



ΚΑΛΛΟΣ
KALLOS GALLERY



ΚΑΛΛΟΣ
KALLOS GALLERY

CATALOGUE 9

FRAGMENTS: SCULPTURE OF THE ANCIENT WORLD
23RD JUNE – 14TH JULY 2021

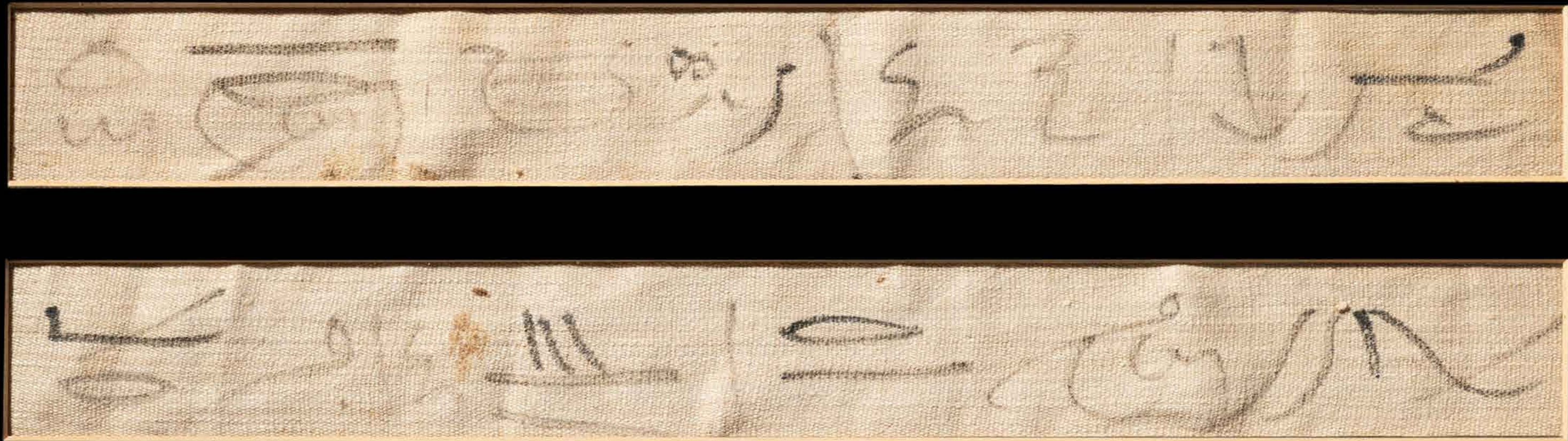
Telephone +44 (0)20 7493 0806 E-mail info@kallosgallery.com
WWW.KALLOSGALLERY.COM

24 TO 27 JUNE 2021
MASTERPIECE
ONLINE



1| AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
NEW KINGDOM, RAMESSIDE, 19TH - 20TH DYNASTY, CIRCA 1295 - 1075 BC
Height: 44 cm





2| AN EGYPTIAN HIERATIC INSCRIBED LINEN FRAGMENT
FROM THE BOOK OF THE DEAD
PTOLEMAIC, CIRCA 3RD - 2ND CENTURY BC
Length of preserved fragments together: 73.6 cm

3| AN EGYPTIAN BRONZE AND GLASS INLAID OSTRICH
FEATHER FROM AN ATEF CROWN
LATE PERIOD TO PTOLEMAIC, CIRCA 664 - 30 BC
Length: 10.7 cm





4| TAKHIBIAT, THE SISTRUM-PLAYER OF AMUN-RE
AN EGYPTIAN GREYWACKE FRAGMENTARY FIGURE
OF A PRIESTESS AND NOBLEWOMAN

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







5| AN ETRUSCAN TERRACOTTA ANTEFIX OF A
FEMALE HEAD AND LOTUS BLOSSOM
ARCHAIC, LATE 6TH CENTURY BC
Height: 24 cm



6| A LARGE GREEK POLYCHROME TERRACOTTA
HEAD OF A WOMAN
MAGNA GRAECIA, CLASSICAL PERIOD,
LATE 5TH - 4TH CENTURY BC
Height: 15 cm

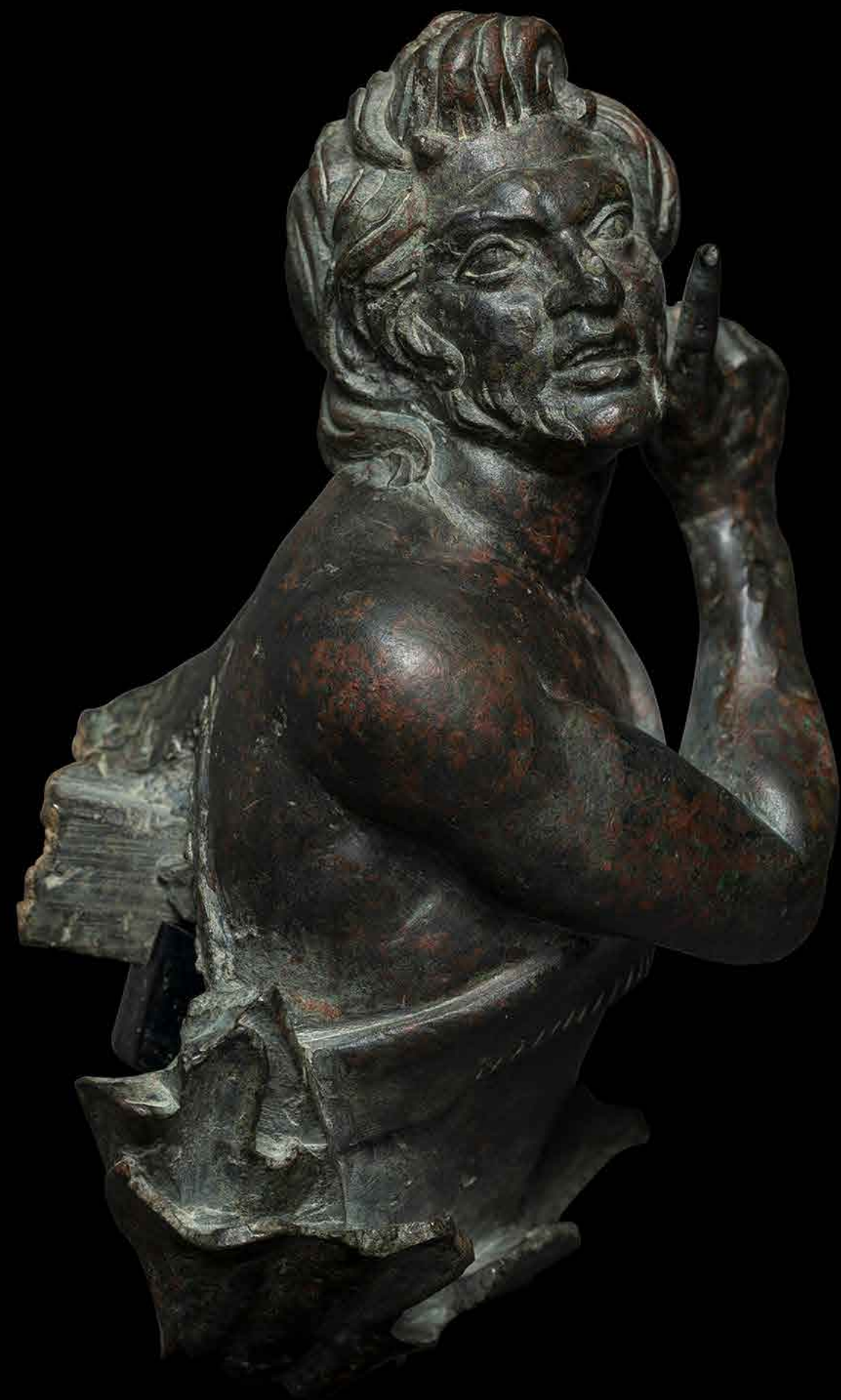




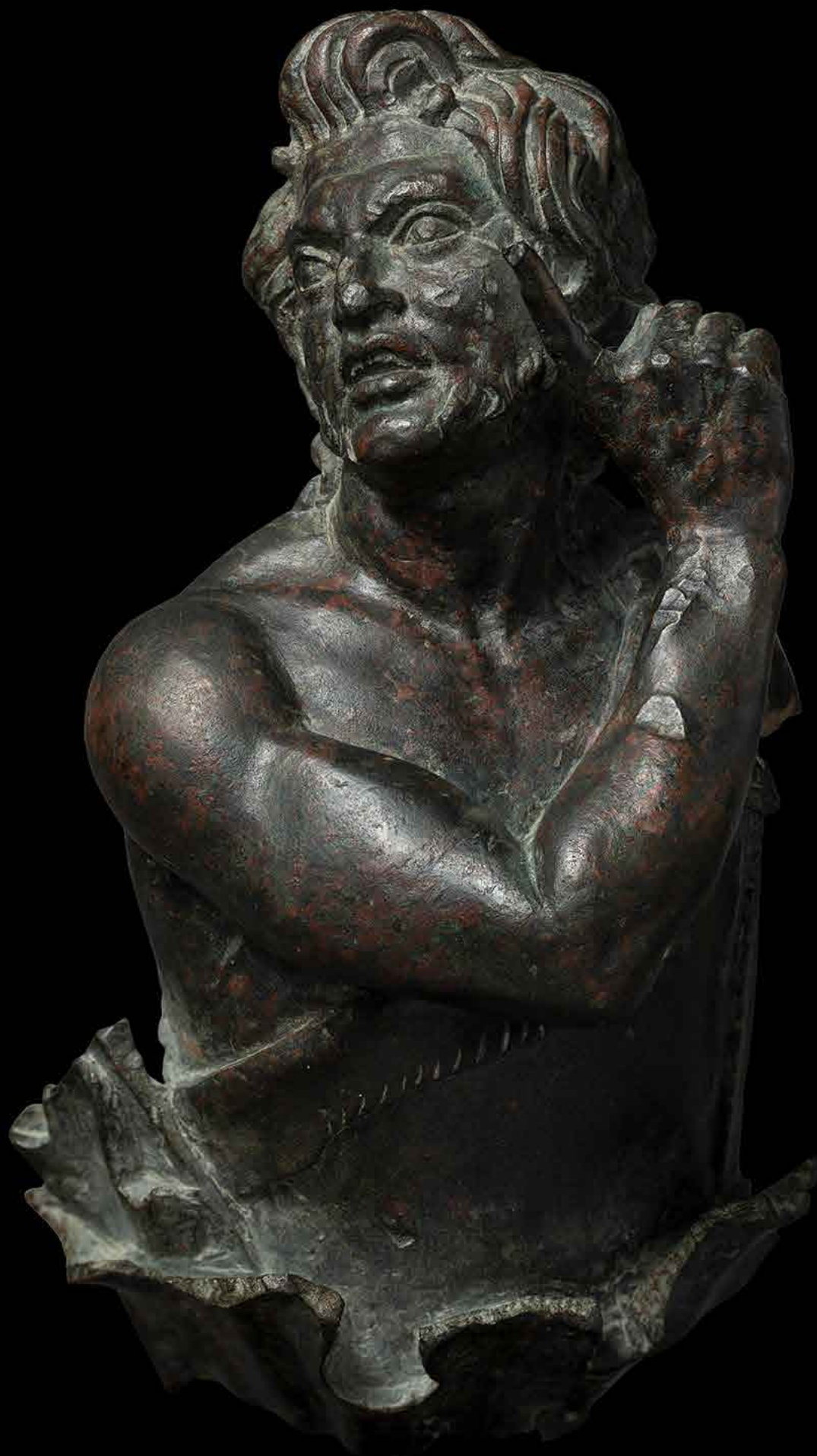
7 | A GREEK TERRACOTTA VOTIVE BASIN FRAGMENT
SICILY, ARCHAIC, CIRCA 525 - 500 BC
Length: 48 cm



8 | A GREEK TERRACOTTA HEAD OF A YOUNG MAN
HELLENISTIC, CIRCA 4TH - 3RD CENTURY BC
Height: 6 cm



9| A GREEK BRONZE APPLIQUÉ IN THE FORM OF A SATYR
HELLENISTIC, CIRCA 1ST CENTURY BC
Height: 15.2 cm



10| A ROMAN MARBLE STATUE OF VENUS GENETRIX
CIRCA 1ST CENTURY BC
Height: 26.5 cm







11| A ROMAN POLYCHROME TERRACOTTA HEAD OF A WOMAN
IMPERIAL PERIOD, LATE 1ST CENTURY BC - 1ST CENTURY AD
Height: 12 cm



12| A ROMAN MARBLE FRAGMENTARY HEAD
OF A SLEEPING WOMAN
CIRCA 2ND CENTURY AD
Height: 23 cm





13 | A ROMAN MARBLE TORSO OF A WARRIOR
CIRCA 2ND CENTURY AD
Height: 31 cm

14| A ROMAN MARBLE TORSO OF VENUS
CIRCA 1ST - 2ND CENTURY AD
Height: 14 cm







15| A ROMAN BRONZE LEFT ARM OF A YOUTH
CIRCA 2ND CENTURY AD
Length: 48 cm



GILIBERT

HERPAVEREN

SILVANO



16| A ROMAN MARBLE INSCRIPTION FRAGMENT

CIRCA 2ND CENTURY AD

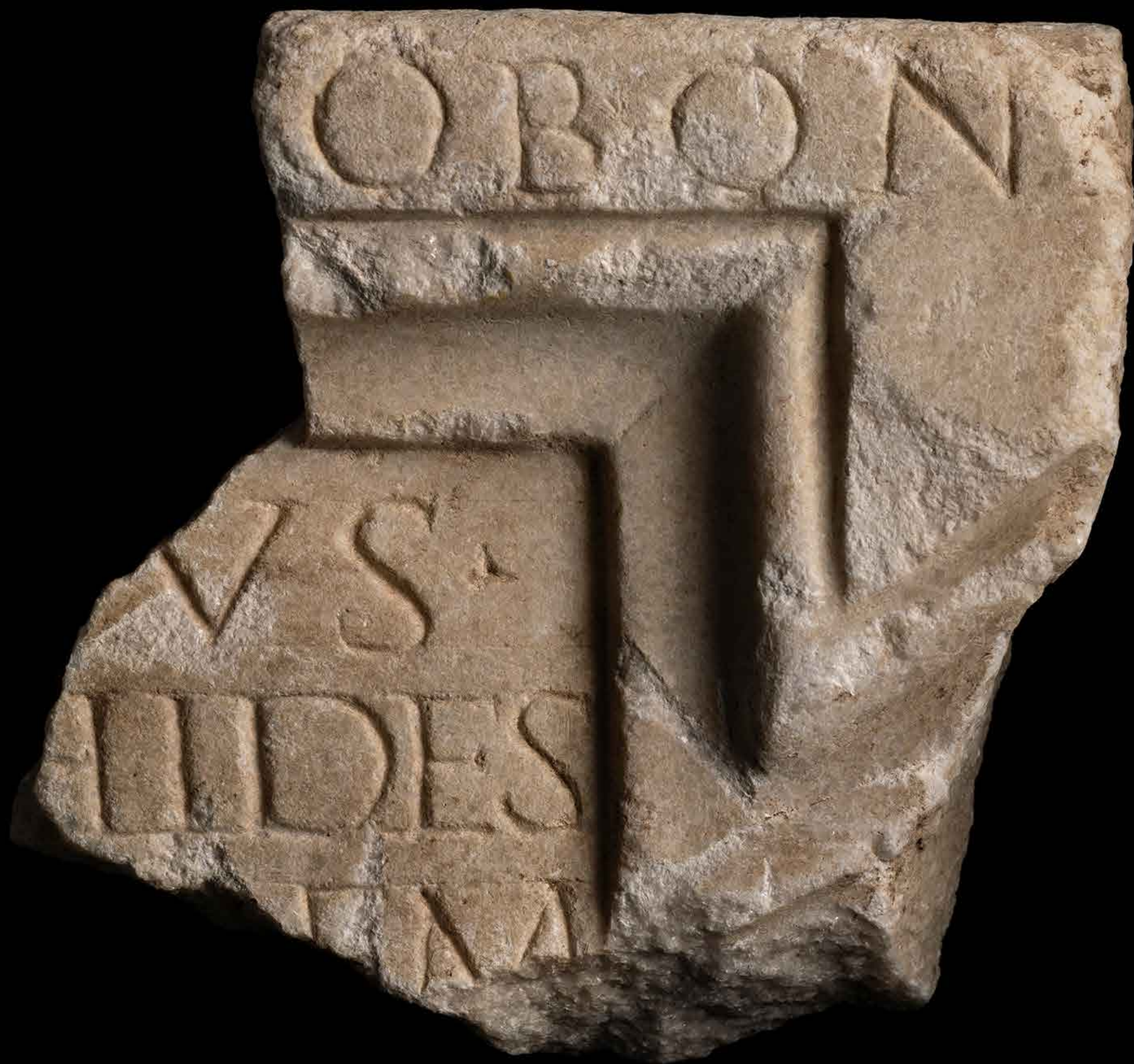
Height: 12.5 cm; Length: 18 cm



17| A ROMAN GREY MARBLE INSCRIPTION FRAGMENT

CIRCA 2ND - 3RD CENTURY AD

Length approx: 22 cm



18 | A ROMAN MARBLE INSCRIPTION FRAGMENT
CIRCA 1ST - 2ND CENTURY AD
Dimensions approx: 12 cm x 13 cm



19 | A ROMAN GREY AND WHITE MARBLE INSCRIPTION FRAGMENT
CIRCA 1ST - 3RD CENTURY AD
Length approx: 19 cm



20 | AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 6TH CENTURY AD

Framed size: 53 cm x 40 cm



21| AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 7TH CENTURY AD

Framed size: 37 cm x 26 cm





22 | AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 7TH CENTURY AD

Framed size: 39.5 cm x 24.5 cm



23| AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 7TH CENTURY AD

Framed size: 36.5 cm x 21 cm





CIRCA 4TH - 7TH CENTURY AD
Framed size: 56 cm x 20.5 cm



1| AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
NEW KINGDOM, RAMESSIDE, 19TH - 20TH DYNASTY, CIRCA 1295 - 1075 BC
Height: 44 cm

DESCRIPTION

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

PROVENANCE

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

LITERATURE

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



2| AN EGYPTIAN HIERATIC INSCRIBED LINEN FRAGMENT FROM THE BOOK OF THE DEAD

PTOLEMAIC, CIRCA 3RD - 2ND CENTURY BC
Length of preserved fragments together: 73.6 cm

DESCRIPTION

The fragment preserving part of chapter 158 of the Book of the Dead, the large hieratic characters written with rapid brush strokes from right to left and reading 'spell to be recited over a collar of gold, upon which this spell is written, placed at the throat...'

PROVENANCE

Paul Lutz Collection
With Charles Ede Limited, London, circa 2003
UK private collection, acquired from the above

LITERATURE

The Book of the Dead is the modern term for a collection of about two hundred ancient Egyptian mortuary texts made up of spells or magic formulas, which were placed in tombs and believed to protect and aid the deceased in the hereafter. Many copies of the book have been found in Egyptian tombs, but none contains all of the approximately 200 known chapters. In 1842 Richard Lepsius assigned numbers 1-165 in his edition of the papyrus of Iufankh (Egyptian Museum Turin). Further numbers were subsequently added by other scholars. The funerary texts are written in hieroglyphs or in hieratic (cursive hieroglyphs) as in this example.

Chapter 158 is a short spell to be recited over an ornamental broad collar of gold, put around the deceased's neck at interment. See C. Andrews, *Egyptian Mummies*, Harvard, 1984, p. 38; J.H. Taylor, *Journey through the Afterlife: Ancient Egyptian Book of the Dead*, The British Museum, 2010.



3| AN EGYPTIAN BRONZE AND GLASS INLAID OSTRICH FEATHER FROM AN ATEF CROWN

LATE PERIOD TO PTOLEMAIC, CIRCA 664 - 30 BC

Length: 10.7 cm

DESCRIPTION

Composed of a feather emerging from above a ram's horn, surmounted with a uraeus. The feather surface is inlaid with most of the blue glass rods remaining, several of bright cobalt blue, others in pale blue. The rearing uraeus is inlaid with red and blue glass and surmounted by a sun disc. There is a tang remaining on the feather for attachment to the crown of the god, and there is a loop on the underside of the horn, once for suspension of further uraei.

PROVENANCE

UK private collection of Werner Forman (1921-2010), formed between 1950 and 1980

The Czech-born art photographer spent his life travelling the world photographing works of art from museums, private collections and archaeological sites. Perhaps inevitably, this award-winning photographer built an extensive and eclectic collection that also included Chinese, Japanese, Indian, Islamic and Tribal art. For an example of one of Forman's publications on ancient Egypt, see: S. Quirke and W. Forman, *Hieroglyphs and the Afterlife in Ancient Egypt*, 1996.

“I had something different in me, a hungry eye...Beauty, a phenomenon very hard to describe, would always fascinate me. I was, and still am, a fan of all things beautiful...In each and every photograph I try and capture this beauty. Through creating an appropriate atmosphere, through appropriate lighting...and through appropriate setting.”

Werner Forman (1921-2010)

LITERATURE

This cast bronze plume from the right side of an Atef crown once belonged to a monumental statue of the god Osiris. The Atef crown combined the Hedjet, the White Crown of Upper Egypt, with an ostrich feather on each side, and symbolised Osiris's authority over the underworld. The statue may have been a very large votive statuette or perhaps from a cultic context, within a temple shrine.

For a similar example of an inlaid plume see the Brooklyn Museum, acc. no. 53.76.2: *Five Years of Collecting Egyptian Art*, 1951–1956, New York: Brooklyn Museum, 1956, pp. 46–77, cat. no. 54, pl. 78; also see the Brooklyn Museum, acc. no. 58.94 for a large wood head of Osiris which is likely close to the head from which this plume originally came.



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

AN EGYPTIAN GREYWACKE FRAGMENTARY FIGURE OF A PRIESTESS AND NOBLEWOMAN

THEBES, EARLY PTOLEMAIC PERIOD, CIRCA 332 - 200 BC

Height: 26 cm

DESCRIPTION

The dark grey green schist torso of a noblewoman, the priestess Takhibat is of slender and graceful form. She is well-polished and preserved from below the breasts to just above the knees. The priestess is shown standing, with her left leg advanced, her arms are held at her sides with no indication of the elbows, her hands are clenched. She holds in her left hand an emblematic cloth that can only be identified as such from behind the fist: from the front it appears as a 'stone core'. In her right hand, from the fracture outlines, she probably originally held a papyrus umbel. The details of her fingers and nails are finely carved. Her body has been carved with a narrow waist, elongated, broad hips and thighs, and a rounded abdominal region with a flat navel. The pubic region is indicated by two lines. She is wearing a long close-fitting dress with her circular navel visible beneath. She was likely originally wearing a wide wig with traces of two tresses visible on either side of the deep back pillar. The back pillar is engraved in sunken relief with two columns of incised hieroglyphs, framed by thin lines for Takhibat, 'the Sistrum-Player of Amun-Re'.

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

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

PROVENANCE

George Michaelides (1900-1973), acquired in Egypt in the 1930s-1940s

Curtis C. Strong (1913-2002) and Jane L. Strong (1911-1992), Washington, D.C. area, acquired circa 1966-67

Thence by descent to their son, Michael B. Strong (1937-2019), Washington, D.C. and Virginia, 1992

By descent to the current owner, Virginia, USA, in 2019

LITERATURE

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

The title of ‘noble lady’ found on this statue of Takhibiat is extremely unusual in a private statue of this period. Found right at the beginning of her inscription, this and indeed the sequence of her titles are close to that of Queens and Wives of the God and indicates that Takhibiat was a noble woman of high rank, possibly connected to the royal family: S. Albersmeier, *Untersuchungen zu den Frauenstatuen des Ptolemäischen Ägypten*, *AegTrev 10*, Mainz am Rhein, 2002, p. 141. There is similar titulature on the royal early Ptolemaic rose granite statue of Arsinoe II inv .no. 22681, in the Vatican, Museo Gregoriano Egizio, Rome.

The title of Sistrum-player is found from the 22nd dynasty through to the Ptolemaic Period. The fact that Takhibiat appears to be holding a papyrus umbel and bears the title ‘sistrum-player’ links her to the cult of Amun at Thebes.

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

The name Takhibiat has been explained by H. de Meulenaere as meaning ‘she who has a joyous character’ (H. de Meulenaere, ‘Quatre noms propres de Basse Époque’, *BIFAO* 55, 1955, pp. 141-148, 147 f.) The name appears on other near contemporary Theban statues of sistrum-players of Amun-Re. Considering her name and her connection with the cult of Amun-Re at Karnak, it is probable that the Strong Takhibiat also originates from Thebes.

Sculpture of the 30th Dynasty to the early Ptolemaic period is stylistically very similar and the small scale and nature of these statuettes of priestesses make a chronology somewhat challenging. However, by close analysis of the stylistic development of chronologically fixed and datable statuary beginning with such as the rose granite Vatican statue of Arsinoe II (inv .no. 22681) dated to circa 270 – 246 BC and the Louvre limestone statue of a priestess Heresankh, (inv. no. N. 2456) dated to circa 264/3, Albersmeier dates the Strong Takhibiat to the second half of the third century BC. This is broadly due to the shape of the body, with its rounded stomach, large, flat navel, the short upper abdomen, and the schematically indicated pubic area and thighs. A contemporary example of a similar but complete statue in greywacke is in the Ägyptisches Museum and Papyrussammlung, Berlin, in. no. 21763. A close stylistic parallel is also the greywacke torso in Bucharest from the Anastase Simu museum, dated to the 30th Dynasty to early Ptolemaic period.

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

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

PUBLICATIONS

S. Albersmeier, *Untersuchungen zu den Frauenstatuen des Ptolemäischen Ägypten*, (*AegTrev 10*), Mainz am Rhein, 2002, no. 145, fig. 13c, p. 141, p. 379.

M. Panov, *Women in the Inscriptions of the Late Period*, Novosibirsk, 2018, p. 23.

Recorded: CLES (Corpus of Late Egyptian Sculpture) database, Brooklyn Museum, 1960s. B.V. Bothmer saw the statue in Cairo with Michaelides before 1973, and clearly furthermore before the Strongs acquired it in the late 1960s. Bothmer compiled CLES between 1956 and 1982, with H. de Meulenaere. CLES is being digitised, numbered, and extended through the Late Egyptian Artefact Database (LEAD) project coordinated by Laurent Coulon and Olivier Perdu.





5| AN ETRUSCAN TERRACOTTA ANTEFIX OF A FEMALE HEAD AND LOTUS BLOSSOM

ARCHAIC, LATE 6TH CENTURY BC

Height: 24 cm

DESCRIPTION

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

PROVENANCE

With Arte Classica, Edith Bader Koller, Lugano, before 2000

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

Dr. Ulrich Wisler Collection, Biel-Benken, Switzerland

LITERATURE

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

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



6| A LARGE GREEK POLYCHROME TERRACOTTA HEAD OF A WOMAN

MAGNA GRAECIA, CLASSICAL PERIOD, LATE 5TH - 4TH CENTURY BC

Height: 15 cm

DESCRIPTION

Moulded almost in the round with a schematically rendered flattened back of the head with a large vent hole. Her curling hair and lips are painted in a pinkish-red (probably mercuric sulfide, or cinnabar), the hair is centrally-parted and drawn back from her face with a diadem. The diadem and her skin are painted in white (probably chalk or lead white). A necklace has been moulded in relief at her neck.

PROVENANCE

American private collection, Kansas City, acquired at Galerie Simone de Monbrison, rue Bonaparte, Paris in March 1977

LITERATURE

Terracotta sculpture reached an artistic high point in ancient Greece in the Archaic, Classical and Hellenistic periods. The city states (*poleis*) of Greece produced terracotta statues of a great range of sizes, for use in domestic, religious and funerary purposes. Terracottas of the size from which this head originally came would have been for a votive or funerary purpose, perhaps depicting a deity or votary. For discussion of similar scale and quality heads from Magna Graecia and Sicily see M.L Ferruzza, *Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum*, Los Angeles, 2016.



7| A GREEK TERRACOTTA VOTIVE BASIN FRAGMENT

SICILY, ARCHAIC, CIRCA 525 - 500 BC

Length: 48 cm

DESCRIPTION

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

PROVENANCE

With Donati, Lugano, 1999

With Charles Ede Limited, London

UK private collection, acquired in 2000 from the above

LITERATURE

This basin belongs to a group of terracotta louteria (λουτήρια, large basins on pedestals for ritual washing) produced in Ancient Sicily and impressed with cylinder-roll matrices. For similar scene cf. Agrigento Regional Archaeological Museum, Sicily, inv. no. C. 315.

For the motif of the quadriga and the running Nike, see C. Vermeule, III, 'Chariot Groups in Fifth-Century Sculpture,' *JHS* 75, 1975, pp. 104-113; M. P. Rossignani, 'Frammento di orlo di vaso a rilievo da Agrigento,' *Notizie dal Chiostro del Monastero Maggiore* 1-2, 1968, pp. 64-65.



8| A GREEK TERRACOTTA HEAD OF A YOUNG MAN

HELLENISTIC, CIRCA 4TH - 3RD CENTURY BC

Height: 6 cm

DESCRIPTION

Probably originally from Smyrna. The head is from a coroplastic small scale Hellenistic copy of a 5th century Polykleitan original of a youth. The young man is shown with short curling hair, his head slightly tilted to the left and gazing downward.

PROVENANCE

Collection of Sir George Mounsey, acquired in Athens in 1879, thence by descent

LITERATURE

For a similar example of a terracotta head of an ephebe from Smyrna, see the Musée du Louvre, inv. no. CA 403, CA 702.





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

HELLENISTIC, CIRCA 1ST CENTURY BC

Height: 15.2 cm

DESCRIPTION

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

PROVENANCE

Collection of Mr. and Mrs. Charles W. Newhall III, Maryland, USA

Private collection, Germany 1990s

LITERATURE

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

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



10| A ROMAN MARBLE STATUE OF VENUS GENETRIX

CIRCA 1ST CENTURY BC

Height: 26.5 cm

DESCRIPTION

The goddess standing with her weight on her right leg, the left relaxed, wearing a diaphanous chiton, belted at her waist, exposing her left breast and revealing the form of her body beneath, and draped in a voluminous himation, pulled up behind her right shoulder and clasped in her upraised right hand, her left hand also upturned and once holding the now-missing apple, the excess drapery drawn around her right leg and amassed between her legs, the folds falling to the ground.

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 right hand, in order to cover her head.

The type is distinctive through her clinging drapery, which carefully reveals every curve of her body, and her posture which is between standing and walking. It is a clever combination of modesty and sensuousness, as the goddess is clothed and moving to veil herself, yet in doing so, she reveals a breast and the outline of her body.

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 similar examples see nos. 225ff., pp. 25-27 in Delivorrías, et al., "Aphrodite" in LIMC.

For other examples, see the Metropolitan Museum, New York, acc. no. 32.11.3, and M. Bieber, *Ancient Copies* New York, 1977, pl.23-26.



11| A ROMAN POLYCHROME TERRACOTTA HEAD OF A WOMAN

IMPERIAL PERIOD, LATE 1ST CENTURY BC - 1ST CENTURY AD

Height: 12 cm

DESCRIPTION

The female head is wearing a stephane (στέφανη) with incised foliate decoration and a pink painted border. Her golden hair is arranged in waves and covered with three pink-painted bands of horizontal grooves, possibly the hair in a nodus(?). The details of her facial features are finely rendered with long curving brows and incised pupils. The back of the head is recessed, possibly for use as an antefix or reflecting its method of manufacture. The top of the head has various applied old paper labels, one with handwritten number AL 1130, one printed 118, one remnant printed 55, and one white painted number 75633.

PROVENANCE

American private collection, Kansas City, acquired at Galerie Simone de Monbrison, rue Bonaparte, Paris in March 1977

LITERATURE

This is a very rare survival of a Roman painted terracotta head moulded in very high relief, with only the reverse left unmodelled. She either comes from a substantially sized Roman terracotta female figure of a goddess or votary, or from a high relief architectural panel such as the 'Campana' reliefs, of which she is most certainly a contemporary. The majority of 'Campana' terracottas have little paintwork remaining so this is an important survival of high-quality early Imperial Roman terracotta sculpture.

There is a group of similarly large scale and finely executed Roman terracotta draped female figures found alongside the 'Campana' reliefs in 1767 in a well at Porta Latina. The figures, dated to the 1st century AD, are now in the British Museum (acc nos. 1805,0703.34; 35; 36; 281.a;282;283.a;284;285; and 286). Medusa gorgoneia as depicted on the 'Campana' reliefs are sometimes shown with the same hair style of three 'nodus' arrangements on the front. For example, acc. no. T.576 in the Museum of Fine Arts, Budapest; acc. no. 1805,0703.299 in the British Museum.



12| A ROMAN MARBLE FRAGMENTARY HEAD OF A SLEEPING WOMAN

CIRCA 2ND CENTURY AD

Height: 23 cm

DESCRIPTION

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 incredibly 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 2nd 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.

Click the play button above to view a video of the piece.



13| A ROMAN MARBLE TORSO OF A WARRIOR

CIRCA 2ND CENTURY AD

Height: 31 cm

DESCRIPTION

This powerful figure is probably from a sarcophagus relief depicting a battle. Carved in very high relief, it preserves the rear view of a muscular warrior depicted in heroic nudity with his sword belt diagonally across his chest, and the drapery wrapped around his left arm and falling at his side. The figure is dynamically twisting to his left, revealing the defined musculature of his back and shoulders.

PROVENANCE

Leif Hasle (1933-2016) Collection, Denmark, thought to have been acquired between the 1970s and 1990s

Leif Hasle, the writer and poet, was born in Aarhus, Denmark in 1933, the son of the politician Henning Hasle. In 1940 the family moved to Copenhagen where Hasle lived for most of his life. Apart from his writing, he was a passionate and discerning art collector with many pieces from the Danish Golden Age (1800-1850).

LITERATURE

This warrior is close to representations of Diomedes after the famous Greek statue of Diomedes sculpted by Kresilas in the 5th century BC. The hero is sometimes represented with a balteus (sword belt) across his chest as in this example and the Munich Diomedes (Glyptothek München, Munich, acc. no. 304). The heroic nudity indicates that the relief would have been mythological in subject, possibly an Amazonomachy or a scene from the Trojan wars.



14| A ROMAN MARBLE TORSO OF VENUS

CIRCA 1ST - 2ND CENTURY AD

Height: 14 cm

DESCRIPTION

The upper torso of the goddess is preserved from her neck down to just above her navel. Based on the Aphrodite Anadyomene, the goddess was depicted nude, originally standing with her weight on her left leg, the shoulders sloped down softly creasing her waist, her right arm originally raised, the left lowered. The curve of her stomach and rise of her right shoulder indicate that she was originally standing in contrapposto, which would have created a sinuous line to her body.

PROVENANCE

Harry Toulch Collection, Montreal, acquired from L'Art Ancien, Montreal in 1988

LITERATURE

The Aphrodite Anadyomene is an early Hellenistic creation with many later copies and variations (see M. Bieber, *Ancient Copies*, figs. 220-224. The goddess is not 'rising from the sea' as the epithet implies, but rather she is arranging her hair, holding thick tresses in each hand before tying them together in a chignon. For a similar example in Munich, see A. Delivorrias, et al., 'Aphrodite' in *LIMC*, no. 448; also the Metropolitan Museum of Art, New York, acc. no. 50.10.



15| A ROMAN BRONZE LEFT ARM OF A YOUTH

CIRCA 2ND CENTURY AD

Length: 48 cm

DESCRIPTION

Probably from a large-scale statue of Eros stringing his bow. Preserving a left arm from the bicep to the fingertips. Slightly bent at the elbow, the fingers grasping around an object now lost, the thumb upright, the fingernails delineated.

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

The arm originates from an under life-size statue that was cast by the lost wax method. Such statuary was often produced in sections cast separately and then joined. The rough edges at the base of the limb suggests that this arm may have been cast in just such a way. Larger bronzes from antiquity do not survive in large quantities as the bronze was often melted down in post-antiquity.

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.



16| A ROMAN MARBLE INSCRIPTION FRAGMENT

CIRCA 2ND CENTURY AD

Height: 12.5 cm; Length: 18 cm

DESCRIPTION

A finely carved fragment preserving three lines in Latin from a funerary inscription of a child erected by its loving parents, an imperial freedman (name lost) AVG LIB and his wife [...]CHE, a Greek name such as Epityche. Lines 2, 3 and 4 would have read ... PAREN[|TES PIIS]SIMI FECE[|RVNT] which is a traditional phrase meaning 'erected by their most loving parents'.

PROVENANCE

Private collection of Madame van Antwerpen, Monte Carlo, acquired before the 1960s



17| A ROMAN GREY MARBLE INSCRIPTION FRAGMENT

CIRCA 2ND - 3RD CENTURY AD

Length approx: 22 cm

DESCRIPTION

The fragment preserves three lines of a Latin funerary inscription: CIVILIO TELE[....] / FECIT BOLUSS[...] / [...]OLV. For Gaius Iulius Telesphorus (probably) commemorated by BOLVSSANVS probably, the name recurring in OLV below.

PROVENANCE

Private collection of Madame van Antwerpen, Monte Carlo, acquired before the 1960s



18| A ROMAN MARBLE INSCRIPTION FRAGMENT

CIRCA 1ST - 2ND CENTURY AD
Dimensions approx: 12 cm x 13 cm

DESCRIPTION

The fragment preserves part of four lines of Latin text from a funerary inscription with a stepped border. The main panel reads [DIS MANIB]VS unabbreviated on the first line. The second line includes the name of the deceased which ends in –HIDES, quite likely Epitychides, a man's name of Greek etymology. The third line ends in EM which may possibly be part of FEMINA ('wife'), but there are other possibilities. In the border above is preserved, OBON, which suggests the name Homobonus but its purpose is unclear.

PROVENANCE

Private collection of Madame van Antwerpen, Monte Carlo, acquired before the 1960s



19| A ROMAN GREY AND WHITE MARBLE INSCRIPTION FRAGMENT

CIRCA 1ST - 3RD CENTURY AD
Length approx: 19 cm

DESCRIPTION

The fragment preserves lettering from the bottom of a Latin funerary inscription for a spouse, probably ending in CONIVGI INCOMPARABILI, to his (or her) 'incomparable partner'.

PROVENANCE

Private collection of Madame van Antwerpen, Monte Carlo, acquired before the 1960s



20| AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 6TH CENTURY AD
Framed size: 53 cm x 40 cm

DESCRIPTION

Preserving in brown-purple wool on a cream linen ground, the rectangular panel with four dancing figures, each within an aedicula surmounted with a palmette. The figures alternate, a nude male figure with a cloak about his shoulders and a shield, with a draped female figure. With a red wool border around the upper section. Framed.

PROVENANCE

Swiss private collection acquired in the 1950s

LITERATURE

For a similar tapestry band with dancers within an arcade cf. D. Thompson, *Coptic Textiles in the Brooklyn Museum*, New York, 1967, p.50-51, no. 20. There is also a more complete example in the Walters Art Museum, Baltimore acc. no. 83.485. Such bands probably formed the upper transverse decoration from a tunic. The cult of Dionysus continued in popularity into early Byzantine times (4th-7th century), and this panel probably depicted dancers involved in a Dionysiac procession.

Textiles like this one are thought to have been produced by Copts (Christian Egyptians) and other weavers throughout the Byzantine Empire. The designs and motifs of Coptic and Byzantine textiles influenced the visual repertoire of the early Islamic period. For further discussion of Late Antique textiles, see A. Stauffer, *Textiles of Late Antiquity*, The Metropolitan Museum of Art, 1995.



21| AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 7TH CENTURY AD
Framed size: 37 cm x 26 cm

DESCRIPTION
Composed of thick woven loops of yellow, cream, blue, green and red wool in a geometric pattern. Framed.

PROVENANCE
Swiss private collection, acquired in the 1950s



22| AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 7TH CENTURY AD
Framed size: 39.5 cm x 24.5 cm

DESCRIPTION
Composed of purple-brown figures and animals, within a scrolling border. Framed.

PROVENANCE
Swiss private collection, acquired in the 1950s



23| AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 7TH CENTURY AD
Framed size: 36.5 cm x 21 cm

DESCRIPTION
Preserving in brown-purple wool on a cream linen ground. The rectangular panel shows six dancing figures in three registers, within an aedicula. The figures probably represent Dionysiac subjects. Framed.

PROVENANCE
Swiss private collection acquired in the 1950s



24| AN EGYPTIAN 'COPTIC' TEXTILE FRAGMENT

CIRCA 4TH - 7TH CENTURY AD

Framed size: 56 cm x 20.5 cm

DESCRIPTION

Composed of a long vertical frieze of alternating florals and animals in pink, yellow, green and red on a dark blue background, with a red scrolling border. Framed.

PROVENANCE

Swiss private collection, acquired from Schwartz Frères, Alexandria, 9 December 1959

CREDITS

Photography:

JARON JAMES
info@jaronjames.co.uk

Design by:

JAMIE WEST
jamiewest.design
jamiedwest87@gmail.com

KALLOS GALLERY

Telephone +44 (0)20 7493 0806 E-mail info@kallosgallery.com
WWW.KALLOSGALLERY.COM

