Alexander Ancient Art

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Two Egyptian Blacktop Redware Beakers, Pre-Dynastic Period

Two examples of pre-dynastic pottery, with smooth sides, tapering toward a narrower base. Such vessels are commonly called black-topped red pottery or B-ware (as classified by Egyptologist W.M. Flinders Petrie) because of their distinctive blackened rim.

Usually such vessels were built up using the co-called coil construction (see Arnold *et al.*); in some cases the coils may have been built on a turntable, making the vessel shape more regular.

Black-topped vessels were made from Nile silts, the alluvial deposits of the Nile valley, rich in silica and iron, which fired to a reddish or brown colour in an oxidising atmosphere. The exterior was coated with a thin red iron-oxide wash that was polished or burnished with a smooth object like a pebble. This was done after the pot had dried but before it was fired, and it resulted in a lustrous surface.

Egyptologists have long been discussing how the black top was achieved. For an overview of theories see Hendrickx *et al.* More or less generally accepted is the view that, since clay turns black when a pot is fired in a reducing atmosphere (without oxygen) whereas it turns red in an oxidising atmosphere, it is likely that the two colours will appear on different parts of the vessel if the atmosphere is different for these parts. Adding soot would also aid the blackening of the vessel.

Pots like this are well known from the Amratian culture, a prehistoric culture that lasted from approximately 4000 to 3500 BCE. It was named after the archaeological site of el-Amra (located circa 120 km south of Badari in Upper Egypt), the first site where the culture was found without influences of the later Gerzean culture. The period is better attested at Naqada, and as a result it is usually referred to as Naqada I (whereas Naqada II is used for the Gerzean culture).

Black-topped pottery no longer occurs after the beginning of the Naqada III period (about 3300 B.C.), with the exception of very few examples which were apparently intended for ritual use only. The disappearance of black-topped vessels in Egypt can be connected with the appearance of pottery made of marl clay, which comes from the desert and can be fired at a higher temperature (850 – 1050 degrees Celsius) than Nile silt, and therefore is less porous.

Literature:
• Dorothea Arnold - Janine Bourriau (eds.), *An Introduction to Ancient Egyptian Pottery* (Mainz am Rhein, Philipp von Zabern, 1993), p. 33-36;
• Janine D. Bourriau - Paul Nicholson - Pamela J. Rose, "Pottery" in Paul T. Nicholson - Ian Shaw (eds.), *Ancient Egyptian Materials and Technology* (Cambridge, Cambridge University Press, 2000), p. 121-147, for the black-topped red ware esp. 125, 128;
• Stan Hendrickx - Renée Friedman - Fabienne Loyens, "Experimental archaeology concerning black-topped pottery from ancient Egypt and the Sudan", *Cahiers de la Céramique Égyptienne*, 6 (Le Caire, 2000), p. 171-187;
• K. Sowada, "Black-topped Ware in Archaic Contexts", in C. Eyre (ed.), *Seventh International Congress of Egyptologists, Cambridge 3-9 September 1995, Additional Abstracts* (Cambridge, 1995), p. 19;
• K. Sowada, "Late Predynastic Egyptian Black-topped Ware. A study in Ceramic Specialisation and Chronology", in C.C. Sorrel - A.J. Ruys (eds.), *Proceedings of the International Ceramic Conference: AUSTCERAM 94, 25-27 July 1994, Sydney, Australia* (Sydney, Australasian Ceramic Society, 1994), p. 34-39.

Egypt, Pre-dynastic Period, circa 3600 - 3500 B.C.

Height: left beaker 16.5 cm; right beaker 13.5 cm

Provenance: left beaker: U.S.A. private collection of Victor Johnson, New York, acquired in the 1960s; then by descent; right beaker: U.K. private collection of J.D.R. Fryer, acquired from Folio Fine Arts before 1971; Folio Fine Art was a company founded by the prominent antiquities dealer Charles Ede, who in 1971 established Charles Ede Ltd.

An Egyptian Old Kingdom Limestone Relief Fragment

A relief fragment of very high quality, positively identified by a well-known Egyptologist as coming from the pyramid temple of pharaoh Pepi II - Neferkare in South Saqqara. This was a king of the sixth dynasty (circa 2322 - 2191 B.C.) who reigned exceptionally long, estimated variously between sixty and ninety years.

Depicted is the upper half of a man, looking towards the left. He is bare to the waist, and is wearing a short wig composed of twenty tiers of tight curls. His arm is raised, which could indicate that the fragment belongs to a scene of slaughter; many tombs contain depictions of butchers in various positions. But it may also come from a different kind of scene which asks for a similar position of the arm, for example a bird catching scene.

The fragment is stylistically very close to scenes in the mortuary complex of Pepi II. Fragments from this temple were published by Gustave Jéquier, *Le monument funéraire de Pepi II, tome II: Le temple* (Le Caire, Institut français d'archéologie orientale, 1938), pl. 98, and reproduced - with an additional fragment - by Andreas Brodbeck in Hermann Schlögl (Hrsg.), *Geschenk des Nils. Ägyptische Kunstwerke aus Schweizer Besitz* (Basel, 1978), p. 39-40, no. 126. Not only the wig, but also the almost identical design of the eyes and mouths as well as other factors were reasons for a specialist to confirm, after careful comparison, that the fragment offered here comes from the pyramid temple of Pepi II.

Published: J. Eisenberg, *Art of the Ancient World*, volume XX, 2009, no. 168; John Dorfman, "The Lure of Egypt", *Art & Antiques Magazine*, volume 33, issue 1 (January 2010); J. Eisenberg, *Art of the Ancient World*, volume XXVIII, 2017, no. 144.

Egypt, Old Kingdom, 6th dynasty, reign of Pepi II.

Height 27 cm

Provenance: German private collection, acquired from Royal-Athena Galleries, New York; before that U.S. private collection, acquired from Mathias Komor, New York, in the 1960s.

A Middle Kingdom Limestone Cover of a Canopic Jar

This is the exceptionally well preserved cover of a canopic jar, made of limestone and dating to the Middle Kingdom. The cover has the form of a human head, probably depicting the god Imsety. He is wearing a tripartite wig, leaving the ears exposed, and has a short beard. The eyes and eyebrows are executed in fine relief.

Much of the original polychromy is preserved. The short beard was outlined in black, as were the eyes and eyebrows. The corners of the eyes were marked in red. The face and ears were painted yellow, and traces indicate that the wig was originally blue.

For similar canopic jar covers see George A. Reisner, *Canopics. Revised, annotated and completed by Mohammad Hassan Abd-ul-Rahman* (Catalogue Général du Musée du Caire, nos. 4001-4740 and 4977-5033) (Le Caire, Institut français d'archéologie orientale, 1967), especially nos. 4017, 4030-4032, 4059-4061; Jørgensen Mogens, *Catalogue Egypt I (3000-1550 B.C.), Ny Carlsberg Glyptotek* (Copenhagen, Ny Carlsberg Glyptotek, 1996), p. 166f., no. 67.

Egypt, Middle Kingdom, 12th Dynasty, ca. 2000-1800 B.C.

Height 12.5 cm

Provenance: Collection Leu, Zürich, Switzerland; with Galerie Cybèle, Paris in 1999; thereafter Dutch private collection.

An Ancient Egyptian Wooden Headrest

A well preserved headrest with an elegant shape, composed of three parts: a wide, sloping base with a flat foot, an upright, slightly tapering stand, and a curved piece on which the head could rest.

This is the basic shape that Egyptian headrests maintained throughout the long period in which they were in use, from the earliest part of the historic period until late in Graeco-Roman times.

Most headrests were made of wood or stone, although other materials could be used as well. They were primarily objects of daily life, as seen in models and depictions of houses, for example on the walls of several tombs in El Amarna. As objects of everyday use, they could be decorated with images of protective deities, warding off evil during the dark night, or inscribed with wishes for a good sleep.

Since the ancient Egyptians believed that life would continue after death, although in a different form, they provided the dead with all kinds of things they might need in the hereafter. The headrest was among those objects, because the dead was believed to be sleeping. The object was considered an essential part of the burial equipment, and was even included in the funerary offering lists.

Real headrests would be placed in sarcophagi, usually under or near the mummy mask, but sometimes also on top of the sarcophagus or near it on the floor of the tomb. In addition to this, headrests were often depicted in the object frieze of sarcophagi. The Middle Kingdom Coffin Texts contained funerary spells for the headrest, and so did the Book of the Dead that came into use in the New Kingdom. These texts make clear that lifting the head of the deceased was associated with waking up and thus with resurrection; at the same time the spell was supposed to prevent the loss of the head in the hereafter.

In later periods, miniature headrests were sometimes placed between the mummy wrappings as amulets, and some of these were even inscribed with a short version of the spell from the Book of the Dead.

As remarked by specialists in the Fitzwilliam Museum, Cambridge, UK, dating Egyptian headrests remains problematic, because different shapes of headrests were used at the same time. Egyptologists usually work out a chronological typology for object categories, which allows them to allocate relative dates for different forms of the same object type. However, evidence from Egypt shows that several forms of headrests were in existence simultaneously.

Still, the headrest offered here is believed to be from the New Kingdom, based on stylistic grounds and its manufacturing technique. It closely resembles several headrests in the Fitzwilliam Museum that are considered to be from that period (for example inv. nos. E.GA.2668.1943 and E.W. 69), although it is also highly similar in shape to a headrest in the same museum from the First Intermediate Period (inv. no. E.86.1921).

Background information
Headrests have been used in many countries and cultures for thousands of years. In the Neolithicum (circa 6000 - 3000 B.C.) they were already used in Switzerland. All over Africa headrests have been, and still are, used; the same applies to the Far East and Oceania. For an overview see the catalogue of the exposition *Supports de Rêves*, held in Paris in 1989.

In Egypt headrests of a very simple form have been found in predynastic tombs, consisting of no more than a simple elevation in the floor, a pile of straw, a folded animal hide or a block of stone or clay. "Real" headrests with a central column have been found in neolithic tombs, and early in the historic period headrests became a common object in the funerary furniture.

There are several reasons for using a headrest, for instance the wish to protect the sometimes elaborate hairdo, which would be ruined by direct contact with the bed, or to avoid contact of the head with the ground. But the most important reason is assuring a more comfortable position during sleep. This appears to be guaranteed only if the sleeper is lying on his side; sleeping on the back with the head on a headrest in uncomfortable and can cause considerable pain in the neck, as remarked by the archaeologist Flinders Petrie, who experimented with sleeping on headrests. The idea is that the height of a headrest should equal the distance from the side of the head to the tip of the shoulder, to keep the neck aligned.

By positioning the headrest just above the ear, and by making sure that the curved part of the headrest fits the head exactly, the weight of the head is spread over sufficient square centimeters to reduce the pressure to an acceptable level. For even more comfort, Egyptian headrests were sometimes softened by a cushion or by wrapping the curved part with soft material.

When used in this way, a headrest offers more comfort than a pillow, especially in countries with a warm climate, because it allows the air under the head and the neck to circulate.

The object was, and in many cultures still is, considered important for waking up from sleep, and following naturally from that, for waking up after death; funerary rituals all over the world still make use of a headrest to procure either eternal rest or resurrection of the deceased. The motifs used in decorating a headrest can also contribute to this. Many cultures know of a relation between the headrest and the sun.

Headrests can carry inscriptions, wishing the user a good sleep or pleasant dreams. They can also evoke dreams, play a part in divination practices or mediate between the living and the ancestors. They can also keep away bad dreams and evil in general.

Literature

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• Édouard Naville, "Les amulettes du chevet et de la tête", *Zeitschrift für Ägyptische Sprache* 48 (1910), p. 107-111;
• Milena Perraud," Les formules spécifiques du Chapitre 166 du Livre des Morts inscrites sur les amulettes-chevets" in: J.-Cl. Goyon - Chr. Cardin (eds.), *Proceedings of the Ninth International Congress of Egyptologists / Actes du neuvième congrès international des égyptologues, Grenoble, 6-12 septembre 2004* volume I (Orientalia Lovaniensia Analecta, 150) (Leuven, Peeters, 2007), p. 1495-1508;
• Milena Perraud, "Untersuchungen zu Totenbuch Spruch 166: Vorbemerkungen" in Burkhard Backes - Irmtraut Munro – Simone Stöhr, *Totenbuch-Forschungen. Gesammelte Beiträge des 2. Internationalen Totenbuch-Symposiums 2005* (Studien zum Altägyptischen Totenbuch, Band 11) (Wiesbaden, Harrassowitz, 2006), p. 283-296;
• William M. Flinders Petrie, *Amulets, Illustrated by the Egyptian Collection in University College, London* (London, 1914);
• William M. Flinders Petrie, *Objects of Daily Use Illustrated by the Egyptian Collection in University College, London* (Warminster, Wiltshire, Great Britain; Encino, California, U.S.A., 1974; originally published London, 1927).

Egypt, probably New Kingdom or earlier, circa 1550-1070 B.C.

Height 21 cm, length of base 23 cm

Provenance: Dutch private collection, acquired from Arte Primitivo, New York in the 1990s; before that collection of Jonathan Friedman, New Jersey, U.S.A., by inheritance, acquired ca. 1815-1830.

A Bronze Statuette of the God Osiris

A large statuette, depicting Osiris in the traditional mummiform pose, his arms protruding from the enveloping shroud. He is holding a crook and flail and wears the white crown of Upper Egypt, which is fronted by a uraeus (a protecting cobra). The false beard has incised details and chin straps are also depicted. The god is adorned with a broad collar, with a pendant at the back. Details of the cobra, the regalia and the eyes and eyebrows are also incised.

This statuette was probably made in Lower Egypt: the right hand, holding the flail, is placed above the left hand which bears the crook; this is the position ascribed by Roeder to Lower Egypt. The way the crook is shown, extending below the left hand, also belongs to the Lower Egyptian tradition.

In the Late Period the god was usually depicted with the *atef*-crown, but the white crown can occasionally also be seen. In the Middle Kingdom Osiris was often (or, according to some, always) shown wearing the white crown - an indication of his Upper Egyptian origin - and although later he often wore more elaborate crowns, especially the *atef*-crown, the white crown remained one of his attributes. The god was even called prince of the white crown in Ptolemaic texts (on Bigga near Philae, and in Edfu). As a result statues of the god with the white crown were also made, although these are less common.

Literature:
For the use of the white crown instead of the *atef*-crown see Wolfgang Helck - Wolfhart Westendorf (Hrsg.), *Lexikon der Ägyptologie*, Band IV (Wiesbaden, Harrassowitz, 1982), p. 627; John Gwyn Griffiths, *The Origins of Osiris and his Cult* (Studies in the History of Religions, Supplements to Numen, 40) (Leiden, Brill, 1980), p. 239, referring to Elisabeth Staehelin, *Untersuchungen zur ägyptischen Tracht im Alten Reich* (Münchner Ägyptologische Studien, 8) (Berlin, Bruno Hessling, 1966), p. 150.

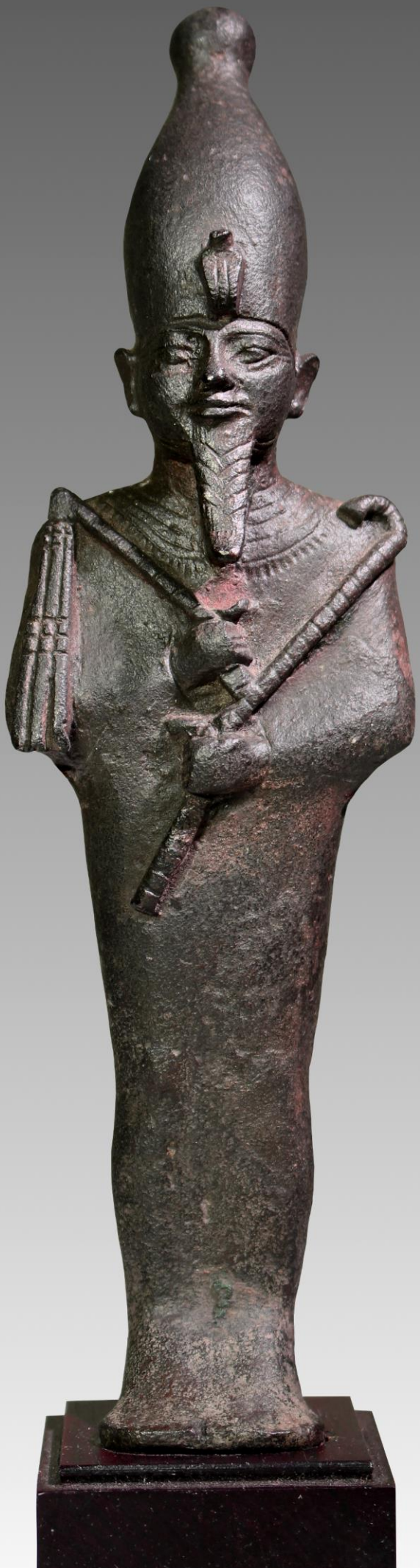
For the title prince of the white crown see Erich Winter, "Der 'Fürst der weissen Krone', ein Beiname des Osiris", *Chronique d'Egypte* XXXIX, Nos 77-78 (1964), 41-43, also referring to Hermann Junker, *Das Götterdekret über das Abaton* (Denkschriften der Kaiserlichen Akademie der Wissenschaften in Wien, Philosophisch-Historische Klasse, 56) (Wien, Hölder, 1913), p. 14.

For the position of the hands and the possible Lower Egyptian origins of the statuette see Günther Roeder, *Ägyptische Bronzefiguren* (Staatliche Museen zu Berlin, Mitteilungen aus der Ägyptischen Sammlung, 6) (Berlin, 1956), 186 f.

Egypt, Late Period, circa 664-332 B.C.

Height 18.3 cm

Provenance: Collection of Sir Stephen Lewis Courtauld (1883-1967), possibly acquired during the trip he and his wife Virginia made to Egypt in 1936. Sir Courtauld was among many other things financial director of Ealing Film Studios in the United Kingdom, and trustee of the Royal Opera House, London. He was also well known for providing financial support for the Fitzwilliam Museum in Cambridge and for redeveloping Eltham Palace in South East London in the 1930s.



An Egyptian Faience and Silver Necklace

A wonderful glazed necklace consisting of 36 ball beads made of Egyptian turquoise faience, interspersed with sets of 3 small lentoid faience beads; in the centre, surrounded by two silver beads, is a beautifully designed rectangular *wedjat* eye pendant, which is openwork, double-sided and two-toned.

The word *wedjat* or *udjat* meant "the sound one", referring to the eye of the god Horus after it had been plucked out during one of his battles with Seth, and then healed by Thoth. This Horus was the elder (Greek Haroëris), the celestial falcon and great creator god whose right eye was the sun and left eye the moon. It is generally supposed that the *wedjat* was the moon eye, which was "injured" as it waned and "restored" as it waxed each month, but the term might just as well apply to the sun eye, the "sound" one as opposed to the "injured" one. When Osiris rose to pre-eminence as the god of the dead, the *wedjat* became identified with the eye of his son Horus. According to the Osiris myth, Horus offered the healed eye to his dead father and so powerful a charm was it that it restored him to life (Andrews, p. 43-44).

At its most basic the *wedjat* is a human eye with brow above and markings below; the latter take the form of a drop shape at the front and an uncurling spiral at the back, said to imitate the markings on the head of the lanner falcon, but also mentioned as tears connected with the injuring of the eye.

Literature:
Carol Andrews, *Amulets of Ancient Egypt* (London, British Museum Press, 1994), p. 10, 43-44; see fig. 46 for several shapes of the eye.

Egypt, Third Intermediate Period (circa 1069-702 B.C.), but the beads possibly Middle Kingdom, ca. 1991-1786 B.C.

Length circa 52 cm; width of *wedjat* eye 3 cm

Exhibited:
Metropolitan Museum of Art, New York (1920 – 1940, inv. no. 803.65);
Boston Museum of Fine Art (1945 – 1960, inv. no. 193.45);
Museum of Man, California (1968).

Provenance: collection of Dr. Goddard Du Bois (1869 – 1925) and Josephine Cook Du Bois (1864 – 1961), New York, acquired in Egypt between 1900 and 1906. The couple took frequent excursions throughout Egypt, and acquired a marvellous collection of antiquities, one of the largest privately owned collections to be exhibited in major museums in the USA.

An Egyptian Mummy Cartonnage

A marvellous mummy cartonnage full of symbolic meaning and with vibrant colors. Such cartonnages were placed over the body of the deceased after mummification, not only to protect it as a sarcophagus, but also to promote the rebirth of the deceased.

The cartonnage contains five registers; a column with hieroglyphic text, running down the middle, divides four of these in halves. All the scenes are framed by either simple yellow lines or by bands of green, white and red rectangles, whereas the whole cartonnage below the first register is bordered by a vegetal pattern of triangles in alternating lighter and darker shades of green against a white background.

The text reads: *Words to be spoken by the Osiris Her justified, the son of Paenimen justified, born to the lady of the house Senut justified. I come and bring to you Anubis, the lord of the mummy bindings, the lord of the sacred underworld, so that he may realise for you a good burial in the west of Abydos eternally*.

The top register shows the mummy of the deceased, lying on a bier which is lion-headed and has animal legs; such beds or tables were used during the mummification process. A funerary mask is covering the head of the deceased and his body has been wrapped in bandages. Under the bier four canopic jars are shown, containing the viscera. The lids of these jars depict the heads of the four children of Horus. From left to right these are: Hapy (head of a baboon, protecting the lungs), Qebehsenuf (head of a falcon, protecting the intestines), Duamutef (head of a jackal, protecting the stomach) and Imsety (human head, protecting the liver).

Flying over the mummy is a bird with a human head. This is the so-called *ba*-bird. The *ba* (often incorrectly translated "soul") was the aspect of a human being that implied free movement; funerary texts tell us that every morning the *ba* would fly out of the tomb as a bird to be "recharged" by the sunlight; in the evening the *ba* would return to the mummy and rest on it, thereby transferring the energy of the sun to the body. On a mythical level, the sun would be equated with the *ba*, coming out of the earth every morning and returning to the mummy of Osiris every night.

On either side of the mummy is a goddess, acting as a wailing woman for the deceased, and at the same time saluting the *ba*, the arms raised in a gesture of both mourning and adoration. They are the sisters of Osiris, Nephthys on the left, in front of the hieroglyph for the east, and Isis on the right, in front of the sign for the west.

Positioning the deceased with his feet towards the east also has a symbolic meaning: when he lifts his head, he will look towards the east, the place where the sun will be reborn.

The vertical multicolored bands that border the scene also function as a support for a large hieroglyph representing the sky.

The whole scene is a powerful representation of resurrection, and placing this scene on the body of the mummy was meant to help him being reborn.

The second register shows us the four children of Horus, their bodies depicted mummiform with only the head and hands protruding. The faces are surrounded by a tripartite wig and the hands are holding a strip of linen bandage. From left to right they are Hapy, Imsety, Duamutef and Qebehsenuf.

The third and fourth register depict deities who are sitting with their knees bent, on top of which knives can be seen which they hold to protect the deceased. Depictions of the realm of the dead, as seen in tombs and in funerary compositions like the Book of the Dead and the so-called underworld books, depict many of these guardians, showing a great variety in their appearances. The deities in the fourth register seem to copy (or are the same as) the gods in the second register, perhaps with the exception of the deity on the left.

The fifth register depicts two flowers, placed upside down in the upper corner so that the shape of the petals follows the circular lower end of the cartonnage, thereby creating a wonderfully balanced symmetry.

This flower is commonly called a lotus, but is now generally accepted to represent a water lily (*nymphaea caerulea*). Although this was the symbol of Upper Egypt (with the papyrus as the symbol of Lower Egypt), it had a much deeper significance in funerary context.

One of the Egyptian creation myths informs us that in the beginning darkness was covering the inert primeval waters, until suddenly a flower appeared and opened its petals, revealing the young creator or sun god; this was the beginning of creation and time. The Egyptians knew that the water lily opened up every morning, showing its yellow-golden heart, and would close again in the evening, only to reopen the next morning. They associated this with the cycle of the sun who was reborn every day. This beautiful scene therefore is another powerful symbol of regeneration.

Background information:
- The name of the deceased: See Hermann Ranke, *Die ägyptischen Personennamen* (Glückstadt, 1935), I, 245, 18; for the father *idem*, I, 106, 8; for the mother *idem*, I, 297, 7 (there attributed to the Middle Kingdom only). It may be possible that the scribe wrote the text for a woman (in which case the name would be Heret and the following word would be daughter instead of son); this might be indicated by the use of the feminine ending *t* as well as the shape of the determinative of the name. On the other hand the rest of the text uses the male personal pronoun, and the artist has used the *t* incorrectly elsewhere in the text and made some other minor mistakes, so probably it is just a scribal error.

- Cartonnage was made with several layers of linen (or, in later periods, sometimes recycled papyrus documents) which were glued together and shaped in a mould or moulded over the mummy, and then coated with a layer of gesso (a mixture of glue and plaster). This resulted in a smooth medium, well suited for painting.

- The children of Horus: Munro has argued that all four gods have originally been represented in human form, among them Imsety as a female. Later, in the Middle Kingdom, they were also shown as animals, but only during the New Kingdom they were each connected with a particular animal (see Peter Munro, "Bemerkungen zum Gestaltwandel und zum Ursprung der Horus-Kinder", in *Festschrift zum 150jährigen Bestehen des Berliner Ägyptischen Museums* (Staatliche Museen zu Berlin, Mitteilungen aus der Ägyptischen Sammlung, 8) (Berlin, Akademie Verlag, 1974), p. 195-204).

Egypt, Late Period, circa 525-332 B.C.

Height circa 47 cm, width circa 19.5 cm. Size of frame: height circa 71.5 cm, width circa 44 cm

Provenance: Belgian private collection, Brussels, acquired in the 1970s; thereafter with Bagot Arqueología, Barcelona, Spain.

A Set of Egyptian Cartonnage Mummy Trappings

A set of two painted cartonnage mummy trappings, one panel intended to be placed across the chest and the other destined for the abdomen and legs. Both panels are painted on a yellow background, imitating gold, and the scenes are framed by bands of green, white, black and red rectangles. The lower part of the lower panel is bordered by a vegetal pattern of triangles in various shades of green and red against a white background.

The top panel consists of three registers. In the upper register the remains can be seen of a kneeling goddess, facing right with her wings outstretched to protect the deceased. This is the goddess of the sky, Nut. The feathers of her wings are individually indicated, using several colours. On the right a bird is visible, possibly a *ba*-bird, as well as a large *ankh* (life) and a flower, its petals wide open.

The second register shows the jackal-headed god Anubis, preparing the mummy of Nes-Her, lying on a bier which is lion-headed and has animal legs; such beds or tables were used during the mummification process. A funerary mask is covering the head of the deceased and his body has been wrapped in bandages. Under the bier four vases are shown, which may or may not represent the canopic jars containing the viscera.

Flying near the mummy is a bird with a human head. This is the so-called *ba*-bird. The *ba* (often incorrectly translated "soul") was the aspect of a human being that implied free movement; funerary texts tell us that every morning the *ba* would fly out of the tomb as a bird to be "recharged" by the sunlight; in the evening the *ba* would return to the mummy and rest on it, thereby transferring the energy of the sun to the body. On a mythical level, the sun would be equated with the *ba*, coming out of the earth every morning and returning to the mummy of Osiris every night.

On either side of the mummy is a goddess, acting as a wailing woman for the deceased, the arms in a gesture of mourning. They are the sisters of Osiris, Isis on the left, and Nephthys on the right. Behind them are three gods on either side, their hands holding strips of linen bandage. Among them are the four children of Horus. Not all of these gods can be easily identified and the fact that some hieroglyphs have been scribbled near their heads does not help, since most are not clearly readable. On the right we see the baboon-head Hapy, and on the left the falcon-headed Qebehsenuf. In front of these are two human-headed deities, which could be representations of Imsety, although all four children of Horus are sometimes depicted with human heads. Two jackal-headed gods directly behind the wailing sisters are Anubis (on the left, meaning that he is depicted twice in this scene) and probably Duamutef.

The third register shows two rows of four sitting deities, all with a feather on their knee. They are facing a depiction in the centre of a large Isis knot amulet with the symbols for the west and the east on either side.

The lower panel contains five registers. In the top one we see again the four children of Horus, on either side of a large *djed* amulet between the symbols for the west and the east. From right to left the gods are Hapy, Imsety, Duamutef and Qebehsenuf.

The second register shows the mummy of the deceased again, lying on a bier with animal legs and the head of a lion, adorned by an *atef* crown. The *ba* is shown above the mummy, in its typical shape with the body of a bird and the head and arms of a human being; on either side we see the symbol plants of Upper and Lower Egypt (the lotus and the papyrus), followed by two wailing woman, Isis on the left and Nephthys on the right.

The next register contains another large Isis knot amulet, with on either side a papyrus symbol with a cobra on top, followed by three deities with a feather on their knees.

Next follows a section showing a broad collar with finely painted rosettes and other beads, part of them triangular in shape, with a checked pattern elsewhere.

The last register depicts flowers, which are commonly called lotus flowers, but are now generally accepted to represent water lilies (*nymphaea caerulea*). Although this was the symbol of Upper Egypt, it had a much deeper significance in funerary context. One of the Egyptian creation myths informs us that in the beginning darkness was covering the inert primeval waters, until suddenly a flower appeared and opened its petals, revealing the young creator or sun god; this was the beginning of creation and time. The Egyptians knew that the water lily opened up every morning, showing its yellow-golden heart, and would close again in the evening, only to reopen the next morning. They associated this with the cycle of the sun who was reborn every day. This scene therefore is a powerful symbol of regeneration.

There is a central column of hieroglyphs down the front, reading: *May a royal offering be given to Osiris, the foremost of the west, and to Anubis, the foremost of the god's booth; Nes-Her, justified.*

Background information:
- For the name of the deceased: See Hermann Ranke, *Die ägyptischen Personennamen* (Glückstadt, 1935), I, 178, 5.

- In the last centuries of the ancient Egyptian civilisation, starting in the early Ptolemaic Period, mummies were often no longer protected by a complete wooden coffin, enclosing the entire body. Instead, mummy trappings, usually made of cartonnage, were put on the mummy, only partially covering the body. Often an assemblage consisted of a mask, a collar or pectoral, one or more chest covers and a cover for the feet. Many mummies, adorned by such trappings, was subsequently placed in a limestone coffin for additional protection.

- Cartonnage was made with several layers of linen (or, in later periods, sometimes recycled papyrus documents) which were glued together and shaped in a mould or moulded over the mummy, and then coated with a layer of gesso (a mixture of glue and plaster). This resulted in a smooth medium, well suited for painting.

- The children of Horus: Munro has argued that all four gods have originally been represented in human form, among them Imsety as a female. Later, in the Middle Kingdom, they were also shown as animals, but only during the New Kingdom they were each connected with a particular animal (see Peter Munro, "Bemerkungen zum Gestaltwandel und zum Ursprung der Horus-Kinder", in *Festschrift zum 150jährigen Bestehen des Berliner Ägyptischen Museums* (Staatliche Museen zu Berlin, Mitteilungen aus der Ägyptischen Sammlung, 8) (Berlin, Akademie Verlag, 1974), p. 195-204).

Egypt, Ptolemaic Period, ca. 332-30 B.C.

Height circa 68 cm

Provenance: Simonian family collection, which was assembled in Egypt during the 1950s and 1960s, moved to Switzerland in 1972, and subsequently partially moved to the USA between the late 1990s and 2003 and partially moved to Germany; objects from the latter part were legally imported into the USA in August/September 2016, including this cartonnage.

previous pages and above

An Egyptian Mummy Mask

A mummy mask of the so-called helmet type, which was placed all around the head of the mummy. The mask was made of cartonnage and was partly gilded and partly painted in polychrome.

Especially the parts of the mask that show the human skin (face, neck and ears) were gilded because the deceased hoped to become a god after his death, being equated with Osiris; according to Egyptian beliefs, the flesh of the gods was made of gold, the imperishable element that also contained solar aspects. A gold or gilded mask therefore helped to represent the deceased as a transfigured being, eligible for eternal life.

Parts that represent jewellery are also gilded. On top of the head a gilded amulet in the shape of the Eye of Horus and a string of gilded beads are affixed, all executed three-dimensionally. On the chest a broad collar is visible, also gilded, consisting of a heart amulet, suspended from a chain and guarded by two seated deities, and several rows of beads.

The face is idealised and youthful, with large, wide-open eyes with dark pupils. Other facial features such as the nose and mouth were summarily modelled and not painted. All this is typical for mummy masks of the period.

The face is surrounded by a tripartite wig which leaves the ears exposed and which is decorated with a checked pattern, the two locks of hair on the shoulders terminating in a border of horizontal stripes. A stylised net of green and blue beads is represented on the shoulders. The bottom border of the mask contains further polychrome decoration, consisting of a band of alternating rosettes and stripes.

Background information:
Cartonnage was made with several layers of linen (or, in later periods, sometimes recycled papyrus documents) which were glued together and shaped in a mould or moulded over the mummy, and then coated with a layer of gesso (a mixture of glue and plaster). This resulted in a smooth medium, well suited for painting.

The ancient Egyptians believed that the preservation of the body was essential to the eternal survival; it served as the physical point of return for the *ba* (often translated, rather incorrectly, as "soul"), the aspect of man that could move freely after death, that would leave the tomb in the shape of a human-headed bird to sit in the sun, or to drink water in the shadow of some trees in the garden, and that would at night return to the body, transferring to the mummy the energy it had acquired during the day. In order to make this possible, the body of the deceased had to be preserved, as well as protected in the tomb. At the same time, its appearance had to be made such that the *ba* would recognise the body.

Improvements in the mummification technique, developments in the funerary beliefs and other factors have during the long history of ancient Egypt resulted in a series of changes that affected the appearance of mummies and the shape and decoration of coffins and masks.

Fragmentary pottery masks, dating to the late Predynastic Period, have been found, but there is still some discussion about their function. But by the early Old Kingdom, the linen outer wrappings of mummies were already stiffened with plaster, modelled and painted to imitate facial and anatomical features. Later in the Old Kingdom, these details were modelled in an added layer of plaster. Since the First Intermediate Period the head of the mummy began to be protected with a cartonnage mask placed over the wrappings, representing the deceased. In the early New Kingdom the wrapped heads, their faces painted, were sometimes provided with false hair and false eyes.

Literature:
Salima Ikram - Aldan Dodson, *The Mummy in Ancient Egypt. Equipping the Dead for Eternity* (London, Thames and Hudson, 1998), esp. p. 166-192;
Edna R. Russmann et al., *Eternal Egypt. Masterworks of Ancient Art from the British Museum* (London, British Museum Press; Berkeley and Los Angeles, California, University of California Press, 2001), p. 204.

Egypt, Late Ptolemaic - Early Imperial Period, circa first century B.C.

Height 45 cm

Provenance: With Jean-David Cahn, Basel, 2015; before that Swiss private collection R.M., Zug; before that Swiss collection B.S., Schaffhausen, acquired before 2005.

A Near Eastern Bronze Ibex-Headed Object

A large bronze object, extending from a conical, slightly flaring funnel into the head of an ibex. The head of the animal has rounded features and delicately cast details, showing curved, slender horns, pricked-up ears, and a tuft under the chin. Details of the eyes, eyebrows, nostrils and mouth have been incised. The body is decorated with impressed geometric patterns, consisting of horizontal, vertical, and meander bands, ending in two of triangulated or zig-zag borders. It has been suggested that this was an ornamental abstraction of the pelt of the animal.

There are several opinions as to what this object is. It has been called a rhyton, based on the shape of the object; in that case, as a vessel for drinking or the pouring of libations, it would have been filled with some liquid, to be used in funerary or other rituals. However, compared with other rhyta from the area, the mouth of the conical body seems rather narrow, and its bronze very thick.

Another suggestion is that it was the handle for a whetstone, used for sharpening weapons and tools. From the ancient Iranian world many of these are known, usually decorated with a similar animal head. However, they are invariably much shorter. The size and above all the weight of this object would make it very difficult to use.

Because the body is hollow, it is also possible that the was meant to be put on a (probably wooden) core as a kind of terminal. Therefore, it has also been suggested that it may have been a decorative element of a piece of furniture (like the end of the arm-rest of a throne, or a bed), or a processional chariot. In Iranian art, the end parts of furniture, arms and tools were often adorned with the head of an animal; this phenomenon seems deeply rooted in early nomadism and shows a close bond with the animal world and nature.

The ibex was among the favorite animals for the ancient Iranian artists, and was among the earliest of the animal images to be depicted on Near Eastern pottery. This preference may have to do with the natural grace of the body of the animal and the elegant sweep of its horns, but could also have religious connotations which are now lost; for example, the animal seems to have been traditionally associated with fertility and the fertility goddess from early times. For an overview see already Dorothy G. Shepherd, "A Bronze Sculpture from Iran", *The Bulletin of the Cleveland Museum of Art*, volume 48, no. 10 (December 1961), p. 255-258; R. Ghirshman, "Notes Iraniennes XI. Le Rhyton en Iran", *Artibus Asiae*, volume 25, no. 1 (1962), p. 57-80.

An almost identical object, with the same geometric decoration of the body, is in the Antikenmuseum Basel, Switzerland (inv. No. Su66), see Andrea Bignasca (Hrsg.), *Orient, Zypern und frühes Griechenland: ausgewählte Werke* (Basel 2002), p. 32-33.

Near Eastern, probably Iran, first millennium B.C.

Length 29.8 cm

Provenance: Israel private collection, formed in the 1950s - late 1970s

A Syrian Middle Bronze Age Female Figurine

A wonderful statuette of a highly stylised female. This type of statuette is characteristic for the Levant, more specifically Syria in the earlier Middle Bronze Age (MBI/II, circa 2000-1600 BC). Such figurines may have been inspired by earlier types from southern Mesopotamia, Elam and Mari, and later became popular in Cyprus and Palestine. See for example the classification by Edwin Pilz, later modified by James B. Pritchard and summarised by Delbert R. Hillers, of types known from the Palestine area, which are of a later date (after circa 1500 BC).

These statuettes always have a flat form and appear to be nude, with the legs pressed close together, separated only by a groove. The feet are slightly flared and can have incised toes. Breasts and navel are usually indicated by applied pellets, sometimes pierced. The position of the arms can vary; the most common types show the arms with the elbows bent, the hands supporting the breasts (type II in the classification of Pilz / Pritchard), or as tapering, abbreviated stumps held out horizontally (type IV), like on this specimen.

They are above all remarkable because of their distinctive heads, which can have a rather bird-like appearance. They have small eyes made of pellets that are incised or drilled, and a large pinched nose; the mouth is absent, and the chin is usually absent as well or only slightly indicated. The stylised ears are pierced for the attachment of earrings, which can be made of clay or metal. Some of them have a high protrusion at the centre of the brow which is either pierced, or has an applied pellet which is pierced. In some cases jewellery (a necklace, a cross-band on the upper body or an ornamental girdle or hip-belt) is added in metal, or represented in applied clay.

The precise identity of the female depicted on these figurines remains much debated (as is also the case earlier in Assyria and Babylonia). It should be noted that many statuettes of this type were excavated from a *favissa* in the sacred area of Ishtar at Ebla. Experts are equally unsure of their exact function. They are believed by some to be votive offerings or amulets to a mother-goddess, whereas others call them fertility goddesses, which is questioned by some scholars because in their view the figures lack any exaggerated sexual anatomy.

Literature and parallels:

• Anne R. Bromberg - Karl Kilinski, *Gods, Men, and Heroes. Ancient Art at the Dallas Museum of Art* (Dallas, Dallas Museum of Art; Seattle, University of Washington Press, 1996), p. 30;
• Delbert R. Hillers, "The Goddess with the Tambourine. Reflections on an Object from Taanach", *Concordia Theological Monthly*, volume XLI, no. 9 (October 1970), p. 606-619;
• P.R.S. Moorey, *Ancient Near Eastern Terracottas. With a Catalogue of the Collection in the Ashmolean Museum, Oxford* (Oxford, 2001), p. 172, no. 257 (compare also nos. 255-256 on p. 171);
• Edwin Pilz, "Die weiblichen Gottheiten Kanaans. Eine archäologische Studie", *Zeitschrift des Deutschen Palästinavereins*, Band 47 (1924), 129-168;
• James B. Pritchard, *Palestinian Figurines in Relation to Certain Goddesses Known Through Literature* (American Oriental Series, volume 24) (New Haven, American Oriental Society, 1943).

Northern Syria, probably Orontes Valley, early Middle Bronze Age, circa 2000-1600 B.C.

Height 14.5 cm

Provenance: Austrian private collection, by inheritance from the private collection of the Dr. Kindler; this was an Austrian archaeologist who excavated in Syria, Jordan and later in Austria. Dr. Kindler passed away in 1978. Objects from his collection were sold by his heirs in 2016.

A Pair of Israelite Bronze Cymbals

A set of two cymbals, each consisting of a circular, flat plate of bronze with a domed centre, which was pierced for threading with a strap handle. They were found in a crevice in the ruins near Jerusalem.

Musical instruments like this were used to mark time or rhythm, and as musical accompaniment by musicians and priests. In the Old Testament they are usually mentioned in connection with other instruments like trumpets, horns, harps, lyres, and tambourines. They were prominent in the music at religious ceremonies and psalm-singing, and above all at special occasions like moving the ark to Jerusalem (I Chronicles 15), the beginning of the temple restoration (Ezra 3:10) or the dedication of the wall (Nehemiah 12:27). Especially the Levites used them, as they were set apart as cymbalists (I Chronicles 16:42).

Cymbals in Biblical times were smaller and thicker than the ones used today. There were two basic types of cymbals; during excavations in the Palestine area both smaller (ranging from 3 to 6 cm) and larger (circa 8 to 12 cm) examples have been uncovered (Braun 2002, p. 109). The Hebrew text of the Old Testament also uses two different words, *tseltselim* and *metsiltayim*, both derived from the same Hebrew root *tsalal* = to quiver, cause vibration, and from there to tinkle. The smaller ones, possibly functioning as finger cymbals, produced a high-pitched tinkle.

For an overview of this kind of percussion instrument see Yelena Kolyada, *A Compendium of Musical Instruments and Instrumental Terminology in the Bible* (London and New York, Routledge, 2014), p. 122-127. See also Ivor H. Jones, "Musical Instruments in the Bible, Part I", *Technical Papers for the Bible Translator*, volume 37, no. 1 (January 1986), p. 106-109 and 110-111, and more in general Joachim Braun, *Music in Ancient Israel/Palestine* (Grand Rapids, Michigan/Cambridge, U.K., William B. Eerdsman Publishing Company, 2002).

Paul Ilton, in his publication of the cymbals offered here, narrates how they were found, and remarks that this was a significant find of objects that are at least 3000 years old. He adds that these were "possibly used in the time of David, when the great king sang his songs in praise of God".

Published: Paul Ilton, *The Bible Was My Treasure Map* (New York, Julian Messner, 1958), p. 90-93, with a photograph on p. 92.

Iron Age II, circa 1000 - 586 B.C.

Diameter circa 5.5 cm each.

Provenance: Private collection of Dr. Paul Ilton (Germany 1904 - U.S.A. 1958). Dr. Ilton lived in Palestine from 1933 to 1947, when he moved to the United States. He was internationally known as an archaeologist, lecturer, teacher, film consultant and author. As a free-lance archaeologist, he worked with Sir William M. Flinders Petrie. He devoted his life to digging in the Bible-rich ruins of the Middle East, where he gathered a collection of objects from Biblical times. He recorded his findings in a book *The Bible Was My Treasure Map*, which was published in 1958 shortly after his death. Most of his extensive collection was sold at auction on 21 November 1959 in the Waldorf-Astoria Hotel on Park Avenue in New York City by auctioneer Hans M.F. Schulman.

A European Bronze Age Bell Helmet

This is an extremely rare bronze helmet, dating to circa 1000 B.C., in excellent condition, completely unrestored, coming from the world famous collection of Axel Guttmann and published.

Bronze Age European metal defensive armour is rare. Mödlinger mentions in an article published in 2013 that from the beginning of the Urnfield culture on (ca. 1300 B.C.), only around 120 helmets, 90 shields, over 60 greaves and 30 cuirasses are known. Concentrating on helmets, she distinguishes Western European, bi-valved crested helmets, and Central and Eastern European helmets; the latter can be classified in conical helmets, cap helmets and bell helmets.

To date, only twelve complete bell helmets are known, plus fragments of three further helmets and one possible forgery (see Mödlinger, table 1 on p. 157, catalogue on p. 173-176, plus addendum on p. 177; compare also Clausing, p. 219-220). Of the twelve complete helmets, ten were acquired in the past by museums (one of them lost during the Second World War), and only two are in private hands. This is one of those two.

Manufacturing process
In order to make a bell helmet, a disc was first cast with a diameter of about 30 cm and a thickness of circa 4–5 mm. During this process the rivet holes near the rim were also cast (rather than punched out later). Then the disc was gradually deformed into the bell-shaped form via deep-drawing or die forging, applying several cycles of annealing and cold working; hammering traces of this process can be observed on most helmets; X-rays on this helmet show impressions of a round hammer-head. As a result of this process the thickness of the cap varies: the top and the rim are thicker than the area in between. See Mödlinger, p. 170, fig. 11 for a reconstruction of the manufacturing process of the cap.

Any metal remaining from the cast or chiselled off during production of the helmet may have been reused for the knob, and for this specific helmet it is even likely that the rivets (one of these was analysed) were also made of the same alloy.

The knob was made separately, most likely first in wax on a hand-turned lathe. To attach the knob, a hole was punched through at the top of the cap, and then the knob was cast on; it was not welded or soldered on.

The knob on the top of the helmet was decorated with a series of horizontal lines and has a central hole of 0.7 cm for the insertion of a feather or a plume.

Wearing the helmet
Wearing a heavy bronze helmet must have been not very comfortable. Therefore underneath the helmet an inner cap or, more likely, an inlay was used of softer, organic material, possibly leather. This was fixed with rivets inside the helmet. The rim of the helmet has 11 rivet holes, rather irregularly shaped, with a diameter of 3-9 mm and a distance of 55-65 mm. Some of these may also have been used to fasten a chin strap (if this wasn't attached to the inlay), but their main purpose was no doubt to fix the inlay. In fact, on this helmet it can be shown that the organic lining was also bent outwards, because a band of circa 30-35 mm is visible on the outside of the helmet, from the rim up, where the corrosion slightly differs from the rest.

Find spot
Although the origin or evolution of this type of helmets is still unclear, it may be assumed that their production and distribution centre was in the Carpathian Basin. Mödlinger, unable to find any direct ancestors, believes it unlikely that bell helmets are connected to any Greek helmets, and suggests that they may have been a new, European invention.

See Born – Hansen, p. 79, fig. 64, and Mödlinger, p. 162, fig. 8 for a distribution map of known find spots of helmets.

The exact find spot of this specific helmet is unknown. Hungary is mentioned in the publications, but always with a question mark. More certain is the fact that the helmet was found not in the ground but in water; this is indicated by the brown metallic patina and the remains of sand found inside the helmet.

Dimensions
Height of the cap 21.5 cm; height of the knob 4.5 cm; diameter 19.5 x 21.3 cm; thickness of the cap 1.2 to 3.5 mm; weight 1150 gram.

Publication
The helmet was published by Born and Hansen, p. 71-72, pls. XV-XVI; p. 78-79; p. 175; p. 245-252 with figs. 195-199 and figs. 202-203; p. 270; p. 274. See also the information, photographs and drawing in Mödlinger, where this helmet is no 11. on p. 175, see in particular p. 155, fig. 2, no. 1.

Provenance
Collection of the late Axel Guttmann, in which it carried the inventory number AG 1000. Axel Guttmann (1944-2001) was born in Austria, but grew up in Berlin. He was a passionate collector of many things, but is especially remembered for his vast collection of ancient arms and armour. In his Berlin home the collection was displayed in a museum-like manner, and scholars and collectors were always given access to the objects. He worked together with restorer Hermann Born, who started the series of publications *Sammlung Axel Guttmann* (Verlag Sammlung Guttmann bei Philipp von Zabern, Mainz am Rhein), consisting of nine volumes.

Bibliography
Hermann Born - Svend Hansen, *Helme und Waffen Alteuropas* (Sammlung Axel Guttmann, Band 9) (Mainz am Rhein, Philipp von Zabern, 2001);
Christof Clausing, "Spätbronze- und eisenzeitliche Helme mit einteiliger Kalotte", *Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz*, Band 48, no. 1 (2001), p. 199–225;
Marianne Mödlinger, "Bronze Age Bell Helmets: New Aspects on Typology, Chronology and Manufacture", *Praehistorische Zeitschrift* 88, 1-2 (2013), p. 152-179 with extensive bibliography on p. 177-179.

A Western Greek Antefix with the Head of a Satyr

A mould-made antefix, possibly from Taranto. It was made of light yellow clay with traces of white slip, and is semi-circular in form. The antefix has a very expressive face of a satyr, executed in deep relief. His eyebrows, visible under a furrowed brow, are angular and pointing upward. He has a full beard comprising many wavy strands, and long hair that falls down in an arc on either side and stands up straight in the middle.

For a similar antefix compare Helga Herdejürgen, *Götter, Menschen und Dämonen. Terrakotten aus Unteritalien* (Sonderausstellung im Antikenmuseum Basel, 16. April bis 20. August 1978) (Basel, Archäologischer Verlag, in Kommission bei Philipp von Zabern, Mainz, 1978), p. 92 no. C10.

Western Greek, last quarter of the 5th century B.C.

Height 17.5 cm

Provenance: Collection P.A.E. Hollander, 1992-2010. Formerly collection Virzi, New York; thereafter collection C., Switzerland; with Jean-David Cahn, Basel, in 2000.

A Campanian Lekythos

A small lekythos with an ovoid body, set on a ridged foot, and a flaring neck. The body is decorated in black with a panel of lattice pattern between horizontal bands of black. On the shoulder a wave pattern. The neck is decorated with vertical strokes.

South Italy, Campania, early 3rd century B.C.

Height 14.5 cm

Provenance: Dutch private collection, acquired at auction, circa 2008; prior to that UK private collection, acquired from Charles Ede Ltd. in the 1970s.

An Etrusco-Corinthian Aryballos

A slender, flat-based vessel of striking geometric form, with a pear-shaped body that is tapering downwards to a small but integral ring base, and has broad shoulders. A slender neck connects the body to the disc mouth, which is flat and wide rimmed. An applied flat angled strap handle runs from the lip to the shoulder. The design is clearly visible in earthen hues, showing bands of various tones, with dotting and rays or vertical strokes around the shoulder, and horizontal strokes on the handle.

Circa 7th - 6th century B.C.

Height 8.9 cm

Provenance: Ex private collection of Harold Hess, Virginia, U.S.A.

Two Roman Oil Lamps

Both mould made, with a short nozzle and a round body.

Provenance: Dutch private collection; with Münzen und Medaillen AG, Basel, Switzerland, before 1974.

Left: On the discus the image of a dog attacking a boar, both running to the left, and a filling hole. On the base M NOVIVS T, the potter's mark for Marcus Novius Justus, who worked in Tunisia. For the potter see Deneauve, *Lampes de Carthage* (Paris, Éditions du Centre National de la Recherche Scientifique, 1969), p. 91; for the motif see *idem*, no. 511, plate LIII.

Central Mediterranean, probably Tunisia, late first - early second century C.E.

Length 10 cm

Right: On the discus the image of a *biga* (two-horse chariot) with a charioteer and a warrior with a spear, going to the left, and a filling hole. On the base CCLOSUC, the potter's mark for Caius Clodius Successus, who worked in northern Africa, in the late first and early second century C.E. For the potter see Deneauve, *Lampes de Carthage* (Paris, Éditions du Centre National de la Recherche Scientifique, 1969), p. 88; for the motif see *idem*, nos 329 (pl. XXXIX); 473-474 (pl. L); 611 (pl. LXII); 669 (pl. LXVI).

Central Mediterranean, probably Tunisia, late first - early second century C.E.

Length 10.3 cm

A Large Thracian Lead Plaque

A so-called mystery plaque, rectangular in shape and cast in relief. Two columns with Corinthian capitals and an arch frame the scene, possibly forming a sanctuary; on the outside, in the top corners of the plaque, two snakes can be seen.

Within the structure, we see Sol in his *quadriga* (a chariot with four horses) in the first register, with a crown of rays around his head, holding a globe in his left hand; over the horses of the *quadriga* two stars are shown, which have been interpreted as possibly the morning star and the evening star.

Central in the second register is a woman or goddess. She is lifting her garment, forming a sack to feed of the horses. On either side of her we see the typical horsemen, greeting the goddess. The horses step on a fish (on the proper right hand side of the central figure) and a man lying on the ground (on her proper left hand side).

The third register contains in the middle a couple of men (possibly priests, because on many of these plaques they are depicted bold), grouped around a table with a fish (which has been explained as possibly an offering meal); there are other figures in the same register.

In the fourth register we see a tripod table with fish on it, a *kantharos* (a symbol for water), a lion (a symbol for fire), a snake (a symbol for the earth) and a rooster (a symbol for the air).

Circa 2nd-4th century C.E.

Height 9.5 cm

Provenance: Collection of Professor Rudolf Franz Ertl. He published part of his collection of cult plaques in the book *Donaureiter – Bleivotivtafeln. Versuch einer Typologie* (Wien, 1996).

Overleaf

A Greek Bronze *Pilos* Helmet

A conical helmet of hammered bronze, which has a single groove in its lower part, encircling the whole helmet. This creates a sort of broad brim, rounded at the bottom edges. It has been suggested that the groove imitates the leather thong that was usually sewn into its felt prototype for adjustment. On both sides of the helmets a few small holes served to attach a chin strap..

This conical type of helmet is referred to as a *pilos* helmet. It is usually assumed that the shape of the helmet was derived from that of a conical hat, that was common in ancient Greece, and that was made of felt or leather (see however Goldstein, p. 385-386). The Greek word *pilos* originally indicated wool or hair wrought into felt, used to make a kind of cap or hat. Such a hat was possibly worn under the bronze helmet for comfort or protection. The material was also used as a lining for helmets, see for example Homer (*Iliad*, Book 10, line 265) about a helmet (of another type) which is lined with felt.

Pilos helmets are often depicted in art: shown on vases and stelae, sculpted in relief, engraved on situlae and mirrors, cast in bronze or struck on coins and moulded in terracotta (for an overview see Goldstein 1968, p. 385 and notes 9-15)..

At the end of the 5th century B.C. a widespread adoption of the *pilos* helmet occurred in Sparta. During the following centuries the helmet soon became a popular infantry helmet.

In earlier stages Corinthian helmets had been in use, which completely enclosed the head and therefore provided much more protection than the later *pilos* helmet. However, they also restricted vision and hearing, which may have been the reason for the development of the *pilos*.

Another theory suggests that, since the *pilos* helmet was cheaper and easier to manufacture than other helmet types because it required less bronze, lower class soldiers choose the *pilos* instead of the more expensive variants, spending most of their money on a sturdy shield and weapon.

It has also been suggested that the Spartans adopted this type of helmet to show their bravery, stressing that they had nothing to hide, not even fear or passion in their faces..

However, the choice for a less protecting helmet may not always have ideal. Thucydides (*Peloponnesian War*, Book 4, chapter 34, section 3) remarks that the Lacedaemonians (name of the city-state Sparta in antiquity) suffered greatly during a conflict because the *pilos* they were wearing did not keep out the arrows. This may of course relate to the felt cap, but given the date of the event it is more likely that the word was also used to refer to the bronze helmet.

Literature:

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• John E. Lendon, *Soldiers & Ghosts. A History of Battle in Classical Antiquity* (New Haven - London, Yale University Press, 2005);
• Jesse Obert, "A Brief History of Greek Helmets", *AncientPlanet Online Journal* volume 2 (2012), p. 48-59;
• Nick Sekunda - Richard Hook, *The Spartan Army* (Osprey Military) (Botley, Oxford, Osprey Publishing, 1998).

Hellenistic period, circa 4th-3rd century B.C.

Height 23.5 cm

Provenance: Collection of Axel Guttmann (inventory number AG 408), acquired in Germany in 1991. Axel Guttmann (1944-2001) was born in Austria, but grew up in Berlin. He was a passionate collector of many things, but is especially remembered for his vast collection of ancient arms and armour. In his Berlin home the collection was displayed in a museum-like manner, and scholars and collectors were always given access to the objects. He worked together with restorer Hermann Born, who started the series of publications *Sammlung Axel Guttmann* (Verlag Sammlung Guttmann bei Philipp von Zabern, Mainz am Rhein), consisting of nine volumes.

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A Warrior Wearing a *Pilos* Helmet

Depicted on this red figure bell krater is a young warrior, partially draped and sitting on the folds of his cloak which seem to function as a cushion. With his right hand he reaches up towards his *pilos* helmet. Leaning against his left shoulder is an upright spear.

The other side of the krater shows a youth wearing a *himation* with black borders. His right hand rests on top of a column with a Ionic capital; his left arm, mostly hidden under the folds of the *himation*, appears to be akimbo. On the wall behind his head, at the upper right hand side, a *strigil* is visible, perhaps suspended from the wall; possibly this is an indication that the rather unusual scene is located in the *palaestra* (the ancient Greek wrestling school).

The areas where the handles are located are decorated with large palmettes and other floral motives. All scenes are bordered by a band of meanders and saltires below, and a band of laurel leaves above, just below the rim. White has been applied to decorate some details in the scenes: the strigil and the offset rim of the pilos helmet.

The krater was decorated by the Parrish Painter, a descendant of the Cassandra Painter, see Arthur Dale Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily* (Oxford Monographs on Classical Archaeology) (Oxford, Clarendon Press, 1967), p. 247-262, and *idem*, *Red Figure Vases of South Italy and Sicily: a Handbook* (London, Thames & Hudson, 1989), p. 158-159, as well as "Chapter V: The Parrish Painter and his Circle. LCS. pp. 247–262; Suppl. I, pp. 44-5; II, pp. 191-2"; *Bulletin of the Institute of Classical Studies, Supplement No. 41: The Red-Figured Vases of Lucania, Campania and Sicily* Volume 30 (1983), p. 123–127. It has been remarked that the youth on this krater is stylistically close to the "neat figures" of the Cassandra Painter, but that the looser drawing of the reverse and the distinctive floral decoration are more typical of the Parrish Painter.

South Italy, Campania, circa 350 B.C.

Height 17.9 cm; diameter of rim 19.3 cm; width ca. 20.5 cm including handles

Provenance: Dutch private collection MM; previously collection of Wladimir Rosenbaum (1894-1984), Zürich and Ascona, Switzerland; Wladimir Rosenbaum was both a lawyer and an antiquarian and art dealer.

A Western Greek Black Glazed Cup

This is a black glazed clay vessel, dating to circa the 4th century B.C. and western Greek in origin. The inside has a very clear stamped decoration of eight palmettes in the middle, surrounded by two rows of stripes.

Circa 4th century B.C.

Diameter circa 14.5 cm

Provenance: Swiss private collection H.W., Basel (ca. 1970-1992).

A Daunian Terracotta Bird Askos

A jar in the shape of a bird, possibly a duck, with its beak acting as a spout. On the back of the animal is a handle, leading to a funnel with a strainer inside. The whole body is decorated in shades of dark brown and red, using geometric patterns like circles, squares, crosses and triangles; on the chest a floral design.

An askos is a closed vessel with an out-turned rim, a conical to straight neck, a globular to low rounded body, and with a handle on top of the body. It can have a theriomorphic tail, and often becomes a stylised bird, the body roughly imitating the shape of the animal with the mouth in place of a head. Going one step further, the artists sometimes turned their work into a realistic representation of a bird (see Yntema, p. 343-345 and fig. 231, forms 9A and 9B; p. 356ff. and fig. 243. For the bird askos see also p. 380-381; p. 390, fig. 274).

In the classification of pottery by Yntema another type with bird shape also appears: the strainer. This is a closed vessel with a bag-shaped body, a flat or slightly hollow base, a strainer-tail, and a tall strap handle; opposite the strainer-tail is a bird protome, thus giving the form a duck-like appearance (ibid., fig 231, form 17; fig. 243, form 17B; p. 369, figs. 255-256).

Literature:
Douwe Yntema, *The Matt-Painted Pottery of Southern Italy. A General Survey of the Matt-Painted Pottery Styles of Southern Italy During the Final Bronze Age and the Iron Age* (diss. Vrije Universiteit Amsterdam, Utrecht, 1985);
Detlef Fedder, *Daunisch-geometrische Keramik und ihre Werkstätten* (Habelts Dissertationsdrucke, Reihe Klassische Archäologie, Heft 9) (Bonn, 1976), p. 328-329, nos. 138 and 142 (with sketch of no. 138 on p.74, form 18).

South Italian, Daunian, circa 3rd century B.C.

Height 14.8 cm, length 23 cm

Provenance: German private collection of Ch. Loch, Rheinland-Pfalz, since the 1950s.

Venus Anadyomene

A small terracotta stela with remains of the original colours. Standing between two columns and below an arch decorated as a scallop shell, is the figure of the goddess Venus, holding her tresses. She is accompanied by a dolphin, its body curved and its head down, as if jumping out of the sea.

This is a depiction of Venus Anadyomene (meaning "Venus rising up" in Greek), the Roman counterpart of the Greek Aphrodite Anadyomene.

According to the Greek poet Hesiod (around 700 B.C.), Aphrodite was born as the result of the castration of Ouranos by Kronos. His genitals were thrown into the sea, a white foam spread around them, and in it grew Aphrodite. She was swept away, first to the island of Cythera and then to Cyprus. There she rose from the sea, which according to local tradition took place in an area east of Paphos, now called *Petra tou Romiou*. Hesiod (*Theogony* 190-197) explains the name Aphrodite as having come forth from the foam (*aphros* meaning foam).

The moment has become famous in art history. Many representations are known, starting with a much admired depiction by the painter Apelles of Kos in the 4th century B.C., and followed by the works of great artists of later centuries like Botticelli, Titian and many others, including Picasso.

The painting by Apelles was brought to Rome by the emperor Augustus, but is now lost; however, it was described by the Roman author Pliny the Elder (died 79 A.D.) in his *Natural History*. A famous mural from the Casa di Venus in Pompeii is believed to be based on the painting by Apelles. It shows the goddess on a sea shell, accompanied by Cupid riding a dolphin which has a position similar to the animal on the stela offered here.

Roman, 2nd-3rd century C.E.

Height 19.5 cm

Provenance: Estate of Nicolas Koutoulakis (1910-1996). Koutoulakis was an art dealer, based in Geneva, who also worked as a consultant for many important collectors like J. Paul Getty, Norbert Schimmel and George Ortiz. He had contacts with many museum curators and archaeologists like Bernard Ashmole, Dietrich von Bothmer, Bernhard V. Bothmer, Roman Ghirshman and Spyridon Marinatos, and donated objects to several major museums.

A Colima Ceremonial Dancer with Crocodile Headdress

A rare solid figure of a dancer, earthenware with traces of polychrome pigment. The figure is leaning slightly forward and bending the knees, with his bent arms apart; each hand is wrapped in a mitt, and possibly he was once lifting a pair of rattles, as seen on some parallel statuettes. He is wearing an elaborate and finely modeled ceremonial attire, including a loincloth that is decorated with applied beads, leg disks, beaded bands around the upper arms and other ornaments on the chest and back. The most striking element of his attire is the headdress, which shows the snout of a crocodile with fierce interlocked teeth, and a tall crest of plumes.

During the Comala phase in Colima and in neighboring southern Jalisco, local traditions of small, solid figurines first seen in Ortices and Tuxcacuesco styles evolved into highly detailed figurines displaying complex ritual attire (Townsend, p. 257). Some of these had a headdress that was removable, and some functioned as a whistle from the top of the head, showing that they were intended for ceremonial use.

For highly similar ceremonial dancers see Townsend, p. 22, figs. 11-12, p. 257, figs. 6, 7 and 9; also catalogue nos. 95 – 102, more specifically no. 99 for a dancer with a crocodile mask. Compare also Lynton, p. 90-91, fig. 26 (musicians and dancers with bird masks and helmets) and p. 92-93, fig. 27 (warrior with helmet).

A statuette of a dancer with a comparable headdress was sold at Sotheby´s New York, 16 May 2013, lot 17.

Literature:
Richard F. Townsend (ed.), *Ancient West Mexico, Art and Archaeology of the Unknown Past* (New York and London, Thames and Hudson; Chicago, The Art Institute of Chicago, 1998).
Marion and Mark Lynton (eds.), *Out of the Depths, Tomb Figures from West Mexico. Catalogue of an Exhibition, Rautenstrauch-Joest-Museum, Museum of Ethnography, July 4, 1986 through January 11, 1987* (Cologne, 1986).

Mexico, Late Preclassic, ca. 300 B.C. – 300 C.E.

Height 39 cm

Provenance: Dutch private collection, acquired in 2002; before that in the collection of Raymond Minney, U.S.A., since the 1950s.

A Silver Moche Mask

A magnificent mask, made of silver, with remnants of gilding remaining. Silver was associated with the moon, with the night and with death; it was often called "rain of the moon" during Inca and pre-Inca times. The wide open eyes of this mask were inlaid with spondylus shell, and the inlaid pupils were created from chrysocolla (crisocola). The grimacing mouth, showing the bare teeth, was also inlaid with white shell, possibly also spondylus.

This mask was most likely made for a person of very high status. Masks to be worn by the dead were restricted to burials of the highest echelon of Moche society (Donnan 2009). In addition to this, the use of spondylus shells also indicates a high-status burial (Trubitt 2003), as does the use of silver, which belonged to the most prized metals (Cooke a.o., 1997).

Background information:
The Moche made and used at least three different types of masks, each with a distinct form and function: masks that were to be worn by the living, masks that were to animate cane coffins, and masks that were to be worn by the dead.

Masks that were worn by the living were usually made of ceramic, although copper was also sometimes used. On these masks the eyes and mouths are open, so that the person wearing them could see and could speak or sing; they appear to have a relation to rituals involving music and dancing, chanting and singing, but were also worn by warriors. They were meant to transform the wearer into a different, often supernatural being.

Masks to animate coffins have no openings for the eyes and mouth, were made of sheet metal and are larger than life-size. The eyes are not inlaid, but are created with a slightly convex, eye-shaped piece of sheet metal that is attached with tabs to the surface of the mask. They have a large hole in the middle, with a metal disc suspended inside on two wire loops and therefore swinging when the mask is in motion; these represent the iris and give the impression that the mask is animated. As discovered when a few of them were found archaeologically, masks from this category were attached to cane coffins belonging to priestesses at the sacrifice ceremony. The masks, together with metal arms and legs, gave the coffin (like the reed boat in which these priestesses are usually depicted) an anthropomorphic appearance.

Masks for the dead have eyes and mouths without opening, and are consistently made of sheet metal, often copper, and the eyes can be inlaid. As witnessed by archaeological discoveries, such masks were made as funerary masks, and placed over the face of the deceased. They give the appearance of a fully alert, living individual, due to the wide open, inlaid eyes, and therefore serve to transform the dead into a living person, giving him the appearance of eternal life.

Only very few of these masks have been found archaeologically, but this was in extremely elaborate tombs. Therefore Donnan has suggested that this type of mask was restricted to burials of the highest echelon of Moche society.

Literature:
Christopher B. Donnan, "Moche Masking Traditions" in Steve Bourget - Kimberly L. Jones (eds.), *The Art and Archaeology of the Moche. An Ancient Andean Society of the Peruvian North Coast* (University of Texas Press, 2009), p. 67-80.

For other masks with inlaid eyes see for example Christopher B. Donnan, o.c., figs. 4.11, 4.12, 4.17, 4.18; Alan Lapiner, *Pre-Columbian Art of South America* (New York, Harry N. Abrams, 1976) figs. 323, 333, 349; José Antonio de Lavalle (ed.), *Moche. Colección Arte y Tesoros del Perú* (Lima, Banco de Crédito del Perú, 1985), 227, 229; Allen Wardwell, *Primitive Art from Chicago Collections, exhibition catalogue* (Chicago, Art Institute of Chicago, 1960), no. 68; *idem*, *Primitive Art in the Collections of the Art Institute of Chicago* (Chicago, Art Institute of Chicago, 1965), fig. 1-2; Alan R. Sawyer, *The Nathan Cummings Collection of Ancient Peruvian Art (Formerly Wassermann-San Blas Collection)* (Chicago, Art Institute of Chicago, 1954), p. 35; Junius B. Bird, "Art and Life in Old Peru: An Exhibition," *Curator, The Museum Journal*, volume 2 (1962), p. 207, fig. 56; André Emmerich, *Sun Gods and Saints. Art of Pre-Columbian and Colonial Peru. An Exhibition Organized in Cooperation with Alan C. Lapiner. December 6 to 31, 1969* (New York, André Emmerich Gallery, 1969) no. 48.

For the use of spondylus shell see Benjamin P. Carter, "Spondylus in South American Prehistory" in Fotis Ifantidis - Marianna Nikolaidou (eds.), *Spondylus in Prehistory. New Data and Approaches. Contributions to the Archaeology of Shell Technologies* (British Archaeological Reports, International Series 2216) (Oxford, Archaeopress, 2011), p. 63-89; for the shell as a status indicator see Mary Beth D. Trubitt, "The Production and Exchange of Marine Shell Prestige Goods", *Journal of Archaeological Research*, volume 11 no. 3 (September 2003), p. 261.

For silver in the ancient Peruvian world see Heidi King (ed.), *Rain of the Moon: Silver in Ancient Peru* (New York, Metropolitan Museum of Art, 2000); Elizabeth P. Benson - Anita G. Cook, *Ritual Sacrifice in Ancient Peru* (University of Texas Press, 2013), p. 45; Colin A. Cooke, Mark B. Abbott, Alexander P. Wolfe, "Metallurgy in Southern South America" in: Helaine Selin (ed.), *Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures* (Springer Science & Business Media, 1997), p. 1661.

For chrysocolla as a material for inlay, usually attached with tree resin, see for example Elizabeth P. Benson, *The Worlds of the Moche on the North Coast of Peru* (Austin, Texas, University of Texas Press, 2012), p. 55.

Peru, circa 400 - 700 C.E.

Height 21.5 cm, width 23 cm

Provenance: With Arte Xibalba, Sarasota, Florida, U.S.A.; prior to that collection of T.J. Die, Beaumont, Texas, purchased at Ancient World Auction, Lumberton, Texas, circa 1985; acquired by the consigner, a Laredo, Texas collector, by decent from his grandfather in the early 1960s; in the family since the early 1920s.

A Large Moche Anthropomorphic Fox Vessel

An unusually large and important terracotta vessel depicting a seated person, who has his hands folded on his chest in a gesture of adoration. He is dressed in a yellow tunic, and has a band on his head with the representation of a bird.

Interestingly, the figure is partly human and partly a fox (as witnessed by the tail of the animal as well as its face). Foxes are often depicted in Moche art as warriors, possibly because of their behaviour in nature, where they hunt and capture small prey; similarly warriors would fight and capture prisoners. Foxes were also associated with the world of the dead, as they are nocturnal animals and live in underground burrows. As a result, the fox was an important deity in the Moche pantheon.

Moche shamans often consumed the hallucinogenic San Pedro cactus, trying to reach the spiritual world. They believed that during this process they would transform into animal spirit helpers such as the fox. Although of course it is possible that this vessel is a representation of a shaman during a ceremony dedicated to the fox god, in which he is wearing attributes evoking the fox, it is more likely that the vessel shows the gradual transformation of a shaman into a fox; compare also the wide open eyes and large pupils, often considered an indication that the person depicted has been using some hallucinogen (or more correctly entheogen).

As explained by professor Rebecca Stone (Humanities Professor, Associate Professor in Art History, and Faculty Curator of Art of the Ancient Americas in the Michael C. Carlos Museum at Emory University in Atlanta, Georgia) in her book *The Jaguar Within. Shamanic Trance in Ancient Central and South American Art* (Austin, Texas, University of Texas Press, 2011), p. 1-2:

"Normal" experiences, basic to human existence, can be called into question by going into other modes of perception, such as trance consciousness. During trances, the corporeal is reported to fall away, and gravity's weight is replaced by a feeling of soaring flight. Plants, animals, and humans merge and exchange identities. Through trances, shamans feel they directly communicate with spirits and often transform into other beings to acquire esoteric knowledge, songs, and information about herbal cures, the future, and distant situations.

Moche III-IV, circa 300 – 600 C.E.

Height circa 43 cm

Provenance: French private collection; with Christie’s Paris, 2003; German private collection since at least the mid 1970s.

A Moche Frog Vessel

A large vessel, showing a frog / toad perched on top of a bulbous body, with a funnel-shaped spout. The frog is realistically made, with strong, muscular paws as if ready to jump, a wide mouth, and large, almond-shaped eyes. The body is decorated in a highly stylized way, with polka dots which represent the markings of the animal; similar markings can be found on other depictions of frogs (for a similarly decorated stirrup spout vessel in the shape of a toad see Berrin, p. 110, no. 43), but also on a vessel depicting a jaguar (Berrin, no. 33); both animals are more often combined in Moche depictions of fantastic creatures (see below).

Frogs occur frequently in the iconography of Moche art. As water and land animals that mutate from eggs to tadpoles to frogs, they were associated with ideas of transformation and growth (Berrin, p. 197, no. 145, gold necklace with frogs). The association with water, more specifically with the coming of rain, connected the animal also with vegetation and fertility. On the other hand, the venom from varieties that were known to be toxic was used for blowgun dart poison by many South American cultures; magical rituals and myths involving these venoms also existed. In addition to this it was known that some species were not merely poisonous but hallucinogenic (Berrin, p. 110).

In their realistic representations the Moche depicted more than one frog species (see McClelland after Duellman and Trueb), especially but not exclusively the poisonous *Bufo Marinus*. However, they also represented an animal that McClelland called the "botanical frog", a composite of different animals and plants; for this botanical frog see also Turner, p. 58-59. Some of its features are feline, and it usually has a broad-banded mouth, sometimes with teeth. This frog has features of *Leptodactylus Pentadactylus*, an aggressive frog with a toxic nature that lives in the eastern Andean forest, but not on the north coast of Peru; still, it has been noted in many departments of Peru. McClelland remarks that the botanical frog seems clearly related to the Moche concept of agriculture, but that there are several interconnecting characteristics between the animals and the plants that comprise the botanical frog, like the toxic nature of frog and plant, their forms when underground, and the markings and behavior of both frog and feline. All of these suggest more than a simple explanation of the frog as a fertility symbol.

Literature:
For the poisonous and hallucinogen-excreting animal see Peter T. Furst, "Symbolism and Psychopharmacology: the Toad as Earth Mother in Indian America" in K.J. Litrak - T.N. Castillo (eds.), *Religión en Mesoamerica, XII Mesa Redonda, Sociedad Méxicana de Antropología* (Mexico, 1972), p. 37-46; Peter T. Furst, "Hallucinogens in Precolumbian Art" in Mary Elizabeth King - Idris R. Traylor Jr. (eds.), *Art and Environment in Native America* (Texas, Texas Tech University, The Museum, Special Publications no. 7, 1974), p. 55-101; Wade Davis - Andrew T. Weil, "Identity of a New World Psychoactive Toad", *Ancient Mesoamerica*, volume 3 (1992), p. 51-59; Armand J. Labbé, *Shamans, Gods, and Mythic Beasts. Colombian Gold and Ceramics in Antiquity* (New York and Seattle, American Federation of the Arts and University of Washington Press, 1998), p. 175; W.E. Duellman, "Leptodactylid Frogs of the Genus Phrynopus in Northern Peru with Descriptions of Three New Species", *Herpetologica* volume 56, no. 3 (September 2000), p. 273-285; Rebecca Stone-Miller, *Seeing with New Eyes. Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas* (Michael C. Carlos Museum / University of Washington Press, 2002), p. 118-120, 124-125, 232, 235; Rebecca Stone-Miller, "Human-Animal Imagery, Shamanic Visions, and Ancient American Aesthetics", *RES: Anthropology and Aesthetics*, no. 45 (Peabody Museum of Archaeology and Ethnology, Harvard University, Spring, 2004), p. 47-68.

For other representations of frogs on Moche vessels see for example Kirsten Marie Mottl, *Re-examined and Re-defined: an Exploration and Comparative Analysis of Moche Ceramic Vessels in the Milwaukee Public Museum Collections* (University of Wisconsin Milwaukee, Theses and Dissertations, Paper 822, 2015), p. 95, 179-180 with fig. 68, 248, 296, 336, 355, 375.

For frogs in Moche art in general, and for the Botanical Frog see Donna McClelland, "The Moche Botanical Frog", *Arqueología Iberoamericana* 10 (2011), p. 30–42; Andrew David Turner, *Sex, Myth, and Metaphor in Moche Pottery* (Thesis University of California Riverside, 2013), p. 58-59; William E. Duellman - Linda Trueb, *Biology of Amphibians* (Baltimore and London, John Hopkins University Press, 1986, 1994). See also Kathleen Berrin (ed.), *The Spirit of Ancient Peru. Treasures from the Museo Arqueológico Rafael Larco Herrera* (New York and London, Thames and Hudson, 1997), p. 110, 197.

Moche IV, ca. 450-600 C.E.

Height 24 cm

Provenance: Dutch private collection, acquired in 2004; before that in a Canadian private collection since circa 1980; before that Tallarico collection.

A Large Moche Prisoner Vessel

A large vessel depicting a male prisoner. He is sitting naked, his genitalia exposed, with his wrists tied behind his back, and a rope twisted around his neck. His facial features are particularly well sculpted. He has large ears with holes in his earlobes, now empty but originally no doubt adorned by the ornaments he once wore. There is a funnel-shaped spout on top of his head. Pottery with a fleshly brown surface and white highlights.

In Moche art, prisoners are often shown naked. They were not only stripped of their clothes, but also of power attributes such as weapons, headdresses, and earspools, in sign of defeat. Their hands were tied behind their backs, and a rope was placed around their necks. A bleak future awaited them. Their fate was described in detail by Christopher Donnan (1997, p. 52-53): "*Once captured, some or all of the opponent's clothing was removed, a rope was placed around his neck, and his hands were sometimes tied behind his back. The victor then held the rope tied to the prisoner's neck and marched him off the field of battle (…) Following arraignment, there was a ceremony in which the prisoners were sacrificed. Their throats were cut, and their blood was consumed in tall goblets*". See however also Mottl 2015, p. 99, who mentions sacrifice to the gods, mutilation, or adoption by the victor's group, after Alan R. Sawyer, *Ancient Peruvian Ceramics from the Kehl and Nena Markley Collection* (Pennsylvania State University, 1975, p. 14).

The capture and procession of prisoners and their killing was depicted on Moche vases (see for example Donnan 1997, figs. 2-4 and 6; Sutter and Cortez 2005, figs. 2, 5) as well as on monuments (see Quilter 2008, p. 216, fig. 12.1 for a life-size frieze of marching prisoner, led by a warrior, at Huaca Cao Viejo).

A famous and much discussed scene can be found on a stirrup spout vessel in the Museum Fünf Kontinente (Five Continents Museum), formerly known as the Staatliches Museum für Völkerkunde, München, Germany. This shows the presentation of a goblet of blood in the upper register, while the lower register contains scenes of bound, naked prisoners having their throats cut to procure the ritual blood. Another vessel, in the American Museum of Natural History, shows a procession of naked prisoners within a ceremonial precinct defined by large pyramids with temple structures at their summits. They are carrying leaders on litters, while a bound prisoner is having his throat slit by an attendant, and dead and decapitated prisoners are depicted in the bottom register.

Views are still polarized concerning the question whether warfare was purely ritual, to supply prisoners for sacrifice, or conducted for other reasons, the result of which was the sacrifice of prisoners (Verano 2001, p. 113–114; Quilter 2002, p. 167; Mottl, p. 99).

Literature:

• Christopher B. Donnan, "Deer Hunting and Combat. Parallel Activities in the Moche World" in Kathleen Berrin (ed.), *The Spirit of Ancient Peru. Treasures from the Museo Arqueológico Rafael Larco Herrera* (New York and London, Thames and Hudson, 1997), p. 51-59;
• Kirsten Marie Mottl, *Re-examined and Re-defined: an Exploration and Comparative Analysis of Moche Ceramic Vessels in the Milwaukee Public Museum Collections* (Theses and Dissertations, Paper 822) (University of Wisconsin Milwaukee, 2015);
• Jeffrey Quilter, "Art and Moche Martial Arts", in Steve Bourget and Kimberly L. Jones, *The Art and Archaeology of the Moche. An Ancient Andean Society of the Peruvian North Coast* (Austin, Texas, University of Texas Press, 2008), p. 215-228;
• Jeffrey Quilter, "Moche Politics, Religion, and Warfare", *Journal of World Prehistory*, volume 16, no. 2 (June 2002), p. 145-195;
• Richard C. Sutter - Rosa J. Cortez, "The Nature of Moche Human Sacrifice. A Bio-Archaeological Perspective", *Current Anthropology*, volume 46, no. 4 (August–October 2005), p. 521-549;
• John W. Verano, "Many Faces of Death: Warfare, Human Sacrifice, and Mortuary Practices of the Elite in Late Pre-Hispanic Northern Peru", in Christopher Knüsel - Martin J. Smith (eds.), *The Routledge Handbook of the Bioarchaeology of Human Conflict* (London and New York, Routledge Press, 2013) p. 355-370;
• John W. Verano, "War and Death in the Moche World: Osteological Evidence and Visual Discourse" in Joanne Pillsbury (ed.), *Moche Art and Archaeology in Ancient Peru* (Studies in the History of Art, volume 63: Center for Advanced Study in the Visual Arts, Symposium papers, volume 40) (Washington, National Gallery of Art, 2001), p. 111 – 125;
• John W. Verano, "Warfare and Captive Sacrifice in the Moche Culture: The Battle Continues", in Andrew K. Scherer - John W. Verano (eds.), *Embattled Bodies, Embattled Places: War in Pre-Columbian Mesoamerica and the Andes* (Washington D.C., Dumbarton Oaks Pre-Columbian Symposia and Colloquia, 2014), p. 283-310.

Peru, Moche IV, ca. 450-600 C.E.

Height 36 cm

Provenance: Dutch private collection, acquired from Arte Primitivo, New York, circa 2002; before that private New York collection; before that private Memphis, Tennessee collection, acquired in the 1960s.

A Nazca Polychrome Vessel

A beautiful polychrome ceramic vase in anthropomorphic shape with vibrant colours, created by the Nazca culture (southern coastal area of Peru). This is basically a so-called head-and-spout bottle (for the shape and manufacture see for example Carmichael 1986).

Depicted is a human figure, of whom the arms and legs are painted on the body of the vessel, whereas only the head is shaped separately. He is wearing an animal skin headdress; the features of the animal are plainly visible, with the creature's snout slightly extending outward over the man's forehead and the pelt of the animal draped over his head and back; the animal's tail and legs, with long claws, are dangling to the sides, caricatured by deliberate exaggeration, so typical for the Nazca style (*cf* Townsend, p. 127); the markings or hair of the fur are also indicated.

For the type of vessel compare Wolfe 1981, p. 58, no. 186 (a vessel in the Field Museum of Natural History, Chicago; after Glubok, p. 13; Proulx 1968, pl. 31); Proulx 2006, p. 122 and fig. 5.134 on p. 123.

Background information
Much of the decoration of Nazca art relates to everyday pursuits, yet even these depictions are esoteric, reflecting a complex world view which transforms the ordinary topics with symbolism and abstraction (Wolfe, p. 1). The Nazca believed in an active, sacred relationship between man and nature, in which the organization of society reflected the divine order of the universe. Important activities like planting the fields, harvesting the crops, or preparations of war, had symbolic meaning and were bound to the forces and phenomena of the surrounding land and sky (Townsend, p. 122).

The man on our vessel has been described as a hunter or warrior by a previous owner, but others believe it more plausible that he is a shaman. Animal skins were worn by religious leaders in the society (Proulx 2001, p. 121) and shamans are often depicted with various elements of ritual attire, such as animal skin capes (Proulx 1999, p. 73).

Shamans were the intermediaries between the spirit world and the everyday world. They used various means to contact the spirits. It is likely that paraphernalia such as animal skin cloaks were part of this religious complex (Proulx 2001, p. 129-130).

The spirit world of the Nazca included powerful creatures, animals of the air, earth and water. These can be represented in art in a naturalistic way, but more often they are seen in symbolic forms, symbolic representations of the nature spirits themselves or of the spiritual power that they emit (Proulx 2001, p. 129).

In Nazca beliefs, especially the jaguar and the puma were seen as powerful creatures of the earth, but other felines and canines are also depicted. The so-called mythical spotted cat for example, representing the pampas cat (Proulx 2006, p. 88), was considered the bearer of the resources of life (*ibid.*, p. 50 after Seler, p. 174-183).

In symbolic representations such animals are often indicated by their whiskers and body markings. Nevertheless it is not always easy to determine the skin of which animal is depicted; for example, the fox was usually represented with their most distinctive features: long, whiskered snouts, bared teeth, pointed ears, white fur along the belly, and full bushy tails (see Townsend, p. 127), but the fur was often decorated with stripes (*ibid.*, pl. 5). The skin of the spotted cat can be decorated with a variety of shapes, including epsilon-, arrow-like or semicircular spots, stripes, dots etc. (see Wolfe, especially figs. 7-59).

The vessel that is being described here might show the pampas cat, with its short snout, small ears and semi-lunar pelage markings (*cf* Proulx 2000/2007, p. 43).

For the interpretation, much can be learned by studying the beliefs in later South-American periods. For example, in Inca mythology the puma was associated with times and places of transition and transformation. Men dressed with puma heads and skins had a function of presenting the noble initiates to society. Puma skins were also part of "rituals that mark transitions between temporal periods, spacial zones and social states". The skins of foxes and pumas were also used to counteract the destructive influences associated with these animals, for example when defending the cultivated fields (see Zuidema, p. 183-187, with further bibliography).

The same applied to the Nazca world. Animals like the pampas cat and the fox had strong connections with fertility and the agricultural fields (Proulx 2006, p. 65); the pampas cat was highly esteemed because of its abilities as a hunter, patrolling fields in search of rodents and related pests that endangered crops (Townsend, p. 129).

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Peru, Nazca, circa 200 – 500 C.E.

Height 16.5 cm

Provenance: Dutch private collection, acquired from Malter Galleries, Encino, California, U.S.A. in 2006; before that Florida private collection; before that Robert Huntington collection, Canada, 1950s-1960s.