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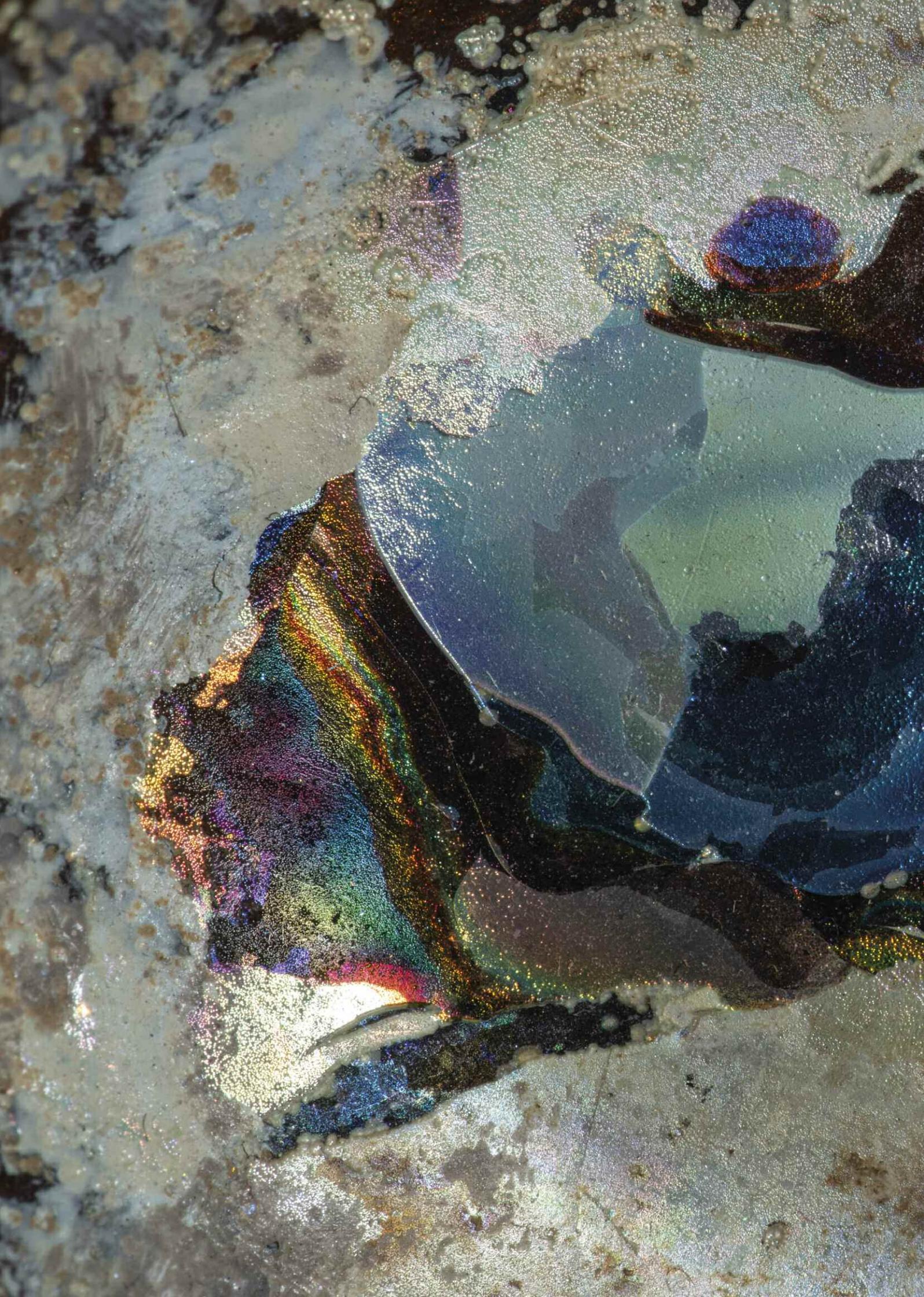
CATALOGUE 6

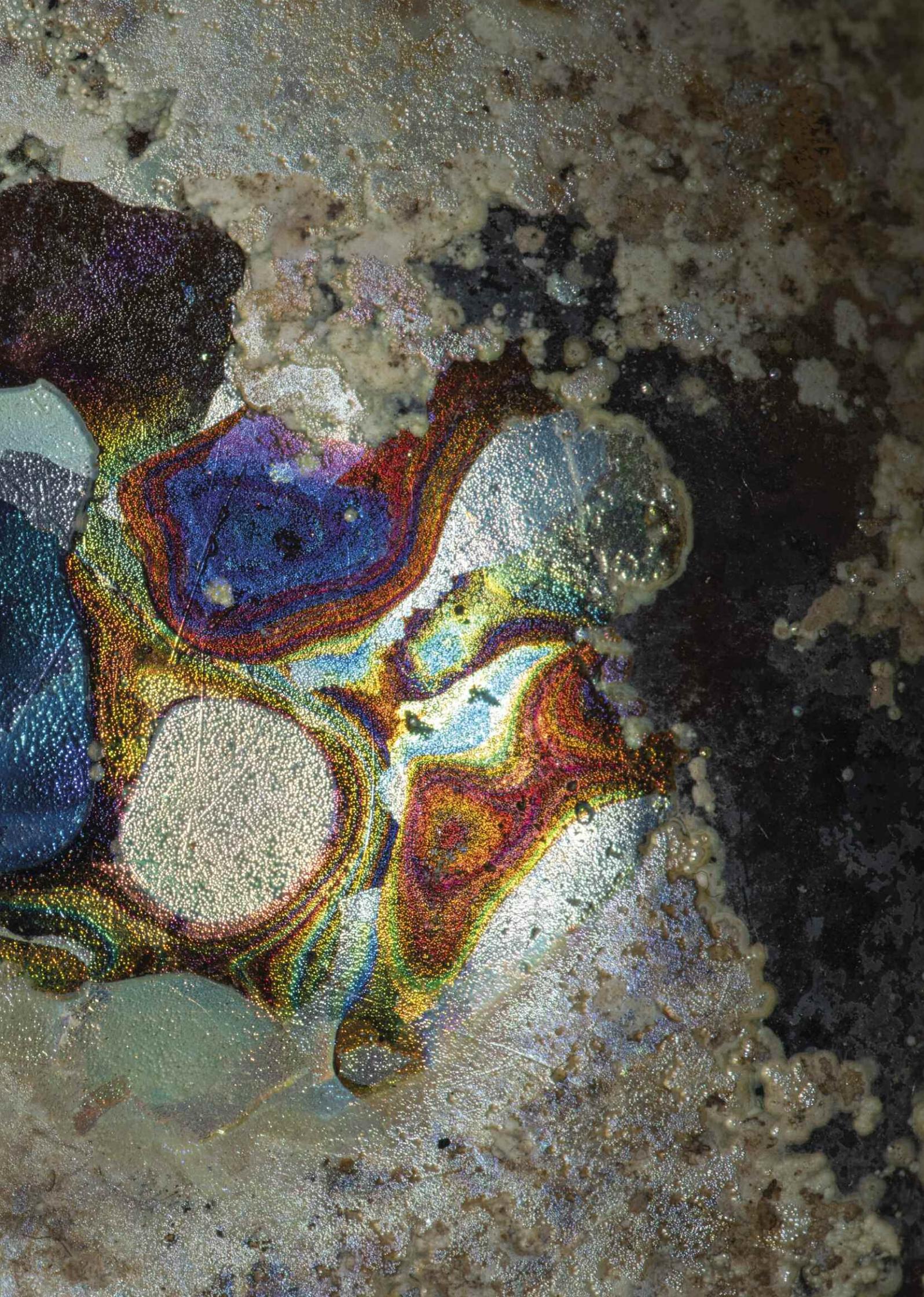
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TEFAF MAASTRICHT 2020

7-15 MARCH







1 | AN EGYPTIAN GLAZED COMPOSITION STATUETTE OF THE GODDESS TAUERET

LATE PERIOD – PTOLEMAIC, CIRCA 664 – 32 BC
Height: 26.5 cm (including restorations)

This large statuette of Taueret depicts the goddess in typical form wearing a striped tripartite wig and a broad collar, with her left leg striding forward. She is shown as a bipedal and snarling hippopotamus with a pregnant abdomen and pendulous breasts, with the limbs of a lioness and the long tail of a crocodile falling at her back.

PROVENANCE

American private collection formed in the 1970s

LITERATURE

Taueret was the Egyptian goddess of maternity and childbirth, the protector of women and children. She was an apotropaic goddess and her depiction as ferocious animals particularly known to protect their young is an important part of that. She was a popular deity among all echelons of Egyptian society, and small protective amulets depicting the goddess were worn by mothers and children throughout Egyptian history.

Larger figurines such as this one may have been kept in the home or offered to a local temple in thanks or prayer for a successful birth. Hippo figurines also appear in the tomb, as presiding over birth gave Taueret associations with rebirth. Due to its size and quality, this example was likely given to a temple by an elite family. A similar example in wood can be seen in the Fitzwilliam Museum, Cambridge: see acc.no. E.22.1955; E. Vassilika, *Egyptian Art*, Cambridge, 1995, no. 61, p. 130.



2 | A MYCENAEAN PAINTED POTTERY PIRIFORM JAR

CIRCA 1350 – 1300 BC

Height: 14.6 cm

The three-handled vessel is decorated with orange-brown concentric bands around the base and upper part of the body. The upper shoulder is decorated with dots and tongues.

PROVENANCE

American private collection, Chatham, New York, acquired in Hong Kong in the 1990s

3 | A CYCLADIC MARBLE BOWL

KEROS-SYROS CULTURE, EARLY CYCLADIC II, CIRCA 2800 – 2300 BC
Diameter: 15.3 cm

The shallow bowl is of curving form and has a groove on the interior around the edge.

PROVENANCE

Dr. Werner Ekschmitt (1926-2004) Collection, Baden-Württemberg, formed between 1970-1990

LITERATURE

Handmade bowls such as this were among the most popular during this period. It is likely that they were used in funerary rituals. For a similar example from the Goulandris Collection, cf. C. Doulas, *Cycladic Art*, London, 1983, p. 102, no. 103.



4 | A CYCLADIC MARBLE KANDILA

GROTTA-PELOS CULTURE, EARLY CYCLADIC I, CIRCA 3000 – 2800 BC
Height: 19.9 cm

The broad round hollow body of the vessel has a tapering long neck. The body was ornamented with four matching crescentic handles, each pierced for suspension, the vessel is raised on a flaring pedestal foot, which is concave on the underside.

PROVENANCE

With Galerie Heidi Vollmoeller, Zurich, 1973
Christie's, London, *The Heidi Vollmoeller Collection*, 29 October 2003, lot 539

PUBLISHED

Galerie Heidi Vollmoeller, *Antike Kunst*, Zurich, 1977, no. 7

LITERATURE

The Early Bronze Age culture of the Cyclades islands in Greece is renowned for its unique white marble vessels and idols. The marble kandila is a fine example from the Grotta-Pelos phase. Carved from glowing white marble, the effort to hollow out these stone vessels must have been considerable. Kandiles take their name from the modern Greek word for 'lamp', because their shape resembled that of sanctuary lamps found in Greek orthodox churches. In the ancient world it is believed that these vessels may have been used as containers to carry and transport precious oils or wine.

For a kandila of similar form, see P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, pl. 18d3.





5 | A CORINTHIAN POTTERY KOTHON

CIRCA 6TH CENTURY BC

Diameter: 21.1 cm

Decorated in crimson and umber, there is a border of zig-zag lines around the edge of the deep inturned rim. Encircling bands, a band of alternate crimson and black tongues, followed by two borders of alternately set dots decorates the top of the vessel. The broad ribbon handle is attached just underneath the rim.

PROVENANCE

Bonhams, London, 20 October 2005, lot 133

American private collection

LITERATURE

A kothon (also know as a plemochoe or exaleiptron) was a perfume vessel designed to prevent its contents from spilling. It was produced in Corinth through the sixth and fifth centuries BC, and was widely exported. Find contexts on the site of Corinth indicate that the shape was used in temple dedications. There is a similar example in The Metropolitan Museum of Art, New York, acc. no. 62.11.6.

6 | A PROTO-CORINTHIAN POTTERY LIDDED PYXIS

CIRCA 650 – 625 BC

Width: 8.5 cm

The body of the pyxis is decorated with a thick red band with a double dot pattern above. The surface of the lid is ornamented with a thick red band, double dot pattern and delicate thin black bands. Three thick black bands decorate the knopped handle.

PROVENANCE

With Frank Sternberg AG, Zurich, 1991

LITERATURE

A pyxis (pl. pyxides) is a small round box that could be made of wood, ceramic, or marble. Examples in ceramic first appear in the Geometric period, and remain popular thereafter. The pyxis belonged predominantly to the world of women, domestic and religious. At home such diminutive, lidded cylindrical containers held trinkets, jewellery, and cosmetic creams, serving essential roles in the process of adornment, or kosmesis. They were also presented as grave offerings at the tomb, and as temple dedications to goddesses such as Aphrodite, Demeter, Athena and Artemis.

For a pyxis with similar decoration see, *Corpus Vasorum Antiquorum, Gela, Museo Archeologico Nazionale 1, III. C.4, pl. 2296, 2.6-7* (Beazley archive no. 9008009).



7 | AN ATTIC BLACK-FIGURE LIP-CUP, ATTRIBUTED TO THE CENTAUR PAINTER

CIRCA 540 BC

Diameter: 19.3 cm; 25.5 cm including handles

The tondo of the cup is decorated by a dot encircled by a line and a band. Each side of the body is decorated with a dancing satyr and maenad, the maenad gazes back at her fellow reveller, while the satyrs each sport large white rings or garlands on their arms. The maenad on one side wears a long dress decorated with red dots, and on the other a long dress formerly ornamented with four rosettes each centred by a reserved dot, the details in added white and red.

PROVENANCE

Swiss private collection, Basel, before 1971 (on loan to the Antikenmuseum, Basel prior to 1971)

With Galerie Gunter Puhze, Freiburg

Dr. J.L. Theodor Collection, Brussels

Sotheby's, New York, *The J.L. Theodor Collection*, 17 December 1998, lot 82

PUBLISHED

M.F. Jongkees-Vos, 'The Centaur Painter', *Varia Archeologica*, Utrecht, 1971, p. 17, no. 5, fig. 9

P. Heesen, *The J.L. Theodor Collection of Black-Figure Vases*, Allard Pierson series, Vol. 10, Amsterdam, 1996, no. 34

LITERATURE

The Centaur Painter, who was named by F. Villard, decorated his cups with tiny, very carefully drawn figures. His favourite subjects included hunting scenes of men armed with sticks, centaurs holding stones, and satyrs and maenads revelling. Even though his compositions were always very spacious, with only a few figures, the depictions are always lively and at times amusing. For a similar example see, a fragment now in the Victoria and Albert Museum, London, accession no. C.453-1918.





8 | A LARGE ATTIC BLACK-FIGURE STEMMED KYLIX

LATE 6TH CENTURY BC

Diameter including handles: 41.3 cm

This kylix of type B is an exceptionally large and rare example. The tondo with a woman running to the right but looking left, wearing a chiton and a mantle over her shoulders, her left hand extended forward, a wreath in her right hand and another in her hair, with long strands descending on to her chest and along her shoulder, an imitation inscription in the field, framed by a black band.

PROVENANCE

Sotheby's, London, 12 July 1971, lot 91

Dr. Elie Borowski Collection, Toronto

Christie's, New York, *Ancient Greek Vases formerly in the Collection of Dr. Elie Borowski*, 12 June 2000, lot 70

American private collection

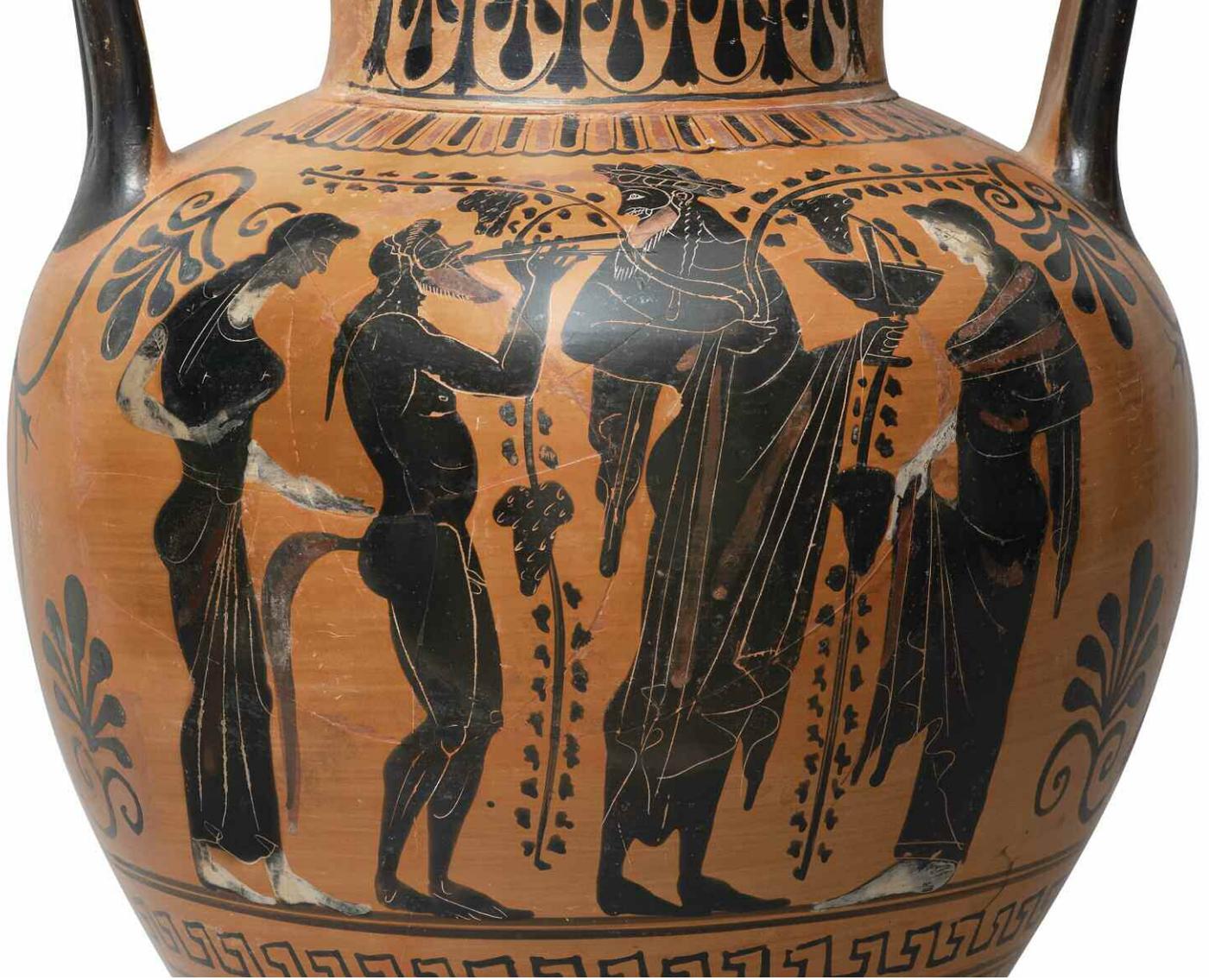
PUBLISHED

Beazley Archive Pottery Database no. 2596

LITERATURE

This is an impressive and large kylix with the vibrant image of a dancing woman in black figure emerging from a minimalist red central tondo, creating an arresting contrast with the large expanse of black glazed bowl surrounding it. The vessel is an elegant, finely potted, stemmed drinking cup.





9 | AN ATTIC BLACK-FIGURE AMPHORA, IN THE MANNER OF THE ANTIMENES PAINTER

CIRCA 525 – 500 BC
Height: 45 cm

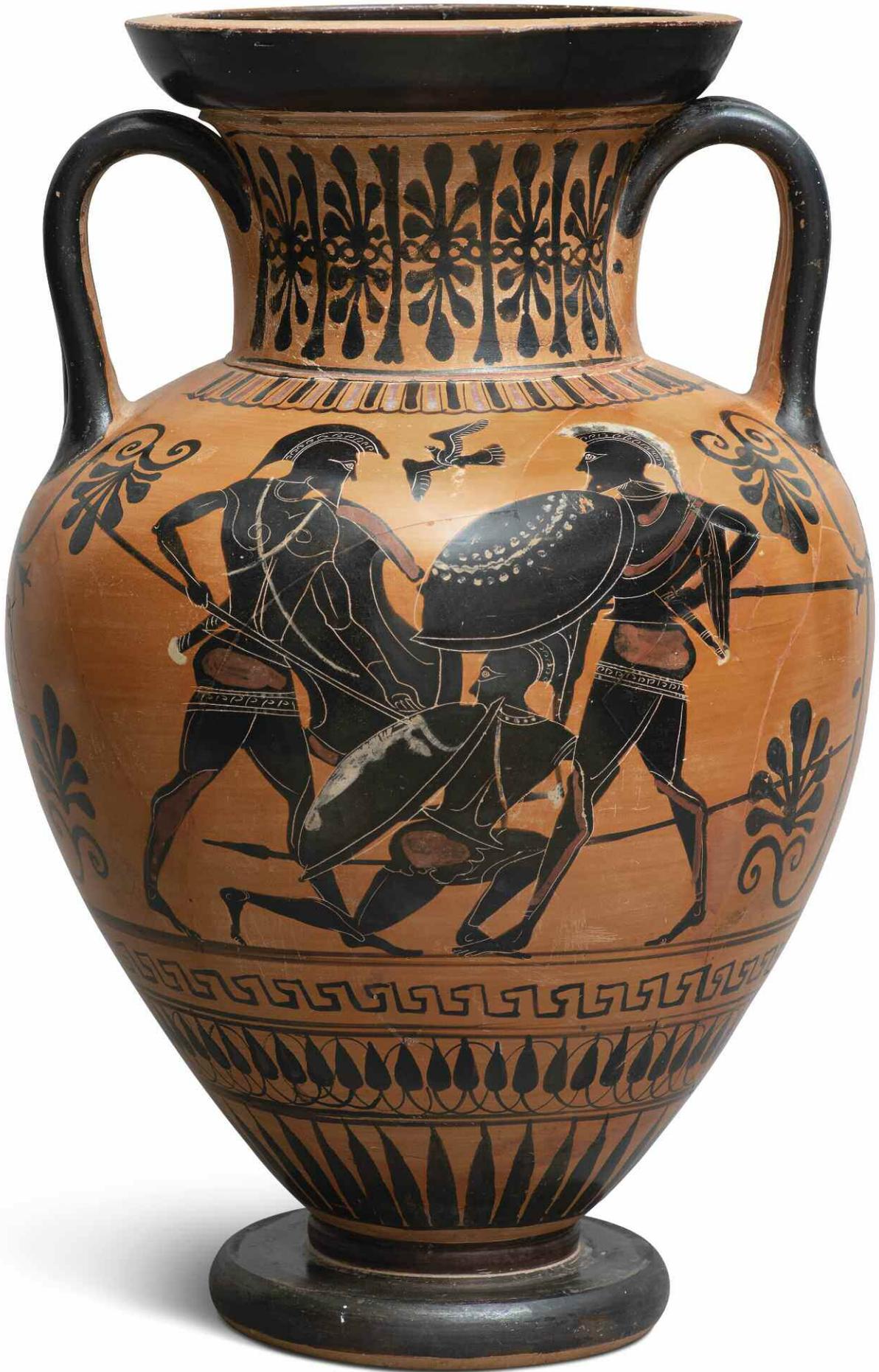
The obverse of the vase depicts a fight, probably between Achilles and Memnon in defence of the fallen Antilochus. The warrior on the left, Memnon, wearing a Corinthian helmet, thrusts his spear into the fallen Antilochus, who looks back in order to defend himself. The warrior on the right is Achilles, also depicted wearing a Corinthian helmet and shield. The hero advances to protect Antilochus. A small bird is shown flying above Memnon. The reverse of the vase depicts the god Dionysus surrounded by grapes and vine leaves, and holding a large cup. To his left a satyr is depicted playing a flute; two females, possibly maenads, flank both figures.

PROVENANCE

With Stolper Galleries, Munich, in 1992
With Peter Tillou Works of Art Ltd, London, acquired from the above

LITERATURE

The small bird is in reference to Memnon's impending death and also represents the Memnonides, the companions of Memnon who were turned into birds by Memnon's mother Eos on his death. There is a closely related example by the Painter of Munich 1410 in the Staatliche Antikensammlungen, Munich, accession no. J328.



10 | A GREEK BRONZE HELMET OF PSEUDO-CORINTHIAN TYPE

LATE 6TH – EARLY 5TH CENTURY BC

Height: 23.5 cm

With narrow flange at rear, the moulded eyebrows extending into a ridge around the crown, with false eye-holes and short nose-guard, the cheek pieces incised with the foreparts of confronting boars with stippled bodies and bristled crests along their backs, incised vegetation behind each boar and extending from the corner of the eye lines, the perimeter bordered with incised lines and a central band of chevrons, a tall plume holder riveted to the crown, pierced at the lower edge on each side.

PROVENANCE

With Mathias Komor (1905-1984), New York

Sotheby's, London, 14 July 1987, lot 410

Axel Guttman Collection, Berlin, acquired in 1987

Christie's, London, *The Art of Warfare: The Axel Guttman Collection of Arms and Armour*, Part I, 6

November 2002, lot 64



LITERATURE

The pseudo-Corinthian helmet, developed in South Italy during the 6th-5th Century BC, was a stylistic progression from the earlier Corinthian type helmets. This style of helmet was worn on top of the head rather than over the face, and would have been secured with a chinstrap, with the front portion serving as a visor. The adaptation of this type from the original Corinthian allowed the wearer more visibility, as the eye and nose slits became purely decorative.

For discussion of type, see A. Bottini, 'Apulisch-Korinthische Helme', in A. Bottini et al. *Antike Helme*, Mainz, 1988, 107-136.





11 | A CELTIC IRON SPEAR HEAD

IRON AGE, LA TÈNE, CIRCA 4TH CENTURY BC
Height: 49.5 cm

The elongated leaf-shaped blade with a prominent midrib tapers to a sharp tip. The hollow shaft is perforated for attachment with an iron rivet.

PROVENANCE

With David Miller, London, circa 2001
UK private collection, acquired in 2003

LITERATURE

The spear was the dominant weapon of the period found sometimes singly and sometimes in groups. Most spearheads, including this example, seem to have been attached to the shank by an iron rivet that passed through holes in the socket below the wings of the blade. Not many rivets survive intact.

For similar examples in the British Museum, cf. I.M. Stead, V. Rigby, *The Morel Collection. Iron Age Antiquities from Champagne in the British Museum*, London, 1999, p. 121.

12 | AN ETRUSCAN BUCCHERO
WARE POTTERY HANDLE
DEPICTING A WARRIOR

ARCHAIC PERIOD, EARLY 6TH CENTURY BC
Height: 15 cm

From a monumental vessel, probably a hydria, with stamped relief decoration of a warrior walking to the left, in profile, wearing a Corinthian helmet and holding his spears before him. Such vessels were inspired by metal prototypes. There is an old collection number on the reverse in white ink, '139'.

PROVENANCE

New York private collection, thence by descent
until 1980

LITERATURE

There is a closely-related handle on a large
Bucchero hydria in the Museo Archeologico,
Cenacolo di Fuligno, Florence.



13 | A GREEK BRONZE HELMET OF ILLYRIAN TYPE

ARCHAIC PERIOD, CIRCA 6TH – 5TH CENTURY BC

Height: 25 cm

Of Type IIIB, hammered from bronze sheet, of domed form. The helmet has a short flaring neck-guard and straight protective cheek guards. There are two raised parallel ridges running front to back across the crown, with a button pin at the centre front.

PROVENANCE

Swiss private collection, 1980s

American private collection

LITERATURE

This is a purely Greek form of helmet with its origins in the north-western Peloponnese of the early 7th century. Due to a number of early finds of such helmets on the eastern coast of the Adriatic Sea, the form became known as Illyrian. There were three main phases of development of the helmet and this example belongs to Type IIIB: For discussion of Type IIIB, see H. Pflug, 'Illyrische Helme', in A. Bottini et al. *Antike Helme*, Mainz, 1988, 55-9. For further reading see A. M. Snodgrass, *Early Greek Armour and Weapons. From the End of the Bronze Age to 600 B.C.*, Edinburgh, 1964.





14 | AN ATTIC BLACK-GLAZED VI-CUP

CIRCA 470 BC
Diameter at rim: 14 cm

With stem foot glazed underneath and painted in red on the contoured bowl with offset slightly flaring rim, two red-painted lines encircling the exterior, three red-painted concentric circles in the tondo.

PROVENANCE
With Münzen and Medaillen, Basel, circa 1970-1990
German private collection
Sotheby's, New York, 11 December 2002, lot 57
American private collection



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.

15 | AN ATTIC RED-FIGURE LOBSTER CLAW ASKOS

LATE 5TH CENTURY BC

Length: 15.9 cm

In the form of a lobster claw, naturalistically-moulded with details including the spiky projections along the fore claw, the propodus with a centaur lunging forward hurling a boulder over his head, a pile of boulders before him, a branch behind, scrolling on the dactylus, the neck of the vessel emerging from the heel of the claw, with a flaring mouth, the arching strap handle joining the neck to the centre of the vessel.

PROVENANCE

A. Schenk (d. 1977) Collection, Bavaria, Germany, acquired in the 1950s; thence by descent
Christie's, New York, 12 December 2002, lot 129
American private collection

LITERATURE

This lobster claw askos is one of only nine such known vessels. It is related to the group identified by Beazley as The Class of the Seven Lobster-Claws. Beazley attributed them as part of the Penthesilea Workshop (see J.D. Beazley, *Attic Red-Figure Vase-Painters*, 1963, p. 970-971). The subject is also discussed by H. Hoffmann in *Sexual and Asexual Pursuit, A Structuralist Approach to Greek Vase Painting*, Royal Anthropological Institute, 1977, p. 14. Beazley's seven are also all left-handed claws and decorated in red figure as with this example.



16 | AN ATTIC RED-FIGURE COLUMN KRATER,
ATTRIBUTED TO THE DUOMO PAINTER

CLASSICAL PERIOD, CIRCA 440 – 430 BC

Height: 39.1 cm

One side with Triptolemos seated in a winged carriage with a stylised bird's head atop the car's crest rail. He is grasping a sceptre in his left hand and holding a phiale in his right, his hair in a krobylos, Demeter standing before him, wearing a long belted peplos and decorated polos, a sceptre in her left hand, her right hand pouring a libation into the phiale held by Triptolemos, Persephone standing to the left, holding a pair of torches, wearing a long belted peplos and a rayed diadem; the other side with three himation-clad youths, one holding a staff, one a spear, the third leaning on his staff and gesturing towards his companions; rays above the foot, linked lotus buds on the neck and top of the rim, a palmette flanked by scrolls on each handle-plate.

PROVENANCE

St. Louis City Art Museum: 40.21, acquired in 1921

Sotheby's, New York, 5 June 1999, lot 175

American private collection

PUBLISHED

'Greek Painted Vases', *Bulletin of the City Art Museum of St. Louis*, vol.7, No. 1, January 1922, p.11, fig 4

J.D. Beazley, *Attic Red-Figured Vase-Painters*, Vol. II, Oxford, 1968, p. 1117.6

A.Pleschow Bindoket, 'Demeter und Persephone in der attischen Kunst des 6. bis 4

Jahrhuderts v. Chr.', *Jahrbuch des Deutschen Archäologischen Instituts*, 87, 1972, p. 86. Fig. 19

T.H. Carpenter with T. Mannack, and M. Mendonca, *Beazley Addenda*, Oxford, 1989, 331

LIMC:VIII, pl. 39 TRIPTOLEMOS 125 (A)

T. Mannack, *The Late Mannerists in Athenian Vase-Painting*, Oxford, 2001, pl. 37

LITERATURE

Triptolemos in ancient Greek myth was a demi god and one of the Eleusinian princes, who welcomingly received the goddess Demeter when she was mourning the loss of her daughter Persephone. In return Demeter instructed Triptolemos in the ways of agriculture and sent him all over Greece to teach mankind the art of growing grain. The scene depicted on the obverse of this particular vase shows the moment just before Triptolemos departs on his Mission in a winged chariot.



ANCIENT EARRINGS FROM THE DE CLERCQ COLLECTION

Louis de Clercq (1836-1901) was a famous French collector born in Oignies, northern France. In August 1859, the twenty-three-year-old de Clercq was invited as photographer to accompany the young historian Emmanuel-Guillaume Rey on a government-sponsored expedition to the crusader castles of Syria and Asia Minor. On later trips to the Middle East, de Clercq's passion for the region encouraged him to form a collection of marbles, bronzes, vases, jewellery and ivories. The collection was published posthumously by Andre de Ridder in several volumes in 1906-1913.

A major portion of this collection was donated to the Musee du Louvre by his nephew Henri de Boisgelin in 1967. Other pieces from the collection now reside in many major public institutions.

17 | A PAIR OF HELLENISTIC GOLD, GARNET AND AGATE EARRINGS

CIRCA 2ND – 1ST CENTURY BC

Length: 14 cm

Each composed of an ear hoop of twisted wire, ornamented with a plaque of sheet gold set with a heart-shaped garnet and two tear-drop garnets. Connected to the hoop is a long chain from which is suspended a circular bezel set with an agate (?). Hinged beneath is a miniature amphora formed by filigree decorated gold neck, handles and foot either side of a banded agate body.

PROVENANCE

Péretié Collection

Louis De Clercq (1836–1901), Oignies, France

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, pp. 106-7, nos. 585-6

LITERATURE

The chain loops on the earrings are unusual and must have been made to pass round the back of the ear lobe so that the amphorae and gem-set decoration covered the front of the ear itself. There are earrings of a similar chain structure in the British Museum, acc. no. 1872,0604.532: S. Walker, P. Higgs, *Cleopatra of Egypt: from History to Myth*, London, 2001, 114; and a closely-related pair of earrings joined by a long chain: *op. cit.* 104.



18 | A PAIR OF GREEK GOLD AND EMERALD EARRINGS
IN THE FORM OF BULL'S HEADS

HELLENISTIC, CIRCA 4TH – 2ND CENTURY BC
Length: 2cm

Each earring is composed of a hoop of gold wire ornamented with spiral plain and filigree gold wire, secured with a ring beneath a finely detailed bull's head terminal. Behind the bull's head are thin rings of filigree interspersed between a bead of multiple conjoined filigree rings, a large emerald bead, and a sheet gold bead.

PROVENANCE

Louis De Clercq (1836–1901), Oignies, France

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. 84, nos. 432-33

LITERATURE

There are similar bull's head earrings in the Metropolitan Museum of Art, acc. no. 74.51.3445; also the British Museum: F. H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan and Roman, in the Departments of Antiquities, British Museum*, 1911, no. 1808.





19 | A PAIR OF GREEK GOLD EARRINGS IN THE FORM
OF MAENAD HEADS

HELLENISTIC, CIRCA 4TH – 3RD CENTURY BC
Height: 2.5 cm

Each composed of a finely-detailed head of a Maenad wearing a leafy wreath, with small horns in her hair and beaded tresses falling at the cheeks. The heads emerge from multiple bands of granulation with very fine filigree triangles below. The ear hoops are composed of spiralled wire, secured by loops at the back of the Maenad's head.

PROVENANCE

Louis De Clercq (1836–1901), Oignies, France
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. 54, nos. 220-221

LITERATURE

These earrings are a very large and fine example of Maenad heads and more unusually, with small horns in the hair. They probably depict a Levantine variant of such Bacchic subjects. There are similar but less impressive Ptolemaic examples of Maenads in the Metropolitan Museum, New York, acc. no. 26.7.1360a, b.



20 | AN ETRUSCAN BLACK-GLAZED 'KNOBBED' JUGLET

CIRCA 4TH CENTURY BC

Height: 9 cm

The body articulated with pinched knobs inspired by seed pods and set on a flared foot with two bands of red-painted reserve. There is a single handle composed of a pair of fused ropes or snakes rising from the top of the shoulder and attaching at the rim of the wide circular mouth.

PROVENANCE

Boston private collection, thence by descent

With Antiquarium Limited, New York, 1984



21 | A GREEK BLACK-GLAZED MUG

CIRCA 4TH CENTURY BC
Height: 12 cm

With a single handle looped, and a reserved band at the base. Of elegant form with smoothly curving walls and a slightly out turned lip.

PROVENANCE
German private collection, acquired in the 1980s
Christie's, London, 25 October 2012, lot 250

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

APULIAN, CIRCA 4TH CENTURY BC

Height: 18.5 cm

In the form of an Amazon wearing a Phrygian cap with ear flaps and a headband, with a prominent chin, parted lips and an aquiline nose, the Phrygian cap and vessel neck are black glazed.

PROVENANCE

Collection of Spencer Compton, Second Marquess of Northampton, (1790-1851), Castle Ashby, Northamptonshire. From 1820 to 1830 the Second Marquess lived in Italy, where he acquired most of his collection of over 160 ancient vases. Beazley called the collection of Greek vases 'the richest private collection in Great Britain'.

PUBLISHED

J. Boardman and M. Robertson, *Corpus Vasorum Antiquorum, Great Britain, fascicule 15: Castle Ashby, Northampton*, Oxford, 1979, no. 109, p. 39, pls. 60.1 and 60.2

Christie's, London, *The Castle Ashby Vases*, 2 July 1980, lot 4

Beazley Archive Database no. 1000832

LITERATURE

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





23 | A PAIR OF GREEK RED-FIGURE OINOCHOAI,
ATTRIBUTED TO THE MENZIES GROUP

APULIAN, CIRCA 330 – 320 BC
Heights: 27 cm

Each with high ribbed handle terminating in a female mask and trefoil mouth, the body of one with a chiton-clad female seated on a rocky outcrop, holding a mirror in her left hand a phiale in her right, winged Eros standing before her and holding a wreath in his right hand and a situla in his left, a sash and ivy leaves in the field, palmettes and scrolling tendrils in the handle zone; the body of the other with a winged Eros seated on a rocky outcrop and holding a double cista in his right hand, a female approaching him and carrying a large situla, a sash and an ivy leaf in the field, palmettes and scrolling tendrils in the handle zone, the details in added white and golden-brown wash

PROVENANCE

Dr. J.L. Theodor Collection, Brussels, before 1999
Sotheby's, New York, 10 December 1999, lot 216
American private collection

LITERATURE

The Menzies Group, named after the painter of the same name, specialised in small vases of various shapes. The group is believed to be closely related to the Patera and Ganymede Painters, who also favoured smaller vessels and scenes of Eros.



24 | A GREEK BRONZE HELMET OF ATTIC-CHALCIDIAN TYPE

LATE CLASSICAL PERIOD, CIRCA 5TH – 4TH CENTURY BC

Height: 12 in

With a carinated profile and a flanged rim, a small attachment hole for a crest in the top, pairs of rivets on each side to hold the cheek pieces.

PROVENANCE

Comte de Bressac, France, sold in London after 1918

Christie's, London, 7 November 2001, lot 285

American private collection

LITERATURE

The Chalcidian type was introduced in the 6th century BC as a development to its predecessors, the Corinthian and Illyrian models, with improvements in design, which gave the wearer better hearing and vision. The helmet's lighter design allowed for greater mobility as well.

Such examples of this type originate from the Greek colonies of South Italy. This form with hinged cheek-guards and without a nose-guard, became popular in the late 5th- early 4th century BC and developed into the Attic type helmet. The helmet would commonly have a hole pierced on each cheek piece or elsewhere in order to adhere an inner lining that was made of leather. This helmet also has a small attachment hole for a crest at the top, a feature we see depicted on contemporary ancient Greek vases and sculpture. Tall and imposing, these crests served to add height to the hoplite to intimidate his enemies.

For other Chalcidian examples without a nose-guard, see D. Cahn, *Waffen und Zaumzeug, Antikenmuseum Basel und Sammlung Ludwig*, 1989, Basel, pp. 39-42.



25 | A LARGE GREEK BLACK GLAZED NESTORIS

SOUTH ITALY, MID-4TH CENTURY BC

Height: 48.9 cm

Ovoid in form, with characteristic vertical handles rising from the shoulders to the rim and decorated with rotelles, with additional horizontal handles at the belly.

PROVENANCE

American private collection, New York, 1990s

Christie's, New York, 6 December 2001, lot 483

American private collection, 2001-2019

LITERATURE

A wine vessel of an unusual form and rare in black glaze. The workshops of the potters and painters of southern Italy produced vases for a Greek clientele established in coastal colonies such as Taranto and Metaponte, as well as for the indigenous population. While most shapes in South Italian vase-painting have their origins in Attic models, the nestoris is indigenous.

The nestorides produced exclusively in Apulia and Lucania (regions in southern Italy) are divided into three categories, according to the evolution of the shape of the body and the handles. They are distinctive with two sets of handles: a pair of high arching handles as well as practical horizontal handles at the belly: A.D. Trendall, *Red Figure Vases of South Italy and Sicily*, London, 1989, pp. 10-11.





26 | A ROMAN POLYCHROME PAINTED FRESCO FRAGMENT

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

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



PROVENANCE

With Vanessa Purcell & Co, Manchester, England, 1996

Pennsylvania private collection, acquired from the above 21 March 1996

Christie's, New York, 13 December 2013, lot 133

LITERATURE

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

27 | A GRAECO-ROMAN MARBLE POMEGRANATE

CIRCA 1ST CENTURY AD

Height: 8.5 cm

Of spherical form with serrated opening, the body incised with two grooves, with traces of red pigment remaining, originally carved for use as a model of an attribute held by a life-size marble statue of a goddess.

PROVENANCE

Swedish private collection, acquired in Stockholm in the 1970s

LITERATURE

The pomegranate was associated with agrarian cults, fertility and funerary rites and in particular with the Eleusinian mysteries, relating to the goddesses Persephone and Demeter. Persephone was tricked by Hades into eating a pomegranate, thus dooming her to spend one third of the year, symbolising Winter, in the Underworld.

Pausanias describes the chryselephantine statue of the goddess Hera at Argos as holding a pomegranate in one hand and a sceptre in the other. With regards to the pomegranate he describes, “about the pomegranate I must say nothing, for its story is somewhat of a holy mystery” (Description of Greece, 2.17.4-6).





28 | A GREEK GOLD RING

CLASSICAL PERIOD, CIRCA 450 – 400 BC
Width of bezel: 1.8 cm; diameter: 2.2 cm

The bezel of oval shape engraved with a seated woman holding a wreath in her right hand, a dove perched on her left arm, Eros flying before her.

PROVENANCE

Jan Mitchell (1913-2009), New York, probably acquired in the 1960s or earlier

LITERATURE

For a related example in The Metropolitan Museum of Art see J. Boardman and D. Scarisbrick, *The Ralph Harari Collection of Finger Rings*, 1977, pp. 15-16, fig. 8.



29 | A PAIR OF ROMAN GOLD 'POMPEIAN' EARRINGS

CIRCA 1ST CENTURY AD
Length: 3.5 cm

Composed of sheet gold over a core, the earrings are decorated with small gold balls above, the reverse with spiral filigree and s-shaped ear loops.

PROVENANCE
American private collection, New York, acquired in the 1990s

LITERATURE
These earrings are typical of gold jewellery of the 1st century AD and similar examples are depicted in the mummy portraits of the Julio-Claudian and Flavian periods.

30 | A ROMAN MARBLE HEAD OF VENUS

CIRCA 1ST - 2ND CENTURY AD

Height: 23 cm

With youthful idealising features, the goddess's head is turned slightly to her left. Her wavy centrally-parted hair is brought back into a low chignon (now missing) at the back, with tresses pulled over the crown and tied in a top-knot. Her oval face is enhanced by delicate features and lidded eyes.

PROVENANCE

Pierre, Claude & Jeanine V rite Collection, France, 1930 - 1980

LITERATURE

The position of the goddess's head here, her hairstyle and her gaze find close similarity with the Capitoline Venus, a Roman sculpture that 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.

For a similar example, now in Dresden, see *LIMC*, II, 2, Aphrodite, no. 410, p.52.



31 | A ROMAN POLYCHROME PAINTED FRESCO FRAGMENT

CIRCA 1ST – 2ND CENTURY AD

Dimensions: 45.5 x 32.5 cm (as mounted)

Depicting three birds around a large decorative urn in the form of a krater, two of the birds drinking from the water within the urn. With a green background indicating a garden setting. The urn set on a short square foot sitting on a reddish painted ground line.

PROVENANCE

European private collection, 1970s

Wolff Collection, Massachusetts, USA, before 2010

American private collection, Chatham, New York, 2010-2019

LITERATURE

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

This fresco's subject of birds drinking from a fountain or urn within a garden setting was a popular one in villas of the Roman Empire. There are other frescos with birds in a garden in the House of Venus in the Shell in Pompeii.





32 | A ROMAN MARBLE GROUP OF A SATYR AND PANTHER

CIRCA 3RD CENTURY AD

Height: 20.3 cm

This piece was most likely once part of a larger Dionysiac sculptural group that would have included a figure of Dionysus. The smiling young satyr is depicted holding a thyrsos in his left hand, whilst pouring wine from an oinochoe in his right. A panther pounces up beside him.

PROVENANCE

Sotheby's New York, 8-9 February 1985, lot 133

With Royal Athena Galleries, New York, 1985 (*Art of the Ancient World*, vol. IV, no. 229)



33 | A ROMAN MARBLE FRAGMENTARY HEAD OF A SLEEPING WOMAN

CIRCA 2ND CENTURY AD

Height: 23 cm

Preserving a female head in profile to the left, the thick wavy hair pulled back into a chignon and secured with a headband, with luscious locks of hair framing her face and falling onto her elongated neck, her eyes closed as if sleeping.

PROVENANCE

Private collection, acquired in Europe in the first half of the 20th century and brought to South America in 1950-1951; thence by descent

Private collection, Guadeloupe

Christie's, New York, 9 December 2010, lot 189

American private collection

LITERATURE

This marble head with its incredible intricate hair arrangement is unusual, as it depicts a woman with her eyes shut, sleeping. Mythological subjects depicted asleep in Classical sculpture include Ariadne, the Hermaphrodite, Eros and Endymion. It is likely that this woman originally belonged to a large sculpture of just such a mythological subject. The style of the carving indicates a second century AD date. The closest example of a similar period is the Hadrianic sleeping Maenad or Hermaphrodite, at the National Archaeological Museum of Athens (inv. no.261): *LIMC* Nr. 56i s.v. Hermaphroditos.



34 | A ROMAN CARNELIAN INTAGLIO PORTRAIT OF
AN EMPRESS SET IN A MODERN GOLD RING

ANTONINE, AD 178 – 191

Length: 1.9 cm; ring size: M

The beautifully engraved draped portrait bust is probably of the Empress Crispina, who is depicted in profile to the left. Her wavy hair is pulled back over her ears and tied in an upwards double plait at the back of her head.

PROVENANCE

Dr. Paul Ilton (d. 1958), New York; thence by descent

Christie's, New York, 7 December 1995, lot 64

US private collection, Philadelphia, acquired from the above sale

LITERATURE

Crispina was Roman Empress from 178 – 191 AD as the wife of the Emperor Commodus. Originally from a distinguished aristocratic family, it was thought she would be an excellent match for the emperor. However, after ten years of marriage and no heir the unstable Commodus banished Crispina to Capri, where she was later executed.

For a coin portrait of Crispina with similar plaited hair see BMC 47 and RIC 287.







35 | A ROMAN MARBLE RELIEF FRAGMENT OF A GENERAL

CIRCA 3RD CENTURY AD

Height: 69 cm

Depicting a portrait of a man in military dress including a metal cuirass with naturalistically-modelled musculature. The cuirass flares along the lower edge where it delineates the lower abdomen and hips, ending in a row of tongue-shaped pteryges. Underneath the cuirass he wears a leather garment with long straps protecting his groin and shoulders, each strap with tasseled ends, over a wool tunic. He wears a voluminous cloak pinned at his left shoulder, the folds falling at his side. He is shown standing in contrapposto with his head turning to his left and his right arm bent at the elbow and held aloft. His hair and beard are short and incised, his eyes are drilled and his forehead creased.

PROVENANCE

With Fortuna Ancient Art, New York, circa 2000

With Charles Ede Limited, London, circa 2005

UK private collection, 2006–2019

LITERATURE

This subject with his short hair and beard and frowning facial expression, accords with the portraiture of the soldier-emperors of the third century onwards. Its origins are in the portrait type established by the emperor Caracalla who in extreme contrast to his predecessors, was shown with a short, military beard and incised hairstyle. He was also shown with an intense expression and wrinkled brow, evoking his strong military background. Many of the soldier-emperors sought to legitimise their rise to power by stylistically aligning themselves with Caracalla. See S. E. Wood, *Roman Portrait Sculpture, 217–260 AD*, Leiden, 1986.

Such cuirassed figures were a popular form of sculpture used to honour emperors, their male relatives, victorious generals, and military heroes. The lack of ornament to the cuirass on this example indicates that the statue is a general. For a related plain cuirass of the 'Flavian general' in the J. Paul Getty Museum, see C.C. Vermeule, *Hellenistic and Roman Cuirassed Statues*, Boston, 1980, no. 38.

From the scale and form of this relief, it is likely that it is from a large sarcophagus of a high-ranking officer or general in the Roman army. There are grave reliefs throughout the empire showing soldiers in military dress, however most of these tend to be provincial and are relatively crude in execution. The size and fine quality of the sarcophagus that this piece must have come from, and the heroic nature of the subject indicates that the deceased was a very wealthy and important individual.



36 | A ROMAN CARNELIAN INTAGLIO SET IN A GOLD RING

CIRCA 1ST CENTURY AD

Length of intaglio: 1.6 cm; ring size: N

The oval carnelian intaglio engraved with a seated nude youth holding a shield on his knee, his spear resting on his shoulder, a trophy before him consisting of a cuirass. The gold ring is probably Roman.

PROVENANCE

Sotheby's, New York, 8 June 1994, lot 234

American private collection, Philadelphia, acquired from the above



37 | A ROMAN BANDED AGATE INTAGLIO
SET IN A GOLD RING

CIRCA 1ST – 2ND CENTURY AD

Length of intaglio: 1.2 cm; ring size: N ½

The oval intaglio is a banded agate engraved with a hippocamp and a trident.
The ring is probably Roman.

PROVENANCE

Harmer Rooke Galleries, New Jersey, 15 December 1995, lot 288
American private collection, Philadelphia, acquired from the above



38 | A ROMAN PALE AMBER GLASS BOTTLE

EASTERN MEDITERRANEAN, CIRCA 1ST CENTURY AD
Height: 12.5 cm

The early Imperial blown clear glass lemon yellow bottle with fine threading of the same colour wound about the entire vessel. The long tapered tubular neck with flared mouth with rolled rim. With a crystalline iridescent patina.

PROVENANCE
With Antiquarium Limited, New York, 1998



39 | A ROMAN AUBERGINE AND WHITE
'MARBLED' GLASS BOTTLE

EASTERN MEDITERRANEAN, CIRCA 1ST CENTURY AD
Height: 10.2 cm

The early Imperial blown glass bottle of globular form with a long tapered tubular neck and flared rim. With a pearlescent patina.

PROVENANCE

With Antiquarium Limited, New York, 2001



40 | A ROMAN AMBER GLASS CUP

EASTERN MEDITERRANEAN, CIRCA 3RD – 5TH CENTURY AD
Diameter: 7.7 cm

The late Imperial heavy blown clear glass dish with a nearly hemispherical bowl rising from a flanged foot, the mouth of the vessel flanged and folded back on itself, the rim rising as a straight wall. With white pearlescent patina.

PROVENANCE

British private collection, by 1955
With Antiquarium Limited, New York, 1998



41 | A ROMAN PALE OLIVE GREEN GLASS BOTTLE

EASTERN MEDITERRANEAN, CIRCA 3RD CENTURY AD

Height: 14 cm

The heavy blown clear glass bottle with a globular body and a long tubular neck, with wheel cut banding over the entire body and neck, with a rolled rim. With a crystalline iridescent patina.

PROVENANCE

With Antiquarium Limited, New York, 1999





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