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2019

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An Egyptian Predynastic Cosmetic Palette

A small cosmetic palette, made of schist/graywacke, with the heads of two birds on top, a small hole centrally between them, presumably for suspension. Possibly such palettes were carried at a belt or on the chest, having a practical or magical function, but no representations of this are known, with one possible exception.

Predynastic Egyptians preferred one very specific stone for their palettes on which they would grind pigments, usually with a dark grey to greyish green colour. Once these flat stone objects were referred to as slates, but they were actually made almost exclusively from graywacke (siltstone/mudstone), originating principally in the Wadi Hammamat.

These palettes formed a solid base, hard enough to serve as a surface for grinding minerals when preparing make up. They are sometimes found together with lumps of ore, and with pebbles which were used to grind. The minerals used were preferably malachite (a green copper carbonate mineral, used as green eye-paint) and galena (used as grey-black eye-paint).

Naqada I palettes were all rhombus shaped, some only 5 centimeters in length, but other palettes were over 70 centimeters long. In the Naqada II period a variety of animal-shaped forms were introduced. Fish were a popular theme, as were birds; other animals were less frequently depicted (see Teeter, p. 70). By Naqada III they became ceremonial objects of display, their front and back surfaces carved with ritual scenes (*ibid*., p. 195).

The combination of two bird's heads is interesting. In the words of Diana Craig Patch (p. 40): "Birds were a favorite subject for palettes, in which they are often displayed as pairs, with their heads facing away from each other. The pairing of the birds could simply be a symmetrical arrangement of two animals or it could indicate that the duo is a mating pair. In late Old Kingdom reliefs animals in the process of giving birth are occasionally positioned facing away from each other. Another interpretation is that animal pairs in Predynastic iconography are an early representation of the concept of duality, widespread in ancient Egyptian culture. One of the creation myths in ancient Egyptian religious belief is that the creator god, Atum, established world order through pairs of gods. Echoing this mythology, the ancient Egyptians conceived of many aspects of their world as occurring in pairs that together made a whole: the desert and the valley, for example, or Upper and Lower Egypt. The greatest of these dualities was existence and nonexistence."

Palettes with two bird's heads were particularly popular in Naqada IIa-IIIc; they were preceded by rhombic palettes with two bird's heads in late Naqada I. For a schematic overview of the various shapes of the palettes with two bird's heads in time see Regner, p. 20, fig. 33.

For examples of palettes in the shape of animals in general see Teeter, p. 195-201; for a double bird palette *ibid*., p. 196, fig. 48 (larger), or *ibid*., p. 147, figure 16.3 (after A. Jeffrey Spencer, *Aspects of Early Egypt* (London, British Museum Press, 1996), p. 42, fig. 24). Compare also Petrie (1920), p. 36-40, pl. XLIV, and Petrie (1921), pls. LVI-LVII.

Literature

Krzysztof M. Cialowicz, *Les palettes égyptiennes aux motifs zoomorphes et sans decoration. Études de l'art prédynastique* (Studies in Ancient Art and Civilization, 3; Studia z archeologii sródziemnomorskiej, 14; Zeszyty naukowe Uniwersytety Jagiellonskiego. Prace archeologiczne, 530) (Krakow, Jagiellonian University, 1991);
Diana Craig Patch, *Dawn of Egyptian Art. With Essays by Marianne Eaton-Krauss, Renée Friedman, Ann Macy Roth, and David P. Silverman. Contributions from Susan J. Allen, Emilia Cortes, Catharine H. Roehrig, and Anna Serotta* (New York, Metropolitan Museum of Art, 2011);
W.M. Flinders Petrie, *Prehistoric Egypt, Illustrated by over 1,000 Objects in University College, London* (British School of Archaeology in Egypt and Egyptian Research Account, Twenty-Third Year, 1917) (London, British School of Archaeology in Egypt, 1920);
W.M. Flinders Petrie, *Corpus of Prehistoric Pottery and Palettes* (Publications of the Egyptian Research Account and British School of Archaeology in Egypt, 32) (London, British School of Archeology in Egypt, 1921);
W.M. Flinders Petrie, *Ceremonial Slate Palettes. Corpus of Proto-Dynastic Pottery* (Publications of the British School of Egyptian Archaeology, volume 66) (London, British School of Egyptian Archaeology, 1953);
Christina Regner, *Schminkpaletten* (Bonner Sammlung von Aegyptiaca, volume 2) (Wiesbaden, Harrassowitz Verlag, 1996);
Emily Teeter (ed.), *Before the Pyramids. The Origins of Egyptian Civilization* (Oriental Institute Museum Publications, 33) (Chicago, Oriental Institute of the University of Chicago, 2011).

Predynastic, Naqada I-II, circa 3400 B.C.

Height 9.1 cm.

Provenance: French private collection, acquired from Galerie Platt, Paris, 24 May 1961; thereafter with Kallos Galerie, London.

A Very Large Bronze Statuette of Osiris

An unusually large statuette of the god Osiris, depicted in the traditional mummiform pose, his arms protruding from the enveloping mummy wrappings. He is holding a crook and flail and wears the Atef crown which has a rather elaborate form: the white crown of Upper Egypt is flanked by striped feathers amd rams horns, on top of which a cobra is positioned on either side, each wearing a sun disk on its head; a central uraeus (a protecting cobra) is showing its hood and is depicted in an eight-shape, the rest of its long body running up all along the crown. Osiris also wears a false beard with incised details; chin straps are also depicted. The god is also adorned with a collar, which is incised. Details of the cobras and the regalia are incised as well. The god is standing on an integral rectangular plinth.

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

Published:
Art of the Ancient World, volume XVII, (New York - London, 2006), no. 176; Mark Merrony (ed.), *Mougins Museum of Classical Art, Guide Book* (Mougins Museum of Classical Art Series) (Mougins, 2011), p. 43, fig. 16; Claudine Dauphin, *Animals in the Ancient World. The Levett Bestiary* (Levett Collection Series, volume 2) (Mougins, 2014), p. 16.

Exhibited:
Picker Art Gallery at Colgate University, Hamilton, Madison County, New York, U.S.A., 1987-1996; Ball State University, Muncie, Indiana, U.S.A., 1996-2005; Musée d'Art Classique de Mougins, Mougins, France, June 2011-2018.

Literature:
Jacques F. Aubert – Liliane Aubert, *Bronzes et or égyptiens* (Paris, 2001), p. 139 ff.; Georg Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery* (Baltimore MD, 1947 - copyright 1946), pl. LXVI-LXVII; Günther Roeder, *Ägyptische Bronzefiguren* (Staatliche Museen zu Berlin, Mitteilungen aus der ägyptischen Sammlung, 6) (Berlin, 1956), pl. 26. For the position of the hands and the possible Lower Egyptian origins of the statuette see *ibid*., p. 186 f.

Late Period, circa 664-332 B.C.

Height 32.5 cm.

Provenance: European private collection; thereafter with Sotheby's London, 19 May 1986, lot 148a; thereafter with Royal-Athena Galleries, New York; thereafter U.S.A. private collection E.K., Canton, Michigan, acquired from the above in March 1987; with Royal-Athena Galleries, New York, 2005; thereafter Musée d'Art Classique de Mougins, France, acquired from the above in June 2009; thereafter Dutch private collection.

A Marble Head of Zeus-Sarapis

The god is shown with a thick beard and a long moustache. His face is framed by thick, wavy hair that is deeply drilled. He has almond-shaped, lidded eyes and a thin, pointed nose. Originally he was wearing a modius on top of his head.

This head is a Roman work of art; it was most likely derived from a famous colossal statue of Serapis in the temple at Alexandria. Usually this statue is said to have been created by the Athenian sculptor Bryaxis (4th century B.C.), one of the greatest artists of his time. However, as already pointed out by Michaelis (1885, p. 289-291), the Stoic philosopher Athenodorus from Tarsus, also known as Athenodorus Cananites (first century B.C., a teacher of Octavianus), mentioned that the Alexandrian statue of Sarapis may have been made by another artist also called Bryaxis, not by the Athenian sculptor.

Background information:
Sarapis (also called Serapis) was a syncretistic god who combined Egyptian and Hellenistic aspects. Based on the god Osiris and the bull Apis (which became Osir-Apis, in Greek Sarapis), the god was also identified with Asklepios (the god of healing), Dionysos and Hades.

Linked to Osiris Sarapis was a god of the earth, fertility and regeneration. But he had also solar aspects, being associated with Helios and Zeus, and becoming Lord of All, like the sun god in ancient Egypt; around 400 CE Macrobius wrote: "*Evidence that the sun, under the name of Sarapis, is the object of all this reverence ...*" (*Saturnalia* I, 20, 13; translation P. Davies, 1968). Sarapis and Zeus were already identified in the Roman period, and coins show that Zeus Sarapis was honored as early as the reign of Vespasian (Roman emperor from 69–79 C.E.), and Achilles Tatius of Alexandria (second century C.E.) referred to "*the great god, whom the Greeks call Zeus, and the Egyptians call Sarapis*" (*Leucippe et Clitophon* V, 2, 1; see Stambaugh 1972, p. 83).

Together with his (in fact Osiris') consort Isis Sarapis was also seen as saviour ("*Soter*"), and he could be a healer. He also gave oracles and appeared in dreams and visions. The son of Sarapis and Isis was Horus, usually in the shape of Harpokrates.

The origins of the god Sarapis are much discussed. There are no known myths about the god. Therefore many believe that the cult was created in an artificial way by Ptolemaios (a general under Alexander the Great who later became king Ptolemaios I Soter I of Egypt). He is said to have introduced the god in an attempt to integrate the traditional Egyptian religion and the beliefs of the Greeks who lived in Egypt.

Authors from the ancient world (like Plutarchos) inform us that in a dream Ptolemaios saw a colossal statue of a god, the likes of which he had never seen before. This god commanded Ptolemaios to bring the statue from Sinope to Alexandria. Sinope was (as tradition has it) the Greek colony in Pontos on the Black Sea, but Egyptologists have also argued that it is short for Sinopeion, another name of the Serapeum, which already existed in Egypt.

The inhabitants of Sinope were reluctant to let the statue go, and it took three years before the statue was on its way (after either long negotiations or a wait of three years, depending on which tradition one follows); finally the statue boarded a ship on its own (or, as others state, was stolen by Ptolemaios).

Yet another tradition is rendered by the Roman historian Tacitus, who says that Sarapis was already known in Egypt; he was the god of Rhakotis (a small village, before it expanded into Alexandria).

There were several cult centres for Sarapis. The Greek author Pausanias (second century C.E.) wrote: "*Of the Egyptian sanctuaries of Serapis the most famous is in Alexandria, the oldest in Memphis. Into this neither a stranger or a priest may enter until they bury the Apis*" (*Description of Greece*, 1, XVIII, 4).

The temple in Alexandria, known as the Serapeum, was probably near the so-called "column of Pompey"; it contained the cult statue by Bryaxis (see above). The temple here also housed an annex to the Library of Alexandria, which was founded by Ptolemaios I and augmented by Ptolemaios II Philadelphus. This annex reputedly contained more than forty-two thousand scrolls.

The other cult centre mentioned by Pausanias was in Saqqara, the necropolis of Memphis, were the Apis bulls were buried (each Apis after his death became an Osiris: "Osir-Apis").

Sarapis was also worshipped elsewhere in Egypt, and in other parts of the Graeco-Roman world, such as the Greek island Delos and of course Rome (Collis Quirinalis, Campus Martius, Villa Hadriani). His presence has even been proved in Roman England.

Depictions of the god show him in anthropomorphic form, never mummiform (which illustrates that he is not the same as Osiris) but always as a Greek god with a full beard and wearing a robe in Greek style. Often he has a kalathos or modius on his head, which is a basket or measure for grain, symbolizing fertility of the earth and linking him with Osiris. Sometimes Sarapis is holding a sceptre. The multi-headed dog Cerberus, guarding the gates of Hades, can sometimes be seen resting at his feet (the animal was also associated with Anubis). On occasion Sarapis (usually together with his consort Isis) can be depicted as a snake with a human head.

Literature:
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Wilhelm Hornbostel, *Sarapis, Studien zur Überlieferungsgeschichte, den Erscheinungsformen und Wandlungen der Gestalt eines Gottes* (Études préliminaires aux religions orientales dans l'Empire romain, publiées par M. J. Vermaseren, volume 32) (Leiden, E.J. Brill, 1973);
Reinhold Merkelbach, *Isis Regina - Zeus Sarapis. Die griechisch-ägyptische Religion nach den Quellen dargestellt* (Stuttgart, B.G. Teubner, 1995);
Adolf Michaelis, "Sarapis Standing on a Xanthian Marble in the British Museum", *The Journal of Hellenic Studies*, volume 6 (1885), p. 287-318;
Svenja Nagel, "The Cult of Isis and Sarapis in North Africa. Local Shifts of an Egyptian Cult under the Influence of Different Cultural Traditions" in Laurent Bricault - Miguel John Versluys (eds.), *Egyptian Gods in the Hellenistic and Roman Mediterranean. Image and Reality between Local and Global* (Proceedings of the IInd International PhD Workshop on Isis Studies, Leiden University, January 26-2011; Supplemento a Mythos, Rivista di Storia delle Religioni, 3 nuova serie) (Caltanissetta, Salvatore Sciascia Editore, 2012), p. 67-92;
Stefan Pfeiffer, "The God Serapis, his Cult and the Beginnings of the Ruler Cult in Ptolemaic Egypt" in Paul McKechnie, Philippe Guillaume (eds.), *Ptolemy II Philadelphus and his World* (Mnemosyne Supplements, volume 300) (Leiden, E.J. Brill, 2008), p. 387-408;
John E. Stambaugh, *Sarapis Under the Early Ptolemies* (Études préliminaires aux religions orientales dans l'Empire romain, volume 25) (Leiden, E.J. Brill, 1972);
Sarolta A. Takács, *Isis and Sarapis in the Roman World* (Religions in the Graeco-Roman World, volume 124) (Leiden, New York, Köln, E.J. Brill, 1994);
Gaëlle Tallet, "Zeus Hélios Megas Sarapis: un dieu égyptien 'pour les Romains'?" in Nicole Belayche - Jean-Daniel Dubois (éds.), *L'oiseau et le poisson. Cohabitations religieuses dans les mondes grec et romain* (Paris, Presses de l'Université Paris-Sorbonne, 2011) p. 227-261;
Ladislav Vidman, *Isis und Serapis bei den Griechen und Römern. Epigraphische Studie zur Verbreitung und zu den Trägern des ägyptischen Kultes* (Religionsgeschichtliche Versuche und Vorarbeiten, Band 29) (Berlin, De Gruyter, 1970).

Published:
Kallos Gallery, Catalogue 4 (London, 2019), p. 49, no. 25.

Dating: circa second century C.E.

Height 12.8 cm.

Provenance: German private collection, prior to the 1930s; thereafter with Charles Ede Ltd., London, 2003; thereafter Australian private collection, acquired in 2003; thereafter with Christie's London, 18 October 2005, lot 189; thereafter UK private collection; thereafter with Kallos Gallery, London, 2019.

An Egyptian Faience Shabti for Huy

A shabti made of white Egyptian faience with details painted, for Huy. He is shown mummiform with only his hands and head protruding, his arms crossed over his chest and holding the usual agricultural implements, two picks. Huy carries a seed bag over his shoulder, and is wearing a striated tripartite wig and a broad wesekh collar, consisting of several layers or strings. His almond-shaped eyes with elongated outer corners, eyebrows, mouth and ears are painted in black pigment.

The text on the shabti, in a single inscribed column, informs us about the titles and name of the owner: *The illuminated one, the Osiris, the overseer of the craftsmen, Huy, justified*.

For the name Huy see Hermann Ranke, *Die ägyptischen Personennamen*, Band I (Glückstadt, 1935), p. 233, no. 18 (there read as Hy).

New Kingdom, 19th-20th dynasty, circa 1292-1070 B.C.

Height circa 11.1 cm, 13.3 cm including modern base.

Provenance: Dutch private collection, acquired from Artemis Gallery, U.S.A.; before that US private East Coast collection; before that Richard Wagner collection, Cape Cod, Massachusetts, USA, acquired in the 1970s.

An Ancient Egyptian Limestone Relief Fragment

A well executed relief fragment with surviving pigments. The scene depicts the head of an offering bearer, with sensitively carved eyes, nose and lips; around the eye cosmetic lines are indicated. The man is wearing a short wig, consisting of rows of curls. He has placed a basket on top of his head, no doubt full of offerings, and his outstretched right arm supports the basket.

New Kingdom, 1550-1070 B.C.

Height circa 12 cm.

Provenance: Canadian private collection of Mr. Sidney Maurice Bailey (1914-1995); thereafer by descent; thereafter with ArtAncient, London. Mr. Bailey was an insurance actuary who lived in Quebec, Canada. He formed a collection of Egyptian antiquities between the 1940s and the mid 1980s. The relief fragment has two old labels on the side, that probably date to the 1960s or 1970s; one of these indicates that the object was acquired from Petit Musée Antiques in Montreal, dealers of antiques and antiquities since 1890.

An Egyptian Cartonnage Fragment

A delightful cartonnage fragment, showing one of the four children of Horus, the god Duamutef. He is depicted mummiform with only his head protruding, which is that of a jackal; the face is surrounded by a tripartite wig. He is standing on a base in the shape of the symbol of ma'at, which incorporated notions of truth, order, and justice.

A column of hieroglyphs in front of him reads: *Words spoken by Duamutef: I am the son of Osiris Pahemes*.

Pahemes (literally "The sitting one") was one of the epithets of Osiris (see Christian Leitz (Hrsg.), *Lexikon der ägyptischen Götter und Götterbezeichnungen, Band 5* (Orientalia Lovaniensia Analecta, Band 114) (Leuven, Peeters, 2002), 151 a-b). Alternatively, Pahemes could also be (part of) a personal name (see Hermann Ranke, *Die ägyptischen Personennamen* (Glückstadt, 1935-1976), Band II, p. 282, no. 18; for a name with just the element Hemes *idem*, Band I, p. 215, no. 17).

Background information:
Duamutef usually protected the stomach of the deceased, whereas his brothers gave protection over other vital organs: Hapy (with the head of a baboon) protected the lungs, Qebehsenuf (with the head of a falcon) protected the intestines, and Imsety (with a human head) protected the liver.

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. Such cartonnages were placed over the body of the deceased after mummification, not only to protect it as a sarcophagus, but also to promote the rebirth of the deceased.

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

Late to Ptolemaic Period, circa 500-30 B.C.

Height 9 cm.

Provenance: Swiss private collection A.T., acquired between circa 1950 and 1980; thereafter with Arteas Ltd, London.

A Large Bronze Statuette of the Goddess Mut with Gold Inlaid Eyes

A bronze statuette depicting the Egyptian goddess Mut. She is shown in a striding position, her left foot forward. The goddess holds her right arm vertically against her side. Her left arm is bent at the elbow. Her clenched fists are pierced to hold the attributes with which the goddess is sometimes depicted, the *was* sceptre and the *ankh* symbol, both now missing. Mut is wearing a long, tight-fitting dress and has the double crown of Egypt on her head, with a protective uraeus in front.

Most strikingly, the eyes and eyebrows of the goddess were inlaid with gold; the collar is gold plated.

The statuette is standing on an rectangular integral base with carries a hieroglyphic inscription on all sides. The text mentions the name and filiation of the donor of the statuette, which are partly difficult to read: "O Mut, Eye of Re, Lady of the Sky, may life be given to Kha-Khonsu-iri-di-sw (?), the son of Ireru (?), born of the Lady of the house ... ".

Background information: Mut was the wife of Amun and the mother of Khonsu. Together they formed the triad of Thebes. Another aspect of her was that of a dangerous lioness, a role which she shared with Sekhmet, Wadjet, Tefnut and others. In this form she was often associated with the Eye of Re, which killed the enemies of the sun god by spitting fire, just like the uraeus snake on his brow did.

Saite Period, circa 664 -525 B.C.

Height 17.6 cm.

Provenance: Dutch private collection G.J., acquired from Jacques Schulman, Amsterdam, in 1983; thereafter with Kunsthandel Mieke Zilverberg, Amsterdam.

An Egyptian Wood Mask of a Sarcophagus

A small sarcophagus mask, made of wood, with delicately carved details, making the face idealised and youthful. Wonderful are the fleshy lips, drawn into an enigmatic smile, executed in a way that is typical for the New Kingdom. The noble nose with its large nostrils and the high cheekbones also point to this period. The eyes are large and wide-open, with the eye lids and eyebrows indicated.

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:
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New Kingdom, circa 1550-1292 B.C.

Height circa 15 cm.

Provenance: Dutch private collection, acquired from Arteas Ltd., London; before that old French private collection, Paris.

A Terracotta Statuette of the God Bes as a Soldier

This terracotta figure of Bes shows him 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, wide eyes, and animal hair or manes. He is depicted here in a striding position and armoured, wearing a cuirass over a tunic. Bes carries a round shield on his left arm. Once his proper right arm was raised high, brandishing a sword to ward off danger.

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". It was perhaps in this context that in the Roman period the god was associated with military action, or possibly even adopted as a military god, since he was often portrayed in the costume of a legionary (see Shaw - Nicholson, p. 54).

Published: *Ancienne collection Périchon-Bey, archéologie égyptienne* (Paris, Tajan, 2003), p. 18, no. 91 (illustrated); Harlan J. Berk, *The Glories of Ancient Egypt* (Chicago, 2017), no. 82 (illustrated).

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Donald M. Bailey, *Catalogue of the Terracottas in the British Museum, Volume IV: Ptolemaic and Roman Terracottas from Egypt* (London, British Museum Press, 2008);
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James F. Romano, *The Bes-Image in Pharaonic Egypt* (New York, 1989);
Ian Shaw - Paul Nicholson, *The Dictionary of Ancient Egypt* (London, British Museum Press, 1995), p. 54;
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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.

Roman Egypt, circa first-second century C.E.

Height 8.8 cm.

Provenance: Collection of Jean-André Périchon Bey, Paris (1860-1929), acquired in Rawdah, Egypt before 1903. Therefter with Tajan, Paris, 14 November 2003, part of lot 91; thereafter with Hixenbaugh Ancient Art, New York; therafter collection of Elizabeth Nutt, New Hampshire, acquired on 21 June 2004; thereafter Harlan J. Berk, Chicago. Périchon went to Egypt in 1885 to work as a railway engeneer. In 1900, he became manager of a sugar factory in Radwah, Middle Egypt. Abbas II, the last Khedive (Ottoman viceroy) of Egypt and Sudan, awarded him with the title Bey. He was in close contact with two Egyptologists: Gaston Maspero, who wrote a catalogue of his collection, and Gustave Lefebvre; both helped him to build his collection, which was before 1903, the year in which he returned to France. Later afterwards Périchon declared that he wanted to donate part of his collection to the Musée des Beaux-Arts in Limoges, France, which was effectuated in 1931. Other objects from his collection can be found the the Musée du Cinquantenaire in Brussels.

An Egyptian Turquoise Glazed Amulet of Thoth

A large amulet of Thoth, depicted with a human body and the head of an ibis, in a striding position, his left foot forward, his arms held to his sides. He is wearing a short pleated kilt. On an integral base, with a back pillar pierced for suspension.

Thoth was the god of knowledge, writing and wisdom. He invented the hieroglyphs (called "god's words" by the Egyptians) and the languages, and performed several tasks which have to do with writing. Amulets depicting the god were particularly favoured by those who were professionally connected to writing and science, such as scribes, judges and priests (see Andrews, p. 27; Germond, p. 31).

Well known is the presence of Thoth in the Hall of Justice, where the judgement of the dead took place. Standing near the scales on which the heart of the deceased was weighed against the feather of truth (symbol of the goddess Ma'at), he wrote down the outcome of the investigation. Many copies of the Book of the Dead depict this moment (vignette of spell 125).

His task was also to determine the fate of a child (including the number of years it would live), which was done at the moment of birth. Similarly Thoth wrote down the names of the king on the leaves of a special tree. As inventor of languages Thoth also was an interpreter.

Thoth also differentiated the years, seasons and months, as the lord of time; since these were measured by observing the moon, Thoth also was a moon god. As such he controlled the course of the stars as well as the giving of offerings (which was related to the calendar), therefore he also was the leader of rituals.

The god could be portrayed as a man with the head of an ibis (very rarely the head of a man), entirely as an ibis or as a baboon. Sometimes the full moon and the crescent were added on his head. When depicted as a man he often had the palette of a scribe and a pen in his hands.

Thoth was venerated all over Egypt; cemeteries where thousands of ibises were buried attest this. But his most important cult centre was Khemenu (modern Ashmunein), also known as Hermopolis because Thoth was associated with the god Hermes in Ptolemaic times.

Amulets of Thoth combining a human body with an ibis head were well-distributed in the Mediterranean world, particularly between the late 8th and middle of the 4th century B.C. (see Herrmann et al. (2010), p. 34–35; Herrmann (2016) with further bibliographie, p. 67–70, p. 312–315).

Literature:
Carol Andrews, *Amulets of Ancient Egypt* (London, British Museum Press, 1994), esp. p. 27, 49;
Philippe Germond, *Le monde symbolique des amulettes égyptiennes de la collection Jacques-Édouard Berger* (Milano, 5 Continents, 2005);
Christian Herrmann - Thomas Staubli et al., *1001 Amulett. Altägyptischer Zauber, monotheisierte Talismane, säkulare Magie* (Freiburg, Bibel + Orient Museum - Stuttgart, Katholisches Bibelwerk, 2010);
Christian Herrmann, *Ägyptische Amulette aus Palästina/Israel Band IV. Von der Spätbronzezeit IIB bis in römische Zeit* (Orbis Biblicus et Orientalis, Series Archaeologica, 38) (Freiburg, Akademieverlag - Göttingen, Vandenhoeck & Ruprecht, 2016).

Late Period, circa 664-332 B.C.

Height 8.5 cm.

Provenance: Said to have been in the collection of the Fifth Earl of Canarvon, the financial backer of Howard Carter during the search for and the excavation of the tomb of Tutankhamun (1866-1923); thereafter W. Harris-Morgan collection; thereafter UK private collection; hereafter with Bonhams, London, 8 November 2001; thereafter with Kunsthandel Mieke Zilverberg, Amsterdam; thereafter Dutch private collection.

Two Egyptian Faience Shabtis

Two small, finely modelled, anepigraphic shabtis, both depicted mummiform with only the hands and the head protruding. Their faces are rather round and well modelled, with eyes and brows, nose and lips indicated. Both are wearing a braided beard and a tripartite wig. Their arms are crossed over the chest, holding the usual agricultural implements, the pick and hoe. Both shabtis have a seedbag slung over their proper left shoulder, have a back pillar and are standing on an integral base.

Late Period, approximately 664-332 B.C.

Left:
Height 11 cm.

Provenance: Dutch private collection, acquired from Christopher Martin Ancient Art, London, in December 2013; before that UK private collection.

Right:
Height 10.7 cm.

Provenance: Dutch private collection, acquired from Art Ancient, London, in July 2011; before that UK private collection.

An Egyptian Wood Mask of a Sarcophagus

A small wood sarcophagus mask, with delicately carved details, making the face idealised and youthful. The mask has fleshy lips, a straight nose with small nostrils, and large and wide-open eyes. The mask still has its original paint, flesh-coloured for the face, white and black for the eyes ans black for the eyelids and eyebrows. Small fragments of cloth, once part of the mummy wrappings, are still adherent to the sides, and on the back holes and fragments of the pegs are visible, used to attach the mask to the sarcophagus.

The Egyptians have always tried to protect the body of a deceased person as much as possible, not only against any harm coming from outside but also because they believed that in the hereafter a person would continue his life as he had lived it while on earth, and therefore would need his body. In addition to this, they also wished to reproduce a life-like, recognisable mummy. This was important to make it possible for the *ba* (the aspect of freely moving around, often translated incorrectly as "soul") of the deceased to recognise the body to which it belonged and to return to it to rest on it, transferring the energy of the sun which it had received after flying out of the tomb.

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.

Late Period, circa 500 B.C.

Height circa 14 cm.

Provenance: Dutch private collection, acquired from Collector Antiquities, London; before that UK private collection, acquired in 1998 from Christopher Martin Ancient Art, London, who in turn acquired it from a deceased estate in London.

An Amlash Grey Ware Spouted Vessel

A large and heavy Amlash burnished grey ware libation vessel, dating to circa 1200 - 900 BC. The vessel is decorated with two striped rings around the mouth, which seem to imitate ropes. The long spout consists of a U shaped channel, and is decorated at the base with what is probably the head of a horned goat, but has also been explained as the head of a bird. There is a single handle with a raised pellet at the back.

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 long spout made it possible to direct the jet of the liquid.

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);
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 35.6 cm, height 25.4 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.

A Sasanian Bronze Figure

An important and heavy hollow cast figure, depicting a king or a noble. He is wearing a ribbed helmet in the shape of a high dome. His pleated garments are tied around his waist with a belt which consists of five horizontal parts. His long and full beard is tightly curled, as is his hair which appears from underneath the helmet. In his proper right hand he holds a curved sword.

Although only the upper part of the figure is shown, approximately from the waist upwards, it is likely that the lower part was not lost but never existed; the object appears to have been the handle of a dagger or a sword, and as such only the upper part of the body could be used to insert the tang of a weapon.

There has been some discussion as to who the person depicted is. Some have pointed out that he probably is not a king since he lacks the crown and elaborate harness that was an emblem of Sasanian royalty. However, depictions of Sasanian kings wearing a similar domed helmet instead of a crown do exist. But even is he is not royal, he is undoubtedly an important person. It has been suggested that he could be a military leader or, alternatively, a warrior priest. These priests played an important role in the creation of the empire and had a close relationship with the soldiers, to the extent that state and religion were considered inseparable in Zoroastrian religion. It has even been said that without the relationship between warriors and priests, the empire would not have survived in its early stages (Daryaee, p. 45–51).

The Sasanian Empire (224-651 C.E.) started with the defeat of the Parthians by Ardashir I. He was a descendant of Sasan, a warrior as well as a Zoroastrian high priest, who gave his name to the new Sasanian dynasty. During the reign of Shapur I (241-272 C.E.) Zoroastrianism was made the state religion. By the end of his reign, the Sasanian empire stretched from the River Euphrates to the River Indus and included modern-day Armenia and Georgia. After a period during which much territory was lost, the Sasanian Empire regained its force during the reign of Shapur II (310-379 C.E.). In the fifth century, the Sasanians were forced to pay tribute to their neighbours, but the empire rose again during Khusrau I (531-579 C.E.). Soon afterwards there were internal revolts as well as wars with the Byzantine empire. Arab forces, united under Islam, defeated the Sasanian armies in 642. The last Sasanian ruler, Yazdgard III, died in 651.

Literature:
Touraj Daryaee, *Sasanian Persia. The Rise and Fall of an Empire* (London - New York, I.B. Tauris, 2009);
Blair Fowlkes-Childs, "The Sasanian Empire (224–651 A.D.)" in *Heilbrunn Timeline of Art History* (New York, Metropolitan Museum of Art, 2003, updated 2016);
Parvaneh Pourshariati, *Decline and Fall of the Sasanian Empire. The Sasanian-Parthian Confederacy and the Arab Conquest of Iran* (Londen - New York, I.B. Tauris, in association with the Iran Heritage Foundation, 2008) with further bibliography on p. 473-498.

Circa third-fourth century C.E.

Height circa 14 cm.

Provenance: Collection of Nourollah Elghanayan, New York, acquired in the 1960s-1970s; thereafter with Howard Nowes Ancient Art, New York, circa 2015; thereafter with Artemis Gallery, Louisville, Colorado; thereafter with Palmyra Heritage Gallery, New York; thereafter Dutch private collection.

Above

A Near Eastern Bronze Crescent Axe Head

A rare type crescent shaped blade axe head, made of heavy bronze. Ultimately related to a halberd form, this axe has a long, narrow, subtriangular shaped blade. At midpoint behind the blade is the shaft hole, the outer ribs of which project as five spikes. A very rare example, only a few of this type are known, with only one with a known findspot (Marlik, northern Iran); sometimes these axes are said to have a Luristan origin, but that cannot be sustained with certainty. The axe head may be from a ceremonial weapon, as the form would be inappropriate for heavy use.

Literature and parallels:
Houshang Mahboubian, *The Art of Ancient Iran: Copper and Bronze* (London, Philip Wilson Publishers, 1997), p. 227, nos. 289a-b;
Oscar White Muscarella, *Bronze and Iron. Ancient Near Eastern Artifacts in The Metropolitan Museum of Art* (New York, Metropolitan Museum of Art, 1988) p. 98-99, no. 161;
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. 29, no. 22.

Near Eastern, north or north-west Iran, possibly Luristan or Amlash, early first millennium B.C.

Length 24.5 cm.

Provenance: Estate of Rabi Soleymani, London; thereafter UK private collection by inheritance; thereafter with Palmyra Heritage Gallery, New York.

Opposite, top

A Luristan Bronze Axe Head

A bronze axe head with a curved blade and a moulded ridge edging the long sides of the blade, indicating the the axe head may not have been functional but rather ceremonial or votive. The shaft is decorated with four linear bands that continue as spiked projections.

Literature and parallels:
Nicholas Engel et al. (eds.), *Bronzes du Luristan, Enigmes de l'Iran ancien, IIIe-Ier millénaire av. J.-C.* (Catalogue de l'exposition, Musée Cernuschi, Musée des Arts de l'Asie de la Ville de Paris, 4 mars-22 juin 2008) (Paris, Musée Cernuschi, 2008), p. 95-98, nos. 39-47;
Houshang Mahboubian, *The Art of Ancient Iran: Copper and Bronze* (London, Philip Wilson Publishers, 1997), p. 174-179, nos. 185-188, 191-194, 196;
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. 24-27, nos. 16-20.

Luristan, early first millennium B.C.

Length 18.5 cm maximum.

Provenance: Dutch private collection of Dr. and Mrs. Van Roozendaal, acquired prior to 1989; thence by descent; thereafter Dutch private collection.

Opposite, bottom

A Luristan Bronze Axe Head with Ibex

A cast bronze axe head decorated with the body of an ibex. The axe head is curved, widening at the blade, its borders formed of raised rims with incised motifs designed to make them look like the animal's massive curved horns. The socket is the body, and the four spikes projecting from the butt suggest the legs of the animal. The head rises from the top of the blade just beyond the socket. The head is handsome and detailed with large eyes and ears, an open mouth, and a goatee. This blade was made not to be functional, but instead as a sign of status - perhaps only to be placed in the grave.

An exact parallel is unknown, but for other decorated axe heads see for example Seipel, p. 108-109, nos. 29 (axe head decorated with the figure of a man carrying a fish), 30 (axe head decorated with the figure of an archer), 31 (axe head decorated with a bird, a man and a lion); Mahboubian, p. 175, no. 187 (axe head decorated with a lion's head); p. 179, no. 196 (axe head decorated as the head of a serpent).

Literature:
Houshang Mahboubian, *The Art of Ancient Iran: Copper and Bronze* (London, Philip Wilson Publishers, 1997), p. 175, no. 187;
Wilfried Seipel (ed.), *7000 Ans d'Art Perse. Chefs-d'Oeuvres du Musee National de Teheran* (Milano, Skira - Wien, Kunsthistorisches Museum, 2000), p. 108-108, nos. 29-31.

Near Eastern, Luristan, early first millennium B.C.

Height 15.1 cm.

Provenance: private East Coast, USA collection, acquired prior to 1980; thereafter with Erdal Dere, Fortuna Fine Arts, New York; thereafter with Artemis Gallery, Colorado.

An Urartian Bronze Bell for a Horse

A bronze bell, conically shaped, consisting of several rings or "registers", two of which have four rectangular apertures; with a gear-like loop on top.

Bells have frequently been found in the Near East. Sometimes these were used as cult and apotropaic devices (Calmeyer, p. 430-431; Özgen, p. 159). But most of the bells found belong to the category of horse trappings, as pendants on horse collars (Seidl, p. 115, Özgen, p. 159). In Urartu, horses were used to draw chariots and as mounts (Merhav, p. 79), and there is pictorial evidence of bells as horse trappings, provided by Assyrian reliefs and wall-paintings of the eighth-seventh centuries B.C. (see Özgen, p. 159 and p. 181, note 131 with references). Urartu has even been called the homeland of horses' harness bells, since the earliest securely dated example was found there; besides, its reputation as a horse-breeding country would support the assumption (Özgen, p. 161).

Such bells come in various shapes. Merhav (p. 80) and Seidl (p. 115) both mention octagonal bells with rectangular apertures in the faceted sides, and conical bells with a vertical slit; Seidl adds closed conical bells as a third category (Seidl p. 115, figs. 86-87).

The majority of the horse bells have technological features in common, such as the use of bronze for the body and iron for the clapper rod and clapper itself (Özgen, p. 159; Merhav, p. 80, Seidl p. 115).

Literature:
Peter Calmeyer, "Glocke", *Reallexikon der Assyriologie und Vorderasiatischen Archäologie* III (Berlin, Walter de Gruyter, 1971), p. 427-431;
Rivka Merhav (ed.), *Urartu. A Metalworking Center in the First Millennium B.C.E.* (Jerusalem, Israel Museum, 1991), p. 79-80, p. 95 with figs. 56-61;
Engin Özgen, *The Urartian Bronze Collection at the University Museum: The Urartian Armor.* (Dissertation University of Pennsylvania, 1979), p. 159-163, nos. 55-57; p. 181 note 130-131; p. 253-255, figs. 27-29;
Ursula Seidl, *Bronzekunst Urartus* (Mainz am Rhein, Verlag Philipp von Zabern, 2004), p. 103; p. 115-116 with figs. 86-89.

Circa 9th-8th century B.C.

Height 10 cm.

Provenance: Israeli private collection of Shlomo Moussaieff (1925 - 2015), Herzliya Pituah. Exported with an export approval certificate by the Israel Antiquities Authority.

A Near Eastern Terracotta Statuette of a Horse and Rider

A cream pottery figure, most likely Syro-Hittite, depicting in an abstract, almost modern way a horse and its rider, their bodies blending into a single, triangular form, with the head and upper body of the man directly behind the horse's head, without any indication of the man's legs; similarly the arms of the man and the reins of the animal are rolled into one.

Most of the statuette was made by hand (in fact, some finger prints from the artist are still visible in the clay), but the face was made in a mould, detailing the large eyes, eyebrows, beard and moustache, as well as curls visible under the conical, pointed cap and its decoration. Some traces of red paint are still visible on the object.

Similar statuettes that were on the market recently were generally dated either 2000-1500 B.C. or 1500-1200 B.C., but we believe that in fact they may be much younger than that. In view of the use of a mould, this particular statuette is believed to date from the 5th or 4th century B.C.

For a similar statuette see Avshalom Zemer, *Terracotta Figurines in Ancient Times* (Haifa, The National Maritime Museum, 2009), p. 84, no. 45 (Ashmolean Museum, Oxford).

Height 11.5 cm.

Provenance: Israeli private collection of Shlomo Moussaieff (1925 - 2015), Herzliya Pituah. Exported with an export approval certificate by the Israel Antiquities Authority.

An Archaic Greek Protome Fragment

A lovely Greek terracotta fragment, depicting the face of a woman or more likely a goddess, who is smiling. This is the so-called "archaic smile" which is characteristic of the Archaic Period (circa 650 – 480 B.C.), more specifically the second quarter of the 6th century B.C. There have been several explanations for the smile; many think that for the Greeks it reflected a state of well-being, but technical reasons have also been suggested.

She has a long, oval face with high cheekbones, large almond-shaped bulging eyes, a prominent nose and a rounded chin. Her hair is gathered into neatly arranged pleats and is covered with a tall headband or crown, commonly called a stephane.

The fragment was possibly part of a protome (an adornment of pottery, sculpture or even architecture, in the shape of the upper part of a human being or an animal).

Archaic Period, circa 6th century B.C.

Height circa 9.5 cm, width circa 9 cm.

Provenance: Estate of Lucie B. G., Basel, acquired before 1970; thereafter with ArtAncient, London.

An Illyrian Greek Bronze Helmet

A domed helmet with a rectangular opening for the face, with two elongated, somewhat triangular parts protecting the cheeks, vertical at the front and curved behind to follow the angle of the jaw. A horizontal neck guard is at the back.

On top of the crown a track consisting of two raised ridges runs from front to back, intended for the crest. The helmet was pierced at the front and the back for attachment of this crest.

The opening for the face and the edges of the cheek pieces are bordered by a thin row of dots between narrow bands.

This type of helmet is usually indicated as Illyrian, because of many early finds of helmets of this shape in Illyria, a region on the eastern coast of the Adriatic Sea, in the western part of the Balkan Peninsula. However, the earliest helmets of this type were made in Greece, in the north-western Peloponnesos.

There were three main phases of development of the helmet. The early form (found mainly on the Peloponnesos and dating to the late 8th - late 7th century B.C.) had a low crown and no neck guard. The middle form (late 7th - middle 6th century B.C.) had triangular cheek pieces, an elongated back guard, and a decorative border alongside the helmet edge. The late form (second half of the 6th - 4th century B.C.) had elongated cheek pieces and a decoration running along the edge. By the middle of the 4th century Illyrian helmets were almost out of fashion.

A list of known Illyrian helmets, with division into types, was published by Biba Teržan; for this list, with additional literature, see Vasić (2010), p. 42-47. For an overview of the various shapes and their development in time see also Blečić Kavur, p. 33, figure 2.

Literature:
Paul M. Bardunias - Fred Eugene Ray, Jr., *Hoplites at War. A Comprehensive Analysis of Heavy Infantry Combat in the Greek World, 750–100 BCE* (Jefferson, North Carolina, McFarland & Company, 2016), especially p. 41-42;
Martina Blečić Kavur, "Illyrian Helmets from Montenegro", *Nova antička Duklja*, VIII (Montenegro, 2017), p. 31-57 (with further literature on p. 56-57);
Hermann Pflug, "Illyrische Helme" in Angelo Bottini et al. (Hrsg.), *Antike Helme. Sammlung Lipperheide und andere Bestände des Antikenmuseums Berlin* (Monographien Römisch-Germanisches Zentralmuseum, Forschungsinstitut für Vor- und Frühgeschichte, vol. 14) (Mainz, Verlag des Römisch-Germanischen Zentralmuseums, 1988), p. 42–64;
Anthony M. Snodgrass, *Arms and Armor of the Greeks* (Ancient Studies - Military History) (Baltimore, Md., Johns Hopkins University Press, 1967);
Anthony M. Snodgrass, *Early Greek Armour and Weapons. From the End of the Bronze Age to 600 B.C.* (Edinburgh, Edinburgh University Press, 1964);
Michail Yu. Treister, *The Role of Metals in Ancient Greek History* (Mnemosyne, Bibliotheca Classica Batava, Supplementum, volume 156) (Leiden, New York, Köln, E.J. Brill, 1996), especially p. 60-62, 65-66 and figs. 14-15;
Rastko Vasić, "Reflecting on Illyrian Helmets", *СТАРИНАР* 60 (2010), p. 37-49.

Archaic Greek, early 6th century B.C.

Height circa 28 cm maximum, width 19 cm maximum, depth 23 cm maximum.

Provenance: Belgian private collection R.D., acquired in the 1990s; thereafter with Arteas Ltd., London.

An Etruscan Bronze Mirror

A large circular hand-mirror of the tanged type. Mirrors existed in various shapes: some of them were cast in one piece with the handle, whereas others only had a short tang which was inserted into a separately made handle of bone, ivory or wood. In this case the original tang has broken off, probably after a long period of using the mirror; some mirrors were used for generations. The tang has been replaced by a new one, which was attached by means of three rivets; this repair has been done in antiquity.

The mirror is slightly curved; the convex shape gives a reduced image, so a larger part of the user's face can be reflected than with a flat mirror. Well-polished bronze provides a good reflecting surface. On the obverse (the reflecting side) a palmette is incised on the base, near the tang. All around the rim is an *ovolo* motif, creating a beaded effect.

The reverse is decorated with an engraved scene, framed by a frieze of laurel leaves. Two hoplites are shown, who seem to be in conversation. Both are wearing a helmet, a cuirass decorated with spirals, and a *chlamys* (a cloak) which is tied around their neck, or possibly pinned with a fibula.

The soldier on the left holds a spear and a shield with circular decoration. The other soldier, standing on slightly uneven terrain, has put his right foot on a small mound, where vegetation is also shown. He appears to rest his left hand on his knee. His right hand is raised high, with his index finger pointing up, towards a small bird; it is also possible that the bird has just landed on his finger.

The meaning of this scene is yet to be investigated. It has been suggested that it may possibly be related to the practice of *augury*, interpreting omens and deciphering the will of the gods from the observed flight of birds. When the *augur* interpreted the signs, this was called "taking the *auspex*" in Roman religion (derived from the Latin words *avis*, bird, and *specere*, to look, to see). Depending on the birds, the auspices could be favorable or unfavorable (auspicious or inauspicious). As far as the scene on this mirror is concerned, it has been pointed out that both the raised leg and the pointing gesture belong to the "prophecy pose", used when someone is explaining a prophecy (see for example De Grummond, p. 36-37, figs. II.14, II.15).

Literature:
Nancy Thomson de Grummond, *Etruscan Myth, Sacred History, and Legend* (Philadelphia PA, University of Pennsylvania Museum of Archaeology and Anthropology, 2006).

Etruscan, late 4th century B.C.

Height 24 cm, diameter of disc circa 17.5 cm; weight 235 gram.

Provenance: French private collection of Julien Bessonneau (1842-1916), which was dissolved in the 1970s-1980s; thereafter collection of Yvette et Jacques Deschamps. Julien Bessonneau was a French industrialist and founder of the Établissements Bessonneau, a company for spinning, weaving and rope making. He was also involved in the early development of aviation in France, and became the mayor of his home town Saint-Clément-de-la-Place.

A Large Apulian Red-Figure Lekanis

On one side of the lid we see a depiction of a hovering, winged Eros who is carrying a *cista* in his left hand, originally a basket for holding fruits and vegetables but later also other things, including cultic objects. With his other hand he supports a plate or more likely a shallow bowl, called a *patera*, used for making libations. The other side has the depiction of a seated female figure holding a casket and an object that is probably a *tympanum*, a type of tambourine-like drum.

Both illustrations have smaller elements as decoration, such as cushions, flowers and ribbons, and the scenes are separated by palmettes above the handles, and a so-called progressing spiral pattern ("*running dog*" or "*laufender Hund*") is shown around the rim. The top of the knob is decorated with a rosette. The lower half of the *lekanis* has a decor of vertical bands below the rim, and a red band around the foot.

A *lekanis* (plural: *lekanides*) is a low, shallow bowl on a foot, with two horizontal handles and a cover with a disc-like knob which functions as a handle and the upper side of which has a central depression. According to the Greek Lexicon by the patriarch of Constantinople Photios (ninth century C.E.) a *lekanis* is a "vessel with handles for cooked food and the like". He also wrote that at the *epaulia* (the day after the wedding) "fathers sent gifts to the brides - jewelry in boxes and girls' playthings - in *lekanides*". Elsewhere he says that brides brought them into their bridegrooms' houses, and that spices and warp threads were placed in them. Hesychios of Alexandria (5th century C.E., who wrote a lexicon of unusual and obscure Greek words) defines *lekanides* as terracotta dishes and dishes in which they brought what were possibly cakes in wine to the newly married. Lucian of Samosata (2nd century C.E.) lists silver *lekanides* among women's toilet vases.

Circa 4th century B.C.; TL tested.

Width 26 cm; diameter 21cm excluding handles.

Provenance: Dutch private collection, acquired at auction from Bonhams London, circa 2011; before that collection of Aldo Branca, Ascona, Switzerland, acquired between the 1960s and 1980s.

A Roman Marble Funerary Plaque

This is an impressive and rather moving commemorative plaque, rectangular in shape and made out of marble. It is dedicated to the memory of a young child, who died when he was only two years old.

In the centre of the stone we see the boy's portrait, enclosed in a circular, medallion-like object. He is guarded by a griffin on either side. Above is an epitaph of two lines reading V L RVFVS VIXIT ANN II. To the left the letter D is written and to the right the letter M.

The first line contains the name of the boy depicted below: Vibius Lucius Rufus.

Early Roman names usually consisted of a *praenomen* (a first or personal name, given by the parents, identifying the individual) and a *nomen* (*nomen gentilicium*, indicating to which *gens* or clan a person belonged; a gens was a group of families who shared a common nomen; membership of a gens was hereditary). Later, from circa 100 B.C. onward names usually had three parts (*tria nomina*), adding a *cognomen* (a family name within a gens).

Praenomina often had a standard abbreviation, unique to that praenomen. In this case V is used for Vibius, a praenomen that has never been very common, although it does appear in a number of Roman families and gave rise to the patronymic gens Vibia. The meaning of the praenomen is unknown.

The second element is the nomen Lucius, indicated on this plaque by L. Lucius was one of the most common praenomina, giving rise to the patronymic gentes Lucia and Lucilia. However, there were also Romans who bore Lucius as a nomen, the most remarkable one being a writer who flourished in the reign of M. Aurelius; he was born in Africa on the borders of Numidia (see Good a.o., *s.v.* Lucius). As a nomen Lucius was common in Latium and Campania (Lomas, p. 191; p. 323). Rarely Lucius also occurred as a cognomen, being found only in Pompeii (see Lomas, p. 191).

The third element, the cognomen, could refer to a person's appearance, job, place of birth or a distinguishing element of the first person bearing that cognomen. In this case we have Rufus, which means "Reddish" or "Ginger-haired".

The second line in the text makes this object especially moving, because it tells us that the person to the memory of whom the plaque was dedicated was still a young child when he died. The text translates as "he lived two years".

The letters D M on either side of the main text are an abbreviation, standing for "*Di(i)s Manibus*". This expression, or its longer variant DMS (*Di(i)s Manibus Sacrum*) can be found on many Roman graves. It can be translated as "To the spirit-gods of the dead" and "Sacred to the spirit-gods of the dead", or more loosely, "To the memory of", followed by a personal name. Variants of the phrase also occur, such as "*D M et perpetuae securitati*", "*D M et in perpetuo securitatem*" or "*Dis Manibus et memoriae*" (for an overview see Tantimonaco, p. 262).

The Manes were the spirits of the dead or more generally chthonic deities, associated with the Lares, Lemures and other deities that belonged to "the gods below" (*di inferi*). In this context it is interesting to quote the early church father Aurelius Augustinus, bishop of Hippo (Algeria, northern Africa, 354-430 C.E.). In his *De civitate Dei contra paganos*, book 9, chapter 11, he refers to the Platonist philosopher Apuleius (circa 124-170 C.E.) who said, in the words of Augustine (as translated by Marcus Dodds): "*That the souls of men are demons, and that men become Lares if they are good, Lemures or Larvæ if they are bad, and Manes if it is uncertain whether they deserve well or ill*." The Romans often considered the Manes as dangerous and for that reason appeased them by offerings and rites; were these omitted, then the Manes could turn into dangerous Larvae or Lemures. It has been put forward that the word Manes probably has its origins in Latin *manus* or *manis*, "good" or "kindly," and that the expression di manes was used euphemistically when speaking about the *di inferi* in order to avert any harm of fear that these may cause.

Griffins were considered guardians in classical antiquity. They were mythological creatures with the wings and head of a bird of prey, and the body and tail of a lion; their legs were sometimes shown as those of a lion, and sometimes the front feet had the talons of a bird. Pausanias (*Description of Greece*, I, 24, 5-6), speaking about the gold and ivory statue of Athena in the Parthenon, mentions that "*on either side of the helmet are griffins in relief (...) The gold which the griffins guard (...) comes out of the earth (...) Griffins are beasts like lions, but with the beak and wings of an eagle*." The history of the creature goed back in time several millennia. They were depicted already around 3000 B.C. in Iran, soon afterwards in Egypt, and toward the end of the third millennium on Mesopotamian seals. The Greeks took over the idea of the griffin in the late eighth and seventh century B.C. (Harper a.o., p. 320).

Literature:
Maria Letizia Caldelli, "Nota su D(is) M(anibus) e D(is) M(anibus) s(acrum) nelle iscrizioni cristiane di Roma" in Ivan Di Stefano Manzella (ed.), *Le iscrizioni dei Cristiani in Vaticano. Materiali e contributi scientifici per una mostra epigrafica* (Inscriptiones Sanctae Sedis, 2) (Città del Vaticano, 1997), p. 185–187;
John Mason Good - Olinthus Gilbert Gregory a.o., *Pantologia. A new (cabinet) cyclopædia, by J.M. Good, O. Gregory, and N. Bosworth assisted by other gentlemen of eminence* (London, Oxford University, 1819);
Prudence Harper - Andrew Oliver, Jr a.o., "Origin and Influence. Cultural Contacts. Egypt, the Ancient Near East, and the Classical World", *The Metropolitan Museum of Art Bulletin, New Series*, volume 29, No. 7 (1971), p. 318-326;
H. Kathryn Lomas, *Aspects of the Relationship between Rome and the Greek Cities of Southern Italy and Campania under the Republic and Early Empire* (PhD thesis, University of Newcastle, 1989);
Winfried Schmitz, "Manes", in *Reallexikon für Antike und Christentum. Sachwörterbuch zur Auseinandersetzung des Christentums mit der antiken Welt*, Band 23 (Stuttgart, A. Hiersemann Verlag, 2010);
Silvia Tantimonaco, "La formula Dis Manibus nelle iscrizioni della Regio X" in Federica Fontana (a cura di), *Sacrum facere. Atti del I Seminario di Archeologia del Sacro, Trieste, 17-18 febbraio 2012* (Polymnia. Collana di Scienze dell'Antichità. Studi di Archeologia 5) (Trieste, Edizioni Università di Trieste, 2013), p. 261-278.

Published: Beryl Cavallini, *Collecting Masterpieces, Part 1* (Saint-Paul de Vence, Golconda, n.d.), p. 96-97.

Dating: circa second-third century C.E.

Width 22 cm, height 16 cm, depth 3 cm.

Provenance: Dutch private collection; before that with Galerie Golconda, 2015; before that with Catherine Charbonneaux, Paris, 2007; before that French private collection.


D·V·L·RVFVS·M
VIXIT·ANN·II

A Roman Bronze Balsamarium with Silver Eyes

A very fine example of the class of cast Roman bronze perfume containers in the form of a young divinity or mortal. Some of these vessels depict gods like Hercules, Bacchus, or a satyr, others show Africans or athletes, and some are thought to be depictions of Antinous, Hadrian's favourite. In this case we have the bust of a naked young boy who is probably Cupid, wearing a straw hat.

The youthful god faces frontally. His face is round and has finely modelled features with fleshy lips and a rounded chin above a thick neck; his rather thick hair in wavy locks is parted in the center. His large, almond-shaped eyes are inlaid with silver with perforations for the pupils. His nipples are executed in copper.

The top of the hat has a fully functional hinged lid to prevent spilling. The container was provided with a swinging, omega-shaped handle, terminating in the heads of birds. The center of the handle is decorated with leaves and an ornamental rosette. To the sides of the hat are two loops for the handle, both also with a rosette.

It has been remarked that the straw hat is an exotic motif, which could point to the content of the container, possibly an oriental, fragrant essence. There is however some discussion about what such vessels might have contained. While many promote the idea that they served as a container for holding ointments or aromatic oils as used by athletes, it has also been put forward that they were suited for storing and dispensing cosmetic liquids and scented powdered substances. Lisa M. Anderson (Harvard Art Museums) follows Kitzinger (1967, p. 29) in suggesting that, due to issues that would arise in the extraction of oil, it is more likely that they held incense. For a discussion on the type of object and its potential uses, see Marti 1996 and 1999.

For related examples see Arce, nos. 259-262, Kitzinger, no. 99, and Vermeule and Eisenberg, nos. 88-99.

The object comes with a copy of the international export licence from the Austrian Ministry of Culture , as well as a metal analysis report.

Literature:
Javier Arce Martínez (ed.), *Los bronces romanos en España* (Madrid, Ministerio de Cultura, Centro Nacional de Exposiciones, 1990);
Ernst Kitzinger, *Handbook of the Byzantine Collection* (Dumbarton Oaks Byzantine Collection Catalogs Series) (Washington, Dumbarton Oaks Research Library and Collection, 1967);
Valérie Marti, "De l'usage des balsamaires anthropomorphes en bronze", *MEFRA, Mélanges de l'Ecole française de Rome, Antiquité*, tome 108, n°2 (1996), p. 979-1000;
Valérie Marti Clercx, *Les vases anthropomorphes en bronze du monde romain. Recherches sur les "balsamaires"* (Thèse, Université de Lille, 1999);
C.C. Vermeule and J.M. Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge* (New York and Boston, 1992).

Roman, first - second century C.E.

Height of the container 10 cm; height including handle 14.5 cm.

Provenance: Austrian private collection, Vienna, acquired in the 1980s; with Hermann Historica, Munich, Germany, sale 61 of 4 May 2011, lot 1822; thereafter Austrian private collection M.P.; with Galerie Kunst der Antike, Vöcklabruck, Austria, 2018.

A Roman North African Red Ware Plate

A large red slip ware plate from North Africa, probably from Tunisia. The plate has a warm, bright orange colour and is elegantly decorated with a series of incised double concentric rings. The central motif consists of impressed floral, leaf and feather elements.

Circa 3rd-4th century C.E.

Diameter 33 cm maximum, height circa 4 cm.

Provenance: Ex collection of Dr. Angelo R. Bergamo, New Jersey; ex Harmer Rooke Galleries, New York, sale XL (25 January 1991).

A Roman Decorated Bronze Strigil

A strigil was a body scraper, used in antiquity to clean the body. Athletes would apply olive oil to their bodies before competing or exercising, which they did completely naked. Coating the bodies in oil was done to avoid dirt from getting into the pores of the skin, but possibly also to avoid sunburn. Afterwards they used strigils to scrape off the oil as well as the sand and dirt which had stuck to it during the contest. But not only athletes used strigils, everybody who wanted to clean his body could use one. Before the introduction of fat-based soaps in the late Empire, the cleansing medium was a mixture of low-grade olive oil and pumice. This was applied to the body and then scraped off by means of a strigil.

This strigil was nicely decorated. The inner side of the handle was chased with a series of figures that represent flowers, between two dotted borders and with other dots inbetween. The outside shows a long row of small circles, again between dotted borders. The curved part was decorated on the outside with a striated pattern in deep relief.

Literature:
Judith Swaddling, *The Ancient Olympic Games* (London, British Museum Press, 1999), especially p. 48 with ill.; John Bryan Ward-Perkins - Amanda Claridge, *Pompeii AD79* (London, Royal Academy of Arts, 1976), p. 176, no. 230; John Herrmann - Christine Kondoleon, *Games for the Gods. The Greek Athlete and the Olympic Spirit* (Boston, Museum of Fine Arts Publications, 2004), p. 132; for athletes in antiquity in general see Eckart Köhne - Cornelia Ewigleben - Ralph Jackson (eds.), *Gladiators and Caesars: The Power of Spectacle in Ancient Rome* (London, British Museum Press, 2000).

Circa first-third century C.E.

Length 30.5 cm with the curve.

Provenance: Israeli private collection of Prof. Ehud Malberger, Haifa. Exported with an export approval certificate by the Israel Antiquities Authority.

A Jewish Bronze Bread Stamp

A rectangular seal, cast in a mould and made of bronze, with a ring loop or handle across its back. The front is decorated in very deep relief with an inscription in Greek letters but in the Aramaic language, reading ΒΑΡΙΑΚΩ ("Son of Iaco(b)").

Many Roman stamps bear names of individuals, and some even mention their profession. For example, an example in the Museum der Brotkultur in Ulm (Germany) names a certain Clodius who was a *mercator* (vendor) (Grünbart, p. 15).

Stamping, the marking of different kinds of objects, was often used in all ancient cultures (for an overview see Grünbart, p. 14-16), for example for marking and labeling products, to express ownership or for administrative reasons, such as the organisation of the provisioning of armies on campaigns, with its collection and distribution of food. Similarly amphora handles were stamped, showing the producer or trader of wine or other products, or indicating the name, type, and quality of the container's contents). The practice of sealing wine amphorae with stamps is mentioned in the Talmud (Meyers, p. 155 with reference to a publication by Reifenberg). In late Roman and early Byzantine periods the stamps were superseded by lead bullae and seals.

Stamps like the one offered here would be too large for marking amphorae. Therefore they are commonly understood as bread stamps. Some were used to indicate the ritual fitness of loaves, others to identify the bakery or the family that prepared the loaves.

The dough for the breads was stamped before the process of baking in the oven, not for decoration as could also be the case in later times, but to identify the breads once they had to be taken out of an oven which was used by multiple people at the same time (Caseau, p. 610-611).

In late antique and Byzantine periods, stamps were used to mark the loaves offered in eulogy to churches by the faithful, or to the faithful by the clergy of sanctuaries (Caseau, p. 609 ff.), and could even impress religious symbols.

Literature:
Béatrice Caseau, "Les marqueurs de pain, objets rituels dans le christianisme antique et byzantine", *Revue de l'histoire des religions*, volume 231, no. 4 (2014), p. 599-617;
Michael Grünbart, "Metal Stamps in a North American Private Collection", *Dumbarton Oaks Papers*, volume 60 (Trustees for Harvard University, 2006), p. 13-24;
Carol L. Meyers - E. M. Meyers, "Another Jewish Bread Stamp?", *Israel Exploration Journal*, volume 25, no. 2/3 (Israel Exploration Society, 1975), p. 154-155.

Circa 5th-6th century C.E.

Length 7.9 cm., width 1.9 cm., height 3.2 cm.

Provenance: Israeli private collection of Shlomo Moussaieff (1925 - 2015), Herzliya Pituah. Exported with an export approval certificate by the Israel Antiquities Authority.

ΒΟΡΙΔΚΩ

A Chavin Incised Vessel with Demon Heads

A polished terracotta vessel surmounted by a single stirrup spout. The body of the vessel in the shape of a gourd with diamond-shaped walls, decorated with twelve incised stylized heads of supernatural creatures shown in profile, probably representing mythical demons. It appears to combine elements of some of the predators known in ancient Peru, such as a row of teeth, which might refer to a feline like the jaguar or a crocodile. Some vessels with similar depictions include an eye that is hooded like that of a crocodile, or show the prominent fangs of a jaguar. Early ceramics from Peru’s northern Pacific Coast, such as from the Cupisnique and Chavin cultures, frequently show animals which were symbols of power associated with rulers.

Chavin, Tembladera, ca. 700-400 B.C.; TL tested.

Height circa 24 cm.

Provenance: Dutch private collection; with Christie's Paris, sale 5329 of 6 December 2005, lot 304; before that European private collection, since 1975; before that French private collection, acquired 1950-1960.

A Moche Fineline Vessel

A pottery stirrup spout vessel, painted cream ground with a red-brown painted fineline decoration. The vessel has identical depictions on either side, showing a figure with a human body, angry looking, a sharp nose or beak, and wearing a semi-circular headdress which is elaborately feathered and might represent sun rays. He is pointing at a figure in the corner of the scene, who is only partly visible and who is bat-headed.

In a central register, next to the point where the vessel connects to the stirrup spout, is a depiction of a large spider on either side; a stylised double spider is visible under the spout.

The central figure in the main scene represents the god Naymlap (also Naylamp), who was said to be the legendary founder of Sican and also the founder of the first dynasty of kings of the Lambayeque valley. In mythology (as first recorded in 1586 A.D. by the Spanish priest and chronicler Miguel Cabello de Balboa in his *Miscelánea Antártica, une Historia del Peru Antiguo*), Naymlap traveled over the Pacific Ocean on a balsa raft with a large entourage including 40 officials. After he had gone ashore in the Lambayeque area, he became king of the Lambayeque valley and founded a large city, as did his offspring. According to legend, when Naylamp died, he sprouted wings and flew off to another world (Sharpe, p. 18, 65). His image dominates the iconography of Sican, and he is sometimes shown with avian features, such as beaks, wings, and talons (Shimada, p. 52), and it has been suggested that his name is actually Ñañlap, of which the first part is ñañ "waterfowl" in the Moche language.

Literature:
Christopher B. Donnan, "Assessment of the Validity of the Naymlap Dynasty" in Michael E. Moseley - Alana Cordy-Collins (eds.), *The Northern Dynasties. Kingship and Statecraft in Chimor: a Symposium at Dumbarton Oaks, 12th and 13th October 1985* (Washington, Dumbarton Oaks Research Library and Collection, 1990), p. 243-274;
Colleen Sharpe, *Ancient Peru Unearthed. Golden Treasures of a Lost Civilization* (Calgary, The Nickle Arts Museum, University of Calgary, 2006);
Izumi Shimada, "The Late Prehispanic Coastal States" in Laura Laurencich Minelli (ed.), *The Inca World. The Development of Pre-Columbian Peru, A.D. 1000-1534* (Norman, University of Oklahoma Press, 2000), p. 49–82.

Moche V, circa 550-750 C.E; TL tested.

Height circa 22 cm.

Provenance: Dutch private collection, acquired from Arte Primitivo, New York, 20 May 2004, lot 208; before that US private collection, acquired around 1973.

A Large Veracruz Head Fragment

This is a large and expressive fragment of a hollow terracotta statue, showing a triangular face with large almond-shaped eyes containing pupils in the form of a disc, arched eyebrows and a pointed nose. The mouth is wide open, leaving the upper teeth visible. The figure has pegs in nose and ears.

The headdress, in a shape that resembles a helmet, trapezoidal with a small brim, is fastened by straps running down the cheeks; on its front the image of what was possibly the head of a bird of prey, attached by a band consisting of three rows.

There is painting with chapopote (bitumen) on the pupils, the bird, the ear pegs and the teeth.

Veracruz, Totonac, Late Classic Period, circa 550 - 900 C.E.

Height 25.5 cm.

Provenance: German private collection, received as a donation from a Mexican cultural institute in 1978; thereafter Gerhard Hirsch, Germany, September 2005, inv. no. 58; thereafter Dutch private collection.

A Colima Terracotta Dog

An expressive sculpture of a dog, made of clay with a highly burnished reddish brown to orange finish, with darker coloured root marks. The pot-bellied animal sits on its haunches, slightly leaning on its right hip, its stubby upright forelegs supporting its weight. The dog's head is held high, its eyes incised and its snout realistically rendered with the closed mouth carved into what almost looks like a smile; the nostrils are also incised. The sculpted ears are erect, indicating that the animal is alert. A spout is emerging from the top of the head. Therefore the dog belongs to category B as described by Von Winning (the other categories being spoutless (A), with a spout in the tail (C) and with a spout on the body (D), see Von Winning, p. 42).

Background information:
A large variety of ceramic animals have been found in Colima (including armadillos, tortoises, crabs, snails, ducks, and parrots). But dogs are by far the most common: up to between 75 and 90% of the shaft-and-chamber tombs in Colima is said to contain ceramic dogs (Von Winning, p. 42-44, based on the opinion of a local Mexican collector).

There seem to be several reasons for this. The people in this area loved the dog, which in fact was one of the earliest domesticated animals. They served as pets and as guardians, and also helped during the hunt. But they were also bred and fattened by overprovisions, to become food for humans. Many sculptures of Colima dogs have rounded bodies, which has been explained as an allusion to the fact that they were eaten. There is even a (so far unique) sculpture of a dog, roasted and served on a platter (Pack, p. 115, fig. 25 after Schöndube, p. 215). It has been put forward that statues of dogs with a spout might suggest that, just as the actual dogs provided sustenance, even the ceramics were used as sources of nourishment, to pour water or liquefied food.

More importantly, the people believed that dogs accompanied the souls of the dead during their travel through the underworld. Primarily they did this as guides or guardians of the souls, but since the road to the underworld was considered to be difficult and dangerous, it has also been suggested that the dogs were intended as provisions to be eaten during the journey to the underworld (Schöndube, p. 210).

As companions and guides in the underworld, the dogs have also been thought to represent a companion of *Xolotl*, the god of lightning and death who was believed to lead the souls during their travel through the underworld, or even to represent this god himself (Kan *et al.*, p. 26).

Literature:
Kristi Butterwick, *Heritage of Power. Ancient Sculpture from West Mexico. The Andrall E. Pearson Family Collection* (New York, Metropolitan Museum of Art Publications - New Haven and London, Yale University Press, 2004), p. 65-67, nos. 21-22;
Michael Kan - Clement W. Meighan - H. B. Nicholson (eds.), *Sculpture of Ancient West Mexico: Nayarit, Jalisco, Colima. A Catalogue of the Proctor Stafford Collection at the Los Angeles County Museum of Art* (Los Angeles, Los Angeles County Museum of Art, 1970);
Crista Anne Pack*, Ancient West Mexican Sculpture. A Formal and Stylistic Analysis of Eleven Figures in the Virginia Museum of Fine Arts* (thesis, Virginia Commonwealth University, 2006), p. 70-75;
Otto Schöndube, "Natural Resources and Human Settlements in Ancient West Mexico," in Richard F Townsend - Patricia Rieff Anawalt (eds.), *Ancient West Mexico. Art and Archaeology of the Unknown Past* (London and New York, Thames and Hudson - Chicago, Art Institute of Chicago, 1998);
Hasso von Winning, *The Shaft Tomb Figures of West Mexico* (Southwest Museum Papers, 24) (Los Angeles, Southwest Museum, 1974).

Western Mexico, Colima, Protoclassic, circa 100 B.C. - 250 C.E.; the ancient authenticity was confirmed by a thermoluminescence test. A copy of the TL test report will accompany the object.

Height circa 24 cm.

Provenance: Dutch private collection, acquired in 2005 from Malter Galleries, Encino CA, U.S.A.; before that US private collection since the late 1960s.