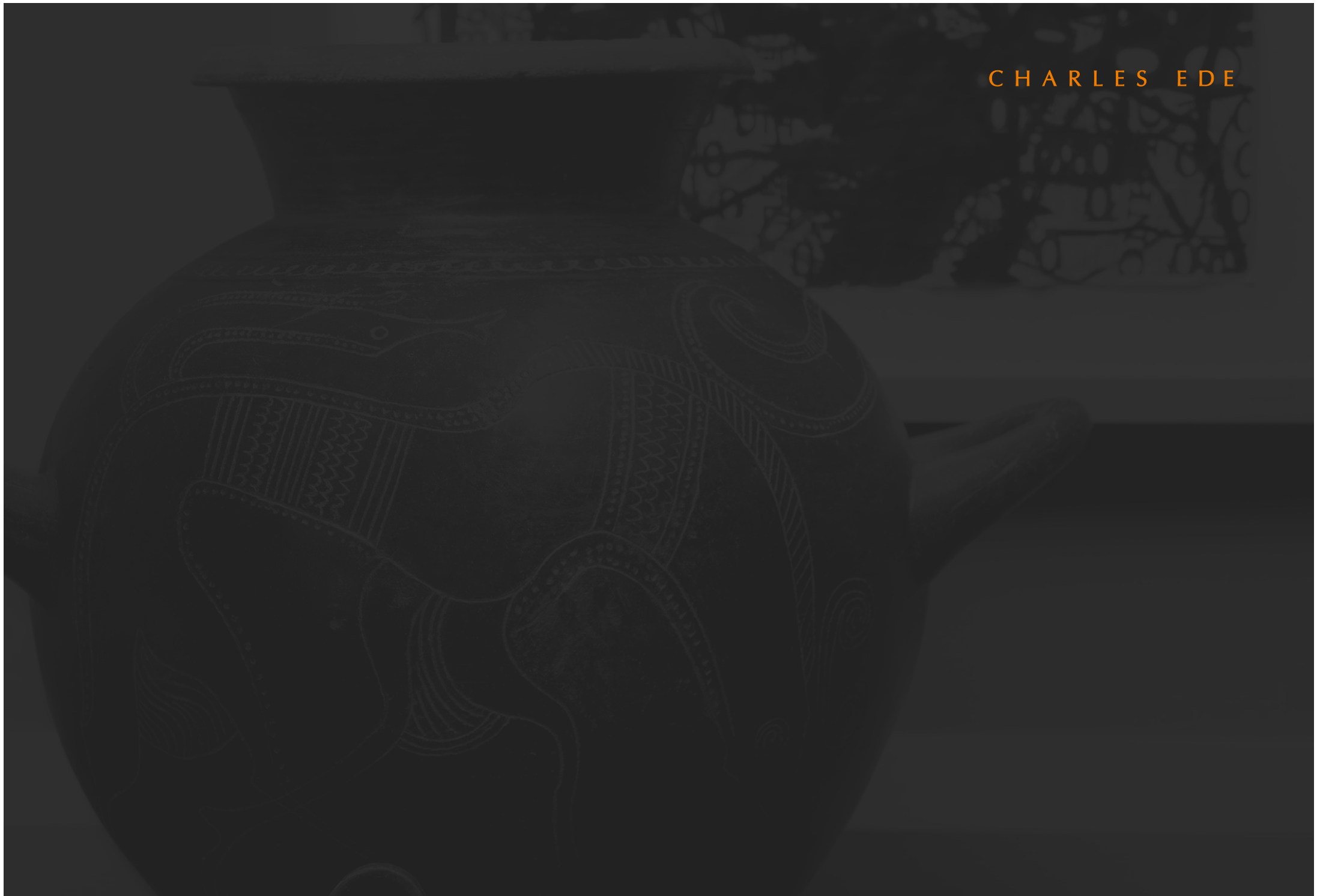


CHARLES EDE



## Digital Catalogue 2 Summer 2021

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# COLLECTING THE PAST

**“Antiquities are history defaced, or  
some remnants of history which have  
casually escaped the shipwreck of time”**

*The Advancement of Learning*  
Francis Bacon, 1605

To paraphrase L.P. Hartley, the past is another country, but it's a country that still excites our interest. It's a place we want to visit and need to understand, we feel we have roots and connections there. Yet like a mirage, whenever we get close it seems to retreat before us, intangible, elusive.

But if the past, our ancient world, is another country, are the things that remain - Bacon's 'remnants' - simply souvenirs? I would say no, for antiquities can be not only a conduit into our distant past, but also an aid to help us understand and amplify our present. At some essential level, the ancient world and we are more similar than different. As A.E. Housman wrote in "On Wenlock Edge", we and the ancient Roman have stood in the same places and stared at the same things, the same wooded hills tossed and blown by the wind. The same blood warms us, we feel the same hurt in often troubled lives: "The tree of man was never quiet: Then 'twas the Roman now 'tis I."

Today, we live in a world that can seem overwhelming, and artificial to the point of disorientation. We are surrounded by superficiality and beguiled by surface appearance, where everything conceivable is subject to branding by global enterprises. Searching for authenticity we capture images of ourselves in front of famous sights, next to the Mona Lisa maybe, or in St Mark's Square, as if to say, 'I am here, I exist'. The selfie has become the signifier of being 'here', here where 'it' matters. But the ease of access (and the glutinous selfie-craving) maybe indicates that even thus recorded, the event is experienced at a remove. We want more, we want to know who we are, so we look to the past.

Collectors collect for differently shaded reasons, but perhaps we can say that the history of collecting is a desire to own the authentic, the true, or to at least ally oneself with a past that is different, more commendable, nobler or (for some) more powerful and mighty. It seems that each era, indeed each of us, comes to the ancient world by our own route and for our own reasons, and the history of collecting reflects this.

If you visit Sigmund Freud's museum in Hampstead, you will see arranged across his desk, dozens of ancient bronzes of gods and goddesses from Egypt, Greece and Rome. They must have formed part of a constant communion he had with the past. Freud saw classical myths as interpretive tools, and the bronzes he collected were therefore not perceived simply as intriguing remnants of great civilisations, but as the embodiment of the psychological truths that beset us all.

The history of collecting goes back far beyond the twentieth century, however. In Egypt's Late Dynastic Period (c.747-332 BC), the royal court and men of power looked to the country's long history and borrowed the artistic styles of earlier times. The sculptors and workshops must have acquired and studied the sculptures of the Old and Middle Kingdoms, deliberately fashioning portraits which embraced many of the stylistic traits of art from over a thousand

years earlier. One could say that although ancient artifacts must have been collected in the artisans' workplaces, it was as much the allure of Egypt's past achievements and its long-established stability, that was acquired as a bolster to more uncertain times.

For the later Egyptians it was knowledge that was collected. It was probably Ptolemy II Philadelphus (309/8-246 BC) who established in Alexandria what Timon of Phlius called "the chicken-coop of the Muses", the Library and Museum (literally the Temple of the Muses), where both the accumulated knowledge of the past was stored, and the great minds of the day would meet. They saw the past as a springboard to the here and now.

This borrowing from the past continued in later times. From the second century BC onwards, victorious Romans brought back to Italy a mass of sculpture and artifacts from the conquered cities of the Greek East. Their elite developed a passion for collecting Greek material culture to indicate their part in the conquering class. Not only were genuine ancient works of art acquired but also contemporary copies were commissioned.

The Roman statesman Cicero (106-43 BC) had long been aware of Greek art and had undoubtedly been surrounded by examples in Rome where, after the sack of Corinth, much of the public sculpture was booty from the recent wars. In a letter, Cicero tasks his friend Atticus to buy almost any type of Greek sculpture for his villa in Tusculum, where the public spaces were decorated to give a sense of the admired Greeks (Cicero had lived in Athens for a while). The artistic quality of the individual pieces seems to have been of hardly prime importance, it was their 'Greekness' that was desired. This ostentatious display of Hellenistic sophistication reached an apogee with Hadrian (76-138 AD), who brought to his villa at Tivoli works of art from ancient Greece and Egypt, as well as commissioning sculptures in an ancient style.

However, it was in the Renaissance during the rediscovery of ancient Rome that the serious, one could say deeply competitive, modern history of collecting as a connoisseur began. As workmen began to unearth marble sculptures and the decorative remains of splendid buildings, the discoveries were fiercely fought over by popes and cardinals for their collections. Even Michelangelo was involved in faking-up ancient sculptures to satisfy the demands of the market.

In the Ashmolean Museum in Oxford some of the famous collection of marbles acquired by the 21<sup>st</sup> Earl of Arundel in the early seventeenth century, can still be seen, but it was in early eighteenth-century Britain that the politicians and grandees started to look voraciously to ancient Italy, as much for the Romans' civic qualities as for the objects' intrinsic aesthetic beauty. Young English milords visited Rome especially, buying or commissioning paintings, and acquiring ancient Greek vases (often then called Etruscan) and Roman marbles, to be shipped back to their recently built Palladian houses. The newly landscaped gardens were laden with references to the ancient world, and stocked with collections of sculpted gods

and goddesses, gravestones and reliefs, displayed within temples and classically inspired buildings, the lawns and trees planted as memories of the Roman campagna, theoretical reconstructions of the villa of Pliny, or re-imaginings of the Roman past. These gardens, some of which still survive, established an architectural and horticultural tradition still pertinent today.

My own introduction to the ancient world came in my teenage years when I lived close to a garden designed by the great Palladian architect William Kent. One summer the owner lent me a key which allowed private access at will. Through a door in the boundary wall, and set within an English riverine landscape, a classical Elysium had been created, redolent of the painted landscapes of Claude or Poussin. Here the passion for the past felt by Cicero was echoed over seventeen hundred years later by Kent for his friend, a retired soldier and companion of Lord Burlington, and the Augustan poet Alexander Pope. Inside, and more pertinently, outside of the house, in glades and wooded dells, Kent had arranged the general's collection of Roman sculpture, both ancient and contemporary. It was another friend, the writer, aesthete and antiquarian, Horace Walpole, who wrote that the place had "the sweetest little groves, streams, glades, porticoes, cascades, and river, imaginable; all the scenes are perfectly classic."

Placed within a small temple, one of several classical buildings Kent designed for the garden, is an ancient Roman cinerarium. One day, in this semi-sacred space, partly Rome and yet wholly England, I sat for a few minutes next to the marble urn, both of us surrounded by the same Oxfordshire air, and my finger traced the engraved letters on the dedicatory tablet. At that moment, next to the familiar river where I had learnt to swim, I was transported to the ancient world, and a complex, atmospheric dialogue opened up between me and the past.

I think it fair to say that art at its most essential shows us ourselves and how we live, but ancient art, these glimpses into the past, can offer us something in addition, something provocative, but maybe also protective, consoling. We can see the poetry of the fragment, and understand that the patina of age, the wear and damages each piece exhibits, are a result of the process of time. The scratched, eroded surfaces, the accidental or sometimes deliberate defacements, are all a tangible manifestation of time spread over thousands of years, an experience rare in our frenetic, speeded-up lives. We live in an era of ready completeness, so that such remnants can be a poignant commentary on our lives.

Collecting ancient art is a channel into other worlds, not just into the past but also of different knowledge, ways of living, loving, and being. Tangible yet mute, the fragments of marble, bronze and terracotta seen inside this catalogue, don't overtly tell us how to live, they offer no effective magic spells, but are doorways for the imagination.

**Martin Clist**

## IMAGES

Greek black-figure eye amphora  
Athens, c.530-520 BC,  
manner of the Antimenes Painter  
Terracotta  
Height 42.2cm





left to right

Greek red-figure mug with female head  
Apulia, c.340-320 BC,  
by the Stoke-on-Trent Painter  
Terracotta  
Height 14.7cm



Greek red-figure bell-krater  
Apulia, c.350-340 BC,  
by the Varrese Painter  
Terracotta  
Height 40.2cm, diameter 38.5cm



Greek black-figure ovoid alabastron  
Sicily, c.4th century BC  
Terracotta  
Height 12.2cm



left to right

Etruscan kantharos  
c.575-500 BC  
Bucchero ware  
Height 10cm,  
diameter across the handles 17cm



Faliscan incised stamnos  
Capena, c.630-600 BC  
Bucchero impasto  
Height 34.6cm,  
diameter across the handles 39cm



Villanovan kantharos with rams  
Etruria, 7th century BC  
Impasto ware  
Height 10cm,  
diameter across the handles 27.5cm







left to right

Luristan finial with confronting caprids  
10th-9th century BC  
Bronze  
Height 14.8cm



Roman sculpture of a tree and snake  
1st century BC-2nd century AD  
Bronze  
Height 14.7cm



Persian ribbed sword blade  
c.1200-1000 BC  
Bronze  
Length 49.6cm, width 6cm



European incised dagger  
Middle Bronze Age, BZ B1-BZ B2C,  
16th-15th century BC  
Bronze  
Length 27.9cm, width 4cm



left to right

Greek head of a woman,  
perhaps Omphale  
Medma, third quarter of the 5th century BC  
Terracotta  
Height 9.1cm



Greek head of a young woman  
Taranto, c.300 BC  
Terracotta  
Height 5.2cm



Greek head of a male banqueter,  
possibly Dionysus  
Southern Italy, c.5th-4th century BC  
Terracotta  
Height 10.8cm



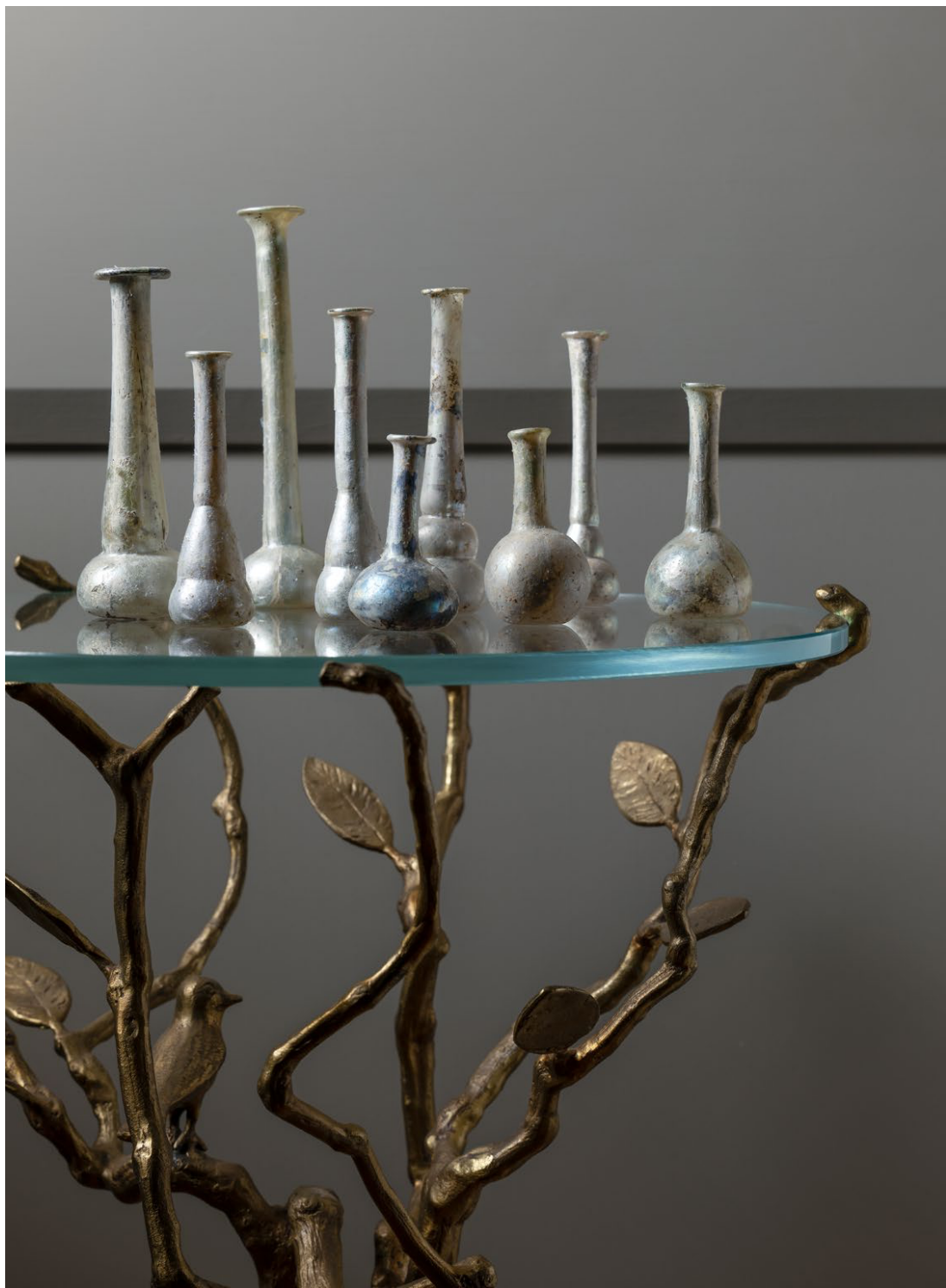
Greek head of a woman with a topknot  
Taranto, c.320-200 BC  
Terracotta  
Height 7cm



Greek head of youth with Phrygian helmet  
Taranto, c.4th century BC  
Terracotta  
Height 7.2cm



Nine Roman unguentaria  
c.1st-2nd century AD  
Glass  
Various heights; 7.1-16.5cm





top

Coptic tunic fragment showing a Bacchanalia  
Byzantine, c.4th century AD  
Linen  
Framed dimensions  
36.3x51.9cm



bottom left to right

Large Egyptian black-top bowl  
Predynastic Period, Naqada I,  
c.4400-3500 BC  
Terracotta  
Height 11cm, diameter 30.7cm



Egyptian black-top jar  
Predynastic Period, Naqada I-II,  
c.4000-3200 BC  
Terracotta  
Height 19cm, maximum diameter 15cm



Egyptian speckled bowl  
Early Dynastic, 1st-3rd Dynasty,  
early 3rd millennium BC  
Andesite porphyry  
Height 6.5cm, diameter 15.5cm





top to bottom

Roman sarcophagus fragment  
1st-2nd century AD  
Marble  
Height 16cm, width 27.5cm



Roman inscription fragment  
2nd-3rd century AD  
Marble  
Height 10.5cm, width 19.8cm



Roman inscription fragment  
1st-2nd century AD  
Marble  
Height 17cm, width 18cm



left to right

Egyptian shabti for Huy  
New Kingdom, 19th Dynasty,  
c.1292-1190 BC  
Faience  
Height 13.5cm



Egyptian shabti  
New Kingdom, 18th Dynasty,  
c.1295-1186 BC  
Polychrome wood  
Height 20.8cm



Egyptian shabti for Tious  
Late Dynastic Period, 26th-27th Dynasty,  
c.664-404 BC  
Faience  
Height 18.5cm



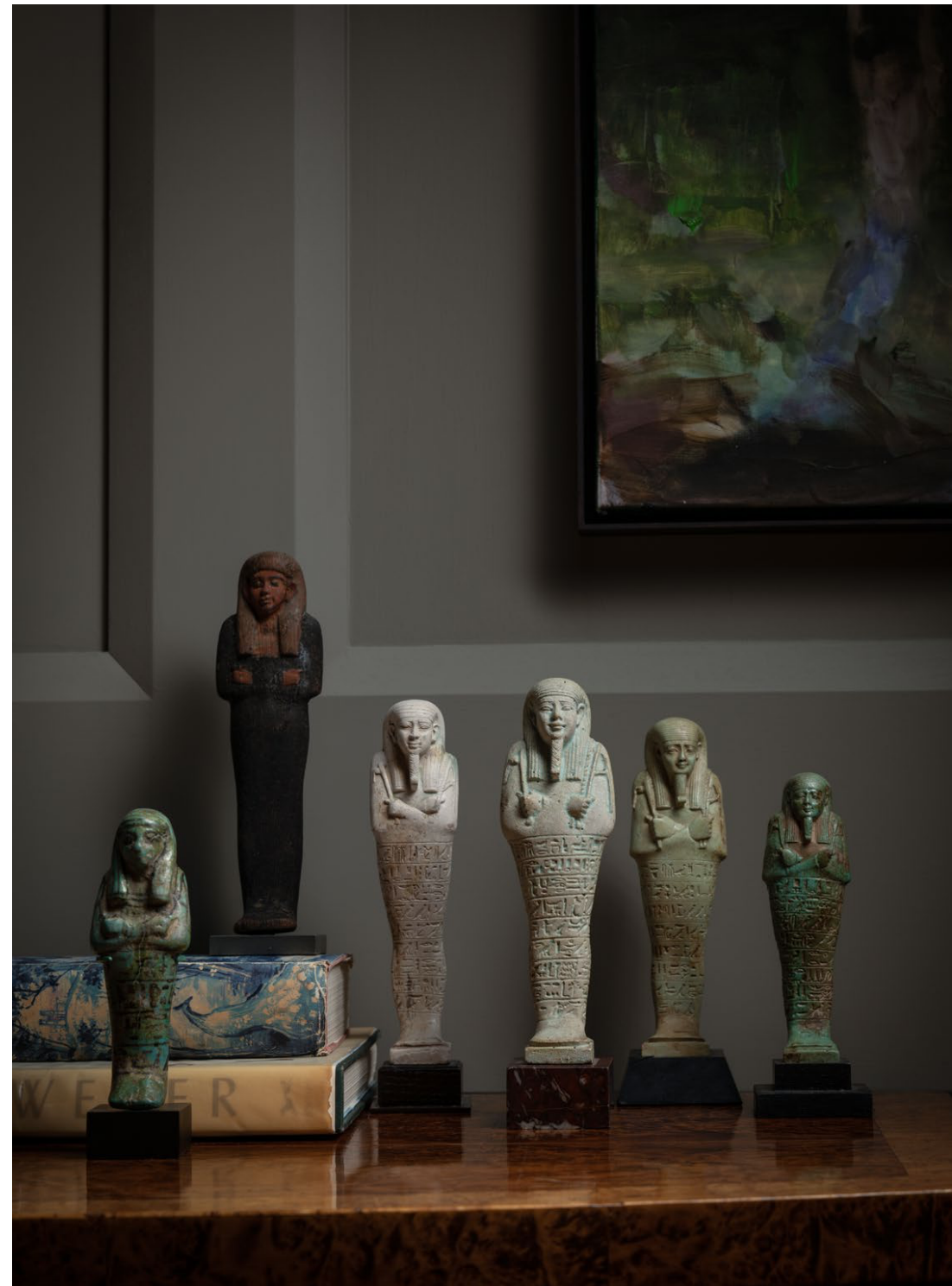
Egyptian shabti for Iahmes  
Late Dynastic Period, 30th Dynasty,  
c.380-343 BC  
Faience  
Height 18.8cm



Egyptian shabti for Neferibresaneith  
Saqqara, Late Dynastic Period,  
26th Dynasty, reign of Amasis II,  
c.595-526 BC  
Faience  
Height 18.3cm



Egyptian shabti for Padineith  
Late Dynastic Period, Late 26th Dynasty,  
c.570-525 BC  
Faience  
Height 14.8cm







left to right

Cypriot Bichrome Ware amphora  
Cypro-Archaic,  
c.8th-7th century BC  
Terracotta  
Height 66.5cm  
diameter across the handles 45.5cm



Cypriot Bichrome Red Ware amphora  
Cypro-Archaic,  
c.600-475 BC  
Terracotta  
Height 28.6cm  
diameter across the handles 27.8cm



Greek kantharos  
Late Geometric,  
c.8th-7th century BC  
Terracotta  
Height 12cm,  
diameter across the handles 17cm



Coptic textile fragment with the Tree of Life  
4th-5th century AD  
Linen  
Framed dimensions  
59.5x41.8cm























ANTONIAE  
MARITODV  
INCOMPAR

CAESAR  
AVGVSTO  
SACRVM  
MARTI



VIDEOS

Video 1  
Greek black-figure amphora

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Video 2  
Faliscan stamnos

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Video 3  
Roman glass unguentaria

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Video 4  
Egyptian stone vessels

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Video 5  
Three Roman marble fragments

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Video 6  
Egyptian shabtis

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**DETAILS**



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**Greek black-figure eye amphora**  
**Athens, c.530-520 BC, manner of the**  
**Antimenes Painter**  
**Terracotta**  
**Height 42.2cm**

**Provenance**

Emile Foltzer (d.1982), Switzerland; acquired  
 1960s-70s  
 Madame Foltzer, Switzerland; by descent from the  
 above, with insurance document dated 1984

**Literature**

Compare Johannes Burow, *Der Antimenesmaler*  
 (Mainz am Rhein, 1989), pl.138

**Description**

Each side shows an identical scene painted on  
 the shoulder of the vessel: Dionysus seated on a  
 diphros, looking over his shoulder, wearing a striped  
 himation with added red paint, a tendril of ivy in  
 each hand, flanked by two large eyes with concentric  
 incised lines and added white. Tongues above the  
 scene and a reserved line below, the body mainly a  
 lustrous black. Two triple-reeded handles are flanked  
 by scrolling bichrome palmettes, a palmette-lotus  
 chain surrounding the neck, a band of rays above  
 the foot. Dipinti and graffiti on base. Two Etruscan  
 letters (perhaps lambdas) were incised after the firing  
 process. The reddish-brown painted graffiti includes  
 the letters A and P and is written in Etruscan,  
 implying the vase was later shipped to Etruria.  
 Misfiring on the reverse, one handle repaired, no  
 restoration.





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**Greek red-figure mug with female head**  
**Apulia, c.340-320 BC, by the Stoke-on-Trent**  
**Painter**  
**Terracotta**  
**Height 14.7cm**

#### Provenance

Private collection; acquired prior to 1940

Doctor Zils; acquired 1941

Private collection T.Z., Munich, Germany; acquired 1992

#### Description

Greek red-figure mug, the spherical body with a female head in profile wearing a *kekryphalos* decorated with a string of beads, a radiate stephane, a pendant earring and a double necklace, a rosette and elaborate flower in the field; all with added white and yellow wash. A band of laurel around the lip with white dots, a large fan-palmette beneath the double reeded ring handle which splits to join the rim, flanked by scrolling tendrils and sprays. A reserved band above the stepped foot, bands of paint to the base. Intact, a few losses to the glaze beneath the lip.

*The Stoke-on-Trent Painter is believed to have been part of the Darius Underworld workshop which produced many of the best painters of this period.*





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**Greek red-figure bell-krater**  
Apulia, c.350-340 BC, by the Varrese Painter  
Terracotta  
Height 40.2cm, diameter 38.5cm

#### Provenance

Nostell Priory, Yorkshire, UK; likely acquired 1819  
Private collection, Long Island, USA; acquired 1993  
Private collection, Japan

#### Exhibitions

Beck & Eggeling, Dusseldorf, Germany, 'Munich Highlights', 2019

#### Publications

Christie's, London, UK, *Greek and Etruscan Vases from Nostell Priory*, 20th April 1975, lot 17  
A.D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia, Vol.1* (Oxford, 1978), p.346, no.67

#### Description

With detailing in added white and yellow. Side (a) showing a youth with drapery over his left arm as he proffers a tray of fruits, in his right hand he holds an olive branch, before him is a draped and bejewelled female seated on a rocky outcrop, also holding an olive branch. Side (b) with two draped youths. The subsidiary decoration consists of a band of laurel under the rim, rays surrounding the handles, a scrolling palmette underneath, and a band of elaborate meander interspersed by intersecting squares. Attributed to the Varrese Painter by Trendall. Intact.







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**Greek black-figure ovoid alabastron**  
**Sicily, c.4th century BC**  
**Terracotta**  
**Height 12.2cm**

#### **Provenance**

Private collection, USA; acquired 1960s, thence by descent

#### **Literature**

For the form, especially the unusual neck and lip, compare an example from Sicily in A.D. Trendall, *The Red-figured Vases from Lucania, Campania and Sicily* (Oxford, 1967), pl.244

#### **Description**

The elegant form consists of an ovoid body, a narrow neck with a stepped and collared rim, and a flat resting surface. A thick band of plain black slip decorates the central area of the body, a band of waves below, above are three large palmettes divided by vertical meandering lines. Intact.



**Etruscan kantharos**  
**c.575-500 BC**  
**Bucchero ware**  
**Height 10cm,**  
**diameter across the handles 17cm**



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#### Provenance

Galerie Gunter Puhze, Freiburg im Breisgau, Germany  
Private collection, Lower Saxony, Germany; acquired  
from the above, 1st September 1977

#### Literature

Compare Philip Perkins, *A Catalogue of Etruscan Bucchero in the British Museum* (London, 2007), no.187

#### Description

This drinking vessel is composed of a straight-sided bowl, two high-arching ribbon handles and a ring base. The body is decorated with a notched band at carination, and two incised lines running just below the rim. Crack at handle consolidated and a chip to the rim restored.

*The kantharos is a form distinguished by its pair of high-arching handles. Such cups were used for drinking wine and were sometimes set on a high foot or, as here, on a low base.*

*Bucchero is a pottery fabric unique to Etruria. It is made from a well-refined clay, fired in the kiln under 'reducing' conditions, that is to say starved of oxygen, so that the pottery becomes dark grey throughout. The surface developed a natural gloss though sometimes this was enhanced by burnishing. Two main periods of production are generally accepted: Bucchero Sottile, the fine bucchero from the south of the region, produced between c.660 and 560 BC, and the coarser Bucchero Pesante, the production of which centred on Chiusi in the north, produced c.560-480 BC.*







**Faliscan incised stamnos**  
**Capena, c.630-600 BC**  
**Buccheroid impasto**  
**Height 34.6cm,**  
**diameter across the handles 39cm**

#### Provenance

Elie Borowski, Basel, Switzerland  
 Private collection, Belgium; acquired from the above,  
 1969

#### Literature

Compare John W. Hayes, *Etruscan and Italic Pottery in the Royal Ontario Museum: A Catalogue* (Toronto, 1985), pp.44-45, no.B22 and Bruce Gollan (trans.), *The Art of the Italic Peoples from 3000 to 300 BC* (Italy, 1993), p.202, n.102




#### Description

The spheroid body is decorated on both sides with an abstract depiction of a horse, the undulating bodies and limbs are fluidly incised into the burnished brown-black surface, their elegant legs tapering to vestigial hooves. Their downward curving heads with circular eyes are replicated at the tips of their tails, giving the latter an anthropomorphic nature. In the sky between the pair are two further fantastical creatures, reminiscent of a seahorse or eel; they could be creatures of the sky, or simply animal-shaped clouds. The stamnos has a short upright neck and tilted, flat-topped rim. The two thick, round-sectioned handles are tilted upwards and widen at junction with belly. The spreading conical foot has two raised horizontal ribs. Recomposed from fragments, with some insignificant lacunae, the foot partly restored, two thermoluminescence test holes filled in.

*This piece is typical of the end of the Orientalising period at Capena. The style is characterised by its richness and its taste for fabulous creatures. The craftsmen working in this style paid emphasis to the decoration and strived for complexity.*

*Stamnoi of this type formed the principal element of the tableware at a banquet.*



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**Central Italian kantharos with rams**  
**Etruria, 7th century BC**  
**Impasto ware**  
**Height 10cm,**  
**Diameter across the handles 27.5cm**



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**Provenance**

Bernheimer Antiquities, Cambridge, Massachusetts, USA  
Private collection, USA; acquired from the above in  
the 1960s

**Literature**

For a slightly taller example compare Silvia Cassani,  
*The Art of the Italic Peoples, from 3000 to 300 BC*  
(Naples, 1993), p.194, no.97

**Description**

The twin-handled drinking cup is modelled in  
burnished black impasto ware. The loop handles  
morph into stylised rams, their extended forelegs  
on the rim, the heads with tightly curled horns,  
peering over the edge of the vessel. There is a central  
depression to the interior of the flat-bottomed bowl.  
The exterior of the lower bowl decorated on each  
side with three pronounced ridged projections,  
produced by pinching the clay and drawing out.  
Intact with areas of incrustation throughout and only  
minor areas of conservation.





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**Luristan finial with confronting caprids**  
**10th-9th century BC**  
**Bronze**  
**Height 14.8cm**

**Provenance**

Private collection of S., Germany; acquired 1963

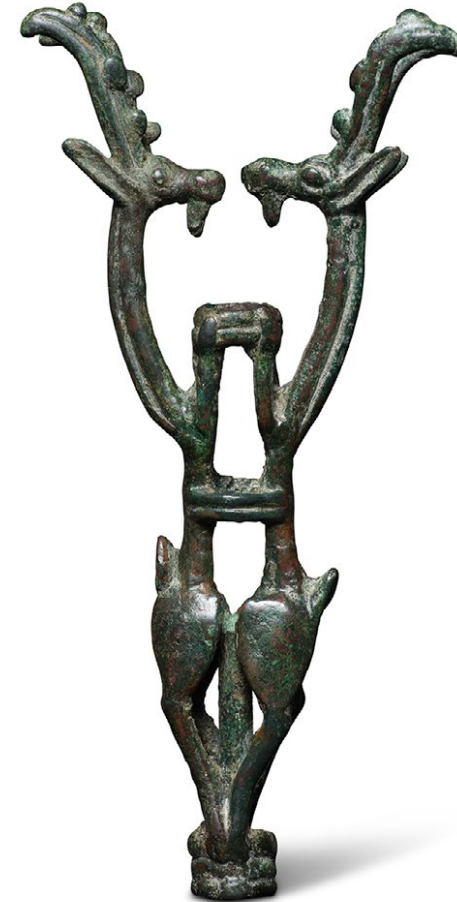
**Literature**

For a discussion on this type of finial see Oscar White Muscarella, *Bronze and Iron, Ancient Near Eastern Artifacts in the Metropolitan Museum of Art* (New York, 1988)

**Description**

The standard finial shows two caprids (goats) facing one another, both sets of legs touching. They have elongated necks and notched horns elegantly curving backwards, small beards hang from their muzzles. The short tails stand pricked, their rear hooves supported by a circular base. One break and a few cracks consolidated.

*Luristan bronzes are named after the region in Iran from which the majority of them originate. They are desirable for their distinctive appearance and their generally fine condition. Surprisingly little is known about the people that produced them, for few written records remain, however it is clear they were accomplished horsemen and, from the high number of such standards that survive, and which appear to have had religious significance, it is assumed they were a spiritual society.*





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**Roman sculpture of a tree and snake**  
**1st century BC-2nd century AD**  
**Bronze**  
**Height 14.7cm**

**Provenance**

Private collection, Sorengo, Switzerland; acquired 1980s

**Publications**

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

**Literature**

A free-standing sculpture like this could well have formed part of a larger group scene, which included deities. For an example of such a group, though the tree does not have a snake on it, see S. Reinach, *Repertoire de la Statuaire, Tome II, Vol.I* (Paris, 1987), pl.258/1

**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.







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**Persian ribbed sword blade**  
**c.1200-1000 BC**  
**Bronze**  
**Length 49.6cm, width 6cm**

#### **Provenance**

Frederick S. Clark (1923-2016), Guildford, UK;  
 acquired 1960s-1980s  
 Private collection, Surrey, UK

#### **Literature**

Compare P.R.S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum* (Oxford, 1971), pl.7, no.57

#### **Description**

The cast and hammered blade is of an elegant, tapered leaf form. The midrib is enlivened with ridges running the length of the blade and is bordered by two further bands of ridges, diminishing in number toward the tip. The long tang at the base of the blade would have been inserted into a separately-made handle. The edges are still sharp, the surface with an attractive blue and green mottled patina.

*The ribs and ridges on this blade create what is known as a 'blood channel'.*





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**European incised dagger**  
**Middle Bronze Age, BZ B1-BZ B2C,**  
**16th-15th century BC**  
**Bronze**  
**Length 27.9cm, width 4cm**

#### Provenance

Kurt Esteri (d.1982), Austria; acquired 1963-1981  
 Private collection, Vienna, Austria; by descent from  
 the above

#### Literature

Compare Bagley, Eggli, Neumann and Schefzik,  
*Alpen, Kult und Eisenzeit* (Rahden/Westf, 2009),  
 pp.98-99

#### Description

The blade was cast in bronze and hammered into its  
 final sharp edged, elongated leaf form. It narrows  
 slightly above the base before tapering towards  
 the tip. Running down both sides of the shaft is a  
 central rib flanked by incised, curved double lines,  
 mimicking the blade's outline. At the base are finely  
 incised hatching and geometric patterns of concentric  
 crescents. The flattened base has six circular  
 perforations used to attach a handle of another  
 material, one pin remains in situ. The surface has a  
 very attractive bright blue-green patina.





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**Greek head of a woman, perhaps Omphale  
Medma, third quarter of the 5th century BC  
Terracotta  
Height 9.1cm**

**Provenance**

Tom Virzi (1881-1974), New York, USA  
Galleria Serodine, Ascona, Switzerland  
Private collection, Switzerland; acquired from the  
above 1994, inventory no.133

**Exhibitions**

Galleria Serodine, Ascona, Switzerland, 'Terrakotten  
aus Westgriechenland', 1st April-23rd May 1994,  
no.16

**Publications**

Gallery Serodine, *Terrakotten aus Westgriechenland*  
(Ascona, 1994), no.16

**Description**

Moulded from a reddish brown clay with flecks of mica, this head shows a composed woman staring straight ahead with heavily lidded eyes and a straight pert mouth. Her wavy hair is neatly drawn down the sides of her face from a central parting, and tucked into the back of the headdress. The headdress itself is composed of a diadem beneath a knot of Herakles.

*It is possible that the headdress, reminiscent of the lionskin worn by Herakles, indicates that this head is of Herakles' second wife, Queen Omphale of Lydia.*





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**Greek head of a young woman**  
**Taranto, c.300 BC**  
**Terracotta**  
**Height 5.2cm**

**Provenance**

Tom Virzi (1881-1974), New York, USA; inventory no.505  
 Galleria Serodine, Ascona, Switzerland  
 Private collection, Switzerland; acquired from the above 1994

**Exhibitions**

Galleria Serodine, Ascona, Switzerland, 'Terrakotten aus Westgriechenland', 1 April 1994-23 May 1994, no.89

**Publications**

Galleria Serodine, *Terrakotten aus Westgriechenland* (Ascona, 1994), no.89

**Description**

The female head is mould made and finished by hand. Her delicate facial features are turned into a serene smile as she gazes slightly upwards and to the right. Her curly hair is tied neatly away from her face, and held in place by a band or wreath, whilst a few tresses escape at her neck. Traces of gesso and incrustation, the head with some chips in particular to the headband.

*The female form is the most common subject for small Greek terracotta sculptures. Early on they represented the various female deities who were commonly worshipped, but by the 4th century BC they had shed their divine qualities to become 'ladies of fashion', who were shown in many different attitudes and activities, some, such as dancers, more dynamic than others. We might see this as a reflection of the secular shifts during this period, or simply as an expression of the artistic development. Such shifts are also reflected in the find spots of most terracotta figurines, for all genres. Until the end of the 5th century BC they were found mainly in tombs and temple precincts, where they were used as votive offerings to represent either the tutelary deity or the offerant. After this point they seem to lose their religious significance but were enjoyed for their aesthetic value, much in the way we might appreciate them today.*







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**Greek head of a male banqueter, possibly Dionysus**  
**Southern Italy, c.5th-4th century BC**  
**Terracotta**  
**Height 10.8cm**

**Provenance**

Tom Virzi (1881-1974), New York, USA  
 Galleria Serodine, Ascona, Switzerland  
 Private collection, Switzerland; acquired from the above 1994,  
 inventory no.175

**Exhibitions**

Galleria Serodine, Ascona, Switzerland, 'Terrakotten aus  
 Westgriechenland', 1 April 1994-23 May 1994, no.45

**Literature**

Compare R.A. Higgins, *Catalogue of the Terracottas in the British Museum, Vol.I* (London, 1970), p.181, nos 1318-1322. See an example in the Ashmolean Museum in Oxford, with tousled hair falling from the headdress as opposed to being swept back into it, inv.no. AN1910.768

**Publications**

Galleria Serodine, *Terrakotten aus Westgriechenland* (Ascona, 1994), no.45

**Description**

Head from the figure of a bearded male banqueter. He is wearing a tall stephane with broad fillet, which keeps his centrally-parted, well-groomed hair from his face. Plump lips are framed by a thick moustache and a relatively long beard of curled hair. His head is turned slightly to the right, his expression is one of calmness. The back of the head is roughly formed and without moulded detail. The nose restored.

*Production in the region of Tanagra ran on the most considerable scale from 500-330 BC, throughout which time the variation in typology was limited. The clay used was pale and scattered with flakes of fine mica, making for a very desirable material. The most popular of figures found in Tarentum are of Dionysus reclining on a couch, sometimes with a woman at his feet who during the 4th century BC is usually holding a child. It is thought that the female figure is Persephone, and the child Iacchus. Complete examples of this group are very rare, however their production lasted the whole way through Tarentum's period of sculptural prosperity, the rendering of the figures and their heads constantly changing keeping up with the fashion of the times. The distinguishing feature which allows one to identify the male head as coming from one such group is the central rosette attached to a plume or lotus-flower on the headdress, which later evolved to an additional rosette either side of the head. He was shown both bearded and clean-shaven, but always with relative youth, a strong torso and drapery about his waist. The figures were usually made without a reverse, instead supported by struts, though the heads were finished roughly, in the round.*





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**Greek head of a woman with a topknot**  
**Taranto, c.320-200 BC**  
**Terracotta**  
**Height 7cm**

**Provenance**

Tom Virzi (1881-1974), New York, USA; inventory no.320  
 Private collection, Switzerland; inventory no.712

**Literature**

Compare an example of a female kithara player in *Ancient Life in Miniature; an Exhibition of Classical Terracottas from Private Collections in England* (Birmingham, 1968), p.34, no.127, pl.22

**Description**

A particularly fine head of a young woman, her features modelled by hand, the details deftly tooled when the clay was still wet. Her head is turned slightly to the right showing lines of Venus on her neck. Her plump lips are slightly parted as if she is about to speak, her eyes slightly downcast and she wears earrings. Her plump lips are parted as if she is about to speak and her eyes slightly downcast. Her abundant wavy hair is drawn away from her face into a central topknot above her smooth brow, exposing ears wearing large disc-shaped earrings. A few losses to the hair.





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**Greek head of youth with Phrygian helmet**  
**Taranto, c.4th century BC**  
**Terracotta**  
**Height 7.2cm**

**Provenance**

Tom Virzi (1881-1974), New York, USA; inventory no.290  
 Private collection, Switzerland

**Literature**

For similar heads in the Louvre, described as Têtes de Dioscures, see Simone Besques, *Catalogue Raisonné des Figurines et Reliefs en Terre-Cuite Grecs, Étrusques et Romains - IV-I, Époques Hellénistique et Romaine, Italie Méridionale - Sicile - Sardaigne* (Paris, 1986), Pl.III, D3937h & D3940j. The author notes that the influence of the sculptor Scopas can be seen in the treatment of the eyes and mouth.

**Description**

The youth, or warrior, is wearing a tall Phrygian helmet, two bunches of thick curled hair protruding from either side. His stern gaze is emphasised by heavily lidded, almond-shaped eyes. The surface has remains of gesso and some incrustation. The head is chipped but without restoration. This is possibly the head of one of the Dioscuri.



**Nine Roman unguentaria**  
**c.1st-2nd century AD**  
**Glass**  
**Various heights between 7.1-16.5cm**



**Provenance**

Private collection, UK; acquired 1980s

**Literature**

Compare Susan H. Auth, *Ancient Glass at the Newark Museum* (Newark, 1976), p.114

**Description**

The group is composed of four cottage loaf unguentaria, one bottle with spherical body, and three unguentaria with a constriction between the tall necks and hemispherical bodies. Each with an outplayed lip and thick pearl-like iridescence. All are intact.



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**Coptic tunic fragment showing a Bacchanalia**  
Byzantine, c.4th century AD

**Linen**

**Height 23cm, width 38.6cm**

**Framed dimensions 36.3x51.9cm**

#### **Provenance**

Simone de Monbrison, Paris, France; acquired prior to 1969

#### **Literature**

Ludmila Kybalová, *Coptic Textiles* (London, 1967), p.66, no.13 and Diane Lee Carroll, *Looms and Textiles of the Copts* (California, 1986), p.120-121, no.31

#### **Description**

Three female and one male figure are shown dancing in procession, spaced amongst a series of *aediculae*, framed by ionic columns with fanned palmettes in the arches above. One hand raised, the other bent downwards, the women wear sheer dresses that fully expose one of their breasts, whilst the man has a bare torso and wears a short cloth around his waist. Some wear and staining, the losses made good from associated linens.

*This is a very un-Christian motif, though common in Coptic art, often used for the yoke ornament of tunics. These figures are sometimes referred to as Bacchantes and satyrs; their gestures and ecstatic movement indicate the excitement of the dance. Others have suggested that, when received in a religious context, nudity is intrinsically linked with spiritual purity and that the architecture in the current example represents a side aisle of a church nave.*



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**Large Egyptian black-top bowl**  
**Predynastic, Naqada I, c.4400-3500 BC**  
**Terracotta**  
**Height 11cm, diameter 30.7cm**



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**Provenance**

Private collection, West Country, UK; acquired early-mid 20th century

*Two late 19th century paper labels on the interior read "Prehistoric Pottery Bowl. 10000 B.C." and "Found at Naqada Egypt". These labels are very similar in content and hand-writing to others from de Rustafjaell (1876-1943), and the bowl likely came from his collection, which was mostly dispersed at auction between 1906-1915.*

**Literature**

Compare Anna Maria Donadoni Roveri and Francesco Tiradritti, *Kemet alle Sorgenti del Tempo* (Milan, 1998), p.151, no.49

**Description**

The particularly wide and shallow conical bowl has a flat foot, the red-umber exterior shows signs of manufacture. The interior is heavily burnished to a metallic black sheen. A stabilised hairline crack on one side and a few minor chips to rim.





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**Egyptian black-top jar**  
**Predynastic, Naqada I-II, c.4000-3200 BC**  
**Terracotta**  
**Height 19cm, maximum diameter 15cm**

**Provenance**

Private collection UK; acquired as a gift in the mid-late 1970s

**Literature**

Compare Joan Crowfoot Payne, *Catalogue of the Predynastic Egyptian Collection in the Ashmolean Museum* (Oxford, 2000), fig.26, no.243

**Description**

Formed from Nilotic clay, the majority of the body with an earthy red-orange tone, the top of the vase encircled with an uneven black band, the entire exterior surface richly burnished. From a small flat base the tall vase widens upwards and curves in before narrowing to a thickened, rounded lip. The interior is black but unburnished. A small chip from the lip restored.



**Egyptian speckled bowl**  
**Early Dynastic, 1st-3rd Dynasty,**  
**early 3rd millennium BC**  
**Andesite porphyry**  
**Height 6.5cm, diameter 15.5cm**



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**Provenance**

Galerie Heidi Vollmoeller, Zurich, Switzerland  
Private collection, Switzerland; acquired 12th  
February 1985 from the above

**Publications**

Munzen und Medaillen AG, Basel, Switzerland,  
*Auction 69*, 16 June 1981, lot 19, *illus.*

**Literature**

Compare W. Flinders Petrie, *The Funeral Furniture  
of Egypt with Stone and Metal Vases* (London,  
1937), pl.XXI, no.345

**Description**

Carved from an andesite porphyry with attractive  
green-white rectangular crystals. The vessel has a  
wide mouth that gently curves inwards, and steep  
wall tapering to a narrow, flat base. The interior has  
a central depression the same diameter as the resting  
surface, the exterior with a finely polished surface.  
Reassembled from two fragments, with minor  
restoration to the break and rim.







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**Roman sarcophagus fragment**  
**1st-2nd century AD**  
**Marble**  
**Height 16, width 27.5 cm**

**Provenance**

Private collection, Paris, France; acquired late 1970s-early 1980s

**Description**

This fragment shows the remains of skillfully carved lettering from the central plaque on a sarcophagus, naming the deceased and wishing them well in the afterlife. The panel had a thick, stepped frame to separate it from the rest of the decoration. On the right is the beginning of an area of 'strigillation' - long s-shaped curves nearly lined against one another; a typical decorative motif of the period.





**Roman inscription fragment**  
**c.2nd-3rd century AD**  
**Marble**  
**Height 10.5cm, width 19.8cm**

**Provenance**

Collection of the 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[bili - - -]

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



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**Roman inscription fragment**  
**1st-2nd century AD**  
**Marble**  
**Height 17cm, width 18cm**

**Provenance**

Private collection, Marseilles, France; acquired  
1940s-1950s

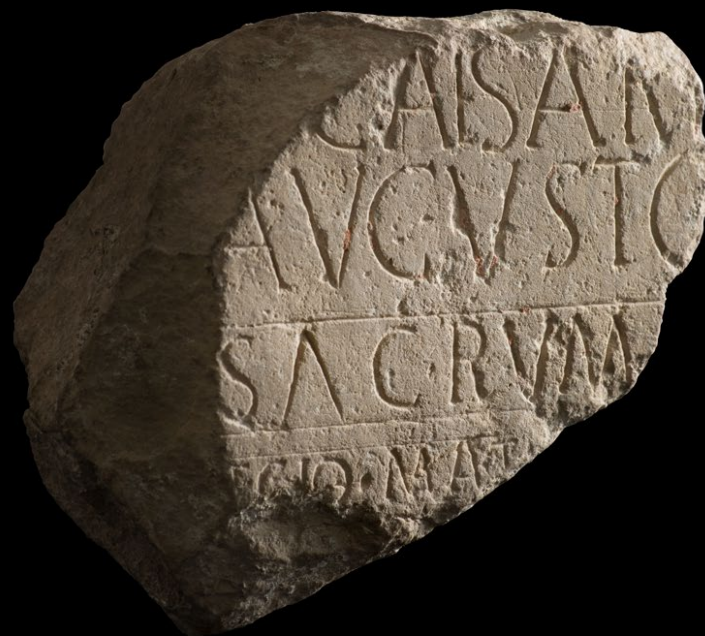
**Exhibitions**

Rossi & Rossi, Hong Kong, *Stone Talk - Elisa  
Sighicelli*, 3rd October–14th November 2020

**Description**

The fragment comes from a large-scale inscription,  
and on account of the depth of the piece it is  
presumably from a wall or monument. The lettering  
reads CAESAM/AUGUSTO/SACRUM, [illegible] "to  
Caesar...Augustus...sacred"

Some original red pigment to the lettering. Traces of  
mortar to the sides and back.





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**Egyptian shabti for Huy**  
**New Kingdom, 19th Dynasty, c.1292-1190 BC**  
**Faience**  
**Height 13.5cm**

**Provenance**

Private collection, Cambridge, UK; acquired in the 19th century

*Previously mounted on an old collection card, which accompanies the piece, and reads 'Sepulchral Figure of a Superintendent of a King's Household' and with further description dated November 1860*

**Description**

Of typical form with turquoise-green glaze, the details added in black. The figure is shown with arms crossed at the chest, holding agricultural tools, a seed bag over his left shoulder, and wearing a striated wig. Around the lower body a hieroglyphic inscription on four lines giving the name and title of the owner as Huy the Major-domo of the Palace. Some staining and craquelure.







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**Egyptian shabti**  
**New Kingdom, 18th Dynasty, c.1295–1186 BC**  
**Polychrome wood**  
**Height 20.8cm**

**Provenance**

M. Charpentier, France, 1970s  
Private collection, Texas, USA; acquired Brussels,  
Belgium

**Literature**

J. Taylor, *Death and the Afterlife in Ancient Egypt*  
(Chicago, 2001), p.122, no.83

**Description**

The mummiform figure is carved from wood and painted in black and umber, the tripartite wig has traces of blue made from ground lapis lazuli. He wears a broad collar necklace, which is painted red, along with the face and hands. Black painted details to the face include cosmetic lines, eyebrows and a chin strap. The nose reattached, but overall in very good condition.





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**Egyptian shabti for Tious**  
**Late Dynastic Period, 26th-27th Dynasty,**  
**c.664-404 BC**  
**Faience**  
**Height 18.5cm**

**Provenance**

Marianne Maspero (1920-2013), Paris, France;  
 acquired 1968  
 Medusa Ancient Art, Montreal, Canada

**Description**

The mummiform figure is finely modelled, the faience a pale creamy-green. The figure has a striated wig and plaited false beard, his facial features in relief and of high quality. The hands are crossed over the chest and hold a pick and hoe, a seed bag on a cord is suspended over the left shoulder. Uninscribed dorsal pillar and trapezoidal base. Around the body are nine horizontal lines of hieroglyphics reciting parts of Chapter Six of the Book of the Dead. They name the owner of the shabti as Tious. Intact, the surface with some staining and minor incrustation.





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**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 mummiform 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.





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**Egyptian shabti for Neferibresaneith**  
**Saqqara, Late Dynastic,**  
**26th Dynasty, reign of Amasis II, c.595-526 BC**  
**Faience**  
**Height 18.3cm**

#### 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

#### Literature

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

#### Description

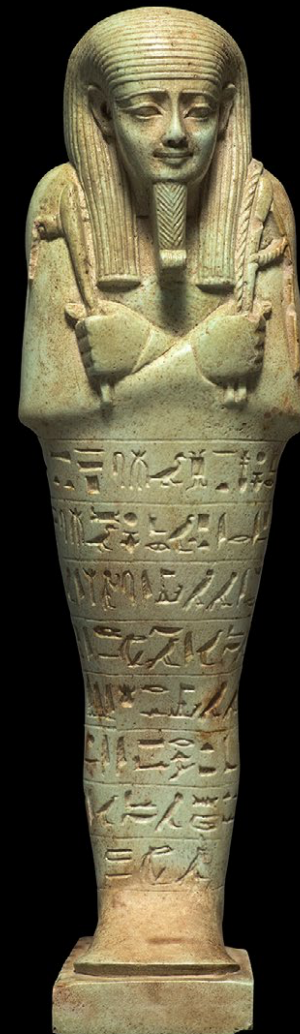
The mummiform figure, made of a clear pale-green faience, is set on an integral trapezoidal base. The lower half of his body has eight rows of crisply incised hieroglyphs reciting Chapter Six of the Book of the Dead, giving his name as Neferibresaneith, son of a woman called Shepenbast. The masterfully 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 pick, hoe, and seed bag, the latter of 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 Neferibresaneith 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 Neferibresaneith's 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 prenom 'Neferibre' of*

*Psamtik II (595-589BC) which indicates that he was likely born during Psamtik II's reign. It references Amasis II (570-526BC) 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 Neferibresaneith 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' means that the individual was ritually pure and was permitted to enter the presence of the god's statue, an honour not bestowed upon just anybody. 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 both laundry and mummification purposes.*

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







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**Egyptian shabti for Padineith**  
**Late Dynastic Period, Late 26th Dynasty,**  
**c.570-525 BC**  
**Faience**  
**Height 14.8cm**

#### Provenance

Sir William Bowmore, Victoria, Australia; acquired  
 1950s-1960s  
 Private collection, London, UK; acquired 2014

#### Literature

Compare Glenn Janes, *The Shabti Collections: A Selection from World Museum, Liverpool* (Lymm, 2016), no.225a, and Jacques F. Aubert & Liliane Aubert, *Statuettes Égyptiennes: Chaouabtis, Ouchebtis* (Paris, 1974), pl.61, no.145

#### Description

Of typical form, arms crossed at the chest and holding a hoe and pick, a seed bag slung over his left shoulder. The figure, moulded in blue-green faience, stands on a trapezoidal base, his face particularly fine, nine rows of hieroglyphic inscription cover his lower body, the dorsal column uninscribed. The hieroglyphs name the shabti owner as Padineith, the son of Tadibestet, his mother, and contain parts of Chapter Six of the Book of the Dead. Intact.

*The modelling of shabtis of Padineith vary greatly, from very crude to fine, the present example falling amongst the best of them, with a distinctive smile, typical of the period, whilst some of the other examples have a sterner appearance. Padineith had an important role during his life. He was the chief Steward of the 'Divine Adoratrice', in this case Princess Ankhnesneferibre, a daughter of Psamtek II. Her fine schist sarcophagus is in the British Museum (EA 32).*

*Padineith was buried in the 26th Dynasty cemetery at el-Asâsîf, tomb 197, on the southern side of the causeway leading to Queen Hatshepsut's memorial temple at Deir-el-Babri, Thebes. His father was called Psamtek, and his mother Tadibastet. His other shabti types can be found at several museums, including London, St Petersburg, Stockholm, Berlin, Vienna, Bristol, Basel University collection and Birmingham.*





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

The neck and body are elaborately decorated with concentric circles and bands in brown and red, the rim with a band of zig zags, the inside of the 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. Some slight repairs to chips in the rim.

#### **Provenance**

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

#### **Published**

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

#### **Literature**

Compare *Corpus Vasorum Antiquorum*, Louvre 5 (Paris, 1928), pl.18, nos.7-8, also Tony Spiteris, *The Art of Cyprus* (London, 1970), pp.86-87 for an example in the Musée d'Art et d'Histoire, Geneva, Switzerland, dated as Cypro-Geometric III, 850-700 BC





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**Cypriot Bichrome Red Ware amphora**  
**Cypro-Archaic, c.600-475 BC**  
**Terracotta**  
**Height 28.6cm,**  
**diameter across the handles 27.8cm**

#### Provenance

Discovered in Cyprus by Luigi Palma di Cesnola (1832-1904)  
 Cesnola Collection, Metropolitan Museum of Art, USA; deaccessioned 1928  
 Mrs Navas, USA; acquired from the above  
 Wichita Art Museum, USA; gifted by the above  
 Cyprus Museum of Jacksonville, North Carolina, USA, acc.no.23

#### Publications

Takey Crist, *The Cyprus Museum* (Nicosia, 2005), p.36

#### Literature

For the type compare an example in the British Museum, London, registration no. 1894.1101.304

#### Description

The spherical storage vessel has two near-vertical handles, a tall neck with thickened rim, and low pad base. The neck is decorated with a series of concentric circles in dark umber. At the shoulder and surrounding the neck are two narrow bands of dark umber, each enlivened with white dots, flanking a wider band of concentric lines in dark umber over red. Between the handles runs a deep band of large white crosses on a red background, creating a lattice pattern. The lower half of the body covered in a thick incrustation. Intact.

*This variant of Bichrome ware inverts the more usual technique by firing the ground dark and decorating the body with lighter colours, creating an attractive contrast.*





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**Greek kantharos**  
**Late Geometric Period,**  
**c.mid 8th-7th century BC**  
**Terracotta**  
**Height 12cm,**  
**diameter across the handles 17cm**

#### Provenance

Dr Elie Borowski, Basel, Switzerland  
 Family collection of Mr Cyril Humphris, England;  
 acquired from the above sometime in the 1960s-70s

#### Literature

For the central frieze see J.N. Coldstream, *Greek Geometric Pottery; a Survey of Ten Local Styles and Their Chronology* (London, 1968), pp.50-51 and pl.10, e

#### Description

The double-handled drinking vessel has a particularly elegant shape, with thin walls and decoration in an amber slip. Around the vertical rim is a frieze of long-necked water birds, below which the body swells then tapers to a flat base. It is enlivened with large, cross-hatched tongues separated by three vertical lines or 'metopes'. The section below the handles and the whole of the interior is covered in plain slip. Horizontal lines run the length of the high-arching ribbon handles. Condition generally fine, with a small loss under one handle.

*The drinking vessels of the Late Geometric 1b Period (second half of the 8th century BC) saw the introduction of a new decorative motif, the cross-hatched tongue, interspersed between the metopes. This motif therefore gives us a date after which the cup must have been made.*







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**Coptic textile fragment with the Tree of Life  
c. 4th-5th century AD**

**Linen**

**Height 50.3cm, width 33cm**

**Framed dimension 59.5x41.8cm**

**Provenance**

Simone de Monbrison, Paris, France; acquired prior to 1969

**Literature**

A larger fragment almost certainly from the same workshop is in the Hermitage Museum, Leningrad, Russia, inventory no.11660. See Ludmila Kybalová, *Coptic Textiles* (London, 1967), p.84, no.34

**Description**

Fragment of Egyptian linen and wool textile with rib weave and slanting weft, depicting the Tree of Life. The tree is divided into two main stems, colourful flowers and leaves springing forth. The vibrant use of pink, red, yellow and green wool offset the blue-black background and leave little of the natural linen visible. A border of pink and green circles once encompassed the whole crown. A fragment with patches missing, mounted on linen (modern).

*This fragment comes from a religious hanging which was connected with the cult of the dead. The Tree of Life was a popular motif in Coptic textiles.*



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