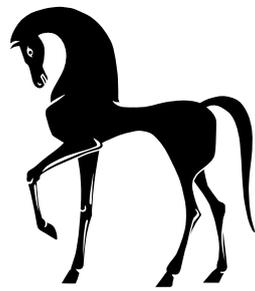


ΚΑΛΛΟΣ



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KALLOS GALLERY

CATALOGUE 5

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1 | A GREEK GEOMETRIC POTTERY OLPE

ATTIC, LATE GEOMETRIC PERIOD, CIRCA 740 – 720 BC

Height: 37.5 cm

PROVENANCE

With Elie Borowski prior to 1966

Andre Matton Collection, France, acquired from the above in 1966

Philippe Stoll (1926–2009), Collection; the French artist acquired the vessel from the above in the late 1960s

French private collection acquired in 2010 from the estate of Philippe Stoll

LITERATURE

The olpe (a pitcher) with its tall broad neck is a predominantly Attic form and is thought to have been invented by the Dipylon Master (J. N. Coldstream, *Greek Geometric Pottery*, London, 1968, p. 34). It may have been used for ceremonial offerings or dining; it may also have functioned as a grave marker. For a similar shape cf. Coldstream, *op. cit.*, pls. 7e, 13a-c. For closely related decoration see Athens, Beazley Archive Pottery Database no. 9019006.

Also Brussels, Musees Royaux: A1701, Beazley Archive Pottery Database no. 1011205.





2 | A LARGE CYPRIOT BLACK ON RED WARE POTTERY BOWL

CYPRO-ARCHAIC, CIRCA 750 - 600 BC

Width: 29.2 cm

PROVENANCE

UK private collection formed since the 1960s

Bonhams, London, 08 November 2001, lot 1

With Charles Ede Limited, London, 2002

UK private collection

LITERATURE

Cypriot pottery of the Cypro-Archaic period such as this black on red ware bowl is made from excellent quality clay, with thin walls and a smooth red surface, decorated in black multilinear bands, lines and concentric circles. For similar examples from the Cesnola Collection now in the Metropolitan Museum of Art, see J.L. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus*, New York, The Metropolitan Museum of Art, 1914, no. 860 (acc. no. 74.51.692); no. 927 (acc. no. 74.51.600).



3 | A GREEK GEOMETRIC BRONZE VOTIVE HORSE

FROM THE GIAMALAKIS GROUP, CIRCA 750 - 600 BC

Length: 6 cm

PROVENANCE

Henry H. Sturtevant, New York, acquired by his aunt, an American sculptress, in Athens in the 1930s

Christie's, New York, 5 June 1998, lot 112

With Royal-Athena Galleries, New York, 2001

Jeff Hunter Collection, New York, 2001-2019

PUBLISHED

J-L. Zimmerman, *Les chevaux de bronze dans l'art grec*, 1989, p. 302, pl. 70, 43c.

The Giamalakis group as discussed by Zimmermann chiefly comprises twenty-three horses acquired in 1962 by the Heraclion Museum and a number of others, Zimmerman, *op.cit.*, pp. 299-306.



4 | A LARGE CORINTHIAN POTTERY ARYBALLOS,
ATTRIBUTED TO THE PAINTER OF BERLIN F 1090

CIRCA 580 BC

Height: 15 cm

PROVENANCE

Swiss private collection, Basel, acquired between 1954 and 1965

LITERATURE

The Painter of Berlin F 1090 takes his name from a flat-bottomed aryballos in the Staatliche Museen zu Berlin, Antikensammlung F 1090. This painter specialised in flat-bottomed aryballoi, which he usually decorated with a central motif flanked by panthers. In this instance the central motif depicted is a padded dancer or komast who were often connected with ritual celebrations.



5 | A CORINTHIAN POTTERY HYDRIA

LATE CORINTHIAN, 'CONVENTIONALIZING STYLE', CIRCA 525 – 500 BC
Height: 22 cm

PROVENANCE

Swiss private collection, Basel, acquired at Munzen und Medaillen, Basel, Auktion
16, 30 June 1956, p.22, lot 79, taf. 15

LITERATURE

For further discussion see M.K. Risser, *Corinth VII, 5. Corinthian Conventionalizing Pottery*, Princeton, 2000. Cf. pl. 6, no. 64.



6 | A GREEK BRONZE APPLIQUÉ OF A HORSE AND RIDER

LATE ARCHAIC TO EARLY CLASSICAL PERIOD, CIRCA 490 BC

Height: 7.4 cm

PROVENANCE

Beaven Collection, Cotswolds, UK, 1960s

Fortnum and Mason, *Equus. Three Millennia of the Horse*, London, 14 April – 29 June 2003

With Charles Ede Limited, London

With Cahn AG, Basel, 2010

Swiss private collection, Zurich

LITERATURE

Such an appliqué would once have been riveted to a large-scale bronze vessel such as a krater. This is an unusual type with one rider but two horses.

The combination of the naturalistic representation of the horses' bodies with the more stylised facial features on the young man, indicates that this bronze may be dated to the transitional period from Archaic to Classical Greece; between the first and second Persian Wars circa 490 – 480 BC, this was a time of great artistic, cultural and political change in Greece. For related, cf. M. Comstock & C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts, Boston*, Boston, 1971, p. 42, no. 42; pp. 34-5, nos. 32-33.

7 | AN ETRUSCO-CORINTHIAN BLACK-FIGURE POTTERY OLPE, ATTRIBUTED TO THE ROSONI PAINTER

CIRCA 580 - 570 BC
Height: 32.5 cm

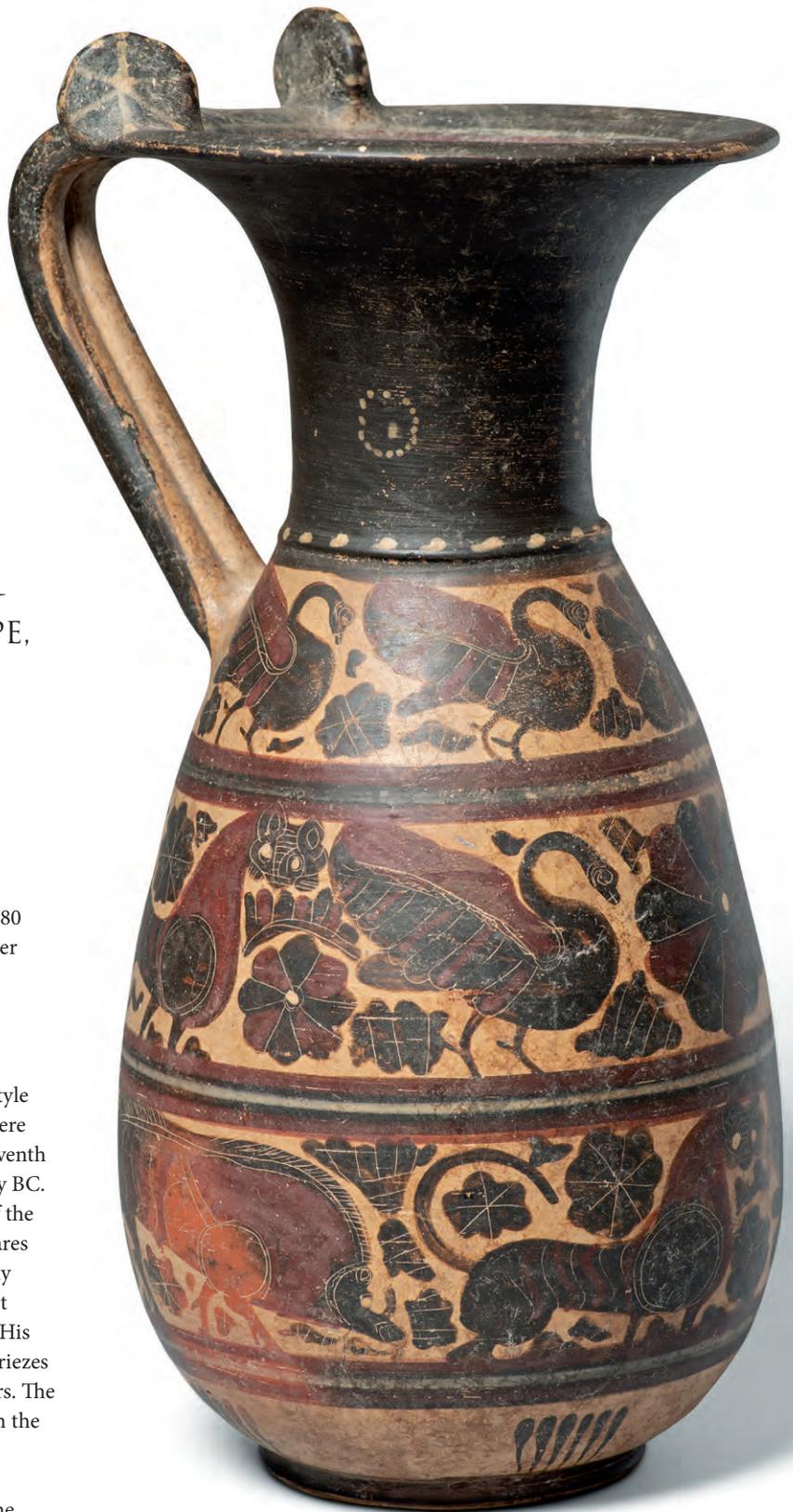
PROVENANCE

Christie's, London, 1979
With Charles Ede Limited, London, 1980
Christie's, South Kensington, 25 October
2006, lot 95
UK private collection

LITERATURE

Etrusco-Corinthian vases imitate the style of decorated Corinthian pottery and were produced in Etruria between the late seventh and the third quarter of the 6th century BC. In the later first and second quarters of the 6th century BC Etrusco-Corinthian wares at Vulci were dominated by a few highly productive workshops. One of the most prolific was that of the Rosoni Painter. His work was dominated by lively animal friezes that mainly included birds and panthers. The artist was named after the large roses in the fields of these friezes.

For a similar olpe, see an example by the Rosoni Painter in the Fine Arts Museum of San Francisco, acc. no. 1925.346.7.





8 | AN ETRUSCAN 'PONTIC' BLACK-FIGURE OINOCHOE,
CLOSE TO THE SILEN PAINTER

CIRCA 550 – 500 BC
Height: 27 cm

PROVENANCE

Colombi Collection, Lugano – Loreto, Switzerland, acquired from Pino Donati in the 1950s to 1960s
With Charles Ede Limited, London, 2010
UK private collection

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.

The closest parallel to this vase, also depicting a symposium, currently resides in the National Archaeological Museum, Madrid. For another similar example but with komast dancer, see C.M. Stibbe, 'Pontic Vases at Oxford,' in *MededRom* 39, 1977, no.3. 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.



9 | AN ATTIC BLACK-FIGURE HYDRIA,
IN THE MANNER OF THE LYSIPPIDES PAINTER

CIRCA 530 – 510 BC

Height: 41.8 cm

PROVENANCE

Samuel Rogers Collection, acquired in the 19th century, thence by descent Timothy Cobb Collection, Dover, UK, inherited before 1970

Bonhams, London, 28 October 2004, lot 49

Charles Ede Limited, London, 2004

UK private collection

PUBLISHED

Beazley Archive Pottery Database no. 9029586

The entry in the archive for this vase is annotated on the photographic mount(s) by Sir John Beazley: cf. Vg. [Villa Giulia] m440 [Beazley] [vase 9029887]; photograph(s) in the Beazley Archive: 1 (bd, sh).

LITERATURE

The Lysippides Painter worked in the black-figure technique in Athens in the second half of the 6th century BC, circa 530-510 BC and was possibly a pupil of Exekias. He was named by Sir John Beazley after a kalos inscription of the youth Lysippides on a vase now in London in the British Museum. He favoured horses and mythological scene and also worked on bilingual vases where he painted the black-figure, and the Andokides Painter, the red-figure decoration. It has been suggested that the Lysippides Painter and the Andokides Painter were the same person. For discussion, see J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, 254-257.

Beazley attributed a krater from Tübingen with a similar quadriga scene to the *Manner* of the Lysippides Painter: Beazley Archive Pottery Database no. 302276, Tübingen, Eberhard-Karls-Univ., Arch. Inst.: S10816. For another hydria with similar rendering of a quadriga cf. Beazley Archive Pottery Database no. 9029887, Rome, Museo Nazionale Etrusco di Villa Giulia, no. 5198. For a similar combat scene on the shoulder of a hydria in Munich also identified by Beazley as in the *Manner* of the Lysippides Painter, see Beazley Archive Pottery Database no. 302265: Munich, Antikensammlungen, J1215; R. Wunsche, (ed.), *Herakles, Herkules, Staatliche Antikensammlungen München*, Munich, 2003, 298, fig.52.8, 415, cat. no. 166.



10 | A GREEK BLACK-GLAZED HYDRIA

CIRCA 350 – 300 BC

Height: 41.5 cm

PROVENANCE

Dr Mueller collection, Zurich, acquired in the 1980s
with Frank Sternberg AG, Zurich in May 1992

LITERATURE

Probably of Attic origin, there is a similar late Classical
example in the National Archaeological Museum, Athens: inv.
no. 2336; also in the British Museum: acc. no. 1866,0415.70;
1867,0508.1156.



11 | A GREEK MARBLE LIDDED PYXIS

CLASSICAL PERIOD, CIRCA 440 – 400 BC

Height: 15.6 cm

PROVENANCE

Charles Gillet Collection (1879–1972), Lausanne

Madame Marion Schuster Collection (1902–1982), Lausanne, thence by
descent to Mathilde Marion von Goldschmidt-Rothschild (1927–1993)

Sotheby's, London, 8 July 1991, lot 271

LITERATURE

A pyxis (pl. pyxides) is a small round box that could be made of wood, ceramic, or marble. Examples in ceramic appear first in the Geometric period and continue thereafter. The pyxis belonged predominantly to the world of women, domestic and religious. At home, such diminutive, lidded cylindrical containers – painted in wonderful colours – would have held trinkets, jewellery, and cosmetics serving essential roles in the process of *kosmēsis* (adornment).

They were also presented as grave offerings, and as temple dedications to goddesses. Where recorded in sanctuary inventories, we find that such dedications, costly offerings in themselves, often held precious items such as gold rings, earrings, and exotic gems.

The use of stone for such vessels made them particularly valuable and durable; two types of pyxides in stone are preserved. One type is known in scholarship as the pyxis with pedestalled foot. These – the Kallos pyxis included – have tall and moulded stems and resemble a chalice. Pyxides continued to be made probably throughout antiquity, but the tall chalice-like form with the moulded stem disappears in Greek vase-painting and ceramics after the fifth century. This decline may be related to contemporary laws limiting or prohibiting luxury.

The pyxides with the pedestalled feet have been ascribed by modern scholars to one workshop, and even to two hands. Differences among these marble pyxides include the height of the stem, the bottom of the cup (rounded, moulded, and with flange, as opposed to sharply linear and flaring), the ring around the stem the lip, and the knopped finial.

There is a similar style pyxis with the knopped finial surviving in The Metropolitan Museum of Art inventory no. 1978.11.14a,b. For further reading see J. Gaunt, 'The classical marble Pyxis and Dexilla's dedication', in R. Koehl (ed.) *Amilla, The Quest for Excellence: Studies Presented to Guenter Kopcke in Celebration of His 75th Birthday*, Philadelphia, 1994.





12 | A GREEK BLACK-GLAZED GUTTUS

SOUTH ITALY, CIRCA 4TH CENTURY BC

Diameter: 10 cm

PROVENANCE

Collection of Jean-Philippe Mariaud de Serres, Paris, France, acquired prior to 2000

Christie's, Paris, *Collection of Jean-Philippe Mariaud de Serres*, 16-17 February 2011, lot 303

LITERATURE

For similar Campanian examples in the Metropolitan Museum of Art, New York, see accession numbers 1984.11.4a, b. and 64.11.5a, b.



13 | A GNATHIAN LIDDED PYXIS, ATTRIBUTED TO
THE PAINTER OF LECCE 1075

GREEK, SOUTH ITALY, CIRCA 330 BC
Height: 17 cm

PROVENANCE

Rugby School Art Museum, given around 1880 by Matthew Holbeche Bloxam (1805–1888), a distinguished antiquarian and himself a Rugbeian.

LITERATURE

The Painter of Lecce 1075 was an important figure in the development of Gnathia pottery, picking up from the initial stages and setting the pattern for later work. For further discussion, see J. R. Green, 'Some Gnathia Pottery in the J. Paul Getty Museum,' *Greek Vases in the J. Paul Getty Museum*, 3, Occasional Papers on Antiquities 2, Malibu, 1986, pp. 115-138, p. 123, figs. 12a-b; J.R. Green, 'Some Painters of Gnathia Vases,' in *Bulletin of the Institute of Classical Studies*, no. 15, 1968, pp. 34-50.

14 | AN ATTIC WHITE-GROUND LEKYTHOS,
ATTRIBUTED TO THE QUADRATE PAINTER

CIRCA 450 – 430 BC

Height: 29 cm

PROVENANCE

Louis-François-Sébastien Fauvel (1753–1838) Collection, Athens

Gottfried and Helga Hertel Collection, Cologne, acquired in the 1970s

PUBLISHED

Otto von Stackelberg, *Die Gräber der Hellenen*, Berlin, 1837, pl. 46.1

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p. 1238, no. 39

Beazley Archive Pottery Database no. 216693

LITERATURE

From the late 6th Century onwards it was customary to use lekythoi for the pouring of offering oil over the tombs of the deceased and in the latter half of the 5th Century, the white-ground lekythos became the popular funerary vase. The above lekythos shows a typical mourning scene. For a white-ground lekythos by the Quadrate Painter with another example of the stele with acanthus and bird, see the Antikensammlung, Berlin, acc. no. F2452, Beazley Archive Pottery Database no. 216694.





15 | A GREEK MARBLE HEAD OF A GODDESS

HELLENISTIC PERIOD, CIRCA 4TH – 2ND CENTURY BC
Height: 34 cm

PROVENANCE

With Charles Dikran Kelekian (1900–1982) Ancient Arts, New York,
before 1965
Evelyn Annenberg Hall (1912–2005) Collection, acquired from the above
on 26 October 1965
Christie's, New York, 9 December 2005, lot 189

LITERATURE

The style of this head recalls the Demeter of Knidos, now in the British Museum and dating to the mid-4th century BC. Demeter was the Greek goddess of fertility and the seasons.

Our head bears all the hallmarks of sculpture from this period, the characteristic broad, peaked forehead, long straight profile and delicate bow-shaped lips. The head exudes serenity, embodied by the goddess's composed expression and restrained beauty. Greek sculpture from this period is rare and it is unusual to find marble heads of quality of this scale and in such good condition.

The Annenberg Hall head also bears a striking resemblance to a head of a Ptolemaic Queen in the Metropolitan Museum of Art. This example is similar in scale to our head, measuring 38.1cm with more of the lower part of the neck surviving, and it is roughly hewn at the back where a veil, now missing, would have been. Recent scholarship identifies her as Arsinoe II, although her features are strongly idealised and hark back to the classical 4th Century BC representations of the goddesses Hera and Demeter. It is probable that this head was associated with the latter's cult.









16 | AN ATTIC BLACK-GLAZED AMPHORISKOS

CLASSICAL PERIOD, CIRCA 5TH CENTURY BC
Height: 8.2 cm

PROVENANCE

American private collection, Massachusetts, formed in the 1960s–1970s

LITERATURE

Of elegant form and with a shining glazed surface such examples originate from Athens. For a similar example in Braunschweig, Herzog Anton Ulrich Museum (acc. no. 331), see Beazley Archive Pottery Database no. 1001888.

17 | AN ATTIC RED-FIGURE
LEKYTHOS, ATTRIBUTED
TO THE WORKSHOP OF
THE BOWDOIN PAINTER

MID – 5TH CENTURY BC
Height: 30.3 cm

PROVENANCE

W.E. Rouse Boughton F.R.S. (1788–1856)
Collection, UK; and thence by descent: *The
Property of a Gentleman*, Christie's, London, 3
July 1996, lot 188 (part)
Gottfried and Helga Hertel Collection, Cologne,
acquired at the above sale

LITERATURE

Beazley associated lekythoi decorated with a
black body and palmettes in red-figure technique
on the shoulder with the workshops of two
closely related artists, the Bowdoin Painter and
the Athena Painter.

For another example attributed to the
Workshops of the Athena Painter and the
Bowdoin Painter with similar red-figured florals,
cf. Beazley Archive Pottery Database no. 4975.
For further reading see, J.D. Beazley, *Attic Red-
Figure Vase-Painters*, Oxford, 1963, 693.3.



18 | A ROMAN CARNELIAN
INTAGLIO OF A HAND SET
IN AN ANTIQUE GOLD RING



CIRCA 2ND – 3RD CENTURY AD
Length of cameo: 1.3 cm; ring size: M

The oval intaglio engraved with a hand clasping a cornucopia, caduceus, ear of corn and a poppy.

PROVENANCE

English private collection, Dorset, the intaglio mounted in the early 19th century

LITERATURE

Such motifs are all symbols of fertility and prosperity. For an impression of a similar example, see Beazley Archive no. 664, Tassie tray 11.1.

19 | A ROMAN CARNELIAN
INTAGLIO OF A HEAD
OF DIONYSUS SET IN AN
ANTIQUÉ GOLD RING

REPUBLICAN, CIRCA 1ST CENTURY BC
Length of intaglio: 1.4 cm; ring size: J

The oval intaglio engraved with a notched border, the head of the god in profile, with long curling hair and wearing a wreath of ivy and grapes.

PROVENANCE

English private collection, Dorset, the intaglio mounted in the early 19th century

LITERATURE

For an impression of a similar profile head of a Bacchic subject in the Marlborough Gems (no. 188), J. Boardman, D. Scarisbrick, C. Wagner, E. Zwierlein-Diehl, *The Marlborough Gems*, 2009, no. 149.



20 | A ROMAN GARNET INTAGLIO OF APOLLO KITHAROIDOS SET IN A 19TH CENTURY GOLD RING

AUGUSTAN, CIRCA 1ST CENTURY BC

Length of intaglio: 1.7 cm; ring size: N

The large oval gem is engraved with a standing frontal figure of the god Apollo Kitharoidos. The god is depicted nude except for drapery around his hips, standing with the weight on one leg creating a sinuous curve to his body. There is a short pillar next to him on which he rests his kithara. Probably a Pyrope garnet.

PROVENANCE

American private collection, Mr J.K., acquired before 2000

LITERATURE

The elongated oval shape and this subject with its elegant posture were popular on Hellenistic gems, especially in garnet. For other examples, see D. Plantzos, *Hellenistic Engraved Gems*, Oxford, 1999, nos. 259-263.



21 | A ROMAN JASPER INTAGLIO OF MERCURY SET IN AN ANTIQUE GOLD RING

CIRCA 2ND – 3RD CENTURY AD

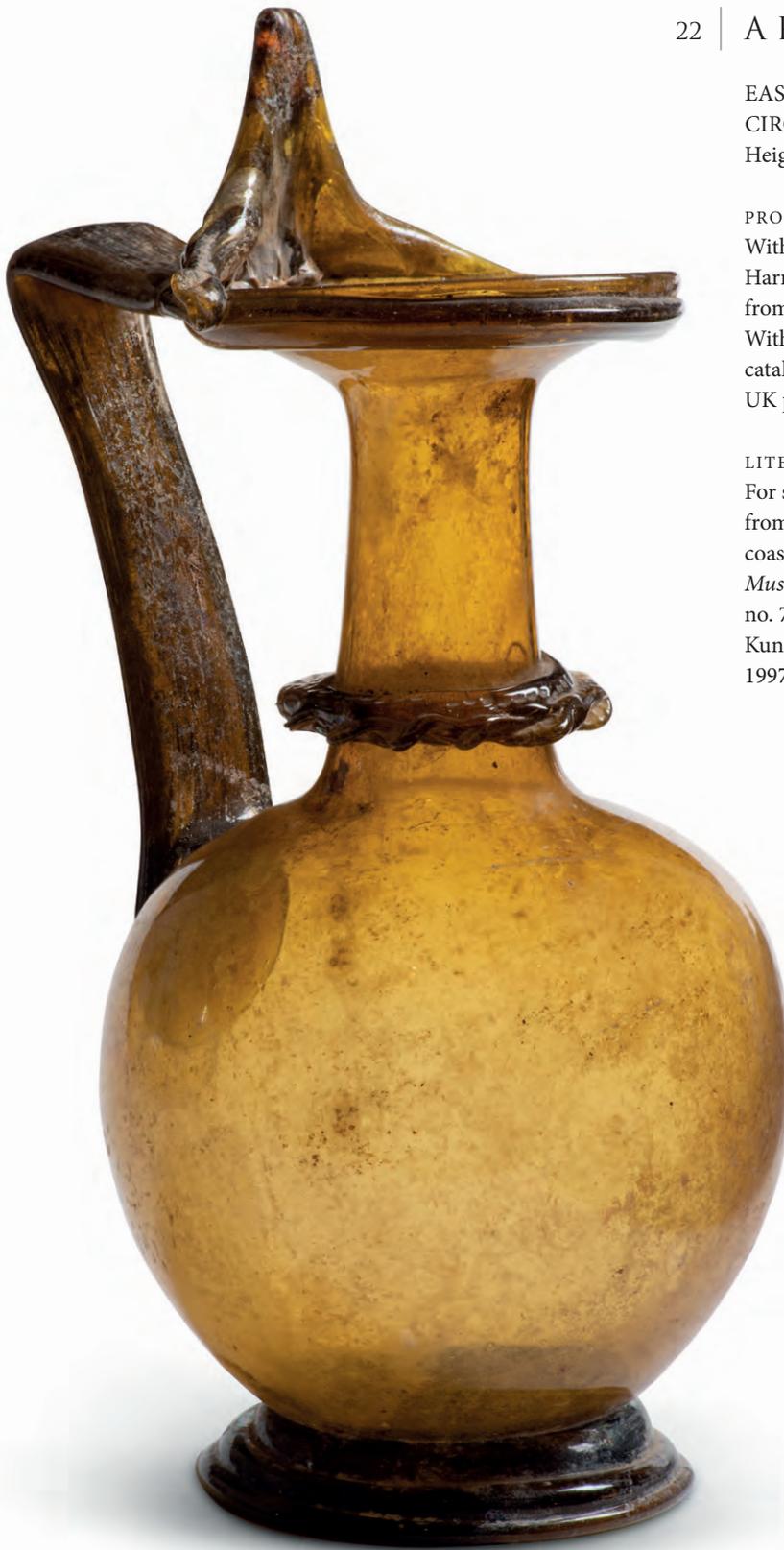
Length of intaglio: 1.4 cm; ring size: M

The brown and yellow speckled jasper oval intaglio engraved with a standing figure of Mercury, his left leg raised in front, his caduceus resting to the side.

PROVENANCE

English private collection, Dorset, the intaglio mounted in the early 19th century





22 | A ROMAN AMBER GLASS JUG

EASTERN MEDITERRANEAN,
CIRCA 4TH CENTURY AD
Height: 26 cm

PROVENANCE

With Edward Safani, New York, 1978
Harry Toulch Collection, Montreal, acquired
from the above
With Fortuna Ancient Arts, New York,
catalogue *Solid Liquid*, 1999
UK private collection, acquired in June 2001

LITERATURE

For similar jugs with this distinctive thumb-spur
from the Black Sea region and Syro-Palestinian
coast, cf. D. Whitehouse, *Roman Glass in the Corning
Museum of Glass*, Vol. 2, Corning, 2001, p. 176-7,
no. 714. For other examples in the Hermitage, cf. N.
Kunina, *Ancient Glass in the Hermitage collection*,
1997, for the general form, pp. 214-5, no. 188.



23 | A ROMAN COBALT BLUE GLASS AMPHORISKOS

CIRCA 1ST CENTURY AD

Height: 9.5 cm

PROVENANCE

Jill Dillistoen Collection, Paris acquired in the 1980s

UK private collection, 2002

LITERATURE

This is a rare type. For a similar example with white opaque handles in the Frits Lugt Collection, see R.B. Halbertsma, *Ancient Glass and Various Antiquities from the Frits Lugt Collection*, 2010, no.35.

24 | FOUR EGYPTIAN MOSAIC GLASS INLAYS OF THEATRE MASKS

GRAECO-ROMAN PERIOD, CIRCA 2ND CENTURY BC – 1ST CENTURY AD

A | AN EGYPTIAN MOSAIC GLASS
INLAY OF A 'BROTHEL-KEEPER'
THEATRE MASK

Height: 2 cm

PROVENANCE

French private collection of G.B., acquired prior to 1980
UK private collection

LITERATURE

Inlays such as these served to decorate boxes, chests and furniture. For discussion of the type, cf. S.H. Auth, 'Mosaic Glass Mask Plaques and the Ancient Theater', *Journal of Glass Studies*, Vol. 41, 1999, p. 62, fig. 8.

For a similar example in Corning, acc. no. 66.1.78, see S.M. Goldstein, *Pre-Roman and Early Roman Glass*, New York, 1979, p.237, no. 688, pl. 32.



B | AN EGYPTIAN MOSAIC GLASS
INLAY OF A 'NEW COMEDY'
FEMALE THEATRE MASK

Height: 3.2 cm

PROVENANCE

UK private collection, acquired circa 1967
London art market, 1978
UK private collection
Christie's London, 24 October 2013, lot 112 (part)

LITERATURE

For similar examples see S.M. Goldstein, *Pre-Roman and Early Roman Glass*, New York, 1979, p.239; and H.W. Müller, *Ägyptische Kunstwerke, Kleinfunde und Glas in der Sammlung E. und M. Kofler-Truniger*, Luzern, Berlin, 1964, p. 155, pl. VIII.



c | TWO EGYPTIAN MOSAIC GLASS
INLAYS OF 'BROTHEL-KEEPER'
THEATRE MASKS

Heights: 2.8 cm; 2.2 cm

PROVENANCE

French private collection of G.B., acquired prior to 1980
UK private collection

LITERATURE

For similar examples, cf. S.M. Goldstein, *Pre-Roman and Early Roman Glass*, New York, 1979, p.237, no. 688, pl. 32.
For discussion of the 'brothel-keeper' type, cf. S.H. Auth, 'Mosaic Glass Mask Plaques and the Ancient Theater', *Journal of Glass Studies*, Vol. 41, 1999, p. 62, fig. 8.



25 | AN EGYPTIAN TURQUOISE GLAZED COMPOSITION
DOUBLE-SIDED AMULETIC PLAQUE SET IN AN
EGYPTIAN REVIVAL GOLD SWIVEL RING

THIRD INTERMEDIATE PERIOD, CIRCA 1070 – 664 BC

Width: 1.8 cm; ring size: R

Mould-made, with a figural scene on one side depicting the goddess Isis seated and suckling the infant Horus, amongst the marshes at Khemmis. The reverse with impressed hieroglyphs reading 'may the divine mother be a protection amulet'.

PROVENANCE

French private collection, the gold swivel ring mounted in the early 20th century

UK private collection, acquired circa 2000

LITERATURE

Isis was the mother goddess of the ancient Egyptian religion. According to mythology, when pregnant she hid amongst a thicket of papyrus reeds at Khemmis to give birth to Horus in safety. In the Third Intermediate Period, the image of Isis and Horus amongst the marshes at Khemmis becomes increasingly popular. There is a fragmentary glazed steatite plaque with the same subject in the Metropolitan Museum of Art, New York, acc. no. 30.8.239.





26 | AN EGYPTIAN PREDYNASTIC RED
POLISHED WARE POTTERY JAR

NAQADA II-III, CIRCA 3650 – 3100 BC
Height: 23.6 cm

PROVENANCE

Dr Ludwig Burchard (1886–1960) Collection
Christie's, London, 20 October 1999, lot 9
With Charles Ede Limited, London, 2000
UK private collection

LITERATURE

For a similar example, cf. W. Needler, *Predynastic and Archaic
Egypt in the Brooklyn Museum*, New York, 1984, no. 17.



27 | AN EGYPTIAN PREDYNASTIC
BLACK-TOPPED POTTERY JAR

NAQADA I-II, CIRCA 4000 – 3200 BC

Height: 17.5 cm

PROVENANCE

Excavated near Abusir by J.E. Quibell, circa 1910

A.M. Lythgoe and H.W. Kent, acquired from the Egyptian Museum, Cairo
(remains of an accession number in red paint on the underside)

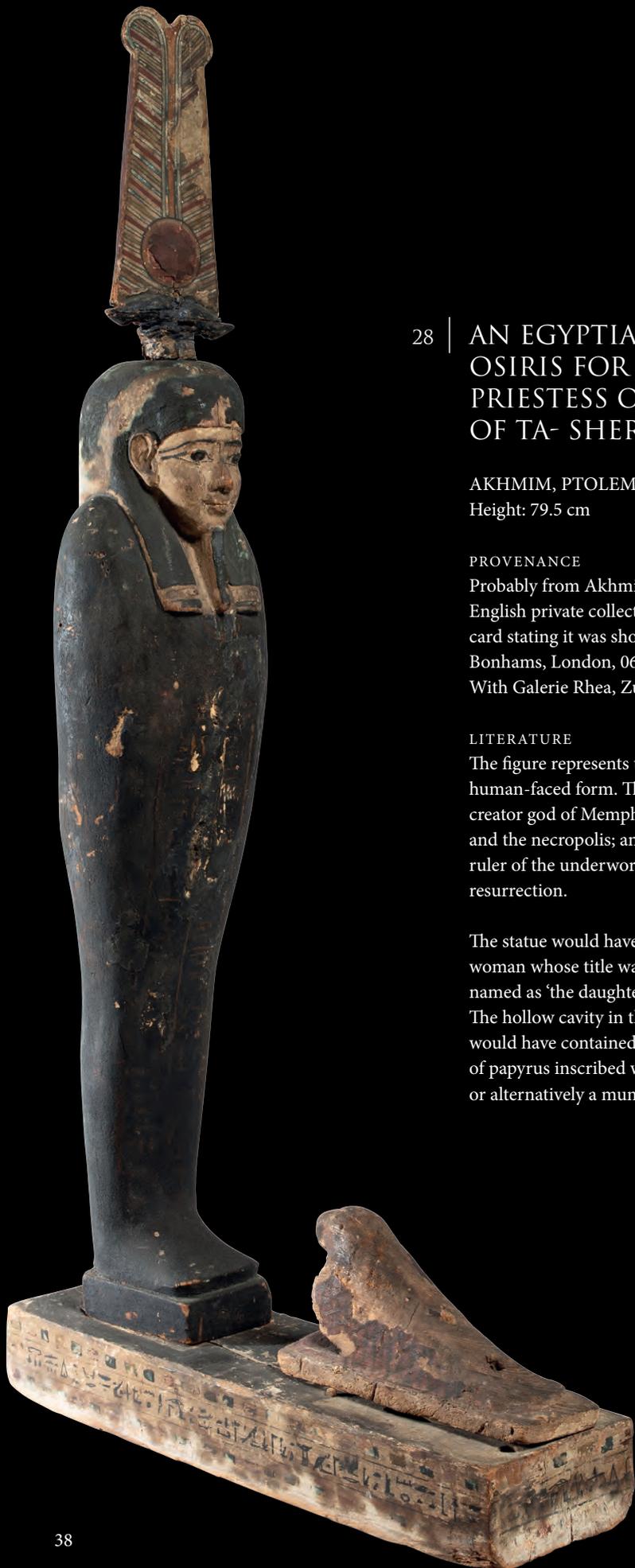
Sotheby's, New York, 30 May 1986, lot 56

Lord McAlpine of West Green Collection before 1989

English private collection, 1989–2019, acquired from the above 09 March 1989

LITERATURE

For a similar form, see M. Page-Gasser, A. Wiese, *Ägypten, Augenblicke der Ewigkeit*, 1997, Basel, p. 20-21, no. 2A.



28 | AN EGYPTIAN WOOD PTAH SOKAR
OSIRIS FOR THE OSIRIS MUSICIAN
PRIESTESS OF MIN, THE DAUGHTER
OF TA- SHERIT-MIN

AKHMIM, PTOLEMAIC PERIOD, CIRCA 200 BC
Height: 79.5 cm

PROVENANCE

Probably from Akhmim, Egypt, circa 1890
English private collection, 1950s. Accompanied by a collection
card stating it was shown to the British Museum in July 1959
Bonhams, London, 06 December 1994, lot 278
With Galerie Rhea, Zurich, December 1994

LITERATURE

The figure represents the funerary deity Ptah-Sokar-Osiris in his human-faced form. This composite deity represents Ptah, the creator god of Memphis; Sokar, the Memphite god of the dead and the necropolis; and Osiris, the chief god of the afterlife and ruler of the underworld. Together, they suggest birth, death, and resurrection.

The statue would have been placed in the tomb of its owner, a woman whose title was 'the Osiris Musician Priestess of Min' and named as 'the daughter of Ta-Sherit-Min, Mistress of the House'. The hollow cavity in the pedestal on which the figure stands would have contained a linen-wrapped object, sometimes a roll of papyrus inscribed with spells to assist the owner in his afterlife, or alternatively a mummified animal.



29 | A ROMAN MARBLE STATUE OF VENUS GENETRIX

CIRCA 1ST CENTURY BC

Height: 26.5 cm

PROVENANCE

Elsa Bloch-Diener (1922-2012) Collection, Bern, acquired between 1968 and 1983

Private collection, Switzerland

LITERATURE

The Venus Genetrix sculptural type is based on a late 5th Century BC Greek bronze original by Kallimachos, recorded by Pliny in his *Natural History*. It depicted the goddess holding the apple won in the Judgement of Paris in her left hand, and lifting the edge of her himation with her righthand, in order to cover her head.

The Venus Genetrix type was popularised in the early Julio-Claudian period, as Julius Caesar and his successor Augustus sought to identify with the goddess as progenitor of their family. Claiming direct descent from the goddess and Aeneas, Caesar built a temple to Venus Genetrix in his forum in Rome in 45 BC. For the type see *LIMC*, II, 2, Aphrodite, nos. 225ff., pp. 25-27.





30 | A ROMAN TERRACOTTA RELIEF OF A MARINE THIASOS

CIRCA 1ST CENTURY AD
Length: 52.7 cm; height: 20.3 cm

PROVENANCE
Hubertus and Renate Wald Collection, Germany, acquired from Wilhelm Henrich, Frankfurt, February 1962

PUBLISHED
Die Sammlung Hubertus und Renate Wald Hamburg, Hamburg, 1998, pp. 182-183.



LITERATURE

Marine thiasoi are scenes of the sea god Poseidon depicted in a triumphal wedding procession with Amphitrite, generally attended by figures such as sea nymphs and hippocamps. Often Amphitrite or other Nereids would be shown seated on the back of a sea monster, or as in this case, a pair of dolphins. For further discussion of the subject and its origins see S. Lattimore, *The Marine Thiasos in Greek Sculpture*, University of California, 1976.

Such reliefs are known as Campana reliefs. This example would have been a decorative fragment to ornament architecture, and would originally have been painted. From the overhanging upper border / cornice and the perspective of the figural scene it is likely this would have been utilised at the top of a wall. For discussion and similar see Hermann von Rohden, Hermann Winnefeld, *Die antiken Terrakotten: Architektonische Römische Tonreliefs der Kaiserzeit*, Berlin und Stuttgart, 1911 pl. CXXXIII, for a related example in the Louvre; pl. LXXXVIII for British Museum, acc. no. 1805,0703.302.

31 | A ROMAN BRONZE FIGURE OF VENUS

CIRCA 1ST – 2ND CENTURY AD

Height: 11.1 cm

PROVENANCE

His de Salle Collection, sold, London, 1880, no. 330, p. 24

Hoffman Collection, sold 1889, no. 469, p. 123-4

Louis De Clercq (1882–1901), Oignies, France, acquired from the above in 1889

Thence by descent to his grand-nephew Comte Henri de Boisgelin (1901–1967), rue de Mazarine, Paris

PUBLISHED

A. de Ridder, *Collection De Clercq. Catalogue, vol. 3: Les Bronzes*, Paris, 1905, pl. 14, no. 88

LITERATURE

This statuette is a small-scale version after a Greek original showing the goddess bending down to adjust her sandal. The type has its origins in Hellenistic Alexandria and Asia Minor of the 3rd century BC. Cf. *LIMC*, II, 2, Aphrodite p. 45, no. 476-8.



32 | A ROMAN MARBLE HEAD OF
ALEXANDER THE GREAT AS HELIOS

CIRCA 2ND CENTURY AD

Height: 19.5 cm

PROVENANCE

François Antonovich Collection, Paris before 1996

Christie's London, 5 October 2004, lot 98

With Royal-Athena Galleries, New York, 2005

The Jeff Hunter Collection, New York

PUBLISHED

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

LITERATURE

The surviving portraits of Alexander the Great are noteworthy for the wide range of styles employed to portray his unique physiognomy. The treatment of his leonine hair, for example, can be long and wavy on some portraits, while others emphasise the characteristic anastole or cowlick. Some show the Macedonian ruler with a pronounced crease in the forehead as with this example.

Portraits of Alexander continued to be made throughout the Hellenistic period and beyond. The Roman love of important historical characters, coupled with their insatiable demand for ancient works of art, meant that portraits of Alexander continued to be popular well into the Roman Imperial period. The portrait presented here, based on the deep drill work for the hair, is a Roman copy of a Greek original from circa 330 B.C. For further discussion, see A. Stewart, *Faces of Power, Alexander's Image and Hellenistic Politics*, California, 1994. For a similar Roman period portrait of Alexander see Museu Nacional Arqueològic de Tarragona. Inv. no. 461.

One of the titles given to Alexander the Great was Helios, the sun god. This idealised portrait has Alexander's characteristic wild thick hair, but it partially tied back with a band around his head. There are holes in the band where a metal radiate crown would have been attached, hence this piece's name.







33 | A ROMAN MARBLE STATUE OF AN EAGLE

IMPERIAL, CIRCA 2ND – 3RD CENTURY AD
Height: 39.4 cm

PROVENANCE

Wright S. Ludington Collection, California, acquired in the mid-20th century
Santa Barbara Museum of Art, California, donated in 1978 by Ludington
Accession number 1978.4.13
Sotheby's, New York, 10 December 1999, lot 291
UK private collection, acquired from Charles Ede Limited, London

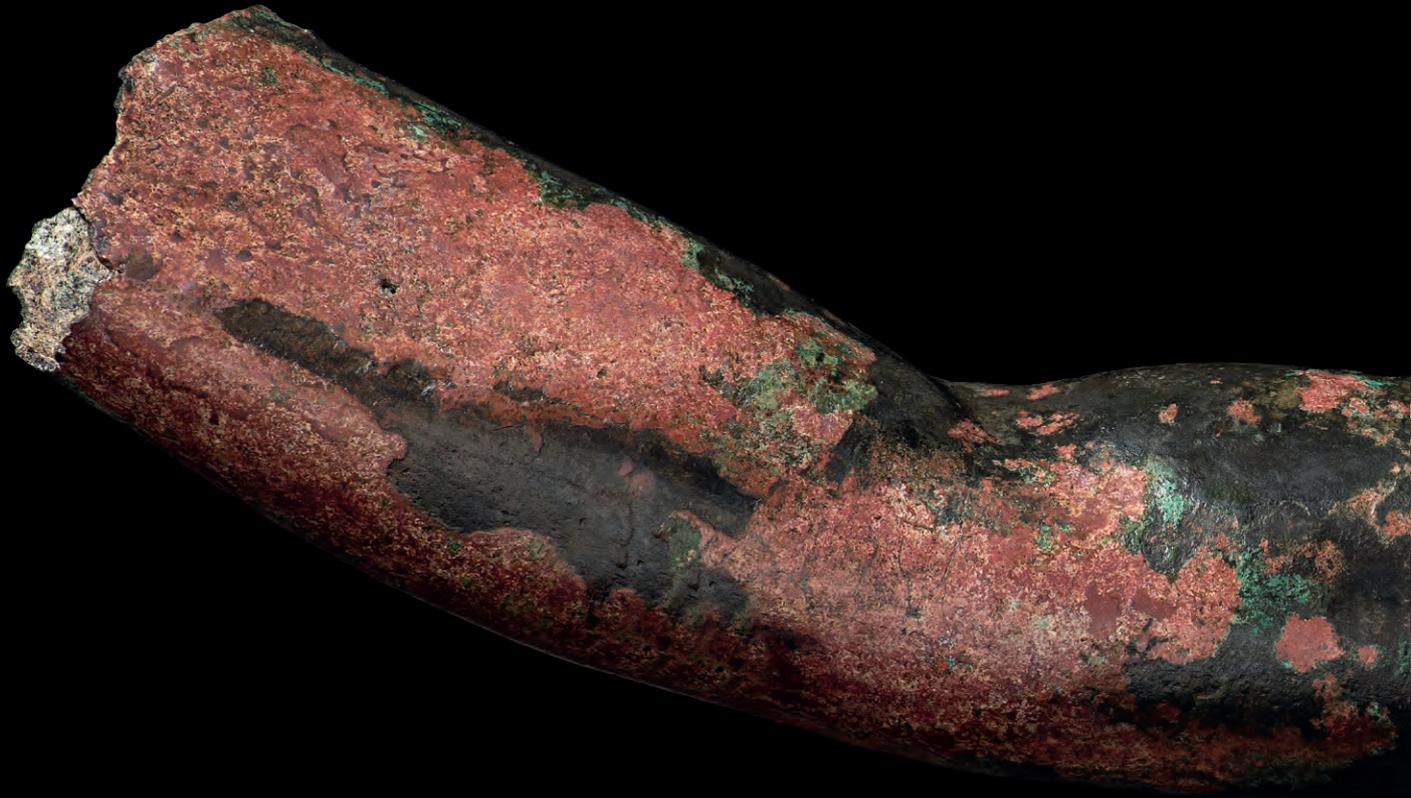
LITERATURE

In ancient Greek and Roman mythology the eagle was a messenger and attribute of Zeus/Jupiter, the king of the Graeco-Roman pantheon. Indeed in the myth of Ganymede, the eagle actually represents Zeus/Jupiter who turned into the bird in order to carry off Ganymede to Mount Olympus. Aristotle claimed that the bird 'flies high in order to see over the greatest area' and that 'men call it divine among birds for this reason...' (HA 619b.6) and Horace says of the eagle that the 'king of the gods, gave kingship over the far-ranging birds...' (Hor. Od. 4.4). The regal and divine status of the eagle is assured.

Large scale sculptural groups of Jupiter frequently included an eagle and it is likely that this eagle comes from such a work where the eagle would have been positioned at the god's right foot, looking up to the deity: cf. the Townley eagle in the British Museum which would originally have come from a Jupiter statue group: A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, British Museum III, 1904/5, no. 2135; also the Albani Collection, Rome, inv no. 1019 for a Jupiter statue with eagle originally from Hadrian's villa at Tivoli.

There are also a number of representations of the Emperor in the guise of Jupiter with the eagle at his foot. For example, the statue of Claudius in the Pio Clementino Museum, Vatican, Rome, inv. no. 243, includes a very similar eagle at the Emperor's foot. The Emperor's adoption of such a divine symbolism not only draws a clear parallel between the Emperor as the ruler of men and the Empire, and Jupiter as the king of the gods and Olympus, but also is a visual reminder of the Emperor's future assured divinity.





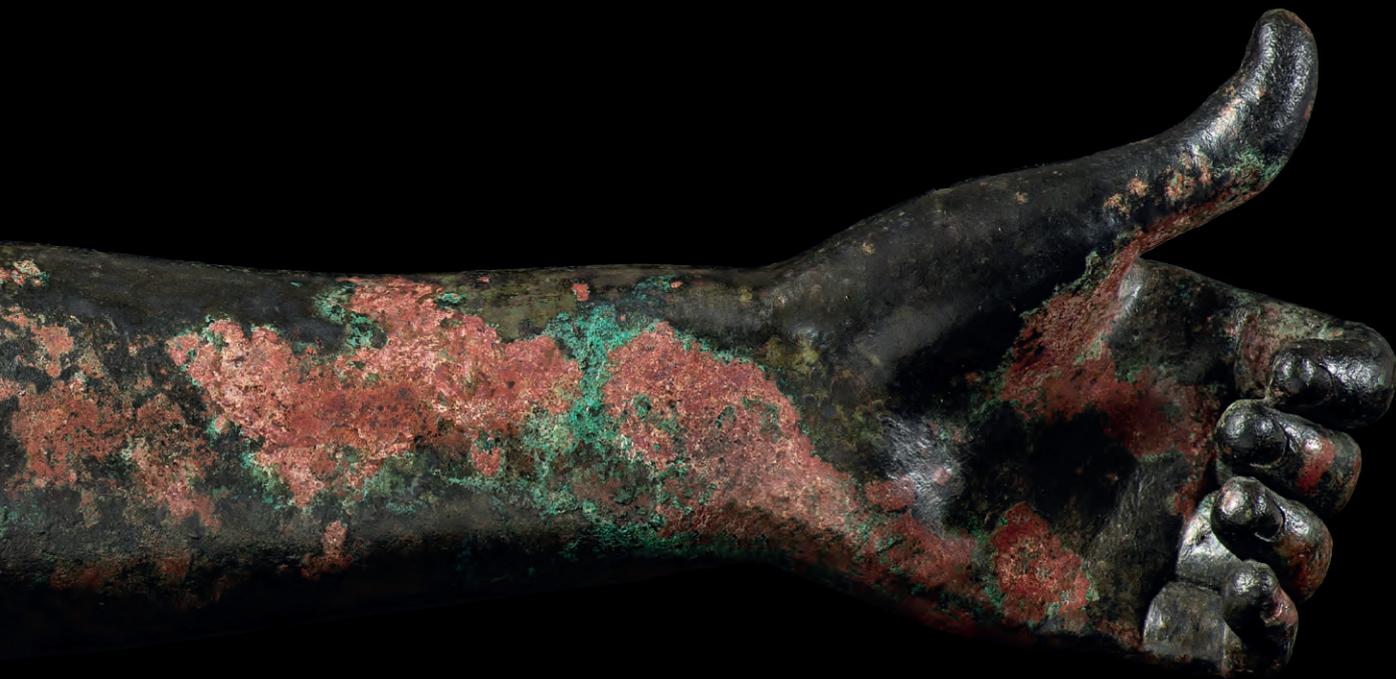
34 | A ROMAN BRONZE LEFT ARM OF A YOUTH

CIRCA 2ND CENTURY AD

Length: 48 cm

PROVENANCE

Athanasios Ghertsos collection, Zurich, acquired in the 1980s. Ghertsos was Greek Consul in Zurich and works from his collection are now in the Metropolitan Museum, New York



LITERATURE

From the form of the hand it is likely that the arm is from a statue of Eros stringing his bow as seen in the Lysippan Eros. This Greek original of the 4th century BC is preserved in numerous Roman period marble examples of a similar scale to this arm. However these marble copies are usually missing the arms, such as that in the Musei Capitolini, Rome (inv. no. MC410) and in the Hermitage, St Petersburg, both with restored arms. This bronze original is a rare survival allowing us to reconstruct the arm of such a statue of Eros. For discussion of the type, see H. Döhl, *Der Eros des Lysipp*, 1968.

35 | A ROMAN ROSSO AND GIALLO ANTICO
MARBLE HERM HEAD OF A GOD

CIRCA 1ST – 2ND CENTURY AD

Height: 18 cm

PROVENANCE

UK private collection, 19th century

With Tomasso Brothers, Leeds, 2003

With Charles Ede Limited, London, 2004

UK private collection

LITERATURE

The god Hermes was closely associated with boundaries, and his protective image in the form of a bearded head set on a rectangular stone shaft was placed at doorways and at strategic points along the roadside.

For a similar type in marble cf. Copenhagen, Ny Carlsberg Glyptothek, inv. no. 565. For a typology of bearded herm-heads see L. Curtius, *Zeus und Hermes*, 1. Ergz. RM, 1931. For herm busts made of coloured stones see H. Gregarek, *Kölner Jahrbuch*, vol. 32, 1999, p. 105f.



36 | A ROMAN MARBLE HERM BUST OF DIONYSUS

CIRCA 1ST CENTURY AD

Height: 15.2 cm

PROVENANCE

Oswald and Lee Morris Collection, UK, acquired in 1966 as a wedding gift from Franco Zeffirelli whom they worked with on the film 'The Taming of the Shrew'

The bust is accompanied by a copy of the wedding photo showing the couple with Zeffirelli, Elizabeth Taylor and Richard Burton; and a copy of the chapter from Mr Morris's autobiography referring to the shooting of the film

LITERATURE

Hermes were mounted atop a quadrangular pillar and used as boundary markers at gateways or crossroads. They were often janiform with depictions of Dionysus including an older bearded Dionysus backing onto a younger one as in this example. For a similar herm of a young Dionysus see Berlin, Staatliche Museen, Antikensammlung Berlin, acc. no. Sk 127: C. Rückert, 'Miniaturhermen aus Stein. Eine vernachlässigte Gattung kleinformatiger Skulptur der römischen Villeggiatur', *MM* 39, 1998, S. 222 Nr. D32.





37 | A NEAR EASTERN SERPENTINE MACEHEAD

CIRCA 3RD MILLENNIUM BC
Height: 7.2 cm

PROVENANCE
Korban Gallery, London, June 1988

LITERATURE
This mace head would originally have been attached to a wooden shaft and used for ceremonial purposes or as a weapon. Stone mace heads are some of the earliest ancient weapons, and were first used in predynastic Egypt. The earliest examples were shaped in the form of a disk, however in the Naqada II period of predynastic Upper Egypt these were replaced with the more effective and robust piriform shape.



38 | A PAIR OF ROMAN GOLD AND GARNET EARRINGS

EASTERN EMPIRE, CIRCA 1ST –2ND CENTURY AD

Length: 6.3 cm

Each composed of a gold loop hinged to an ovoid bezel below, inlaid with green glass, from which a crescent shaped garnet-inlaid element is suspended, flanked by two gold bead strung wires, two pendant garnet-inlaid teardrops hanging either side of a gold filigree bead strung wire, one with a small malachite bead.

PROVENANCE

UK private collection, acquired in the 1970s

39 | A ROMAN ONYX CAMEO OF
THE HEAD OF MEDUSA SET IN
A MODERN GOLD RING



CIRCA 3RD CENTURY AD

Height of cameo: 1.5 cm; ring size: M

The oval cameo in two layers of white on blue-grey, carved with the head of Medusa shown turning slightly to one side, with small wings at the head and wavy hair, set in a modern custom made 18 carat gold ring.

PROVENANCE

German private collection, acquired in the 1960s

LITERATURE

The head of Medusa (Gorgoneion), appears as early as the 8th century BC and is among the most ancient of images in the Classical world. It was employed as an amuletic or apotropaic device, as a fearsome image to ward off evil and was worn by the goddess Athena on her breastplate/aegis, as well as by Zeus. This cameo would have been worn as a ring or pendant to ward off evil from its wearer. For further discussion of the type and comparanda, cf. M. Henig, H. Molesworth, *The Complete Content Cameos*, 2018, pp. 183-191.

40 | A ROMAN ONYX CAMEO
OF EROS SET IN AN
ANTIQUÉ GOLD RING

CIRCA 2ND – 3RD CENTURY AD

Length of cameo: 1.1 cm; ring size: S

The oval cameo carved with the frontal head of a child, usually identified as Eros with a top-knot.

PROVENANCE

European private collection, the cameo mounted in the early 19th century

Belgian private collection

LITERATURE

It is possible that such pieces had an amuletic or apotropaic function. For similar, cf. M. Henig, H. Molesworth, *The Complete Content Cameos*, 2018, pp. 177-9.





41 | A ROMAN SARDONYX CAMEO OF ZEUS AND HERA

CIRCA 1ST – 2RD CENTURY AD

Length: 1.7 cm

The oval cameo carved in layered sardonyx with red on white on a dark brown background. Depicting profile jugate busts of Zeus and Hera, facing to the left, Zeus in the foreground with a beard and drapery at his shoulders, Hera behind him in the background.

PROVENANCE

UK private collection formed in the 1970s

LITERATURE

Such cameos have their origins in Greek Hellenistic portraits in jugate of kings and queens on coins and in other media. Cf. a Hellenistic cameo in the Ladrière collection of Ptolemy XII, Ptolemy XI and Arsinoe II: D. Scarisbrick, J. Boardman and C. Wagner, *Ladrière Collection*, no. 124, p. 119. For a Roman (Republican or Augustan) sardonyx jugate portrait of Julius Caesar and a consort, cf. M. Henig, H. Molesworth, *The Complete Content Cameos*, 2018, no. 69, pp. 68-9.

42 | A ROMAN CABOCHON GARNET
INTAGLIO OF ARTEMIS SET IN
A MODERN GOLD RING



CIRCA 1ST - 2ND CENTURY AD

Length of intaglio: 1.4 cm; ring size: N

Depicting a nude figure, probably Artemis, wearing a radiate crown, with one arm raised, the other holding a bow and set in a modern custom made 18 carat gold ring.

PROVENANCE

French private collection, acquired before 2000

LITERATURE

For a gem from the Wellington Collection showing a similar nude Artemis with her bow and wearing a radiate crown see Beazley Archive gem no. 109.

43 | A ROMAN CHROMIUM
CHALCEDONY INTAGLIO
OF AN ACTOR SET IN A
MODERN GOLD RING

CIRCA 1ST - 2ND CENTURY AD

Length: 9 mm; ring size N

The oval green gem engraved with a profile seated figure of an actor wearing a himation and holding a theatre mask out in front. The intaglio is set in a modern custom made 18 carat gold ring.

PROVENANCE

French private collection, acquired in the 1930s

LITERATURE

There is an intaglio in the Ashmolean Museum, Oxford, (inv. no. 8.2) showing an actor standing but holding a theatre mask in front: Beazley Archive no. M46.



45

AN ITALIC BANDED AGATE
INTAGLIO WITH THE
'DEXTRARUM IUNCTIO' SET
IN A MODERN GOLD RING

CIRCA 1ST CENTURY BC

Width of intaglio: 1 cm; ring size: N

The oval agate gem banded in black and white, engraved with clasped right hands in the 'dextrarum iunctio' and flowers, set in a modern 18 carat gold ring.

PROVENANCE

Swiss private collection, DDB, Switzerland, formed from the 1960s onwards

LITERATURE

The dextrarum iunctio is an image of two clasped right hands. It symbolised concordia (harmony), affinity, friendship, and loyalty (Tac. *Hist.* 1.54.1, 2.8.2), and was often used to signify such between married couples. For other intaglios showing the dextrarum iunctio, cf. Beazley archive gem no.1043: J. Tassie, *Ancient and Modern Engraved Gems, Cameos as well as Intaglios*, 1716, 94, no. 1043, tray 17.1, 17.3.



46

A ROMAN YELLOW JASPER
STONE RING WITH THE
'DEXTRARUM IUNCTIO' SET
IN A MODERN GOLD RING

CIRCA 1ST – 2ND CENTURY AD

Width of intaglio: 9 mm; ring size: N

The oval yellow jasper gem engraved with clasped right hands in the 'dextrarum iunctio' with poppy flowers between the hands, set in a modern 18 carat gold ring.

PROVENANCE

UK private collection, T.M., acquired before 1990





44 | A ROMAN CARNELIAN INTAGLIO OF AN EROTE
AND A DOG SET IN A MODERN GOLD RING

CIRCA 1ST – 2ND CENTURY AD

Width of intaglio: 1.2 cm; ring size: M

The pale carnelian oval gem engraved with a winged erote playing with a dog and a stick, set in a modern 18 carat gold ring.

PROVENANCE

UK private collection, Leicestershire, formed between 1945 and 1965

LITERATURE

For similar lighthearted genre representations of erotes, cf. Beazley Archive gem no. 10.II.A.289 and Beazley Archive gem no. 2332, Tassie tray 37.2.



ΚΑΛΛΟΣ