



ΚΑΛΛΟΣ
KALLOS GALLERY



IMPORTANT ANCIENT EGYPTIAN JEWELLERY FROM A PRIVATE COLLECTION

Kallos Gallery is delighted to present this fine collection of Egyptian and Graeco-Roman jewellery. Formed over many decades, much of this collection has been exhibited at the Antikenmuseum & Sammlung Ludwig, Basel from 1998 until 2022 with several pieces being included in the following publications:

M. Page-Gasser, A. Wiese, *Ägypten – Augenblicke der Ewigkeit: unbekannte Schätze aus Schweizer Privatbesitz*, Mainz, 1997

A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz, 2001



Nina de Garis Davies (1881–1965), *Stringing and Drilling Beads*, Tomb of Rekhmire, 1929. The Metropolitan Museum of Art, New York, acc.no. 31.6.25

Painting copying a scene in the Tomb of Rekhmire, TT100, Thebes

Behind the person drilling, two men are busy stringing beads to make necklaces; a third seems to pass a sort of needle through a bead, perhaps to smooth the hole.

Initially, a flint was used to make very coarse holes. The creation of deep, fine holes required the use of drill bits made with a wooden handle in which is stuck a thin metal rod, copper or bronze. The craftsman holds his bit (s) in his left hand, having wrapped around each metal rod the string of a bow that he holds in his right hand. He then moves the bow back and forth to cause a rapid rotation of the rods. The speed of rotation can reach 1500 / minute. If the surface to be drilled is a mineral, he adds a fine abrasive powder

made of quartz paste. Then to drill necklace beads, the beads for drilling are stuck in a mud brick block to immobilize them. Experience has shown that amethyst bead 10 mm diameter can be perforated by a drill tip of 1 mm in 5 hours. Multiplying the drills obviously increases the number of beads drilled through per unit of time: we have thus proof that at that time an organized structure of mass production had appeared.

MANUFACTURING BEADS AND NECKLACES

The two men depicted in this painting by Nina de Garis are copied from a scene in the painted tomb chapel of Vizier Rekhmire, the highest official in the government of the pharaohs Thutmose III and Amenhotep II. The men are making goods in the workshop of the Amun temple. The one on the left is stringing a beaded collar. Using a bow-drill and bits, the man on the right is manufacturing stone beads. Similar scenes can also be found in the tomb of Sobekhotep, now in the British Museum.

DENYS STOCKS

EARLY JEWELLERY

Examples of prehistoric jewellery from Egypt demonstrate the desire for humans to ornament themselves from the earliest times. Aside from their aesthetic qualities, such stones likely also conveyed social rank. The materials from which they were created were believed to have special powers, magical and protective, and are the starting point from which the glorious and varied corpus of Egyptian amulets flourish. Such early amulets were simple in form and generally drilled for suspension. Petrie described similar examples to the pendant below as forehead pendants, for protection, 'to distract and avert the evil eye'



I | AN EGYPTIAN BLACK BASALT PEBBLE PENDANT

PREDYNASTIC, NAQADA II-III, CIRCA 3500-3000 BC

Length: 4.4 cm

The irregular rounded shaped pendant is highly polished and is drilled for suspension through a carved vertical notch.

EXHIBITED

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

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HARDSTONES IN ANCIENT EGYPT

Hardstone beads were popular throughout ancient Egypt and the Middle East with the stones often being imported from very far afield.

A favoured colour combination in Middle Kingdom (about 2025-1700 BC) jewellery, was red, light blue-green, and dark blue, which in lapidary work, were generally represented by carnelian, turquoise (or feldspar), and lapis lazuli, respectively. This combination can be seen in the masterwork cloisonné inlay jewellery of the Middle Kingdom. Red carnelian is thought to have represented blood's life-giving properties. The light blue-green colour of turquoise and feldspar was associated with fertility and vegetation. Lapis was a rare, expensive and luxury stone, particularly favoured by royalty.

Amethyst was also very popular in the Middle Kingdom with monochromatic necklaces found throughout Egypt. Anhydrite is also a stone which is particularly characteristic of that period. The pale blue or lilac stone was used chiefly for small carved cosmetic vessels and objects with decorative and almost exclusively female associations.



2 | **A NECKLACE OF EGYPTIAN HARDSTONE
LARGE LENTOID BEADS**

MIDDLE KINGDOM, 11TH – 12TH DYNASTY, CIRCA 2000–1800 BC
Length including clasp: 47 cm

The restrung necklace is composed of twenty-eight Egyptian carnelian, amazonite/feldspar, rock crystal/amethyst, and jasper beads, lentoid in shape and graduating in size.

PUBLISHED

A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz, 2001, pp. 66-7, no. 31f.

EXHIBITED

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

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3 | A NECKLACE OF EGYPTIAN HARDSTONE SMALL LENTOID BEADS

MIDDLE KINGDOM, 11TH – 12TH DYNASTY, CIRCA 2000–1800 BC
Length: 49.5 cm

The necklace is restrung from 105 lentoid Egyptian beads including feldspar, garnet, lapis, amethyst, carnelian and jasper, with a single metal bead, probably electrum.

PUBLISHED

A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz, 2001, p. 66-7, no. 31g.

EXHIBITED

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

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4 | AN EGYPTIAN ANHYDRITE BRACELET

MIDDLE KINGDOM, 11TH – 12TH DYNASTY, CIRCA 2000–1800 BC

Exterior diameter: 8.3 cm

Interior diameter: 6.8 cm

The stone bracelet has been carved with a curving cross-section.

EXHIBITED

On Loan: Antikenmuseum Basel & Sammlung Ludwig, 1998 – 2010

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5 | **A NECKLACE OF EGYPTIAN JASPER BEADS
WITH A GOLD CAPPED ROCK CRYSTAL BEAD**

NEW KINGDOM, CIRCA 1550–1070 BC
Length: 39.5 cm

The restrung necklace is composed of lentoid beads in carnelian and red jasper; interspersed with four large ovoid beads in carnelian and red and green jasper, and a central rock crystal cylinder bead with gold terminal caps.

EXHIBITED

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

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6 | A NECKLACE OF EGYPTIAN AMETHYST BEADS

MIDDLE KINGDOM, 11TH – 12TH DYNASTY, CIRCA 2000–1800 BC
Length: 61.5 cm

The necklace is restrung, composed of 100 finely matched amethyst spherical pearls.

PUBLISHED

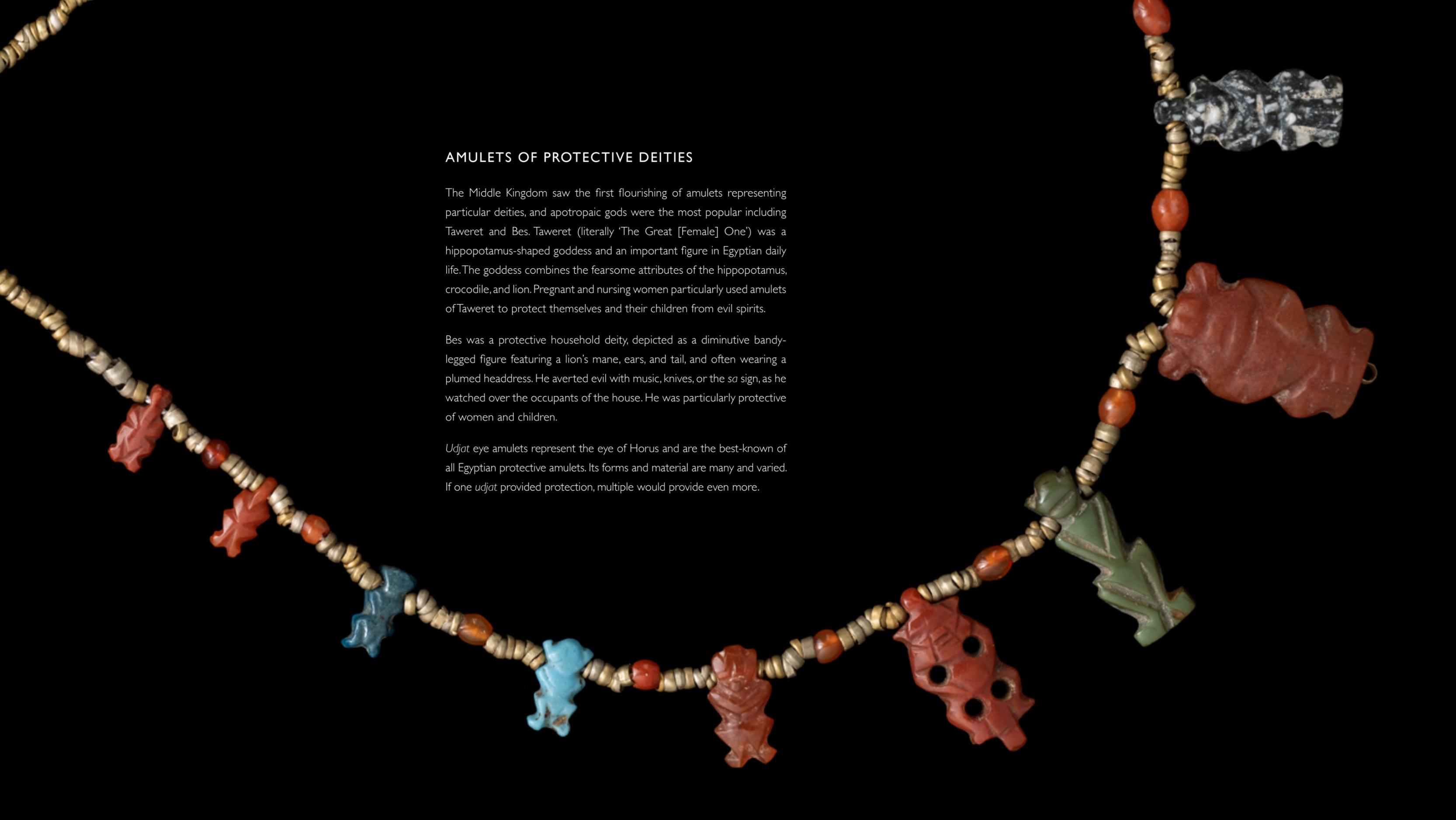
A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz, 2001, p. 66-7, no. 31h.

EXHIBITED

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

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AMULETS OF PROTECTIVE DEITIES

The Middle Kingdom saw the first flourishing of amulets representing particular deities, and apotropaic gods were the most popular including Taweret and Bes. Taweret (literally 'The Great [Female] One') was a hippopotamus-shaped goddess and an important figure in Egyptian daily life. The goddess combines the fearsome attributes of the hippopotamus, crocodile, and lion. Pregnant and nursing women particularly used amulets of Taweret to protect themselves and their children from evil spirits.

Bes was a protective household deity, depicted as a diminutive bandy-legged figure featuring a lion's mane, ears, and tail, and often wearing a plumed headdress. He averted evil with music, knives, or the *sa* sign, as he watched over the occupants of the house. He was particularly protective of women and children.

Udjat eye amulets represent the eye of Horus and are the best-known of all Egyptian protective amulets. Its forms and material are many and varied. If one *udjat* provided protection, multiple would provide even more.

7 | **A NECKLACE OF EGYPTIAN AMETHYST
AMULETS AND BEADS**

MIDDLE KINGDOM, 11TH – 12TH DYNASTY, CIRCA 2000–1800 BC
Length: 27.5 cm

The necklace is restrung, composed of finely matched amethyst spherical pearls, interspersed with an amethyst Taweret amulet and four monkey amulets with integral suspension loops.

PUBLISHED

A. Wiese, *Antikemuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz, 2001, pp. 66-7, no. 31i.

EXHIBITED

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

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8 | A NECKLACE OF EGYPTIAN BES AMULETS

MIDDLE KINGDOM TO LATE PERIOD, CIRCA 2000–32 BC

Length: 29.5 cm

Maximum height of amulets: 1.8 cm

The restrung necklace is composed of seventeen Bes amulets including some of carnelian, jasper, olivine (?), glass and faience, interspersed with gold coloured and carnelian beads.

EXHIBITED

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

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9 | **A NECKLACE OF EGYPTIAN FAIENCE
UDJAT EYE BEADS**

NEW KINGDOM, AMARNA PERIOD, CIRCA 1350 BC

Length: 22.6 cm

Length of each amulet: 1 cm

The restrung necklace is composed of fourteen cobalt blue faience openwork udjat eye beads, interspersed with sheet electrum tubular beads.

EXHIBITED

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

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ANIMALS AND OTHER AMULETS

Protective amulets could also be in the form of certain animals such as fish and hedgehogs, or in the form of body parts that you wished to protect or to heal.

When attacked, a hedgehog rolls into a ball, presenting a mass of pointed spines to the predator, making the hedgehog an ideal apotropaic symbol. The *nekhau* pendant amulet was in the shape of a fish with a loop at its nose and worn by children as a charm against drowning. Small amulets of hands and feet were used to protect the limbs and extremities of their wearers, or perhaps to bestow athletic and practical skills and abilities on the wearer.

10 | A NECKLACE OF EGYPTIAN TILAPIA FISH AMULETS

NEW KINGDOM, CIRCA 1200 BC

Length: 12 cm

Maximum length of amulets: 1.3 cm

The restrung necklace is composed of fourteen mostly New Kingdom tilapia fish in red jasper, carnelian, diorite, glass, and gold/electrum. Interspersed with discoid electrum spacer beads.

EXHIBITED

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

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II | A GROUP OF EGYPTIAN HANDS AND FEET AMULETS

OLD KINGDOM TO NEW KINGDOM, CIRCA 2500–1000 BC

Length: 7 cm

Maximum length of amulets: 2.4 cm

Restrung with carnelian, amethyst, and glass amulets mainly of hands and feet; with added gold beads and wire.

EXHIBITED

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

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12 | **AN EGYPTIAN FAIENCE PENDANT
IN THE FORM OF A HEDGEHOG**

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

The pendant/amulet is in the form of a stylised hedgehog with a flat back. Composed of turquoise glazed composition ornamented with added detail in black glaze and the eyes pierced for suspension.

EXHIBITED

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

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13 | **AN EGYPTIAN FAIENCE AMULET
IN THE FORM OF A HEDGEHOG**

MIDDLE KINGDOM, 11TH – 12TH DYNASTY, CIRCA 2000–1800 BC
Length: 1.4 cm

The pendant/amulet is in the form of a stylised hedgehog with a flat back. Composed of dark blue glazed composition/faience with the eyes pierced for suspension.

EXHIBITED

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

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14 | AN EGYPTIAN FAIENCE SEATED DOG

NEW KINGDOM, CIRCA 1200 BC

Height: 2.3 cm

The finely moulded statuette is composed of a dark blue glassy faience and is in the form of a dog seated back on its haunches, its tail curved around a hind leg, set on a small integral base.

EXHIBITED

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

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MUMMY AMULETS

Many amulets were funerary, and the Book of the Dead contains spells to be said over such amulets and instructions for their placement on the mummy. Spell 155 refers to a *djed* pillar of gold; 158 an amuletic golden falcon collar, amongst others. Gold was associated with divinity and immortality because it symbolised light and does not corrode. Such gold amulets would have belonged to sufficiently wealthy individual to have their mummies adorned with such magically protective gold devices.





15 | **A GROUP OF TEN EGYPTIAN
SHEET GOLD AMULETS**

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

Each of punched sheet gold with defined details. Of various forms including, a winged uraeus, a vulture with *shen* signs in each talon, a crook, a collar, a cow-headed Hathor, a falcon, a (*Ba?*) bird, a *djed* pillar, a heart, and a *usekh* collar with falcon head terminals.

EXHIBITED

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

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PROTECTIVE RINGS

Egyptian rings could also have protective, amuletic qualities and so Taweret and Bes were popular subjects. In this depiction of Taweret, the goddess holds in front of her legs the *sa*-symbol, a protective loop that was also used as a hieroglyph to write the word for 'protection' and for 'amulet.' Bes is also shown holding a snake indicating the ring has apotropaic purposes. Bes was also closely associated with women in labour and with small children. Equally, the depiction of Horus the Child on a child's ring would also have been for protective reasons, invoking the power of the god to keep the child safe from harm. The deities on these rings were specifically chosen for their protective functions, with such rings therefore worn as amulets.

Plants were a popular theme on ancient Egyptian seals, amulets and jewellery because they refer to life, renewal, and regeneration. Papyrus was an integral feature of the ancient Nilotic landscape, essential to the ancient Egyptians in both the practical and symbolic realms. A hieroglyph in the form of a papyrus plant was used in the writing of the word *wadj*, meaning fresh, flourishing, and green and such a ring as this would have been worn for protection and health.

16 | AN EGYPTIAN GOLD RING OF TAWERET

NEW KINGDOM, 18TH – 19TH DYNASTY, CIRCA 1550–1185 BC

Length of bezel: 1.1 cm

Weight: 8 g

Ring size: K

The solid gold ring is ornamented by a rectangular bezel with an engraved and punched scene of the goddess Taweret standing in profile, holding a knife, and with a *sa* loop symbol for protection in front.

EXHIBITED

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

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17 | **AN EGYPTIAN GOLD RING
WITH PAPYRUS FLOWERS**

NEW KINGDOM, CIRCA 1200 BC
Length of bezel: 1.4 cm
Weight: 4 g
Ring size: M

The ring in solid gold is ornamented with the rectangular bezel engraved with a group of papyrus flowers, a border at the edge.

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

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18 | AN EGYPTIAN GOLD CHILD'S RING OF HORUS

NEW KINGDOM, CIRCA 1200 BC

Length of bezel: 1.2 cm

Weight: 3 g

The small child's ring in solid gold is ornamented with an oval bezel with an engraved scene showing the child god Horus with his sidelock of youth, seated on a stool in profile, one leg bent in front, his finger held to his lips in the typical posture, an engraved border at the edge.

EXHIBITED

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

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19 | AN EGYPTIAN GOLD RING WITH BES

SAITE PERIOD, 26TH DYNASTY, CIRCA 650 BC

Length of bezel: 1.8 cm

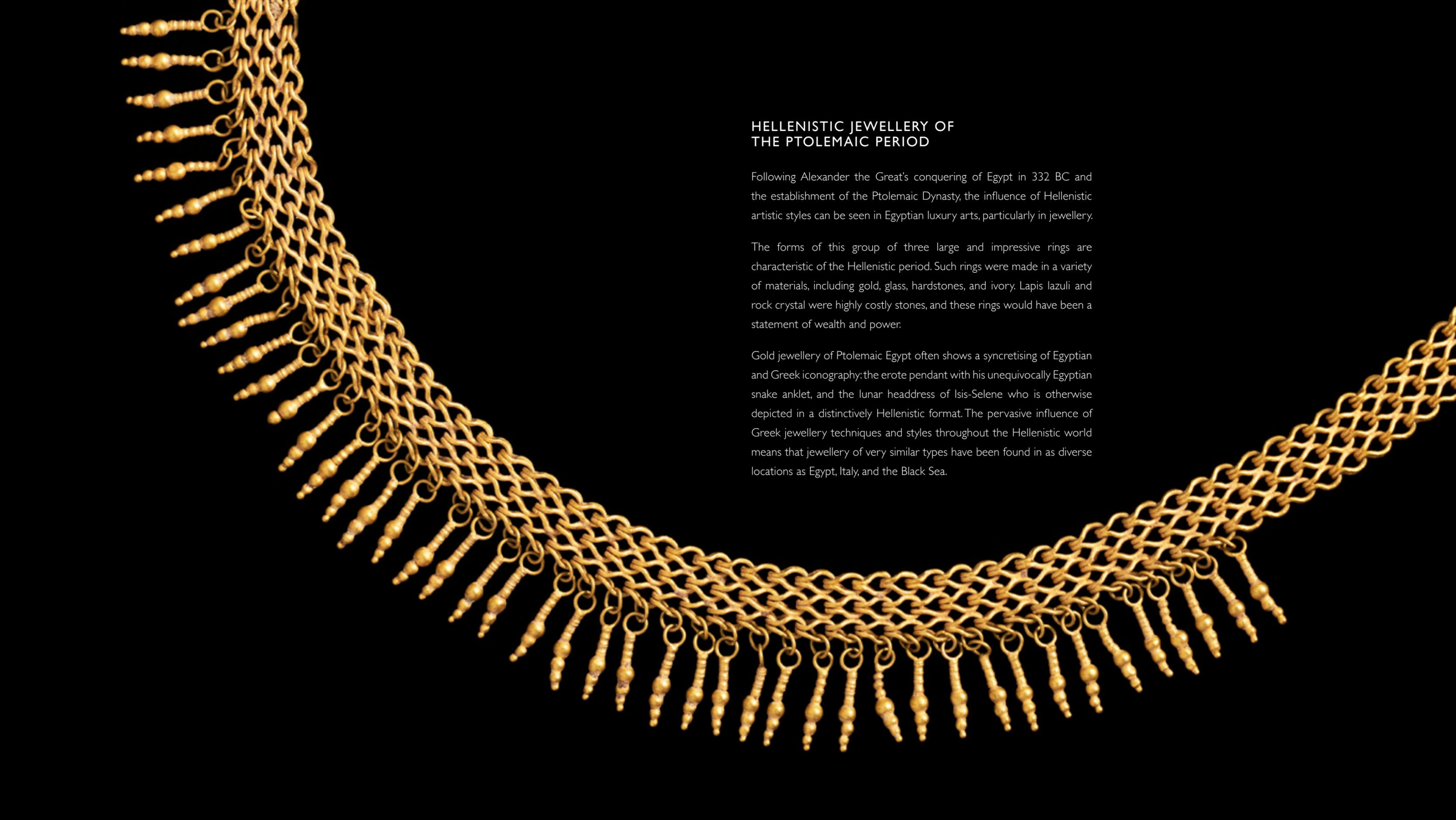
Ring size: M

The solid gold finger ring with an oval bezel with hieroglyphs in sunken relief with chased detail. The lowest sign shows the god Bes in profile waving snakes; the central image is of a sacred ram with the hieroglyph *ba* in front; the top sign is a pintailed duck alighting.

EXHIBITED

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

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HELLENISTIC JEWELLERY OF THE PTOLEMAIC PERIOD

Following Alexander the Great's conquering of Egypt in 332 BC and the establishment of the Ptolemaic Dynasty, the influence of Hellenistic artistic styles can be seen in Egyptian luxury arts, particularly in jewellery.

The forms of this group of three large and impressive rings are characteristic of the Hellenistic period. Such rings were made in a variety of materials, including gold, glass, hardstones, and ivory. Lapis lazuli and rock crystal were highly costly stones, and these rings would have been a statement of wealth and power.

Gold jewellery of Ptolemaic Egypt often shows a syncretising of Egyptian and Greek iconography: the erote pendant with his unequivocally Egyptian snake anklet, and the lunar headdress of Isis-Selene who is otherwise depicted in a distinctively Hellenistic format. The pervasive influence of Greek jewellery techniques and styles throughout the Hellenistic world means that jewellery of very similar types have been found in as diverse locations as Egypt, Italy, and the Black Sea.



20 | A LARGE HELLENISTIC LAPIS LAZULI RING

CIRCA 3RD – 2ND CENTURY BC

Length of bezel: 3 cm

Of substantial proportions, carved from lapis lazuli, the ring is rounded on the exterior and on the interior. The shoulders broaden towards the large flaring oval flat bezel.

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21 | **A LARGE HELLENISTIC ROCK CRYSTAL
AND GLASS RING**

CIRCA 3RD – 2ND CENTURY BC
Length of bezel: 3.7 cm

Of substantial proportions, carved from rock crystal, the ring is rounded on the exterior; flat on the interior. The shoulders broaden towards the large slightly flaring oval bezel, concave for an intaglio, with traces of gilding, with a cobalt blue glass intaglio with a figure of a standing goddess.

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22 | A LARGE HELLENISTIC GOLD RING

CIRCA 3RD – 2ND CENTURY BC

Length of bezel: 3.1 cm

Weight: 27 g

Of substantial proportions, the hollow hoop is rounded on the exterior, flat on the interior. The shoulders broaden towards the large oval flat bezel.

[MORE INFORMATION ↗](#)

23 | A GREEK GOLD CHAIN NECKLACE

HELLENISTIC, CIRCA 3RD CENTURY BC

Length: 43.4 cm

The necklace is composed of three loop-in-loop chains fastened together to form a ribbon, with a fringe of small seed-pod pendants attached to the outer links of the necklace. The terminals are in the form of elliptical plates bordered with beaded wire and decorated with a filigree palmette. The join of the terminal and ribbon is masked by a row of six pointed leaves. A loop is attached at the ends of each plate.

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24 | **AN EGYPTIAN GOLD PENDANT
IN THE FORM OF A WINGED EROS**

GRAECO-ROMAN, END OF 1ST CENTURY BCTO EARLY 1ST CENTURY AD
Height: 2.8 cm

The youthful, winged god Eros is finely crafted in sheet gold, with chased and punched details. He is shown nude, with chestbands crossing his body composed from fine gold chains. He has a snake bracelet around his right ankle and is holding two attributes. There are two suspension loops behind his head.

PUBLISHED

Galerie Nefer, Zurich, *Ancient Jewellery from the Classical World*, Spring 1995, no. 74
G. Gentili (ed.), *Cleopatra. Roma e l'incantesimo dell'Egitto*, Skira, Milano, 2013, no. 79, p. 156; p. 273.

M. Restellini (ed.), *Le Mythe Cléopâtre*, Pinacothèque de Paris, 2014, p. 181, no. 112

EXHIBITED

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

Rome, Chiostro del Bramante, *Cleopatra. Roma e l'incantesimo dell'Egitto*,
12 October 2013 – 2 February 2014

Paris, Pinacothèque de Paris, *Le Mythe Cléopâtre*, 10 April 2014 – 7 September
2014

[MORE INFORMATION ↗](#)

25 | **A HELLENISTIC GOLD ROUNDEL
WITH A BUST OF ISIS-SELENE**

PTOLEMAIC PERIOD, CIRCA 2ND – 1ST CENTURY BC
Height: 3.8 cm

The roundel is composed of sheet gold with a bust of the goddess Isis in relief. The goddess is depicted with characteristic ringlets, crescent disc, and wearing a fringed mantle knotted at her breasts.

PUBLISHED

A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, Mainz, 2001 p. 190, no. 135a.

G. Gentili (ed.), *Cleopatra. Roma e l'incantesimo dell'Egitto*, Skira, Milano, 2013, no. 78, p. 156; p. 273.

M. Restellini (ed.), *Le Mythe Cléopâtre, Pinacothèque de Paris*, 2014, p. 180, no. 111.

EXHIBITED

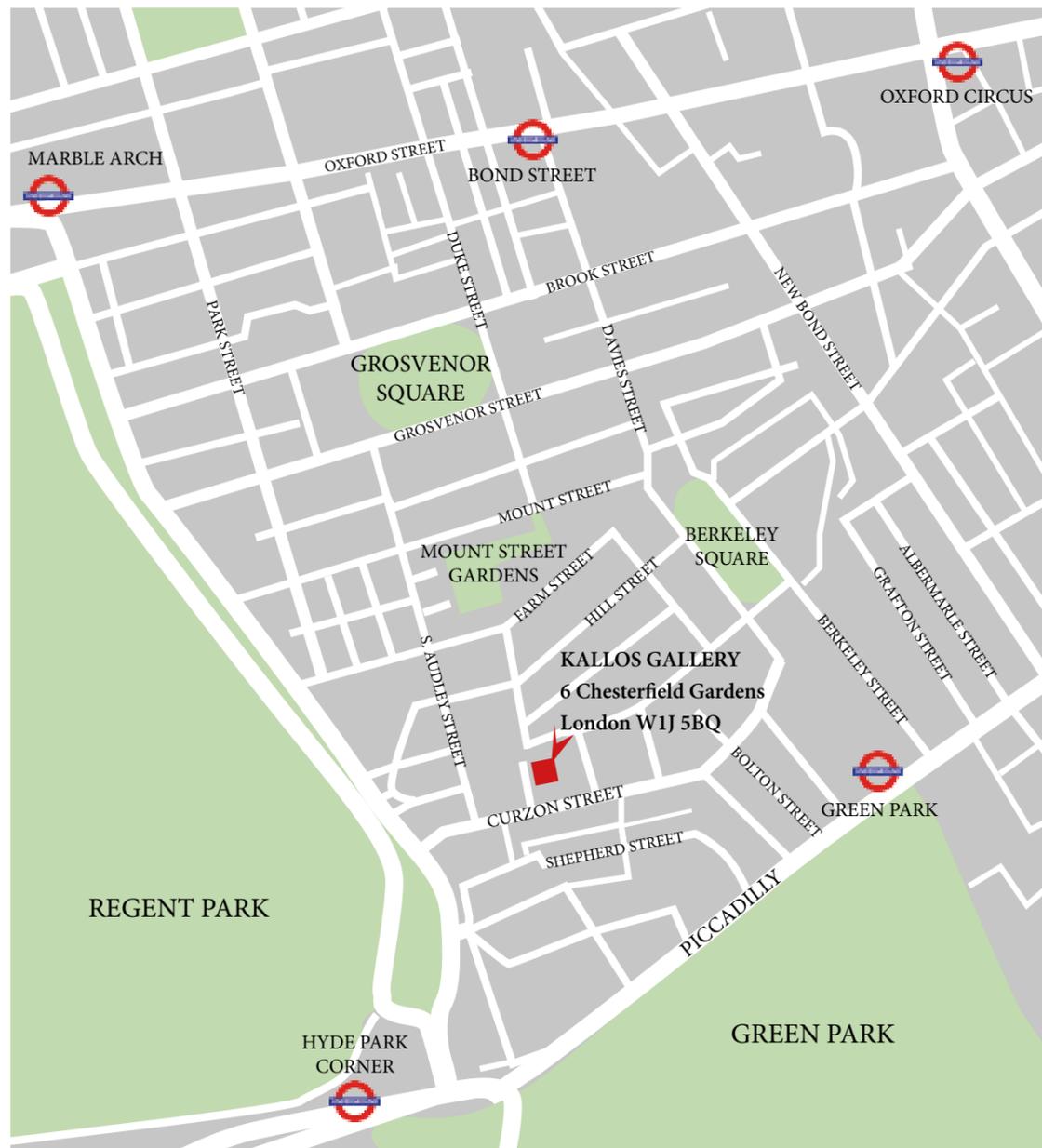
On Loan: Antikenmuseum Basel & Sammlung Ludwig, 2000–2022

Rome, Chiostro del Bramante, *Cleopatra. Roma e l'incantesimo dell'Egitto*, 12 October 2013 – 2 February 2014

Paris, Pinacothèque de Paris, *Le Mythe Cléopâtre*, 10 April 2014 – 7 September 2014

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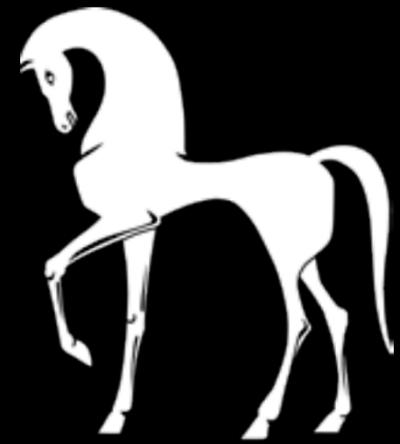
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