

C H A R L E S E D E
200

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Egyptian lug handled jar
Naqada II-1st Dynasty, c.3500-2900 BC
Height 9.1cm



Egyptian cosmetic vase in granodiorite
Middle Kingdom, mid-12th Dynasty, c.1900 BC
Height 10cm



Egyptian magic wand in hippopotamus ivory
Middle Kingdom, 11th-13th Dynasty, c.2040-1660 BC
Length 35.5cm



Egyptian faience stirrup jar
New Kingdom, late 18th Dynasty, c.1350 BC
Height 7cm, diameter 7.2cm



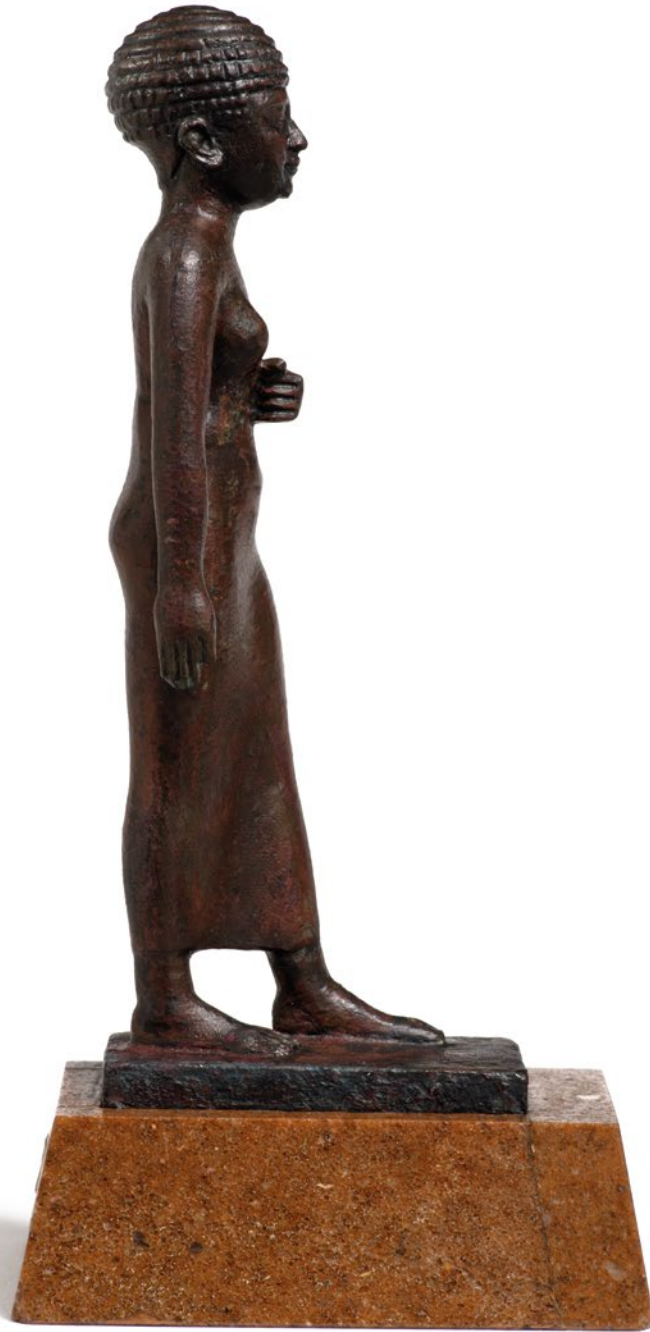


Two Egyptian limestone relief fragments with Hapi
New Kingdom, 19th-20th Dynasty, reigns of
Ramesses II-III, c.1279-1155 BC
Dimensions 34.6x29cm and 36.2x34.7cm





Egyptian bronze statuette of Keredankh, mother of Imhotep
Late Dynastic Period, c.600 BC
Height 14cm, excluding base





Egyptian faience shabti for Nefer-ib-re-sa-neith
Saqqara, Late Dynastic Period, 26th Dynasty,
reign of Amasis II, 570-526 BC
Height 18.3cm





Egyptian bronze statuette of a cat
Late Dynastic Period, 26th Dynasty,
Saite Period, c.664-525 BC
Height 13cm



Egyptian fragment from a wooden sarcophagus
of the Samaref priest Horwedja
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Dimensions 47.9x5.4x13.6cm



Egyptian greywacke head of Isis
Late Period, 25th-26th Dynasty, c.747-525 BC
Height 10.7cm



Egyptian greywacke head of Osiris
Late Dynastic Period, mid-26th Dynasty, c.600 BC
Height 10.7cm



Egyptian wooden statuette of a youthful Pharaoh
Ptolemaic Period, early 3rd century BC
Height 10.2cm



Elamite terracotta jar
Susa region, Iran, mid 3rd millennium BC
Dimensions 35x28cm





Canaanite bronze statuette of a woman
Syria, c.2000-1500 BC
Height 14.8cm



Amlash terracotta steatopygous female
9th-8th century BC
Height 13.9cm



Greek bilingual terracotta eye-cup
Athens, c.520 BC, attributed to Pheidippos
Height 12.7cm, across the handles 39.7cm





Roman glass cameo of Athena
c.1st century BC
Height 3cm



Roman glass cameo with head of Bacchus
Late 1st century BC
Height 3,7cm



Hellenistic marble pilaster capital
Late 2nd-early 1st century BC
Dimensions 48.5x70.5x39cm





Roman marble statue of goddess
1st century BC/AD
Height 70cm





Roman bronze pin with hand finial
1st-2nd century AD
Height 9,5cm



Roman bronze female head
2nd-3rd century AD
Height 5.7cm





Egyptian lug handled jar
Naqada II-1st Dynasty, c.3500-2900 BC
Height 9.1cm

Carved in a hard black stone with pale veins. The ovoid body has small lug handles, a flat rim with sharp edge, and a small kick to the flat base. A chip to the body, one handle and part of the lip reattached, the latter with some small areas of restoration.

Provenance

Maurice Nahman, Cairo, Egypt
Andre Spoerry, France; acquired from the above, 1st April 1926, thence by descent

Comparanda

For the form see A. El-Khouli, *Egyptian Stone Vessels; Predynastic Period to Dynasty III* (Mainz, 1978), Class II/F, pls.55-57 and W. Arnold Meijer, *Master of Stone: Egyptian Stone Vessels from Predynastic Times to the Middle Kingdom* (Amsterdam, 2018), p.25, no.15e



Egyptian cosmetic vase in granodiorite
Middle Kingdom, mid-12th Dynasty, c.1900 BC
Height 10cm

Concave sides flaring towards the flattened, protruding, square-edged rim, the base flat. Carved from an attractive grey-green-black granodiorite. Smooth interior, the surface polished. Some small chips. This is an extremely fine example.

Provenance

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

Comparanda

For the form see Flinders Petrie, *The Funeral Furniture of Egypt with Stone and Metal Vases* (London, 1937), pl.XII, no.116. For the stone see Arnold Meijer, *Masters of Stone; Egyptian Stone Vessels from Predynastic Times to the Middle Kingdom* (Amsterdam, 2018), p.62, fig.56c and *ibid.*, p.62, fig.56f for the form



Egyptian magic wand in hippopotamus ivory
Middle Kingdom, 11th-13th Dynasty, c.2040-1660 BC
Length 35.5cm

An apotropaic wand carved from a vertical section of hippopotamus ivory with a single line of inscription in hieroglyphics reading: 'Recitation by these Gods: [we] have come [to extend protection] around the lady of the house Seneb-Su-Heri, alive, sound, healthy, repeating life'. Recomposed from several pieces, the surface particularly worn in the centre.

The shape of these wands suits their purpose as magical weapons: evidence of prolonged wear on many of them indicates that such objects were used during everyday life. Placed around or under the beds of their owners, they apparently served to ward off snakes, poisonous insects and similar hidden dangers. It has been suggested that because the points are often worn away on one side they were used repeatedly to draw magic circles around the dwelling places of their owners.

Most examples are decorated with pictures of dangerous animals rather than an inscription. Wands such as this have been found in the tombs of children, suggesting they would continue to protect the deceased in the afterlife

Provenance

Nicholas Tano (d.1924), Cairo, Egypt
 Phocian Jean Tano, Cairo, Egypt; acquired by descent from the above c.1930-1950
 Private collection, London, UK
 Private collection, Rome, Italy; acquired 2006

Comparanda

Compare Hans Wolfgang Müller, *Ägyptische Kunstwerke, Kleinfunde und Glas in der Sammlung E. und M. Kofler-Truniger, Luzern* (Berlin, 1964), no.A 100 and James P. Allen, *The Art of Medicine in Ancient Egypt* (New York, 2006), p.29, no.20

Published

Sotheby's, New York, USA, *Antiquities and Islamic Art*, 17th December 1997, lot 56



Egyptian faience stirrup jar
New Kingdom, late 18th Dynasty, c.1350 BC
Height 7cm, diameter 7.2cm

The black, painted decoration is under the glaze and consists of a band of linear motifs around the shoulder with crosses in the open spaces, above which are three arches containing a row of dots. A stylised lotus flower runs along the upper edge of each handle. The round body has a ring base, flaring spout, and twin handles astride a false neck. Mould-made in a vivid electric-blue faience, the mould perhaps joining at the widest point of the diameter. Intact. One of the finest-known extant examples.

This is an imitation of the terracotta Mycenaean stirrup jars which were imported into Egypt in vast quantities c.1400-1200 BC. The Egyptians copied this well-known form in terracotta but also, as items of luxury, in faience and occasionally alabaster. Stirrup jars held unguents or liquids; the form allowed controlled flow of the precious contents by holding the handles with the second and third fingers, and placing the thumb over the spout.

Faience is a glazed ceramic material, invented during the Predynastic period, sometime in the mid-4th millennium BC. It is made up of 90% silica, 5% lime and 5% alkali (either natron or plant ash). The variations in colour are brought about by the addition of a colourant, usually copper based, creating a bright-blue tone. The dry ingredients are mixed with water to form a paste, and then moulded into shape. As the paste dries the alkaline salts rise to the surface, and upon firing they form the glaze. It is well acknowledged that faience from the New Kingdom has a higher level of quality and craftsmanship than that created during the other periods of Egyptian history. It was during the New Kingdom that they began to push the boundaries of what was possible with this vibrant material.

Provenance

Dr Frédéric Ephraim (1898-1976), Paris, France;
acquired in Paris, c.1950
Jean C. Genty-Ephraim (1925-2016), Lugano,
Switzerland; by descent from the above
W. Arnold Meijer, the Netherlands; acquired September
2013 from the above
An old collection label on the base: A 174 EAAA

Published

Israel Museum Journal, *Catalogue 2016, Egyptian Empire*,
p.81, no.26
Daphna Ben-Tor, *Pharaoh in Canaan: The Untold Story*
(Jerusalem, 2016), pp.103-105, no.36

Comparanda

Compare Petrie Museum inventory number UC 16630 and Fitzwilliam Museum, Cambridge, object number E.5.1928, record id 52479. For a similarly decorated example purchased at Tunch el-Gebel see Ashmolean Museum, Oxford, inventory number 1922.77.



Two Egyptian limestone relief fragments with Hapi
New Kingdom, 19th-20th Dynasty, reigns of
Ramesses II-III, c.1279-1155 BC
Dimensions 34.6x29cm and 36.2x34.7cm

From a colossal statue of a New Kingdom Pharaoh, in fine limestone and almost certainly from Abydos. The scene depicts the two manifestations of the Nile fertility god Hapi: Hap-Meht of Upper Egypt on the left and Hap-Reset of Lower Egypt on the right, standing either side of tall flowering plants, symbolic of their respective regions. The two manifestations tying these plants into a knot, forming the *sema* hieroglyph (the lungs and windpipe), symbolise the union of the two Kingdoms of Egypt. Both representations show the god in the form of a man, with bare torso, pendulous breasts and swollen belly which hangs over the abbreviated belt. They each wear a wide collar, a long wig tucked behind the ears and a false beard. The left figure has a crown of so-called southern flowers, whilst papyrus flowers crown the right-hand figure. In front of them are hieroglyphs, which, along with the flowers on the scene, are deep carved and show evidence that they were decorated with colourful inlays. The hieroglyphs can be translated as “I have united for you the two lands”, reiterating that these fragments were created when the two Kingdoms of Egypt were brought together under one king. Traces of paint and some dendritic staining to the surface. Some of the inlay remains in the water hieroglyph on the left fragment, though it has lost its glaze.

Very similar representations can be seen on the throne of a colossal statue of Ramesses II. Based on stylistic interpretations, it is most probable that the present fragments performed a similar function. The Egyptians identified Hapi as the inundation of the Nile, his voluptuous figure being part of the iconography of fertility and abundance. The duality of his kingship over Upper and Lower Egypt is linked with prosperity brought by the waters of the Nile. Despite this, no temples or sanctuaries have been found dedicated to Hapi.

Provenance

Probably Spink, London, UK; mounted in the 1960s
John J. Slocum, (1914-1997), New York, USA; thence by descent

The majority of Slocum’s collection was formed during his service as US cultural attaché to Egypt in the 1960s. Later, he served as Assistant to the Director of The Smithsonian, was appointed to the Presidential Cultural Property Advisory Committee, and was a Trustee Emeritus of the Archaeological Institute of America.

Comparanda

See the throne decoration on the colossal statue of Ramesses II at Luxor Temple; Richard H. Wilkinson,
The Complete Gods and Goddesses of Ancient Egypt
(New York, 2003), p.107



**Egyptian bronze statuette of Keredankh,
mother of Imhotep
Late Dynastic Period, c.600 BC
Height 14cm**

She stands on an integral base, left foot forward, wearing a close-fitting ankle-length garment which shows her navel. Her head, with finely moulded features, looks straight ahead and is capped by a short bobbed wig consisting of tiers of tight curls that reveal her ears. Her right arm is held at her side, fingers pointing downwards, whilst her left hand is clenched just below her breasts. Solid cast in bronze. Intact.

It is extremely rare to find statues of Keredankh. Her son, Imhotep, was architect to Pharaoh Djoser of the Old Kingdom, and is believed to have been the mastermind behind the pharaoh's Step Pyramid at Saqqara. Keredankh and her son were among the very few private individuals from ancient Egypt who were deified in the Late Period. She is usually shown seated, wearing a double-feather headdress. Her identification rests on a figure in the Louvre (E11556) which has her name incised on the plinth.

Provenance

19th century collection (based on the collection labels attached to the 19th century stand)
George Gorse, France
Private collection, Rome, Italy; acquired 2007

Published

Charles Ede, *Egyptian Antiquities* (London, 2006), no.17



**Egyptian faience shabti for Nefer-ib-re-sa-neith
Saqqara, Late Dynastic Period, 26th Dynasty, reign of
Amassis II, c.570-526 BC
Height 18.3cm**

The mummiform figure in a clear pale-green faience is set on an integral trapezoidal base. The lower half of his body with eight rows of crisply incised hieroglyphs reciting Chapter VI of the Book of the Dead, giving his name as Nefer-ib-re-sa-neith, son of a women called Shep-en-bast. The masterfully modelled face with smooth rounded contours and refined details, the eyebrows, upper and lower eyelids and extended eyelines are all in raised relief. At his chest his hands protrude from the wrappings and hold a crook, flail, and seed bag which is carried over his right shoulder. He wears a striated tripartite wig and a false beard, the dorsal column uninscribed. A chip to the back left corner of the base.

The shabti figures for Nefer-ib-re-sa-neith have long been celebrated as amongst the very finest examples to survive from the Late Dynastic Period and can be found in many of the world's great museum collections. The meticulous workmanship is especially noticeable in the refined facial features and the precisely formed hieroglyphs. The implements, which the figure holds, reference the shabti's function to perform labours (particularly of an agricultural nature) requested of the deceased in the afterlife. This shabti is one of 336 found in his tomb in the Userkaf pyramid complex at Saqqara in 1929 by Cecil Firth for the Antiquities Organization. The shabti owner's basilophorous names (a name containing the name of a king) includes the prenomen 'Neferibre' of Psamtik II (595-589 BC) which indicates that he was likely born during Psamtik II's reign. It references Amasis II (570-526 BC) which suggests that he lived a long life, dying during the latter Pharaoh's reign.

Though his titles are not named on the figure itself, the chamber in which Nefer-ib-re-sa-neith was buried has inscriptions on the wall which name him as waab-priest, Royal Chancellor of Lower Egypt, and Administrator of the Palace. The term 'waab priest' indicates that the individual was ritually pure and permitted to enter the presence of the god's statue. To reach this level of physical purity the priest had to wash in cold water twice daily and twice nightly, had to shave all the hair from his body, and wash his mouth out with natron, a composite also used for laundry and mummification purposes.

To make figures such as this, a quart-based ceramic paste was pressed into a mould. The precise hieroglyphs and fine facial features were achieved when it was finished by hand.

Provenance

Le Pere Associates Works of Art, New York, USA
Norbert Choucroun (1925-1996), Houston, Texas; acquired
from the above c.1985 or earlier
Private collection, Houston, Texas, USA

Comparanda

For a similar example see accession no.58.4.2 at the
Metropolitan Museum of Art, donated to the museum in
1958 and Jacques F. Aubert & Liliane Aubert, *Statuettes
Égyptiennes: Chaouabtis, Ouchebtis* (Paris, 1974), pp.222,
229-231



Fragment from Journal des débats politiques
et littéraires, 2nd December 1865 c

Egyptian bronze statuette of a cat
Late Dynastic Period, 26th Dynasty,
Saite Period, c.664-525 BC
Height 13cm

The cat is seated on hind legs with her long tail curling round
towards her front feet. Her sleek, elegantly poised body
subtly modelled. The head is held upright and alert with
pricked ears that are pierced for earrings, the right one still
remaining, her large eyes gazing straight ahead. Hollow cast,
a very fine example.

*One of the archetypal images of Ancient Egypt is the seated
cat, sacred to the ferocious, feline goddess Bastet, who was
associated with the home and childbirth. The animal's
characteristic fecundity, formidable protectiveness for her
kittens, and pitiless hunting skills were allied to lion-like
aggressiveness of a war goddess bent on destroying her enemies.
Bastet protected the home from evil spirits and diseases, in
particular those associated with women and children. Bubastis,
in Lower Egypt, was the site of Bastet's cult centre. It was a rich
and luxurious city and her temple was the focus of the many
visitors who came to venerate the goddess. Statues like this one
would have been presented at her temples by offerants. Bastet
was very widely worshipped from the 2nd Dynasty onwards,
though the majority of votive offerings and talismen in her
image date to the Late Period.*

Provenance

Mid-19th century collection, France
Monsieur Y.E., Paris, France; acquired 1930-1956, thence
by descent

*This sculpture was formerly mounted on a giallo antico
stone base, the beneath variously annotated in a 19th century
hand. When removed for conservation and remounting
it was found to have been stuffed with a fragment from a
page of Journal des débats politiques et littéraires, a Parisian
newspaper published 2nd December 1865, adding to the
dateable provenance of this charming piece.*

Comparanda

See Mogens Jørgensen, *Catalogue Egypt V Egyptian
Bronzes*, Ny Carlsberg Glyptotek (Copenhagen, 2009),
p.211, fig.72.3



Egyptian fragment from a wooden sarcophagus of the Samaref priest Horwedja
Late Dynastic Period, 26th Dynasty, c.664-525 BC
Dimensions 47.9x5.4x13.6cm

A corner post from a wooden sarcophagus for the Sameref Priest, Horudja, son of Iah-tef-nakht. The hieroglyphs are deeply carved with traces of turquoise-blue paste remaining. Four rectangular-sectioned pegs run through the plank horizontally. The back chiselled flat.

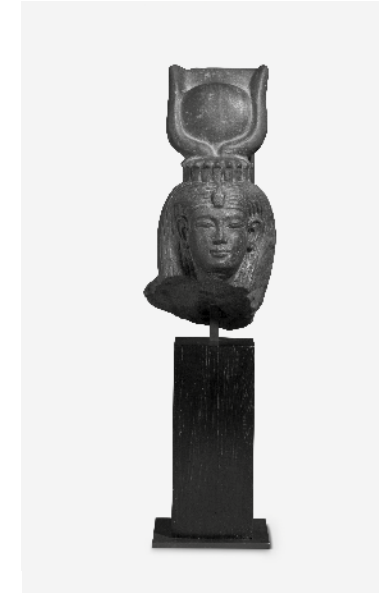
Sameref is a priest title widely used in the necropolis at Heracleopolis in Fayum. Sameref can be translated as 'kinsman' or 'friend', and denotes a role as protector. The Sameref priest would embrace the sacred image of the god and receive their voice, charging them with divine power.

Provenance

Chakib Slitine, Paris, France; acquired 1975
 Private collection, Paris, France; acquired 1977

Comparanda

For the inlays see Paolo Bonacini, *Museo Egizio* (Turin, 2015), p.198, no.255 and for a similar quadrangular coffin from the necropolis at Heracleopolis see Münzen und Medaillen, Basel, Switzerland, *Auktion 49: Werke Ägyptischer Kunst*, 27th June 1974, lot 99



Egyptian greywacke head of Isis
Late Period, 25th-26th Dynasty, c.747-525 BC
Height 10.7cm

The head is finely carved with delicate features. Almond shaped eyes are framed by a strong brow line, she has rounded cheeks and full lips, a striated wig is tucked behind her long ears, the lappets falling in front of her shoulders. She wears a crown of sun-disk above Apis horns, the base encircled by uraei, a further uraeus on the front centre of the wig. The dorsal column is carved with a line of hieroglyphics reading 'words spoken by Isis, may he give life'. The grey-green stone retains some fine polish.

Isis was one of the greatest and most widely worshipped goddesses in the Egyptian pantheon. She presided over women and children, was a goddess of life and magic, and healed the sick. Mother of Horus and sister-wife of Osiris, she was continually worshipped from the Old Kingdom through to Greco-Roman times, where we see her image being amalgamated into the Classical pantheons. She was considered the mother of each pharaoh; her name has been interpreted as 'Queen of the Throne'.

Provenance

Elie Borowski, Basel, Switzerland
 Hans Zellweger (1916-2000), Switzerland; acquired from the above in the 1970s

Comparanda

See Charles Ede, *Collecting Antiquities* (London, 1976), p.90, no.239, and for an example of the full sculpture see *Schönheit im Alten Ägypten* (Hildesheim, 2006), p.264, no.294



Egyptian greywacke head of Osiris
Late Dynastic Period, mid-26th Dynasty, c.600 BC
Height 10.7cm

Head from a statuette of the god Osiris, his face with refined details; the eyebrows, upper and lower eyelids and extended eyelines are all precisely carved in raised relief. He wears a plaited false beard and the white crown of Upper Egypt with side-plumes and ureaus, the snake's tail meandering up the front of the crown. The dorsal column is inscribed with a djed pillar. Nose chipped, some damage to the ureaus, the top of the crown broken away.

Osiris was Lord of the Underworld, god of reincarnation and Judge of the Dead. The figure to which this head belongs would likely have been seated on a throne, and the incised djed pillar the beginning of a column of hieroglyphic text. Such statuettes were donated at temples to Osiris, and one of such high quality as this would have been given by an offerant of high social status and wealth.

Provenance

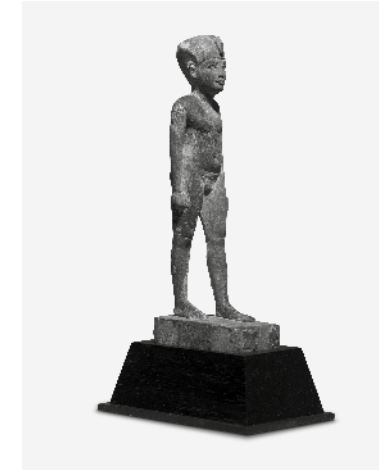
Mr and Mrs Robert Clough, Keighley, Yorkshire, UK
 Folio Fine Art, London, UK; acquired March 1970
 M. Cassirer, London, UK; acquired from the above,
 December 1970

Published

Christie's, London, UK, *A Collection of Antiquities; the property of Mr. and Mrs. Robert Clough of Keighley, Yorkshire*, 10th March 1970, lot 303
 Folio Fine Art, *Small Sculpture from Egypt I* (London, 1970), no.6

Comparanda

See an example on display at The Walters Art Museum, Maryland, USA, accession number 22.207



Egyptian wooden statuette of a youthful Pharaoh
Ptolemaic Period, early 3rd century BC
Height 10.2cm

The naked, youthful pharaoh is meticulously detailed. He is set on an integral rectangular base, his left leg striding forward, clenched fists held close to his sides. His body depicted with the softness of youth, somewhat fleshy stomach, hips and thighs, a narrow waist. His head held upright with gaze directed straight ahead. The round face with serene expression is particularly fine; the eyes wide and delineated by precisely carved lids, the lips full. He wears the Kheprish (Blue Crown) with ureaus, leaving his ears exposed. Traces of a thin stucco layer and gilding remain. Sculpted from a single piece of wood. Intact.

This small-scale statue is a masterpiece in miniature, carved with the finesse one would expect from a royal workshop. The rendering of the stomach and waist being a typical characteristic of the 3rd century BC, according to Dr. Wiese. It was created during the last great burst of artistic excellence under the reign of the Ptolemies - the successors to Alexander the Great, who had conquered Egypt in 332 BC.

Provenance

Dr. Rudolf Schmidt (1900-1970), Solothurn, Switzerland;
 acquired 19th July 1954, thence by descent

Exhibited

Antikenmuseum Basel und Sammlung Ludwig, 'Ägypten, Orient und die Schweizer Moderne, Die Sammlung Rudolf Schmidt' (1900-1970), 25th March-31st July 2011, loan number Lg.Ae PSE 19

Published

M. Page-Gasser and A. Wiese, *Ägypten Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz* (Mainz, 1997), pp.292-293, no.199
 A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig: Die Ägyptische Abteilung* (Mainz am Rhein, 2001), p.198, no.138



Elamite terracotta jar
Susa region, Iran, mid 3rd millennium BC
Dimensions 35x28cm

The large vessel of carinated form, rounded towards the flattened base, has an upward sloping shoulder and a conical neck. Enlivened by three horizontal thickened ribs; at the shoulder, before the neck, and at rim. Painted with black slip on a cream-white background. The shoulder has two striding goats, each separated by a tree with pairs of branches reaching up and outwards. The body has sections of thin vertical lines, bordered by a pair of solid bands above and below. Repaired from large pieces with two small lacunae.

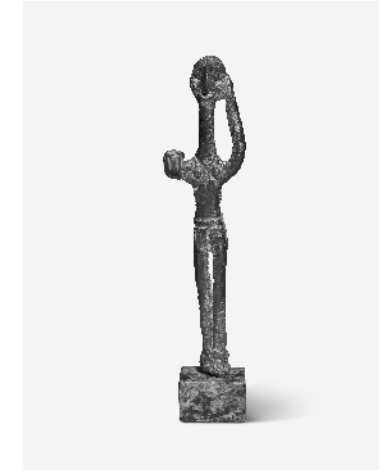
Provenance

Dr Hans and Marie-Louise Erlenmeyer, Basel, Switzerland; acquired mid 20th century

An old label under the base reads “Erlenmeyer Basle”

Comparanda

More commonly found are examples without the thickened ribs. For a jar with these ribs compare L. Vanden Berghe, *Archéologie de L'Irān Ancient* (Leiden, 1959), pl.123,c



Canaanite bronze statuette of a woman
Syria, c.2000-1500 BC
Height 14.8cm

Female figure with elongated body, limbs and neck, standing with her legs together, a gap between the thighs. She raises one arm to touch her circular, flattened head, the other held forward, proffering a bowl. The back of the figure is on one plane save for the top of the head which tilts backwards, the profile showing the pinched nose to be very large and hooked. An incised x-shaped cross to the chest emphasises the small, rounded breasts. A double line above the hips most likely indicates a belt. Solid cast in bronze using the lost-wax technique. Intact.

Provenance

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

Old label under the base bearing the number “29”

Comparanda

Ora Negbi, *Canaanite Gods in Metal* (Tel-Aviv, 1976), fig.1503



Amlash terracotta steatopygous female
9th-8th century BC
Height 13.9cm

The female figure is hand moulded with stylised features. The tall neck and head with a rounded protrusion indicating the nose. Short pointed arms are held perpendicular to the body, next to small pricked breasts. The smooth narrow torso flares to exaggeratedly wide hips and short conical legs. A break across the centre and between the legs.

Provenance

Private collection, Neuchâtel, Switzerland; acquired July 1966

Comparanda

Charles Ede, *Collecting Antiquities* (London, 1976), p.103, no.283



Greek bilingual terracotta eye-cup
Athens, c.520 BC, attributed to Pheidippos
Height 12.7cm, diameter of cup 31.6cm,
across the handles 39.7cm

Each side of the red-figured exterior depicts a nude athlete, crowned with a wreath of leaves, set between pairs of apotropaic eyes. One is holding jumping weights, the other leans forward as if to leap. Two inscriptions, reading: “Kalos” and “Cha[i]re” beneath the brows. ‘Kalos’ is interpreted as meaning ‘The boy is beautiful’, and ‘Chaire’ is a greeting. The whole translating as ‘Hello beautiful’. The handle-zone reserved. Four high-arching tendrils with scrolling terminals and precisely drawn fan-palmettes flank the handles. The surface with a lustrous black glaze.

The tondo of the shallow vessel is painted in black-figure and features a nude satyr crowned with a wreath, running to the right, and looking backwards. In one hand he carries a full wineskin picked out in added-red, and in the other a rhyton, a horn-shaped drinking vessel. The deftness of the incised facial features and the wreath, in added-red, exemplify the finest black-figure work.

This refined stemmed cup is a rare example of a ‘bilingual’ vessel: so-called for the use of both black- and red-figure decoration. The red-figure technique was invented in Athens c.520 BC, the date to which this kylix can be assigned. This cup shows an important artistic turning-point, where the stiffer, black-figure technique of earlier times was superseded by the more fluid, red-figure decoration.

Provenance

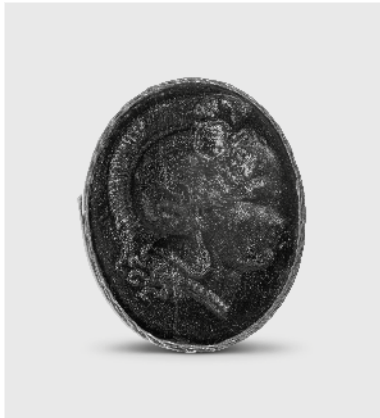
Herbert A. Cahn, Basel, Switzerland, 1978
 Private collection, New Jersey, USA

Published

Beazley Archive Pottery Database, number 7106
 Sotheby’s, London, UK, *Antiquities*, 13th-14th July 1981, lot 276

Comparanda

For another bilingual eye-cup by Pheidippos showing nude youths on the exterior compare Beazley Archive Pottery Database, number 41869



Roman glass cameo of Athena
c.1st century BC
Height 3cm

Made of pressed aubergine-coloured glass in counter-relief. The goddess's crested Athenian helmet is decorated with the figure of Scylla raising her right hand in the gesture of *apokopein* wherein her fist is clenched and raised upwards, the elbow at right angles. Scylla has a nude, muscular torso, her lower half that of a sea monster, as one thick spiralling tail with ridged dorsal fin. Athena's hair cascades out from the back of the helmet in four wavy locks, and billows across her forehead and back over the helmet. She wears a single row of large beads around her neck. The soft jaw, high cheekbones, straight nose and plump lips are archetypical of classical ideological beauty. The surface with a thin layer of iridescence. The oval cameo is surrounded by a 19th century card border with a scalloped and gilded upper edge.

This image can be found on silver coins of Lucania from the late 5th to mid 4th century BC. It was a motif of the region, which had been colonised by emigrant Athenians wishing to make a new life for themselves.

The desire for cameos soared during the Imperial Period of Rome. They were made in both stone and glass in a vast array of shapes, colours and sizes. The finest examples were created in the 1st century BC-1st century AD and most of these took on mythological aspects. Examples such as the present one were created by pressing molten glass into a finely carved mould.

Provenance

G. Sangiorgi (1886-1965), Rome, Italy
 Private collection, Monaco; by descent from the above in the 1970s, thence by descent

Comparanda

Compare an example at the Metropolitan Museum of Art, Gallery 171, accession number 17.194.4



Roman glass cameo with head of Bacchus
Late 1st century BC
Height 3.7cm

The pressed blue-green glass cameo shows in raised relief the handsome profile head of Bacchus. He has a straight nose, rounded, youthful jawline, long eyebrow and almond-shaped eye. His long, wavy hair is tied in a twisted bun at the nape of his neck, held back from his face by a diadem with fluttering fillets and an ivy wreath with well-defined leaves. Two curled tendrils fall to the right side of his long neck, one to the left. The oval cameo is surrounded by a 19th century card border with a scalloped and gilded upper edge. The surface with a thin, patchy layer of iridescence.

Bacchus, known to the Greeks as Dionysus, was the jovial god of wine. He is often portrayed with the youthful beauty visible in this image, and was much celebrated by the Romans.

Provenance

G. Sangiorgi (1886-1965), Rome, Italy
 Private collection, Monaco; by descent from the above in the 1970s, thence by descent



Hellenistic marble pilaster capital
Late 2nd-early 1st century BC
Dimensions 48.5x70.5x39cm

Of monumental proportions and finely carved in white marble with grey veining, the rectangular-sectioned capital is decorated with stylised foliage on three sides. Around the base are fanned acanthus leaves, interspersed with single rosettes in high relief. Long, straight-sided palm leaves with pointed tips reach vertically from the acanthus border, curving upwards and outwards following the contours of the top of the plain-moulded capital. The uppermost surface and the back roughly cut and chiselled.

Provenance

Private collection, England; acquired in Italy 1945-1976

Comparanda

Compare the pilasters from the festival gate at the Gymnasium in Pergamon. See a photo of one such on [Arachne.dainst.org/entity/1179325](https://arachne.dainst.org/entity/1179325)



Roman marble statue of a goddess
1st century BC/AD
Height 70cm

The elegant figure wears a fine chiton which falls in a V above her breasts and has buttons running down the right arm. A himation is wrapped under her right arm and slung over her left shoulder, falling just above her bent knee, which breaks the vertical lines of the drapery. She is standing contrapposto, set on an integral ridged oval plinth, with her weight on her right leg. Wear and chips to the surface, and an ancient iron pin in the hollowed neck-line, a section of the base restored in the 18th or 19th century.

The purposefully roughened cavity at the base of the neck indicates that a separately carved head would have been inserted into the statue, perhaps of a more luminous marble. The identity of this sculpture is uncertain; the form and arrangement of the drapery closely follows known statues of Ceres, Hygeia and Agrippina.

Provenance

Conte Antonio Barbaran Capra, Vicenza, Italy; acquired prior to 1879
According to H. Heydemann, *Drittes Hallisches Winckelmannsprogramm* (1879), p.11, the marbles from the Conte Antonio Barbaran Capra were deposited at the museum of Vicenza and ‘available at high prices’
Record of a photograph taken in 1932
Cachin collection, Paris, France; acquired 1950s-1960s
Mr Olivier Ferrer-Cachin, France; by descent from the above
Private collection, UK; by descent from the above

Published

“Photographische Einzelaufnahmen antiker Sculpturen”
no.4003, 1879

Comparanda

For an example of Ceres compare Salomon Reinach, *Répertoire de la Statuaire Greque et Romaine, Vol.I* (Paris, 1897), p.206, no.769. For an example of Agrippina compare *ibid.*, p.571, no.2370. For two statues of Hygeia compare Elizabeth Angelicoussis, *Reconstructing the Lansdowne Collection of Classical Marbles, Vol.II* (Munich, 2017), p.408, no.72 and the Hope Hygeia, now at the Los Angeles County Museum of Art, accession number 50.33.23.



Roman bronze pin with hand finial
1st-2nd century AD
Height 9.5cm

The pin takes the form of a lady's right hand, holding aloft a ball with the thumb, index and middle fingers, the other two fingers tucked in towards the palm. Wound around the wrist is a stylised snake bracelet, fashionable at the time. The end of the pin has broken away, but would have finished in a rounded point.

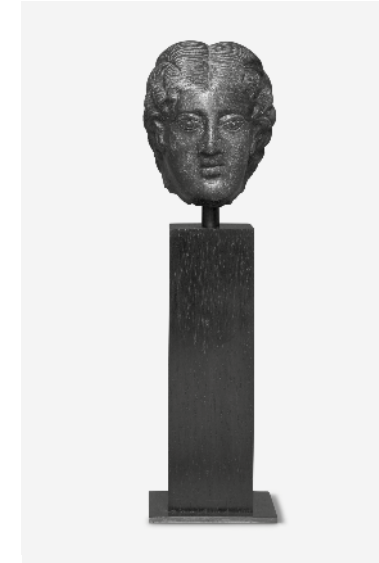
Pins such as these were used to hold back the hair from the face. The motif on the finial of the present example was particularly popular during the early Roman Period.

Provenance

Maurice Bouvier (1901-1981), Alexandria, Egypt; exported to Switzerland 1959, thence by descent

Comparanda

For an example made of bone compare Flinders Petrie, *Objects of Daily Use* (London, 1927), pl.XIX, no.56



Roman bronze female head
2nd-3rd century AD
Height 5.7cm

The woman's luxuriant, centrally-parted hair is fashionably dressed and tied in a bun at the nape of her neck. A thick row of curls frames her well-defined facial features. She has large eyes with incised pupils beneath elongated eyelids, a slightly flattened nose and plump lips. The surface with a lustrous green patina. Hollow cast.

Provenance

Private collection, Austria; acquired 1910, thence by descent for three generations
 An old label, partially legible, reading '29/X/1884'

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