the same name).

#### EXHIBITED

Corcoran Gallery of Art, Washington D.C., *The William A. Clark Collection*, 26 April–16 July 1978.

#### LITERATURE

The Sabouroff Painter was named by Beazley after the former owner of a nuptial lebes gamikos now in Berlin (Antikensammlung acc. no. F2404.) The artist favoured painting cups and lekythoi, but also decorated a variety of other shapes. For further examples see pp. 837 ff. in J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963. The Sabouroff Painter worked in white-ground and red-figure, however it is his white-ground lekythoi that are among some of his finest works. For a similar example see, the Metropolitan Museum of Art, New York, acc. no. 51.11.4: Beazley *op.cit.*, p. 847, no. 203.





## 4 | AN ATTIC BLACK-GLAZED VI-CUP

EARLY CLASSICAL, CIRCA 470 BC

Diameter at rim: 14 cm

### PROVENANCE

With Münzen and Medaillen, Basel, Switzerland, circa 1970–1990

Private collection, Germany, acquired from the above

Sotheby's, New York, 11 December 2002, lot 57

Private collection, USA, acquired from the above

### LITERATURE

The shape of this cup corresponds to Hansjörg Bloesch's *Wiener Schalen*: see H. Bloesch, *Formen attischer Schalen von Exekias bis zum Ende des strengen Stils*, Bern, 1940. This is a class of cups for which Sir John Beazley later abbreviated to Vi-cup. Cf. B.A. Sparkes and L. Talcott, *The Athenian Agora, vol. XII: Black-glazed Pottery*, Princeton, 1972, p. 91, pl. 19.

According to Jasper Gaunt, 'characteristic of this Attic cup shape are the straight, inset lip, shallow bowl, two stout handles rising to the rim, the continuous profile from the bowl to the foot, and (generally) the concave edge of the foot'. For further discussion of the type, see: J. Gaunt, 'A Cup in Princeton', *Record of the Art Museum, Princeton University*, vol. 54, no. 1, 1995, pp. 30-38.



## 5 | AN ATTIC RED-FIGURE HYDRIA

CLASSICAL, CIRCA 425 BC

Height: 19.5 cm

### PROVENANCE

Private collection, Strasbourg, France, acquired by the 1970s

Private collection, UK

With Rupert Wace, London, UK, 2011

Private collection, UK, acquired from the above

### LITERATURE

Such vessels were used to pour water and are commonly decorated with female, domestic, and education scenes. Traditionally women in ancient Greece took the role of obtaining the household's water and are shown on such hydriae gathering at the fountain and holding similar vessels: H. McClees and C. Alexander, *The Daily Life of the Greeks and Romans: As Illustrated in the Classical Collections*, New York: The Metropolitan Museum of Art, 1941, pp. 42-44, fig. 51.

The form of this hydria is closer to a hydria-kalpis given its smaller scale and continuous curved shape. Similar hydriae which also depict women in domestic settings can be found on those attributed to the Washing Painter, including a hydria in Vienna, Kunsthistorisches Museum acc. no. 729. For other domestic scenes, see the 'Sappho' hydria in the British Museum (acc. no. 1885,1213.18), and also the Museum of Fine Arts, Budapest (acc. no. 50.154).





## 6 | AN ETRUSCAN BRONZE LION HANDLE

EARLY 5<sup>TH</sup> CENTURY BC

Length: 6.6 cm

### PROVENANCE

Private collection, Zurich, Switzerland, acquired in the 1990s

Cahn, Basel, Auktion 5, 16 September 2010, lot 219

Private collection, Switzerland, acquired from the above

### LITERATURE

This lion would originally have formed part of a handle attached to a larger bronze vessel, a prong can still be found on the front paws that would have been used for attachment. Such attachments have their origins in the art of the Near East, but in the Orientalising period of the 8th-7th centuries, we see such subjects and forms travelling to Greece and on to Etruria. The leaping lion appears on bronze handles from Olympia and other Greek sites, but the style of this lion and its facial features indicates an Etruscan origin.

The Etruscans were master metalsmiths and ready access to copper and iron, which were abundant in Etruria, led to the widespread production of small, finely crafted bronze objects that served both decorative and functional purposes. For a similar example see, the Walters Art Museum, acc. no. 54.89. For further discussion of lions in Etruscan art, see William Llewelyn Brown, *The Etruscan Lion*, Oxford, 1960.





## 7 | AN ETRUSCAN BRONZE FIGURE OF HERAKLES

LATE CLASSICAL, CIRCA 300 BC  
Height: 12.1 cm

### PROVENANCE

With Royal-Athena Galleries, New York, USA, 1981  
With Old World Galleries, New York, USA  
John Kluge (1914–2010) Collection, Morven  
House, Charlottesville, Virginia, USA  
Christie's, New York, 8 June 2004, lot 446  
Private collection

### LITERATURE

This bronze figure depicts the hero Herakles, or Heracle as he was known to the Etruscans. He 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.



8 | TWO GREEK GOLD EARRINGS IN THE  
FORM OF MAENAD HEADS

HELLENISTIC, CIRCA 4<sup>TH</sup>–3<sup>RD</sup> CENTURY BC

Length: 1.6 cm and 1.9 cm

PROVENANCE

Louis de Clercq (1882-1901) Collection, Oignies, France, acquired in the late 19th century, thence by descent to his grand-nephew Comte Henri de Boisgelin (1901–1967), rue de Mazarine, Paris

PUBLISHED

A. de Ridder, *Collections de Clercq, Tome VII, Les bijoux et les pierres gravées*, Paris, 1911.

LITERATURE

These earrings, although not a complete matching pair, are fine examples of Maenad heads. There are similar Ptolemaic examples of Maenads in the Metropolitan Museum, New York, acc. no. 26.7.1360a, b.







## 9 | A GREEK BRONZE STATUE OF ATHENA

HELLENISTIC, CIRCA 3<sup>RD</sup> CENTURY BC

Height: 25 cm

### PROVENANCE

Private collection, Geneva, Switzerland, acquired before 1956

Private collection, Paris, France, acquired before 1987

Private collection, F.G., Belgium, acquired in Lyon Christie's, London, 8 December 2021, lot 79


### PUBLISHED

Arachne Database no: (object); 91220 (1956 photo)  
The bronze was photographed by *Boissonnas* with the image reproduced by Eva-Maria Czakó for the DAI (German Archaeological Institute Athens) in 1956 (Genf Nr. 55. 193).

### LITERATURE

This bronze is a rare and important depiction of the Greek goddess Athena, dating to the Hellenistic period. The majority of surviving ancient statues of Athena tend to be Roman copies of now lost Greek originals of the Classical and Hellenistic periods. The survival of larger scale Greek bronze statuary is comparatively rare and such masterpieces as the Piraeus Athena are chance finds resulting from burial or shipwreck in antiquity. This wonderful and unique bronze captures the patron goddess of Athens with the posture, drapery, and pathos that is characteristic of the Hellenistic period.





For the type with Athena leaning her head towards her spear, see the Attic 'Pensive Athena' marble relief from the Classical Period in the Acropolis Museum in Athens (acc. no. 695), P. Demargne, 'Athena', in LIMC, vol. II, Zurich and Munich, 1984, no. 625. The form with the beltless peplos falling in heavy flowing folds, the striking Hermione Corinthian helmet, and the aegis at her chest, shows similarities with the over-life size Piraeus Athena, a Greek 4th century BC bronze original from Athens. The beltless peplos is characteristic of late Classical sculptural depictions of Athena, as well as of Artemis, for example the Dresden Artemis, (the Praxitelean Greek bronze original of circa 360-350 BC survives only in Roman copies), is also often shown thus.



## 10 | A GREEK GOLD OAK WREATH

LATE CLASSICAL TO EARLY HELLENISTIC, CIRCA 4<sup>TH</sup>–3<sup>RD</sup> CENTURY BC

Overall length 35.8 cm

Weight: 37 g

### PROVENANCE

Loverdos Collection, acquired in London in 1974, thence by descent

Dionysios Loverdos (1878 - 1934) and his brother Spyridon Loverdos (1874 - 1936) were leading figures of the Greek financial world in the early 20th century. The brothers were both prolific art collectors and bibliophiles. Dionysios' important collection of post-Byzantine religious art is now housed in the Ziller-Loverdos Mansion, Athens; the Spyridon Loverdos Library, composed of hundreds of incunabula and ancient Greek manuscripts, can be found in the Historical Library of the Aikaterini Laskaridis Foundation.

Spyridon (Spyros) Loverdos' daughter Maria inherited his library, and the wreath was acquired as a gift for her in London in 1974 by her son Constantin Coutarellis. Maria was president of the Hellenike Etairia Bibliophilon (Hellenic Bibliophile Society) in the 1970s and an important figure in the world of Greek rare books and manuscripts.

### LITERATURE

In Ancient Greece, wreaths were awarded as prizes for military, athletic and artistic victories, to reward public service, and as votive offerings to honour the gods or the dead. They were made chiefly of leaves such as oak, myrtle, laurel, and ivy, though celery was used at the Nemean Games. Gold wreaths of this type were meant to imitate such wreaths of real leaves but in a more durable and precious material for posterity. Sanctuary dedications are mentioned in temple treasury lists from as early as the 5th century BC, but surviving examples are few prior to the 4th century BC (see pp. 123-124 in R. Higgins, *Greek and Roman Jewellery*, Berkeley, 1980). The meaning of the different plant species employed for these wreaths is uncertain, but in the case of oak, there is a clear association with Zeus.







Elaborate gold oak wreaths have been found in the Royal Tombs at Aigai (Vergina), including one placed within the gold larnax thought to have enclosed the remains of Philip II, father of Alexander the Great (see pl. 137 in M. Andronicos, *Vergina, The Royal Tombs and the Ancient City*, 1984), and another found in situ on the shoulders of a silver funerary hydria in the nearby so-called 'Prince's Tomb' (pl. 184 in Andronicos, op. cit.). P. Adams-Veleni notes (pp. 102-103 in C.A. Picon and S. Hemingway, (eds.), *Pergamon and the Hellenistic Kingdoms of the Ancient World*, New York, 2016), 'Indeed, rather than a privilege of the gods, such wreaths were common among wealthy mortals, whom they accompanied after death to the eternal symposium in the beyond.'

Oak wreaths dated to the later 4th century BC have been found throughout the Hellenistic world, east and west. See for example, the splendid wreath from the Dardanelles, now in the British Museum, acc. no. 1908,0414.1 (no. 60 in D. Williams and J. Ogden, *Greek Gold: Jewellery of the Classical World*, London, 1994), and one from Armento in South Italy, now in Munich (pl. 23 in Higgins, op. cit.). For other close parallels, see the examples at the Benaki Museum IE 1564 and Memorial Art Gallery (University of Rochester) acc. no. 1999.57.

Wreaths are also to be found on depictions of victorious athletes, including statues, coins, and gems (see pp. 145-162, and especially no. 156, a Hellenistic carnelian ring stone with an athlete holding a wreath, and fig. 9, a bronze figure of an athlete wearing a wreath, in J.J. Herrmann and C. Kondoleon, *Games for the Gods, the Greek Athlete and the Olympic Spirit*, Boston, 2004).





## 11 | A SET OF TWO GREEK BLACK-GLAZED BOWLS

HELLENISTIC, CIRCA 3<sup>RD</sup> CENTURY BC

Left bowl: diameter: 17.4 cm; height: 7.8 cm

Right bowl: diameter: 18.2 cm; height: 12.5 cm

### PROVENANCE

Family collection, New York, USA, acquired in Switzerland in the late 1990s

### LITERATURE

Such hemispherical or mastoid bowls or cups were made in glass, pottery, and precious metals such as silver or gold. Probably Calenian (from Campania), the black-glaze of the terracotta surface on these examples has a metallic shine and imitates such luxury vessels as those made of gold and silver, even down to the medallion/emblema of Dionysus inside. Drinking vessels for the symposium often had a comedic feature decorating them, fitting iconography for a festive occasion of wine, music, and feasting. In this group, as the wine was consumed on the first cup, a banqueter would be enjoying the image of the



benevolent god gradually coming into view, and on the second cup, as it was raised for drinking, the other participants at the symposium would see all three comedic masks, grimacing at them in full view.

For a closely related Calenian example also with a bust of Dionysus in the Metropolitan Museum of Art, New York, acc. no. 2001.731. For a similar black-glazed bowl with an emblem of a maenad, originally thought to be from Elis, see the British Museum acc. no. 1898,1121.2.



## 12 | A GREEK GOLD MEDALLION OF APHRODITE

HELLENISTIC, CIRCA 2<sup>ND</sup>–1<sup>ST</sup> CENTURY BC

Diameter: 4.9 cm; Weight: 4 g

### PROVENANCE

Louis de Clercq (1882–1901) Collection, Oignies, France, acquired in the late 19th century, thence by descent to his grand-nephew Comte Henri de Boisgelin (1901–1967), rue de Mazarine, Paris

### PUBLISHED

A. de Ridder, *Collections de Clercq, Tome VII, Les bijoux et les pierres gravées*, Paris, 1911, p.242, no. 1349 (original label no C-192).

### LITERATURE

Such medallions were used for various decorative purposes, including as ornamentation on hairnets, cf. the example from the Stathatos Collection in National Archaeological Museum, Athens; and Princeton acc. nos. γ1938-49, 50. For further discussion see Hoffmann & Davidson, *Greek Gold. Jewellery from the Age of Alexander*, Brooklyn, 1965, pp. 222-231. Such gold sculptural ornaments were made throughout the Hellenistic world, at a time when arguably the technical skill in goldsmithing was at its height. Such pieces have been found throughout the Mediterranean, Asia Minor, and the Levant.







13 | A GREEK MARBLE HEAD OF A YOUTH

HELLENISTIC, CIRCA 2<sup>ND</sup>–1<sup>ST</sup> CENTURY BC  
Height: 14 cm

PROVENANCE

Lord Smith Collection, UK (according to the label on the underside of the base)  
Collection of Pierre and Claude Vêrité, acquired between 1930 and 1960, Paris, France  
Christie's, Paris, *Archéologie: Collection Pierre et Claude Vêrité*, 20 December 2011, lot 112



#### LITERATURE

The wavy hair drawn back from the face, as well as the deep set eyes and intense expression is reminiscent of Skopas's Meleager. For a 4th century BC head influenced by Skopas, now in the Metropolitan Museum of Art, New York, see acc. no. 11.91.1. There are also similarities with depictions of athletes and Herakles from the late Classical and early Hellenistic period. For a head of similar date, thought to be either Herakles or an athlete, see the marble from Rhodes, now in the British Museum, acc. no. 1874,0805.118: no. 364 in J. Boardman, 'Herakles,' in *LIMC*, vol. IV.





14

## A GREEK BRONZE FIGURE OF A RULER, POSSIBLY ANTIOCHUS VII EUERGETES SIDETES

HELLENISTIC, CIRCA 2<sup>ND</sup> CENTURY BC

Height: 18 cm

### PROVENANCE

Private collection, Austria, acquired in the 1990s  
Gorny and Mosch, Munich, 14 December 2007,  
lot 14

Private collection, acquired from the above

### LITERATURE

The Seleucid Empire was founded by the Macedonian general Seleucus I Nicator, following the division of the Macedonian Empire after the death of Alexander the Great in 323 BC. The Seleucid Empire was one of the major powers of the Hellenistic world alongside the Ptolemaic and Antigonid Empires. Antiochus VII Euergetes, nicknamed *Sidetes* after the city of Side in Asia Minor where he grew up (Pamphylian coast of modern Turkey), ruled the Hellenistic Seleucid Empire from 138–129 BC. He was the last significant Seleucid ruler, and following his death, the empire declined until it was conquered by Rome 63 BC.

Antiochus spent much of his nine-year reign attempting to reclaim the eastern territories lost to the Parthians under Mithridates and briefly succeeded in restoring Mesopotamia, Babylonia, and Media to the Seleucid empire before his death during the Battle of Ecbatana. According to Josephus, (*Antiquities of the Jews*, 13.236), he earned his name *Antiochus the Pious* by agreeing to a seven-day truce during his siege of Jerusalem, allowing the people of the city to celebrate a religious festival.

The wide diadem is a distinctive feature of the Seleucid ruling dynasty. The highly individual physiognomy of the detailed and well-modelled head, in particular the prominent hooked nose and the curling lip, are reminiscent of portraits of Antiochus VII (circa 138–129 BC). The Hellenistic ruler cult often sees rulers portraying themselves as gods and athletes, drawing on Classical prototypes to convey their god-like perfection and omnipotence.

It is likely that this bronze originally showed the king as Herakles, and the lion-skin would have hung over his now missing left forearm. There is a Roman bronze in the Nelson Atkins Museum, Kansas City, depicting Antiochus IV Epiphanes as Herakles (acc.no. 46-37) where he stands in the same posture. The iconography is meant to refer to Alexander the Great, who claimed to be descended on his father's side from Herakles. See A. Kozloff, D. Mitten, *The Gods Delight: The Human Figure in Classical Bronze*, Cleveland, 1988, 175. The majestic pose and stance in both this Kallos bronze, and the Nelson Atkins example indicates that both are likely based on a now lost large-scale prototype chosen by the Seleucids to convey their visual language of authority, power, and legitimacy.







15 | A LARGE GRAECO-ROMAN BRONZE JUG

CIRCA 2<sup>ND</sup> CENTURY BC–1<sup>ST</sup> CENTURY AD

Height: 15.8 cm

PROVENANCE

Cyril Humphris, London, 1967

Alan and Marianne Schwartz, Michigan, acquired from the above, thence by descent

PUBLISHED

Exhibition Catalogue, *Detroit Collects: Antiquities*, Detroit Museum of Arts, 1973

EXHIBITED

Detroit Museum of Art, *Michigan, Detroit Collects: Antiquities*, 14 March–29 April 1973

LITERATURE

Bronze jugs such as this example were popular throughout the Greek and Roman worlds. They were designed for tableware use, particularly for carrying and serving water and wine at banquets. Bronze vessels of this quality were regarded as highly luxurious objects, owned by only the wealthiest in society. Bronze vessels from this period show first-rate craftsmanship, and demonstrate mastery of symmetry and proportion.

For a jug handle with a similar rope design see Staatliche Museen zu Berlin, Antikensammlung, acc. no. Fr. 1415. For a jug handle terminating in an ivy leaf attachment also in Berlin, see acc. no. Fr. 1420.



## 16 | A HELLENISTIC POTTERY FOOTED PYXIS

SICILY, CENTURIFE, CIRCA 3<sup>RD</sup>–2<sup>ND</sup>  
CENTURY BC  
Height: 77.5 cm

### PROVENANCE

With Galerie du Sycomore, Paris  
Private collection, Europe, acquired from the  
above in 1985.

### LITERATURE

Centuripe ware, or the Centuripe Class is a rare type of polychrome Sicilian vase painting from the 3rd–2nd centuries BC. The type is named after its first findspot, Centuripe in Sicily. The vessels were typically large, and consisted usually of pyxides, lebetes, and lekanes in their shapes, all vase shapes traditionally used exclusively by women.

Centuripe ware vessels are characterised by elaborate and delicate applied decoration and by refined polychromy executed after firing. The polychrome used tended to be pastel shades and some elements were gilded. The repertoire of figural subjects is limited almost entirely to women, erotes, and weddings. The few exceptions include scenes from the theatre and gods, mostly Dionysos. The prevalence of female-related subjects on such vases indicates that these vessels were designed for use in the female oeuvre. The painting can be sophisticated, with highlights modelling the forms and faces in three-quarters view. The class is important for adding to our knowledge about Hellenistic panel and wall painting, whose style the vases clearly drew upon.

For a similar example with preserved polychrome decoration in the collection of the Metropolitan Museum in New York see acc. no. 27.122.10a, b: G.M.A. Richter, 'Polychrome Vases from Centuripe in the Metropolitan Museum', *Metropolitan Museum Studies*, 2(2), 1929–1930, pp. 187–90, 203, figs. 1–3.





## 17 | A ROMAN POLYCHROME WALL PAINTING FRESCO FRAGMENT OF DIONYSUS

CIRCA 1<sup>ST</sup> CENTURY AD

Dimensions of fresco: 40 cm x 36 cm; frame: 45 cm x 31.5 cm

### PROVENANCE

Philip Pearlstein (1924–2022) Collection, New York, acquired before 1987. Pearlstein was an important twentieth century American figurative artist best known for his Modern Realist nudes.

### LITERATURE

Although ancient literary sources mention Roman paintings on wood, ivory and other media, the works that have survived into modern times are fresco wall paintings which decorated interiors of private residences. The majority of Roman frescoes have been found around the Bay of Naples in Pompeii and Herculaneum due to the volcanic preservation conditions. It is thought that artists specialising in frescoes were itinerant and had copybooks to reproduce popular scenes. Roman painting was influenced by Etruscan and Greek styles, a combination of Etruscan naturalism and Hellenistic realism.

Dionysus is frequently depicted in Roman art in a reclined position indulging in food and wine. In this fresco fragment he is clearly identifiable by a kantharos in one hand and his thyrsus staff leaning against him. A similar Dionysiac scene is also depicted on the 1st century BC red wallpaintings from the Villa of the Mysteries on the outskirts of Pompeii. These scenes decorating a triclinium show a bride being initiated into the cult of Dionysus. One tableau of the scene shows Silenus holding a bowl into which a satyr is looking, perhaps suggesting a future vision. Next to them, Dionysus reclines with his staff in a now damaged part of the fresco next to his mother Semele. See E.K. Gazda, *The Villa of the Mysteries in Pompeii: Ancient Ritual, Modern Muse*, The Kelsey Museum of Archaeology, 2000.

Triclinia were appropriate rooms to display Dionysiac iconography for they were the locations of dinner parties and symposia. A fresco of Dionysus originally decorating a triclinium was incorporated into the ceiling of the baths of Caracalla in Rome in the early 3rd century AD. The motif of the reclined Dionysus is also evidenced on a marble, limestone, and glass tesserae mosaic from early 2nd century AD Antioch, now in Worcester Art Museum (acc. no. 1933.36). Here the god of wine celebrates his victory in a drinking contest over Herakles.















18 | A ROMAN TERRACOTTA CAMPANA  
ANTEFIX FRAGMENT

AUGUSTAN, LATE 1<sup>ST</sup> CENTURY BC–EARLY 1<sup>ST</sup> CENTURY AD

Height: 24 cm; Width: 23cm

PROVENANCE

Private collection, Virginia, USA, given as a wedding gift by the interior decorator Ken Allen (d. 1979) in 1951/2, thence by descent

LITERATURE

For a complete antefix depicting the same scene (and likely from the same mould), which is thought to have come from an Augustan temple, see the example in the Metropolitan Museum, New York, acc. no. 96.18.162. These antefixes acted as decorative covers for the ends of roof tiles. There are a few others preserved apparently from the same mould, two from the Campana collection and now in the Louvre collections (acc. no.Cp 3747), and another in the August Kestner Museum (acc. no. 2010.21).

Venus and Mars featured heavily in Augustan imagery and ideology. The goddess was imagined to be the ancestral mother of the Julian clan, providing a divine genealogy which authenticated Augustus's place as rightful ruler of the Roman world. After a successful campaign against Julius Caesar's assassins, Augustus built a temple to Mars Ultor in his new Forum, which housed statues of the god of vengeance, Venus and Julius Caesar (Divus Julius).











19 | A ROMAN TERRACOTTA CAMPANA  
RELIEF FRAGMENT

LATE REPUBLICAN TO AUGUSTAN, LATE 1<sup>ST</sup> CENTURY BC–EARLY 1<sup>ST</sup> CENTURY AD  
Height: 29.5 cm; width: 22.8 cm

PROVENANCE

Dr. Fritz Reinert (1912-1995) Collection, Vienna, Austria, acquired in the 1930s

Private collection, by descent circa 1978

Gorny & Mosch, Munich, 14 December 2011, lot 306

Musée d'Art Classique de Mougins, France, acquired from the above

LITERATURE

Victoria was the the deified personification of victory in ancient Roman religion. Victoria first appears during the first Punic War, as a renaming of Nike, the Greek goddess of victory. Nike would have become familiar to the Roman military as a goddess of Rome's Greek allies in the Punic Wars. She was worshipped in Magna Graecia and mainland Greece, and was a subject of Greek myth. Around this time, various Roman war-deities begin to receive the epithet *victor* (conqueror) or *invictus* (unconquered). By the late Republican and early Imperial eras, Victoria had become a popular civilian and military goddess, both in association with other deities and in her own right.

The depiction of the goddess sacrificing a bull became a popular motif on Campana reliefs. 'Campana' reliefs take their name from Giampietro Campana, Marchese di Cavelli (1808–1880), a prolific collector of Greek and Roman art, who had a number of these reliefs in his collection. Campana reliefs were often made from moulds, from which several copies of the same scene could be taken, and then finished by hand. For a similar example in the British Museum, London, see acc. no. 1805,0703.307, and the Louvre, Paris, acc. no. Cp 4085.

## 20 | A ROMAN MARBLE LION TRAPEZOPHOROS

CIRCA 2<sup>ND</sup> CENTURY AD

Height: 59.3 cm

### PROVENANCE

With Wladimir Rosenbaum (1894–1984), Ascona, Switzerland

Private collection F.H., Ascona, Switzerland, acquired before 1984

Cahn, Basel, Switzerland, Auktion 5, 16 September 2010, lot 263

Private collection, Switzerland

### LITERATURE

The round hole in the pillar on the back of the lion would have served the function of anchoring the table or throne, which from the scale of this piece would have been extremely impressive. The use of the full statue of a lion as a table leg, instead of a monopodium form with just the bust on top of a single leg, is unusual and imposing. For further discussion see G.M.A Richter, *Ancient Furniture: A History of Greek, Etruscan, and Roman Furniture*, Oxford, 1926, pp. 139-41.









## 21 | A ROMAN MARBLE HEAD OF VENUS

CIRCA 1<sup>ST</sup>–2<sup>ND</sup> CENTURY AD

Height: 23 cm

### PROVENANCE

Pierre, Claude & Jeanine Vérité Collection, France, 1930–1980. The Vérité family were dealers of primitive art and archaeology

### LITERATURE

The position of the goddess's head, her hairstyle, and her gaze find close similarity with the head of the Capitoline Venus. The type is named after a Roman marble statue of the goddess, now in the Capitoline Museum, Rome. The original of this type is thought to date to 3rd-2nd century BC Asia Minor. Cf. M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, p.20.

The head would originally have surmounted a full length nude statue of the goddess, the 'Venus Pudica' type, which was ultimately derived from the 4th century BC original by Praxiteles. The Aphrodite of Knidos, as it is known, enjoyed great renown as the first devotional statue of a female goddess in the nude. The sculpture became an immediate sensation when it was placed in a sacred temple on the island of Knidos. Although the sculpture is now lost, Roman copies such as this help inform us of its likely appearance. The present example can be compared to a head of the goddess in Dresden (acc. no. Hm 239), see *LIMC*, II, 2, Aphrodite, no. 410, p.52.



## 22 | A ROMAN MARBLE HEAD OF ATHENA

IMPERIAL, CIRCA 2<sup>ND</sup> CENTURY AD  
Height: 13.5 cm

### PROVENANCE

Private collection, Europe, 18th-19th century (based on the restoration techniques)  
Collection of Earl Jordon, Palm Beach Gardens, Florida, USA, acquired in the 1970s  
Private collection, UK, acquired in Massachusetts in 2021

### LITERATURE

The attribute of the helmet allows us to identify this head as a representation of Athena, or Minerva in the Roman pantheon, the goddess of wisdom, victory, and strategy. Due to her close association with warfare, Athena/Minerva was generally depicted helmeted and bearing a spear. This example shows the goddess wearing a distinctive Attic-style helmet decorated with a diadem-like frontlet ending in ear volutes. A now missing crest would have been set into the drilled holes on the crown of her head. Minerva was widely worshipped by the Romans throughout the empire, and was celebrated in the calendar over five days during the *Quinquatrus*, between 19-23 March.

For another example of Athena/Minerva wearing the Attic helmet, cf. B. Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, 1929, p. 77, no. 204, pl. 9, now in the National Museums Liverpool acc. no. 59.148.204. Also see the head of Athena from Philippi, now in the National Archaeological Museum, Sofia, Bulgaria. For further discussion and examples, see *LIMC*, Athena/Minerva, 1981, no. 65 ff.

## 23 | A ROMAN BRONZE FIGURE OF MARCUS AURELIUS

ANTONINE, 161–180 AD

Height: 35 cm

### PROVENANCE

Collection of Léon Rodrigues-Ely (1924–1973), Marseille, France, acquired before 1970, thence by descent

Rodrigues-Ely, a passionate collector of ancient art, was the heir of a French family which dominated the shipping business from Bordeaux and Marseille to America in the 18th and 19th centuries.

### LITERATURE

This masterful bronze figure depicts the emperor Marcus Aurelius Antoninus (r. AD 161–180) as a victorious military commander. The emperor is shown in his fourth official, and last portrait type, wearing a radiate crown.

Marcus Aurelius Antoninus was the last of the ‘five good emperors’ of the Nerva-Antonine dynasty and his death marked the end of the Pax Romana, a ‘golden age’ of relative stability, prosperity, and power in the Roman Empire.

The archetypal philosopher-emperor, Marcus Aurelius was a devoted follower of the Greek philosophy of Stoicism, and is perhaps best known for his celebrated work *Meditations*. This philosophical treatise written in Greek reflects on death, war, and fame. His writing indicates that he studied the burden of power and wanted to live his life in harmony with nature.

The Imperial programme of public portraiture depicting the emperor influenced the development of Roman portrait styles in this period. Marcus Aurelius’ portraits feature new levels of psychological expression that reflect changes not only in the emperors’ physical state, but his mental condition too. This large and impressive bronze portrait captures the pensive temperament of the philosopher-king, while the hooded eyelids and detached gaze suggests his contemplative nature.





From the middle of the 2nd century AD, the radiate crown, an attribute of Sol Invictus / Helios, was used to symbolise and promote the idea that the emperor was protected by and a personification of the sun god. From Alexander onwards, rulers and emperors were often linked with traditional gods, assimilating and integrating with the pre-existing iconographic and mythological language of divine power and rule. This syncretising of the emperor with Helios/Sol helped to underline his invincibility, particularly in the military realm. Similar portraits of the Marcus Aurelius wearing the radiate crown can be seen on his coinage, in particular on his dupondi.

Sol Invictus was a deity that became closely linked with the Roman army. There are a number of extant dedications associated with Roman soldiers and army camps. That Marcus Aurelius would be shown invoking Sol Invictus is unsurprising given that his reign was marked by years of warfare, and he spent most of his time in military camps with his army.

His success and identity as a military leader is represented here through the garments he is wearing. Cuirassed or military garbed statues of rulers began to make their appearance in the Hellenistic period, following the iconographic language of conveying military might and ruling authority established by Alexander the Great. It is unsurprising that the period from which most imperial cuirassed statues date is the 2nd century AD. Given that the empire stretched from the Atlantic to Mesopotamia, Britannia to Africa, and relied on its army to maintain the Pax Romana, the populating of cities across the empire with large scale public statuary of the emperor in military guise was a calculated and visual statement of the Imperial cult and the emperor as ruler and god through the might of his army.

It is thought that this practice of cuirass sculpture developed from the traditional Roman trophies, which consisted of a Roman cuirass hung on a pole or tree stump as a ritual monument of victory. These trophies in the 2nd century AD were made in the guise of the emperor so that he himself became a living trophy glorifying his prowess and excellence.

In light of the emperor's prolific military exploits this large-scale bronze figure can be viewed in the context of a mobile cult of the emperor, which aimed at asserting his presence both in the provinces and amongst the Roman troops who were stationed throughout the empire. For a similar example of a cuirassed statuette also thought to be Marcus Aurelius see, D.G. Mitten and S.F. Doeringer, *Master Bronzes from the Classical World*, 1967, no. 278, p.284.

For further discussion see, H. Ernst, 'Gods in Uniform.' *Proceedings of the American Philosophical Society*, vol. 105, no. 4, 1961, pp. 368-93.









## 24 | A GALLO-ROMAN BRONZE FIGURE OF JUPITER-TARANIS

CIRCA 2<sup>ND</sup>–3<sup>RD</sup> CENTURY AD

Height: 12.7 cm

### PROVENANCE

Said to have been found in France

Sir Sidney Nolan (1917–1992) Collection, Australia and UK

Christie's, London, 8 December 1993, lot 77

### LITERATURE

The posture and thunderbolt attribute allow this bronze to be identified as Jupiter, but his physiognomy encourages a specific identification of the god in his Gallo-Roman form as Jupiter-Taranis, the god of thunder, lightning, and cosmic forces. Taranis was worshipped in Gaul and his attributes were the thunderbolt (*taran* in Celtic) and a solar/cosmic wheel (or a wheel of the chariot of thunder). Following the Romanisation of Gaul, Taranis became syncretised with Jupiter. Given the hole pierced in the left hand of the figure, the attribute he held is likely to have been a sceptre, a distinctive attribute of Jupiter.

The vertical piercing throughout indicates that the figure was intended as a fitting or finial, perhaps as a decorative element to a tripod base, possibly a candelabrum or a thymiaterion (incense burner). The flat top of the head would then act as a support for the lamp or cup.

For the iconography of Taranis and Jupiter cf. *Lexicon Iconographicum Mythologiae Classicae* (LIMC), vol. VII, 1994, s.v. Taranis: pp. 843–845; LIMC, vol. VIII, 1997, s.v. Zeus/Iuppiter: pp. 310–486. For the stylised form and facial features on Celtic bronzes and Gallo-Roman examples, see the Saint-Maur bronze warrior in the Musée de l'Oise; for British comparanda see the Southbroom bronzes in the British Museum: R. Jackson, *Roman Britain. Life at the Edge of Empire*, London, 2010, p. 124.

For related examples of candelabra and thymiateria with figural decorations, see: D.M. Bailey, *A Catalogue of the Lamps in the British Museum: IV, Lamps of Metal and Stone and Lampstands*, London, 1996, nos. Q 3862 (pl. 98–99), Q 3866 (pl. 101), Q 3905 (pl. 122–123); A. Testa, *Candelabri e thymiateria*, Rome, 1989, nos. 55–56, 58–59.

## 25 | A ROMAN MARBLE PORTRAIT HEAD OF ANTINOUS

HADRIANIC, CIRCA AD 135

Height: 12.9 cm

### PROVENANCE

Dr. Horst Ulbo Bauer Collection, Cologne, Germany, acquired before 1968

Dr. Kurt Kirsch Collection, Germany, acquired from the above in 1981, thence by descent

With Gordian Weber, Cologne, 2011

### PUBLISHED

*Weltkunst aus Privatbesitz*, Cologne, 1968, no. A75, pl. 35.

*Antiken aus rheinischem Privatbesitz*, Bonn-Cologne, 1973, no. 360, p. 220, pl. 163.

H. Meyer, *Antinoos*, 1991, 100 no. I 78, taf. 90.

Arachne, Koln: 1082754.

### LITERATURE

During an Imperial visit to Egypt in AD 130, Antinous, the young beloved of the Roman emperor Hadrian, drowned in the River Nile in the region of Antinoe (the city on the East bank of the Nile in Upper Egypt that Hadrian then founded in his honour). The exact circumstances of death are still unknown: ancient authors attribute them to fate, suicide, even murder, or a ritual sacrifice (Cassius Dio, *Roman History*, 69).









Hadrian had statues of Antinous dedicated throughout the empire to commemorate his memory. In Egypt, Antinous was also deified, and in accordance with Egyptian custom, the distraught emperor initiated a cult venerating the dead youth, for the Egyptians believed that those who met such a death became assimilated to Osiris, god of the Underworld. Outside Egypt, as worship of the deified Antinous flourished in the East, especially in his homeland, Bithynia, numerous statues of Antinous were erected. He was represented as a beautiful youth, often depicted in the guise of Dionysus/Bacchus, and there are the remains of an ivy wreath in the hair of this portrait.

This head, believed to be from Ephesus originally, is a good example of the sophisticated portrait type created by imperial sculptors to incorporate what must have been actual features of the boy in an idealised image that conveys a god-like beauty. His characteristic facial features include an oval face, smooth complexion, almond-shaped eyes, and full lips, as well as his distinctive hairstyle of thick, wavy locks radiating from the crown of his head. For similar see a small head in the British Museum (acc. no.1973,0302.4): Christoph W. Clairmont, *Die Bildnisse des Antinous: Ein Beitrag zur Porträtplastik unter Kaiser Hadrian*, 1966, no. 22, p. 46, fig. 18; also in Athens, National Museum, acc. no. 518: Clairmont, *op.cit.*, no. 4 p. 39.

For further reading see: C. Vout, 'Antinous, Archaeology and History', *Journal of Roman Studies* 95, 2005, pp. 80-95; H. Meyer, *Antinoos: Die archäologischen Denkmäler*, Munich, 1991; C. Vout, *Power and Eroticism in Imperial Rome*, Cambridge, 2007; R.R.R. Smith and M. Melfi, *Antinous, Boy Made God*, Oxford, 2018.



## 26 | A ROMAN MARBLE FIGURE OF A MAENAD

NEO-ATTIC, CIRCA 2<sup>ND</sup> CENTURY AD  
Height: 58.7 cm

### PROVENANCE

Private collection, Europe, 19th century (based on the restoration techniques)  
Nichan Kalebdjian (1965–1935) Collection, Istanbul and Paris, acquired before 1935,  
thence by descent  
Parke-Bernet, New York, *Antiquities & Other Works of Art from the Collection of the Late  
Nichan Kalebdjian*, 24 May 1969, lot 93  
Private collection, USA

### LITERATURE

The marble female statuette represents a dancing maenad, a companion of Dionysus/Bacchus, the Greek god of wine, ecstasy, and fruitfulness. The figure would originally have been complete with her head and arms, in a posture of orgiastic frenzy, with her left leg advancing, her upper torso turning to the side and the head thrown backward, the left arm following that direction, while the raised right arm would have likely been holding a musical instrument (a tympanum), or the edge of the mantle.

This marble figure of a dancing maenad would probably have been made as part of a sculptural group representing the triumphal appearance of Dionysus. Complete scenes of this subject are preserved on Roman Imperial period sarcophagi and generally include Dionysus/Bacchus and a *thiasos* (procession) of dancing satyrs and maenads, all with musical instruments and drinking vessels, sometimes also featuring Pan, Silenus, Hermaphrodite, Erotes, centaurs, and exotic animals (elephants, panthers, lions).



The scale of the figure suggests that it was designed for a domestic villa setting, perhaps for inclusion in a peristyle garden. The peristyle courtyards and gardens of the villas belonging to wealthy Romans were filled with fountains, sculpture, and monumental ornaments, many were eclectic combinations of shapes and motifs drawn from the long, rich tradition of Classical and Hellenistic Greek art that was so popularly revived in the Roman period.

The Neo-Attic style was especially favoured for decorative reliefs such as on *oscilla*, marble vases, and statue bases. A number of types of dancing maenads were inspired by the creations of the Greek sculptor Kallimachus in the late 5th century BC, and the statue of a maenad created by Skopas in the mid-4th century BC (preserved, as it is commonly believed, in the Dresden Maenad). For an Augustan version inspired by the Kallimachus figures, see the Metropolitan Museum of Art, New York, acc. no. 35.11.3.

L.-A. Touchette, *The Dancing Maenad Reliefs: Continuity and Change in Roman Copies*, Bulletin Supplement, Vol. 62. no. 27, pp. 75–76, pl. 20b, London: Institute of Classical Studies, 1995.

B. Barr-Sharrar, 'The Dresden Maenad and Skopas of Paros', in *Paros III, Skopas of Paros and his world, Proceedings of the Third International Conference of the Archaeology of Paros and the Cyclades, Paroikia, Paros, 11-14 June 2010, Athens, 2013*, pp. 321-336.

M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1961, pp. 182-186.

D. Grassinger, *Römische Marmorkratere, Monumenta Artis Romanae XVIII*, Mainz on Rhein, 1991, pp. 119-138.

B.S. Ridgway, *Hellenistic Sculpture III, The Styles of ca. 100-31 B. C.*, Madison, Wisconsin, 2002, pp. 226-240.







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PHILOTEC  
HNO · FT  
FELICIORI  
FECIT  
AELIA  
EVTYCHIS

## 27 | A ROMAN MARBLE STELE FOR PHILOTECHNUS AND FELICIOR

HADRIANIC TO ANTONINE, MID-2<sup>ND</sup> CENTURY AD

Height: 17 cm

Of elegant cuboid, columnar shape, the front is carved with a bordered panel inscribed in bold capitals reading: D(is) M(anibus) Philotechno et (but written as 'FT') Feliciori fecit Aelia Eutychis, which translates as: 'To the Shades of the Dead (and) to Philotechnus and Felicior, Aelia Eutychis did (this)'.

### PROVENANCE

Said to be from Ostia

With Pino Donati, Lugano, Switzerland, acquired circa 1958

With Charles Ede, London, UK, 2010

Musée d'Art Classique de Mougins, France, acquired from the above

### PUBLISHED

Epigraphic Database Roma, no. 165506.

H. Dessau, ed., *Corpus Inscriptionem Latinorum*, vol. XIV, Berlin, 1887, p. 147, no. 1466.

According to Dessau the inscription is also recorded in manuscripts Campana and C.L. Visconti and its location as 'Romae in suburbano Paccae'.

### EXHIBITED

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA494).



#### LITERATURE

In Ancient Rome the deceased were often honoured and commemorated with funerary altars dedicated to their memory, which could be separate from their resting place, or associated to it. Stelai always bore a dedicatory inscription, and could be paired with a portrait, or images of a more symbolic nature. Funerary monuments such as this were placed along the main roads leading to city gates in the family funeral plot along other monument tombs. They had a double function of mourning the departed while displaying the family's wealth and status in Roman society. The sides of the stele are decorated with an oinochoe, and on the left a patera. These symbols refer to the practice of pouring liquids as an act of commemoration, these two motifs often recur in Roman funerary altars.

The stele is inscribed for Philotechnus and Felicior with seven Latin lines. The Aelia component of the dedicator's name, *Aelia Eutychis*, indicates that she or her father became a Roman citizen in the reign of Hadrian (Publius Aelius Hadrianus, AD 117–38), and that they were likely imperial freedmen/women. The high quality of the lettering is typical of the mid to later 2nd century AD, and indicates the the family of Aelia Eutychis were relatively wealthy. For an example of similar form, also with an oinochoe and patera on the side, see the Walters Art Museum, Baltimore, acc. no. 23.16.



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FECIT  
AELIA  
EVTYCHIS







## A ROMAN MARBLE PORTRAIT BUST OF A WOMAN

IMPERIAL, CIRCA AD 250–275

Height: 49.5 cm

## PROVENANCE

Private collection, Europe, from the 18th/19th century (based on the restoration techniques)

Family collection, Lyon, France, since the early 20th Century

Sotheby's, New York, 8 December 2010, lot 57

## LITERATURE

The study of coins allows us to date this bust quite precisely, as the extremely intricate hairstyle is worn by empresses of the mid-3rd century AD. The fashion would then disseminate throughout the empire, to be adopted by women of high status and wealth who could afford slaves who were expert in hairdressing. The first empress to have such a hairstyle was Furia Sabina Tranquillina, wife of Gordian III (AD 238–244), followed by Octacilia (Philip the Arab, AD 244–249), and Salonina (Gallienus, AD 253–268). Although there is no individual or stylistic feature to help the precise identification of the woman, the fine quality marble and execution, alongside the highly detailed hair arrangement identifies the subject of this portrait as a woman of substantial means.

The bust was one of two owned by a French family in the Lyon area; the pendant bust was a portrait of the empress Furia Sabina Tranquillina, wife of Gordian III (AD 238–244), which is now in the Middlebury College Museum of Art, acc. no. 2010.032. The socle on the bust of Furia Sabina (likely in the 18th or 19th century) presumably to match the original on this example, indicating that they were kept as a pair together for more than a century, and were possibly even acquired together on the Grand Tour.

D.E.E. Kleiner and S.B. Matheson, eds., *I, Claudia: Women in Ancient Rome*, exh. cat., New Haven, 1996; K. Fittschen, P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen Sammlungen der Stadt Rom II: Die männlichen Privatporträts*, Mainz am Rhein, 1985, pp. 109–118, nos. 163–178; K. de Kersauson, *Musée du Louvre, Catalogue des portraits romains: Tome II, De l'année de la guerre civile (68–69 après J.-C.) à la fin de l'Empire*, Paris, 1996, pp. 472–479, 492–493, nos. 221–224, 232; D.E.E. Kleiner, *Roman Sculpture*, New Haven, London, 1992, pp. 378–381, figs. 349–350; S. Sande, “Two Female Portraits from the Early Gallenic Period”, in *Ancient Portraits in the J. Paul Getty Museum*, 1, Malibu, 1987, pp. 137–142.

29 | A ROMAN MARBLE  
DEDICATION PANEL  
FOR LORENTIA EUTYCHIA

IMPERIAL, CIRCA 2<sup>ND</sup>–3<sup>RD</sup> CENTURY AD  
Length: 40 cm

PROVENANCE

Private collection, UK  
Christie's, London, *Fine Antiquities: including the  
Mrs. Albert D. Lasker Collection*, 12 December  
1990, lot 121

LITERATURE

This marble plaque, finely inscribed in six lines of Latin, would have been used in a niche as a cover to commemorate the allocation of a burial space within a monument or tomb. The text records that Titus Illius, son of Lucius, granted Lorentia Eutychia a designated burial place 'against the righthand side and under the stairs.' A kantharos is etched alongside the text, possibly symbolising an offering or a funerary motif. Often the deceased on funerary reliefs is depicted reclining on a couch holding a drinking cup or kantharos just such as this. The subject is also a frequent occurrence on marble cineraria. The plaque likely originates from Ostia, an important Roman port city known for its rich funerary traditions.

Although her nomen isn't given, we can ascertain that her full name was Lorentia Eutychia due to the discovery of a second monument, her tombstone itself, which P.J. Sijpesteijn published in 1990 in *Zeitschrift für Papyrologie und Epigraphik* 87, p. 203. The lettering style is different, but the wording is extraordinarily close as it states that she is buried here by Laberius Acyndinus, but the location of her 'monument or tomb' is exactly the same (with ENTR CONT P DEXT spelt out) – and that she is called 'Lorentia Eutychia.' The first letter of line 6 is clearly 'L', and this must be 'Lorentia' abbreviated. Sijpesteijn records his stone in a Dutch collection and that it was said to have come from Ostia or its vicinity. The discovery of two thus related stones is extremely rare.





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ET SVB SCALAT  
CHIA SIRI



30 | A PAIR OF WESTERN-ASIATIC PENANNULAR  
GOLD HOOP EARRINGS

CIRCA 1<sup>ST</sup> MILLENNIUM BC

Diameter: 2.1 cm

Drop: 3.9 cm

PROVENANCE

Christie's, London, 14 -15 May 2002, lot 475

William Gladstone Stewart (1933–2017) Collection, host of television show 'Fifteen to One'.

LITERATURE

This penannular form of ring appears throughout the Bronze Ages of the Middle East, Egypt, the Mediterranean, and Europe. The form was used in earrings as well as in 'ring money' or 'hair-rings'. For a similar example see, Taisei Gallery, New York, Gold & Silver Auction, Part II, *Ancient to Renaissance*, 5 November 1992, lot 105.



## 31 | A PAIR OF PARTHIAN GOLD EARRINGS

CIRCA 2ND CENTURY BC - 2ND CENTURY AD

Diameter: 1.7 cm

Drop: 4.1 cm

### PROVENANCE

Christie's, London, 14 - 15 May 2002, lot 475

William Gladstone Stewart (1933-2017) Collection

### LITERATURE

Parthian wealth acquired through lucrative trade networks resulted in substantial patronage of the arts and luxury goods, including jewellery. Representations of similar earrings, as well as necklaces, bracelets, and frontal bands appear in funerary portraits from Palmyra and statuary from Hatra.





## 32 | A GRAECO-ROMAN GOLD SNAKE RING

HELLENISTIC TO ROMAN, CIRCA 1<sup>ST</sup> CENTURY BC–1<sup>ST</sup> CENTURY AD  
Weight: 4.4 g; ring size UK: H; height of snake: 1.5 cm

### PROVENANCE

With Nicolas Koutoulakis (1910–1996), Paris and Geneva  
Private collection, Brussels, acquired from the above circa 1980s

### LITERATURE

Gold jewellery in the form of snakes was popular throughout antiquity, with snake bracelets appearing in Western Asia from about the 8th century BC. Such subjects spread to Greece in the 5th century BC, and came to Egypt mainly with the Ptolemaic Dynasty. In Greek culture there were certainly healing associations with snakes and such serpentine imagery served the dual purpose of being both ornamental and amuletic, meaning that the snake was invoked to protect the wearer from harm. For further discussion and examples, see S. Walker, *Ancient Faces: Mummy Portraits from Roman Egypt*, New York, 2000, pp. 151–2 (the Metropolitan Museum of Art, acc. no. 10.130.1509). Also S. Walker & P. Higgs, *Cleopatra of Egypt*, London, 2001, p. 95.





33 | A ROMAN BANDED AGATE INTAGLIO OF DIANA,  
SET IN AN ANTIQUE GOLD RING

CIRCA 1<sup>ST</sup> CENTURY BC–1<sup>ST</sup> CENTURY AD

Length of intaglio: 1.7 cm

Ring size UK: O

PROVENANCE

Marjorie Bronfman (1917–2012) Collection, Montreal, Canada, acquired 31 March 1966,  
thence by descent

Dr. Corinne Bronfman (1947–2022) Collection, Washington DC, USA

LITERATURE

Diana was a Roman goddess associated with the moon, animals, hunting, and the wilderness. She is often depicted with a bow and arrow, or surrounded by hunting dogs or stags. For a similar example see the Beazley Archive Gem Database, no. 40005924.

34 | A HELLENISTIC CARNELIAN INTAGLIO OF  
OMPHALE, SET IN AN ANTIQUE GOLD RING

CIRCA 1<sup>ST</sup> CENTURY BC

Length of intaglio: 2.1 cm; ring size UK: P

PROVENANCE

Private collection, UK, set in a 19th century gold ring

LITERATURE

Omphale was the wife of Herakles who is shown wearing his lionskin and holding his club. There is a similar depiction on an amethyst gem, once in the Marlborough collection: J. Boardman, D. Scarisbrick, C. Wagner, E. Zwiernlein-Diehl, *The Marlborough Gems*, 2009, no. 338. Also there is a Julio-Claudian period example in the Michael C. Carlos Museum, Emory, acc. no. 2008.031.028.



35 | A ROMAN GARNET INTAGLIO OF A  
BACCHIC FOLLOWER, SET IN AN ANTIQUE  
ROSE GOLD RING

CIRCA 1<sup>ST</sup>–2<sup>ND</sup> CENTURY AD

Length of intaglio: 1.1 cm

Ring size: UK H

PROVENANCE

Private collection, UK, set in a 19th century gold ring

LITERATURE

For similar depictions of dancing satyrs see, J. Boardman, D. Scarisbrick, C. Wagner, E. Zwierlein-Diehl, *The Marlborough Gems*, 2009, nos. 630 (now in the Walters Art Museum, Baltimore: 42.1231) and 631.







36 | A SASANIAN GARNET INTAGLIO OF A WOMAN,  
SET IN AN ANTIQUE GOLD AND DIAMOND RING

CIRCA 6<sup>TH</sup>–7<sup>TH</sup> CENTURY AD

Length of intaglio: 1.3 cm

Ring size: UK P

PROVENANCE

Private collection UK, set in a 19th century gold ring

LITERATURE

The gem is engraved with a portrait of a woman, likely with her name inscribed in Middle Persian (Pahlavi) around the edge. The Pahlavi language was the official language of the Sasanian Empire, which ruled Central and Western Asia for over 400 years. For a similar example see the Beazley Archive Gem Database, no. 40002871.



## 37 | A BYZANTINE GOLD AND GARNET RING

CIRCA 6<sup>TH</sup>–7<sup>TH</sup> CENTURY AD

Height: 3.1 cm; ring size: UK N

### PROVENANCE

Jurgen Abeler (1933–2010) Collection, Germany, formed between 1960 and 1981,  
thence by descent

Christie's, London, 25 October 2012, lot 233

### LITERATURE

Not only is the setting of this magnificent ring bold, the bezel standing high on the hand, but the re-set garnet itself adds additional height and lustre. Garnets were prized in antiquity, and their symbolism is rich and varied. The gemstone was often used as a talisman for protection and warding off evil spirits. The large size, considerable weight, and daring construction of this ring suggests that the wearer would have enjoyed an important position in society.

The shape of this ring is typical of the late 5th and early 6th centuries AD, and examples are known either set with a gem, or with a monogram engraved on the bezel. For a similar example see J. Spier, *Treasures of the Ferrell Collection*, 2010, no.177, p.246.

38 | A BYZANTINE GOLD AND GARNET  
PENDANT CROSS

CIRCA 5<sup>TH</sup>–8<sup>TH</sup> CENTURY AD

Length of intaglio: 1.3 cm

Length: 5.4 cm

PROVENANCE

Christie's, New York, 13 December 2002, lot 663

Private collection, London, acquired from the above

LITERATURE

As Christianity became the dominant religion in Byzantine society, Christian imagery was increasingly found on jewellery. Crosses appear by the fifth century; the Virgin Mary, saints, angels, and other holy figures became popular in the sixth century. The images were thought to protect the wearer, aid in prayers, and even perform miracles. The use of the lotus at the centre of this cross, symbolic of the rebirth of Christ, derives from ancient Egyptian iconography, as the lotus was considered the birthplace of the sun god. For another opus interrasile (openwork) cross in the Metropolitan Museum of Art, New York, (acc. no. 2006.569), see D. Papanikola-Bakirtzi, (ed.) *Everyday Life in Byzantium*, Athens: Hellenic Ministry of Culture, Directorate of Byzantine and Post Byzantine Monuments, 2002. no. 509, pp. 405–6.





39 | AN EGYPTIAN PAINTED LIMESTONE  
RELIEF FRAGMENT

MIDDLE KINGDOM, 12<sup>TH</sup> DYNASTY, CIRCA 1991–1783 BC  
Height: 18.4 cm

PROVENANCE

With Time Machine Company, Queens, New York, USA, 1983  
Donald Wonder (1938–2023) Collection, New Jersey, USA, acquired from the above,  
7 September 1983, thence by descent

LITERATURE

For similar depictions of women on Middle Kingdom reliefs, see the stela of  
Amenemhat and Hemet in the Art Institute Chicago, acc. no. 1920.262; and a  
fragment from the Tomb of Djehutyhotep, now in the British Museum, acc. no.  
1894,1208.8. For discussion see A. Oppenheim, D. Arnold et. al., *Ancient Egypt  
Transformed: The Middle Kingdom*, New York, 2015, pp. 92–119.







## 40 | AN EGYPTIAN FAIENCE GROUP OF A BOY WITH A DOG

MIDDLE KINGDOM, 12<sup>TH</sup> DYNASTY, CIRCA 1991–1783 BC

Length: 9.5 cm

### PROVENANCE

Norbert Schimmel (1904–1990) Collection, New York, acquired before 1964

Sotheby's New York, *Important Antiquities from the Norbert Schimmel Collection*, 16 December 1992, lot 79

With Galerie Nefer, Zurich, Switzerland, acquired from the above

Private collection, Switzerland

### PUBLISHED

H. Hoffman (ed.), *The Beauty of Ancient Art, The Norbert Schimmel Collection*, Mainz, 1964, no. 87.

O.W. Muscarella (ed.), *Ancient Art. The Norbert Schimmel Collection*, Mainz, 1974, no. 173.

J. Settgast, *Von Troja bis Amarna. The Norbert Schimmel Collection*, Mainz, 1978, no. 202.

M. Page-Gasser, A. Wiese, *Ägypten. Augenblicke der Ewigkeit*, Mainz, 1997, no. 54.

A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig. Die Ägyptische Abteilung*, 2001, no. 37.

### EXHIBITED

Fogg Art Museum of Harvard University, *The Beauty of Ancient Art*, 15 November 1964–14 February 1965.

Israel Museum, Jerusalem, Spertus Hall, 1977.

Ägyptisches Museum Berlin, *Von Troja Bis Amarna*, 18 March–28 May 1978.

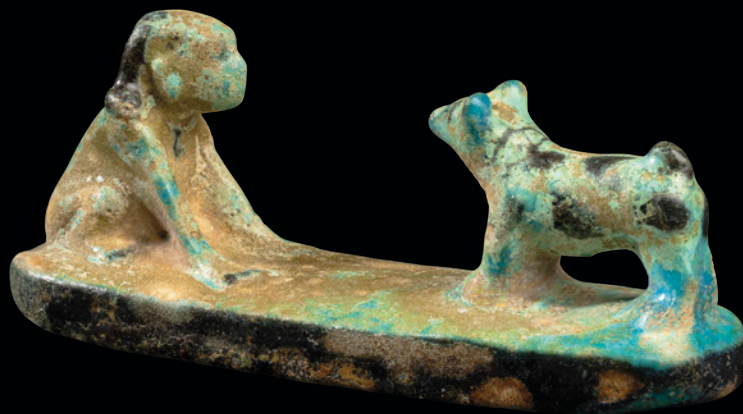
Museum für Kunst und Gewerbe Hamburg, 24 June - 3 September 1978.

Museum für Vor- und Frühgeschichte München, 28 September 1978–6 January 1979.

Antikenmuseum Basel, *Ägypten – Augenblicke der Ewigkeit. Unbekannte Schätze aus Schweizer Privatbesitz*, 18 March–13 July 1997.

Musée d'Art et d'Histoire, Genève (Musée Rath), 26 September 1997–11 January 1998.

Antikenmuseum Basel, on loan 1998–2022.



#### LITERATURE

Faience depictions of animals appear in Egypt from prehistory onwards and include hippopotamuses, lions, monkeys, calves, dogs, hares, and hedgehogs. Thought to have amuletic and protective functions, by the Middle Kingdom, such figurines appear more frequently in tomb deposits.

Charming sculptural groups of dogs with their owners are rare but survive in faience (like this example), limestone, and clay, and all date to the Middle Kingdom. For a related 12th dynasty faience example from Lisht, (in The Metropolitan Museum of Art, New York, acc. no. 24.1.46) see the description by W.C. Hayes, *Scepter of Egypt I*, Cambridge, Mass., 1953, p. 223. There is also another fragmentary example from the Pyramid Complex of Senwosret I at Lisht with a similar squatting figure at one end of a base, and the remains of a four-legged animal (dog or hippo?) at the other end: D. Arnold, *The Pyramid Complex of Senwosret I*, 1992, p. 61-2, no. 52, pl. 75, 52.

Possibly such groups had a symbolic meaning, providing a watchdog or treasured pet to accompany you in the afterlife. The collar on many of these examples indicates that they were indeed household pets. A number of similar single dog figures have also been found at Lisht, dating to the Middle Kingdom, for example cf. F. D. Friedman (ed.), *Gifts of the Nile*, London, 1998, p. 129, no. 97 for a similar faience dog in the Staatliche Museen zu Berlin acc. no. 15254. It is possible that these too were once parts of genre groups but have since lost their bases.

For further comparanda cf. J. Garstang, *Burial Customs*, London, 1907, p. 146, fig. 144; M. Page-Gasser, A. B. Wiese, *Ägypten, Augenblicke der Ewigkeit*, Mainz, 1997, pp. 87-88, no. 53.



## 41 | AN EGYPTIAN WOOD COFFIN FRAGMENT

LATE FIRST INTERMEDIATE PERIOD TO EARLY MIDDLE KINGDOM,  
CIRCA 2000–1900 BC

Length: 77.1 cm; height: 10.6 cm

Frame dimensions: 83.1 x 21.2 cm

### PROVENANCE

Collection of Richard Stuart Teitz (1942–2017), Director of Worcester Art Museum, Hood Museum of Art, and Denver Art Museum

### LITERATURE

The most common type of coffin during the Middle Kingdom took the shape of a rectangular box with lid. The mummy inside was placed on his left side, facing east, his head behind two painted magical eyes which were supposed to enable him to behold the rising sun, reborn daily. The long horizontal inscriptions were prayers to Anubis (god of embalming) as preserved in this fragment, and to Osiris (god of the dead), for offerings of food and drink and other items necessary for survival in the afterlife.





The inscriptions are the work of a careful scribe and illustrate the quality of hieroglyphic palaeography in the Middle Kingdom. This example is to be read from left to right and will have encircled the upper section of the coffin. For complete coffins with similar painting see the mid-12th dynasty coffin of Senbi, from Meir, now in the Cleveland Museum of Art, acc. no. 1914.716. Also see the coffin of Nekhtankh: J.H. Taylor and N.C. Strudwick, *Mummies: Death and the Afterlife in Ancient Egypt. Treasures from The British Museum*, Santa Ana and London 2005, p. 45, pl. on p. 45.

## 42 | AN EGYPTIAN GREYWACKE OFFERING SPOON

LATE PERIOD, 26<sup>TH</sup>–27<sup>TH</sup> DYNASTY, CIRCA 664–400 BC

Length: 8.9 cm

### PROVENANCE

Professor Jehudah Collection, Yale, USA

With J.J. Klejman, New York, 1957

Dominique de Menil (1908-1997) Collection, New York, gifted by the above in 1957 and then given as a Christmas present to the de Menils' daughter Marie-Christophe in December 1963, thence by descent

### EXHIBITED

*Other Voices: An Exhibition of Artifacts of Religious and Super-Natural Beliefs of Other Cultures*, Jones Hall Fine Arts Gallery, University of St. Thomas, Houston, 25 October–16 December 1962, no. 16 in the catalogue.

### LITERATURE

Such spoons are likely to have been used as a luxury implement for the preparation and application of perfumes and cosmetics. Hand-held shell spoons begin in the Middle Kingdom in an elongated form and one in Berlin is inscribed 'it is to the beloved of Horus and the beloved of the city god that I have given incense' implying that such spoons also had ritual uses: I. Wallert, 'Der verzierte Löffel: seine Formgeschichte und Verwendung im alten Ägypten', *Ägyptologische Abhandlungen*, 16, Wiesbaden, 1967, p. 77, pl. 8.

Unguent, oils, and perfumes made from aromatic plant resins and gums were obtained at great cost from distant lands and the objects associated with incense and cosmetics were opulent items. Already common in the New Kingdom, the hand-shell type persisted in the Third Intermediate Period, with some differences in the material and innovations in the overall shape (Bulté 2008). During the Late Period archaizing examples harking back to the New Kingdom were produced. For a closely-related Saite-Persian period example in Cairo (CG 18573) see Bulté, J. 2008, 'Cuillers d'offrandes en faïence et en pierre messagères de bien-être et de prospérité', *Revue d'Égyptologie* 59, Paris, 1-32, pl II, a/b.





## 43 | AN EGYPTIAN WOOD FIGURE OF DUAMUTEF

PTOLEMAIC PERIOD, CIRCA 400–30 BC  
Height including integral wood tang: 31 cm

### PROVENANCE

Ralph Huntingdon Blanchard (1875–1936) Collection, Cairo. Blanchard was a dealer whose gallery, 'Blanchard's Egyptian Museum' was located in Sharia Kamel  
Geoffrey Lyster McDermott (1912–1978) Collection, UK, acquired from the estate of the above in 1946, thence by descent  
Bonhams, London, 27 April 2006, lot 8

### LITERATURE

This jackal-headed figure represents the god Duamutef. One of the four sons of the god Horus, Duamutef with his brothers guarded the four canopic jars containing the internal organs of the deceased. Duamutef guarded the stomach. The four sons were also thought to assist in the process of mummification and to provide nourishment, possibly because they were associated with the internal organs. Thus they had a general protective function for the deceased. For an example of a funerary figure of Duamutef see, The Metropolitan Museum of Art, accession no. 12.182.37a.



44 | THE 'BRUMMER' EGYPTIAN BRONZE HEAD OF A CAT

SAITE PERIOD, 26<sup>TH</sup> DYNASTY, CIRCA 664–525 BC

Height: 12 cm

PROVENANCE

With Maurice Nahman, Cairo

With Joseph Brummer, Paris, acquired from above, prior to 1914 (P477)

With Brummer Gallery, New York, 1914 (N2979)

Mrs. Elie Nadelman Collection, New York, acquired from the above in 1922

With Brummer Gallery, New York, acquired from the above in 1932

Sotheby & Co, London, *The Ernest Brummer Collection*, 16 November 1964, lot 68

Lehman Collection, purchased from above in 1964

Sotheby Parke Bernet & Co, London, *Egyptian and Middle Eastern Antiquities, Ancient Art Reference Books*, etc, 4 December 1979, lot 43A

With Galerie Nefer, Zürich, acquired from the above in 1979

Private Collection, Switzerland, acquired from the above







#### EXHIBITED

William Rockhill Nelson Gallery of Art, Kansas City, 1941.

Antikenmuseum & Sammlung Ludwig, Basel, on loan since 2003.

#### LITERATURE

A superb bronze head of a cat, sacred to Bastet. The ears are pierced, once for gold earrings, with the details of the inside of the ear carefully incised. There is an oval depression in the centre of the forehead, inlaid with a flat plaque of schist/greywacke, likely originally for inlay of a scarab, and the large eyes would also have been inlaid. The finely cast nose and curving mouth are enhanced with carefully executed incised whiskers. The surface is preserved with a wonderful cuprite patina.

This head is a substantial size and when complete, the cat must have stood over 40 cm high, an offering from an extremely important and wealthy individual.

The cat was sacred to the goddess Bastet. A cat-headed goddess of protection, good health and fertility, Bastet was originally a fierce warrior goddess, but came to embody more domestic functions of household protection and as a goddess of pregnancy and childbirth. Her cult centres, called Bubasteion, were numerous in Egypt however the main one was in the Nile delta region, in the modern city of Tell Basta (called Per-Bastet in Ancient Egypt and Bubastis in Greek). Bronze and wood cat statuettes were placed as votive offerings at these sanctuaries; some were hollow and held cat mummies, preserving the remains for eternity. For discussion of cats and Bastet in ancient Egypt see D. Arnold, 'Katze' in *Falken, Katzen, Krokodile: Tiere im Alten Ägypten: Aus den Sammlungen des Metropolitan Museum of Art, New York, und des Ägyptischen Museums Kairo*, Zurich, 2010; J. Malek, *The Cat in Ancient Egypt*, London, 1993s.



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