



## ANIMALS OF THE ANCIENT WORLD

27 SEPTEMBER – 27 OCTOBER 2023



## CATS

Egyptian cats, *miu* or *mii*, were revered and deified by the ancient Egyptians. They were sacred to the goddess Bastet, who was commonly represented in the form of a cat or cat-headed woman and the festival of Bastet became one of the largest and most popular in Egypt by the time of the early Ptolemies. Motifs of these divine cats appeared regularly on the jewellery of queens, in the same manner as sphinxes were used on the personal adornments of kings.

Bastet was also a goddess of protection, good health and fertility. Although she combined both nurturing and violent qualities, she came to embody more domestic functions of household protection, and as a goddess of pregnancy and childbirth.

Her cult centres, called Bubasteion, were numerous in Egypt however the main one was in the Nile delta region, in the modern city of Tell Basta (called Per-Bastet in Ancient Egypt and Bubastis in Greek). Bronze and wood cat statuettes were placed as votive offerings at these sanctuaries; some were hollow and held cat mummies, preserving the remains for eternity.





## 1 | AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 664–30 BC  
Height: 11 cm

### PROVENANCE

Alexander M. Bing Collection (1878-1959), New York, acquired prior to 1959,  
thence by descent to his son-in-law  
Sotheby's New York, 7 June 2005, lot 88  
With Rupert Wace Ancient Art, London, 2005  
Private collection, Switzerland, acquired from the above

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2 | AN EGYPTIAN BRONZE CAT HEAD

LATE PERIOD, CIRCA 664–30 BC  
Height: 6.7 cm

PROVENANCE  
Private collection, France, 1980s  
Hotel Drouot, J-M Delvaux, 29 June 2005, lot 159  
With Rupert Wace Ancient Art, London, 2005  
Private collection, Switzerland, acquired from the above

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### 3 | AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 664–332 BC

Height: 15.2 cm (excluding tang)

#### PROVENANCE

With Charles Ratton, Paris, 1950

Jacques-Rene Fiechter (1894-1981) Collection, Switzerland, acquired from the above, thence by descent

With Cahn, Basel, Auction 4, 19 September 2009, lot 70

Private collection, Switzerland, acquired from the above

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# EGYPTIAN ANIMALS IN AMULETS

Amulets were worn by ancient Egyptians for their protective and regenerative powers. They were used in both daily life and funerary rites, as their powers could defend the wearer from malevolent forces. They represented animals, deities, symbols, or objects in miniature and were thought to be imbued with magical power. Animals were a popular subject with each animal having different functions and attributes. Both the hedgehog and the hippopotamus are apotropaic animals, but also associated with rebirth.

## 4 | AN EGYPTIAN FAIENCE PENDANT IN THE FORM OF A HEDGEHOG

MIDDLE KINGDOM, 11<sup>TH</sup>–12<sup>TH</sup> DYNASTY, CIRCA 2000–1800 BC  
Dimensions: 6.2 cm x 5.9 cm

PROVENANCE  
Hans Blaser Collection, Kloten, Zurich, acquired in the 1970s  
With Galerie Nefer, Zurich, 1991  
Private collection, Switzerland

EXHIBITED  
On Loan: Antikenmuseum Basel & Sammlung Ludwig, early 1980s–2022

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## 5 | AN EGYPTIAN ROCK CRYSTAL HIPPOPOTAMUS AMULET

MIDDLE KINGDOM, CIRCA 2050–1650 BC  
Length: 3 cm

PROVENANCE  
Art market, London  
Private collection, France, acquired in the late 1990s

PUBLISHED  
J. Billen, (ed.) *Ancient Art, Masterpieces from Collectors and Collections*, 10th  
Edition of the Brussels Ancient Art Fair BAAF, 2012, p. 44.

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## INSECTS

Fly amulets were used as far back as Predynastic Egypt with the earliest of stone, as well as steatite as seen in these examples. Gold flies are however most characteristic of the New Kingdom as they formed part of a military honour awarding valour. See C. Andrews, *Amulets of Ancient Egypt*, London, 1994, pp. 62-3, no. 48c; 48 e; W.M.F. Petrie, *Amulets*, London, 1914, pl. II, no. 19.

Beetles in ancient Egypt appear to have been associated with rebirth. Scarabs were the most common, but amulets of other beetles may have had similar connotations.

The grasshopper, like the scarab, was a common insect motif in ancient Egypt. It was used as a hieroglyph, a seal, an amulet. Because of its reproductive qualities, such amulets ‘probably bestowed fertility, although its swarming behaviour may also have led to connotations of plenty or riches.’ C. Andrews, *Amulets of Ancient Egypt*, London 1994, p. 66.

### 6 | A GROUP OF FIVE EGYPTIAN FLY AMULETS

NEW KINGDOM, CIRCA 1200 BC  
Maximum length of amulets: 1.5 cm

PROVENANCE  
With Byron Zoumboulakis, Geneva, 1970s  
With Galerie Nefer, Zurich, 1978  
Private collection, Aarau, thence by descent  
Private collection, Switzerland

EXHIBITED  
On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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7 | A GROUP OF NINE EGYPTIAN  
HARDSTONE BEETLE AMULETS

MIDDLE KINGDOM, 11<sup>TH</sup>–12<sup>TH</sup> DYNASTY, CIRCA 2000–1800 BC  
Maximum length of amulets: 1.4 cm

PROVENANCE

With Beaux Arts Trades, Hong Kong, 1980s  
With Galerie Nefer, Zurich, 1993  
Private collection, Aarau, thence by descent  
Private collection, Switzerland

EXHIBITED

On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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## 8 | A NECKLACE OF ELEVEN EGYPTIAN STEATITE INSECT AMULETS AND STONE BEADS

MIDDLE KINGDOM, 11<sup>TH</sup>–12<sup>TH</sup> DYNASTY, CIRCA 2000–1800 BC  
Length of string: 17 cm; range in amulet lengths: 1.8 cm–4.3 cm

### PROVENANCE

With Beaux Arts Trades, Hong Kong, 1980s (part)  
Jean Sigrist Collection, Basel, acquired in the 1960s - 1970s (part)  
With Galerie Nefer, Zurich  
Private collection, Aarau, thence by descent  
Private collection, Switzerland

### EXHIBITED

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## FISH

The *nekhau* pendant amulet was in the shape of a fish with a loop at its nose and ‘it was attached to the end of a plait of a child or young female as a charm against drowning’:

C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 41

### 9 | A NECKLACE OF EGYPTIAN TILAPIA FISH AMULETS

NEW KINGDOM, CIRCA 1200 BC  
Length: 46 cm

#### PROVENANCE

With Byron Zoumboulakis, Geneva, 1970s  
With Galerie Nefer, Zurich, 1978  
Private collection, Aarau, thence by descent  
Private collection, Switzerland

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On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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## FUNERARY AMULETS

Such amulets were placed on the mummy and within the wrappings. Their purpose was to protect the body, helping the deceased make the perilous journey into the afterlife safely. The Book of the Dead ‘contains spells to be said over just such amulets and instructions for their placement on the mummy’. For example, Spell 155 refers to ‘a djed pillar of gold’: B. Fay, *Ancient Egyptian Jewellery*, Berlin, 1990, pp. 37-40. Such fine quality gold amulets would have been for a high-status individual.

### 10 | A GROUP OF TEN EGYPTIAN SHEET GOLD AMULETS

LATE PERIOD, CIRCA 664–332 BC  
Average length: 1.3 cm

PROVENANCE  
Hans Blaser Collection, Kloten, Zurich, acquired in the 1970s  
With Galerie Nefer, Zurich, 1991  
Private collection, Switzerland

EXHIBITED  
On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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## DESERT ANIMALS & MAGIC

Such cippi were protective magical stelae, containing spells for healing, rejuvenation, and renewal. The god Horus is shown dominating dangerous desert animals such as scorpions and serpents; the god imbues the cippus with the power to ward off such dangers, as well as heal afflictions caused by snake or scorpion venom.

### 11 | AN EGYPTIAN STEATITE MAGIC CIPPUS

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

Dimensions: 16.5 cm x 15 cm

#### PROVENANCE

Hans Blaser Collection, Kloten, Zurich, acquired in the 1970s

With Galerie Nefer, Zurich, 1991

Private collection, Switzerland, acquired from the above

#### EXHIBITED

On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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## ROYAL INSIGNIA – COBRA AND VULTURE

Wadjet the cobra goddess was the protector of Lower Egypt and Nekhbet the vulture goddess was the protector of Upper Egypt. Together they became known as the ‘Two Ladies’, the protectors of unified Egypt. Both the uraeus and the vulture were used by the pharaohs as a symbol of their absolute royal and divine authority.

### 12 | AN EGYPTIAN BRONZE URAEUS

LATE PERIOD–PTOLEMAIC, CIRCA 664–30 BC  
Height: 10.7 cm.

#### PROVENANCE

Joseph Mortier Collection, France, acquired in the 1970s  
With Laura Bosc, Paris, 2011  
With Robert Bigler, Switzerland, 2011  
Private collection, Switzerland, acquired from the above

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13 | AN EGYPTIAN LIMESTONE RELIEF  
FRAGMENT OF A VULTURE

LATE PERIOD, CIRCA 664–332 BC

Width: 4 cm

PROVENANCE

Francesca Zijlstra (1950-2021) Collection, Beek, The Netherlands, acquired before 2000

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## IBIS

The ibis was an animal considered sacred to the god Thoth, the Egyptian deity of writing and wisdom.

This wood ibis head would have originally crowned a mummy bundle containing a mummified ibis.



### 14 | AN EGYPTIAN WOOD HEAD OF AN IBIS

LATE PERIOD, CIRCA 664–332 BC

Length: 18.5 cm

#### PROVENANCE

American private collection, New York, acquired in London before 2000

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## DOMESTIC ANIMALS

“What happens when a house catches fire is most extraordinary: Nobody takes the least trouble to put it out, for it is only the cats that matter: everyone stands in a row, a little distance from his neighbour, trying to protect the cats.”

- HERODOTUS

The domestic cat was regarded as a living incarnation of Bastet, protecting the household from dangerous snakes. Several New Kingdom tomb murals from Thebes show cats in some wonderful domestic scenes: a cat sitting under a chair during a buffet, eating meat or fish; some show it in the company of a goose, or a monkey.

### 15 | AN EGYPTIAN BRONZE CAT

LATE PERIOD, 26<sup>TH</sup>–30<sup>TH</sup> DYNASTY, CIRCA 664–332 BC  
Height: 11.7 cm

PROVENANCE  
William S. Paley (1901-1990) Collection, New York, acquired in the 1950s-70s  
Christies, New York, 10 December 2004, lot 365  
With Rupert Wace Ancient Art, London, 2004  
Private collection, Switzerland, acquired from the above

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## 16 | AN EGYPTIAN BRONZE CAT HEAD

LATE PERIOD, CIRCA 664–332 BC

Height: 5 cm

### PROVENANCE

Embiricos Collection, Switzerland, acquired 1940-1970

With Rupert Wace Ancient Art, London, 2001

Private collection, Switzerland, acquired from the above

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17 | A LARGE EGYPTIAN TURQUOISE  
FAIENCE AMULET OF A CAT

LATE PERIOD, CIRCA 664–30 BC

Height: 8 cm

PROVENANCE

With Altemo Etablissement, Vaduz, Liechtenstein, 1980s

With Galerie Nefer, Zurich, acquired from the above in 1991

Private collection, Switzerland, acquired from the above

EXHIBITED

On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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## DOGS

Dogs were domesticated in ancient Egypt, with faience figurines, deposited in temple precincts from the Early Dynastic Period onwards. The inclusion of small dog amulets in Middle Kingdom burials may have been a treasured reminder of an ordinary person's pet during life, serving now as a watchdog in the afterlife.

### 18 | AN EGYPTIAN FAIENCE SEATED DOG

NEW KINGDOM, CIRCA 1200 BC  
Height: 2.3 cm

PROVENANCE  
Jean Sigrist Collection, Basel, acquired in the 1960s - 1970s  
With Galerie Nefer, Zurich, 2003  
Private Collection, Switzerland

EXHIBITED  
On Loan: Antikenmuseum Basel & Sammlung Ludwig, early 1980s–2022

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## ANIMALS IN MYCENAEAN ART

Sea creatures and bulls are highly characteristic of Mycenaean art. The murex was a rock snail highly prized throughout antiquity as a source of very rare purple dye, known as Tyrian purple or Imperial purple in the Roman period. Recent archaeological discovery of substantial numbers of murex shells at Middle Minoan period sites in Crete suggests that the extraction of Imperial purple may stem back to early 2nd millennium BC and may explain its popularity on very fine luxury chalices such as this example.

Bulls were an especially important animal in Mycenaean culture. They played a role in religion, and were regarded as symbols of wealth and status, as well as fertility and strength. Images of bulls permeated every medium in the Mycenaean world, from gold rings to terracotta figurines, from stone seals to frescoes in relief.



19 | A MYCENAEAN STEMMED KYLIX

LATE HELLADIC III, CIRCA 1350–1250 BC

Height: 19.4 cm

PROVENANCE

Münzen & Medaillen AG, Basel, Sale 10, 22–23 June 1951, lot 391

Private collection, Riehen, Switzerland, 1960s

Private collection, Japan, acquired circa 1975

PUBLISHED

K. Schefold, *Meisterwerke griechischer Kunst*, Basel, 1960, pp. 118-9, no. 26

EXHIBITED

*Meisterwerke griechischer Kunst*, Basel, Switzerland, 1960

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20 | A MYCENAEAN TERRACOTTA BULL

CIRCA 1400–1200 BC  
Height: 6.4 cm; length: 9.1 cm

PROVENANCE  
Sotheby's, London, 11 - 12 July 1983, lot 544  
Private collection, USA

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## GREEK MYTHOLOGICAL ANIMALS

During the early Archaic period of Greece, the influence and inspiration of Near Eastern and Egyptian imagery and metalworking techniques had a profound effect on the artworks of the emerging city states. Mythological animals and monsters became popular subjects and the griffin with its body of a lion and the head of an eagle was a highly characteristic image of this period.

### 21 | A LARGE GREEK BRONZE GRIFFIN PROTOME

ARCHAIC PERIOD, CIRCA 7<sup>TH</sup> CENTURY BC

Height: 13.5 cm

#### PROVENANCE

Dr. Walter Hahland (1901–66) Collection, Austria, acquired before 1966, thence by descent

With H.A.C., Basel, January 1998

Property from a Princely Collection

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22 | A MONUMENTAL HELLENISTIC  
BRONZE LION'S FOOT

CIRCA 3<sup>RD</sup>–1<sup>ST</sup> CENTURY BC

Height: 17 cm

PROVENANCE

Albert Schenk (d. 1977) Collection, Bavaria, Germany, thence by descent to his daughter Gisela van Driesum, Aschaffenburg

With Bernd Gackstätter, Antiken Kabinett, Frankfurt, 2002

With Cahn, Basel, 2003

Property of a Private Foundation, acquired from the above

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# ANIMALS ON EARLY GREEK VASES

Corinthian pottery is distinctive in its depiction of zoomorphic and anthropomorphic creatures, as the Greek artistic ‘orientalising’ style began to incorporate Near Eastern and Egyptian motifs. Along with depicting archetypal animals including panthers, lions, goats, and birds, a trope of mythological creatures is featured, including griffins, sphinxes, and sirens.

The ancient Greeks featured animals on pottery not only for their rich and alluring aesthetic value, but as a medium for expressing religious views, and retelling stories of myths and history. Symbolic and representative of both the natural world and the divine sector, animals communicate the delicate balance between human life and those of the immortal gods.

The sphinx, from Egyptian origins, portrayed great power and wisdom, yet were troublesome and frightening creatures, used to deter malicious forces. Birds served as messengers to the gods; swans, sacred to Apollo, god of music and the sun, represented beauty, grace, and lightness.

## 24 | A CORINTHIAN BLACK-FIGURE POTTERY RING ARYBALLOS

MIDDLE CORINTHIAN, CIRCA 600–575 BC  
Height: 8.3 cm

PROVENANCE  
Christie’s, London, 11 July 1990, lot 143  
Dr. Jerome Eisenberg (1930–2022) Collection, New York, acquired from the above

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## 25 | A CORINTHIAN POTTERY AMPHORISKOS

EARLY 6<sup>TH</sup> CENTURY BC  
Height: 12 cm

PROVENANCE  
Private collection, Virginia, USA, acquired from A. Emmerich Gallery, Inc., New York,  
in the 1960s, thence by descent

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26 | A CORINTHIAN BLACK-FIGURE  
POTTERY KRATER

EARLY 6<sup>TH</sup> CENTURY BC

Height: 25.4 cm

PROVENANCE

With Charles Ede Limited, London, 1997 (*Corinthian Pottery Catalogue X*, 1997, no. 1)

Christie's, London, 12 April 2000, lot 174

Private collection, France

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27 | 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, 1979  
Christie's, South Kensington, 25 October 2006, lot 95  
Private collection, UK

PUBLISHED  
Charles Ede Limited, London, *Etruscan Pottery*, 1979, no. 24  
J.-Gy. Szilagyi, 'Ceramica etrusco-corinzia figurata. Parte II, 590/580-550 a.C.'  
*Monumenti etruschi* 8, Firenze, 1998, 344, no. 162, Tav. CXLIV.c

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## EXOTIC FELINES IN ANCIENT ART

Lions held particular significance in many ancient cultures, symbolising strength, and bravery. They were often associated with royalty, signifying aristocracy, and warrior-like heroism. In funerary contexts they were thought to represent a strong, protective force for the deceased, protecting departed souls as they made their journey into the afterlife.

In Graeco-Roman sculpture, the feline with gaping jaws continued to signify power and was employed as a decorative element on furniture and sculpture to convey the owner's personal status and prowess. As a symbol of the fallen hero, lions on Roman sarcophagi may be interpreted as celebrating the valour of the deceased in life, and also as a symbolic victory over death (the fallen lion) and the consequent immortality earned by the deceased through his virtue.



## 28 | TWO ETRUSCAN BRONZE LIONS

LATE 6<sup>TH</sup> CENTURY BC  
Length: 13.2 cm and 14.5 cm

PROVENANCE  
Dr. Jacob Hirsch (1874-1955) Collection, New York and Munich, before 1955  
With J.J. Klejman, New York, circa 1960 - 74  
Dina and Raphael Recanati Collection, New York, acquired by 1974

PUBLISHED  
W. Llewellyn Brown, *The Etruscan Lion*, Oxford, 1960, pp. 91-95; pl. XXXVII,

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## 29 | A ROMAN WOOD TABLE LEG

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

Height: 72 cm

### PROVENANCE

Private collection, Switzerland, acquired in the 1980s

With Galerie Nefer, Zurich, 1990s

With Archea Ancient Art, Amsterdam, circa 2000

With Galerie Chenel, Paris, 2012

Private collection, acquired from the above

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30 | A ROMAN MARBLE 'LION HUNT'  
SARCOPHAGUS FRAGMENT

IMPERIAL, CIRCA 3<sup>RD</sup> CENTURY AD  
Height: 30.5 cm

PROVENANCE

Leo Mildenberg (1913–2001) Collection, Zurich, Switzerland, acquired  
between the 1970s–90s

With Antiqua Inc., California, *Ancient Art and Numismatics*, catalogue  
XIII, p. 31, no. LM12, before 2005

Private collection, New England, acquired from the above, 15 June 2005

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## ANIMALS IN GREEK LIFE

The importance of animals in Archaic and Classical Greek society cannot be overstated. Livestock in these pastoral societies was not just food and transport, but also a status symbol, with ownership of a horse and the ability to ride distinguishing the cavalry from the infantry and thereby becoming a source of pride. Animals, and particularly bulls, played a pivotal part in ritual, both via blood sacrifice, as well as in bronze or terracotta votive gifts given at major sanctuaries such as Olympia, Nemea, and Dodona in order to appease the divine.

### 31 | A GREEK BRONZE GOAT

ARCHAIC PERIOD, CIRCA 550–530 BC  
Length: 8 cm

PROVENANCE  
With Gudea Gallery, Paris, 1995  
Private collection, France, acquired from the above

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## 32 | 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  
Private collection, Zurich, Switzerland

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## 33 | A GREEK BRONZE VOTIVE STATUETTE OF A BULL

BOEOTIAN, CLASSICAL PERIOD, EARLY 5<sup>TH</sup> CENTURY BC

Height: 13.3 cm

### PROVENANCE

Madame Marion Schuster Collection (1902–1982), Lausanne, acquired before 1960, thence by descent to Mathilde Marion von Goldschmidt-Rothschild (1927–1993)

Sotheby's, London, 10 July 1989, lot 80

With Royal-Athena Galleries, New York, 1990

John Kluge (1914–2010) Collection, Charlottesville, Virginia, acquired from the above

*The Morven Collection of Ancient Art*, Christie's, New York, 8 June 2004, lot 394

With Gordian Weber, Cologne, 2014

Private collection, Switzerland, acquired from the above

### PUBLISHED

K. Schefold, *Meisterwerke griechischer Kunst*, Basel, 1960, p. 224, no. 260, ill. p. 225, fig. 260.

### EXHIBITED

*Meisterwerke griechischer Kunst*, Basel, Switzerland, 1960

*The Divine and the Domestic: Ancient Art from the Mediterranean*, Charlottesville, Virginia, Bayly Art Museum, 30 January - 22 March 1998

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34 | AN ATTIC BLACK-FIGURE LITTLE  
MASTER BAND CUP

LATE ARCHAIC, CIRCA 540–500 BC

Width: 20 cm including handles; diameter of bowl: 13.9 cm

PROVENANCE

Karl Donndorf (1870–1941) Collection, Stuttgart, Germany, acquired prior to 1941,  
thence by descent

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35 | A GREEK BLACK-FIGURE LEKYTHOS

EUBOEAN, SECOND HALF OF THE 6<sup>TH</sup> CENTURY BC  
Height: 13.5 cm

PROVENANCE  
Leo Mildenberg (1913 - 2001) Collection, Zurich, Switzerland, acquired before 1986  
Christie's, London, 26-27 October 2004, lot 40

PUBLISHED  
A.P. Kozloff, et al, *More Animals in Ancient Art from the Leo Mildenberg Collection*,  
Part II, Mainz am Rhein, 1986, II, no. 71

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## OWLS

The owl in Ancient Greek art rose to popularity in Attica in the 6th century BC, and the bird became the goddess Athena's cherished companion, inextricably linked to the polis of Athens through coins and other visual media. It was believed that the owl had apotropaic powers against the evil eye, as well as being a symbol of good fortune and wisdom. The little vessels became so popular that they were given their own name, a 'glaux' (meaning owl).

### 36 | A GREEK RED-FIGURE OWL SKYPHOS

SOUTH ITALY, CIRCA 4<sup>TH</sup> CENTURY BC

Height: 7.8 cm; diameter: 15.5 cm

#### PROVENANCE

With Charles Ede, London, 1992

Private collection, California, USA, acquired from the above in 1992

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# SWANS

The swan was a sacred bird, associated with the gods Zeus, Apollo, and Aphrodite. In Classical and Hellenistic Greek art, Aphrodite, as well as her son Eros, are often shown seated on a swan. However the dynamic posture and fierce, anthropomorphised facial expression which is so compelling in this sculpture, suggests that the swan may be meant to depict Zeus, the king of the gods. According to the myth, Zeus disguised himself as a swan and seduced Leda the queen of Sparta. The subject appears throughout Graeco-Roman art.

37 | A GREEK TERRACOTTA  
SCULPTURE OF A SWAN

WESTERN GREEK, CIRCA 4<sup>TH</sup>–2<sup>ND</sup> CENTURY BC  
Height: 13.1 cm; length: 17.8 cm

PROVENANCE  
With Galerie Nina Borowski, Paris, 1975  
Dr. J. Ginsberg Collection, Zollikon, Switzerland, acquired from the above April 1975

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## DOVES

Such vessels with doves tend to be perfume vessels or vessels associated with women, and the inclusion of a dove and its connotations with love, may have made it particularly attractive to a young woman.

### 38 | A GREEK BLACK-GLAZED GNATHIAN WARE POTTERY LEKYTHOS

SOUTH ITALY, CIRCA 4<sup>TH</sup> CENTURY BC  
Height: 7.5 cm

PROVENANCE  
Richard and Molly Alexander Collection, Brighton, UK, acquired before the late 1970s

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39 | AN ATTIC RED-FIGURE ASKOS WITH GEESE

CIRCA 4<sup>TH</sup> CENTURY BC  
Length: 10.8 cm; Diameter: 9.5 cm

PROVENANCE  
Private collection, UK, acquired in the USA in the 1980s  
With Charles Ede Limited, 2003

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40 | A ROMAN BRONZE GROUP  
OF A BEAR AND DEER

CIRCA 3<sup>RD</sup>–4<sup>TH</sup> CENTURY AD

Height: 10.1 cm

PROVENANCE

German market, before 2000

Private collection, Brussels, Belgium, acquired from the above

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41 | A ROMAN BRONZE MOUSE

CIRCA 1<sup>ST</sup> – 2<sup>ND</sup> CENTURY AD  
Height: 3.2 cm

PROVENANCE  
UK private collection, Chichester, acquired before 2000

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42 | A ROMAN BRONZE LION STATUETTE

CIRCA 1<sup>ST</sup>–2<sup>ND</sup> CENTURY AD  
Length: 3.2 cm

PROVENANCE  
With Nicolas Koutoulakis (1910–1996), Paris and Geneva, thence by descent  
Private collection, Brussels, Belgium, acquired from the above circa 2017

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43 | AN AMLASH BRONZE ZEBU AMULET

CIRCA 1000–800 BC

Length: 5 cm

PROVENANCE

With Nicolas Koutoulakis (1910–1996), Paris and Geneva; thence by descent  
Belgian private collection, Brussels, acquired from the above circa 2017

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44 | AN AMLASH BRONZE HORSE AND RIDER

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

Height: 4.6 cm

PROVENANCE

With Nicolas Koutoulakis (1910–1996), Paris and Geneva; thence by descent  
Belgian private collection, Brussels, acquired from the above in the 1980s

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#### 45 | TWO LURISTAN BRONZE STAGS

CIRCA 800 BC  
Height: 4.6 cm and 6 cm

PROVENANCE  
With Nicolas Koutoulakis (1910–1996), Paris and Geneva; thence by descent  
Belgian private collection, Brussels, acquired from the above circa 2017

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#### 46 | A LURISTAN BRONZE WHETSTONE HANDLE

CIRCA 9<sup>TH</sup>–7<sup>TH</sup> CENTURY AD  
Height: 10.1 cm

PROVENANCE  
With Nicolas Koutoulakis (1910–1996), Paris and Geneva; thence by descent  
Belgian private collection, Brussels, acquired from the above circa 2017

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## 47 | AN EGYPTIAN LAPIS LAZULI FALCON AMULET

LATE PERIOD, CIRCA 664–332 BC  
Length: 1.2 cm (not including modern gold loop)

PROVENANCE  
With Galerie Nefer, Zurich, acquired in the 1990s  
Swiss private collection, Aarau, until 2015, thence by descent  
Swiss private collection, acquired in 2018

PUBLISHED  
A. Wiese, *Ägypten – Augenblicke der Ewigkeit: unbekannte Schätze aus Schweizer Privatbesitz*, Mainz, 1997, p.84-5, ill. d (part).

PXHIBITED  
On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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## JEWELLERY

Animal amulets and gems were very popular throughout the Classical World and were used as amulets, or as jewellery elements.

Animals were utilised as embodiments of virtues and values, as guardians and companions, and as sources of amusement and pleasure far beyond their merely utilitarian roles.



## 48 | AN EGYPTIAN CARNELIAN FALCON AMULET

MIDDLE KINGDOM TO NEW KINGDOM, CIRCA 2000–700 BC  
Length: 1 cm (not including modern gold loop)

PROVENANCE  
With Galerie Nefer, Zurich, acquired in the 1990s  
Swiss private collection, Aarau, until 2015, thence by descent  
Swiss private collection, acquired in 2018

PUBLISHED  
A. Wiese, *Ägypten – Augenblicke der Ewigkeit: unbekannte Schätze aus Schweizer Privatbesitz*, Mainz, 1997, p.84-5, ill. d (part).

PXHIBITED  
On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998–2022

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49 | A GREEK BANDED AGATE  
INTAGLIO OF A RAM

CIRCA 1<sup>ST</sup> CENTURY BC  
Diameter: 1.2 cm

PROVENANCE  
Gustave Mustaki Collection, Alexandria, acquired in the early part of the 20th century  
and exported to England before 1953

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50 | GARNET AMULET OF A LION

GRAECO-ROMAN, CIRCA 2<sup>ND</sup> CENTURY BC–1<sup>ST</sup> CENTURY AD  
Length of amulet: 1.4 cm  
Length of chain: 18 in (adjustable to 16 in)

PROVENANCE  
UK private collection, acquired in the 1980s

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51 | CHERSONESOS LION SIGNET RING

CLASSICAL GREEK, CIRCA 386–338 BC

Diameter of bezel: 1.6 cm

Ring size UK: Q 1/2

PROVENANCE

Kallos Gallery, London, acquired from Dix Noonan and Web, London,  
September 2021

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## 52 | EION SILVER AND GOLD BRACELET

CLASSICAL GREEK, CIRCA 450–400 BC

Weight of coin: 0.83 g

Diameter of coin: 1.1 cm

### PROVENANCE

Collection of Reverend Richard J. Plant (1928–2020), of Bawtry, South Yorkshire

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53 | A GREEK SILVER TETRADRACHM OF  
ATHENS SET IN AN 18 CT GOLD PENDANT

CLASSICAL PERIOD, CIRCA 454–404 BC  
Diameter of coin: 2.5 cm; weight of coin: 17.20 g

PROVENANCE  
Roma Numismatics, E-LIVE Auction 4, 29 November 2018, Lot 155

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54 | A ROMAN RED JASPER INTAGLIO  
OF NEPTUNE ON A DOLPHIN SET  
IN AN ANTIQUE GOLD RING

CIRCA 2<sup>ND</sup>–3<sup>RD</sup> CENTURY AD  
Ring size: Q; length of intaglio: 14mm

PROVENANCE  
English private collection, mounted in the 19th century

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55 | A LARGE ROMAN BANDED AGATE  
ASTROLOGICAL INTAGLIO SET IN A  
MODERN GOLD RING

CIRCA 1<sup>ST</sup> CENTURY AD  
Ring size: L; width of intaglio: 17mm

PROVENANCE  
Tasmanian private collection of a lady, acquired in London in 2011

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## 56 | ANT NICOLO GOLD PENDANT

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

Length of intaglio: 0.9 cm

Length of chain: 18 in (adjustable to 16 in)

### PROVENANCE

Dr. W.M collection, Surrey, UK, acquired 1980s-1990s, thence by descent

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57 | A HELLENISTIC CARNELIAN INTAGLIO OF HORSE SET IN AN ANTIQUE GOLD FOB

CIRCA 1<sup>ST</sup> CENTURY BC  
Width of intaglio: 1.2 cm

PROVENANCE  
Private collection, UK, mounted in the 19th century

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58 | A PAIR OF ROMAN GOLD AND AMBER GLASS BIRD EARRINGS

CIRCA 2<sup>ND</sup>–4<sup>TH</sup> CENTURY AD  
Maximum drop of earrings: 2.2 cm  
Length of birds: 1.3cm

PROVENANCE  
German private collection Dreisamtal, acquired circa 1962

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59 | A PAIR OF BYZANTINE GOLD  
OPENWORK EARRINGS

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

Diameter: 4 cm; height: 4.5 cm

Weight: 9 g and 9.3 g each

PROVENANCE

With Galerie Archeologie Borowski, Paris, 1996

French private collection, acquired from the above

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