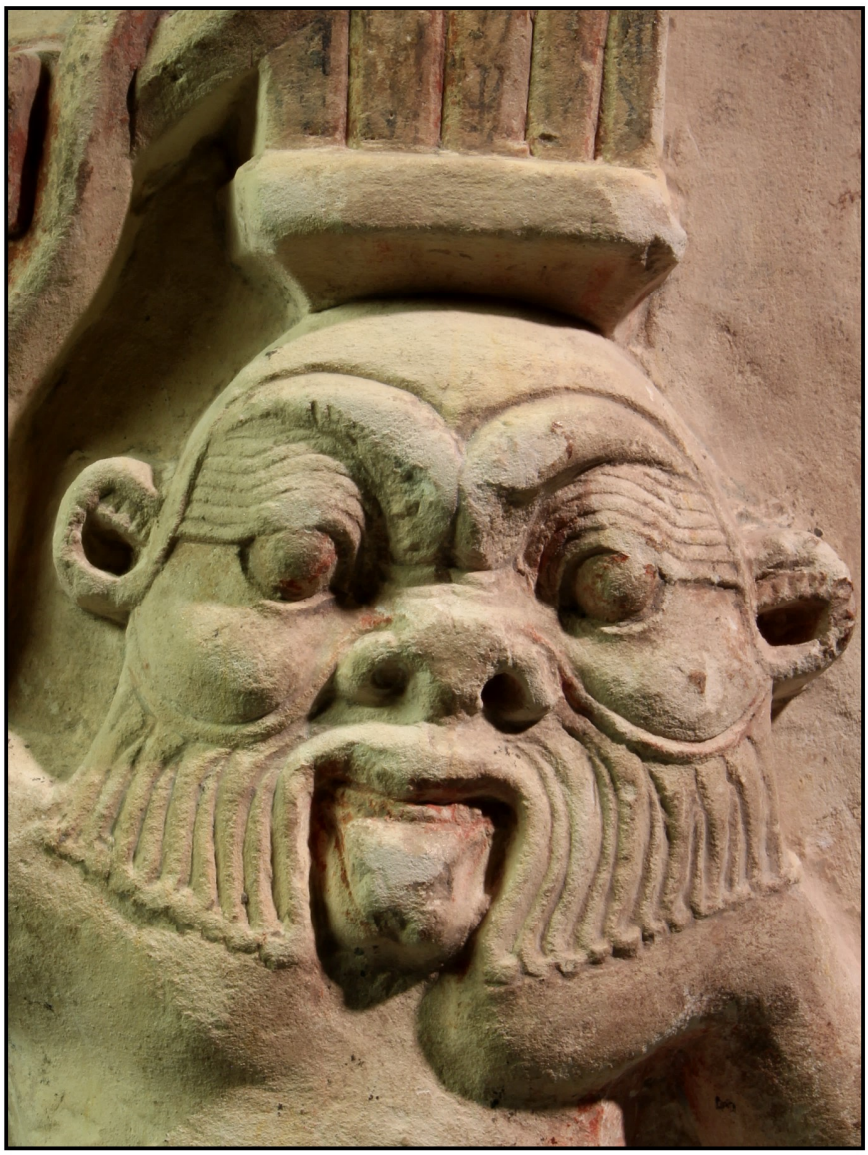

Alexander Ancient Art

2018

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A Stela of the God Bes

A limestone stela showing the god Bes in front view and nude. He is depicted in a way typical for the god, as a bandy legged deformed dwarf (or, more precisely, a lion-man). He has an ugly, grimacing human face with a protruding tongue and wide eyes, round, lionine ears and animal hair or manes. He is wearing a crown, consisting of a cavetto cornice and five feathers or plumes, the ribs and veining of which are indicated. Although depictions of the god are much older, the headdress was first added as an element of the iconography of Bes in the 18th dynasty (Romano 1989, p. 78-79 and 101).

Bes is brandishing a sword in his raised right hand to ward off any danger. In his lowered left hand he is grasping a scaled serpent, its long tail curling up; by doing so Bes demonstrates that he controls the forces of evil, in this case embodied in the snake.

The first time a Bes-image appeared with a knife was during the reign of Amenhotep III (then in a horizontally extended arm) (Romano 1989, p. 66-67). The snake first appeared in association with the Bes-image during the late Old Kingdom or First Intermediate Period (Romano 1989, p. 200 and cat. no. 4).

An almost identical depiction of the god can be found on a limestone stela in the Metropolitan Museum of Art, New York (Accession Number 22.2.23), see Allen (2005), p. 23, no. 11. Yet another parallel is to be seen on a limestone stela from the Ptolemaic Period in the Brooklyn Museum, New York (Accession Number 58.98. Here Bes is shown next to the god Tutu, who appears as a sphinx; both were powerful gods.

The function of such stelae is not quite clear. Obviously they had a defensive function, but the context is unknown. Possibly they were intended to guard a house, or more precisely the bedroom; it is also possible that they had a special task in protecting a mother, perhaps birth-giving, or a child. It has also been suggested that they were votive offerings placed in a temple, expressing gratitude for protection against dangers, illness or misfortune.

Background information: There are several opinions concerning the origins of Bes, and the meaning of his name (see Malaise 1990, p. 691-692). His name may be related to verbs meaning "to initiate", "to emerge" or "to protect". But is has also been suggested that the word indicates a prematurely born child or foetus (which was enveloped in a lion's skin), making the god Bes the personification of such a prematurely born child, which also helps to explain why he is especially engaged in protecting mother and child (see Meeks 1992; Bulté 1991, p. 102, 108-109; Te Velde 1995, p. 330).

Images of deities or demons holding a knife were relatively common in ancient Egypt. They can be found in funerary compositions, but also in the realm of the living. Well known are depictions of gods wielding a weapon on ivory wands from the Middle Kingdom, but they are also present in the form of amulets and can be found on furniture, such as the legs and footboards of beds, on chairs and headrests. Such deities are usually holding a weapon with their hands, but sometimes also with their feet. Usually they are armed with a knife or sword, but in some cases with other weapons like a spear, a mace or a staff, or even a snake.

In the majority of cases the god depicted is Bes. When his name is mentioned, the frontal Bes often is called Aha, which literally means "the fighter".

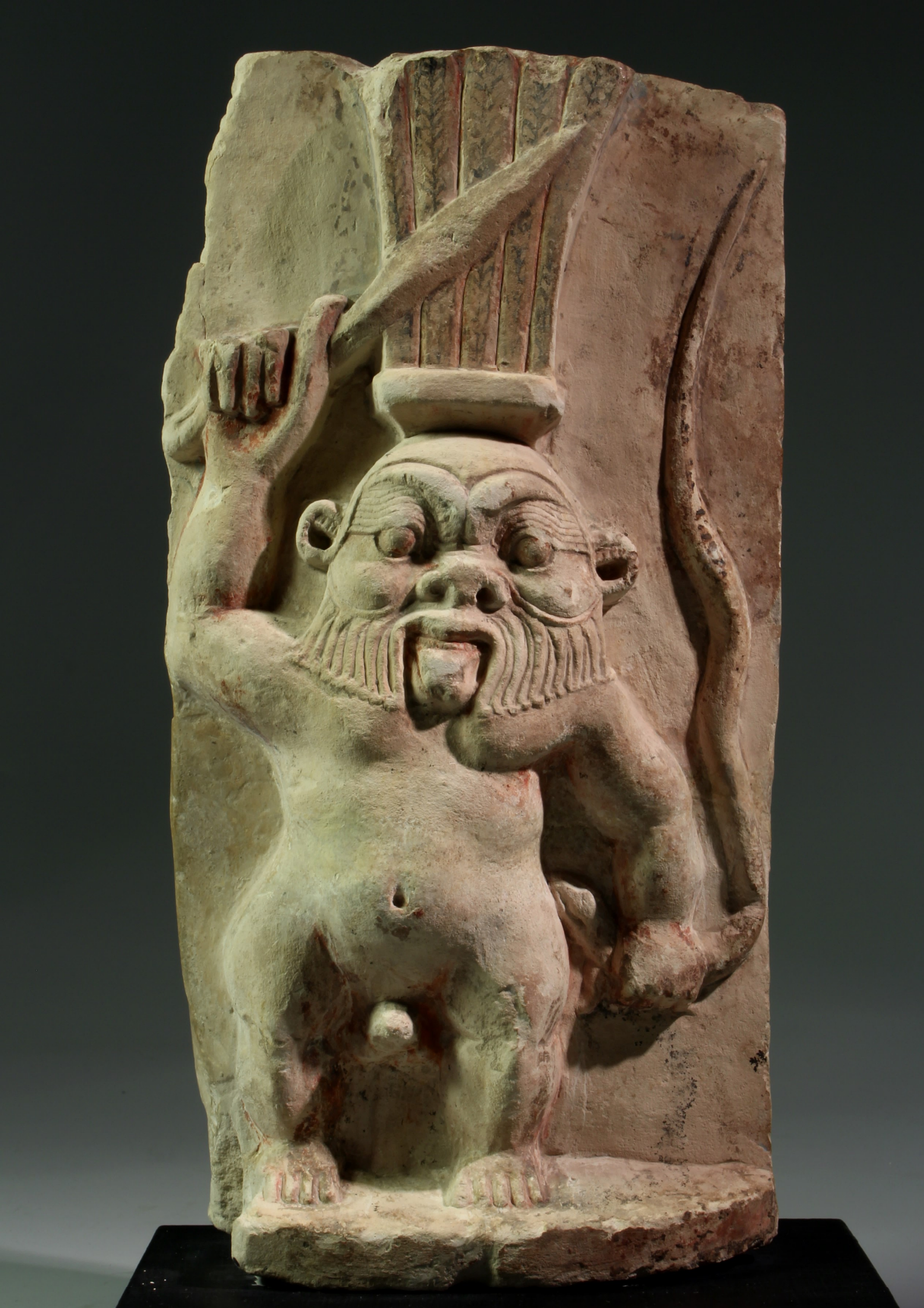
Published: Harlan J. Berk, *The Glories of Ancient Egypt* (Chicago, 2017), no. 2.

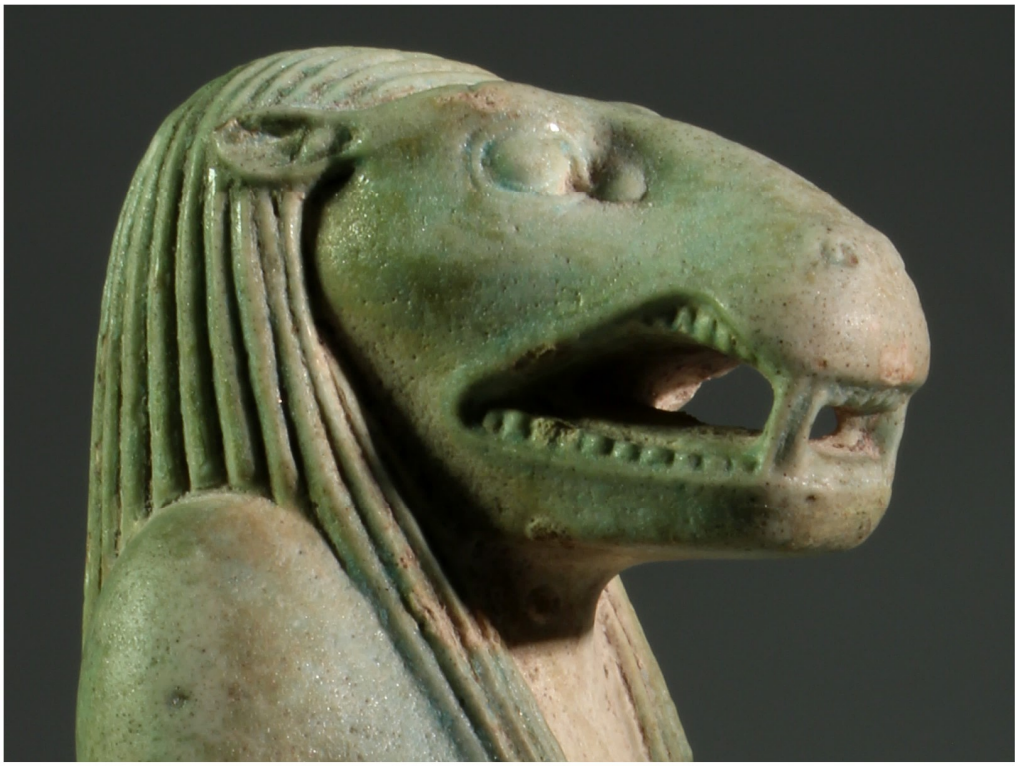
Literature:
James P. Allen, *The Art of Medicine in Ancient Egypt* (New York, Metropolitan Museum of Art; New Haven and London, Yale University Press, 2005), p. 23, no. 11;
Hartwig Altenmüller, *Die Apotropaia und die Götter Mittelägyptens: Eine typologische und religionsgeschichtliche Untersuchung der sogenannten "Zaubermesser" des Mittleren Reichs* (München, 1965);
Jeanne Bulté, *Talismans égyptiens d'heureuse maternité. "Faïence" bleu-vert à pois foncés* (Paris, Centre national de la recherche scientifique, 1991);
Véronique Dasen, *Dwarfs in Ancient Egypt and Greece* (Oxford Monographs on Classical Archaeology) (Oxford, Oxford University Press, 1993);
Michel Malaise, "Bes et les croyances solaires", in Sarah Israelit-Groll (ed.), *Studies in Egyptology Presented to Miriam Lichtheim* (Jerusalem, Magnes Press, Hebrew University, 1990) II, p. 690-729;
D. Meeks, "Le nom du dieu Bes et ses implications mythologiques", *Intellectual Heritage of Egypt. Studies Presented to László Kákosy by Friends and Colleagues on the Occasion of his 60th Birthday* (Studia Aegyptiaca XIV) (Budapest, 1992) p. 423-436;
James F. Romano, *The Bes-Image in Pharaonic Egypt* (New York, 1989);
Kasia Szpakowska, "Feet of Fury: Demon Warrior Dancers of the New Kingdom" in Renata Landgráfová and Jana Mynářová (eds.), *Rich and Great. Studies in Honour of Anthony J. Spalinger on the Occasion of his 70th Feast of Thoth* (Prague, Charles University, Faculty of Arts, 2016), p. 313-323;
Herman te Velde, "Bes", in Karel van der Toorn a.o. (eds.), *Dictionary of Deities and Demons in the Bible (DDD)* (Leiden, New York and Köln, E.J. Brill, 1995), p. 330-331.
Y. Volokhine, "Dieux, masques et hommes: à propos de la formation de l'iconographie de Bès", *Bulletin de la Société d'Egyptolgie* 18, (Genève, 1994) 81–95.

Ptolemaic - Early Roman Period, circa third century B.C. – second century C.E.

Height: 23 cm.

Provenance: New York private collection; thereafter Hixenbaugh Ancient Art, New York, acquired at auction; therafter collection of Elizabeth Nutt, New Hampshire, acquired in 2001; thereafter Harlan J. Berk, Chicago.





A Faience Amulet of Taweret - Ipet

An amulet of exceptionally high quality, made of green faience. Depicted is the goddess Taweret (Thoeris), who was usually shown as a female and pregnant hippopotamus with elements of a lion and a crocodile, all three dangerous to humans. Nevertheless the goddess was considered to be a protectress of women in childbirth.

Although her legs are now missing, she is probably shown in a striding position, her left (hind) leg forward. She is holding her human arms, slightly bent and ending in lion's paws, to the sides of her pregnant belly. She has pendulous breasts and is wearing a beautifully worked, striated tripartite wig which leaves her ears visible. Her teeth are bared in her half open mouth, and especially the tusks are clearly visible. A crocodile tail with fishbone design is covering the back below the suspension loop.

Whereas the male hippopotamus was the embodiment of evil, the female was benevolent, in spite of her fearsome teeth and the crocodile's tail shown on amulets. It is not known when Taweret became associated with childbirth; however, in the upright posture she assumes, her pendulous breasts and swollen stomach resemble those of a pregnant woman.

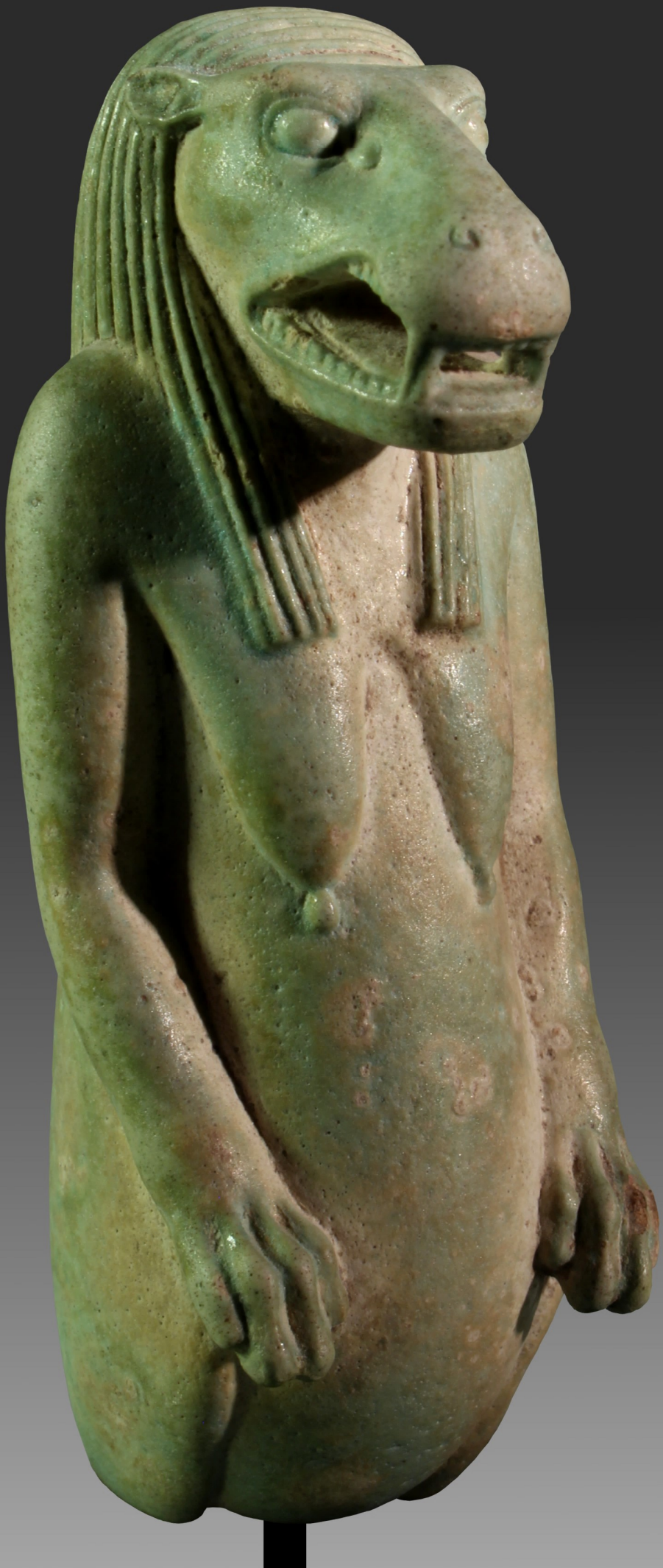
Another goddess in the shape of a hippopotamus was Ipet, who provided heat and light for the dead; the two goddesses are so similar that there is always a possibility that she is the deity actually represented; the same applies to this amulet (cf. Andrews 1994, p. 40).

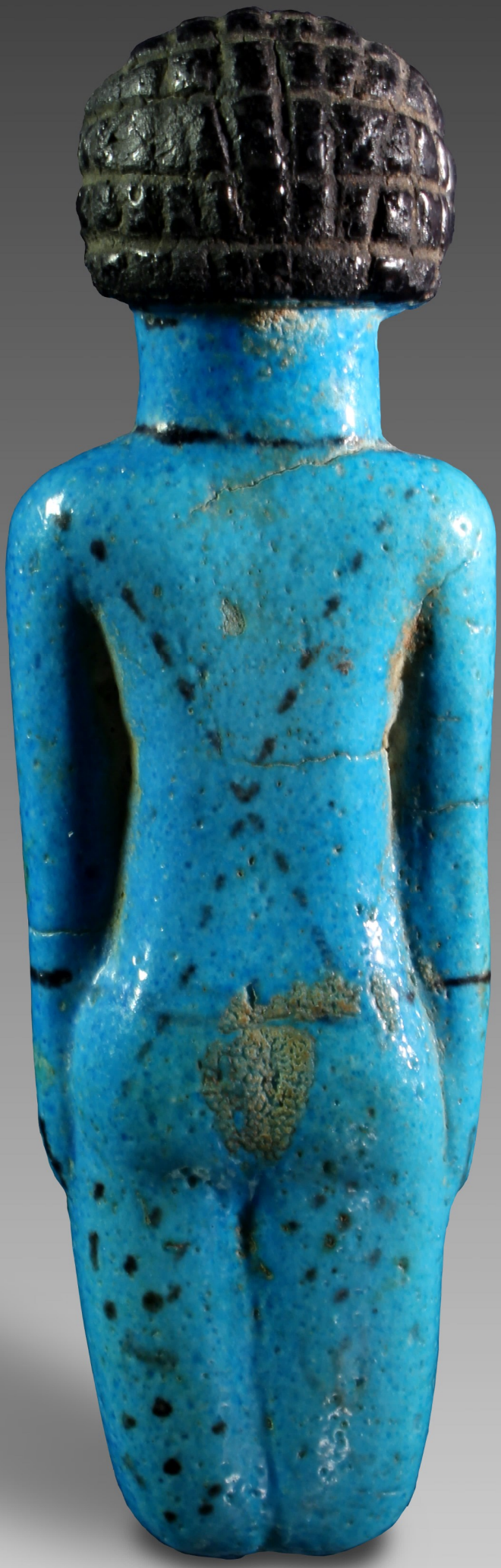
Literature:
Carol Andrews, *Amulets of Ancient Egypt* (London, British Museum Press, 1994), p. 10, 36, 40-41; fig. 31b-c, 39;
Christian Herrmann - Thomas Staubli, *1001 Amulett - Altägyptischer Zauber, monotheisierte Talismane, säkulare Magie* (Freiburg, Bibel + Orient Museum, 2010);
Hermann Alexander Schlögl, *Le don du Nil. Art égyptien dans les collections suisses. Archäologische Sammlung der Universität Zürich, Historisches Museum Bern, Kunstmuseum Luzern, Musée d'art et d'histoire, Genève. Une exposition du Séminaire d'Egyptologie de l'Université de Bâle: Musée d'art et d'histoire, Genève, du 16 décembre 1978 au 11 mars 1978* (Bâle, Société de Banque suisse, 1978), nos. 304-306.

Egypt, Late Period, 26th dynasty, 664-525 B.C.

Height 8 cm.

Provenance: German private collection, Hamburg, acquired from Roswitha Eberwein Antike Kunst, Göttingen, Germany, in October 2011; before that German private collection of Dr. Appel.





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An Egyptian Middle Kingdom Faience Fertility Figurine

A statuette of a nude female, holding her arms and hands close to her sides and thighs. She is depicted in a standing position, but her legs end in rounded stumps at the knees, as is frequent in such figurines of the period. She is wearing a curled wig and has large, almond shaped eyes and a wide, full-lipped mouth. She has a pendant necklace around her neck and is wearing bracelets and a body chain; in addition to this her body is decorated with several tattoos. Turquoise blue glaze with the facial features and wig are defined in purplish black, as are her jewellery, tattoos and emphasized pubic triangle.

Background information: Figurines of nude and often tattooed women, usually made of Egyptian faience but sometimes also of stone, wood, clay or ivory, have been found in burials dating to the Middle Kingdom, which gave rise to the idea that they were concubines, intended to give their master sexual pleasure in the hereafter. Usually these figures lack the lower legs, which long ago has been explained by Egyptologists as a method to prevent the concubine from escaping from their master in the hereafter.

However, similar statuettes have also been found in the tombs of women and, more importantly, in a non-funerary context such as household shrines. As a result they are now explained as representing a more general idea of female fertility and sexuality. These were powers that could imbue a deceased with new life, and in the world of the living could enhance a husband's potency and a wife's fruitfulness.

The fertility symbolism of such figurines could even be intensified, as is the case with a statuette in the Berlin museum (inv. no. 14.517; Schott 1930, p. 23; Desroches Noblecourt 1953, p. 34-36; Gnirs 2009, p. 138), depicting a woman carrying a child on her hip and inscribed with the wish that a certain man's daughter will give birth, in analogy to the woman depicted. Given the fact that several animal hieroglyphs in its inscription are mutilated, the figure was clearly intended to be put in a tomb, and since a *male* possessive pronoun was used it must have been the tomb of a man. Obviously the deceased father was asked to use his influence from the hereafter and to intervene in the world of the living. A similar notion can be found on a statuette in the Louvre Museum (inv. no. E8000; Desroches Noblecourt 1953, p. 37-40).

The bright blue colour of the statuette is another indication of the fertility function of the statuette, because in ancient Egypt blue was the colour of water and of the fertility deities (see Schoske-Wildung 1985, p. 42).

Other interpretations of the function of these figurines have been put forward as well, such as votive statuettes, or objects that were ritually manipulated in rites to repel venomous creatures and to heal; possibly the owners and users of such figurines were priests or magicians. For an overview see Waraksa 2008.

Exhibited: München 1985: Entdeckungen, Ägyptische Kunst in Süddeutschland, Ausstellung 30 August 1985 - 6 October 1985 (Galerie der Bayerischen Landesbank; Staatliche Sammlung Ägyptischer Kunst München).

Published: Sylvia Schoske - Dietrich Wildung (Hrsg.), *Entdeckungen, Ägyptische Kunst in Süddeutschland* (Mainz am Rhein, Verlag Philipp von Zabern; München, Staatliche Sammlung Ägyptischer Kunst, 1985), p. 42, no. 29; Isabel Grimm-Stadelmann (ed.), *Aesthetic Glimpses. Masterpieces of Ancient Egyptian Art. The Resandro Collection* (Munich, 2012), p. 20, no. R-051.

Literature and parallels:
Christiane Desroches Noblecourt, "«Concubines du mort» et mères de famille au Moyen Empire. À propos d'une supplique pour une naissance", *Bulletin de l'Institut français d'archéologie orientale* 53 (1953), p. 7-47;
Andrea M. Gnirs, "Nilpferdstosszähne und Schlangenstäbe: Zu den magischen Geräten des so genannten Ramesseumsfundes" in Dieter Kessler et al. (Hrsg.), *Texte - Theben – Tonfragmente. Festschrift für Günter Burkard* (Ägypten und Altes Testament, 76) (Wiesbaden, Harrassowitz Verlag, 2009), p. 128-156, esp. p. 138-139;
Carolyn Graves-Brown, *Dancing for Hathor: Women in Ancient Egypt* (London, Continuum, 2010), p. 60-61; 116-118;
William C. Hayes, *The Scepter of Egypt. A Background for the Study of the Egyptian Antiquities in the Metropolitan Museum of Art. Volume 1: From the Earliest Times to the End of the Middle Kingdom* (New York, Metropolitan Museum of Art, 1953), p. 218-221 and fig. 137;
Nira Kleinke, *Female spaces. Untersuchungen zu Gender und Archäologie im pharaonischen Ägypten* (Göttinger Miszellen, Beihefte, 1) (Göttingen, Seminar für Ägyptologie und Koptologie der Universität Göttingen, 2007), p. 33-36;
Geraldine Pinch, "Childbirth and Female Figurines at Deir el-Medina and el-'Amarna", *Orientalia, Nova Series*, volume 52, no. 3 (1983), p. 405-414;
Geraldine Pinch, *Votive Offerings to Hathor* (Oxford, Griffith Institute, 1993), p. 211-225;
Gay Robins, *The Art of Ancient Egypt* (London, British Museum Press, 2008), p. 114-116, fig. 125;
Siegfried Schott, "Die Bitte um ein Kind auf einer Grabfigur des frühen Mittleren Reiches", *Journal of Egyptian Archaeology* 16 (1930), p. 23;
Elizabeth A. Waraksa, *Female Figurines from the Mut Precinct. Context and Ritual Function* (Orbis Biblicus et Orientalis, 240) (Göttingen, Vandenhoeck & Ruprecht; Fribourg, Universitätsverlag, 2009);
Elizabeth A. Waraksa, "Female Figurines (Pharaonic Period)" in Jacco Dieleman - Willeke Wendrich (eds.), *UCLA Encyclopedia of Egyptology* (University of California, Los Angeles, 2008);
Christiane Ziegler - Jean-Luc Bovot, *Art et archéologie: l'Egypte ancienne* (Petits Manuels de l'Ecole du Louvre) (Paris, La Documentation Française; Réunion des Musées Nationaux, 2001), p. 138-139, fig. 51.

Egypt, Middle Kingdom, 12th Dynasty, circa 1976-1793 B.C.

Height 12.4 cm.

Provenance: German private collection, Hamburg, acquired from Christie's London, sale of 6 December 2016, lot 106; before that Resandro collection, acquired from Christie's London, sale of 11 July 1984, lot 137; before that private collection, Sussex, UK.

A Glazed Composition Amulet of the God Horus

A highly detailed glazed composition amulet with a beautiful light green and blue colour, showing the god Horus in a striding position with his left foot forward. He has the body of a human being, and the head of a falcon, and he is wearing a striated wig and *shendyt* (kilt). On his head he has the double crown of ancient Egypt, combining the White Crown of Upper Egypt (*Hedjet*) and the Red Crown of Lower Egypt (*Desheret*). This crown was also known as the *Pschent* (a Greek indication for the ancient Egyptian *sxm.ty*, "the two Powerful Ones"), referring to the two goddesses Nekhbet and Wadjet, protectresses of Upper and Lower Egypt. The amulet was pierced horizontally through the back pillar for suspension.

Late Period to Ptolemaic Period, circa 664 B.C. - 30 B.C.

Height 4.6 cm.

Provenance: Dutch private collection, acquired from Bonhams London around 2005; before that U.S. private collection, acquired at auction in the 1980s-1990s.

An Egyptian Openwork Amarna Ring with *Wedjat* Eye

A rare faience ring dating to the New Kingdom, late 18th dynasty, more specifically the Amarna period. During this period many faience rings were made, as evidenced by the hundreds recovered from excavations in Amarna. Few of them were of the openwork type, and even fewer have survived fully intact and with such fine, sharp detailing. The beautiful blue or turquoise colour symbolised the heavens and the cosmic waters.

The *wedjat*-eye, believed to belong to the falcon-headed god Horus, was one of the most ubiquitous and powerful amuletic symbols in ancient Egypt. It is a combination of the human eye with brow above, and falcon markings below, taking 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). The eye was a very popular amulet in ancient Egypt; Andrews remarks that it is probably found in greater numbers on mummies than any other amulet, and, of course, it could also be worn in life. Most occurrences of the eye are on amulets; on rings they are much more rare.

Literature: Florence Dunn Friedman (ed.), *Gifts of the Nile. Ancient Egyptian Faience* (London, Thames and Hudson, 1998), p. 123 and 222, nos. 105-107, especially no. 106; Carol Andrews, *Amulets of Ancient Egypt* (London, British Museum Press, 1994), p. 10, 43-44.

New Kingdom, 18th dynasty, Amarna Period, ca. 1300 B.C.

Dimensions: 26 x 23 x 13 mm maximum; internal diameter 19 mm.

Provenance: Canadian private collection; with Anubis Ancient Art, The Netherlands, circa 2001; before that old US private collection, obtained before 1890.

A Glazed Amulet of the God Khnum

Shown as a man with the head of a ram, in a striding position with his left foot forward, his arms held against his body with his fists clenched. He is wearing the *shendyt* (kilt) and a tripartite wig, which merges wonderfully with his head. Great detailing of the ram's horns and the *shendyt*. The back pillar is pierced horizontally for suspension.

Late Period to Ptolemaic Period, circa 664 B.C. - 30 B.C.

Height 4 cm.

Provenance: Dutch private collection, acquired from Bonhams London, 13 October 2006 as part of lot 38; before that U.S. private collection, acquired in the 1980s-1990s.

Reproduced from: Peet - Woolley, *The City of Akhenaten, Part I - Excavations of 1921 and 1922 at El-'Amarneh* (London, 1923), pl. XLIII, figs. 1 and 5.

A Double Sided Relief Fragment for Nefertiti

This is a limestone block of rectangular cross-section, which was most likely part of a wall, since it is inscribed with hieroglyphic texts in sunken relief on two sides. It was found in the inner room of the so-called River Temple in Akhetaten (el-Amarna), the city founded by het heretic king Akhenaten (Amenhotep IV).

The block was excavated during the 1922 season of the Egyptian Exploration Society under the direction of Sir Leonard Woolley (registration number 22, 406). It was found together with 71 fragments from the same room (22, 409). The excavation report mentions that they were "a light but unusually fine white limestone".

The inscription on one side, consisting of two columns, reads: … *in his lifetime, given life … the great royal wife, his beloved, mistress [of Upper and Lower Egypt]* … The title used here for the queen (*Hmt nswt aAt*) is sometimes translated as "the favourite wife of the king", as opposed to the more common title *Hmt nswt wrt*.

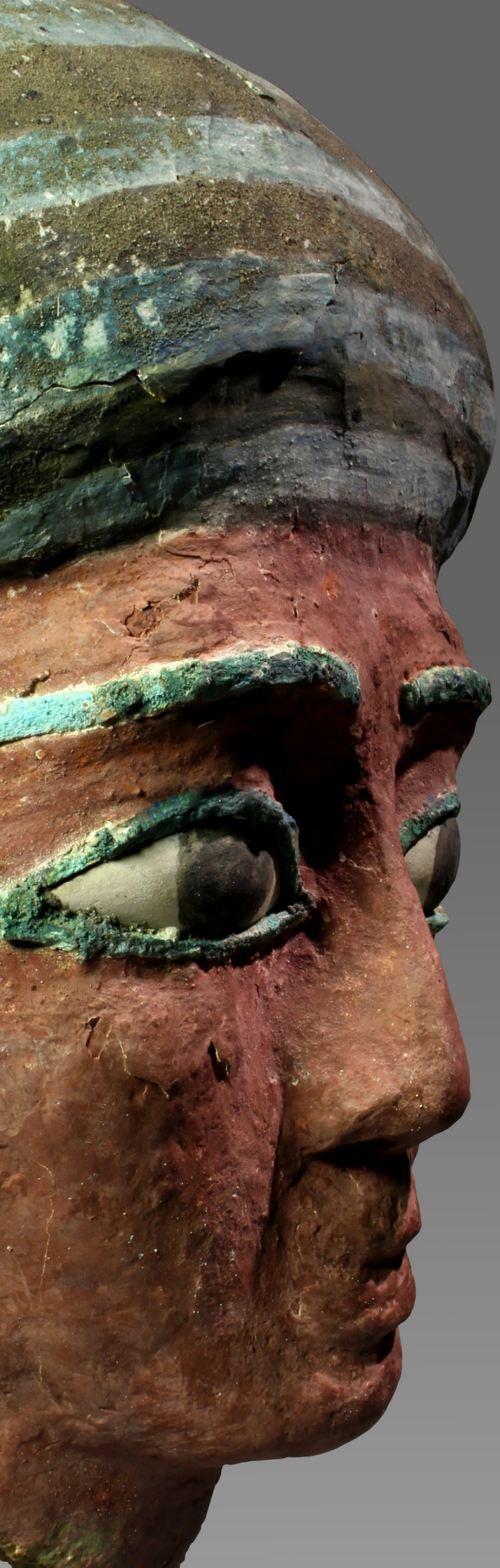
The other side shows the remains of a pair of cartouches, in the left one of which part of the name of the queen can be read: *Nefertiti*.

Published: Thomas Eric Peet and Charles Leonard Woolley, *The City of Akhenaten, Part I - Excavations of 1921 and 1922 at El-'Amarneh* (Memoirs of the Egypt Exploration Society, volume 38) (London, 1923), p. 159; p. 174; pl. XLIII, figs. 1 and 5. See the images above from the excavation report, showing the relief *in situ*.

New Kingdom, 18th Dynasty, Amarna Period, reign of Akhenaten, circa 1353-1336 B.C.

Width circa 22 cm, depth ca 21 cm, height circa 15 cm.

Provenance: Brought to the United Kingdom after division of finds; thereafter Archaeological Institute of America in Saint Louis, USA, received from the Egyptian Exploration Society in the early 1920s; thereafter collection of Claude Harkins, Kansas City, Missouri, USA, acquired in the early 1970s; thereafter Dutch private collection.



An Egyptian Wood Mask of a Sarcophagus

A large sarcophagus mask, carved of wood, layered with gesso and painted. The face is russet red and the headdress is striped with bands in turquoise and black. The large eyes are inlaid in stone, and the eye lids, with extending cosmetic lines, and eyebrows are inlaid in bronze, which has oxidised to a blue-green colour.

The face has a straight, noble nose, and a small mouth, with heart-shaped and fleshy lips, which is drawn into an enigmatic smile.

Background information:
It is not known exactly what initiated the wish for mummification in ancient Egypt. Possibly the observation that bodies of animals or humans - that had been buried in the sand - had been naturally preserved gave rise to the idea. Although early attempts at artificial preservation were recorded from the Naqada II Period at Hierakonpolis, including the extraction of internal organs and the wrapping of specific parts of the body, mummification proper started around 2600 B.C., during the 4th dynasty.

It was important for the ancient Egyptians to preserve a dead body in as life-like a manner as possible. After treatment of the body, the result was a dried out but still recognizable human form. The Egyptians would make this more life-like by filling out sunken areas of the body, and by adding false eyes. In the 5th dynasty the first attempts were made to suggest the appearance of the deceased. Mummies were then sometimes covered in a thin coat of plaster which was modelled, especially on the face.

The wish to protect the dead body against any harm coming from outside could already be seen in predynastic burials, with mats or baskets being put over the body. The Egyptians now combined both ideas, protection and preserving a life-like appearance, by using the materials that gave the body its life-like appearance for protective purposes as well. They would for example place a mask on the head of the mummy, originally made of cartonnage (layers of linen with plaster) with the facial features modelled and painted, but soon such masks were created from stronger material. The early masks covered the head and extended down the back and over the chest. In the New Kingdom, the wish to reproduce a completely life-like mummy and to protect the body as much as possible led to the development of the anthropomorphic coffin.

The wish to protect the body was connected to the idea that in the hereafter a person would continue his life as he had lived it while on earth, and therefore would need his body. But from a religious point of view it was also necessary that the body was life-like. According to the ancient Egyptian beliefs a human consisted of several aspects, one of them being the body and one of the others being the *ba* (the aspect of freely moving around, often translated incorrectly as "soul"). It was the *ba* that would fly out of the tomb daily, usually in the shape of a bird or a bird with a human head, 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.

But if the body was destroyed, or if the *ba* could not recognise it and therefore was lost and could not return to the body, the *ba* could not function effectively. Therefore both preserving the body and giving it a life-like appearance was essential.

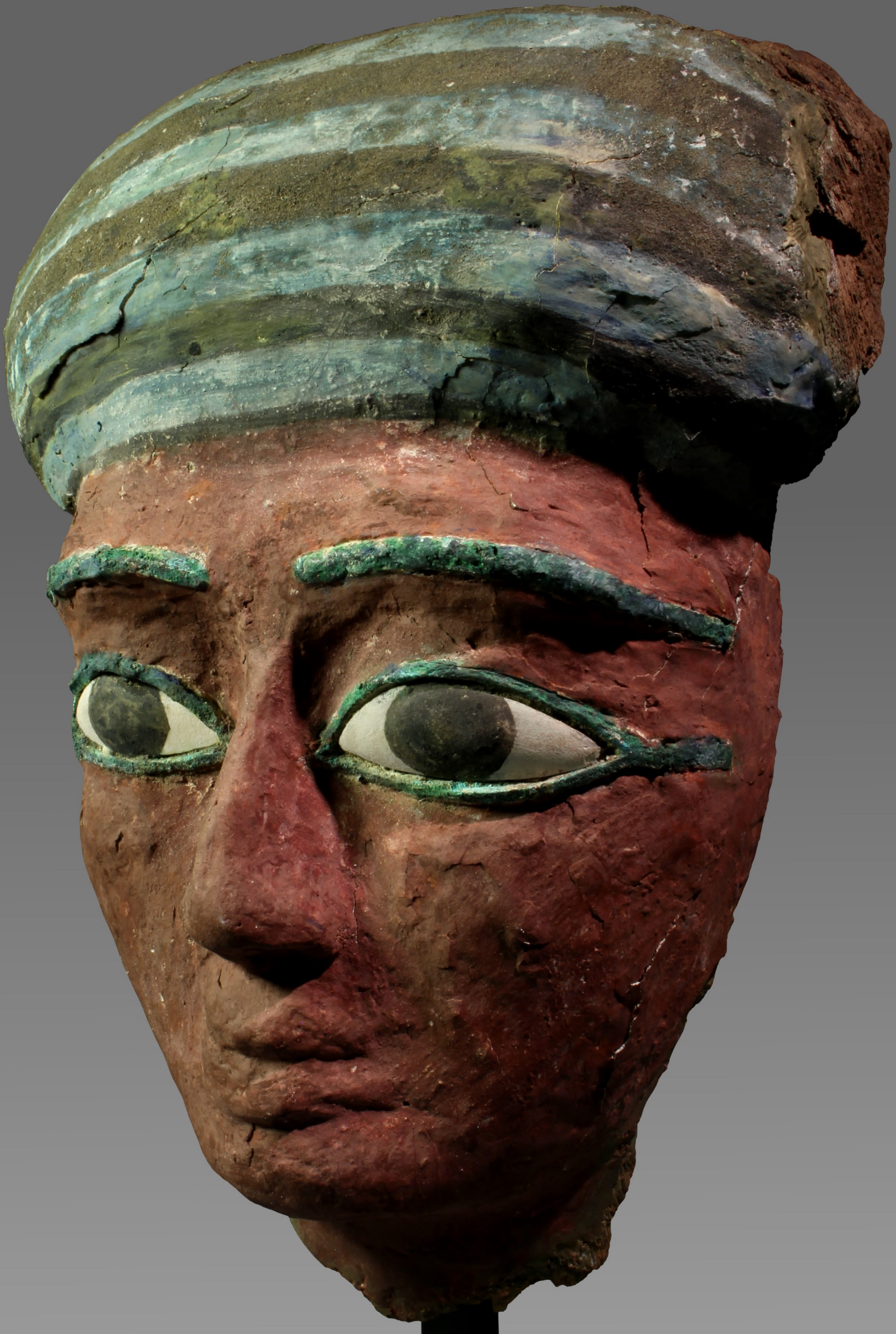
Literature: Salima Ikram, "Mummification", in Jacco Dieleman - Willeke Wendrich (eds.), *UCLA Encyclopedia of Egyptology* (University of California, Los Angeles. 2010); Salima Ikram - Aidan Dodson, *The Mummy in Ancient Egypt: Equipping the Dead for Eternity* (London, Thames & Hudson; Cairo, American University in Cairo Press, 1998), p. 166-275.

The wood has been tested by radiocarbon analysis, performed at the Center for Applied Isotope Studies of the University of Georgia. This has confirmed the ancient authenticity.

Egypt, Third Intermediate to Late Period, 21st – 25th dynasty, ca. 1070 to 650 B.C.

Height 32.5 cm; width 23.5 cm; depth 10 cm. Height on custom made stand 50 cm.

Provenance: Private collection of Richard Wagner, Cape Cod, Massachusetts, U.S.A., acquired in the 1960s; thereafter with Fortuna Fine Arts Ltd, New York; thereafter with Artemis Gallery, Boulder, Colorado, U.S.A.



An Egyptian Faience Plaque Showing the Goddess of the Sky

A plaque, showing the face of a goddess en face (which is rare in Egyptian art, except for depictions of the goddess Hathor). She is wearing a broad collar and a wig, which is black glazed and has curled ends. The eyes and eyebrows of the goddess are also outlined in black. The plaque is pierced through the head and neck in order to attach it to a mummy or mummy net.

The face represents the Egyptian goddess of the sky, Nut. But her role was sometimes taken over by another goddess, Hathor. Both goddesses could be depicted in the form of a cow, whose body formed the sky. This made it easier to exchange functions between the two goddesses. Since it is usually Hathor whose face can be shown en face, many Egyptologists have argued that plaques like this depict her. However, it is impossible to identify the goddess on our plaque with certainty. Several very similar specimens in the British Museum London have been described as Nut.

According to the ancient Egyptian beliefs the goddess of the sky, Nut, stood on her hands and feet, arched over the earth, her face at the western horizon. The sun was thought to travel across her body. In the evening, at the western horizon, Nut would swallow the sun disk, after which the sun would travel back to the east through her body during the night. The next morning Nut would give birth to the sun again in the eastern horizon.

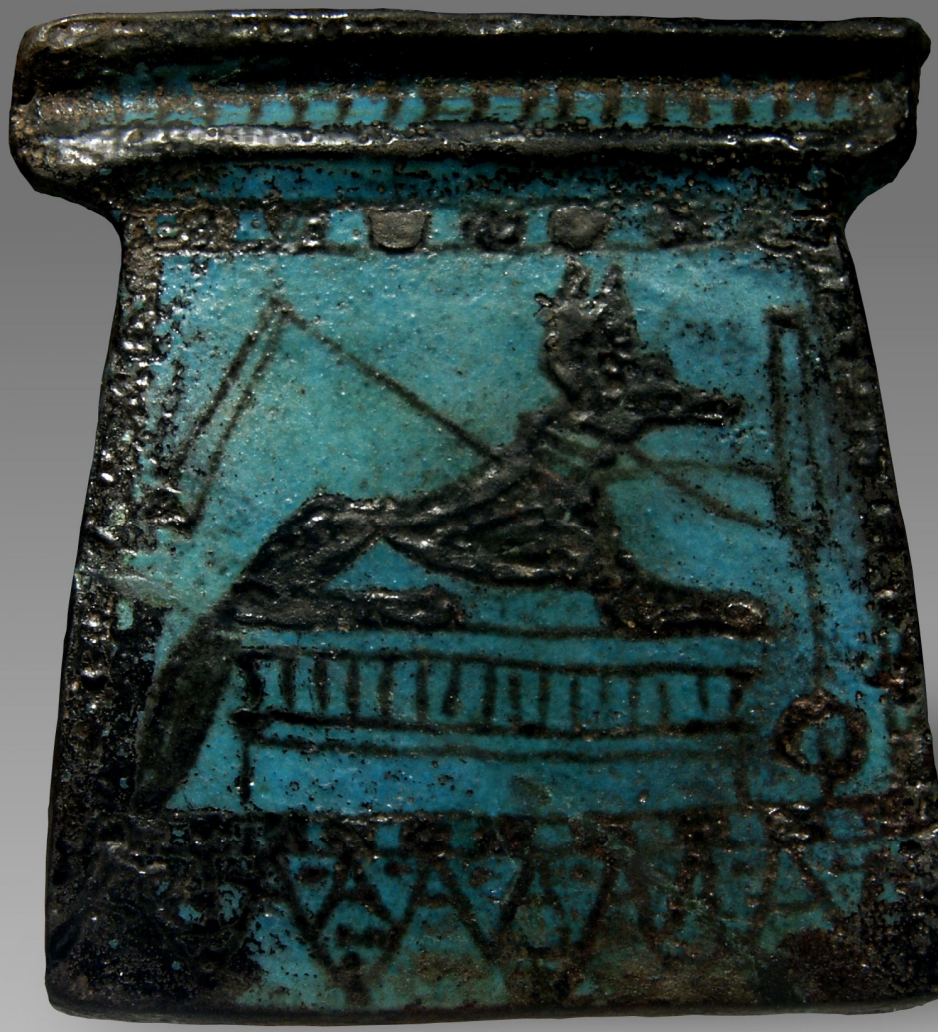
Each Egyptian hoped to join the sun god after death, travelling with him across the sky and being reborn with him every morning; in fact the deceased was supposed to assimilate with the sun god, to become god himself. And like the sun was reborn every morning, coming out of Nut, the deceased hoped to be reborn daily, coming out of the sarcophagus in which he was placed. From very early times the sarcophagus was therefore associated with Nut. Pyramid texts from the Old Kingdom inform us about the sarcophagus being the mother of the deceased, who will give birth to him. In many cases there is a representation of Nut, arched over the deceased; this can be seen on the ceiling of royal tombs in the Valley of the Kings, but also the vault of many other tombs, painted blue and covered with stars, refers to the goddess. In addition there is often a depiction of Nut on the lid of the sarcophagus.

Starting roughly at the beginning of the first millennium B.C. the Egyptians would place a net over the mummy to protect him. Such nets were made of faience beads, and they could be adorned with all kinds of amulets (a djed pillar, a winged scarab, the children of Horus etc.). The bright, blue colour of the beads was a reference to the sky and to rebirth and resurrection. Such bead nets could incorporate a beaded face, which is usually explained as a mask representing the deceased, but sometimes a faience plaque is also included, showing the face of a goddess.

Egypt, Late Period - Ptolemaic Period, circa 664-30 B.C.

Height 8.2 cm, width 6.8 cm.

Provenance: Dutch private collection; previously with Christie's New York, sale 7677 of 2 March 1995, part of lot 60; previously San José Museum, California.



An Egyptian Funerary Pectoral

A pectoral of glazed faience with a blue-green colour and decoration in black. Pectorals were put around the neck of mummies, on the chest, and were usually decorated with images of funerary gods and regeneration symbols, as is the case on this specimen.

Depicted is a jackal, probably the god Anubis, with a ribbon around his neck, a sceptre of power (*sekhem*) vertically in front of him, which appears to be resting on a *shen*-ring (symbol of eternity), and a *flagellum* behind his head. The jackal is reclining on top of a shrine. Please note that the pectoral itself also has the shape of a shrine. The whole scene is depicted on top a of a stylized frieze of lotus flowers.

The top of the pectoral is pierced on both the left and right end, to allow attachment of the pectoral to a suspension cord.

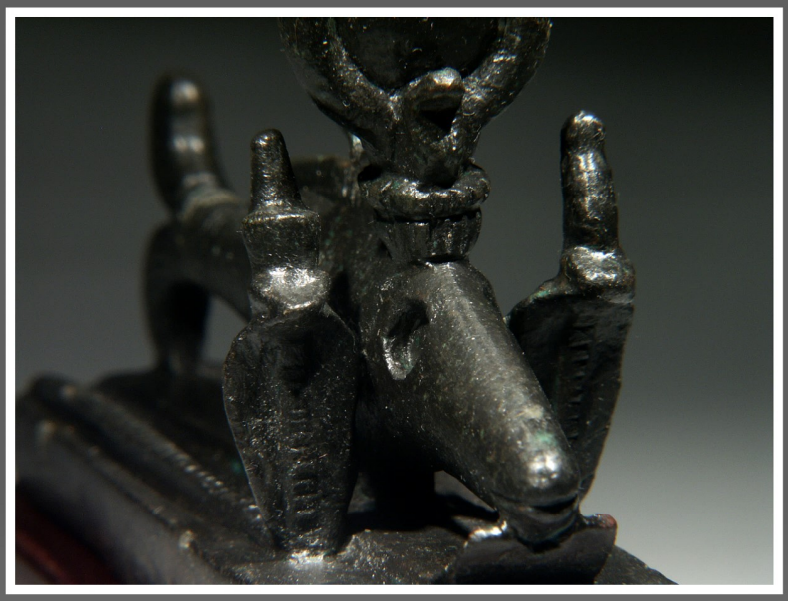
The combination of Anubis on his shrine, a ribbon, a sceptre and a flagellum is common in New Kingdom tombs on the west bank of Thebes (see for instance the tomb of Ini-her-khaw, TT299, south-westerly recess of chamber F). For the same without the flagellum: tomb of Nefersekheru (TT296, frieze of north wall of chamber A); with flagellum but without the sceptre: for example the tombs of Pashedu (TT3, entrance to the burial chamber) and Sennedjem (TT1, tympanum of west wall), both in in Deir el-Medina.

Literature: Erika Feucht, *Pektorale nichtköniglicher Personen* (Ägyptologische Abhandlungen, 22) (Wiesbaden, Harrassowitz, 1971), esp. p 24 ff., 103 ff., no. 129-135, pl. 23-24.

Egypt, New Kingdom or later.

Height 8.5 cm, width 8.0 cm, thickness max. 1.0 cm.

Provenance: Collection Leu, Zürich, Switzerland.



An Egyptian Bronze Statuette of an Oxyrhynchos Fish

This is one of the most remarkable representations we have ever seen of the Oxyrhynchos fish. The animal is depicted in its typical form, with a distinctive elongated, downturned snout and equally distinctive bifurcated tail. The fish is wearing a headdress with frontal uraeus, surmounted by a solar disc between cow's horns, the crown of the goddess Hathor, to whom the fish was sacred. The animal has a suspension loop behind and a long, thin dorsal fin which terminates in the tail. Its deeply recessed eyes were possibly once inlaid. The fish is perched on a sled, attached by means of the lower fins, tail and curved end of the base where it joins the mouth. The whole statuette has a rectangular base with two tangs for attachment.

There are two features that makes this representation so special. First there is a stunningly beautiful detailing of the animal's skin. The scales are very finely incised; it has been suggested that in view of this quality, the body of the fish may have been gilded. Equally well detailed are the collar, the gills and striations on the top and tail fins.

And the other feature, something that we have never seen before on any of the Oxyrhynchos fishes we have ever come across, is the pair of long-bodied cobras accompanying the fish, one on either side. These snakes, the head erect and showing their fully puffed-up hood, both wear a crown: one the white crown of Upper Egypt and the other the red crown of Lower Egypt. This identifies them as Nekhbet and Wadjet, the protecting goddesses of the two parts of the country. Originally these were seen as a vulture and a snake, but because of their similar functions they could also be shown in similar shape, especially as cobras. Quite remarkable to encounter them here in the presence of the Oxyrhynchos fish!

Background information: The ancient Upper Egyptian town *Per-Medjed* (modern el-Bahnasa) was the capital of the 19th Upper Egyptian nome. It was called *Oxyrhynchos Polis* by the Greeks, which means "Town of the sharp-snouted fish". This refers to a species of fish that lived in the Nile and that, according to mythology, ate the penis / phallus of Osiris after the dismemberment of this god by his brother Seth. It has been debated which species of fish it is, and there is some consensus that it is a species of *mormyrus*.

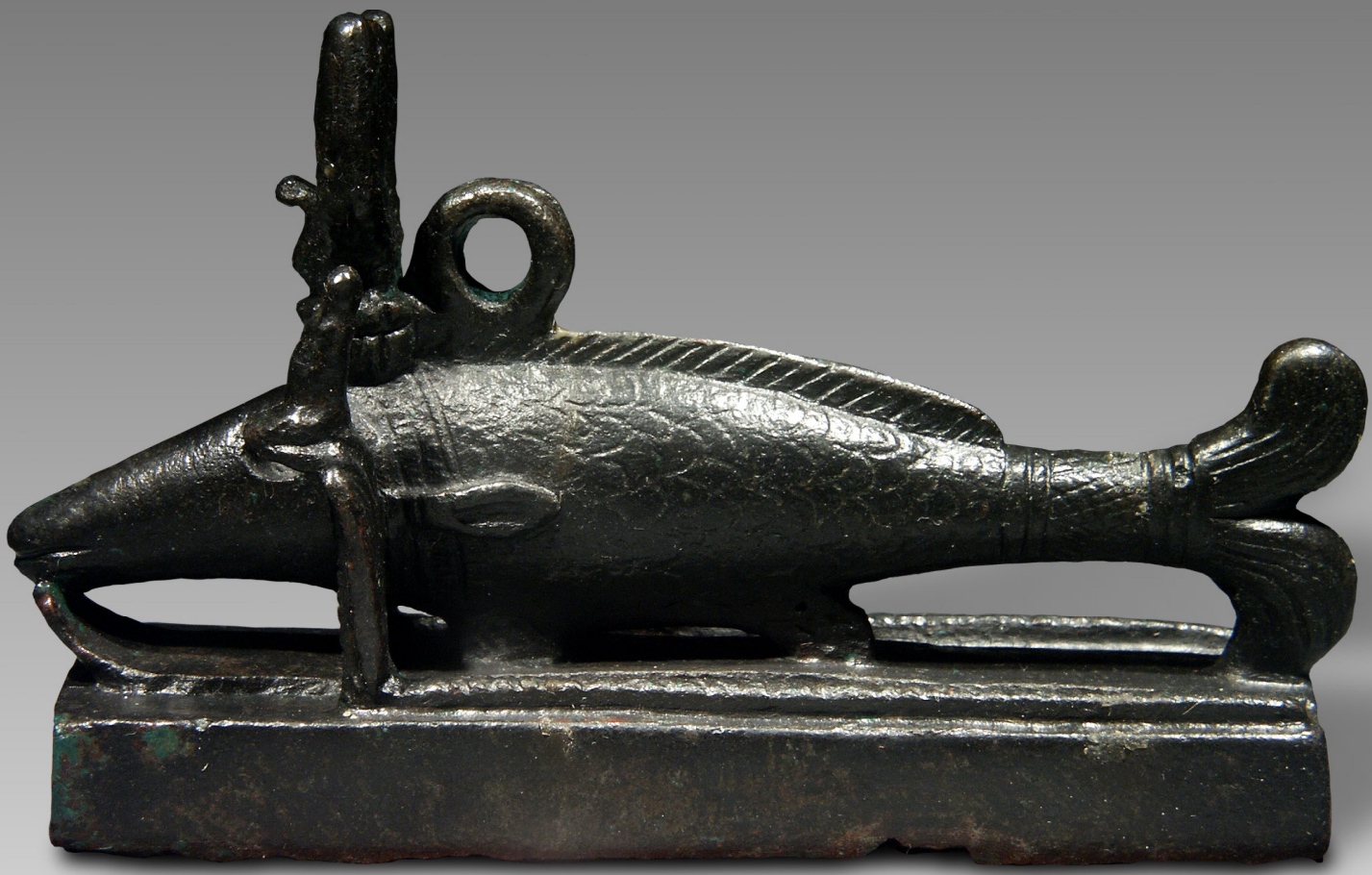
According to Greek historian Plutarchos (1st-2nd century C.E.) the inhabitants of Oxyrhynchos and those of a neighbouring town called Kynopolis ("Town of the Dog") were engaged in hostilities because a person from the latter town ate a sacred fish, after which the inhabitants of Oxyrhynchos started catching and eating dogs; this resulted in a civil war which had to be ended by the Romans (*De Iside et Osiride*, 72).

Literature: For similar examples with a loop, balanced on a sled or an integral base, see: Arielle P. Kozloff, *Animals in Ancient Art from the Leo Mildenberg Collection* (Mainz am Rhein, Philipp von Zabern, 1981), fig. 60; Emma Brunner-Traut - Hellmut Brunner - Johanna Zick-Nissen, *Osiris, Kreuz und Halbmond. Die Drei Religionen Ägyptens* (Mainz am Rhein, Philipp von Zabern, 1984), fig. 16.

Egypt, Late Period, 26th - 30th dynasties (ca. 664 - 342 B.C.).

Length 12.3 cm, height 7.6 cm excluding tangs or 9 cm including tang; height including modern base 10.3 cm.

Provenance: Dutch private collection, purchased at Christie's London, sale 7814 of 27 November 1997, lot 163.



An Egyptian Gilded Mummy Mask

A mummy mask of the type that is commonly called a "flat face" mask, consisting of a relatively flat part that was put on the face of the mummy, as opposed to masks of the so-called helmet type, which were placed all around the head. Remnants of the linen wrappings are still attached to the back of the mask.

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.

The face is surrounded by a wig which leaves the ears exposed and which consists of stripes, three of them also gilded. The face is idealised and youthful, with large, wide-open eyes with dark pupils. Other facial features such as the nose and mouth were modelled and not painted. All this is typical for mummy masks of the period.

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 this, 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.

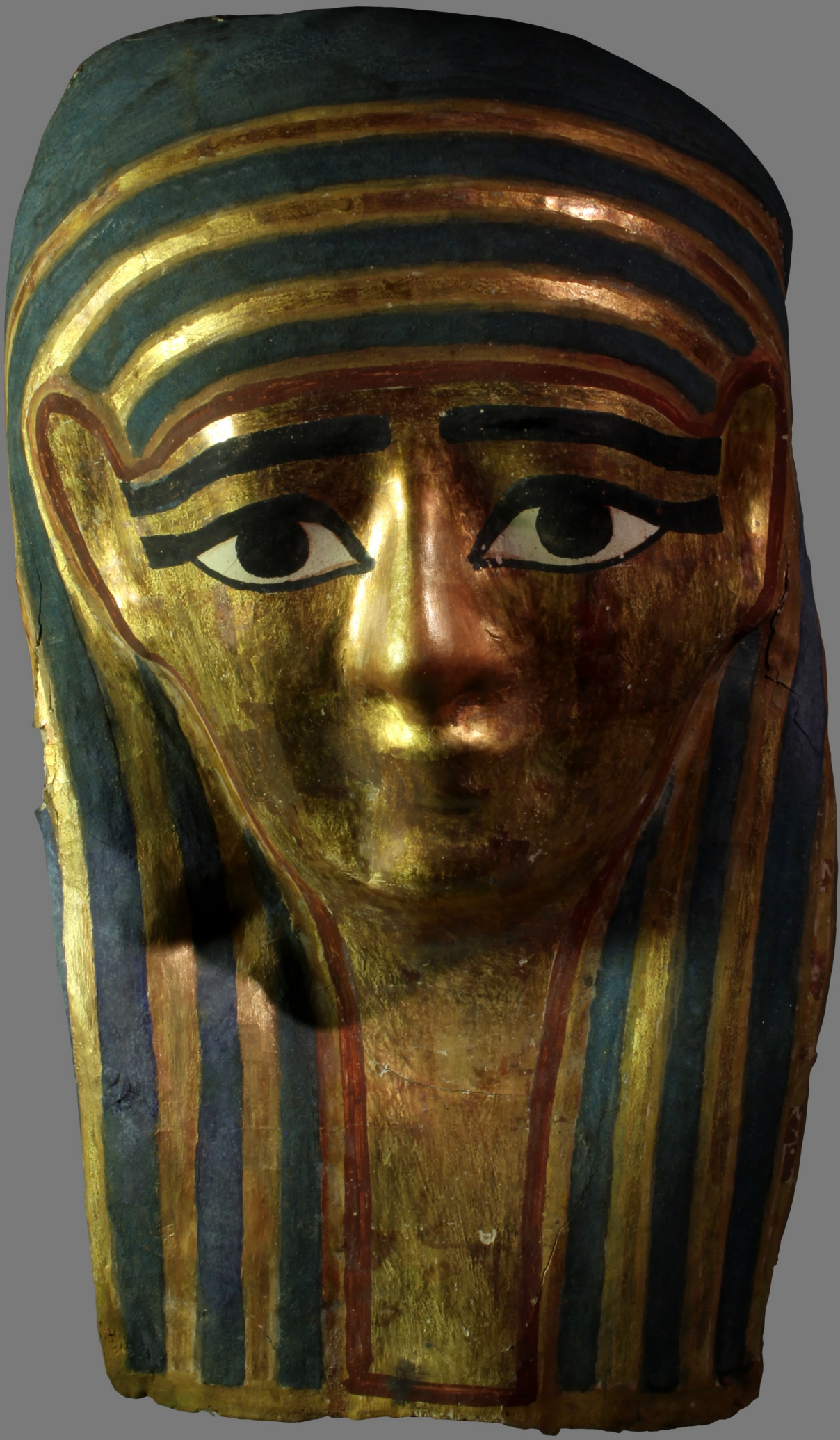
Fragmentary pottery masks, dating to the late Predynastic Period, have been found, but there is still some discussion about their function. But by the early Old Kingdom, the linen outer wrappings of mummies were already stiffened with plaster, modelled and painted to imitate facial and anatomical features. 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.

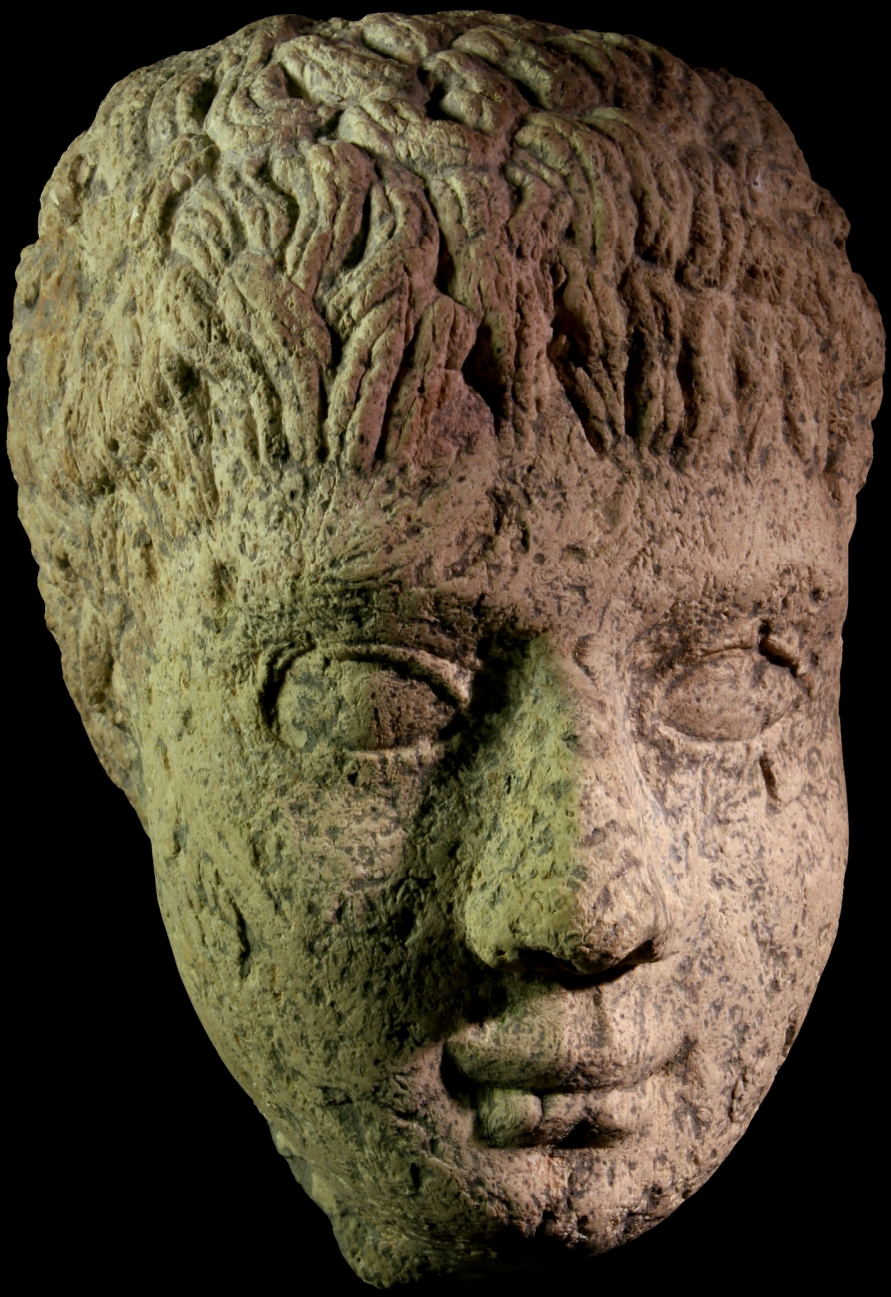
Literature:
Edna R. Russmann et al., *Eternal Egypt. Masterworks of Ancient Art from the British Museum* (London, British Museum Press; Berkeley and Los Angeles, California, University of California Press, 2001), p. 204; Salima Ikram - Aldan Dodson, *The Mummy in Ancient Egypt. Equipping the Dead for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

Late Ptolemaic - Early Roman Period, circa first century B.C. - C.E.

Height 43 cm., width 24 cm.

Provenance: Dutch private collection, acquired from Alexander Ancient Art in 2003; before that with Explorer Ancient Art, U.S.A.; before that US private collection, 1960s-1970s.





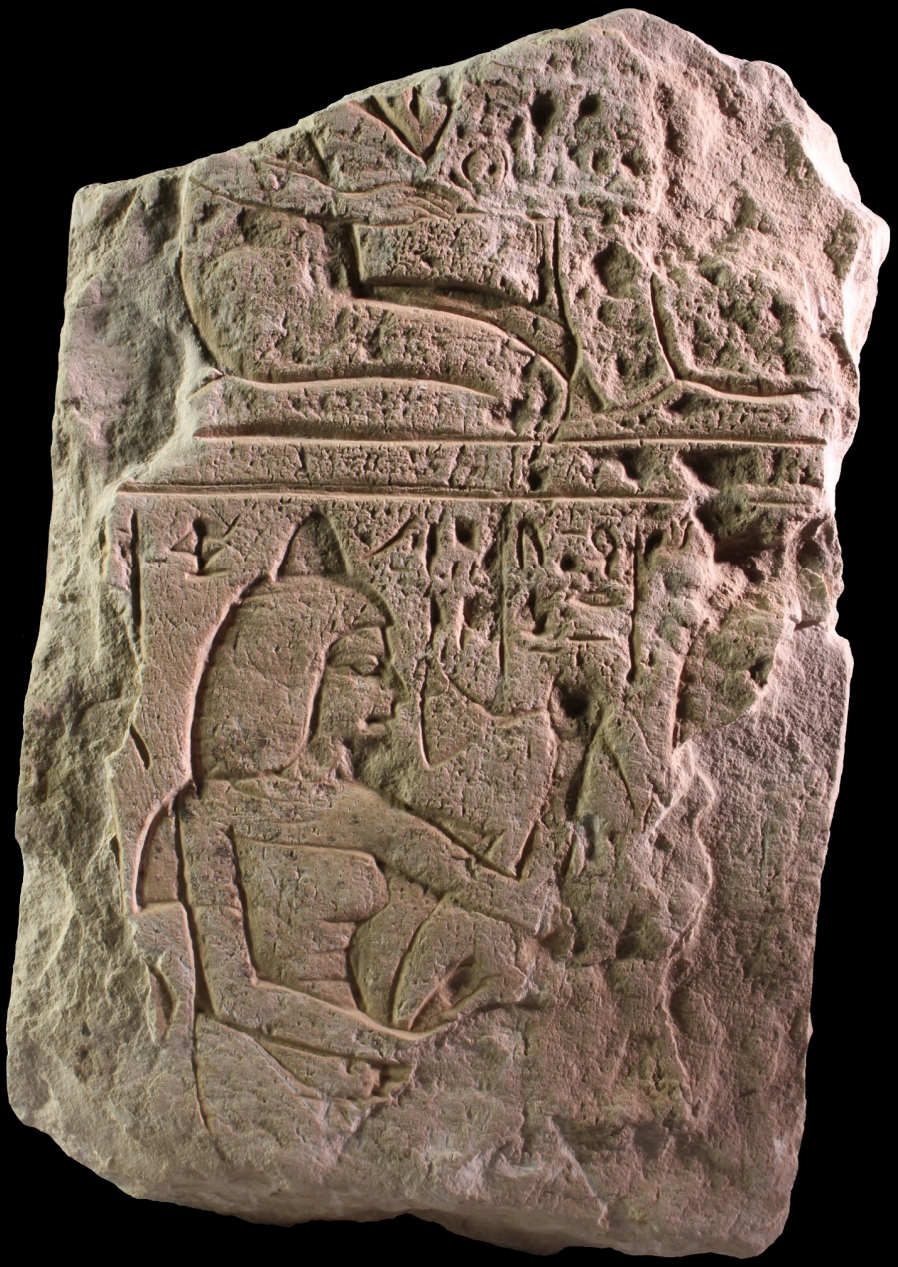
A Roman Egyptian Limestone Head

This is a limestone head, dating to the 1st or 2nd century CE. Depicted is a young man who is looking at the beholder with his wide, almond shaped eyes and with a smile on his lips. His thick, short hair on his forehead and on top of his head is indicated in an elaborate way. The statue is made of cream coloured limestone with strong deposits and is attached to a black custom mount. A sensitively modelled example of Roman Egyptian statuary!

Egypt, circa 1st - 2nd century C.E.

Height circa 15.5 cm without stand, or 26 cm including the stand.

Provenance: Private Belgian collection H.V.; ex Secret Eye Gallery, New York, acquired in the 1970s.



An Egyptian Limestone Relief Fragment

A limestone relief fragment engraved with a seated figure who is smelling a lotus flower held in one hand; on the head a cone of unguent is visible. In front of the head the personal name Piay is given (see Ranke, volume I, p. 129 no. 25).

Smelling a lotus-flower was considered receiving life. The motif of smelling the lotus does not appear on dated stelae earlier than Sesostris I, when it is rather frequently met with, but only in connection with women. From the time of Amenemhat II onwards, men, too, are represented as smelling the lotus (Pflüger 1947, p. 130, no. 5). For the ways of representation of the lotus-flower see Schäfer 1930 and Senk 1936.

To the right of the personal name a short text is visible reading (from right to left) *ꜥnḫ=s rn=f*. Since *ꜥnḫ* is an intransitive verb which cannot have an object, this is probably a corruption (metathesis) for *sꜥnḫ rn=f* "who causes his name to live". This is a common dedication (or rather vivification) formula that makes its earliest appearance in texts from the First Intermediate Period, although it does not occur in significant numbers until the Middle Kingdom. Its usage increases even further during the New Kingdom, only to decrease dramatically after this period (Nelson-Hurst 2010, p. 13, referring to Grallert 2001, p. 98).

In the upper register the lower part of another figure, or possibly two figures, is visible, kneeling down and resting the right hand on a rectangular object that is difficult to identify.

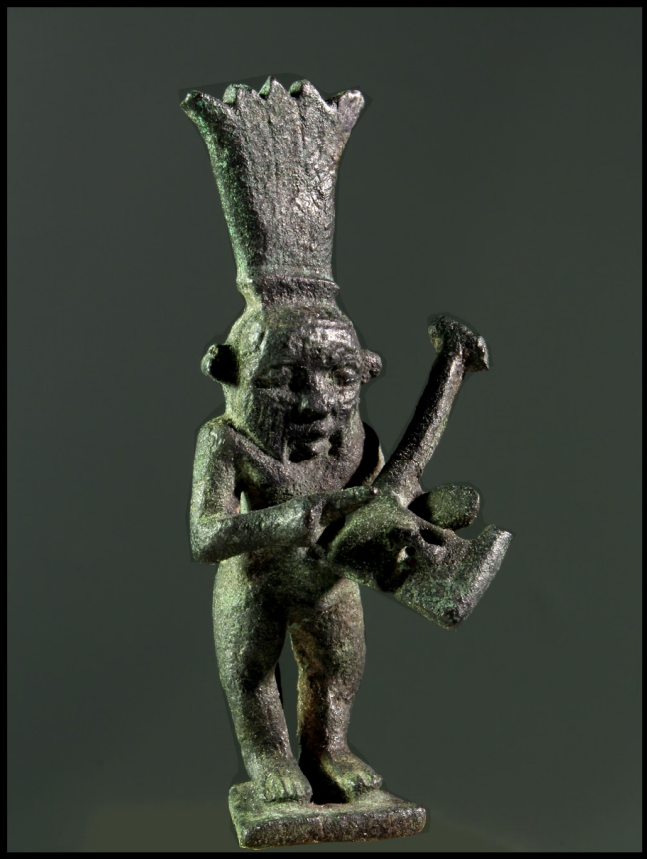
The person depicted with the lotus flower probably had an important position; the attitude of smelling a lotus-flower, and being seated belong to the attributes of an august position, while other such attributes may have been lost (Demarée 1983, p. 285).

Literature:
R.J. Demarée, *The 3h iḳr n Ra-Stelae. On Ancester Worship in Ancient Egypt* (Egyptologische Uitgaven, 3) (Leiden, Nederlands Instituut voor het Nabije Oosten, 1983);
Silke Grallert, *Bauen - Stiften – Weihen. Ägyptische Bau- und Restaurierungsinschriften von den Anfängen bis zur 30. Dynastie* (Berlin, Achet Verlag, 2001);
Melinda G. Nelson-Hurst, "'...Who Causes His Name to Live'. The Vivification Formula Through the Second Intermediate Period" in Zahi A. Hawass - Jennifer Houser Wegner (eds.), *Millions of Jubilees: Studies in Honor of David P. Silverman* (Supplément aux Annales du Service des antiquités de l'Egypte, 39) (American University in Cairo Press, 2010), p. 13-31;
Kurt Pflüger, "The Private Funerary Stelae of the Middle Kingdom and Their Importance for the Studyof Ancient Egyptian History", *Journal of the American Oriental Society*, volume 67, no. 2 (April - June, 1947), p.127-135;
Hermann Ranke, *Die ägyptischen Personennamen* (3 volumes, Glückstadt - Hamburg, 1935-1976);
Heinrich Schäfer, "Zum Wandel der Ausdruckform in der ägyptischen Kunst", *Zeitschrift für Ägyptische Sprache und Altertumskunde* 66 (1930), p. 8-11;
Herbert Senk, "Zum Wandel der Ausdrucksform in der ägyptischen Kunst", *Zeitschrift für Ägyptische Sprache und Altertumskunde* 72 (1936), p. 71-73.

Egypt, New Kingdom, circa 1550-1070 B.C.

Height 22 cm, width 14 cm.

Provenance: French private collection M., Paris, acquired before 1980. Thereafter with Arteas Ltd., London.



A Bronze Statuette of the God Playing the Kithara

A wonderfully detailed bronze statuette showing the god Bes. He is depicted in a way typical for the god (compare the first object in this catalogue), as a bandy legged, deformed and nude dwarf with an ugly human face and wide eyes, round, lionine ears and animal hair or manes. In addition he has a long animal tail. He is wearing a crown, consisting of a cavetto cornice and five feathers or plumes, the ribs and veining of which are indicated. Although depictions of the god are much older, the headdress was first added as an element of the iconography of Bes in the 18th dynasty (Romano, p. 78-79 and 101).

Bes is here shown playing the kithara, a stringed instrument that the god used to ward off evil. His right hand is clenched with just the index finger outstretched, to strum the instrument in his left hand.

The god was associated with several musical instruments since the New Kingdom, playing the (double) flute (Romano p. 68) or a drum or tambourine (*ibidem*, p. 70-71; see also p. 109-110, and for the catalogue numbers see index on p. 117; compare Roeder, p. 99, § 141).

In the Third Intermediate Period he was also depicted playing a stringed instrument, either a lyre or a long-necked lute (Romano, p. 147, with reference to Hornemann, no. 1092). See also Roeder, p. 99, § 140; p. 445, § 609d with fig. 662, pl. 88a; p. 505-506, §679a with fig. 779). For Bes playing a lyre in the presence of Bastet and playing a long-handled lute see Langton, p. 56, nos. 7-8 and pl. IV, 1. Bes is depicted playing a harp-like instrument on one of the pillars in the temple of Hathor at Philae. For a terracotta figurine of the god playing a lute see Wilfong, p. 3.

For background information about the god see the description of a limestone stela elsewhere in this catalogue.

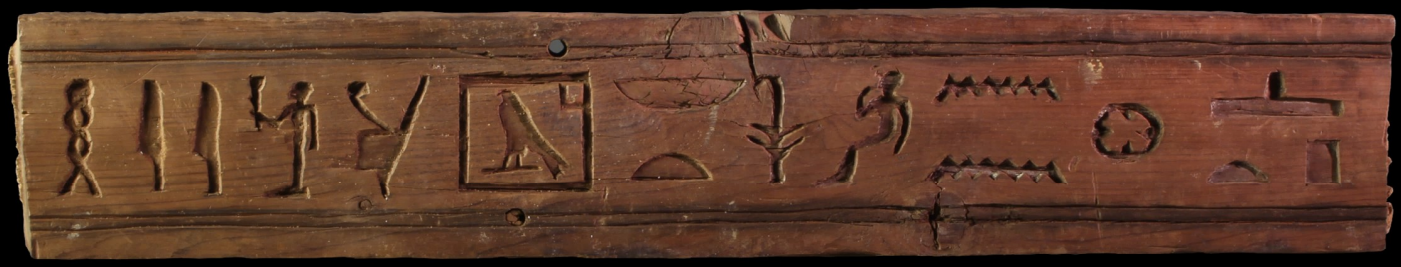
Literature:
Bodil Hornemann, *Types of Ancient Egyptian Statuary* IV (Copenhagen, Munksgaard, 1966);
N. Langton, "Further Notes on Some Egyptian Figures of Cats", *Journal of Egyptian Archaeology* 24 (1938), p. 54-58, pl. IV no. 1;
Günther Roeder, *Ägyptische Bronzefiguren* (Staatliche Museen zu Berlin, Mitteilungen aus der ägyptischen Sammlung, Band VI) (Berlin, 1956);
James F. Romano, *The Bes-Image in Pharaonic Egypt* (New York, 1989);
Terry Wilfong, "Music in Roman Egypt", *Kelsey Museum Newsletter* Fall 1998 (Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, 1998).

Early Roman Period, circa first – second century C.E.

Height: 6 cm.

Published: Harlan J. Berk, *The Glories of Ancient Egypt* (Chicago, 2017), no. 83.

Provenance: Private Arizona collection, acquired in the 1960s; thereafter Hixenbaugh Ancient Art, New York; therafter collection of Elizabeth Nutt, New Hampshire, acquired in 2006; thereafter Harlan J. Berk, Chicago.



An Egyptian Wood Panel

An ancient Egyptian wood panel with beautifully carved hieroglyphs. The text, reading from left to right, translates as follows: *The songstress of Hathor, Lady of Herakleopolis, Hetep* … The last word is the beginning of the personal name of the owner. From other sources we know that her full name was Hetep-Amun.

Egypt, 25th – early 26th dynasty, ca 750 to 600 B.C.

Length 52 cm.

Provenance: Collection of Robert Boyd (1828-1914), thereafter by descent and brought to the Netherlands between 1950 and 1962; thereafter Dutch private collection J.V., Wijk bij Duurstede, which was formed between 1960 and 1968; thereafter with Anubis Ancient Art, the Netherlands; thereafter with Explorer Ancient Art, U.S.A., thereafter with Artemis Gallery, U.S.A.

Robert Boyd junior was the son of Robert Alexander Boyd (born circa 1795 in Aberdeenshire, Scotland; died on 11 December 1865 in Soerabaya, East Java). Robert junior was the owner of a coffee plantation in Indonesia. There he was visited by the anthropologist Eugene Dubois around 1890, who became one of his friends. In that period the wood panel came into the possession of the Boyd family. In 1950 Robert junior's grandson Adam W. Boyd had the choice to go to the Netherlands or to Dutch New Guinea. He chose the latter, and lived there until March 1962, when he went to the Netherlands.

A Luristan Bronze Horse Bit With Cheek Pieces

A horse bit, consisting of a rigid mouthpiece, the ends of which curled in opposite directions, and a pair of cheek pieces, cast in the form of horses, standing on a horizontal ground line. This is the typical form for a Luristan horse bit, although the cheek piece can show a variety of animals. The horses on this example show a broad mane, executed in detail, and prominent ears. Two legs of the animals are connected by a twisted rope. The obverse of the cheek pieces is in relief, whereas the reverse is mainly hollow, a phenomenon seen on most of these pieces.

Figured cheek pieces seem originally to have developed in Iran, and there are more examples surviving from Luristan than from any other area. Horses (and possibly the chariot, although not many of these were found) played an important role in Luristan; as Muscarella (1988, p. 155; 1990) pointed out, the quantity of horse bits found probably indicates an organized cavalry (or chariot) force.

It should be added that there is discussion among some scholars whether horse bits were made for a funerary purpose, to be put under the head of deceased human beings as is sometimes claimed, or for real use in daily life; most scholars prefer the latter option, as many examples show some wear; see Porada (1964, p. 27 note 66) for a possible ceremonial use.

Cheek pieces in the form of horses, worn by royal chariot horses, were depicted on Assyrian stone reliefs from the time of Sennacherib (ca. 705-681 B.C.) and in the triumph of Ashurbanipal (ca. 668-627 B.C.) (Porada 1964, p. 27; 1965, pl. 21; Wolff 1936-1937, p. 233; Layard 1853, pl. 49); these however show galloping horses whereas the Luristan examples prefer walking horses and have ground line, but Muscarella indicates that without doubt the Assyrian cheekpieces are adaptations of Luristan ones.

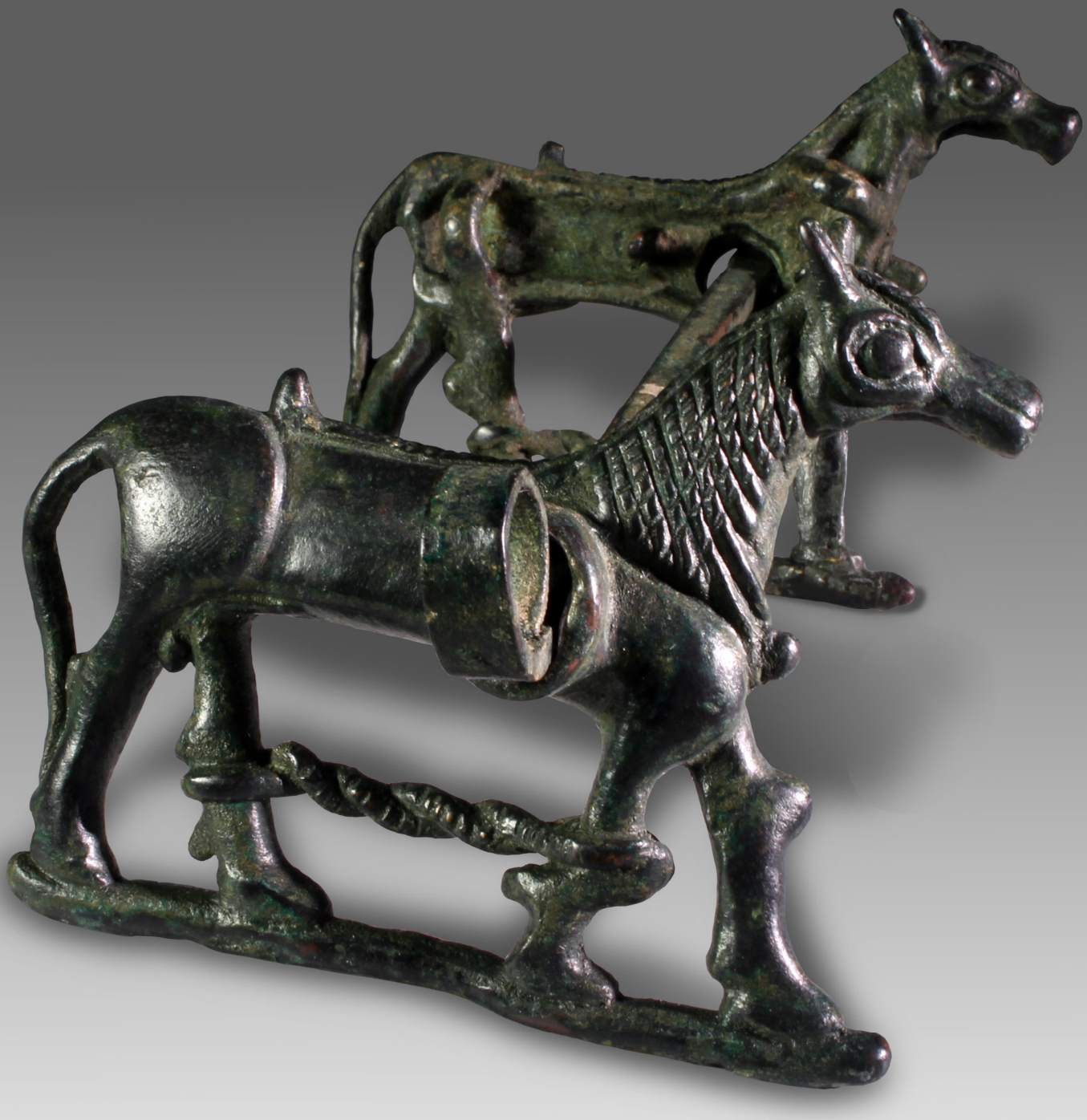
Muscarella (1990) mentions, based on previous studies by Porada and Potratz, that figured cheekpieces first appeared in the 8th century B.C.

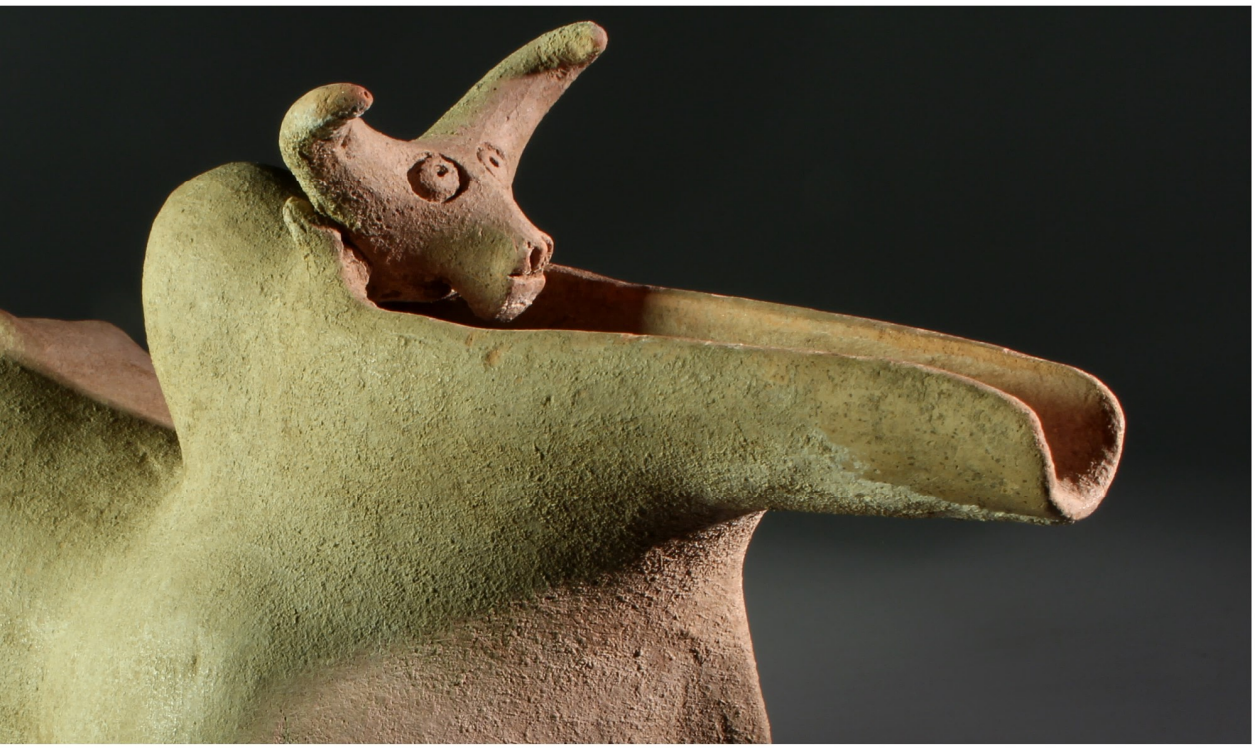
Literature:
• Austen Henry Layard (ed.), *A Second Series of the Monuments of Nineveh: Including Bas-Reliefs from the Palace of Sennacherib and Bronzes from the Ruins of Nimroud; from Drawings Made on the Spot, During a Second Expedition to Assyria* (London, 1853), esp. pl. 49;
• Oscar White Muscarella, "Luristan," in *Bronze and Iron: Ancient Near Eastern Artifacts in the Metropolitan Museum of Art* (New York, Metropolitan Museum of Art, 1988), especially p. 155-166 for cheek pieces in the shape of horses;
• Oscar White Muscarella, *Encyclopædia Iranica*, Vol. IV, Fasc. 5, (London, 1990) p. 478-483;
• Edith Porada, "Nomads and Luristan Bronzes: Methods Proposed for a Classification of the Bronzes," in Roman Ghirshman a.o., Machteld J. Mellink (ed.), *Dark Ages and Nomads c. 1000 B.C., Studies in Iranian and Anatolian Archaeology* (PIHANS XVIII) (Leiden, Nederlands Instituut voor het Nabije Oosten; Istanbul, Nederlands Historisch-Archaeologisch Instituut, 1964), p. 9-31;
• Edith Porada, *The Art of Ancient Iran: Pre-Islamic Cultures* (Art of the World, the Historical, Sociological, and Religious Backgrounds; Non-European cultures) (New York, Crown Publishers, 1965);
• Johannes A.H. Potratz, *Die Pferdetrensen des Alten Orient* (Analecta orientalia, 41) (Rome, Pontificium Institutum Biblicum, 1966);
• D. Max Wolff, "Ein historischer Wagentyp im Feldheer Sanheribs", *Archiv für Orientforschung* 11 (1936-1937), p. 231-234, esp. p. 233.

Luristan, circa 8th - 7th century B.C.

Width 10 cm, length 15 cm.

Provenance: French private collection, acquired from the French art market in the 1980s; thereafter with Artcurial Paris.





An Amlash Vessel in the Form of a Zebu Bull

Since the exhibitions in the early 1960s, when the world first became acquainted with the so-called "Amlash art", then recently discovered, people have been fascinated by the highly abstract and almost modern forms of some of the objects, in particular depictions of the zebu bull. It has been remarked that the ancient potters captured the synthesis of the silhouette in the spirit of an artist of the twentieth century (Ghirshman, *Le Rhyton en Iran*, 1962, p. 60), and that other sculpture from the area call to mind the works of artists like Picasso (Gabus 1965, p. 3; *idem* 1967, pl. IV).

In the case of the zebu bull, especially the hump and the horns, which constitute the most attractive parts of the animal, gave the artist the possibility to shape them in different ways. In some cases the hump was put in the middle of the back (compare Ghirshman, p. 62, fig. 5), on other representations it was more or less merged together with the head (*ibid*., p. 61, fig. 4).

Our bull, made of orange clay with a beige slip, belongs to a rare subclass of the latter. The pronounced hump forms the transition from the body to the head, which appears to be set onto the hump, almost as a second head. The rather small head, giving the vessel a no doubt unintended comical appearance, is located above the pouring spout which is elongated to make it possible to direct the jet of the liquid.

On many vessels the spout functions as the snout of the animal, but in this case the small head has its own muzzle. The circular, impressed eyes are located between the long, upturned horns.

The body of the bull is compact and powerful, and has elegant, curved contours. The animal stands on short, forward-angled legs. Beneath the spout a vertical rib runs down the chest, representing the dewlap. A similar rib at the rear represents the hindquarters and tail of the animal. Between the hind legs the male genitals are clearly visible.

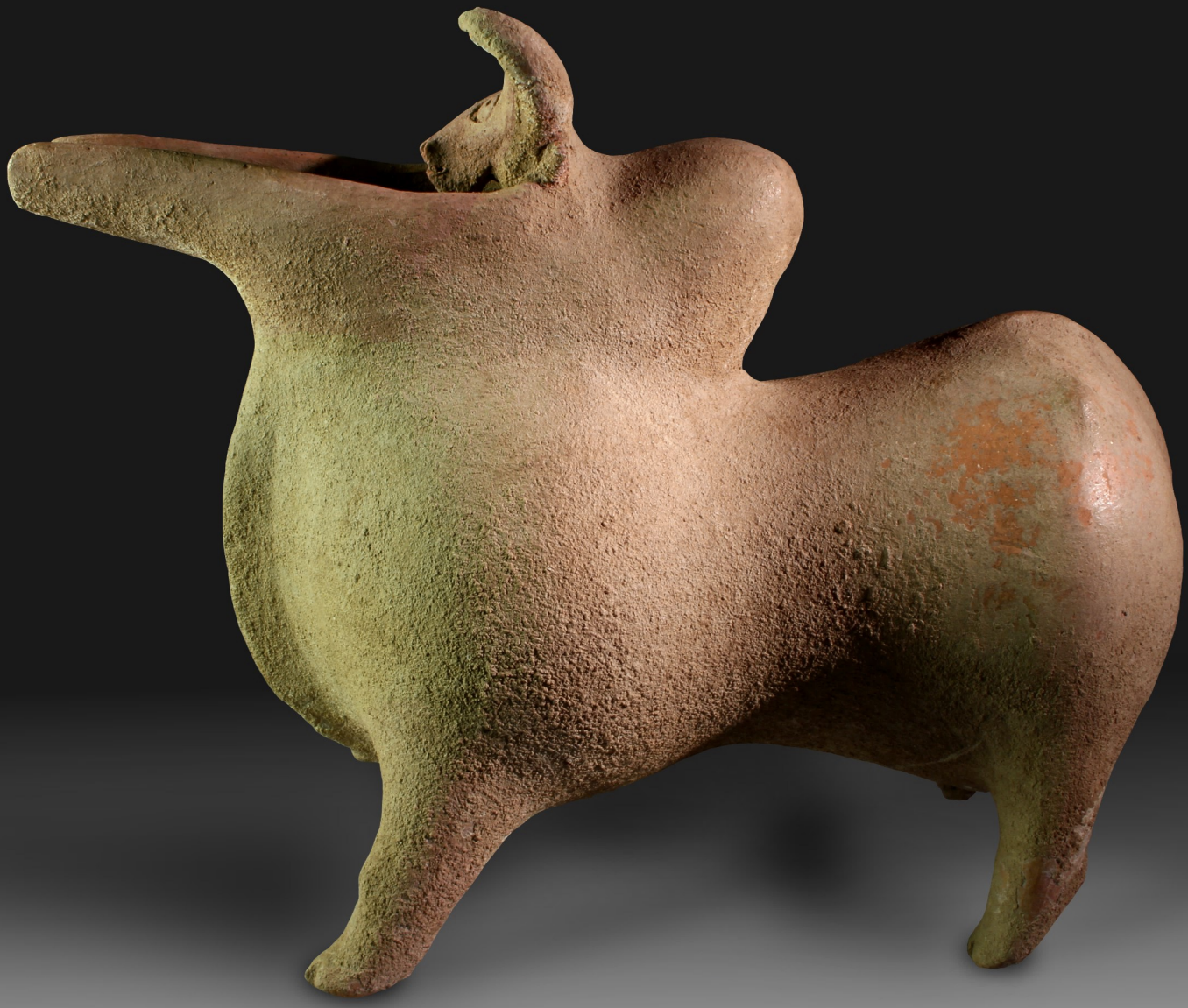
A very close parallel to this vessel can be found in the Japanese collection Fukai (see the publication, in Japanese, by Shinji Fukai and Bin Takahashi, pl. 33; not featuring in the English edition). For other libation vessels, comparable both in style and composition, with a similarly shaped, small head above the spout, with the eyes and horns positioned next to each other, shown in frontal position, see Körlin - Stöllner 2008, p. 76, no. 1; Belloni 1969, no. 12; Gabus 1967, pl. X; Gabus 1965, fig. 47; Gabus *et al*. 1964 – 1965, fig. 24; Godard 1931, Pl. LXVII, no. 240.

Literature:
Gian Guido Belloni – Liliana Fedi Dall' Asèn, *Iranian Art* (London, Pall Mall Press, 1969);
Shinji Fukai - Bin Takahashi - Edna B. Crawford (transl.), *Ceramics of ancient Persia* (New York, Tokyo, Weatherhill; Kyoto, Tankosha, 1981). Originally published in Japanese under the title *Perusha no Kotōki* (Tankoska, 1980);
Jean Gabus - Roman Ghirshman - Mahdi Mahboubian, *Amlach. Art proto-iranien et tapis anciens d'Orient* (Exposition du 1er novembre 1964 au 3 janvier 1965, Musée d'Ethnographie de Neuchâtel);
Jean Gabus - Mahdi Mahboubian, *Amlach. Exposition d'art Amlach* (Palais des Beaux-Arts, Bruxelles, novembre-décembre 1965);
Jean Gabus – Roger-Louis Junod, *Art Amlach* (Payot Lausanne) (Orbis Pictus, volume 44) (Berne, Editions Hallwag, 1967);
Roman Ghirshman, "The Exposition of Iranian Art in Paris", *Archaeology*, volume 15, no. 1 (1962), p. 50-53;
Roman Ghirshman, "Notes Iraniennes XI. Le Rhyton en Iran", *Artibus Asiae*, volume 25, no. 1 (1962), p. 57-80;
André Godard, *Bronzes du Luristan* (Ars Asiatica XVII) (Paris, Éditions G. van Oest, 1931);
Gabriele Körlin - Thomas Stöllner (Hrsg.), *Streifzüge durch Persien: 5500 Jahre Geschichte in Ton. Eine gemeinsame Ausstellung der Ruhr-Universität Bochum und des Deutschen Bergbau-Museums Bochum. Katalog der Ausstellung in den Kunstsammlungen der Ruhr-Universität Bochum vom 01. Juni bis 31. August 2008* (Veröffentlichungen aus dem Deutschen Bergbau-Museum Bochum) (Bochum, Deutsches Bergbau-Museum, 2008).

South Caspian Region, Amlash, ca. 1200-1000 B.C.

Length 24.5 cm, height 19 cm.

Provenance: Collection of Sam Dubiner (1914-1993), acquired between 1954 and 1958. Sam Dubiner was a Canadian business man, who emigrated to Israel in 1950. There he soon became a patron of the arts, opening an art gallery in Tel Aviv. He was not only interested in contemporary art, but also in tribal and ancient art. He had a special interest in Amlash pottery, of which he acquired a large collection. He sponsored archaeological excavations in the region and acquired part of his collection through the system of partage. He also bought from dealers in Iran, the USA and Europe. His last acquisition was in 1968.



An Amlash Steatopygous Terracotta Idol

A statuette made of red-brown clay, depicting a stylised female figure, standing naked, with heavily exaggerated broad hips and thighs, and large rounded buttocks protruding behind. Her short legs are tapering and her stumpy arms are outstretched at right angles to the body. She has prominent rounded breasts, and her navel is incised. The elongated neck, almost as thick as the upper body, ends in a long head without any perceptible transition. She has a pinched nose, incised nostrils and eyes and large, protruding horizontal eyebrows.

These figures are especially known from northern Iran (Amlash and Marlik). For similar statuettes see for example Zahlhaas (1985), nos. 52-53 on p. 108-109 and plates 34-35 on p. 130-131; Gabus (1964-1965), figs. 8-9 and 11; Gabus (1965), figs. 1-4, 31, 33, 35; Gabus (1967), pls. III-V; Oud-Iraanse Kunst (1966), fig. 271; Kawami (1992), p. 156-157, no. 59 and to some extent p. 154-155, no. 58; p. 215, no. 104.

Background information: the term steatopygous is commonly used for these figures; the word derives from Greek *stear* (genitive *steatos*) = "fat, tallow" and *puge* = "rump, bottom" and is used to indicate people having excessively fat or prominent buttocks.

The name Amlash is commonly used when referring to objects found in the Iranian province of Gilan, on the southwestern coast of the Caspian Sea; its name comes from a small market town in the southeastern part of the province, and therefore is a geographical indication and does not refer to a specific ancient culture with that name. Several ancient sites have been discovered on natural mounds in this area, one of them being Marlik; it was the site of an elite burial ground dating to the late second and early first millennium B.C.

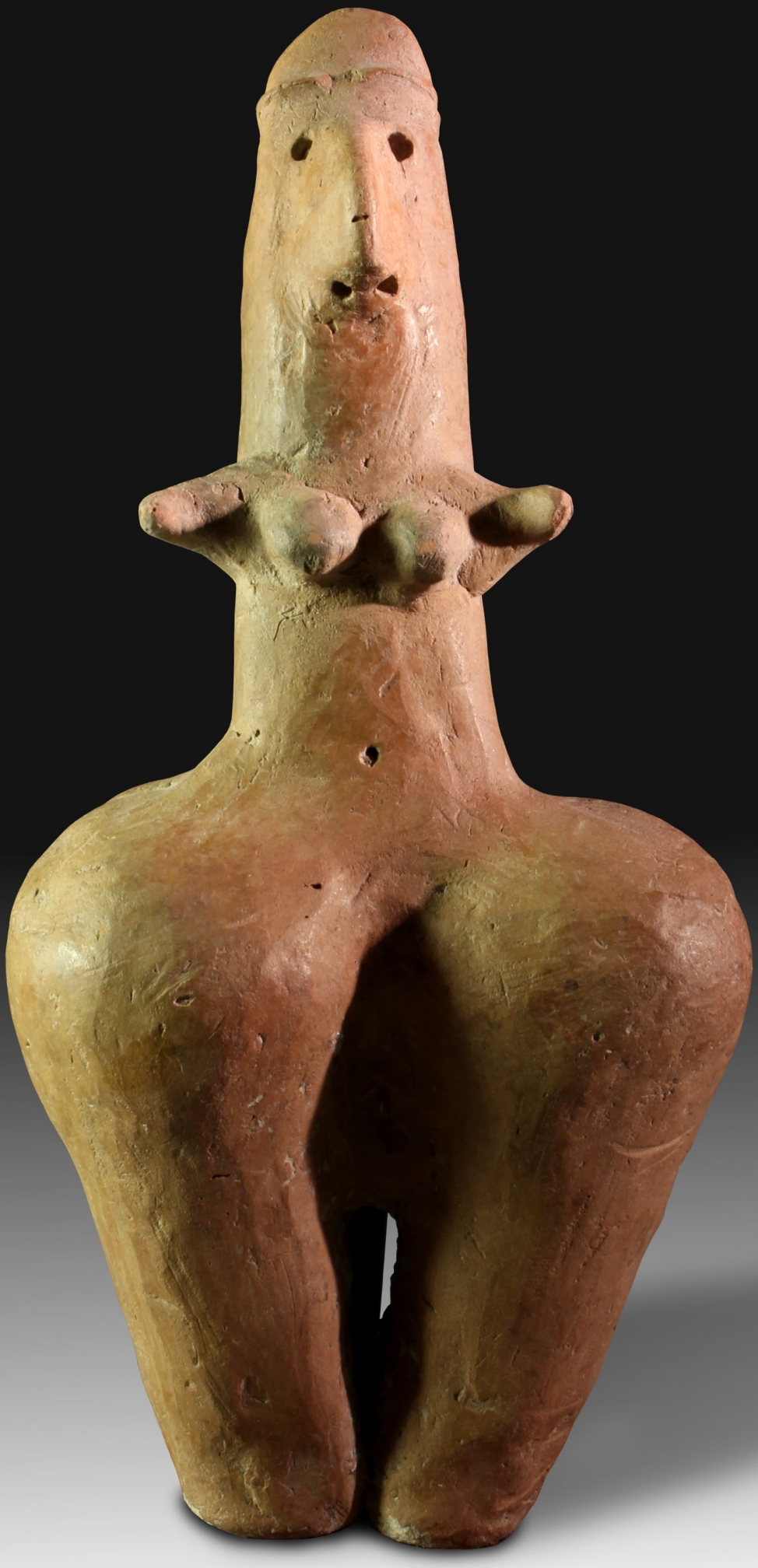
A thermoluminescence test was performed to confirm the ancient authenticity of the vessel.

Literature:
Gisela Zahlhaas (Hrsg.), *Idole. Frühe Götterbilder und Opferbeigaben* (Ausstellungskataloge der prähistorischen Staatssammlung, Herausgegeben von Hermann Dannheimer, Band 12) (Mainz am Rhein, Philipp von Zabern, 1985);
Jean Gabus - Roman Ghirshman - Mahdi Mahboubian, *Amlach. Art proto-iranien et tapis anciens d'Orient* (Exposition du 1er novembre 1964 au 3 janvier 1965, Musée d'Ethnographie de Neuchâtel);
Jean Gabus - Mahdi Mahboubian, *Amlach. Exposition d'art Amlach* (Palais des Beaux-Arts, Bruxelles, novembre-décembre 1965);
Jean Gabus – Roger-Louis Junod, *Art Amlach* (Payot Lausanne) (Orbis Pictus, volume 44) (Berne, Editions Hallwag, 1967);
Oud-Iraanse Kunst, prehistorie, protohistorie (Expositie 2 september – 7 november 1966, Centraal Museum Utrecht);
Trudy S Kawami, *Ancient Iranian Ceramics from the Arthur M. Sackler Collections* (Abrams, 1992).

Northwestern Iran, Marlik culture, early 1st millennium B.C.

Height 17 cm.

Provenance: Collection of Prof. Dr. Günther R.A. Marschall, Hamburg, Germany (1913 - 1997), acquired between 1967 and 1975. Professor Marschall was a German architect.



An Amlash Grey Ware Spouted Vessel

A large and incredibly beautiful burnished grey ware libation vessel with a very smooth, glossy surface and thin walls. The spout forms an U-shaped channel.

As is more often the case with objects from the Amlash region, there is an abstract, almost modern feel to it. Scholars have compared such objects to art works created by artists in the twentieth century (Ghirshman 1962, p. 60), in particular Picasso (Gabus 1965, p. 3; idem 1967, pl. IV).

In this case, when seen in profile, the vessel resembles a graceful abstract bird, with the spout representing a long beak and curving neck, and the vessel itself being the body of the bird.

Vessels with such a long spout were probably used for ritually pouring liquids in religious ceremonies, in particular in burial rites (Loukonine 1996, nos. 2, 4; especially found in burial sites: Vanden Berghe 1959, p. 123), although not much about the rituals is known. The fragility of the spout and the thin walls made them less suitable for practical purposes in daily life. The long spout made it possible to direct the jet of the liquid.

For similarly shaped vessels see for instance Vanden Berghe 1959, p. 123, pl. 153c-d; Kawami 1992, p. 24, fig. 27; p. 102-103, no. 34.

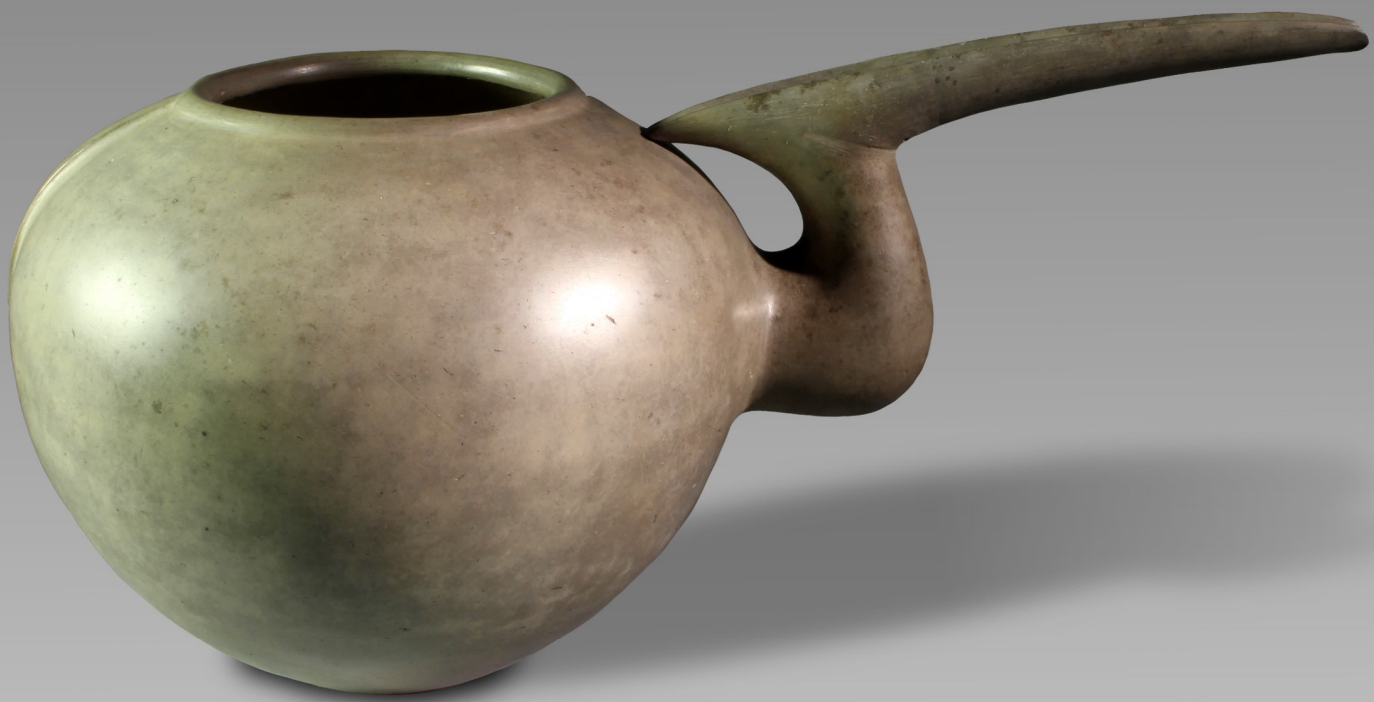
A thermoluminescence test was performed to confirm the ancient authenticity of the vessel.

Literature:
Roman Ghirshman, "Notes Iraniennes XI. Le Rhyton en Iran", *Artibus Asiae*, volume 25, no. 1 (1962), p. 57-80;
Jean Gabus - Mahdi Mahboubian, Amlach. *Exposition d'art Amlach* (Palais des Beaux-Arts, Bruxelles, novembre-décembre 1965);
Jean Gabus – Roger-Louis Junod, *Art Amlach* (Payot Lausanne) (Orbis Pictus, volume 44) (Berne, Editions Hallwag, 1967);
Trudy S Kawami, *Ancient Iranian Ceramics from the Arthur M. Sackler Collections* (Abrams, 1992);
L. Vanden Berghe, *Archéologie de l'Iran Ancien* (Leiden, E.J. Brill, 1959);
Vladimir Loukonine – Anatoli Ivanov, *Persian Art* (Bornemouth, Parkstone Press; St. Petersburg, Aurora Art Publishers, 1996).

South Caspian Region, Amlash, circa 1200 - 800 B.C.

Length 36.5 cm, height 17 cm.

Provenance: Collection of Dr. Paul Vignos Jr., Ohio, acquired in the 1960s. Dr. Vignos (1919-2010) was a leading rheumatologist, and a trustee of the Cleveland Museum of Art and the Cleveland Orchestra. Several endowed positions at the Cleveland Museum of Art and University Hospitals bear his name.



left

An Elamite Bronze Mace Head

A beautifully decorated bronze mace head with a long cylindrical shaft with a narrow flanged base. The upper section has three vertical relief panels of a herringbone motif, divided by parallel ridges and bordered at the top and in the middle of the shaft by similar horizontal triple, grooved bands; a third grooved band near the base.

Elam, late 3rd millennium B.C.

Height 17.1 cm.

Provenance: Private Dutch collection, acquired at Christie's London, sale 9599 of 13 May 2003, part of lot 258.

right

A Luristan Bronze Finial and Stand

A finial or standard top, cast in the form of a tube which is modelled in the form of two rampant and symmetrical felines, possibly lions or panthers, with a rather large eye on each side of their heads. This type of finial belongs to the earliest stage of their development (see Overlaet, p. 333-334 and figure 5).

Interestingly, and almost modern, the side profiles of the animal heads form an additional head, which is easier to detect once one looks at the eyes of the two animals and considers them to be the two eyes of one person. The backs of the felines then become the shoulders and torso of this figure, and its lower part seems to be that of an animal, with crooked legs, a phenomenon that can frequently be observed on such standards, especially those that belong to the later category of what has often be called (confusingly, see Moorey 1971, p.154) the "Master of the Animals".

In ancient times such objects would have been joined to a separate standard, a pole or other support. In this case it is supported by a tapering bell-shaped stand, which may or may not be originally belonging.

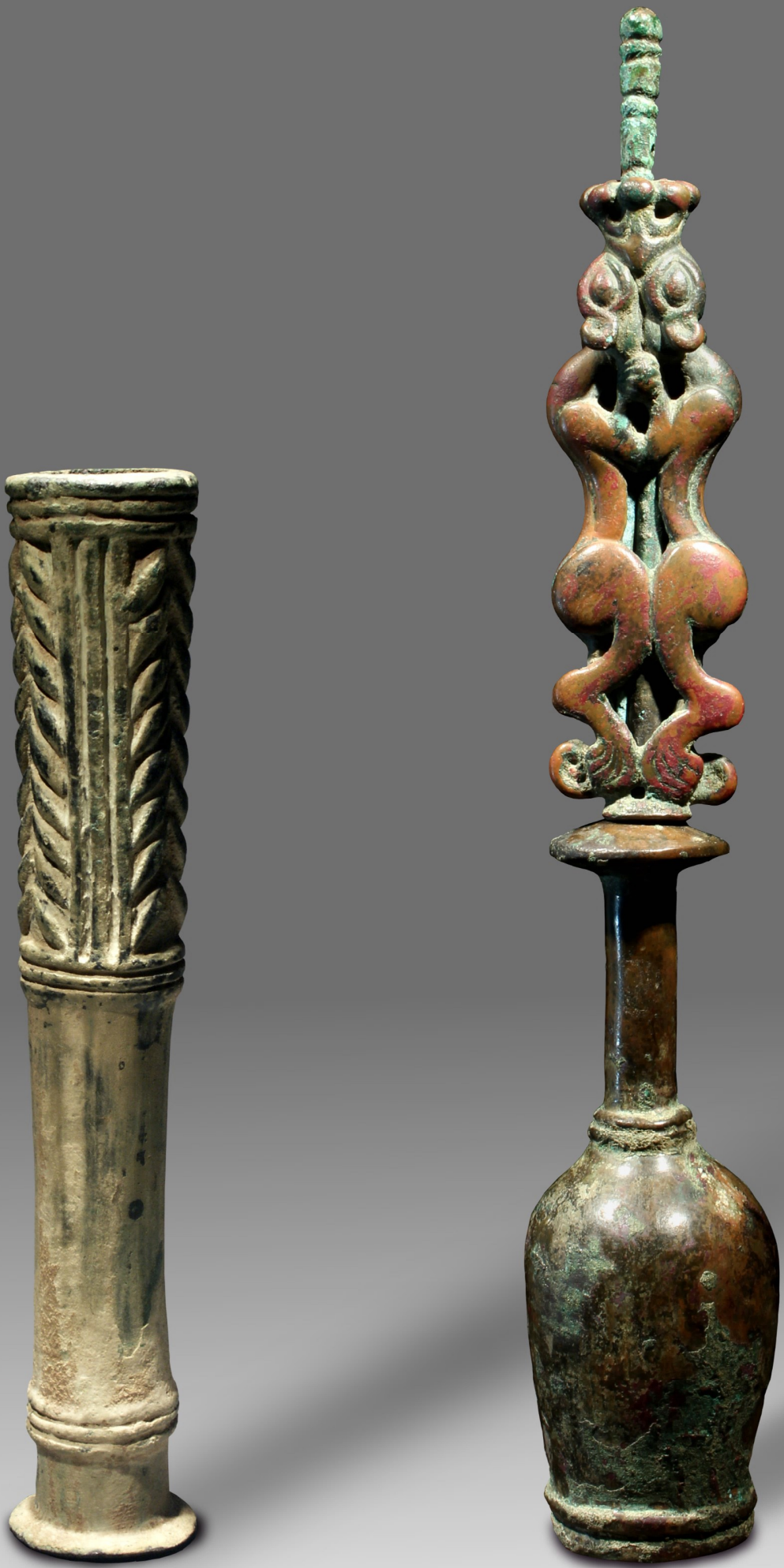
It is not known with certainty how such standards were used, but attention has been drawn to the fact that this type of object has only been found in graves, which may be significant.

Literature:
Nicholas Engel a.o. (eds.), *Bronzes du Luristan. Énigmes de l'Iran Ancien, IIIe-Ier millénaire av. J.C.* (Paris, Musées; Musée Cernuschi, 2008), p. 180-186;
Houshang Mahboubian, *The Art of Ancient Iran: Copper and Bronze* (London, Philip Wilson Publishers, 1997), p. 128-133, nos. 110, 112-113, 115; p. 136, no. 120; p. 154, no. 150; p. 163, nos. 166-167;
P.R.S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum* (Oxford, Clarendon Press, 1971);
Oscar White Muscarella, *Bronze and Iron. Ancient Near Eastern Artifacts in the Metropolitan Museum of Art* (New York, Metropolitan Museum of Art, 1988), p. 136-154, esp. p 144-145, nos. 219-221;
Bruno Overlaet, "Luristan Metalwork in the Iron Age" in T. Stöllner, R. Slotta, A. Vatandoust (eds.) *Persia's Ancient Splendour, Mining, Handicraft and Archaeology* (Bochum, Deutsches Bergbau Museum, 2004), p. 328–338;
Eric de Waele, *Bronzes du Luristan et d'Amlash, ancienne collection Godard* (Louvain-la-Neuve, Institut supérieur d'archeologie et d'histoire de l'art, 1982), p. 93-121, esp. p. 95-97, figs. 77-78, nos. 108-113; p. 109-112, figs. 88-91;
Phil Watson, *Luristan Bronzes in Birmingham Museum and Art Gallery* (Birmingham Museums & Art Gallery, 2011), p. 2-4, fig. 1.

Luristan, circa 9th-8th century B.C.

Height 24 cm.

Provenance: Collection of Dr. Stanley F. Yolles, Stony Brook, New York, acquired in 1974; thereafter with Arte Primitivo, New York, 28 June 2004, lot 9; thereafter Dutch private collection.



A Greek Bronze Mirror

A magnificent and very rare mirror, which was cast as one piece. The circular mirror rests on a handle which has the shape of a Ionic column, with volutes (scroll-shaped ornaments) on the capital, at the top of the column, and a flaring, profiled column base.

The Roman author and architect Vitruvius (first century B.C.) wrote that the slenderness of Ionic columns was inspired by the female body (*De Architectura*, Book IV, chapter 1, section 7), and indeed the type of column is sometimes found on objects that are considered related to femininity.

Both the middle of the volutes and the small area in the corner between the mirror disk and the capital of the handle were punched with a flower shaped mark. Another mark, within a circle, was applied to the middle of the capital.

The circular disk of the mirror, which originally had the golden colour of bronze and was brightly polished for reflection, still has a shiny, rich reddish brown patina. The front was decorated all around the disk with a double row of S-shaped ornaments. At the top a workshop mark has been applied, consisting of a kantharos within a circle, surrounded by three leaves.

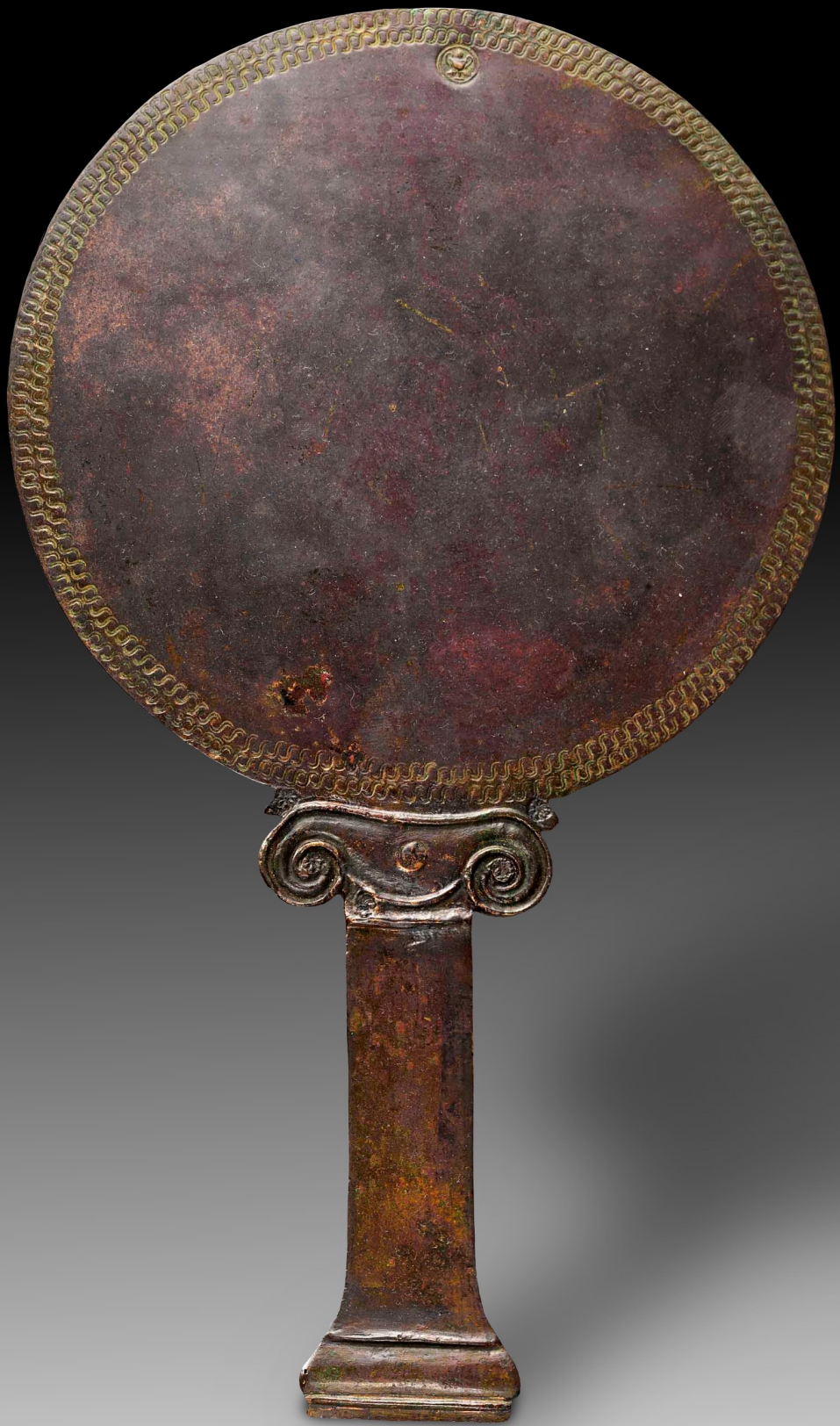
Congdon 1981 (p. 5, fig. 1, after Charbonneaux 1958, p. 29-32; compare Lamb 1969, p. 125-129, and Comstock 1971, p. 240-270) gives a classification of hand mirrors, stand mirrors and box mirrors. Her mirror with a column handle (type b1) is part of the stand mirrors. However, our mirror was intended to be handheld, because it does not stand on its own.

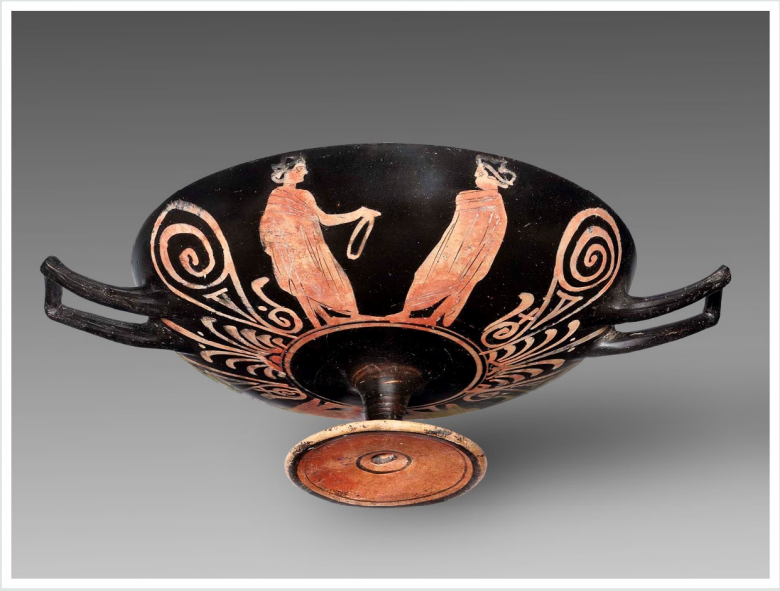
Literature:
Jean Charbonneaux, *Les bronzes grecs* (Paris, Presses Universitaires de France, 1958), p. 29-32;
Mary Comstock - Cornelius Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts, Boston* (New York, Boston, New York Graphic Society, 1971), p. 240-270;
Lenore O. Keene Congdon, *Caryatid Mirrors of Ancient Greece. Technical, Stylistic and Historical Considerations of an Archaic and Early Classical Bronze Series* (Mainz am Rhein, Philipp von Zabern, 1981);
Lenore O. Keene Congdon, "Greek Mirrors", *Source. Notes in the History of Art*, volume 4, no. 2/3 (Winter/Spring 1985), p. 19-25;
Arielle P. Kozloff, "Mirror, Mirror", *The Bulletin of the Cleveland Museum of Art*, volume 71, no. 8 (October 1984), p. 271-276;
Winifred Lamb, *Greek and Roman Bronzes* (New York, Lincoln MacVeagh; London, Methuen, 1929; Chicago, Argonaut, 1969), p. 125-129;
Petra Oberländer, *Griechische Handspiegel* (dissertation Hamburg University, 1967);
Gisela M. A. Richter, "An Archaic Greek Mirror", *The Metropolitan Museum of Art Bulletin*, volume 37, no. 6 (June 1942), p. 150-152.

Greece, 5th – 4th century B.C.

Height 29.5 cm., width 17.4 cm.

Provenance: Swiss private collection F. Burri, Basel, acquired in the mid-1970s; thereafter with Galerie Jürgen Haering, Freiburg, Germany; thereafter German private collection, Berlin, acquired during the Brussels Ancient Art Fair on 6 June 2009.





An Etruscan Kylix in Superposed Red

A kylix showing on the tondo the image of an athlete, depicted nude; he is carrying a *chlamys* or cloak, which is draped over his left arm, and has a wreath in his right hand.

The exterior of the kylix is decorated on each side with two figures that are commonly called "draped" or "mantled" youths. They are wearing a *himation* or mantle, and the figure on the left is holding, or possibly presenting, a wreath. A floral decoration occupies the space below and around the handles, consisting of palmettes with enlarged scrolling tendrils.

The kylix was decorated in a special technique called superposed red: figures are painted in a red slip which is applied over the black painted vase. Then interior details of the illustration are incised through the red using a sharp instrument, so that the black of the surface beneath shines through.

This was the Etruscan version of an early polychrome technique developed in Greece by Attic potters, who decorated their vases with figures painted in superposed white, red or brown on a black-glazed surface. The technique developed from its earliest version of figures in added colour of plain white with incision used sparingly for inner anatomical details, to a later type that has parts of the composition incised alone and other parts depicted using a larger assortment of added colours with more detailed interior incision work (see Grossman 1991, p. 13 and note 3 on p. 25 with further literature). The technique was initiated about 530 B.C., the period when the transition from black-figure to red-figure vase painting took place. The invention of the technique has been attributed to the workshop of Nikosthenes in Athens (Grossman 1991, p. 13; Brijder 2008, p. 39), and it should be noted that most of the production of this workshop found its way to Etruria (Tsingarida 2008, p. 190).

The technique used in Attica was given the modern name "Six's technique" by J.D. Beazley in recognition of the contribution made by the Dutch scholar Jan Six van Hillegom (1857-1926), who was the first to study and write about it. He tried to determine whether certain vases belonged to the black-figure or red-figure technique, and came to the conclusion that they formed a distinct group which, in its earliest examples, resembled a type of black-figure, but then soon became an imitation of the new red-figure technique.

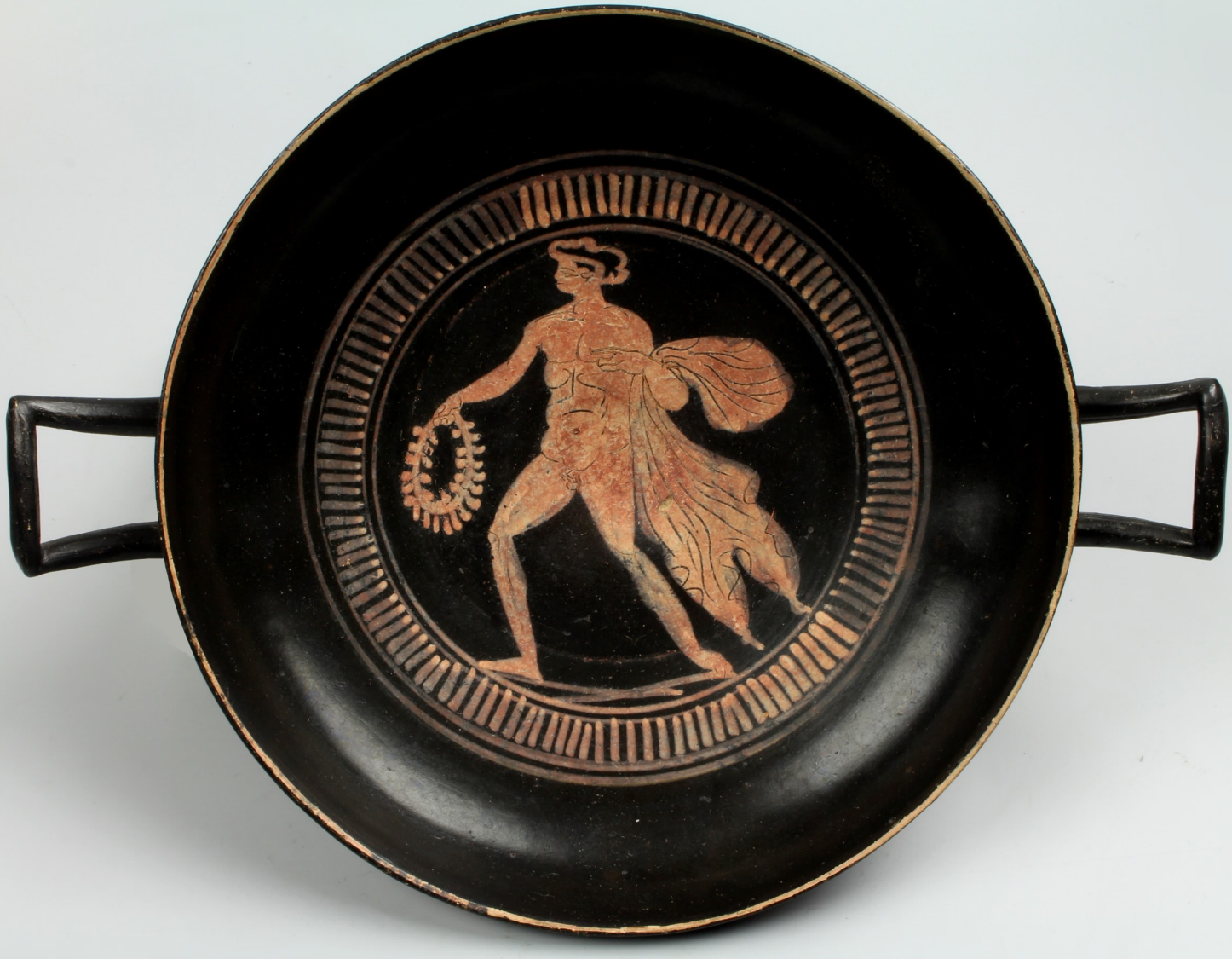
In Etruria the technique seems to have been developed at Vulci about 480 B.C. It has been suggested that the potter who developed it there was Arnthe Praxias, who was either a colonial Greek, or the Etruscan son of a Greek immigrant (see De Puma 2013, p. 148).

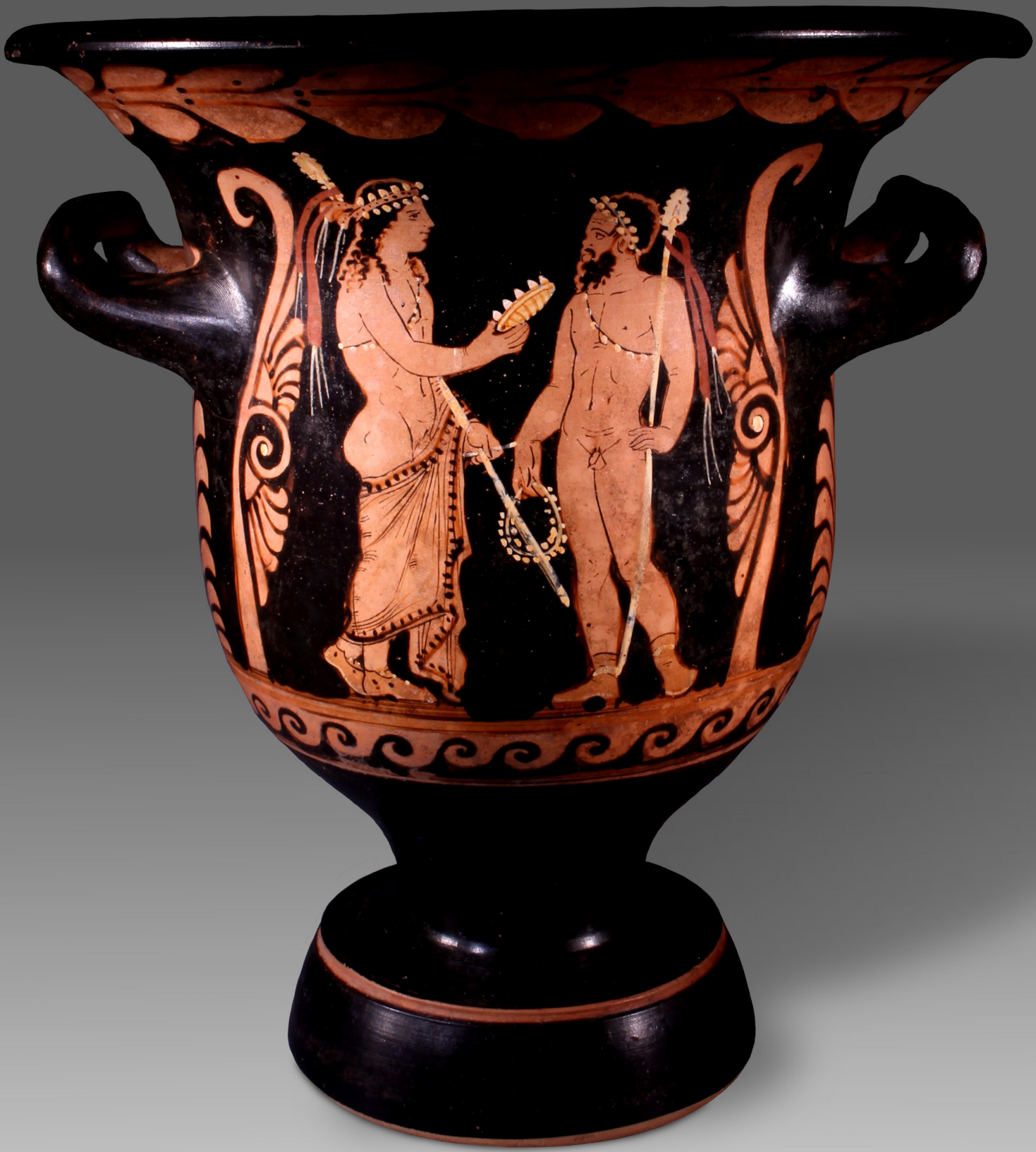
Literature:
Herman A.G. Brijder, "Six's Technique and Etruscan Bucchero" in Kenneth Lapatin (ed.), *Papers on Special Techniques in Athenian Vases. Proceedings of a Symposium Held in Connection with the Exhibition* The Colors of Clay: Special Techniques in Athenian Vases *at the Getty Villa, June 15-17, 2006* (Los Angeles, J. Paul Getty Museum, 2008), p. 35-46;
Richard Daniel De Puma, *Etruscan Art in the Metropolitan Museum of Art* (New York, Metropolitan Museum of Art, 2013), p. 148;
Janet Burnett Grossman, "Six's Technique at the Getty" in *Greek Vases in the J. Paul Getty Museum, volume 5* (Occasional Papers on Antiquities, 7) (Malibu, California, J. Paul Getty Museum, 1991), p. 13-26;
J. Michael Padgett (ed.), *Vase-Painting in Italy: Red-figure and Related Works in the Museum of Fine Arts, Boston* (Boston, Museum of Fine Arts, 1993), p. 237-238;
J. Six, "Vases Polychromes sur Fond Noir de la Période Archaique", *Gazette archéologique* 13 (1888), p. 193-210 and 281-294;
Athena Tsingarida, "Color for a Market? Special Techniques and Distribution Patterns in Late Archaic and Early Classical Greece" in Kenneth Lapatin (ed.), *Papers on Special Techniques in Athenian Vases. Proceedings of a Symposium Held in Connection with the Exhibition* The Colors of Clay: Special Techniques in Athenian Vases *at the Getty Villa, June 15-17, 2006* (Los Angeles, J. Paul Getty Museum, 2008), p. 187-206.

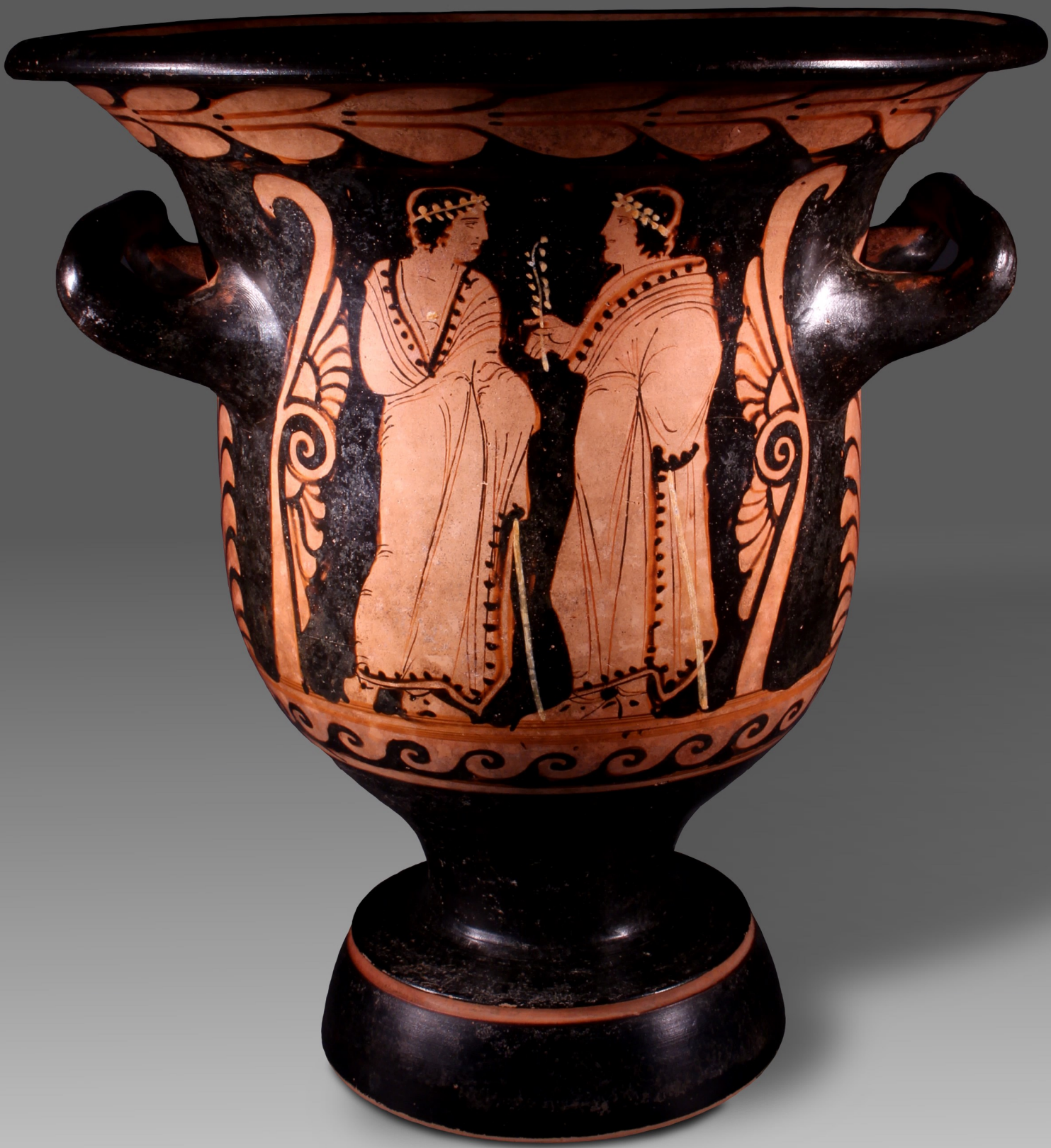
Etruria, circa mid-4th century B.C.

Diameter 24 cm, excluding the handles; width including handles 32.7 cm.

Provenance: German private collection, acquired at auction from Christie's London, sale of 25 October 2012, lot 236; before that Swiss private collection, acquired in 1976 from Heidi Vollmoeller, Zürich, Switzerland.







previous pages

A Paestan Red-Figured Bell Krater Attributed to the Painter Python

A superb and completely intact red-figured krater from Poseidonia (Paestum), attributed to the painter Python. On the front we see the god Dionysos, looking youthful with long locks of hair, falling on his shoulders, and wearing a wreath. His mantle, ornamented with a dotted-stripe border, is wrapped around his lower body, beneath the hips and resting on his left arm.

He carries a *thyrsos* (a staff, made from giant fennel (*ferula communis*), with a pine cone and sometimes covered with ivy); the staff is wound with *taeniae* (ribbons or fillets); it is a symbol of prosperity and fertility and is especially associated with Dionysus and with maenads and satyrs, the followers of the god.

With his other hand he offers a laden bowl, probably a *patera* or *phiale*, to the person opposite him, who is shown in a three-quarter attitude. This is Silenos, the usual companion of Dionysos, who according to some texts was also his tutor. It is also possible that this is one of the sileni, the elderly daimones in the following of Dionysos, fathers of the satyrs and sons of Silenos.

Silenos is usually shown with a full beard, as is his offspring. In the Python depiction, he is naked and, like Dionysos, he is wearing a wreath and carries a *thyrsos*, wound with a *taenia*; another wreath, or possibly a necklace of white beads, dangles from his right hand.

As on most kraters, the reverse shows figures that are commonly called "draped" or "mantled" youths. Many of these, when painted by Python, are not only wearing a himation (quite often with an ornamented border similar to that on Dionysos' mantle), but also shoes, and have their hands in a position that is more or less identical, partly invisible under their cloaks.

The figure on the left is standing at ease in a three-quarter attitude looking at the man in front of him. This second man holds a sprig which he seems to be presenting to the man on the left. On other vases the hand is sometimes empty, but raised in a similar way, which has been explained as a gesture indicative of speaking. Both figures lean against a white stick.

The meaning of scenes like this has been debated by scholars. It is possible that the meaning has changed over time, or was different in different places. Sometimes an object is depicted which gives a hint about the location where the scene takes place, but in this case there is nothing that can help us. Turner (2003, p. 143-144) has suggested that the figures are Dionysiac initiates, or even possibly Dionysos himself with an initiate. It has also been speculated that the scene is erotic, showing a young beloved and his lover (see McPhee 2006).

A floral decoration occupies the space below the handles, consisting of palmettes; enlarged scrolling tendrils are completely separated from the palmettes, and are used as a frame for the scenes on each side of the vase, a practice that may be said to characterise Paestan bell kraters of the developed phase (about 340-330 B.C.; see McPhee 2006).

A horizontal band of wave pattern forms a ground for the figures; the same can be found on other examples from Python's workshop. A laurel band is painted along the outside of the lip, echoing, as McPhee points out, the real garlands that were worn and hung up at symposia. Details were added in white, yellow and red.

Background information: a bell krater is a vessel for mixing wine and water at a *symposion*, but some were also used secondarily as a grave markers or as an urn to contain cremated remains. Our krater has a standard shape: a deep bowl with a flaring lip and two handles that curl upwards, the whole on a tall stem supported by a broad foot.

This krater was made in Poseidonia, an ancient Greek colony named after Poseidon, the god of the sea, but better known today under its Roman name, Paestum. The remains of this city can be found circa eighty kilometer south of Naples. Greeks settled here in probably the late seventh century B.C., and soon the place became one of the most important Greek colonies. Vases from this location usually have a rich orange, sometimes light brown colour, and often the clay contains shiny specks of mica.

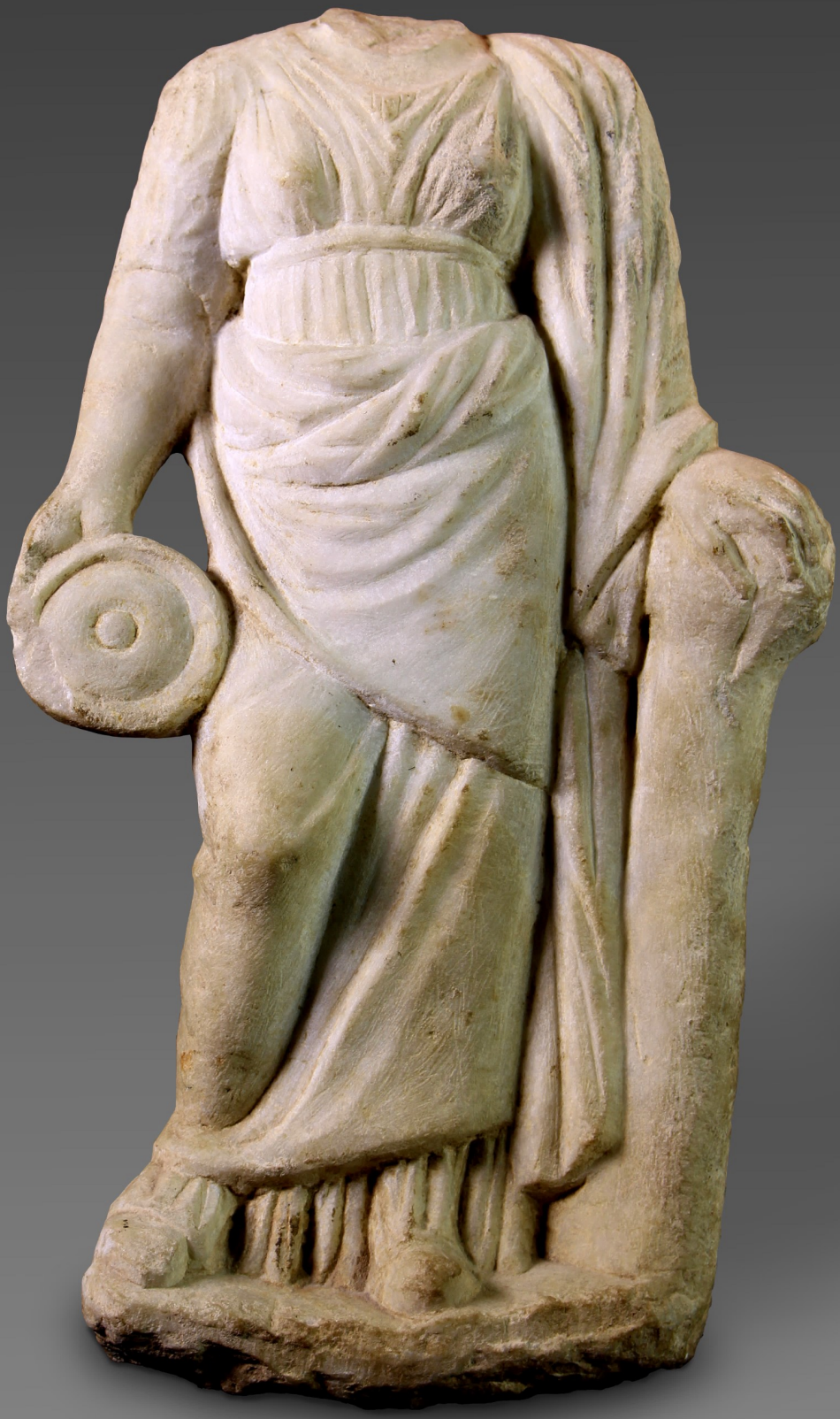
The painter Python (circa 360 - 320 B.C., not to be confused with a potter with the same name who worked in Athens in the early 5th century B.C.) was one of the most influential vase painters of his day. He worked together with Asteas, who was probably his tutor and also his colleague in their joint workshop. They are the only painters of red-figure vases in southern Italy who occasionally signed their work. Two vases are known that were signed by Python, one in the British Museum (inv. no. 1890,0210.1) and one in the Paestum museum (inv. no. 21370); both were published in Trendall 1987, pls. 88-89; for the painter in general see *ibid*., p. 136-172; Trendall 1989, p. 202-203.

Literature: Ian McPhee, "A Paestan Vase by Python. In memory of Dale Trendall", in *Art Bulletin of Victoria* 46 (Melbourne, Australia, Council of Trustees of the National Gallery of Victoria, 2006); Konrad Schauenburg, *Studien zur unteritalischen Vasenmalerei* (Kiel, Verlag Ludwig); Arthur Dale Trendall, *The Red-Figured Vases of Paestum* (London, British School at Rome, 1987); Arthur Dale Trendall, *Red Figure Vases of South Italy and Sicily. A Handbook* (London, Thames and Hudson, 1989); Michael Turner, "The Woman in White: Dionysus and the Dance of Death", *Mediterranean Archaeology volume 16, Desert and Sown: Papers presented at the American Schools of Oriental Research* (2003), p. 137–148.

Circa 350-340 B.C. or shortly afterwards.

Height circa 36.5 cm.

Provenance: Swiss private collection of Max van Berchem (1863-1921); thereafter German private collection of Jörg Baron von Bistram, Bad Reichenhall, 1960s; thereafter London art market.



A Marble Statuette of a Priestess or Goddess with Libation Vessel

This statuette depicts a woman, perhaps a priestess or a goddess. She is shown frontally, with her right foot placed slightly back, and leaning on a tree trunk. She is wearing a draped *chiton* and *himation*. In her right hand she is holding a dish which displays a prominent *omphalos* (a navel) and which is therefore usually called an *omphalos* cup or *phiale*.

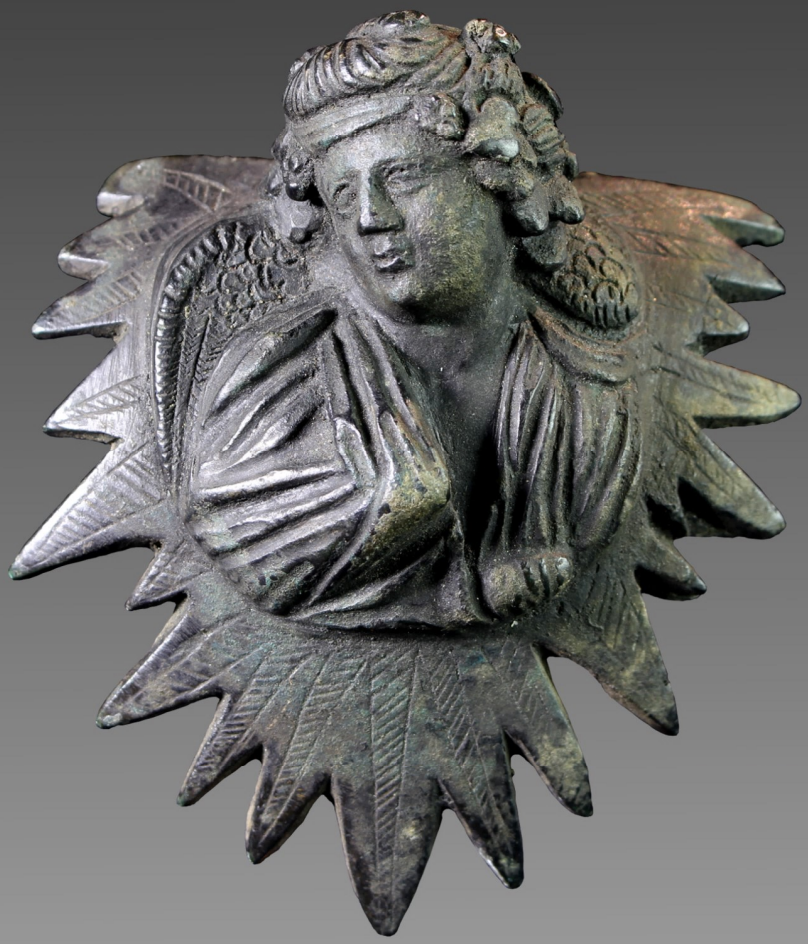
The back side was mostly left unworked, as if the piece was originally conceived as a relief. The only a few details were sketched on the back: the fingers of the hand holding the *phiale* and the hem and folds of the clothes.

The object is evidence of the piety of the woman, as is the characteristic arrangement of the mantle, which covers the whole of the left arm and perhaps also once covered the head.

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

Height circa 28.5 cm.

Provenance: Swiss private collection A.; estate of Dr. Armin Ackermann; previously Miss M. Meyer, Arlesheim, ca. 1965.



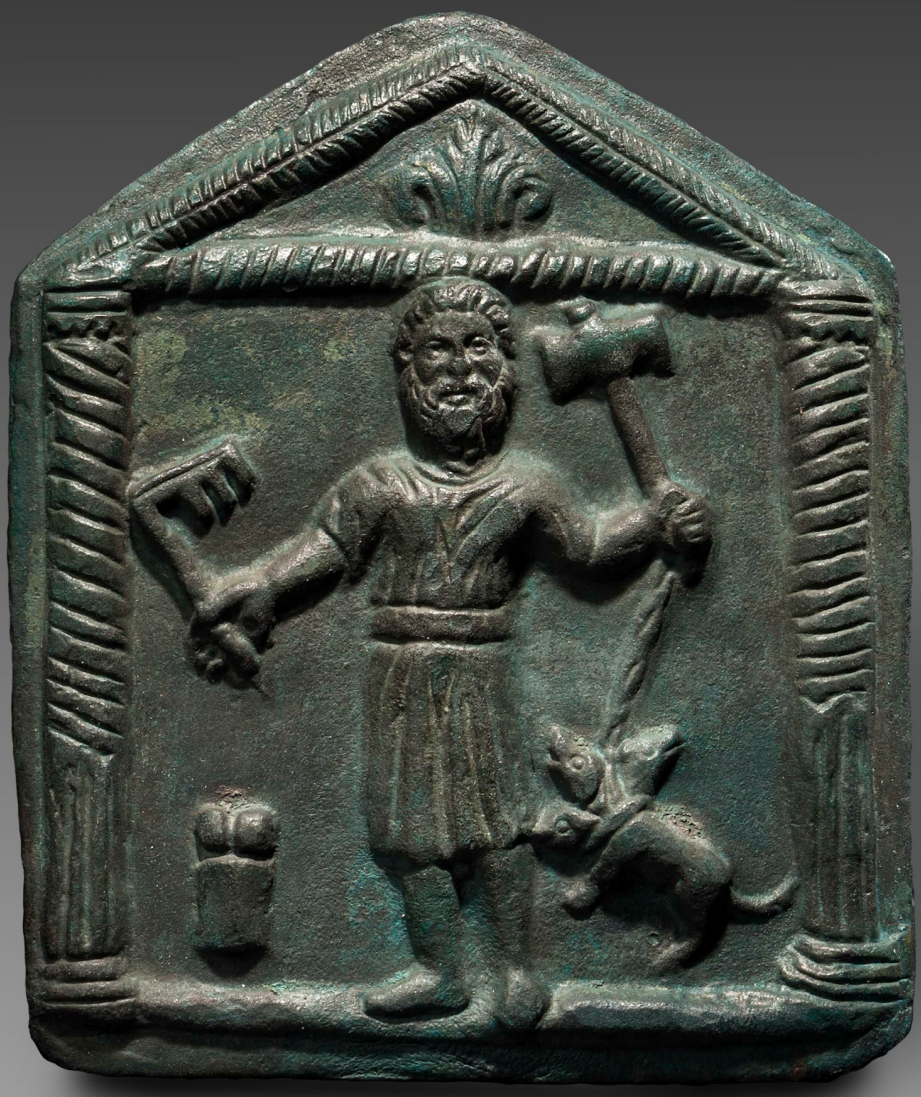
A Bronze Applique with Eros Bust

Although somewhat uncommon in shape, this is probably the base to hold a handle for a large situla. The bust of Eros projects boldly forward, with his head turned to his proper right. His hair is mounded on top of his head, and enveloped in a heavy wreath of vine leaves and berries. A large vine leaf serves as the backdrop, the veins clearly indicated. His hands both hold and are contained within his cloak.

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

Height 10.2 cm.

Provenance: Dutch private collection; previously Belgian private collection; previously US private collection of Jonathan Friedman, New Jersey, 1960s.



A Bronze Votive Plaque Showing Hades / Pluto and Kerberos

A votive plaque showing Hades or Pluto, as he was later called. He was the god of the underworld. He is depicted standing in a small building or *aedicula* with two columns (partly spirally and partly vertically fluted) and a gabled roof with acanthus leaves as its central decoration.

Hades is wearing a tunic. In his left hand he is holding a mallet or double axe, as well as a chain, on the end of which the three-headed dog Kerberos can be seen. In his right hand he is holding a key.

Background information: Greek mythology informs us about a divine war lasting for ten years, known as the *Titanomachy*, in which the gods Zeus, Poseidon and Hades were the victorious ones; they subsequently drew lots to divide their rule. Zeus won the broad heaven amid the air and the clouds, Poseidon the grey sea to be his habitation for ever, and Hades won the murky darkness of the underworld. The earth and Olympus remained common to them all (Homer, *Iliad* XV, 187-193).

In his realm Hades ruled the dead, making sure that none of his subjects ever left to return to the world of the living. He was helped by a multi-headed guard dog called Kerberos, a monster that guarded the gates of the underworld to prevent the dead from leaving. Hesiod (8th-7th century B.C.) mentioned that Kerberos was the offspring of the monsters Echidna and Typhon, and that the animal had fifty heads (*Theogony*, 310). In later myths the number of heads varied (from one head to one hundred heads), but most commonly the animal was thought to have three heads.

Hades, the god of the dead, was feared as much as death itself. It is known that people sacrificing to the god would avert their faces, and also swearing an oath in his name or simply speaking the word Hades was frightening; instead, euphemisms were often used. One of these was Plouton, a name used since around the 5th century B.C. (based on a root meaning "wealthy", the idea being that both precious metals and fertile crops would come from under or out of the earth, so from the realm of Hades, who had control over these). The name was later latinised as Pluto.

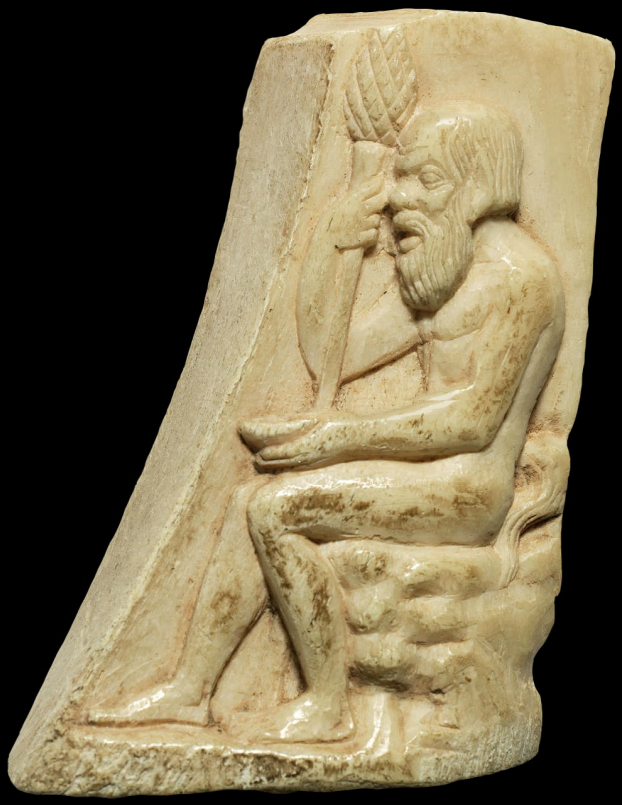
It is not easy to give backgrounds for the hammer, also because Hades was so infrequently depicted, possibly out of fear. It is known that Hephaestos, the Greek god of blacksmiths, carried a hammer, which for him had a clear purpose, and with which he smashed open the skull of Zeus, allowing the goddess Athena to be born. For Hades the use of a mallet is less obvious. The mallet as an attribute of Pluto is mentioned by the early Christian author Tertullianus (2nd-3rd century C.E.) when he writes - polemically - about the Roman gladiatorial shows: "*the midday games of the gods when father Pluto, brother of Jove, hauls off the remains of the gladiators brandishing his hammer*" (*Ad Nationes* 1, 10). However, it has been suggested that there may be a confusion with the Etruscan Charun (one of the Etruscan *psychopomps*) who, guarding the entry to the underworld, was known to carry a hammer; in Etruscan art the hammer was an essential attribute of Charun, appearing on numerous monuments depicting the god (see Francis A. Sullivan, "Charon, the Ferryman of the Dead", *The Classical Journal* 46, no. 1 (October 1950), p. 15; 17 n. 23). But there are various opinions about the function of this hammer: symbolizing the blows of death (Sullivan, p. 16), to open the door to Hades (Emily Jensen Porfiri, *Cerveteri: Heart of Etruscan Culture*, California State University, 2008), for knocking the bolts of the great door of the underworld into place (Tom Rasmussen, "Etruscan Ritual and Religion", in Timothy Insoll (ed.), *The Oxford Handbook of the Archaeology of Ritual and Religion* (Oxford University Press, 2011), p. 716), or as a symbol of the finality of death (*ibid.*, p. 716).

The key is one of Hades' common attributes; it is a symbol of his control over the underworld and a reminder that the its gates are locked, so that nobody can leave. Pausanias (second century C.E.), in his *Description of Greece* (5, 20), talks about the votive offerings in the temple of Hera in Elis on the Peloponnesos, mentioning a scene on a chest (according to some, however the text might refer to a table made of ivory and gold) that shows Pluto. He adds a remark about the key of Pluto, explaining that "what is called Hades has been locked up by Pluto, and nobody will return back again therefrom". On the other hand, the Orphic Hymns (religious poems, dating from late Hellenistic or early Roman times) contain one hymn to Pluto (hymn 17), which connects the keys to giving agricultural wealth. The text contains the following words (in the famous 1792 translation of Thomas Taylor): "*Earth's keys to thee, illustrious king belong, its secret gates unlocking, deep and strong. 'Tis thine, abundant annual fruits to bear, for needy mortals are thy constant care*."

Roman Empire, second - third century C.E.

Height 11.8 cm.

Provenance: Austrian private collection, acquired in the 1990s.



A Roman Bone Fragment with Silenos

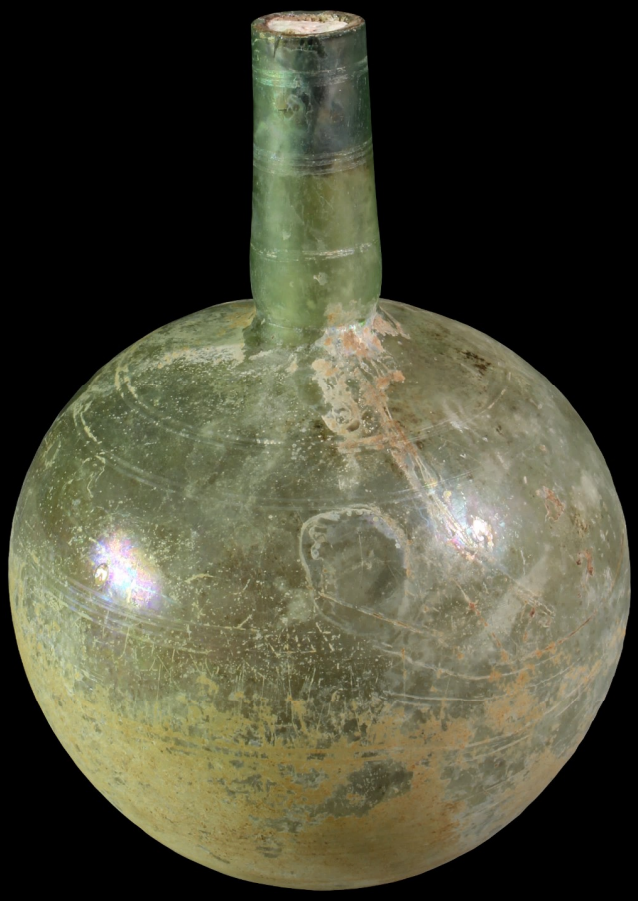
A bone fragment with a scene carved in relief. Depicted is a nude man who has a full beard and a moustache, fringes of hair at the sides of his balding head, a snub nose, pointed ears and the tail of an ass. He is seated on a rock. His right hand grasps his staff, as if leaning against it. The staff is ornamented with a pine cone, and is probably a *thyrsos*, a staff made from giant fennel (*ferula communis*). In his left hand the man is holding a small bowl.

This is most likely Silenos, the god of wine-making and drunken excess, who was the companion and tutor of Dionysos. He was a notorious consumer of wine, and is often depicted with a cup in his hand. However, it is also possible that he is one of the sileni, the elderly *daimones* in the following of Dionysos, fathers of the satyrs and sons of Silenos.

Roman, circa first - second century C.E.

Height: 6.4cm.

Provenance: UK private collection of James Chesterman (1926-2014), acquired in Paris in June 1984.



A Roman Glass Jar

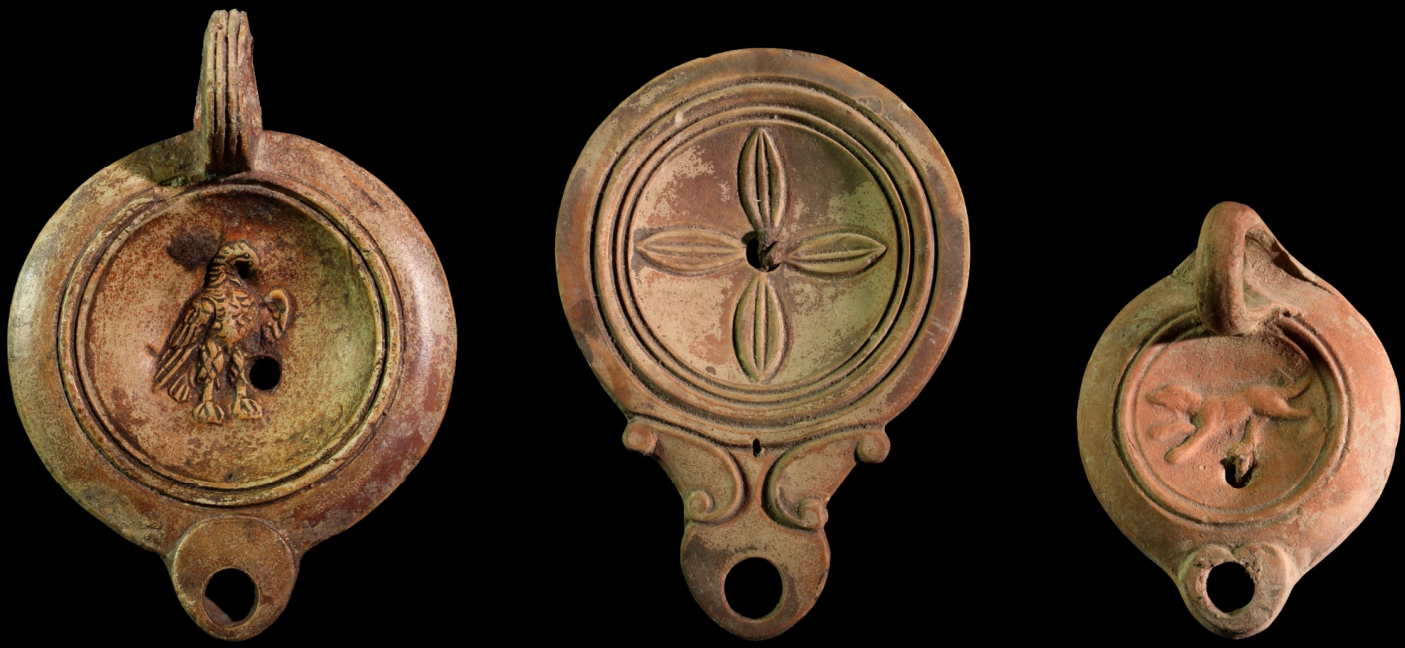
A rare and fully intact ancient Roman jar, made of clear glass with a globular base and a long, thin neck. The vessel was decorated both on the neck and the body by horizontal lines, which were cut on a lathe.

Interestingly, the jar still has remnants of the original wax seal lodged in the opening, which is exceedingly rare to find.

Roman, circa second - fourth century C.E.

Height: 11.8 cm.

Provenance: Deaccessioned by the Indianapolis Museum of Art; thereafter with Artemis Gallery, Boulder, Colorado, U.S.A.; thereafter Dutch private collection.



Three Roman Oil Lamps

All clay lamps with a short nozzle and a round body.

Left: On the discus a filling hole and the image of an eagle, its wings closed and its head turned to right. On the base a single line, which could be just that or the letter I, a workshop mark.

Central Mediterranean, Italy or North Africa, late first century – mid second century C.E.

Length 10.7 cm.

Provenance: Dutch private collection, acquired from Gorny & Mosch, Germany, around 2002; before that German private collection, 1974.

Center: On the discus floral decoration and a filling hole. On the base and side several labels from old collections, the most recent one reading: ¨Red slipped lamp with original wick. Herodian period (circa 50 B.C. – 150 A.D.). Acquired in Israel¨. However, this information is not correct. Wicks were made of organic material and did only survive in the rarest of occasions; apart from that, they were not inserted into the filling hole but into the wick hole in the nozzle. In reality this lamp contains the corroded remains of a wick pin. Sometimes a pin was inserted into the wick through the filling hole, to hold the wick in place. The pin would prevent the wick from sliding down into the body of the lamp and also served to adjust the wick as it was consumed. Such pins were made from rigid materials like metal, wood or bone.

Central Mediterranean (Italy or North Africa), mid to late first century C.E.

Length 10 cm.

Provenance: Dutch private collection, acquired from Arte Primitivo, New York, in 2004; before that John-Platt Collection, Daniel M. Friedenberg. Daniel M. Friedenberg was president of John-Platt Enterprises, Inc. and for 35 years also worked as curator for the Jewish Museum in New York; he also was member of the museum's board.

Right: On the discus the image of a dog, running to the left, and a filling hole. On the base a couple of concentric rings, and an old inventory number.

Eastern Mediterranean, possibly Asia Minor, second century C.E.

Length 7.4 cm.

Provenance: Dutch private collection, acquired from Bonhams, London, around 2002; before that M. Ayers, London; The Old Drury, London (both shops which ceased trading in 1988), acquired in the 1970s - 1980s.

A Large Jalisco Female Figure

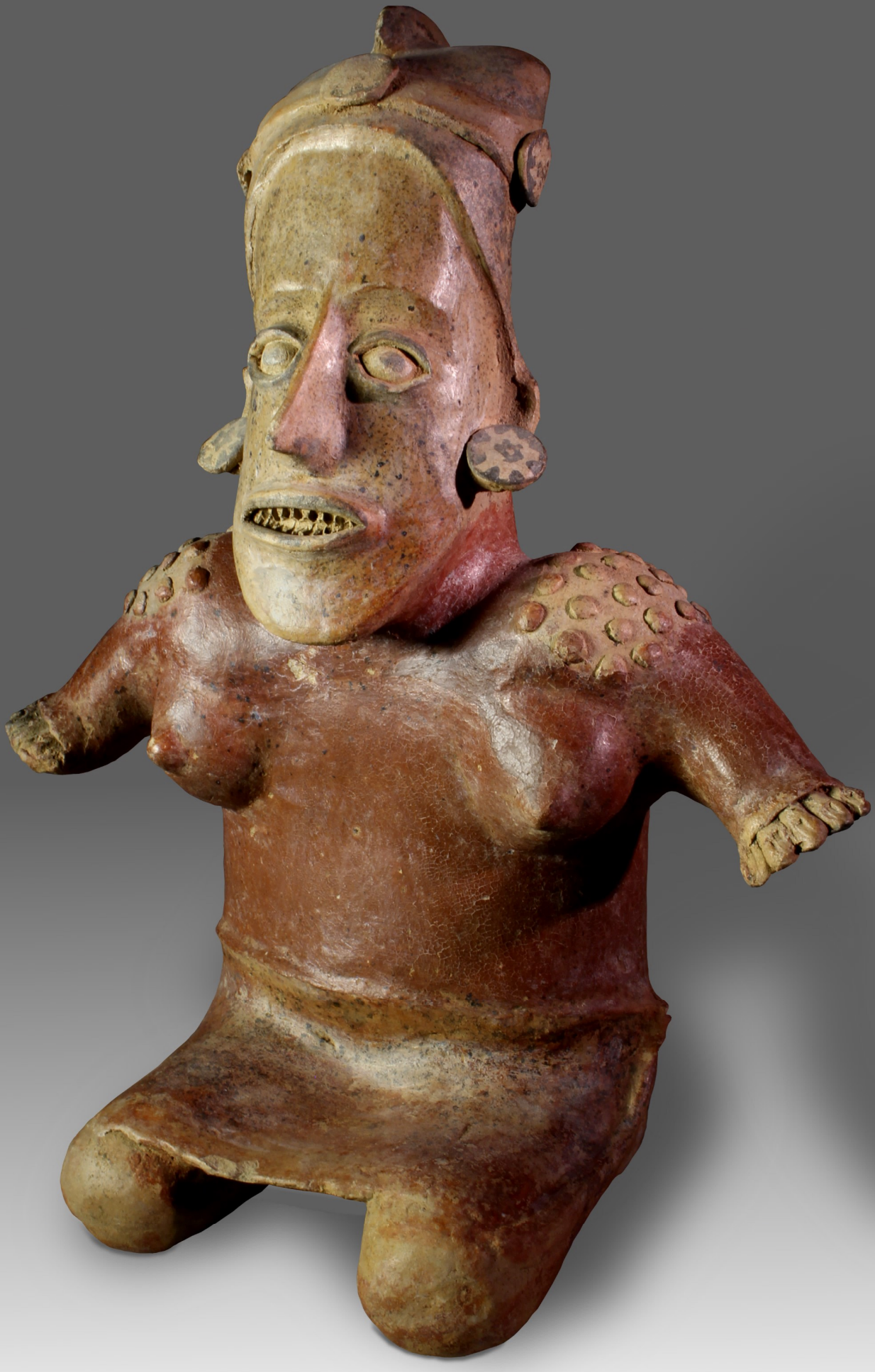
A large and hollow statuette from Jalisco, dating to the protoclassic period, circa 100 B.C. - 200 C.E., displaying wonderful details. Jalisco is one of the states in western Mexico from which ceramics of the period come. Its sculpture, most of which was once placed in a shaft-and-chamber tomb, is noted for a very specific style, which can also be seen on this statuette. terracotta, stirrup-spouted, figural vessel of a seated figure with his legs concealed under his tunic and his hands resting on his knees. His crossed legs are incised on the underside of the vessel. He is wearing an elaborately decorated striped hooded tunic with tassels, and has a high karat gold nose ring. The vessel is painted in red-brown and cream.

The statuette depicts a female, sitting on her knees. She is nude, except for her knee-length skirt or loincloth and her elaborate headdress, which is adorned with several straps. She possesses a elongated head, characteristic for Jalisco statuettes, with a long protruding nose, prominent ears decorated with ear spools, large, almond-shaped and wide open eyes, and an open mouth displaying two rows of teeth. Her torso is rather wide and the breasts are placed far apart. The shoulders are surfaced with small circular pellets that have been interpreted by some scholars as scarification patterns or tattoos, but also as an ornamentation, perhaps consisting of shell beads. She has her short arms spread out.

Western Mexico, Jalisco, circa 100 - 200 C.E.

Height 37 cm.

Provenance: Dutch private collection, acquired from Edgar L. Owen Gallery, U.S.A., in the 1990s; before that US private collection, acquired in the 1950s.



A Chavin Bottle

A dark brown pottery vessel with a long neck ending in a flaring mouth, and a bulbous, slightly tapered body, which is divided in vertical sections or panels. Several of these show an engraved, stippled ornamentation, possibly in imitation of stone or wooden vessels, imitating the polyhedron carved style which is typical of Chavin art and can be found as one of two common pottery shapes (compare Tello 1943, p. 158). It is likely that the contrasting and alternating panels are related to the visual dualism that can often be observed in Andean art, and that was based on the complementarity between life and death as well as other opposing ideas, such as male and female, left and right, night and day, sun and moon, or mountain peaks and valleys. This visual dualism can be seen in the temple of Chavin de Huantar with its half-white, half-black staircase, flanked by engraved columns showing a male and a female anthropomorphized bird. The same dualism was also exploited by artists who made objects from precious metals, contrasting silver and gold, and on woven textiles. In addition to these, ceramic vessels could also express symbolic dualism (see Bernier 2009).

Literature: Hélène Bernier, "Dualism in Andean Art" in *Heilbrunn Timeline of Art History* (New York, Metropolitan Museum of Art, 2009); Julio C. Tello, "Discovery of the Chavín Culture in Peru", *American Antiquity*, volume 9, no. 1: Countries South of the Rio Grande (Cambridge University Press, 1943), p. 135-160.

The authenticity of the vessel was confirmed by a thermoluminescence test, which showed that the object was last fired circa 2300 years ago, with a margin of 20%.

The Chavín culture was a civilization in the northern Andean highlands of Peru. The culture is named after the principal archaeological site, Chavín de Huantar. The culture flourished from circa 900 B.C. until circa 200 B.C.

Peru, Chavin, circa 800 - 100 B.C.

Height 22 cm.

Provenance: US private collection, New York city, acquired before 1985; thereafter with Arte Primitivo, New York, 21 March 2006, lot 106; thereafter Dutch private collection.

A Viru / Gallinazo Vessel in the Shape of an Owl

A small terracotta vessel, pinkish-brown ground with red and white highlights, having a bridge handle and spout. The vessel depicts an owl. The face of the animal is characterised by large circular eyes and other incised details, and is flanked by feathered horns. Wings are indicated on the sides of the vessel. All details are executed in high relief.

The authenticity of the vessel was confirmed by a thermoluminescence test, which showed that the object was last fired circa 2000 years ago, with a margin of 20%.

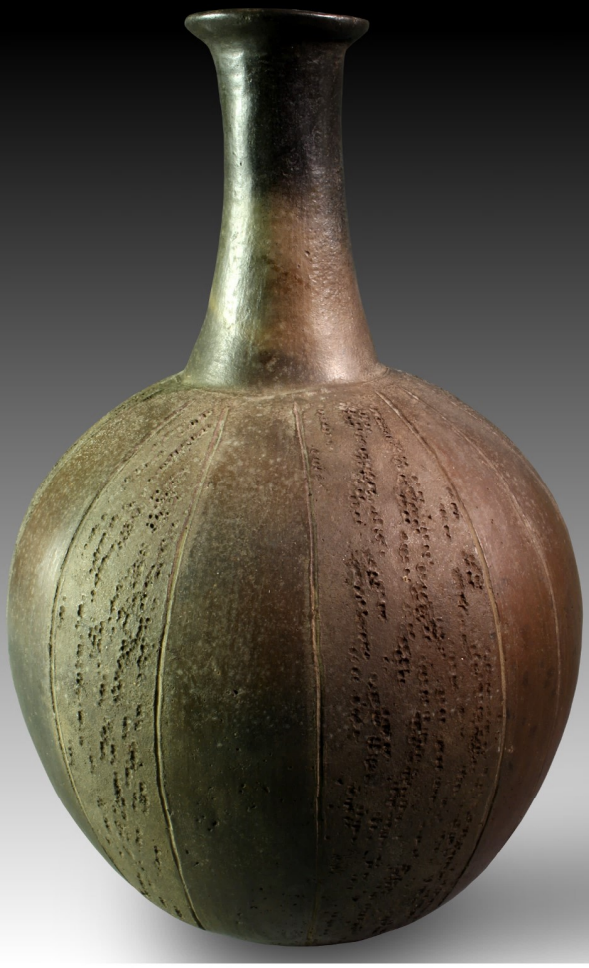
For a similar but less detailed object depicting an owl see for example a vessel in the Fowler Museum at University of California, Los Angeles, inventory number X86.3844, or an owl-headed vessel in the Metropolitan Museum of Art, New York, accession number 1978.412.261.

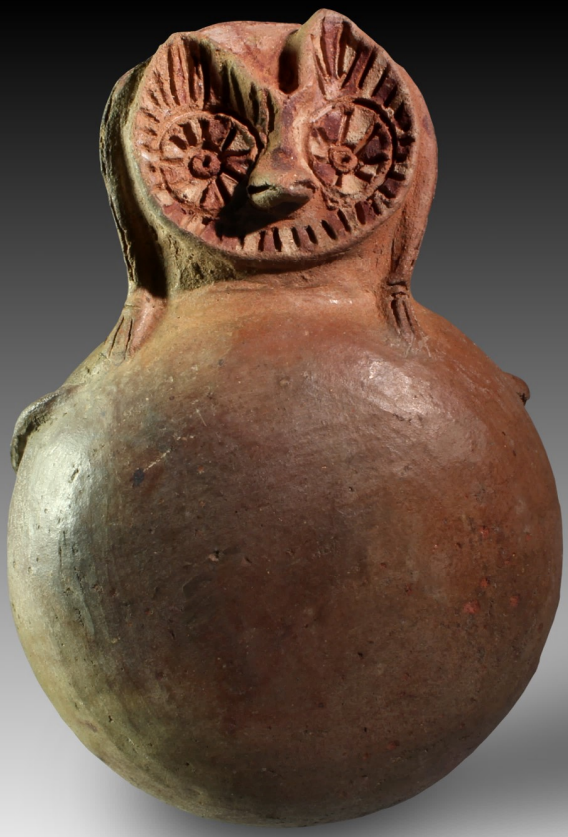
The Viru culture (also known as Gallinazo) was a culture that was based on the north west coast of Peru, in the Virú Valley and extending into the Moche and Santa Valleys. The culture flourished from circa 200 B.C. to circa the fourth or fifth century C.E.

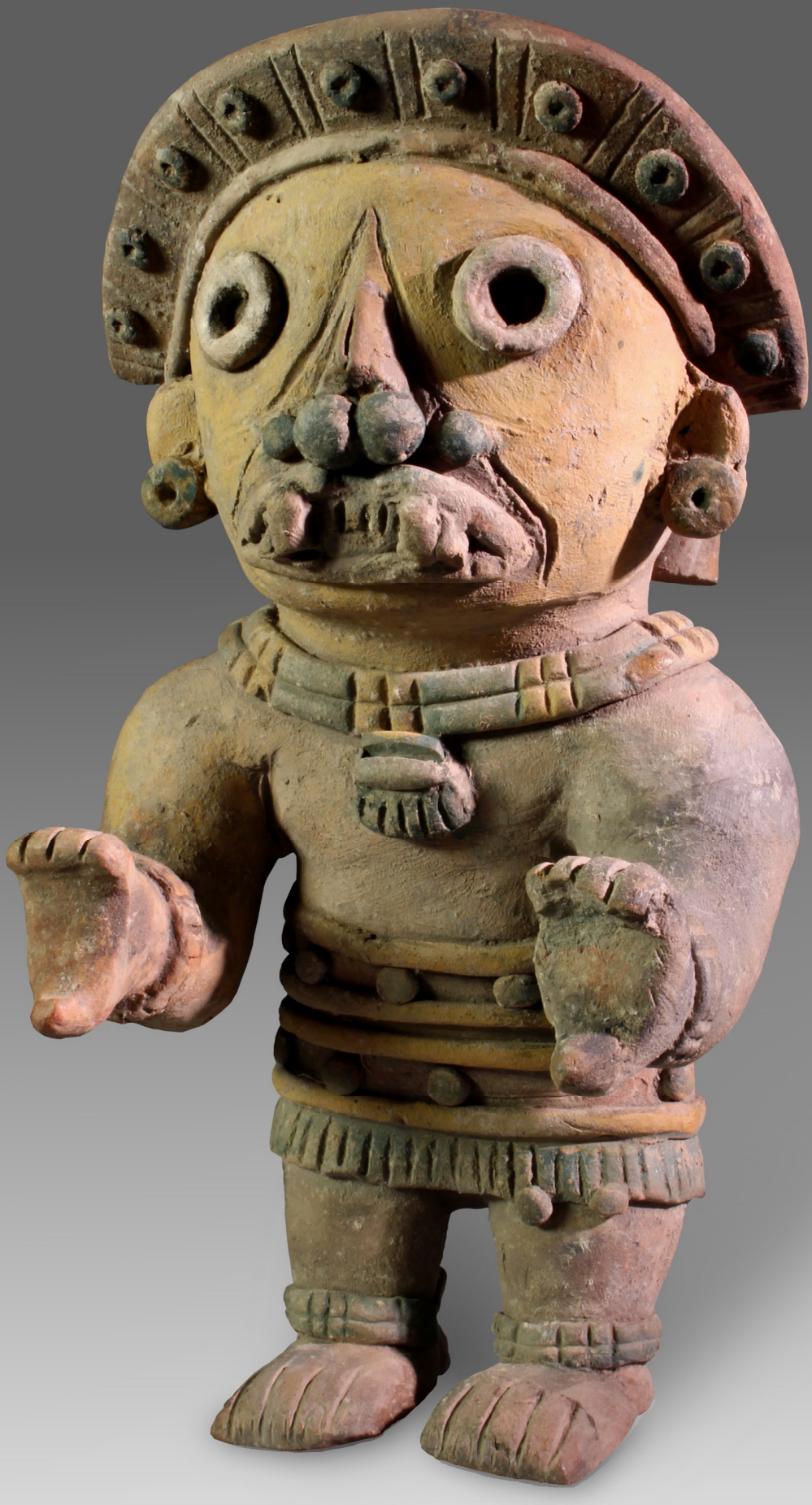
Peru, Viru, circa 200 B.C. - 200 C.E.

Height 18 cm, length 18 cm, width 12.5 cm.

Provenance: Israeli private collection, acquired in the 1960s; thereafter by descent; with Arte Primitivo, New York, 28 February 2007, lot 296; thereafter Dutch private collection.







A Jama Coaque Polychrome Pottery Transformational Figure

This is a very expressive example of the pottery from the Jama Coaque culture in Ecuador (circa 350 B.C. - 500 C.E.), showing superb craftsmanship. The figure depicts a shaman in a deep trance, in the process of transforming into a jaguar. His hands are becoming the claws of the predator and a tail can be seen emerging.

The finely detailed figure is wearing an elaborate headdress and extensive jewellery, including a large nose ornament, ear ornaments, a multi-strand necklace with a pendant or pectoral, bracelets or armbands, and anklets. A multilayered belt around his waist is adorned with small circular objects, which may or may not represent shells. It is known that during ritual ceremonies, the shaman would wear small shells, which jingled as they moved against one another, a sound which was associated with rain; the shells were especially worn when the shaman appealed to the gods for rain.

The shaman had the task to ensure the spiritual and social order of a community. Believed to possess supernatural powers, he would do this through rituals and ceremonies throughout the year, acting as a mediator between the ordinary people and the divinities, powerful animals or mythical beings.

Such rituals aimed to establish and re-establish the connection between three worlds. First of all there was the celestial world, dominated by the stars. The ancients also knew the infraworld, populated by deceased ancestors and by spirits of mountains, caves and waterfalls, which were represented by mythical beings; this world was shaped by symbolic representations of the natural elements such as the eagle (associated with the air), the jaguar (fire) and the snake (water). And lastly there was, in the middle, the earthly world of human beings and animals.

The shaman would be invested with powers attributed to the sacred animals, and transformed into one of these or into a mythical being, symbolising one of the other worlds of the cosmos.

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):

"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. (Stone 2011, p. 1-2).

Trance could be induced not only by music and dance, but also by using some hallucinogen (or more correctly entheogen). Here the latter may be the case, witness the wide open eyes, often considered an indication of the use of drugs.

The Jama Coaque culture developed in the lowlands on the Pacific coast of Ecuador between Cabo de San Francisco and Bahía de Caráquez, in the Manabí Province; the culture is named for the modern towns of Jama and Coaque, which define its archaeological limits.

The ancient authenticity of the vessel was confirmed by a thermoluminescence test. A copy of the TL test report accompanies the object.

Literature: Rebecca Stone, *The Jaguar Within. Shamanic Trance in Ancient Central and South American Art* (Austin, Texas, University of Texas Press, 2011); Francisco Valdez - Santiago Ontaneda (eds.), *Chamanes et divinités de l'Équateur précolombien. Les sociétés du nord de la côte entre 1000 av. J.-C. et 500 apr. J.-C.* (Paris, Musée du Quai Branly; Arles, Paris, Actes Sud, 2016).

Ecuador, Jama Coaque, circa 350 B.C. - 350 C.E.

Height 19 cm.

Provenance: Dutch private collection, acquired in 2006 from Malter Galleries, Encino California; before that US private collection, Northern California, early 1970s.