**INTRODUCTION**

Welcome to our first digital catalogue. We hope you find it enjoyable and enticing.

By clicking on any of these captions you will be taken straight to their images, or you can scroll through the pdf from page to page.

For this edition we have included a short section on ancient glass, from Egypt's New Kingdom, through the Roman world, to Anglo-Saxon times. Amongst other pieces we feature an intact Cycladic figure, an imposing Cypriot amphora, wearable jewellery, various Egyptian stone vessels, shabti figures, Roman sculptures and inscriptions, as well as a marvellous European bronze sword blade, found in Norfolk.

Throughout the catalogue you will see interior shots showing how easy (and pleasurable) it is to live with ancient art.

Descriptions are in the back of the catalogue but should you require more information, please email, telephone or visit us at the gallery either in person or via a video call.

Best wishes,

Charis and Martin

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IMAGES
Glass

Glass first appears in archaeological finds dating to the mid 4th millennium BC. The earliest surviving vessels were produced through a method known as core-form, whereby molten glass, formed from heated sand, was wrapped around an organic core (such as mud or clay) and held on a metal rod. During the Egyptian New Kingdom in the mid 2nd millennium BC, this technique was greatly refined, resulting in intensely-coloured glass vessels in a variety of simple, elegant forms.

In the Hellenistic period, glass came to be cast in moulds, which allowed for a larger production quantity and greater variety of form.

In the 1st century BC, the methods of glass production underwent a revolutionary change. It was discovered that by greatly increasing the temperature of the furnaces the molten mixture became viscous enough to blow. This led to the production of both free-blown and mould-blown vessels, the latter taking on a vast variety of forms, often with raised decoration in complex designs.
Egyptian core-form glass vessel fragments
New Kingdom, 18th Dynasty, c.1550–1295
and Roman Period, c.1st century AD
Fragments range in length from 1.3-4.4cm
Roman cast-glass pillar-moulded bowl
1st century BC-1st century AD
Height 5cm, diameter 14.7cm
Three Roman free-blown glass unguentaria
c. 1st century AD
Various heights, 8.6-8.9cm
Roman blown-glass bowl
C. late 2nd-3rd century AD
Height 6.5cm, diameter 21cm
Roman mould-blown glass amphoriskos with applied handles
Syro-Palestinian, second half of the 1st century AD
Height 7.8cm
Roman blown-glass beaker
C. 3rd century AD
Height 7.9cm
Roman blown-glass chalice
c.5th century AD
Height 8.2cm
Roman blown-glass tankard with applied handle
3rd-4th century AD
Height 16.5cm
Roman blown-glass jug with applied handle
3rd-4th century AD
Height 20.5cm
Anglo-Saxon blown-glass globular beaker
6th-7th century AD
Height 11.7cm
Cycladic marble female figure
Early Spedos, c.3600 BC, attributed to the Bent Sculptor
Height 15.9cm
Egyptian terracotta black-top vase
Predynastic Period, Naqada I, c.4000-3500 BC
Height 12.4cm
Egyptian serpentine cosmetic jar
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC
Height 5.5cm

Egyptian calcite cosmetic jar
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC
Height 4.1cm
Egyptian sandstone shabti head for Akhenaten
New Kingdom, 18th Dynasty, Amarna Period, c.1352-1336 BC
Height 5.3cm
Egyptian faience shabti for Hor
Late Dynastic Period, 26th Dynasty, c.664-600 BC
Height 18.8cm
Egyptian faience shabti for Iahmes
Late Dynastic Period, 30th Dynasty c.380-343 BC
Height 18.8cm
Egyptian glazed serpentine hedgehog scaraboid
Late Dynastic Period, 25th-26th Dynasty, c.747-525 BC
Length 3.2cm
Egyptian wood statuette of a baboon
Late Dynastic Period, 25th-31st Dynasty, c.747-332 BC
Height: 10cm
Egyptian bronze Horus-headed harpoon
Late Dynastic Period, 26th-31st Dynasty, c.664-332 BC
Height 11.7cm
Villanovan impasto ware vessel
Central Italy, Etruria, late 8th-early 7th century
Height 20.8cm
Sizeable Cypriot terracotta Bichrome ware amphora
Cypro-Archaic, c.8th-7th century BC
Height 66.5cm
Cypriot terracotta Bichrome ware amphora
Cypro-Archaic, c.750-600 BC
Height 24.8cm
Greek terracotta red-figure hydria
C. 6th century BC
Height 27cm
Byzantine gold earrings
c. 4th-6th century AD
Length 4.4cm
Roman gold ring with garnet cabochon
3rd century AD
UK ring size O, internal diameter 1.7cm
Piravend bronze horned male figure
Iran, Luristan region, c.1200–750 BC
Height 5.3cm
Sumerian cuneiform tablet
Third Dynasty of Ur, 25th year of the reign of Shulgi,
c.2070 BC
Dimensions 3x2.8cm
Roman column finial
1st-2nd century AD
Height 28cm, width 22cm, depth 11cm
Roman bronze Chthonic sculpture
1st century BC-2nd century AD
Height 14.7cm
Roman marble inscription for Antonia’s husband
2nd-3rd century AD
Height 10.5cm, width 19.8cm
Large Roman marble inscription
1st-2nd century AD
Height 51.5cm, length 88cm
Roman bronze statuette of Fortuna with inlaid silver eyes
1st-2nd century AD
Height 13.4cm
Roman bust of Hermarchus
2nd century AD
Height 22.7cm, width 14cm
European bronze sword blade
Bronze Age, c. 12th-8th century BC, found in Norfolk
Length 47.5cm
Byzantine bronze, lead and iron bolt
5th-6th century AD
Length 30cm
Egyptian vessel fragments
New Kingdom, 18th Dynasty, c.1550-1295 BC, and Roman Period, c.1st century AD
Glass
Fragments range in length from 1.3-4.4cm

Provenance
Collection Mr M.G. (d. late 1990s), France; acquired Cairo 1960s

Description
Fragments from four different core-form vessels in varying shades of blue, two with a smooth exterior, two with vertical ribs. One fragment from the Roman period, blown in bright blue translucent glass, with smooth walls and a thin lip along one edge.

Roman amber-coloured pillar-moulded bowl
1st century BC-1st century AD
Glass
Height 5cm, diameter 14.7cm

Provenance
Private collection, France

Literature
Compare Nina Kunina, Ancient Glass in the Hermitage collection (St. Petersburg, 1997), fig.54

Description
Cast in amber glass, wheel-cut lines on the exterior beneath the gently flaring rim, the upper wall polished, a ridge above the crisply moulded vertical ribs. The interior is smooth, the floor decorated with wheel-cut concentric circles. Intact, some light iridescence to the interior, an annealing floor to one rib.
Three Roman clear blue unguentaria
c.1st century AD
Glass
Various heights, 8.6-8.9cm

Provenance
J. Mazard, France, the Bahamas and USA; acquired 1980s

Literature

Description
Free-blown in varying intensities of cobalt blue. Each with a tall cylindrical neck and everted lip, two with a slight constriction where the neck meets the piriform body. Intact, with some iridescence.

Roman bowl
c. late 2nd-3rd century AD
Glass
Height 6.5cm, diameter 21cm

Provenance
Carla Chehab, Lebanon
Private collection, UK; acquired from the above prior to 1980, thence by descent

Literature

Description
Free-blown in a clear light green glass, with very thin walls. The tubular rim is folded outwards, flaring, the deep bowl curves towards the raised ring base. Intact.
Roman Sidonian amphoriskos
Syro-Palestinian, second half of the 1st century AD
Glass
Height 7.8cm

Provenance
Kaufmann’s Antiques, Tel Aviv, Israel
Private collection, USA; acquired from the above, 20th March 1972

Literature

Description
The translucent, deep cobalt blue glass was blown into a mould of two sections. The wall is decorated with three continuous friezes, the central is a band of tendril scrolls framed by pairs of narrow borders above and below. The upper and lower friezes composed of long, vertical tongues. Drawn handles, one of clear glass and one opaque pale blue, reach from the top of the shoulder towards the top of the cylindrical neck, the lip out-splayed and in-folded. Bulbous body, the walls sloping sharply towards the flat base. The glass with many air-bubbles. Intact.

Roman beaker
3rd century AD
Glass
Height 7.9cm

Provenance
M. Lottmann, Paris, France; acquired 1960s-70s from the French art market

Literature
A simple form but difficult to find an exact parallel, for an example with a slightly wider base compare John W. Hayes, *Roman and Pre-Roman Glass in the Royal Ontario Museum* (Toronto, 1975), p.121, pl.210, no.475, dated late 3rd-first half of the 4th century AD

Description
Free-blown in a clear turquoise-blue glass, the straight-sided beaker has a slight indent below the small, flared rim. Intact, the surface with an attractive, mottled iridescence.
Roman chalice
c. 5th century AD
Glass
Height 8.2 cm

Provenance
M. Lottmann, Paris, France; acquired 1960s-70s from the French art market

Literature
John W. Hayes, Roman and Pre-Roman Glass in the Royal Ontario Museum (Toronto, 1975), p.112, pl.16, no.408 and pl.24, no.383

Description
Blown in clear blue glass, the top of the slightly flaring cup twisted during manufacture to produce fine diagonal striations, set on a short, thin stem, the wide foot with a tubular outer edge. Intact, the surface in particularly good condition.

Roman tankard
3rd-4th century AD
Glass
Height 16.5 cm

Provenance
M. Lottmann, Paris, France; acquired 1960s-70s from the French art market

An old note in his hand reads ‘Carafe a large embacchuse cuffèlèt [?] prochous (Arctonkisa) Roman II 3e4e circle’

Literature
For an example but with an applied foot compare Pompeji Wiederentdeckt (Rome, 1993), pp.101-102, no.133

Description
The tankard has a wide, circular mouth, drawn handle with thumb rest, piriform body with low, rounded belly and integral moulded foot. Thick pearl-like iridescence on the interior.
Anglo-Saxon globular beaker
6th-7th century AD
Glass
Height 11.7cm

Provenance
Private collection, London, UK; acquired Sotheby’s, London, UK, 1960s-1970s, thence by descent

Literature
For related forms see Sonja Marzinzik (ed.), Catalogue of Anglo-Saxon Glass in the British Museum (London, 2008), fig.22/121, fig.23/125, fig.27/154, fig.28/160 and for the colour ibid., p.138, cat.no.78-79

Description
Mould-blown in olive-green glass with many small air bubbles, the bulbous body has fine spiral ribbing, a flaring mouth, thickened rim slightly everted and inward folded, trail around neck, indented base with pontil mark. Intact, some encrustation and light staining around the spiral trailing, some small areas of trailing now missing.

This is a relatively tall example.
Cycladic female figure
Early Spedos, c.2600 BC, attributed to the Bent Sculptor
Marble
Height 15.9cm

Provenance
Piet and Ida Sanders, the Netherlands; acquired 1962, thence by descent
Private collection, London, UK; acquired 2015, thence by descent

Literature

Description
The figure is depicted with her arms crossed, left over right, beneath shallow conical breasts, the left hand tapering off without definition, the right with fingers indicated; the elbows hide her waist. Her shield-shaped head with pointed chin and long triangular nose is tilted backwards, the uppermost edge flatted and set back. There is an elongated gap between the legs, which are bent at the knee, stretching from heels to thighs. The buttocks are indicated by a change in plane. Attributed to the Bent Sculptor (Getz-Gentle), and possibly from Naxos. Intact with an ochre encrustation, some minor chips, in particular to the feet, some scratches to the surface from modern cleaning.

Examples of the Spedos type represent the pinnacle of prehistoric Cycladic sculpture. The majority of such figures have been excavated from necropoleis, and their function is extremely uncertain. Many have had their heads broken away, not always at the weakest point of the neck, possibly indicating that they were deliberately decapitated and perhaps acting as a substitute for sacrifice. Other scholars have looked to the emphasis on the female genitalia, specifically the protection of the womb by the arms, and believe that the idols represent the Great Mother, a goddess of fertility and procreation. Indeed, male examples are known but rare. The uncertainty over the purpose of these enigmatic figures adds to their mystery and allure.

Egyptian black-top vase
Predynastic Period, Naqada I, c.4000-3500 BC
Terracotta
Height 12.4cm

Provenance
Maurice Bouver, Alexandria, Egypt; exported to Switzerland 1959, thence by descent

A note from the register of the collection says ‘Tano (?), Farchout, near Nag Hammadi’. Tano was a dealer in Cairo, and Farchout, or Farshout, is in the Upper Nile, around 50km from Luxor. The note implies that Bouver bought the piece from Tano, at that it was found in Farchout.

Literature
Compare Sir W. M. Flinders Petrie, Prehistoric Egypt, Corpus of Prehistoric Pottery and Palettes (Warminster, 1974), pl.VII, 66a

Description
The skilfully made, ovoid body rises from a tiny flattened base, to the narrow upward flaring mouth. The surface is burnished red with a black top, which gives this type of ware its name. Intact, the surface in particularly good condition.

The skillfully made, ovoid body rises from a tiny flattened base, to the narrow upward flaring mouth. The surface is burnished red with a black top, which gives this type of ware its name. Intact, the surface in particularly good condition.
**Egyptian cosmetic jar**  
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC  
Serpentine  
Height 5.5cm

**Provenance**  
Albert Newall, Cape Town, South Africa; exported to the UK 1970s.  
Peter Newall, UK; by descent from the above.  
Julie Newall, UK; from the above, her husband.  
Albert Newall was an antiques dealer in South Africa and had a small collection of antiquities.

**Literature**  

**Description**  
The kohl pot is carved in one piece of black serpentine. The body has a carinated profile, narrow, short neck, a wide flat lip and a small kicked foot. The integral, square base has four rectangular legs and a stepped lip. A section of the lip restored.

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**Egyptian cosmetic jar**  
Middle Kingdom, 11th-12th Dynasty, c.2055-1795 BC  
Calcite  
Height 4.1cm

**Provenance**  
Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent.

**Literature**  

**Description**  
Cosmetic kohl pot carved from a banded cream-coloured calcite. The elegant form has a pronounced, sloping shoulder, a disc foot, and a broad, flattened rim. The foot with some minor chipping.

The material is also often known as alabaster, and was used for the production of sculpture, vessels and implements throughout the Egyptian civilisation from the earliest times up to the Ptolemaic and Roman Periods.
Egyptian head of a shabti for Akhenaten
New Kingdom, 18th Dynasty, Amarna Period
c.1352-1336 BC
Sandstone
Height 5.3cm

Provenance
Private collection, Norfolk, UK; inscribed on the back in ink: ‘TA’ (possibly for Tel el-Amarna)
Sir Sidney Nolan, OM, AC (1917–1992), Australia and London, UK
Private collection, London, UK; acquired March 2012

Nolan was a painter, illustrator, printmaker, set designer, and one of Australia’s most significant modernist artists.

Literature
Compare Cyril Aldred, Akhenaten and Nefertiti (London, 1973) no.169, for the wig type, and no.171 for a quartzite example

Publications

Description
Sandstone head from a shabti for the pharaoh Akhenaten, wearing a full wig with uraeus at the forehead. Faint traces remain of the black pigment used to highlight the eyes. Surface rubbed, but a fragment without restoration.

The reign of Akhenaten saw pharaonic Egypt undergo the greatest religious and political changes in its existence. The king was a tyrant and a rebel, and brought about the world’s first monotheistic religion, that which worshipped Aten, the sun disc. Indeed, born ‘Amenhotep’, after the death of his father Amenhotep III, he changed his name to Akhenaten, literally meaning ‘beneficial to Aten’. His wife Nefertiti is perhaps the most famous Egyptian Queen, second only to Cleopatra. Her name, can be translated as ‘a beautiful woman has come’. They had several children together, including a son, later known to us as Tutankhamun.

The shabtis of Akhenaten show him wearing differing crowns and are notable for the use of a wide variety of materials. They survive only in fragmentary form as they were deliberately broken in antiquity, presumably soon after his death, when all trace of the late pharaoh and his cult of the Aten was violently destroyed.

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Egyptian shabti for Hor
Late Dynastic Period, 26th Dynasty
c.664-600 BC
Faience
Height 18.8cm

Provenance
Private collection, Argyll, UK; acquired early 20th century, thence by descent

Description
The mummiform figure wears a striated wig and braided beard, the cosmetic lines and facial features finely detailed. Arms crossed at the chest, the hands protruding through the wrappings and holding a pick, hoe and seed bag. Nine horizontal bands of hieroglyphic inscription across the lower body in which Hor is described as being ‘born to Herib’. Dorsal pillar uninscribed. Some dark mottling, a few firing faults to the glaze adjacent to the left calf, light encrustation to the face, a chip to the back right corner of the base, otherwise intact.

The word ‘shabti’ literally translates as ‘answerer’. When the deceased were called upon in the afterlife to perform tasks for Osiris, Lord of the Underworld, their shabtis would fulfil the request, hence the need for the agricultural implement. The hieroglyphic text incised into the ushabti’s body, is generally known as ‘spell 6’ from the Book of the Dead. By the Late Dynastic Period the elite were buried with several hundred of these figures, often one for each day of the year.
**Egyptian shabti for Iahmes**

**Late Dynastic Period, 30th Dynasty**

**c.380-343 BC**

**Faience**

**Height 18.8cm**

**Provenance**

M. Henri Rouart (1833-1912), Paris, France

Private collection, France; by descent from the above

Private collection, London, UK

Rouart was a wealthy engineer and amateur painter who trained under Millet and Corot and was a close friend of Degas and Manet. His collection included Asian and Impressionist art as well as Antiquities.

Degas’ painting, Hélène Rouart in her Father’s Study, now in the National Gallery in London, shows Rouart’s daughter standing next to a glass case in which are displayed several Egyptian antiquities, one of which, quite possibly, may be this shabti.

**Description**

The mumiform figure with a pale turquoise-blue glaze, wears a striated wig and braided beard, the cosmetic lines and facial features finely detailed. Arms crossed at the chest, the hands protruding through the wrappings and holding a pick and hoe, a woven seed bag over his left shoulder. The lower body with nine horizontal lines of text identifying the owner as Iahmes, High Priest of Ptah. Broken at the knees, ankles and feet, small loss to proper left cheek, the glaze rather worn.

**Egyptian hedgehog scaraboid**

**Late Dynastic Period, 25th-26th Dynasty, c.747-525 BC**

**Steatite**

**Length 3.2cm**

**Provenance**

Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950

Elsa MacLellan, UK; by descent from the above

Private collection, London, UK; by descent from the above

Private collection, Rome, Italy; acquired 2012

**Literature**

Compare C. Andrews, *Amulets of Ancient Egypt* (London, 1994) fig.54a

**Publications**


**Description**

Steatite scaraboid with pale green glaze in the form of a walking hedgehog. An openwork suspension loop underneath the animal’s snout. He has small pricked ears, a furrowed brow and large eyes. The upper surface incised with a series of V-shaped lines representing the spines, the underside of the base carved with the figure of Bes wearing his distinctive feathered headdress. A small chip from the front of the base, repaired fracture to suspension loop.

Scaraboids in the form of hedgehogs were popular in Egypt from the Middle Kingdom onwards. The symbolism of the hedgehog’s emergence from a long period of hibernation was akin to the concept of rebirth, whilst their spiny exterior was thought to give protection against dangerous creatures and evil spirits. The god Bes was seen as protector of women during childbirth, warding off evil spirits.
Egyptian statuette of a baboon
Late Dynastic Period, 25th-31st Dynasty, c.747-332 BC
Wood
Height 10cm

Provenance
Gustave Mustaki, Alexandria, Egypt; exported from Egypt to the UK under licence c.1950
Elsa MacLellan, UK; by descent from the above
Private collection, London, UK; by descent from the above
Private collection, Rome, Italy; acquired 2012

Literature
Ancient sculpture in wood is comparatively rare, for examples of Thoth as a baboon, compare Maria Morgensen, La Glyptothèque Ny Carlsberg; La Collection Égyptienne (Copenhagen, 1930), pl.LVI, nos.440-442, pp.58-59

Description
A manifestation of the god Thoth, the baboon squats on his hind-quarters, his hands resting on his knees, revealing his pronounced genitalia. The plain mantle hangs down his front and back, he rests on an integral base with rounded back edge. An ancient hole drilled in the underside. The snout reattached, some fissures to the wood mainly affecting the right knee and base.

Baboons (Papio Hamadryas and Papio Cynocephalus) were seen by the ancient Egyptians as nocturnal creatures, associated with the moon-god Thoth, the god of knowledge and writing. The noise they create just before daybreak was perceived as a fanfare to the sun, indicating foreknowledge of its return. As such, they were also allied to the the sun god, Ra. Thoth, and by association the baboon, was praised as the inventor of the written word and a purveyor of truth. Many of his worshippers hoped that he might smite down those enemies who wished to lie to them and do them harm.

Egyptian Horus-headed harpoon
Late Dynastic Period, 26th-31st Dynasty, c.747-332 BC
Bronze
Height 11.7cm

Provenance
Edmund M. Kaufman, California, USA; acquired from the above 1981

Literature

Publications
Sotheby’s, London, UK, Antiquities, 8th December 1986, lot 128a

Description
In the form of the falcon god Ra-Horakhty, a protective uraeus on his forehead behind which a vertical shaft rises with a two-dimensional falcon creating the barbs of a harpoon through semi-folded wings. Tips of both birds’ beaks show signs of impact, some surface corrosion though crisp details still apparent.

Egyptian mythology states that the harpoon was used by Ra on his journey through the hours of darkness, during which he had to battle the snake god Apophis. This piece was likely used as part of a temple ritual.
**Villanovan vessel with ram**
Central Italy, Etruria, late 8th-early 7th century BC
Impasto ware
Height 20.8cm

**Provenance**
Collection K.A., Riehen, Switzerland; acquired 1974, thence by descent through the family

**Literature**
Compare an example at the Louvre Museum, Paris, France, accession number CA 3456

**Publications**
Auktion Koller 32, Nr. 3684, November 1974

**Description**
The single-handled vessel, with rounded body and carinated shoulder, is set on three tall, splayed feet. The smooth surface with incised decoration around the shoulder consisting of groups of six vertical lines interspersed with single round indentations. A small animal, most likely a ram, perches on the handle, its forelegs resting on the jug’s upward flaring rim. One foot reattached, areas to the head and back of the animal repaired and small in-fillings to surface at shoulder.

Impasto ware is formed from a coarse brown clay, though its smooth, polished surface has an almost metallic lustre. Tripod cups such as this generally come from a well-known workshop in Bisenzio on the shores of Lake Bolsena in Etruria. The pottery of this workshop marks the transition from the Villanovan period to the Orientalizing.

**Cypriot Bichrome ware amphora**
Cypro-Archaic, 8th-7th century BC
Terracotta
Height 66.5cm

**Provenance**
Dr Takey Crist, Cyprus Museum of Jacksonville, North Carolina, USA, accession no.93

**Exhibitions**
Cyprus Museum of Jacksonville, North Carolina, USA, prior to 2005-2018

**Literature**
Compare Corpus Vasorum Antiquorum, Louvre 5 (Paris, 1928), pl.18, nos.7-8

**Publications**
Takey Crist, The Cyprus Museum (Nicosia, 2005), p.3

**Description**
Sizeable amphora, the neck and body elaborately decorated with concentric circles and bands in brown and red, the rim with a band of zig zags, inside of neck with plain bands. A vertically arching handle either side of the shoulder, rim with flattened lip, the body tapering to a ring base. Intact, staining to the surface, the decoration affected by dripping water, a small surface loss on the shoulder, some incrustation and root marks affecting one side more than the other.
Greek red-figure hydria
C. 4th century BC
Terracotta
Height 27cm

Provenance
Edward Carter Preston (1885-1965), Liverpool, UK
Julia Carter Preston (1926-2012); by descent from the above

Edward Carter Preston was a renowned Liverpool artist, sculptor and medallist, his daughter was a successful potter.

Description
Greek red-figure hydria showing an intimate scene between two women wearing belted chitons. The left hand figure has her hair tied in a krobylos, in her right arm she holds an alabastron aloft, and in her left she dangles a spotted length of cloth or sash, seemingly the same as that which hangs in the space above them. The right-hand figure is seated on a simple plinth whilst she supports a bird on her hand in front of her and gazes into its face, her left arm lifting a fan behind her head. The subsidiary decoration consists of a band of dots encircling the double-moulded lip, a band of laurel leaves around the neck, and a row of Greek keys beneath the ground of the scene. With one low-arching handle and a pair of up-turned handles. The underside, outer edge of the doubled-reeded foot, and handle zones reserved. Recomposed from multiple fragments, a small amount of over painting affecting the top of the plinth on which the right-hand figure sits, and a small section of the drapery on her lap.

Cypriot Bichrome ware amphora
Cypro-Archaic, c. 750-600 BC
Terracotta
Height 24.8cm

Provenance
Dr Takey Crist, Cyprus Museum of Jacksonville, North Carolina, USA, acc.no.84

Exhibitions
Cyprus Museum of Jacksonville, North Carolina, USA, 1988-2018

Literature
For a similarly decorated amphora (dated to Cypro-Archaic I), but set on a lower foot, compare Vassos Karageorghis, Darrel A. Amyx and associates Cypro-Antiquities in San Francisco Bay Area Collections, Studies in Ancient Mediterranean Archaeology, Vol. XXV, Corpus of Cypro-Antiquities 5 (Gothenburg, 1974), pl.XX, fig.64

Publications
Takey Crist, The Cyprus Museum (Nicosia, 2005), p.33

Description
The Bichrome ware amphora has a pale washed body decorated with dark-brown and umber slip. The handles are at right angles to the flattened lip. The body sits on a conical base. Wide umber band to the inside of the neck and around the short foot. Dark brown is used for the rest of the decoration, save for the umber flower petals, and consists of a thick, solid band and a band of thin parallel lines. The shoulder has chequerboard and linear decoration, two lotus flowers either side the central motif. The triple reeded handles have a ladder pattern on the central rib and solid slip on the two outer. Beneath the lip are two rows of zigzag, the upper surface of the lip is encircled with a series of thin lines. Intact, scattered losses and pitting to the surface. A crack where one handle joins the rim which occurred prior to firing. ‘K2434’ is written in pencil on the base, and ‘84’ in ink.

This type of water carrying vessel - two lateral handles to enable lifting and one vertical handle for pouring - was often used in funerary rites for pouring libations to the deceased.
Byzantine earrings with plain shields and granulation drops
c.4th-6th century AD
Gold
Length 4.4cm

Provenance
Galerie Peter Lankoff, Freiburg im Breisgau, Germany
Private collection (d.1974), Dreisamtal, Germany; acquired from the above 1971, thence by descent

Literature
Compare an example at the National Museum of Aleppo, Syria, C1851, see Michel Fortin, *Syria, Land of Civilisations* (Quebec, 1999), p.302, no.342

Description
Each in the form of a stylized figure and formed of a hammered, convex, circular shield with volute wire decoration towards the bottom, leading to a short neck, a ribbed collar and a drop composed of three large and two small hollow spheres with extensive granulated decoration for the borders and rectangular drops. At the top of the shields are small hoops, attached to S-hooks. Intact and wearable.

Roman ring with garnet cabochon
3rd century AD
Gold and garnet
UK ring size O, internal diameter 1.7cm

Provenance
Madame Frances Artuner, Belgium; acquired 1960s

Description
Hollow, hammered gold ring, the interior smooth and the exterior of the offset shoulder decorated with ridges, the garnet cabochon surrounded by a double border. Intact and wearable.
Sumerian cuneiform tablet
Third Dynasty of Ur, 25th year of the reign of Shulgi, c.2070 BC
Fired clay
Dimensions 3x2.8 cm

Provenance
De Groote Collection, Belgium; acquired in the early 20th century
Charles Ede, London, UK; acquired 2002
Private collection, Rome, Italy; acquired 2006 from the above

Description
Tablet inscribed in Sumerian cuneiform on both sides, one with four lines of text the other with six, recording the delivery of one pure sheep and one pure goat, presumably for cultic purposes. Intact, some dendritic staining to the surface.

Piravend male horned figure
Iran, Luristan region, c.1000-750 BC
Bronze
Height 5.3cm

Provenance
Maurice Bouvier, Alexandria, Egypt; exported to Switzerland 1959, thence by descent

Literature
An almost identical example has been referred to as an appliqué for a sheet metal vessel. The slightly curved yet entirely smooth reverse of our example would suit such a purpose. Compare P.R.S. Moorey, A Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum (Oxford, 1971), pl.40, no.215. For other examples compare Bronzes du Luristan (Paris, 2008), p.200, no.206 and for an example with more elongated legs ibid., p.201, no.208

Description
He stands with legs apart, the stumpy arms at right angles to the diminutive body. The triangular head has concentric circles forming bulging eyes, a thin and prominently hooked nose, two outwards curving horns atop his head, a raised circle between the eyebrows and a protruding knop indicating the phallus. The surface with a light green patina, the tip of one horn restored.
Roman column finial
1st-2nd century AD
Marble
Height 28cm, width 22cm, depth 11cm

Provenance
Giorgio Sangiorgi (1886-1965), Rome, Italy
Private collection, Monaco; by descent from the above

Literature
Compare a complete example at the Metropolitan Museum of Art, New York, USA, referred to as a candelabrum, L.2013.14.1

Description
The top of a decorative marble column showing two entwined acanthus stalks with spreading leaves topped by two large pinecones. Each side is enlivened with a pair of floral rosettes. A fragment with wearing and chips to the surface.

These columns, sometimes referred to as candelabra adorned the gardens of the Early Imperial villas of the elite.

Roman Chthonic sculpture
1st-2nd century AD
Bronze
Height 14.7cm

Provenance
Private collection, Sorengo, Switzerland; acquired 1980s

Publications
Animali nel Mondo Antico dal 3000 A.C. (cultura știta ed egizia) al 500 D.C. (fine dell’Impero Romano) (Lugano, 1992), pp.46-47, no.125

Description
This enigmatic, cast bronze sculpture stands on three feet. The twisted tree trunk is naturalistically modelled with fissures and broken branches. A snake entwines itself up and around the trunk whilst its head is working its way back down. Intact, with an attractive green patina.
Roman inscription
2nd-3rd century AD
Marble
Height 10.5cm, width 19.8cm

Provenance
Countess of G, Paris, France

Description
Fragment from an epitaph, most likely a columbarium plaque. It was commissioned by Antonia, who may be the daughter of a Cnaeus, in memory of her “dearest and incomparable husband”.

The text reads:
ANTONIA CI... MARITODV... INCOMPAR...

Transliterated as:
Antonia Cn[aei] (filia)? - - -
marito dul[cissimo et]
incomparable[bi - - -]

Some staining to the surface, broken on all sides, some light encrustation to the edges, two parallel ridges on the reverse indicate signs of reuse.

Large Roman celebratory inscription
1st-2nd century AD
Marble
Height 51.5cm, length 88cm

Provenance
C.N. à Gand, Gallery Baum, Brussels, Belgium
Private collection, Belgium; acquired from the above, mid-1980s

Description
Large marble panel for a freed slave, the Latin inscription with crisp lettering.

The text reads:
C.POMPILIVS.C.L.TERTIVS SEVIR.ITERV(M).AVG.SIGNI HERENNIAE.Q.L.AVCTAEVNCAP

Transliterated as:
Gaius Pompilius Tertius, freedman of Gaius Priest of the Cult of Augustus for the second time To Herennia Aucta Cunca, freedwoman of Quintus

There are traces of cement on the back, implying that this fragment was later inserted into, or mounted on, a wall. Some large chips from the edges, particularly on the proper left where the last letter of the final word remains only in part.

The dedicator is called Gaius Pompilius Tertius, freedman of Gaius. He was a slave called Tertius who took his master’s names Gaius and Pompilius when manumitted. He was a sevir Augustalis; an association of rich freedmen found in most towns, technically responsible for imperial cult, though in reality it was a means of giving rich freedmen quasi-magistrate status. He describes himself as SIGNI, meaning literally ‘of the standard / statue’. It might be an abbreviation for ‘signifer’ (standard-bearer). The dedicatee is Herennia Aucta, freedwoman of Quintus. She was a slave called Aucta, manumitted by Quintus Herennius.
Roman statuette of Fortuna
1st-2nd century AD
Bronze
Height 13.4 cm

Description
The goddess wears a himation over her head, pulled across her body and draped over her left arm, a chiton underneath. She holds a cornucopia in her left hand, her right is bent and reaches forwards, her hand cupped to hold a now lost object. She wears a crescentic diadem in her centrally parted wavy hair, the silver inlaid eyes with incised pupils are gazing forward as she subtly tilts her head to the right. Some small areas of damage, particularly effecting the fingers of the right hand. The small holes to the drapery were created during the casting process.

Roman bust of Hermarchus
2nd century AD
Marble
Height 22.7 cm, width 14 cm

Description
His head turning slightly to the left, deep set eyes gaze out from beneath a furrowed brow. Aquiline nose with long moustache frames his parted lips. He has thick locks of wavy hair, a curling beard and sharp cheek bones. On an integral herm-like bust with two rectangular recesses and dowel holes to the shoulders containing lead. Small chips to the end of the nose, a triangular section to the base of the right rear shoulder restored. A small loss or abrasion on the right of his beard.

Hermarchus (c. 340-after 270 BC) was a philosopher and a disciple of Epicurus, succeeding him as head of the Epicurean school in Athens. The portrait has been identified thanks to a bronze copy found in Herculaneum, which bore an inscription naming the individual as Hermarchus of Mytilene.

Provenances
Giorgio Sangiorgi (1886-1965), Rome, Italy; acquired late 19th-early 20th century
Private collection, Monaco; by descent from the above
Charles Ede, London, UK; acquired 2004
Private collection, Tarregnin, Switzerland; acquired from the above
Private collection, Wiltshire, UK

Private collection, UK; acquired in the late 1970s-early 1980s
David Cambridge, Cheltenham, UK
Private collection, France; acquired 1999-2000

Publications
Fulvio Orsini, Theodoor Galle and Johannes Faber, Illustrium imagines: Ex antiquis marmoribus, nomenclatibus et gemmae expressae (Antwerp, 1666), p.64, no.111
Manfred Kätzlmeier-Frank, Theodor Galles, Zeichnungen zu Fulvio Orsinis Imagines. Der Codex Capponianus 228 (Münster, 1993), pp.211ff., no.114
Marian van der Meulen, ‘Rubens: Copies after the Antique’, Corpus Rubenianum Ludwig Burchard, Part XXIII (London, 1995), vol.II, p.237ff., no.209, and vol.III, figs.442-446 illustrates both Galle’s drawing (Vatican Library, Codex Capponianus 228) and an anonymous copy of this drawing which was retouched by Rubens (Musée du Louvre, drawing no.209)

Literature
For the type, dated to the mid-3rd century BC, see R. von den Hoff, Philosophen porträts des Früh-ind Hochhellenismus (Munich, 1994), pp.73ff
European sword blade, Norfolk
Bronze Age, c.12th-8th century BC, found in Norfolk
Bronze
Length 47.5cm, weight 596g

Provenance
H.D. and Flinders Petrie, Norfolk, UK
Private collection of Dr. M.G.W., Cornwall, UK

Literature

Description
The cast, hammered and incised blade still has sharp edges and is of an attractive elongated leaf form, the blade narrowing slightly after the base and widening again towards the tip. The sword is decorated with a border of two incised lines which mimic the blade’s shape. The sides flare sharply before the flattened base, the four circular perforations used to attach a handle of another material. The form is of Wilburton Type. The handle broken away.

Byzantine bolt
5th-6th century AD
Bronze, lead and iron
Length 30cm

Provenance
Nicolas Koutoulakis, Paris, France; acquired 1970s
Private collection

Publications
Christie’s, New York, USA, *Antiquities and Souvenirs of the Grand Tour*, 28th-29th April 1999, lot 731

Description
Rectangular iron box-frame set in a lead matrix, the bronze quadrangular sliding bar with incised cruciform decoration of crosses and circles, a series of protruding teeth or pegs to the upper surface. Intact, the lock still moveable.