Alexander Ancient Art

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1- An Egyptian Predynastic Vessel with Boats

A marl pottery ovoid vase with two pierced lug handles for suspension. The vessel is decorated in red clay slip with two many-oared boats, each with a double cabin or portable shrine, with a gangway between them, and a branch in the prow. Both boats are travelling to the left. The boats are surrounded by several lines, representing the water of the river Nile (even on the bottom on the vase), as well as plants.

Background information:
Early in Naqada II, marl clay (found only in a few desert locations) became an important component in the creation of Egyptian ceramics. When fired this clay turned a light red or buff colour, on which scenes were painted in dark red or red-brown (derived from a form of iron ore called hematite, see Patch (2011), p. 223, note 114). Such vessels are usually referred to as Decorated Ware.

They were probably produced in only a few workshops, probably near the source of the clay (and then distributed widely from the Delta to Nubia), as a result of which the subjects on them and the execution are remarkably consistent.

The earliest examples of Decorated Ware mainly show spirals and zigzag lines, but soon boats and plants appeared also, usually with zigzags which presumably depict water (as does the later hieroglyph for water, a row of three zigzag lines).

Boats are the earliest and most common image on Decorated Ware specifically suggesting a river (as opposed to just water). These boats have multiple oars but lack any human figures (Patch (2011), p. 67-68).

The boats as we know them from the Naqada II period images, with a cabin on the deck and multiple oars, seem to have reached a considerable stage of development. They are large and capable of carrying numerous people (compare Patch (2011), p. 64-65). Yet there is a striking similarity to a boat that was depicted more than 3000 years earlier, discovered in central Sudan. In a layer which (through radiocarbon dating) was shown to date to the early seventh millennium B.C., a granite pebble was found with a partly preserved, black painted sketch of a boat. Only the back half of the boat is visible, including part of the hull, a steering system and a cabin at the centre of the upper hull. This is the oldest known representation of a Nile boat (see Usai - Salvatori, 2007).

It should also be pointed out that in the early days of Egyptology several scientists (Torr, Loret, Naville) believed that the depictions of what is now generally accepted to be a boat were in fact images of fortified towns. For the arguments against this opinion see already Edgerton (1923), p. 109 ff. and Petrie (1920) p. 18.

Branches at the prow are depicted often. According to Petrie (1920, p. 18; cf. Petrie - Quibell (1895), p. 12; 48) this branch functioned as a shade for the look-out, whose seat is sometimes depicted below it. Others believe that the branch was put in the boat to catch the wind and provide capability for steering and tacking. It has also been pointed out that the palm branch (if it is a palm branch, but see below) symbolised long life (compare the palm branches in the hands of the god Heh, the personification of eternity). Petrie (1920), p. 19 gives a development of this branch in the boat, from a single branch in the early representations to a double or triple branch later.

The branch is similar to the one shown on a jar in the Metropolitan Museum of Art, New York (99.4.137, see Patch (2011), p. 69, cat. 70), where it is shown not on a boat but as a growing plant; it is described as a short-stemmed, slender, droopy-leafed plant with a long central growth (Patch p. 68), or simply as the Naqadan plant (Graff (2016), p. 54-56). Several opinions exist as to what plant this is. Vandier (1952, p. 334-336) discusses the identification as an aloe; Brack and Zoller (*Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo*, Band 45 (1989), p. 33-53) discuss the possibility that it is a wild banana, see also Graff (2009), p. 64-65; 73). Patch (2011), p. 69 mentions the possibility that it is a palm tree viewed from both above and the side, in which case the long spike would represent a stem holding dates (although if that were the case one would expect to see the dates), or a sedge (which in pharaonic times was a symbol of Upper Egypt).

Function:
Generally accepted is the view that vases decorated with boat scenes, because they have been found almost exclusively in burial contexts, may have served a ritual function, as processions by boat played an important role in the funerary iconography of Egypt throughout history; compare also the boat models that were included in tombs as part of the burial equipment from the late Naqada II period onwards (Patch (2011), p. 64. In later periods, they often represent the journey of the deceased to the afterlife. It is not clear if the early scenes had the same significance, but if so certain ideas concerning the afterlife seem to have been established in Predynastic times already.

However, other suggestions for the role of the boat scenes have also been offered. The cabins for example have been explained as shrines for divinities (Hayes (1953, p. 22), but they may also have had a more mundane function. Patch (2011, p. 70) noted that scenes on such vessels as well as some of those in the Painted Tomb of Hierakonpolis and on the Gebelein painted linen (Late Naqada II; now in the Museo Egizio, Turin (S.17138); for a bibliography for these fragments see Patch (2011), p. 246, cat. 25) may have been intended to revere a solar entity and to celebrate its role in the life and death of the ancient Egyptians.

Vanhulle (2018) has suggested that Predynastic and Early Dynastic images of boats and naval processions were used as a metaphor for the ordered social group, to express complex ideological concepts, the most important of them being the notion of "Order out of Chaos". With the First Dynasty and the arrival of the king as ruler of Egypt and personification of ma'at, boats were no longer needed to express such notions, and from then on were mostly used in iconography and literature as a mere vehicle for common people or for gods and kings, although some texts show that it can still express metaphorical meanings. At the same time he admits that this hypothesis is very speculative for the decorated vases, as the iconography of these is considered to be of funerary and ceremonial nature.

Literature: For Egyptian boats in general see also Reisner (1913).

Dating: Naqada II, circa 3500-3400 B.C. This vase belongs most likely to the early part of the Naqada II period; the facts that a boat is depicted without any humans, that a single branch is shown in the boat, and that no landscape is depicted (mountains, animals), all suggest an early date.

Height 13 cm.

Provenance: H.A.C. Kunst der Antike, Basel; thereafter collection of Prof. Hans Dahn (1919-2019), Lausanne, acquired from the above on 11 June 1953; thereafter with Cahn Basel, TEFAF Maastricht 2020. The object comes with a copy of the inventory card with description and the entry in the inventory list, both handwritten by Prof. Dahn.

2 - An Egyptian Middle Kingdom Wood Coffin Fragment

This is the upper part of a panel from a rectangular wood coffin. Since wood was scarce in ancient Egypt, larger objects were often constructed from smaller pieces of wood, held together by means of dowels. This was also the case here: a dowel is still visible which connected our panel to a lower part.

The panel is painted in black on a layer of white stucco, and contains two lines of hieroglyphic text, reading: "*Words spoken by Re, I have given to you Nephthys under ...*" The sentence ends abruptly, due to a lack of space. Below the top end of four columns of text is visible; just a small part was preserved, not enough to allow us to know what was written in them; only in the column on the right hand side the name of Duamutef can be read.

Coffins were - at least in theory - oriented according to the cardinal axes, the longest side being oriented north-south (Nyord (2014), p. 29). The body was placed in the coffin on his left side, the head towards the north. This meant that the deceased was facing towards the sun rising in the east; two eyes were usually depicted on the long eastern panel of the coffin, near the head end so in front of the face of the mummy.

Texts on coffins are oriented in such a way that they are legible from the corpse's "viewpoint". Hence, on the long sides, they run from the head panel to the foot panel, and on the short sides they run from the front panel to the back panel (Willems (1988), p. 119). This means that the text on our panel, running from right to left, can be either the inside of the head panel, or the outside of the foot panel. The other side of our panel appears undecorated, and therefore does not provide any clues; panels undecorated on the inside or outside are known, although the former is far less common.

It has been argued that our panel is the head panel of a coffin. If this is correct, it may be assumed that the complete sentence should have read: "*Words spoken by Re, I have given to you Nephthys under your head*"; after all, texts and images relating to a specific part of the body can almost always be found on panels near the area where that part of the mummy was resting: for example necklaces and a headrest near the head, sandals near the feet.

It would also imply that the position of Nephthys is at the head end of the deceased, and indeed, on many Middle Kingdom coffins that is the case. Likewise, Isis can usually be found at the feet of the mummy. The short panels of the coffin were not only associated with Isis and Nephthys, they were even considered manifestations of these goddesses (Münster (1968), p. 24-53; 31; Willems (1988), p. 126-127; 134-135; 169-170; Willems (1996), p. 55-56), and therefore Isis and Nephthys were divine embodiments of the coffin ends (Willems (1996), p. 92); Willems asserts that the decoration of the coffin symbolises a ritual situation, derived from the role of the two female mourners sitting at the deceased's head and feet during the burial proceedings. Isis, as the widow of the deceased who was identified with Osiris, would then face him, while her sister Nephthys would wield protection over him from behind (compare also Camacho (2014), p. 136-137). Although this may be the origin of the concept, soon the two goddesses assumed clear cosmic connections with the south and north (Raven (2005), p. 41).

However, the position of Isis and Nephthys was not always consistent. During the Middle Kingdom, but also later, during the New Kingdom and the Third Intermediate Period, Isis is predominantly represented on the foot panel and Nephthys on the head panel (Camacho (2014), p. 136-137). There have however always been exceptions to this rule. Compare for example Lacau (1903-1906), who published coffins with the formula "*revered with god X*", where Nephthys is mentioned on the head panel (for example Lacau I, p. 102-103; 160; p. 171, 174 and pl. XXV), both also where she is mentioned on the foot panel (Lacau I, p. 162; II, p. 21).

About our panel the suggestion has also been made that there is a scribal error in the writing of the name of the sun god Re (a circle with a dot in its middle), which should have been the name of the goddess of the sky Nut (a small pot, often drawn as a circle with a stroke on top of it). It is correct that on most coffins it is Nut who speaks these or similar words. However, the assumption may be incorrect. There are a few other coffins on which indeed Re is speaking the text; see for example the coffins of Wepwautnekht (Pelizaeus Museum Hildesheim, inv. no. 5999 and 6000) (Eggebrecht (1990), cat. no. 17; 35; Eggebrecht (1993), figs. 32-33), which date from the 11th dynasty and were found in Assiut; here Nephthys is placed under the feet, while Isis is placed under the head.

Lapp, in his publication on the typology of coffins, devotes a special paragraph to the "*Words spoken by Re*"-formula (Lapp (1993), p. 129, § 290); all the coffins on which it occurs come from Assiut. He also states that the formula in which Re speaks is typical for Assiut, where the earliest examples of the so-called Götterreden are found in the 11th dynasty; they were also used in the 12th dynasty, but disappeared after that (Lapp (1993), p. 218-219, § 512). On p. 222 (§ 523) he speaks about the "special case Assiut" (plus one coffin from nearby Rifeh), where special texts were used, including the formula in which Re speaks; this is in line with what Willems wrote about Middle Kingdom coffins from Assiut, mostly representing local types which differ markedly from comparable material in the rest of Egypt (Willems (1988), p. 102).

Therefore it seems likely that our panel comes from Assiut. It should also be noted here that, although the hieroglyphs for "*words spoken*" can be written in several ways, the spelling on our panel is consistent with the spelling used in Assiut (Grotenhuis (2020-2021), p. 3327, appendix 6.357, table 6.316).

It is also important to note that on all the coffins with the "*Words spoken by Re*"-formula, the goddess Nephthys is placed under the feet of the deceased (Lapp (1993), p. 129). Therefore our panel was most likely made in Assiut, and was designed as a foot panel of a coffin. The text should read: "*Words spoken by Re, I have given to you Nephthys under your feet*".

There is one more argument that might indicate that it is indeed a foot panel. In the right hand column Duamutef is mentioned. He was one of the children of Horus. The disposition of the chilldren of Horus on coffins was very consistent; Duamutef is invariably present on the front panel, on the left, near the feet (Willems (1988), p. 138, figure 11; Lapp (1993), p. 63, § 160; p. 78, § 187; p. 100, § 233; p. 105, § 244; p. 168, § 387; p. 170, § 396; p. 190, § 436; p. 220, § 516).

Apart from their well known task of protecting the mummy, especially of the inner organs, the children of Horus also had cosmic qualities. The four gods might be personifications of the supports of the sky, and as such be present in "supportive" text columns below the corners of the lid (itself equated with the sky goddess Nut) (Willems (1988), p. 139-141; Raven (2005), p. 41-44). They were usually paired with goddesses, for example Duamutef with the goddess Neith; each duo was preferably orientated in a fixed direction. In texts Duamutef is often associated with the south, or with the feet of the mummy which were positioned in the south (for example in a recitation belonging to the liturgy of the place of embalmment, in the Coffin Texts where he is called one of the ba's of Nekhen (a place in the south of Egypt) or in depictions where is is wearing the white crown of Upper Egypt). Therefore his position in the text columns near the foot-end (= south) of the coffin was in accordance with the theological notions about the god. More precisely, given the official orientation of the coffin, Duamutef was assigned to its south-eastern corner.

If our panel is indeed a foot panel, the place where the name Duamutef appears is exactly the south-eastern corner of the coffin. Precisely the same disposition can be found on the foot panel of Wepwautnekht in the Pelizaeus Museum Hildesheim (inv. no. 6000), mentioned above.

Middle Kingdom, 11th-12th dynasty, circa 2119-1794 B.C.

Width circa 38 cm., height circa 23 cm.

Provenance: Dutch private collection A. De Kock, acquired from collection Ramaekers, Brussels, 1971; thence Dutch private collection P.d.K.; thence with Kunsthandel Mieke Zilverberg, Amsterdam.

3 - A Faience Shabti for the King's Son Ramesses

A superb shabti, made in the style that is usual for the period, but much better than the average example. It was made of Egyptian white faience with details in black and various shades of red-brown. The face is beautifully and naturistically modelled. The figure is shown mummiform with only his hands and head protruding, both coloured. He is wearing a short wig with sidelock, identifying him as sem priest, a title that was usually worn by the high priest of Ptah. The figure holds the usual agricultural implements in his hands, which were executed in relief and not just painted. He also wears a broad collar, consisting of several layers or strings and a row of beads.

A column of wonderfully executed hieroglyphic text along the front, containing much more information than is usual, gives us the titles and the name of the person depicted: he is the king's son Ramesses. He carries the titles "fan-bearer at the right hand side of the king", "chief bowman", "king's scribe", "overseer of the army", and also a title which is more problematic due to the unclear writing; it might read "overseer of the fleet", or "overseer of the foreign lands". The combination of these data is highly interesting, and deserves further research.

First of all, who was this person? He is called son of the king, so a prince, but which one? One Egyptologist has expressed the idea that this is either the second son of pharaoh Ramesses II (who was also called Ramsesses), or even Ramesses II himself when he was a prince under his father Seti I. If this is correct, that would make this a sensational shabti.

However, there are many more options. There was of course a whole series of pharaohs called Ramesses, and among their children were innumerable princes, several of which had the name Ramesses, and it is not always easy to identify these with certainty (see below). We were hoping to identify the owner of this shabti on the basis of the combination of the titles, but so far no positive identification has come up.

In fact, we cannot even be sure that our Ramesses was royal. The name was popular and was given to many non-royals also (see Ranke (1935), p. 218), and the words "king's son" were also used as a title for the viceroy of Nubia in the period in which this shabti was made. The viceroy of Nubia also carried the titles "fan-bearer at the right hand side of the king" and "overseer of the southern countries", so the combination on this shabti with the title "overseer of the foreign lands" could point in this direction. However, as mentioned above, the reading of the word for "foreign lands" is uncertain. More importantly, there are lists mentioning all the known viceroys, and our Ramesses does not appear in this list (see the publication by Müller, 2013).

Background information:
Ramesses II had more than 100 children, born to him by multiple wives. For detailed surveys of these see Schmidt and Willeitner (1994); Leblanc (1999); Fisher (2001); Brand (2016). Much about these children is known thanks to processional lists that appear on various temple monuments, lists that are however often unevenly preserved (Brand (2016), p. 12). We know that the first son born from one of his wives, Isetnofret, was called Ramesses (see for example Brand (2016), p. 14; 17); he was the second son of Ramesses II, following his brother Amunherkhopeshef, the first born son of Ramesses and Nefertari; after his death, prince Ramesses became crown prince for a while (Fisher (2001), vol. I, p. 76-79).

Similar problems arise for the following period, when Ramesses III, being a great admirer of Ramesses II, copied his predecessor in many ways, including the processional lists of princes on temple walls. The genealogy of the 20th dynasty royal family has been debated for decades. Studies are to a large extent based on interpretations of the list of princes in the temple of Ramesses III at Medinet Habu, but this list was never completed. Some titles and/or names were unfilled and additions were made by Ramesses IV, VI and VIII. Furthermore, some princes of Ramesses III were given identical names or titles, and it is difficult for scholars to differentiate them from each other (Demas - Agnew (2012), p. 63-64 with bibliography).

The title "fan-bearer at the right hand side of the king" was an honorary title that could be given to high officials, in particular those who were close to the king either professionally or genealogically. Pharaohs like Eje and Horemheb carried the title before they were enthroned. An ostrich feather, symbol of the title, can be seen in the hands of many of the sons of Ramesses II in depictions on temple walls. Of only few of these princes extensive titles have been recorded, but the title "fanbearer at the right hand side of the king" is always there (see Helck (1958), p. 281-284; Schmitz (1986), p. 1161-1163).

New Kingdom, 19th dynasty.

Height 14,5 cm.

Provenance: Spanish private collection of Dr. Leopoldo Benguerel y Godó, Barcelona, acquired in London in the 1960s; thereafter with J. Bagot Arqueología, Barcelona; thereafter German private collection H.P., acquired from the above on 16 June 2014.

4 - An Egyptian Faience Shabti for Maatptah

A shabti made of Egyptian white faience with details in black, for prince Maatptah. He is shown mummiform with only his hands and head protruding, wearing a short wig with sidelock, identifying him as *sem* priest, a title that was usually worn by the high priest of Ptah.

The figure holds the usual agricultural implements in his hands, and carries a seed bag on his back. He also wears a broad collar, consisting of several layers or strings.

The text on the shabti informs us about the titles and name of the owner:

> *The illuminated one, the Osiris, the sem priest of Ptah, the son of the king, Maatenptah.*

It is generally assumed that Maatptah was a son of Ramesses II, a prince whose full name was Ramesses-Maatptah; not much is known about this person.

For the name Maatptah (meaning “Justice of Ptah”) see Ranke (1935), p. 144, no. 26. A variant spelling with an indirect genitive has been used on several of his shabtis (Maatenptah), compare also similar names like Maatpuptah ("Ptah is Justice", Ranke, p. 144, no. 25), or the alternative spellings of Maatdjehuty and Maatendjehuty ("Justice of Thoth", Ranke, p. 145, no. 3).

New Kingdom, 19th dynasty.

Height circa 16 cm.

Provenance: Spanish private collection of Dr. Leopoldo Benguerel y Godó, Barcelona, acquired in London in the 1960s; thereafter with J. Bagot Arqueología, Barcelona; thereafter with Christoph Bacher Archäologie, Vienna, Austria; thereafter German private collection H.P., Hamburg.

5 - An Egyptian Faience Shabti for Hori

A shabti made of Egyptian faience with details painted, for Hori. He is shown mummiform with only his hands and head protruding, wearing a short wig with sidelock, identifying him as *sem* priest, a title that was usually worn by the high priest of Ptah. The figure holds the usual agricultural implements in his hands and carries a seed bag on his back. He also wears a broad collar, consisting of several layers or strings. The text on the shabti informs us about the titles and name of the owner:

The illuminated one, the Osiris, the sem priest, the greatest of the directors of the craftsmen, Hori.

There were several high priests called Hori, usually indicated in Egyptology by Roman numerals (although various numbering systems exist). Hori I (El-Sharkawy (2008), p. 27, no. 46) lived at the end of the 18th dynasty. Hori II (*ibid*., p. 29-30, no. 65) was the son of prince and *sem* priest Khaemwaset, and the grandson of Ramesses II; he became high priest of Ptah in year 65/66 of that king. Hori III (*ibid*., p. 30, no. 68) was the son of the vizier and high priest Khaemwaset, the son of the mayor and vizier Hori; he lived in dynasty 19-20. Hori IV (*ibid*., p. 30-31, no. 72) was the son of the mayor of Memphis Ptahmes, who also carried the title of his father next to several other titles. He lived either at the end of the 18th dynasty or in the late 19th-early 20th dynasty.

For the persons named Hori see also Maystre (1992), p. 142 and p. 286-290 (nos. 86-92). For the name see Ranke (1935), p. 251, no. 8.

The title "greatest of the directors of the craftsmen" (*wr xrpw Hmwwt*) indicates that this person was high priest of Ptah, the deity of Memphis who himself was the god of craftsmen and architects. For the reading of the title see El-Sharkawy (2008), note 4 on p. 36-38; (2009), p. 210 and note 1; as a title for the high priest of Ptah see *idem* 2009 note 2. In the New Kingdom the words were also used as a personal name (Ranke (1935), p. 81, no. 18).

New Kingdom, 19th dynasty.

Height circa 13 cm.

Provenance: Private collection, acquired from Gallery Drees Archeo, Brussels, 1980; thereafter with Hixenbaugh Ancient Art, New York; thereafter German private collection H.P., Hamburg.

6 - An Egyptian Inscribed Heart Scarab

A beautiful heart scarab, made from mottled jasper, sage-green in colour with inclusions in beige and darker green. Every feature of the scarab is carefully rendered. The pronotum (dorsal plate of the prothorax) and the elytra (wing cases) are delineated by incised double lines. The head is rectangular and is flanked by laterally bulging eyes; the clypeus (front plate) is semicircular and frilled. The legs are tucked beneath the body.

The flat underside of the scarab is inscribed with eight lines of hieroglyphic text, separated by seven straight lines, taken from spell 30 in the Book of the Dead. The text reads as follows:

> *To be spoken by the Osiris* [blank]
> *He says: O, my heart of my mother, my heart of my mother, my heart*
> *that I had on earth. Do not stand*
> *against me as witness in front of the lords, do not say*
> *against me: "He did really do it", do not make*
> *a case against me beside the great god,*
> *Hail to you, my heart, hail to you*
> *my heart, hail to you my entrails.*

The text of the spell abruptly ends, due to a lack of space. This is a very common phenomenon on heart scarabs, very few of them carry the complete text of the spell. However, for an Egyptian this did not mean that he had incomplete or only partial protection. The ancients believed in the principle of representation, comparable to the concept of *pars pro toto*; this can be seen on funerary papyri, but also on the walls of sarcophagi and tombs. Lack of space and/or finances often forced Egyptians to shorten texts and make a selection, recording only the most important spells and even those only in a fragmentary form. The outcome would be a collection of representative elements, a kind of summary. From the religious viewpoint, such shortened spells and formulas retained their full meaning and magical function and possessed an equal magical power (for the principle, see Niwinski, p. 17-22).

What is most remarkable about this piece is the fact that the expected name of the owner is absent. The text starts with "To be spoken by the Osiris", then leaves an empty space and then continues with "He says".

Funerary objects were often made to order for a specific individual by professional artists (papyri, sarcophagi, shabtis, and other objects like heart scarabs); in that case the name, filiation and titles of the client were incorporated in the text from the start. In other cases pieces were prefabricated in funerary workshops, leaving open spaces for the name of a future buyer to be filled in later, once the object had been purchased. Such objects were offered for the clients' choice in what must have been the equivalent of a modern showroom (Niwinski (1989), p. 18; Kockelmann (2017), p. 72-73).

Once bought, the object would be inscribed with the name of the owner, sometimes by the same scribe who wrote the rest of the text, but sometimes also by another scribe: a different handwriting and/or a different tone of ink can occasionally be seen, for example on the wooden anthropoid coffin of Taiuy (British Museum, inv. no. EA54350), on the famous Book of the Dead papyrus of Ani (British Museum, inv. no. EA10470,4; Goelet (1998), p. 142), where even a misspelling of the name occurred, on the papyrus for Irtyuru (pMilbank, Oriental Institute Museum, inv. no. E10486, Scalf (2017), p. 246-301, catalog no. 15) or on a heart scarab (Oriental Institute Museum, inv. no. E15020; Scalf (2017), p. 185, catalog no. 7). It should be noted that a different handwriting can also indicate reuse (compare Cooney (2018); Kockelmann (2017), p. 68).

Another interesting example is a heart scarab which instead of the name contains the words: "To whom is said: So-and-so". This might imply that the name of the owner was unknown to the person who made the scarab, but also that this scarab was a template for the production of other specimens, on which "So-and-so" had to be replaced by the buyer's name (Scalf (2017), p. 190, catalog no. 9).

In very rare cases objects have surfaced which still have open spaces for the name; perhaps these were never bought by a client, but more likely is that after the sale the scribe forgot - or didn't bother - to add the name; after all, not many ancient Egyptians would have discovered this, since most were unable to read.

For examples were the name was never filled in see the papyrus of Iufankh in the Turin Museum (Kockelmann (2017), p. 73), the master copy for the papyrus of Ankhesenmut in Cairo (Biesbroek (1993), p. 37-40; 139), and a heart scarab (Scalf (2017), p. 184, catalog no. 6).

Background information:
The ancient Egyptians did not only wear amulets to protect them against dangers in their lifetime, they also used amulets to ward off dangers in life after death (which after all was considered a continuation of their life on earth, in a different form). To this effect amulets, such as the wedjat-eye, were placed within mummy bandages. A special category was the so-called heart scarab, which was usually positioned close to the physical heart, on the left side of the chest, or sometimes mounted in a pectoral and hung around the neck (Scalf (2017), p. 183); the practice is known since the 13th dynasty. The heart scarab combined two powerful thoughts.

The scarab was associated with the daily rebirth of the young god Khepri, "he who comes into being" (which is what his name means), so the morning sun. His name was written with the sign of a beetle (*kheper* in Egyptian). The Egyptians observed that this beetle rolls dung into balls (which are used as a source for food or as brooding chambers). They saw a parallel with the sun disk, travelling across the sky and through the underworld, more specifically being carried through the underworld and being pushed above the horizon by Khepri. Scenes of Khepri in this context can be found in the last hours of the Amduat (a composition of texts and images illustrating the nocturnal journey of the sun), where he is ready to pass the border of the underworld at the end of the twelfth hour. But the Egyptians also noticed that some scarab beetles live in dung; seeing the animal coming out of it again reminded them of the sun coming out of the earth spontaneously.

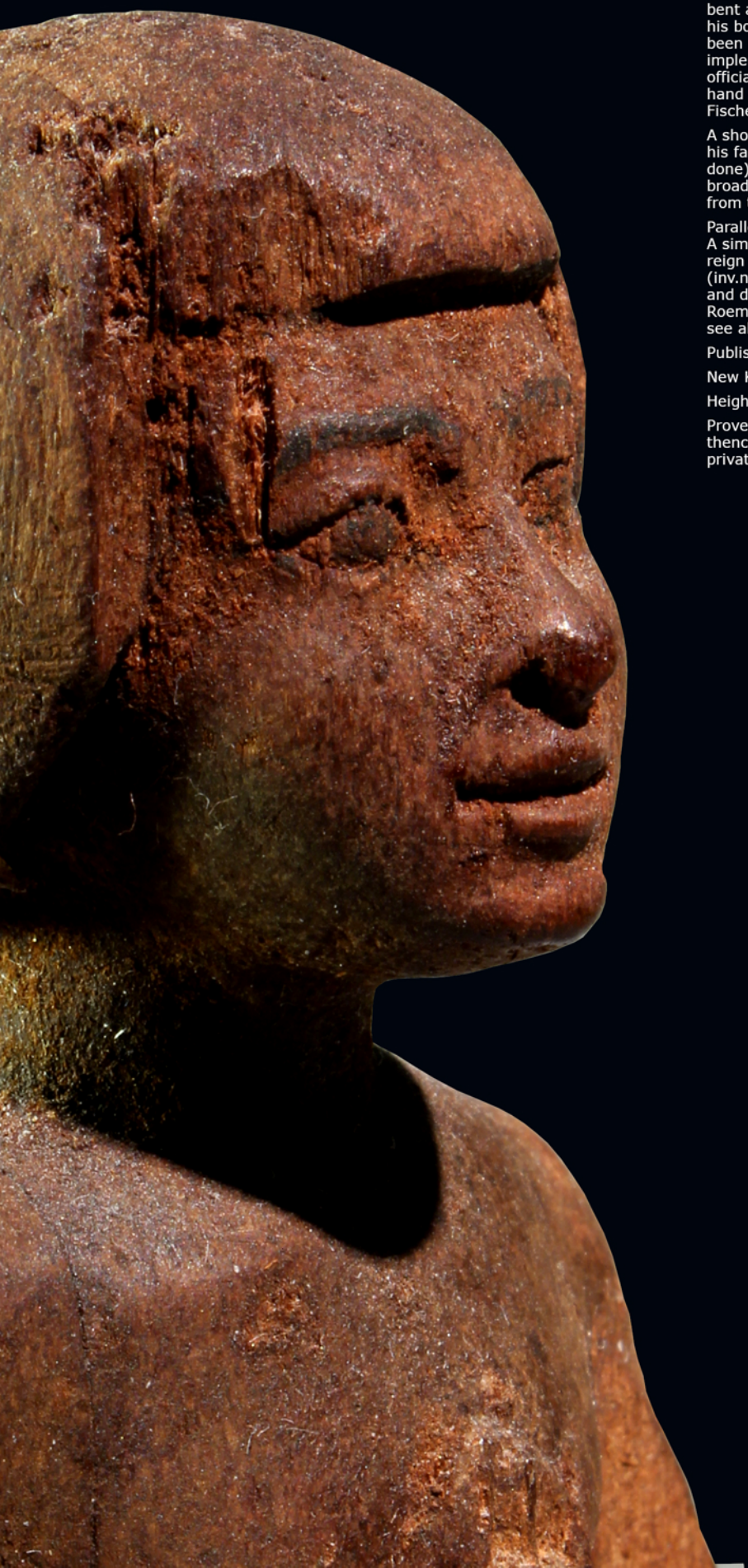
At the same time, the heart scarab provided protection at one of the most dangerous moments after death. The Egyptians believed that each person would be judged in the hereafter. Book of the Dead spell 125 contains an account of what happened during the judgement. In the presence of 42 judges, one for each nome of Egypt, the deceased would speak a text called the "negative confession", stating that he did not commit a variety of sins (with an emphasis on anti-social conduct). The spell is usually accompanied by a vignette showing the heart (not only the center of life but also the seat of thought, so of intelligence, memory, and moral values) being weighed against a figure of the goddess Ma'at or her symbol, a feather; Ma'at was the embodiment of truth, justice, righteousness and order. Anubis is present, adjusting the scales, and Thoth records the verdict. Next to the balance the monster Ammut ("Devouress") is waiting, part hippopotamus, part crocodile, and part lioness. If the deceased would fail the test, Ammut would devour the heart, or in some variants the whole deceased, which meant the "second death" or complete annihilation (Andrews (1994), p. 56-59; Pinch (1994), p. 34; 155-156).

It is during this process that the heart scarab was supposed to provide magical protection. In the Book of the Dead one can find two spells ensuring that the heart will not offer negative testimony against its owner. In spell 27 the deceased says: "*My heart belongs to me, for I have power over it. It will not tell what I have done*" (Scalf (2017), p. 183). And in spell 30 (with variant texts in spell 30A-B) the heart is addressed and given instructions about how not to testify against the deceased. In a postscript the indication is given that the spell is to be spoken over a scarab amulet, which must be made of green stone (nemehef in Egyptian, which so far has not been identified with certainty), anointed with oil, ritually activated, and put in "the place of a man's heart" (which does not imply that it replaced the real heart in the mummy). To make the magic even stronger, the heart scarab could be inscribed with this spell, or part of it.

New Kingdom, 18th - 20th dynasty, circa 1550 to 1070 B.C.

Length 4.8 cm, width 3.5 cm, height 2.2 cm.

Provenance: Canadian private collection of Richard C. Lambert, acquired in Egypt in 1894-1896; thence by descent; the whole Lambert collection of 121 objects was examined in 1982 by the Royal Ontario Museum in Toronto, Canada; an illustrated list of all 121 objects was made later; in this list the heart scarab carries the number 112.



7 - A New Kingdom Wood Statuette of a Man

A small but extremely fine statuette of a standing man, made of wood with remnants of the original black paint.

The man is dressed in a short, pleated kilt. He is depicted standing, the feet side by side. His left arm, now partly lost, was bent and held to the chest. His stretched right arm is held against his body in a classical position. The right hand is clenched and has been pierced, probably to hold a sceptre, staff or baton or other implement that can sometimes be seen in the hands of high officials, such as the peglike object often seen in the clenched hand of male dignitaries from the Old Kingdom onwards (see Fischer (1975), p. 9-21).

A short, straight wig frames the finely modeled face. The details of his face were not just indicated or traced in paint (as was often done), but the large, almond shaped eyes, the eyebrows, the broad nose and the mouth with fleshy lips were carefully sculpted from the wood. The details are painted in black.

Parallels:
A similarly small wood statuette of far less quality, dating to the reign of Akhenaten, can be found in the Louvre Museum Paris (inv.no. E11563). Another one, similar in posture but much larger and depicting royalty, also dating to the same period is in the Roemer- und Pelizaeus-Museum Hildesheim (inv.no. RPM 6003); see also Seipel (2001), no. 31.

Published: Galerie Eberwein, *Antike Kunst, Katalog 2016*, no. 17.

New Kingdom, 18th dynasty, circa 1350 B.C.

Height 12,2 cm.

Provenance: German private collection, acquired circa 1990; thence Galerie Eberwein Ancient Art, Paris; thence German private collection H.P., acquired from the above on 22 June 2015.

Bes

The god who is usually called Bes was in fact the personification of a whole group of very similar gods, whose characteristics are too much muddled for us to be able to differentiate them and who, therefore, are all commonly referred to as Bes.

Bes is a god with a remarkable appearance; his face, surrounded by a lion's mane and with his tongue often sticking out of his mouth, is quite gruesome, and so is his body which is that of a dwarf, with short crooked legs and usually a tail; normally he is wearing an animal skin and a headdress with feathers. Often he is holding one or more knives or snakes.

His main task is to give protection, especially in circumstances where dangers are lurking, such as during childbirth; so-called magical knives, used in the Middle Kingdom during rituals surrounding childbirth, depict Bes and other protective creatures; similarly, in later periods, Bes is present in the so-called birth house (*mammisi*) in temples.

But dangers were not only lurking during difficult moments, they were also feared in daily life. During the night people were sleeping, unaware of what was happening around them; to protect them, representations of Bes (or similar gods, like Taweret) were put on furniture like beds and headrests. Depictions of the god were also worn as amulets as a general protection against evil.

The face of Bes also appears on magical stelae, usually above the image of the child Horus. Although there may be a connection with his function as a protective god, the accompanying texts on the stelae inform us that Bes is here regarded as the old sun god, who is rejuvenated in the (solar) child.

The god was also associated with several musical instruments. In the Third Intermediate Period he was often depicted playing a stringed instrument, either a lyre or a long-necked lute, but already since the New Kingdom he is shown playing the (double) flute, or a drum or tambourine (Andrews (1994), p. 40 and fig. 37c; Romano (1989), p. 70-71; 109-110, and for the catalogue numbers see index on p. 117; for comparable images in bronze see Roeder (1956), p. 99-100, § 141).

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 engaged in protecting mother and child (see Meeks (1992); Bulté (1991), p. 102, 108-109; Te Velde (1995), p. 330).

8 - An Egyptian Faience Two-Sided and Bichrome Openwork Amulet of Bes

A bichrome amulet in the form of the god Bes, depicted standing with his hands resting on the knees. He is wearing a large feather headdress. Details were added in applied yellow; his ears, eyebrows and nose were indicated in one continuous line, giving the amulet a stylized, almost modern look. The amulet was intended to be worn, since it was pierced horizontally for suspension.

Ptolemaic to Roman Period, 1st century B.C. - 2nd century C.E.

Height 5.6 cm.

Provenance: UK private collection; thence Christie's London, 29 October 2003, lot 159; thence Dutch private collection.

9 - A Rare Egyptian Amulet of Bes Playing the Tambourine

A turquoise blue faience plaque showing the god Bes in profile. The god is here shown playing the tambourine, a percussion instrument that he used to ward off evil. His left hand is holding the instrument and with his right hand he is beating a rhythm.

Rather difficult to date exactly, most likely New Kingdom (1550-1070 B.C.), possibly somewhat later.

Height 3.1 cm.

Provenance: With Sumer Gallery, New York, 1985; thence US private collection; thence Christie's New York, Ancient Jewelry, 9 December 2004, lot 74; thence Dutch private collection.

10 - A Large Egyptian Faience Amulet of Bes

A spectacular and very large amulet, made of glazed Egyptian faience with a rich blue colour. The god is portrayed as a nude dwarf on an integrated base. His large feather crown is highlighted with dark blue markings. The god is shown standing with his hands on either side of his protruding belly, his tail between his legs. A suspension loop above.

Third Intermediate Period, 21st dynasty, circa 1070 - 945 B.C.

Height 7.5 cm.

Provenance: From the private collection of Jerome M. Eisenberg (1930-2022), New York, acquired in November 1984; sold to a private Virginia collector on 19 August 2014; thence Sands of Time Ancient Art, Washington, DC.

11 - A Limestone Stela of Bes

A limestone stela showing the god Bes in front view and nude. 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.

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

Height 23 cm.

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

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.

12 - A Large Faience Openwork Plaque of Sekhmet-Mut Nursing a Lion-Headed Child

A rare and very large flat-backed and openwork object, made in glazed Egyptian faience with a beautiful blue-green colour and dark highlights. Depicted is the syncretistic goddess Sekhmet-Mut, with the body of a female human and the head of a lioness. She is wearing the Double Crown of Upper and Lower Egypt, also known as the *sekhemty* (or its Greek form, the *pschent*), the two Powerful Ones, a combination of the white crown of Upper Egypt (*Hedjet*) and the red crown of Lower Egypt (*Desheret*).

With her right hand the goddess is offering her breast to a standing youthful child, who also has the head of a lion and a human body; this is most likely the god Nefertem, her son. The left hand of the goddess supports the head of the young god.

The goddess is seated on a low-backed throne, the side of which is decorated with a winged serpent, extending his protecting wings. The throne of Sekhmet is often decorated with snakes; these are commonly interpreted as a representation of one of the decans; Egypt knew 36 decans, each dividing the twelve zodiacal signs into three periods of ten days; usually the animal is the god Nehebkau, who in this period was considered a source of protection in the land of the living and in the underworld (Shorter (1935); compare Kákosy (1982a), p. 165; 176-177; 183; see however Nemeth (2012), p. 60, for the identification); this god is primarily shown as a serpent or as a semi-anthropomorphised serpent, but he can also have wings (Kákosy (1982b), p. 145-148; Lucarelli (2010), p. 5). According to Wilkinson (2017) the iconography of a winged serpent likely symbolised the protection the animal would bring.

The oldest scene in which a goddess is breastfeeding a child can be found in the mortuary temple of Sahure (5th dynasty) at Abusir, showing Nekhbet nursing the king as a young boy (Borchardt (1913), p. 35-36; pl. 18); for an overview of different goddesses (Hathor, Nekhbet, Renenutet, Werethekau and others) suckling the king or an infant deity see Elhabashya - Abdelgawad (2019), p. 3. For Werethekau see also Ouda (2016). Suckling here is a motif connected with coronation (Ouda (2016), p. 1; Goebs (2002), p. 244 and note 50 with further literature).

As an amulet the scene is relatively rare. Andrews (1994, p. 23 and fig. 19c) mentions an unusual form of a suckling goddess in the British Museum (inv. no. EA11314), also from the Third Intermediate Period, where a lion-headed goddess (which she calls Sekhmet-Mut) is standing to suckle a pharaoh. For another parallel see Blanchard (1909), p. 11 and plate XII, no. 48.

Background information:
Sekhmet was a lion goddess, associated with battle and war, and a solar deity. Her name means "Powerful One", which not only had to do with the character of a lion, but also illustrates her task in protecting the king and destroying his enemies. She was often associated with Mut, Wadjet, Tefnut and Hathor, who also had a fierce side, and with the cat Bastet who represented her softer side; a text in Dendera speaks of "raging like Sekhmet and friendly like Bastet". Another illustration of her fierceness is the fact that she could destroy even Egypt itself, by bringing illness and plague, and at the same time was believed to be able to cure whoever was ill. Priests of Sekhmet were often also doctors. Sekhmet was especially associated with Memphis, where she was the wife of Ptah and the mother of Nefertem in the triad of Memphis. She was also the mother of the lion god Mahes.

Nefertem is primarily known as the god of a water flower, but originally he was the primeval god, the young sun or Atum who came out of the primeval waters of Nun (like the water flower from which he emerged and with which he was associated) and who created the world. According to the Pyramid Texts of the Old Kingdom Nefertem once ruled alongside Re, the former over mankind and the latter over the gods. Later, Nefertem was still called "He who protects the two lands". He was seen as the god of light who drove away darkness as well as enemies, which may have contributed to Nefertem being associated with a lion. Nefertem was the son of Ptah and Sekhmet in the triad of Memphis, but in variant myths also other lion goddesses are mentioned as his mother, such as Wadjet or Bastet.

Published: Royal Athena Galleries, *Art of Ancient Egypt* (May 1982); Royal Athena Galleries, *Art of the Ancient World* (1992), no. 377; *Minerva*, volume 7, no. 1 (January-February 1996), p. 24; Royal Athena Galleries, *Art of the Ancient World*, Volume XXVI (2015), no. 235.

Third Intermediate Period, circa 1070-664 B.C.

Height 9.8 cm.

Provenance: Royal Athena Galleries, New York and La Jolla, California, before 1982; published in their 1982 catalogue; collection of the US television industry entrepreneur John Kluge, acquired from the above in the early 1980s; with Royal Athena Galleries again in 1992; private collection of Jerome M. Eisenberg, New York; thereafter with Sands of Time Ancient Art, Washington DC.

13 - An Egyptian Wood Statuette of Osiris

A finely carved wood statuette of the god Osiris, depicted in the traditional standing mummiform pose, his arms protruding from underneath the enveloping mummy wrappings. He is holding a crook and flagellum across his chest, the crook in his left hand and the flail in his right hand. The position of the hands at the same level is what is usually referred to as the Middle-Egyptian position (see Roeder (1956), § 224; however, specimens with the hands in this position are known to have come from the Delta also, so it is not necessarily an indication that this statue comes from Middle Egypt).

Osiris is wearing the atef crown which has a rather elaborate form: the white crown of Upper Egypt is flanked by feathers and rams horns; a central uraeus (a protecting cobra) is showing its hood, the rest of its long body running up all along the crown. The god also wears a false beard, and is standing on an integral rectangular plinth. There is a tenon projecting from beneath the plinth, intended to attach the statuette to a larger base.

Published: Kokusai Bijutsu, Sixth International Art Exhibition (Tokyo, Japan, 1978), no 47.

Third Intermediate Period, circa 1070-664 B.C.

Height 15.3 cm including a tang below the plinth.

Provenance: Mitsukoshi Department Store, Tokyo, Japan - exhibited and published in 1978; thereafter with Helios Gallery Antiquities, Wiltshire, United Kingdom.

14 - An Egyptian Amulet of Isis Mourning

A light blue Egyptian faience amulet in the shape of a trapezoidal plaque, modelled with a flat underside and pierced for attachment on the mummy wrappings.

Depicted in raised relief is the goddess Isis, kneeling on a rectangular plinth and facing right. She holds her right hand in front of her face in a gesture of mourning. On top of her head, with its tripartite wig, she wears the throne emblem.

For Isis (and her sister Nephthys) as mourning women see the text of the amulet below; also compare Andrews (1994), p. 48.

For similar amulets see the Walter Art Museum, Baltimore, MD, inv.no. 48.1637: Garside (1980); Andrews (1994), fig. 66d (British Museum, inv.no. EA54924; rather worn, depicting Isis according to Andrews, but Nephthys according to the British Museum database).

Late Period, 26th - 30th dynasty, ca. 664 - 342 B.C.

Height 4.1 cm.

Provenance: US collection of John J. Slocum (1914-1997); thence Sands of Time Ancient Art, Washington, DC. John Slocum collected most of his antiquities while serving as US cultural attache to Egypt in the 1960s. He later served as Assistant to the Director of The Smithsonian, was appointed to the Presidential Cultural Property Advisory Committee, and was a Trustee Emeritus of the Archaeological Institute of America.

15 - A Large Egyptian Amulet of Isis

A much larger than average flat-backed amulet, with two drilled holes for attachment on the mummy wrappings. The object was made of Egyptian faience in a blueish green colour, and represents the goddess Isis. She is shown kneeling on a rectangular plinth, her right hand and arm resting on her leg. On her head she wears her characteristic emblem, the throne, which writes her name. Her well-cut face is framed by a striated tripartite wig. The goddess is looking to the right.

Traditionally Isis and her sister Nephthys are depicted in a similar pose, sometimes with one arm raised in a gesture of mourning, sitting at the feet and head of the corpse of their brother Osiris. They are also mentioned on the foot and head panels of rectangular coffins, and this is mirrored in the position of the two female mourners sitting at the deceased's feet and head during the burial proceedings. Isis, as the widow of the deceased who was identified with Osiris, would sit at the feet so that she could face him, while her sister Nephthys would wield protection over him from behind. However, although Isis is predominantly represented at the feet and Nephthys at the head, the positions of the two goddesses sometimes change; for more information see object no. 2 in this catalogue.

One can imagine that our amulet was once paired with a similar piece depicting Nephthys. Placed on the upper chest of the mummy, they would afford it the same protection that they gave to the mummy of Osiris (Andrews (1994), p. 48).

Late Period, 26th - 30th dynasty, ca. 664 - 342 B.C.

Height 7.3 cm.

Provenance: Swiss private collection of Kate Hartmann, Geneva, Switzerland, acquired between 1912 and 1954; thereafter with Bigler Fine Arts, Dr. Robert Bigler, Ruschlikon, ürich, Switzerland, purchased on the German art market in 2018.

16 - A Rare Egyptian Amulet of Two Conjoined Animals

An extremely rare green glazed faience amulet depicting the conjoined foreparts of two recumbent animals, a lion and a bull, facing away from each other. The bull is shown with a solar disk between its horns. A ribbed suspension loop is located above, behind the heads of the animals, possibly intended to depict the rising sun. On an integral plinth.

The amulet evokes the more traditional image of Aker, two couchant lions, who according to a funerary text represented yesterday and tomorrow, and between who the sun would rise in the morning (often depicted between the animals as the sun disk, sometimes within the horizon). Aker is rarely seen as an amulet, but more often on funerary papyri (in particular a vignette accompanying spell 17 in the Book of the Dead) and on tomb walls, but also on one of the headrests of Tutankhamun, identifying the head resting on it, between the lions, with the rising sun.

Background information:
Aker is usually depicted as a flat sign (the hieroglyph for earth), terminating at both ends in the front part of a lion, often with a human head, like a sphinx. Aker was a personification of the earth, like Geb. As such the god had a positive side as well as a negative side, which generally was less stressed. He represented the feared realm of the dead in the dark earth, in which the deceased could be hindered when travelling; but at the same time, more importantly, it was from Aker that the dead would arise into the light of the day, exactly like the sun god, who journeyed through the earth each night; for this Aker would also help the deceased by protecting him against the snakes that live in the earth. Because of these functions, amulets in the shape of Aker were often given to the deceased.

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

Length 2.8 cm.

Provenance: With Secret Eye Gallery, New York, 1979; thence US private collection; thence Christie's New York, Ancient Jewelry, 9 December 2004, lot 80; thence Dutch private collection.

17 - An Egyptian Black Stone Miniature Magical Stela

A small stone magical stela, depicting on the front in raised relief a standing figure of Horus the child, the son of Isis, who in this context is often called the saviour. He is standing on crocodiles and is grasping snakes with his left hand and a scorpion with his right hand; another creature in his right hand is difficult to identify, but based on parallels might be a lion. Over his head the face of the god Bes is visible.

The reverse carries six lines of hieroglyphs, and there is also a column of text on each of the sides. However, although some noxious creatures can be discovered among these hieroglyphs, the signs are rather garbled and make no obvious sense.

Background information:
Standing on crocodiles expressed the same idea as grasping other dangerous animals that could sting or bite: by doing so the young god shows that he has conquered them, which equalled triumphing over the forces of evil in general. The background is the story in which Isis decided to hide her newborn son Horus in the marshes in the Delta, to prevent his uncle Seth, the murderer of Horus' father Osiris, from finding him. In the Delta the child was exposed to all kinds of other dangers, but thanks to magical powers managed to overcome these.

Most magical stelae show the face of Bes above Horus. Although Bes was primarily a protective god, the accompanying texts on the stelae inform us that Bes is here regarded as the old sun god, who is rejuvenated in the (solar) child.

Large stone magical stelae were set up in temple precincts, where water was poured over them to absorb the magic of the images and spells with which they were decorated. When drunk, this water would afford prophylactic protection against noxious animals or cure those who were already stung or bitten (Andrews (1994), p. 38-39). One of the largest, and most famous, is the Metternich Stela in the Metropolitan Museum of Art, New York (Allen (2005), p. 49-63, no. 52). However, it seems likely that small stelae like the one on offer here were used as an amulet, giving magical protection, rather than being used to impart its magic to water poured over it for drinking (Allen (2005), p. 64, no. 54). For such stelae see also Sternberg (1999), vol. I, p. 94f.

Such stelae are often called a cippus, although this word originally indicated a small, low and usually inscribed stone pillar set up as a marker (milestone, landmark, boundary post, gravestone or marker of another sacred place) in ancient Greece and Rome.

Late Period, after 650 B.C.

Height 3.3 cm.

Provenance: UK private collection; with Bonhams Knightsbridge London, 30 October 2003, lot 38; thence private Dutch collection.

18 - A Rare Egyptian Amulet of Pataikos and Anubis

An extremely rare turquoise blue glazed faience amulet showing the gods Pataikos and Anubis, positioned back-to-back.

Both gods are depicted in their most common appearance: Pataikos as a dwarf with short crooked legs and a bald head, and Anubis as a man with the head of a jackal; he is wearing a pleated kilt. A hole for suspension between their heads. On an integral plinth.

Background information:
Pataikos was a god (or perhaps a member of a whole group of similarly looking gods) who gave protection. He is mostly known from amulets. In some cases he is shown standing on crocodiles (a symbol of his triumph over them) and having snakes and other dangerous animals in his hands. In many ways he resembles the god Harpokrates on magical stelae.

Pataikos was also associated with Ptah and Ptah-Sokar. The name Pataikos goes back to Herodotus, the Greek writer who visited Egypt in the 5th century BC. He tells us that a statue of the god Ptah was kept in the temple of Memphis, which had the shape of a dwarf and which reminded him of a statuette in similar shape in Phoenicia. He also informs us that the god represented as a dwarf was regarded as the son of Ptah.

Anubis was the god of the necropolis and of embalming, but his tasks not only included to take care of the mummy but also to destroy all enemies of Osiris, to assist during a ritual called "Opening of the Mouth" before the funeral, or in general to ensure a good burial as well as offerings. The Old Kingdom Pyramid Texts add that Anubis was responsible for counting the hearts. He also took part in the judgement of the dead, where he could be seen (vignette for spell 125 of the Book of the Dead) leading the deceased to the scales on which the heart would be weighed and subsequently towards Osiris.

He was the son of Osiris and Nephthys, according to one ancient Egyptian tradition; in other versions he is called the son of the sun god Re, and his mother can also be Bastet.

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

Height 2.7 cm.

Provenance: With Harmer Rooke Gallery, New York, Auction 65, 1995, no. 122; thence US private collection; thence Christie's New York, Ancient Jewelry, 9 December 2004, lot 74; thence Dutch private collection.

19 - A Rare Egyptian Glazed Steatite Pataikos Amulet

This is a rare amulet showing Pataikos, a protective god. He is depicted, as usual, as a dwarf with short crooked legs and a fat belly, standing on two crocodiles (a symbol of his triumph over them). On each shoulder an animal is visible, which has been explained as a monkey, but might also be a falcon as on similar Pataikos amulets (Andrews (1994), p. 39). On this amulet the god is wearing an elaborate crown, called the *hemhem* crown. A hole for suspension is pierced horizontally behind the dwarf's head.

In many ways Pataikos resembles the god Harpokrates as he is commonly depicted on magical stelae (most prominently on the Metternich Stela in the Metropolitan Museum of Art, New York): standing on crocodiles and with serpents and other animals in his hands, animals over whom he has power. Myths inform us that as a child Horus was threatened by his uncle Seth, so that his mother Isis had to hide her son in the Delta. There he had to face all kinds of dangerous animals, but with the help of his mother he survived.

The other side of the amulet depicts a winged goddess in relief. She is most likely Isis, with on her head the cow’s horns and sun disk, typical emblems of the goddess as a mother. With her outspread wings she offered protection, both to her child when he was in danger and, in an earlier occasion, to the body of her husband Osiris. On both sides she is framed by a large feather, symbol of cosmic order and truth. This scene too is a feature that can be found on other Pataikos amulets (Andrews (1994), p. 39).

The base of the amulet carries a hieroglyphic inscription in relief, which includes the words *iy m Htp*, either "come in peace" or the personal name Imhotep.

According to Andrews (1994, p. 39) this type of amulet first appeared in the Third Intermediate Period.

Such stelae are often called a cippus (so also in Andrews (1994), p. 38), although this word originally indicated a small, low and usually inscribed stone pillar set up as a marker (milestone, landmark, boundary post, gravestone or marker of another sacred place) in ancient Greece and Rome.

Background information:
For Pataikos see the text for object 18 in this catalogue.

The *hemhem* crown was a more elaborate version of the atef crown. Its basic form consists of three bundles of reeds tied together, decorated with ostrich feathers and sometimes uraei and sun disks, all on top of a pair of long, spiral ram's or sheep's horns. The name of the crown was derived from the Egyptian word *hmhm*, to roar, to cry; the name might indicate that the crown was related to warfare; it was also connected to the rising of the sun and its rebirth (during which, according to mythology, a battle took place).

Papyrus Carlsberg VII, 17 calls the crown "*the great atef of Re and Osiris*", making clear that these complementary deities manifest themselves in the crown. The symbolism of the hemhem therefore implies the cycle of becoming and passing away, and according to this text it is in turn related to the cyclical rejuvenation and ideas of rebirth (Budde (2003) p. 53-55).

Third Intermediate Period - Late Period, circa 1070-332 B.C.

Height circa 2.5 cm.

Provenance: Collection of the well-known Egyptologist William A. Ward (1928 – 1996), acquired in the 1960s; thence collection of D. Corsett, Arizona, U.S.A., 1996; thence Christie's New York, Ancient Jewelry, 9 December 2004, lot 74; thence Dutch private collection.

20 - A Large Egyptian Bronze Statuette of Khonsu with Silver Inlaid Eyes

A large statuette of a god who is relatively rarely depicted in bronze, with an inscribed base and eyes that are inlaid with silver.

The god is shown in a striding position, his left foot forward, on a rectangular base with carries an inscription: "*May Khonsu give life ... Padi-Osiris*". His left arm is held next to his body with his hand clenched. He is depicted as a young chubby boy, with the side-lock of youth, naked, with one finger of his right hand pointing towards his mouth. He is wearing a skull cap, with a uraeus protruding from the forehead, and an elaborate version of the so-called *hemhem*-crown. Around his neck he is wearing a broad collar, consisting of several layers, and a pendant, probably the heart amulet that some child deities wear, identifying them as heirs and protecting them (Malaise (1975), p. 122-129; Sandri (2006), p. 102-103; Budde (2010), p.3).

The statuette shows many details that are commonly seen as attributes of child deities, above all Harpokrates (the Greek form of the Egyptian name *Her-pa-khered*, Horus the child). However, the inscription on the base identifies the god as Khonsu. This was the god of the moon; his name (translating as "he who wanders") described the movement of the moon across the sky. The god was often associated or identified with Harpokrates, both gods being children (both bearing the epithet *pa-khered* since the later New Kingdom (Yoo (2012), p. 152-153). As a result Khonsu was occasionally also shown with the attributes of Harpokrates.

For Harpocrates see for example Sandri (2006); Yoo (2012), p. 73-77; for Khonsu see Yoo (2012), p. 113-163. For the syncretism of Harpokrates and Khonsu *ibid*., p. 223.

Background information:
The statuette shows several details that are significant iconographic markers of child deities (Budde (2010), p. 2-3). The index finger at the mouth was an indication of childhood, although the classical authors later understood it to be a gesture of silence; see for example the Roman scholar Marcus Terentius Varro (116-27 B.C.), who wrote: "*Harpokrates with his finger makes a sign to me to be silent*" (*De Lingua Latina* V, 57) or Publius Ovidius Naso (43 B.C.-17/18 C.E.), who wrote about "*the god who urges silence with his finger*" (*Metamorphoses, Liber IX*, 692). The notion of the god with the finger to the mouth was known already in the Pyramid Texts of the Old Kingdom, where Horus is described as the "*young boy with his finger in his mouth*" (Pyramid Texts of Teti, spell 378, §663c; Sethe (1908), p. 364; Allen (2005), p. 88 and 95).

The side-lock of youth (see Tassie, 2005) was also known an a hieroglyphic sign for the sound *khered* (child, being young, to rejuvenate) and for the sound *rnpi* (to regenerate), referring to the principle of regeneration, which child deities guarantee. The nudity of the child possibly symbolided renewal and fertility (Derriks (2001), p. 61-67; Goelet (1993), p. 22-25), and rolls of belly fat denoted abundance.

The *hemhem*-crown is a more elaborate version of the atef crown. The basic form of the *hemhem*-crown consists of three bundles of reeds tied together, decorated with feathers, uraei and sun disks, all on top of a pair of long, spiral ram's or sheep's horns. The name of the crown was derived from the Egyptian word *hmhm*, to roar, to cry; the name might indicate that the crown was related to warfare; it was also connected to the rising of the sun and its rebirth (during which, according to mythology, a battle took place).

Papyrus Carlsberg VII, 17 calls the crown "*the great atef of Re and Osiris*", making clear that these complementary deities manifest themselves in the crown. The symbolism of the *hemhem* therefore implies the cycle of becoming and passing away, and according to this text it is in turn related to the cyclical rejuvenation and ideas of rebirth (Budde (2003) p. 53-55).

The association of Khonsu and Harpokrates is much older than the statuettes depicting the gods. Already the Coffin Texts of the Middle Kingdom describe how Isis enabled Horus to become the lord of the night sky (so the moon; Coffin Text Spell 760; De Buck (1956), p. 390). In accordance with the Egyptian principle of duality, the notion of the moon child was conceived in opposition to that of the solar child; it was first associated with Khonsu-pa-khered (Dégardin (2000); Budde (2010), p. 6). Khonsu-pa-khered was also called "*the one who repeats the births of Horus as a regenerated boy*" (Budde (2010), p. 5).

The worship of child deities did not become prominent in temple cult and private devotion before the Third Intermediate Period. The first developments in their theology can be observed at Thebes, where Khonsu and Harpokrates were worshipped as sons of Amun (Budde (2010), p. 7). The typical iconography of Khonsu as a youthful deity (with the side-lock of youth) is first attested during the New Kingdom. In a pure child form (or conflated with Harpocrates, a chubby boy with a hand in his mouth, with a side-lock) Khonsu did not appear until the Late Period.

Late Period, circa 6th century B.C.

Height 22.2 cm.

Provenance: French private collection, acquired in the 1950s; thence Roswitha Eberwein Antike Kunst, Göttingen, Germany; thence German private collection H.P., acquired from the above. With a copy of the French export license (no 147951 of 12-8-2013), the German export license (no 5212020 of 6-11-2020) and Art Loss Register certificate no S00078102 of 6-9-2013.

21 - A Large Egyptian Amulet in the Shape of a Lion

A large glazed composition amulet depicting a couchant lion, naturalistically modelled. The features of the animal, such as the ribs, mane and musculature are incised and well delineated. The tail of the animal is curled around the right haunch. A ribbed loop for suspension or attachment on the back. On an integral base which is rectangular, and rounded at the back.

Lion amulets may have had a function in protecting against snakes (Andrews (1994), p. 64-66), and more in general against dangers appearing during the night. They are known to have offered protection for the bedroom, for the deceased during his eternal sleep, and, on a larger scale, to the temple, in which the god slept during the night.

Background information:
A statue of Ramesses III and his wife in the Egyptian Museum in Cairo (JdE 69771) contains magical inscriptions against snakes and scorpions; these spells are supplemented by texts in papyrus Brooklyn 47.218.138 (6th-4th century B.C.). One of the spells, intended to "*close the mouth of any male or female snake*", identifies the king with "*a lion who spreads astonishment by his force (...) He is the lion who protects himself (...) He is a lion who wards off gods and spirits when he has stricken all male snakes and all female snakes*". The variant of this text on the papyrus contains a postscript about how the spell is to be applied: "*Words to be spoken over a* **lion of faience***, threaded to red linen. To be applied to a man's hand. It is to be given as a protection of the bedroom*" (Borghouts (1978), p. 93, no. 142; Goyon (1971), p. 154 ff; Theis (2014), p. 405-408).

Both copies of the spell (statue, line 16; papyrus, column 13) indicate that the lion is "*the one who wards off (malevolent) people and spirits, the one who wards off every male and every female snake for him*".

Just as the bedroom needed to be protected against snakes and other dangers lurking in the dark, the temple was to be protected too, and here we can also find the image of a lion.

Temples usually had openings in the walls, near the edges of their roof, provided with spouts designed to convey rainwater from the roof. Such gargoyles were mostly decorated, and were often in the shape of a lion (Ventker (2012), passim; Theis (2014), p. 133-155). They are archaeologically known from the 5th dynasty (pyramid complex of Sahure) until Graeco-Roman times (Theis (2014), p. 133). Plutarch is probably referring to this when he writes "*The Egyptians also hold the lion in honour, and they adorn the gates of their temples with gaping heads of lions*" (*De Iside et Osiride* 38).

Egyptian texts connected to these images explain that the lion protected the temple against enemies. In the temple of Edfu one of them reads: "*I am the fierce lion, the lion great of power that drives back the enemies of Edfu ... that protects the tempel of Edfu against the impurity of the enemy*" (Edfou IV, 106, 15-19; Theis (2014), p 136).

This enemy would above all be Seth, the god of the desert, chaos, confusion and storm. Rain was considered the harmful action of Seth, whose destructive forces could penetrate into the temple with the rainwater. Another text in the same temple, also relating to a gargoyle, reads: "*I am the lion ... that kills whoever comes with bad intentions ... the great protector who directs away the flow of rainwater and throws it on the earth ... who devours the storm on the day of a thunderstorm, when he (Seth) is coming to do evil*" (Edfou IV, 130, 4-7; Fiedler (2011), p. 74).

These texts are important for our amulet, because in the temple ritual too the amulet of a lion has a role to play. A text in the temple of Edfu describes a ritual in which the king brings protection of the temple and of the god in the shape of amulets, such as a wedjat-eye, an amulet of gold, a Taweret made of faience, and a beetle of turquoise. The text contains the words: "*... the divine falcon and the* **lion of faience** *protect you, they repeat your magical protection*" (Edfou VI, 145, 3-5). This text is part of a spell from a ritual to protect Horus during the night (Theis (2014), p. 153; 430).

One of the texts cited above mentions that the lion amulet has to be attached to red linen. The Egyptian word used is *idmi(t)*, a common type of red textile (Germer (1992), p. 126-131; Chapman (2016), p. 54; Theis (2014), p. 155 and note 186 with further literature; Van den Hoven (2017-2018), p. 133). It is frequently used in the text of the embalming ritual (papyrus Boulaq 3; Töpfer (2015), p. 102, 191) and also found on a linen rag in an embalming cache, reading: "*Red linen from Thebes. Every protection by idmi linen of Amun to Padiamennebnesuttawy*" (Ikram - López-Grande (2011), p. 214-215; Chapman (2016), p. 189). The material can even be identified with Osiris (Sethe (1928), p. 215-220, scene 35, esp. p. 219, § 110b). In the Middle Kingdom Coffin Texts idmi plays an important role in protecting the bed of the deceased (Spell 728).

Late Period - Ptolemaic Period, circa 380-200 B.C.

Length 6.5 cm.

Provenance: Anonymous sale, Münzen und Medaillen AG, Basel, 16 June 1981, lot 94; thence private collection.

22 - An Egyptian Amulet of Mut-Sekhmet

A flat-backed, bright blue glazed amulet, made of Egyptian faience, showing the goddess Mut or Mut-Sekhmet. She is depicted standing, with the body of a woman and the head of a lioness, wearing a long dress and the Double Crown of Upper and Lower Egypt, also known as the *sekhemty* (or its Greek form, the *pschent*), the two Powerful Ones, a combination of the white crown of Upper Egypt (*Hedjet*) and the red crown of Lower Egypt (*Desheret*). Below the crown a small protrusion is visible, which may be a uraeus, but more likely is the head of a vulture, part of the vulture headdress with which the goddess is often depicted. The proper left arm of the goddess is slightly bent, holding an object which could be a was-sceptre but is more likely a papyrus sceptre. In her stretched left arm she is holding an *ankh*-sign. There is a suspension loop at the top of the crown.

It is incredible how detailed this small amulet is, with an extremely small *ankh*-sign in her hand; even the "wire" or "curl" which is so characteristic for the Red Crown, from which it is protruding, ending in a spiral, is present.

Andrews (1994), p. 21-22 and 34, points out that on amulets Mut is depicted completely human, whereas the goddess shown on some Third Intermediate Period glazed-composition amulets, depicting a woman with a lion's head in a Double Crown and carrying a papyrus sceptre, is a syncretistic form of Mut and Sekhmet. The goddess is wearing the Double Crown in her role of wife to the king of the gods, Amun-Re at Thebes.

The goddess Mut was the wife of Amun and the mother of Khonsu. Together they formed the triad of Thebes. She is a divine mother, like Isis was for Horus; often the king was called her son. In a completely different aspect Mut was also believed to be a dangerous lioness, a role which she shared with Sekhmet, Wadjet, Tefnut and others. In this form she was 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.

Third Intermediate Period - Late Period, circa 1070-332 B.C.

Height 4.3 cm.

Provenance: With Sotheby's London in 1978; thereafter with Bigler Fine Arts, Ruschlikon, Zürich, Switzerland.

23 - An Egyptian Osirian Triad Amulet

A large greyish green amulet in high relief depicting the triad of the sister goddesses Isis and Nephthys with the young Harpokrates (Horus the child) between them. The three figures are striding side-by-side, the left foot forward, and are holding hands. They are depicted on a plinth with a high rectangular back slab, on top of which a quadruple ringed suspension loop is visible.

On the proper right hand side Isis is shown, wearing a long, close fitting dress and a tripartite wig; on her head she wears her symbol, the throne. Her right arm is held stretched against her body, and her left hand holds the right hand of Horus who is standing left of her. He is shown naked and with the sidelock of youth, both indications that he is still a young child (even though these amulets usually depict him as large as the two goddesses); a uraeus-serpent is visible above his forehead. The left hand of Horus holds the right hand of the goddess on the left hand side of the amulet, Nephthys. She is dressed in the same fashion as Isis, and the symbol on her head consists of a basket (*neb*) and a palace (*hut*), together spelling her name (Nebet-hut being the original version of the Greek form Nephthys). The figures are strongly modeled with large breasts, rounded stomachs, and pronounced navels.

The relationship between the gods is important in the myth of Osiris. Seth, the god of desert, chaos, confusion and storm, killed his brother Osiris in order to take the throne. However, Osiris' newborn son Horus was the legitimate heir to the throne. Isis decided to hide her child in the marshes in the Delta, to prevent Seth from finding him. In the Delta the child was exposed to all kinds of other dangers, but he managed to overcome these thanks to magical powers and thanks to the protection offered to him by Isis and Nephthys.

Plaque amulets depicting triads first became popular during the Late Period, and were particularly popular during the Saite Period. Amulets of the Osirian triad were often placed between the mummy wrappings, especially on the lower torso, to protect the deceased as Isis and Nephthys protected Horus. For comparable amulets see Andrews (1994), p. 49 and fig. 53d; Petrie (1914), p. 35 and pl. XXVII, no. 152a-b.

Late Period - Ptolemaic Period, 6th-4th century B.C.

Height 5.8 cm, width 3.3 cm.

Provenance: Dutch private collection S.J., Netherlands, acquired at De Zwaan Auctioneers, Amsterdam; thence Kunsthandel Mieke Zilverberg, Amsterdam.

24 - An Egyptian Polychrome Wood *Ba*-Bird

A wood statuette with finely painted features on applied gesso, depicting a bird with an anthropomorphic head surmounted by a solar disc. He wears a blue tripartite wig and has a false beard. The wings and talons are coloured red, the sides of the body with stippled feather details, the upper part of the legs with short striped details.

This statuette represents what the ancient Egyptians called a *ba*-bird. The type is attested since the New Kingdom but became especially popular in the Late Period. They were usually made in brightly painted wood, the face and body painted in yellow with black outlines and strokes, and blue on the head cover; most of them have a sun disk on the head, pointing to the solar connection of the *ba* with the sun god.

For similar finely painted representations of a *ba*-bird see D'Auria (1988), p. 199-200 and fig. 148a-b; Raven (1992), p. 67, no. 26; Müller (2014), p. 85-86, fig. 11.1; Scalf (2012), p. 201-202, no. 34; Scalf (2017), p. 347.

Background information:
The Egyptian word word *ba*, although frequently translated as "soul", is in fact untranslatable. The word refers to one of the aspects of being. According to ancient Egyptian beliefs, a human being could be looked upon from different angles. Among them were not only the *ba* ("soul"), but also the *ka* ("vital force"), the *akh* ("glorious being"), the *sekhem* ("power"), the *ren* ("name"), and the *shut* ("shadow"). All these modern words are only inadequate attempts to translate the Egyptian concepts, because the modern vision and philosophy have no real equivalent for these notions, instead having been influenced by the time period and the culture of their countries of origin; often they interprete the terms according to their own modern values (see Hiroshi Suita (2022), especially for Old Kingdom notions).

The modern world, influenced by the dualism in ancient Greek philosophy, tends to see a person as the sum total of a body and a soul, each representing a separate part of that person and only forming a complete person when taken together. The Egyptians referred to the entire person by different words, depending on different points of view. The *ba* was the aspect of the non-physical, freely moving personality.

The wish to be able to move freely, as opposed to being a motionless mummy inside the tomb, was important to the Egyptians. Many texts and representations inform us that the deceased wished to leave the tomb as a *ba*, in the shape of a bird, to fly around freely, to share in the cosmic existence of the sun god (Assmann, p. 92), to worship the rising sun and to alight under a tree or on its branches, sit in the shadow of the sycamore near a garden pool, and refresh itself by drinking water. In the tomb of Amenemope (TT41) the goddess of the tree is addressed: "*Grant that my ba alight on your leaves, that it sits in your shadow, and that it drinks your water*" (Assmann (2011), p. 224-225). Similarly in the tomb of the Royal Butler Djehuty (TT110): "*Transforming into a living ba, so as to alight on his grove and enjoy the shade of its sycamores*" (Ockinga (2011), p. 21-22, and note 27 with a bibliography for scenes of the deceased drinking at his pool in the shade of a sycamore). To make all this possible, the Book of the Dead contained a spell "*for opening the tomb to the ba and to the shade*" (spell 92).

The concept is known already in the Old Kingdom Pyramid Texts, where it is made clear that the resurrected king can ascend to the sky thanks to several powers, one of which is the ba: "*How good to see, how excellent to see that this god goes to the sky (...) his ba being upon him*" (Pyr. 992). Similarly: "*You shall reach the sky like Orion, your ba shall be effective like Sepdet* (the brightest star in the night sky)*, you shall become ba and be ba*" (Pyr. 723).

The Middle Kingdom Coffin Texts contain spells by means of which the deceased was thought to be able to transform; for transformations into birds see Landborg, p. 84-90, especially p. 86-87 for spells for being transformed into a swallow, the precursor of the much longer text in spell 86 in the Book of the Dead; this spell is related to spell 85, a "*spell for being transformed into a living ba*". Other spells in the Book of the Dead aim at transforming into a falcon of gold (spell 77), a divine falcon (spell 78), a phoenix (spell 83), and a heron (spell 84).

The Egyptians especially thought of birds because of their freedom to fly around. Swiftly moving birds like swallows were seen as the personification of the *ba*, and the same applies more in general to migratory birds, who were capable of crossing the border between Egypt (conceived as the created world) and the regions beyond.

In the cenotaph of Seti I at Abydos (the Osireion, with parallels on papyri and a block from a temple in Athribis) a scene shows the goddess of the sky, Nut, arching over the earth and supporting herself on her arms and legs. Behind her back lies an area that does not belong to the created, visible world. It is from this place of complete darkness that birds come into the created world, like migratory birds come into Egypt. The accompanying text explains that these animals "*have faces like men, but their nature is that of birds. One of them speaks to the other in human speech (...) When they come in Egypt under the rays of heaven, their shapes become birdlike*" (Frankfort (1933), Volume I, p. 73; Volume II, pls. 75-76; 81; Von Lieven (2007), p. 76; 408; § 73–75; Zago (2021), p. 517). In other words, in the created world these animals had their usual appearance of birds and made the sounds of birds, but in yonder world their shape was that of a *ba*-bird, and they made different sounds. When they crossed the boundary between the two worlds, a transformation took place. These creatures were seen as the "*ba*'s of the north", the north being the region from where migratory birds would arrive in Egypt.

After having been able to fly around all day, the *ba* was supposed to return to the mummy at night, and rest on it. By doing so, it would transfer the power with which it had been charged during the day onto the corpse, and vice versa the corpse would offer the *ba* the opportunity to rest. The New Kingdom Books of the Underworld describe the daily journey of the sun god (the *ba* of Osiris), who would reunite with Osiris in the darkest hour, in the middle of the night. A depiction of Osiris (mummiform) with the head of a ram (in Egyptian *ba*) in the tomb of Nefertary is described with the words: "*This is Osiris, who rests in Re; this is Re, who rests in Osiris*".

The Book of the Dead contained a spell "*for letting the ba rest on the corpse*" (spell 89), while the belonging vignette shows the *ba*-bird with outstretched wings over the mummy, symbolically reuniting with it. Statuettes like this one were indeed often placed close to the body or on the chest of the anthropoid coffin or sarcophagus (Scalf (2017), p. 347).

Ptolemaic Period, circa 320-30 B.C.

Height 8.5 cm without modern base, 11.3 including base.

Provenance: USA private collection, acquired between 1970 and 1989; thence Dutch private collection N.F., acquired from Bonhams, London, in October 2009; thence Kunsthandel Mieke Zilverberg, Amsterdam.

25 - An Egyptian Cartonnage Mummy Foot Cover

A stuccoed and polychrome painted cartonnage foot cover, depicting two feet, sandal-strapped with a ladder pattern, and with traces of gilding on the toenails. The ankles are bordered with a frieze of protective amulets. The underside is painted with a pair of chequerboard sandal soles; a column, probably papyrus, is visible between them.

The purpose of representing the feet was to ensure for the deceased the ability to stand upright, to come and go in the netherworld, and to join the sun god, as expressed in various spells of the Book of the Dead mentioning the fact that the deceased has control over his feet. In spell 169 we can read:

> *Thou ascendest as Re, thou becomest mighty as Re, thou controllest thy feet,*
> *Osiris N controls his feet at all times, at every hour* (Allen (1974), p. 176).

On a footcase in the Egyptian Museum Cairo (inv.no. 6839; Corcoran (1992), p. 58; Corcoran (1995), p. 50-51; pl. 26) a text written between two sandaled feet with gilt toenails emphasises the solar objective of this representation:

> *Rise up, rise up, upon your feet. Rise up, O Osiris (name of deceased),*
> *upon [your] feet [to be] with Re, in his bark, in the course of every day.*

Background information:
A cartonnage covering, in shape resembling a single boot, often encased the wrapped feet of mummies in late Ptolemaic and Roman times. On the upper part of these casings, usually feet are depicted; the same phenomenon can be observed on a number of shrouds from the same period (Riggs (2009), p. 252). On footcases, the feet are either painted or modelled in stucco relief and then painted. Most examples show the feet painted in a light pink flesh tone, but sometimes they are completely gilded or, as on our object, have gilded toenails.

Some footcases depict bare feet, but on most of them the feet are sandalled; often we see simple thong sandals, but sometimes there is a more elaborate design, as on our footcase, which shows five ladder patterned ropes, one between the toes, two forming a loop around the ankle, and two to the sides of the soles.

Traditionally, soles of sandals were depicted on the underside of the footcase. Several variants are known, showing stitched and joined soles, or plaited with a checkerboard pattern, often multicoloured as on our foot cover (compare for example Scalf (2017), p. 174-175; Schreiber (2012), p. 260, pl. 56, 1; Corcoran (1995), pl. 28). Other soles depict bound captives.

These captives originally represented the traditional enemies of Egypt, who were trampled by the king. This is a motif with a long tradition in royal iconography, employed from the predynastic period on. The earliest direct antecedent for the motif on the bottom of a footcase of a non-royal mummy is a coffin in the British Museum (inv.no. 6679), dated to the reign of Ptolemy III (246-221 B.C.) (Corcoran (1995), p. 53). The motif became more or less standard on the bottom of Roman period foot covers, where the enemies of Egypt have been reinterpreted as the forces of chaos in the underworld, the enemies of the sun god Re. The same applies to other symbols of danger, like scorpions, that are sometimes depicted on the soles (Riggs, p. 252). On some footcases an explanatory text accompanies the scene, reading:

> *Your enemies are fallen under the soles of your feet.*

The scene functioned as a powerful spell for vindication in the netherworld by non-royal individuals (Corcoran (1995), p. 53-55).

The front edge and sides of footcases are usually also decorated, sometimes showing an amuletic design, such as a lotus blossom and buds, a symbol of resurrection, or protective *wedjat* eyes (D'Auria (1988), no. 157); elsewhere we find a decorative motif consisting of rosettes, which may or may not have had a solar connection (Corcoran (1995), p. 51).

Other details that provided extra help for the deceased are the protective signs around the ankles. Our foot cover has a frieze of *djed*-signs (stability) and *tit*-signs (bodily protection) or, alternatively, *ankh*-signs (life); although the sign on our object resembles the *tit*, it was previously described as an *ankh* (for the suggestion that the *ankh* might represent a *tit* see Andrews (1994), p. 86. The combination of the *djed* with both signs is common). On other footcases a row of protective deities holding knives is shown around the ankles (Scalf (2017), p. 174-175). Between the sandals on our foot cover a column is visible; this part of the object is somewhat damaged, so that it is difficult to see if it is a papyrus column or something else. Several footcases are known which show the plaited undersides of a pair of sandals with a lotus-topped column between them (Corcoran (1995), p. 52; pl. 28), again a symbol of resurrection.

Sandals were important in Egypt to protect the feet against the sun-heated ground full of small sharp stones and animals that could sting or bite. The want of sandals was an indication of poverty; in the Admonitions of Ipuwer, a text on papyrus made during the 19th dynasty but based on a composition dating back to the Middle Kingdom, the author laments about the world having been turned upside-down. He says:

> *Lo, poor men have become men of wealth. He who could not even afford sandals now owns riches.*

The logical consequence was that, as with many objects of daily life, sandals were also a part of the burial equipment, already during the predynastic period, and they were provided ever after as part of the grave goods; this could be either as the functional or decorative objects themselves, or depicted, for example on the panel of a rectangular coffin in the Middle Kingdom, as flat cartonnage sandals placed under the outermost turn of bandage of a mummy (see for example David (1984), p. 18, fig. 1.4; Corcoran (1995), p. 50), or, as in our case, on the foot cover (Corcoran (1995), p. 77).

Ptolemaic Period - Roman Period, circa 3rd century B.C. - 1st century C.E.

Length circa 25 cm, height circa 19.5 cm.

Provenance: Collection of Mrs. Wilhelmina Gerardina ("Beep") Elias-Vaes (1908-2002), Rotterdam, Netherlands, acquired in the 1960s or early 1970s; thence Kunsthandel Mieke Zilverberg, Amsterdam.

26 - An Egyptian Animal-Headed Handle

A wonderful miniature, made from a piece of bone and meant to be a handle, possibly of a knife.

Delicately carved, this finial shows the head of an animal; its eyes are wide open, and its ears are shown flat against its head. A quadruple-ribbed collar is visible around the neck. The inside is partly hollowed out.

Small handles made of bone were already in use in the Early Dynastic Period, when they were roughly made; see for example a handle in the Royal Ontario Museum (ROM, object no. 909.80.778), which dates to circa 3200-2700 B.C. and was possibly found in Abydos. They have been made for thousands of years; a knife handle, similar to our piece but dating from the Roman Period (circa 100 B.C.) and showing the bridled head of a horse, can be found in the Fitzwilliam Museum Cambridge (inv.no. E.12.1971); another one, dating from the Ptolemaic Period, is in the British Museum (inv.no. 135718).

Especially during the New Kingdom the style was very refined, compare for example a bone handle in the ROM showing a bovine (object number 941.23.18), dating to the 18th-20th dynasty.

Probably New Kingdom, 18th-20th Dynasty, circa 1550-1070 B.C.

Length 5.4 cm.

Provenance: Collection of Walther Becker, Germany, who was ambassador to Egypt from 1954 until 1959; likely acquired during his stay there; thence German private collection, by descent from the above; thence Charles Ede Ltd., London.

27 - An Egyptian Flask Showing Two Female Heads

A small blackware water bottle from Memphis, exquisitely decorated with two female portraits, shown back to back and therefore looking in opposite directions. The faces of the women, smiling somewhat maliciously, were carefully executed, with large lidded eyes, the irides indicated, and crow's feet lines to the sides. They have chunky noses and rather high cheeks. Their mouths have thin lips and are slightly open, showing their bared teeth.

Both faces were formed in the same mold, but the coroplast worked them differently, so that the hairstyle is not the same. One of the faces shows small curls on the forehead and has slightly curly locks all around her face, whereas the other face shows hair that is vertically combed and held in place by a stippled wreath.

Perdrizet, in his 1921 publication and looking at the different hairstyles and the black colour of the clay, suggests that one face is that of an Egyptian woman and the other face that of Medusa.

Published: Paul Perdrizet, *Les terres cuites grecques d'Égypte de la collection Fouquet* (Nancy-Paris-Strasbourg, Berger-Levrault, 1921), *I - Texte,* p. 106, no. 279; *II - Planches,* pl. LXI.

Egypt, Graeco-Roman Period, circa 3rd-2nd century B.C.; height 6.2 cm.

Provenance: Collection of Dr. Daniel Marie Fouquet (16 March 1850 - 13 August 1914), Cairo.

Dr. Fouquet was a French doctor, who moved to Cairo in 1881. There he assisted Maspero and other Egyptologists during their medical examinations of mummies, and took an active part in the unwrapping of mummies, including royal mummies. A large-scale oil canvas painted by Philippoteaux in 1891, titled *Examen d'une momie*, shows the unwrapping of the mummy of a priestess called Tawedjara by Dr. Fouquet in the presence of several Egyptologists (Riggs (2014), p. 84); see also Chassinat (1922); Bierbrier (2012), p. 197; Benavente Vicente (2020), p. 1-6; Charmasson (forthcoming).

Dr. Fouquet started what would be come his extensive collection of Egyptian, Coptic and Islamic antiquities in 1882 in Cairo; with each acquisition he enquired about, and kept record of, the exact find spot of the object. He was known for buying what he liked without considering the price. Maspero in one of his letters (dated 14 December 1885) wrote "*The smallest bronze sells for seven hundred to eight hundred francs: this is due to Dr. Fouquet, who buys at all costs and has doubled the value of antiques*" (Benavente Vicente (2021), p. 103). After his death the collection was dispersed through auction at Hotel Drouot in Paris in June 1922.

28 - A Romano-Egyptian Gold Necklace Medaillon with Medusa Mask

A medaillon with a central head of Medusa. Her round face is framed by fine wavy locks of hair. She has a broad nose with large nostrils, large eyes and incised eyebrows. She is depicted within a broad surrounding rim which has two applied rosettes; there are twisted gold wires and twin bosses with attachment loops. To one of these a cylindrical ribbed collar is attached with a fragmentary double loop chain.

Depictions of the goddess were intentionally ugly. She was one of the Gorgons, terrifying female creatures, like her sisters, Stheno and Euryale. Medusa was the only one of them who was not immortal (she was killed by Perseus). She had a frightening, petrifying gaze, and because of this a Gorgoneion (a depiction of the grotesque face) was often used as protection. It was placed on walls, doors and tombstones, as well as on ships, shields, breastplates, jewellery and elsewhere, protecting against evil and the evil eye.

The medaillon was created using the repousse technique, creating the relief image by hammering on the back side. It is unknown how long this chain originally was; perhaps a part is missing, perhaps only the collar was lost, in any case something should have been attached to the attachment loop near the other boss. If the chain is complete (except the collar) the whole could only have been worn as a bracelet; however, this seems unlikely, one would rather expect it to be a necklace, but then the chain should have been longer.

Roman Egyptian, circa 2nd century C.E.

Diameter of medaillon 4.7 cm; lngth of chain including collar: circa 19 cm; weight: 18.2 gram.

Provenance: Formerly in the collection of the famous art dealer Maurice Nahman (1868-1948); thereafter Dutch private collection.

29 - An Egyptian Statuette of a Female Figure, Coptic Period

A highly interesting hollow statuette, dating from the Coptic period and coming from Lower Egypt; the object was created in a two-piece mould, using yellowish-brown clay, decorated with white wash for the skin, red pigment on the tunic, and details and vertical bands in black.

Shown is a standing female figure with large eyes, the arms raised. Her head is surrounded by a triangle, the shape of which recalls the handles of a lamp, and which is pierced with three holes, possibly for suspension, two at ear level and one at the top. This triangle has been explained as a sort of *nimbus* (a luminous cloud or a halo surrounding a the head of a saint or a transcendent being), but also as a wreath framing the hair, adorned with a diadem.

The figure is wearing a long-sleeved tunic with vertically arranged, painted stripes, representing *clavi* (broad stripes or bands that were either worn over the tunic or woven or sewn into it). A garland can be seen around the neck of the figure, below which a pendant or medaillon is visible. At the rear is a long band or stem, executed in relief.

A few parallels to the type are known; there is for example a close parallel, of lesser quality though, in the British Museum (inventory no. EA37597), which is described as a female saint or beneficent demon, holding her hands raised in blessing and protection. The British Museum also gives *comparanda*, including our statuette; sometimes these are described as depicting a figure in prayer, the arms outstretched. However, it is debatable whether early Christianity would depict religious human beings. The idea that these figures may represent a transcendent being or a saint seems more plausible.

Perdrizet (1921, p. 6) has pointed out that such figurines have been quite wrongly attributed to Christian art. He points to the fact that at the end of the classical Egyptian culture, especially in remote provinces, the quality of art suddenly declined and seemed to become primitive again, as if returning to its childhood; he refers to this as "barbarism" which, together with the form of inscriptions in relief and embroidered clavi that sometimes occur on these statuettes, indicates the last epoch of Greco-Egyptian paganism.

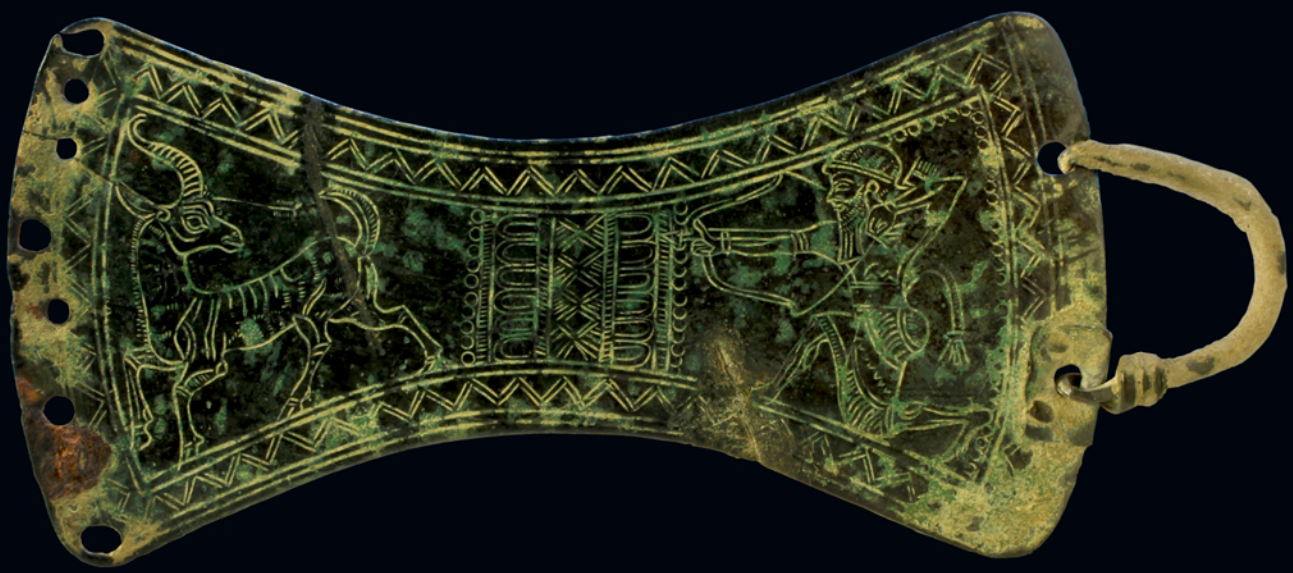
Perdrizet has included his publication of this statuette in a chapter devoted to statuettes of Isis-Aphrodite; in the publication the figure has the number 12, whereas nos. 11 and 13 clearly represent Aphrodite. It seems clear that the author identified our statuette as this goddess, and indeed, much of its decoration recalls the adornments of Isis-Aphrodite, such as the diadem and the long vertical bands (sometimes pieces of fabric and sometimes metal chains), joined in the middle by a medallion (compare Perdrizet (1921), p. 2).

Published: Paul Perdrizet, *Les terres cuites grecques d'Égypte de la collection Fouquet* (Nancy-Paris-Strasbourg, Berger-Levrault, 1921), *I - Texte,* p. 6, no. 12; *II - Planches,* pl. VI.

Egypt, Coptic Period, circa 6th - 7th century C.E.

Height 14.2 cm.

Provenance: Collection of Dr. Daniel Marie Fouquet (16 March 1850 - 13 August 1914), Cairo; published in 1921. For more information about Dr. Fouquet and a bibliography see object no. 27 in this catalogue.



30 - A Western Iranian Bronze Decorated Plaque

A - somewhat enigmatic - bronze object from ancient Iran with a magnificent and extremely rare engraved decoration. It is a thin plaque with concave upper and lower edges and convex side edges, a form which has been described in the publications as a double ax. On the right hand side are two holes with a loop made of twisted wire, and on the left hand side seven holes, somewhat irregularly positioned. The plaque is bordered with a continuous framed double triangle pattern within double lines, which were incised before the holes were made.

The piece has two panels, separated by a complex but regular design consisting of double lozenges with projecting rays, framed by a double tongue pattern, itself framed by hatched vertical bands and then circles.

In the right panel we see a bearded archer, kneeling to shoot an arrow with his bow. He is barefoot and wears a kilt and a short sleeved jacket. He has a dagger in his belt, with a tassle projecting; of a quiver on his back only the top end is visible behind his head. A row of circles runs along the inside of the right border, starting at the feet of the archer and extending along the top, ending at his head.

In the left panel a goat is fleeing to the left. The animal turns its head back to look over its shoulder towards the archer. The goat has just been struck by an arrow. In this panel there is no row of decorating circles. For a comparable scene on a bronze situla see Moorey (1974), p. 152, no. 134.

Only a few dozen similar plaques are known, all with (a sometimes varying number of) holes at the side edges; also the scene, the border and central division can be different. These plaques have been studied and discussed by Calmeyer (1964, p 28ff.; 1973, p. 109ff.), Moorey (1971, p. 258f.) and Muscarella (1988, p. 242-243, no. 341, who also describes our plaque). They all have a similar shape and technique; their decoration is also comparable, with four basic scenes: a bull and lion facing each other (the most common scene); confronting bulls; multi-petaled rosettes; and our scene of a fleeing goat and an archer.

Of our scene only very few examples are known; Muscarella lists only three, including our plaque. He states that the piece in the Metropolitan Museum of Art is identical to our piece in every detail - only the number of holes on the right hand side is different, and the loop is missing; he comes to the conclusion that our plaque and the one in the Metropolitan Museum of Art were very probably made in the same workshop. Additional observations and remarks were later made by Florkin, who wrote a comprehensive and detailed report about the object when it was in his collection.

The function of these plaques is still unknown; they were tied by the loops to some other object, and they may have been used in pairs, but nothing else is known (Muscarella (1988), p. 243). Florkin discusses several suggestions for its use, such as the buckle of a belt, an element for closing a garment or a bracer (a wristguard).

Also unknown is where the plaque was made. None of the pieces known come from an archaeological context, but all were sold by dealers as coming from Iran. Calmeyer (1964, p. 28ff.; 1973, p. 109) believes that all come from one site near Kermanshah, Kizil Kuh; the publications of our piece, when still in the Barbier collection, state that it is from Luristan. Muscarella (1988, p. 243) believes that the plaques indeed derive from some region in western Iran, because both the types of pictorial scenes depicted and their style of execution are remarkably similar to those depicted on decorated bronze nipple beakers, which almost certainly derive from western Iran.

Based on the chronology of the nipple beakers, Calmeyer (1964, p. 28) dated the plaques between the 12th and 9th centuries B.C., and Moorey (1971, p. 258) originally dated them to the 11th-10th centuries B.C. if not slightly later. Later both scholars and Muscarella dated the beakers to the 10th-9th centuries B.C., and a similar dating is likely for the plaques. However, the fact that on some of them iron loops and plates are present might indicate a 9th-century B.C. date as the earliest time within which the plaques could have been created (Muscarella (1988), p. 243).

Exhibited:
Genève, Musée Rath, Musée d'art et d'histoire, 8 juin - 25 septembre 1966.

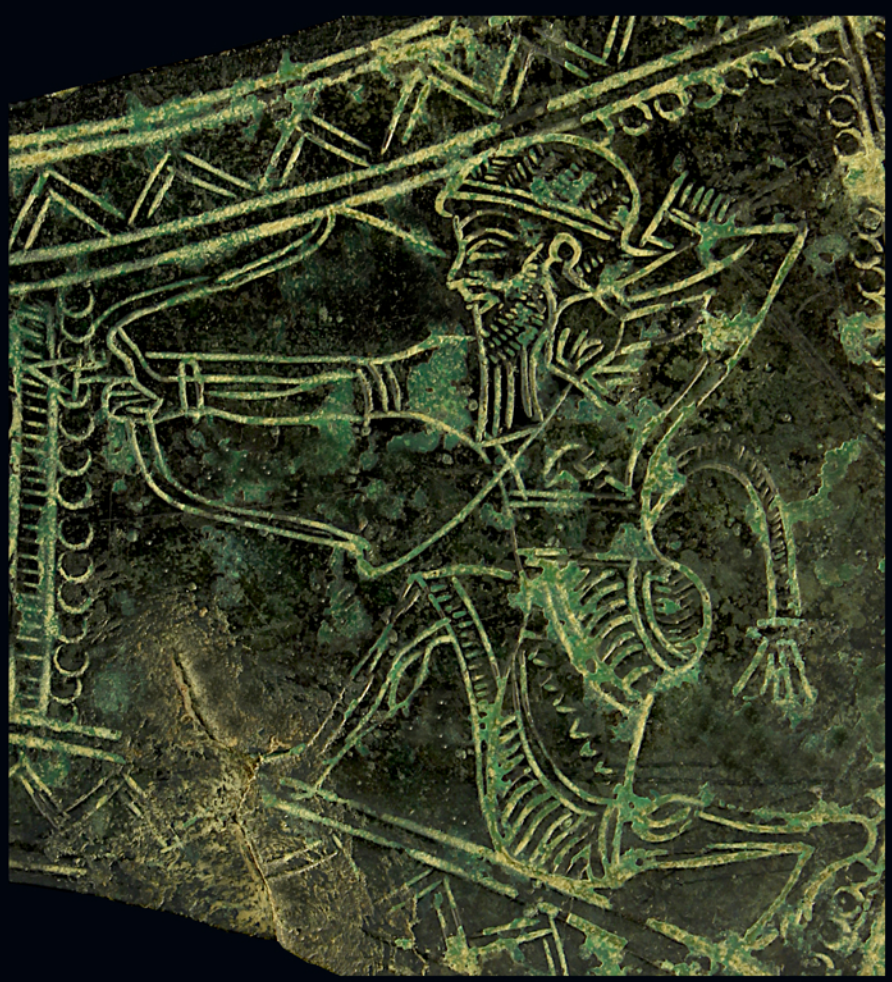
Published:
- Marie-Louise Vollenweider - Françoise Brüschweiler - Rolf A. Stucky (eds.), *Trésors de l'ancien Iran. Catalogue de l'exposition, Genève, Musée Rath, 8 juin - 25 septembre 1966* (Genève, Musée Rath, Musée d'art et d'histoire, 1966), p. 64, no. 50;
- *Bronzes iraniens, IIe et Ier millénaires avant J.-C. - Collection Jean Paul Barbier, Genève* (Genève, 1970), p. 10-11, no. 26; p. 49, fig. 26.

Western Iran, perhaps Luristan, circa 9th century B.C.

Length 13.3 cm without the loop.

Provenance:
Collection of Jean Paul Barbier, Genève (prior to 1966); thence with Michel Koenig (1944-2014), Brussels/Liège; thence private collection of Jacques Florkin, acquired from the above on 19 March 1990 (no. 82); thence private collection P.C. (Liège, Belgium), no. 206, thence Dominique Thirion Ancient Art, Brussels.

The Swiss collector Jean Paul Barbier (1930-2016) was the founder of the Musée Barbier-Mueller in Geneva, together with his wife Monique, the daughter of Josef Mueller (1887-1977), one of the greatest art collectors of all time.



31, 32 - Two Palmyrene Stucco Theatre Masks

Both have expressive faces, carved in deep relief. Their mouths are agape. Probably the most striking element are their downward slanting, penetrating eyes, which have deeply recessed pupils. These masks belongs to the category theatre masks, which are characterised by their open mouths and eyes (Tober (2013), p. 205).

On the left the mask of a woman (no. 31 in this catalogue). She has arching furrowed eyebrows. Her hair is piled high on top of her head and is modelled in ridged waves in the Flavian style.

On the right the mask of a man (no. 32 in this catalogue). He has thick curly eyebrows, and his mouth is framed by an applied curly beard. The brow and forehead are deeply furrowed. The hair is modelled with applied tight curls, framing the face, and piled high with a fillet across the top.

A comparable stucco theatre mask with similar downward slanting eyes, found near the Efqa spring, can be found in the National Museum of Antiquities, Leiden, The Netherlands (see Dirven (2018), p. 113, fig. 6).

Circa 2nd-3rd century C.E.

Height 15.3 cm for the woman, 15.1 cm for the man.

Provenance: Swiss private collection, Geneva, 1970s; thereafter US private collection, Connecticut; with Bonhams London, 2008 (there, due to a mix-up with other objects from the same consignor, incorrectly described as coming from a Belgian private collection, acquired before 1960); with Sands of Time Ancient Art, Washington DC.

Background information:
Masks have always had a close connection to the theatre; however, in many cases they also had a religious function, especially in connection with Dionysos-Bacchus. See for example the words of the Roman poet Vergilius:

> *The Ausonian farmers, a race from Troy derived, make merry with rude verses and boisterous jest,*
> *put on frowning masks of hollowed bark, invoke thee, O Bacchus, with joyous hymns,*
> *and to thee hang swinging masks on tall pines* (Publius Vergilius Maro, *Georgica*, II, 385).

Masks were used in cults of different deities since ancient times, but later they were used predominantly in the cult of Dionysos-Bacchus. The participants in religious activities believed that through this type of disguise they experienced the closeness to a deity more intensely, since they probably felt directly included in the sphere of activity. With a mask the worshippers attempted to put themselves in that carefree, blissful mood characteristic of all depictions of ecstatically dancing satyrs and maenads. On South-Italian vases scenes can be seen of a young man with a mask pulled up diagonally over his head, standing in front of Dionysus in one case, and in front of a woman with a sacrificial basket in another. In both cases there is no connection with the theatre. Rather, it is a depiction of a cult participant who put on the mask on the occasion of a cult celebration. A few other vase paintings also show worshippers and Dionysos, the god either accepting a mask or, conversely, handing it over, as an invitation to take part in a cult celebration. The mask might have been a favoured attribute of the god, because he is shown on vases quite often in a representative pose, holding a mask in his hand (Cain (1988), p. 175-181).

During excavations about a century ago in Palmyra, west of the temple of Bel, many stucco fragments were unearthed, including children's heads, representations of maenads and theatrical masks; these make a Dionysian context plausible, and a thiasis room has been mentioned in this context. In the courtyard adjoining the sanctuary of Baalshamin, the supreme god of the Palmyrene pantheon, similar appliques were embellishing a stuccoed cornice which adorned the top of the wall. Here the context was unequivocally religious: the courtyard welcomed the processions coming to celebrate the cult of Baalshamin. In 1975 the largest collection of stuccoes ever unearthed in Palmyra was found in a building where also an altar and a tabernacle, still in situ, were discovered, witness to the religious function of the room. Among the heads found there were thatre masks, satyrs as well as maenads, and muses. Here too several scholars have suggested that this points towards the celebration of the mysteries of the Dionysian resurrection in a thiasis room, which after all was located in the immediate vicinity of the Efqa spring, the essential source of water for the Palmyrene oasis (Parlasca (1996), p. 292; Haldimann (2006), p. 241-242).

Nevertheless, theatre masks were also used as an element of decoration in a non-religious context. Garland friezes with masks, oscilla, vessels and flowers, both painted or in terracotta, have been part of the decorative furnishings of private houses since the Hellenistic period. Such embellishment shows that well-to-do Palmyrenes had a preference for elaborate western decoration, in which stucco architectural decoration played an important role. Generally these heads are slightly more than ten centimeters high and were fabricated locally (Dirven (2018), p. 113). But while they contributed as allusions to a Dionysian context, at the same time they evoked a certain luxury, and referred to their original context in the theatre. The combination of masks and garlands, popular as a Dionysian symbol in funerary decorations, was considered to be so appealing that it was soon distributed without any connection to the sepulchral context (Tober (2013), p. 200-201; 207).

Stucco was used as a decorative element because of the climatic conditions prevailing in the Near East, with dry regions, poor in wood and sometimes also in stone. The use of stucco as an element of decoration is observed for the first time in Tell Anafa, Israel, dating from 125 B.C., and soon afterwards the new ornamental fashion became more wide-spread. Cornices adorning the top of the walls were made of stucco, and appliques in the shape of heads were attached to the stuccoed architectural elements, often by means of pegs. From the first century C.E., the use of stucco became widespread both in sanctuaries and in funerary architecture and private residences. Palmyra is the site of reference par excellence, with an abundant corpus of stuccoes unearthed there (Haldimann (2006), p. 240-241).

Palmyra, originally called Tadmor, was an oasis settlement in the northern Syrian desert. The inhabitants profited from their control of the caravan routes between Roman coastal Syria and Parthian territory to the east. Palmyra was strategically located on two important trade routes in the ancient world: one extended from the Far East and India to the head of the Persian Gulf, and the other, the Silk Road, stretched across the Eurasian continent to China.

Under the Roman emperor Tiberius (14–37 C.E.), Palmyra was incorporated into the province of Syria. During the reign of Hadrian, in circa 129 C.E., it rose to the rank of a free city, and in 212 C.E. to that of a Roman colony. Half a century later, after turmoil with the Sasanians, Palmyra was established as the capital of an independent and far-reaching Roman-style empire by Zenobia. In 272 C.E., Emperor Aurelian reconquered Palmyra (Milleker (2000), p. 112).

The name Palmyra occurs for the first time in the Natural History by Pliny the Elder (chapter 21, 25), who writes: "*Palmyra is a city famous for the beauty of its site, the riches of its soil, and the delicious quality and abundance of its water. Its fields are surrounded by sands on every side, and are thus separated, as it were, by nature from the rest of the world.*" It is generally accepted that, like the Semitic Tadmor, the name indicates that it is a "place of palms"; see however Arbeitman (1988), p. 238-245; 248, note 11-12.

33 - A Cypriot Bichrome Ware Chalice

A terracotta stemmed bowl on a high flaring foot, with a body that is almost straight sided, the upper part slightly tapering and the lower part sharply tapering to the short, conical stem. It has two upward tilting loop handles.

On the white slip background a bichrome decoration is painted, using red and brownish black. The interior is decorated with some horizontal encircling bands, forming a target. The exterior shows a series of further encircling bands, dividing the main body in two registers. In the center of each register, on both sides, a cross-hatched diamond motif is visible, bordered by three vertical lines left and right. Between this motif and the handles the registers were decorated with paired swastikas.

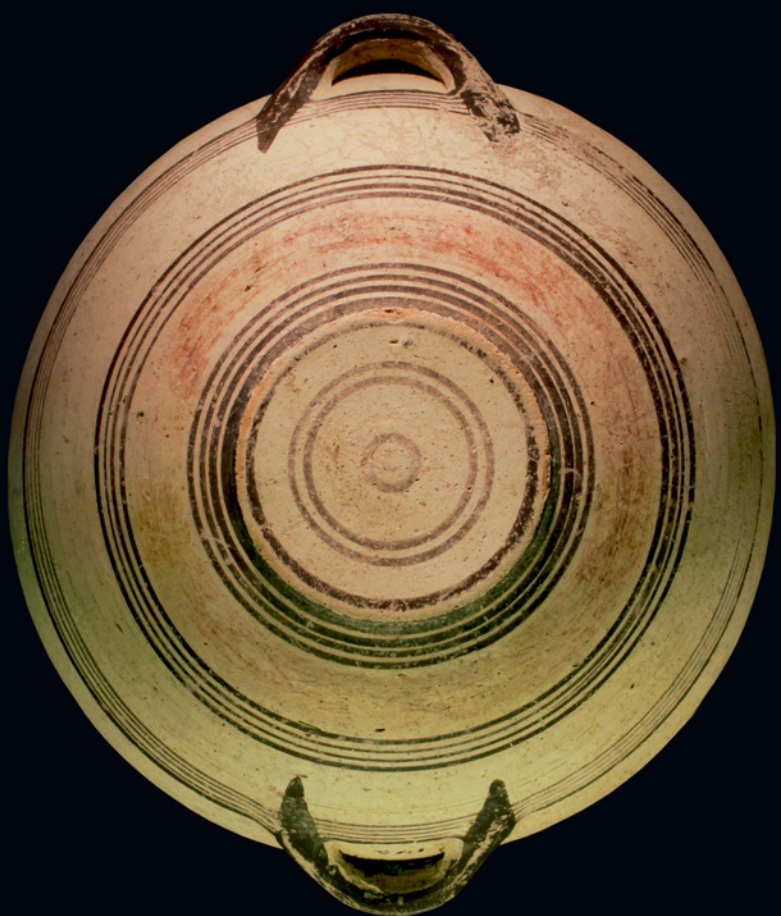
The symbol is usually called a swastika (from ancient Sanskrit, meaning "associated with well-being"). It has been used for thousands of years in many cultures, where it had various positive meanings. It is known above all from Asia, but also from the Indo-European world; it was widely used in ancient Greek and Cypriot art; in Greek is has been called *tetragammadion*, because it was considered to be built from four Greek letters *gamma* (Γ) (*tetra* meaning "four" (from ancient Greek *tettares*), and *gammadion* referring to the letter *gamma*).

Exhibited:
Cyprus Museum of Jacksonville, North Carolina, USA, 1988-2018, inventory number 368.

Cypro-Geometric, circa 1050-750 B.C.

Diameter circa 18.5 cm, height circa 14.5 cm.

Provenance: Collection of Dr. Takey Crist, The Cyprus Museum of Jacksonville, North Carolina, USA, inventory number 142; thereafter with Charles Ede Ltd., London.



34 - A Cypriot Bichrome Ware Bowl

A wide rimmed and steep sided terracotta bowl with two small lug handles and a ring foot.

Both the exterior and the interior were decorated in red and black-brown on a background of white slip. The decoration consists of series of thin horizontal concentric circles, both thin lines and somewhat thicker bands.

Exhibited:
Cyprus Museum of Jacksonville, North Carolina, USA, 1988-2018, inventory number 142.

Cypro-Geometric, circa 1050-750 B.C.

Diameter 17.8 cm.

Provenance: Collection of Dr. Takey Crist, The Cyprus Museum of Jacksonville, North Carolina, USA, inventory number 142; thereafter with Charles Ede Ltd., London.

The Cyprus Museum was established by Dr. Takey Crist, who was Honorary Consul of Cyprus. The object is accompanied by two documents demonstrating that the collection was acquired legally with the full knowledge of the Cypriot Government: a) a notarized affidavit signed by Dr. Crist, declaring that all the antiquities displayed in the museum were legally acquired with the full knowledge of Cypriot authorities, and that during the time of their display, there were documented visits by Cypriot government dignitaries, and b) an official message of the President of the Republic of Cyprus, Mr. George Vassiliou, dated January 1990 and signed, expressing deep appreciation for the initiative of Dr. Crist and stating that the museum deserves full support.

35 - A Cypriot Bichrome Ware Amphora

A large pottery amphora which has a depressed spherical body, set on a flaring base, and a short, wide and slightly concave cylindrical neck with everted narrow rim. Two triple reeded handles connect the shoulder of the vessel and the lip at right angles.

The vessel has a fine, precise decoration painted in umber and dark brown. The rim is decorated with groups of short strokes on the upper surface, and with one thick and four narrow bands on the interior. The neck shows a continuous, zigzagging band. On the shoulder we see a similar design on both sides, consisting of a chequerboard triangle in the middle, framed by five diagonal lines on either side, and two designs with three vertical lines framed by two depressed semicircles. The body is decorated with a series of horizontal concentric circles, most of them lines in three groups, bordering broader bands. The handles display a ladder pattern on the outer ridges, bordering an umber painted inner ridge.

Published:
Takey Crist, *The Cyprus Museum* (2005), p. 6.

Exhibited:
Cyprus Museum of Jacksonville, North Carolina, USA, 1988-2018, inventory number 108.

Parallel:
The Loch Collection of Cypriote Antiquities, Lionel Massey Memorial Exhibition, October 18 - December 26, 1966 (Royal Ontario Museum - University of Toronto, 1966), no. 77.

Cypro-Archaic I, circa 750-600 B.C.

Height 25.1 cm.

Provenance: Collection of Dr. Takey Crist, The Cyprus Museum of Jacksonville, North Carolina, USA, inventory number 108; thereafter with Charles Ede Ltd., London.

36 - A Cypriot Terracotta Head of a Goddess

A large reddish brown hollow head, made from finegrained clay which is rather hard, indicating that the piece was more highly fired than most other terracottas. The surface is partially covered with traces of white slip and red and black ochre.

Depicted is a goddess, wearing a high crown, elaborately decorated in relief with rows of dentils, flower patterns and circles. It is this high crown which marks this figure as a goddess. She has a slim and quite elongated face with calm and soft facial expression. She wears a *stephane* (diadem) and veil, with large earrings under the waves of her veil, and triangular projections at the top.

The surface at the bottom of the head indicates that this figure was originally composed of two parts, a front and a back, with obvious seams at the sides. The front piece is curved and elaborately detailed. It is mould-made whereas the back half seems to be hand-made. The is a small vent hole at the back.

For similar statuettes with a high crown see for example Ohnefalsch-Richter (1893), Textband, p. 326, figs. 233-234; Tafelband, pls. CCVII, CCIX-CCXI; Schürmann (1989), p. 150; pl. 519, fig. 2.

Exhibited: Corcoran Gallery of Art, Washington, DC, (1926-2014, at various intervals); American University Museum, Washington, DC.

Published: Collection Collin (1911), p. 1, no. 6; Original Clark Catalog, no. 6, p. 234, part 2; Illustrated Handbook (1928), p. 99, no. 2509; Illustrated Handbook (1932), p. 105, no. 2509 (there incorrectly indicated as 6 1/4 inch high); McCarran (1947), p. 21-24; Plate I, fig. 3 (we have not been able to verify this); McGovern-Huffman (2022), p. 100.

Cyprus, Larnaca Area, circa 6th - 5th century B.C. (according to internal notes of the Corcoran Gallery this was amended by McCarran in her 1947 dissertation (p. 24) to 325-270 B.C.).

Height circa 12 cm excluding stand, 20.5 cm with stand.

Provenance:
Collection of Louis-Joseph-Raphaël Collin (1850 – 1916), a French painter who assembled his collection with the assistance of experts from the Louvre Museum, Paris, between 1890 and 1910; thence collection of the American politician Senator William Andrews Clark Sr. (1839 - 1925), bought from the above; thence collection of the Corcoran Gallery of Art, Washington DC (1926 - 2014), received as a bequest from the above; thence collection of the American University Museum, Washington DC (2014 - 2021), received as a gift from the trustees of the Corcoran Gallery; thence with Sands of Time Gallery, Washington DC.

37 - A Boeotian Terracotta Female "*Pappades*" Statuette

A large hand-modelled statuette depicting a female figure with a flat body, expanding near the bottom to an oval flat base, allowing the figure to stand. The object has beautifully preserved dark brown painted geometric details, including a necklace with a circular pendant.

The figure has schematically rendered, short, curving, upturned arms and a disproportionately long neck, along which thick strands of hair fall on each shoulder. Most striking is her head, the main characteristic of which is the large nose, occupying a substantial part of the face and possibly considered as one of the basic elements of the human face (Van Rooijen (2021), p. 45). The eyes are indicated, and the mouth and chin are absent. This face, which is typical for the type, is commonly called a mouse or a bird face in literature (Szabó (1994), p. 60; Van Rooijen (2021), p. 45).

On top of her head she wears a small flaring *polos* with a large projecting volute or spiral finial (compare the volutes on Boeotian libation vessels). The *polos* is a cylindrical hat which can vary in shape, size, and decoration. The origin of the headgear would have been a characteristic part of the dress of the eastern fertility goddesses, such as Astarte and Kybele. It became a common feature of dress in the 7th century B.C. over a vast area. But although common, the background of the *polos* is still debated scientifically. For an overview see Van Rooijen (2021), p. 58-63, who discusses the relation to the *kalathos* (basket) and the *modius* (grain measure), and also lists various and sometimes contradicting theories concerning the *polos*: functional or ceremonial, indicating votive purposes, reserved for deities or also worn by worshippers, a symbol of transition, connected with the underworld, an indication of marital status or a bridal crown, used in a transition ritual from virgin to married woman etc. Van Rooijen also points out that, due to this uncertainty, the presence of a *polos* does not automatically identify the figure as a goddess.

Such statuettes are sometimes called "idols" or "plank idols", but usually they are referred to as "*pappades*", a name given to them by the Boeotian villagers who first found them in their fields and who noticed that the *polos* resembled the cylindrical headdress worn by modern Greek Orthodox priests (*pappas*) (Van Rooijen (2021), p. 39, note 215; Szabó (1994), p. 10).

The interpretation of this type of figurine is difficult. The explanation that the "*pappades*" represent heroized dead was suggested long ago, but this interpretation was replaced later with the idea that the types in question were probably divinities which could not further be identified. More recently it has also been suggested to seek the identity of the "*pappades*" in the sphere of Demeter and Persephone/Kore (Szabó (1994), p. 118), given their frequent presence in graves, which leads to the hypothesis that they were linked with the worship of these chthonic deities. Yet another theory is that they are representations in clay of the "*daidala*", a wooden figure that was designated and dressed as a bride for a wedding during the Daidala festival in Boeotia, in honour of Hera, the patron goddess of marriage. For an overview of interpretations and sometimes erroneous identifications of terracottas in general see Uhlenbrock (2016).

Shortly after their first discovery, these terracottas were though to date up to the 8th century B.C., because of their primitive appearance and their often geometrical decoration. But since the scientific excavations of the early twentieth century this dating has been revised. The proto-*pappades*, the earliest primitive idols with a cylindrical body, date to the early 6th century B.C.; the beginning of the production of the "real" "*pappades*", characterised by the typical "coiled head termination" and "beak-like nose" is placed in the second quarter of the sixth century B.C. (Pisani (2012); Strocka (2007), p. 133). Our figurine was created at the height of the period.

Greece, Boeotia, circa 570 - 550 B.C.

Height circa 21 cm.

Provenance: Ex Rhenish collection, acquired in the 1970s; thereafter private Virginia collection, acquired from Royal Athena, July 2015; thereafter with Sands of Time Ancient Art, Washington DC.

38 - A Boeotian Terracotta Figure of a Seated Goddess

A large statuette of a female figure with a flat, thin body, depicted in a sitting position. She has highly stylised arms, no more than small stumps, and a disproportionately long neck, along which two long thick strands of hair fall onto the shoulders, a third one falling onto the nape of her neck and even onto the backrest of her chair. Her head is characteristic for this type of statuette, compare the "*pappades*" statuette in this catalogue (no. 37), also for the *polos* with volute she is wearing on her head.

The object has preserved painted geometric details, including the decoration of her embroidered dress, her hair and a necklace.

These figures are in many ways similar to the standing so-called "*pappades*"-statuettes: a flat, plank-like body, stumpy arms, a bird face and a *polos* with spiral finial. Such figures could not always stand and needed to be placed against a support. To solve this problem, sometimes a larger base or stand was created, but in other cases the artist opted for a chair-shaped base. To achieve this, the thin body of "*pappades*" statuettes could be easily bent at the waist and usually also at the knees, to shape them into a seated posture. In order to keep their balance, a stand or "legs of a chair" were placed at the rear of the figurine to support it (Van Rooijen (2021), p. 38-39). In frontal view it is not possible to see that the body is made out of a thin plank of clay, which is then bent, and the front part of the chair usually is not visible because it is covered by the figurine's garment.

Different types of seating furniture have been depicted. Sometimes the figure is sitting on a simple stool or a bench, in other cases the coroplasts opted for more elaborate versions, as if to express the importance of the figure seated upon it and at the same time physically enlarging the object by the addition of the chair; sometimes the backrest of the chair is shown, sometimes benches curve up at the sides, creating a hollow seat. A cushion could also be added. In some cases the artist created a real throne, with an elaborately and detailed rendering, clearly defined chair legs and often animal elements (for an overview see Van Rooijen (2021), p. 88-93).

For comparable statuettes see for example Hamdorf (1996), p. 63, no. 72; Besques (1994), no. 4; Higgins (1969-1970), p. 205-206, no. 767; pl. 101. Compare also Szabóc (1994); Uhlenbrock (2010; 2016).

Greece, Boeotia, first half of the 6th century B.C.

Provenance: French private collection O.M., Pessac; with Rossini Paris, 17 November 2016; thereafter with Galerie Tarantino, Paris; comes with a (French) report from the conservator and restorer who cleaned the object (Atelier Bresson), stating that traces of glue were found on the object of a kind used in the first half of the twentieth century, up until approcimately 1950.

39 - An Attic Decorated Lekythos

A small terracotta lekythos, beautifully decorated with elegant and large palmettes between horizontal bands, the one below filled with semi-triangles in the shape of >, and the one above filled with a meander pattern, a decorative border consisting of a long, unbroken line, repeatedly folding back on itself to form an interlocking pattern. It was an important cultural symbol, symbolising infinity and unity, the eternal flow of life and longevity. The name was derived from the twisting path of the river Maeander in Asia Minor, celebrated in antiquity for its winding course.

Greece, Attica, circa 5th century B.C.

Height 12.5 cm.

Provenance: Belgian private collection A.D., acquired in the 1970s; thence Arteas Ltd., Paris and London.

40 - An Attic Red Figure Lekythos

A small terracotta lekythos, decorated with the image of a woman. She is moving to the right, towards a chest, holding a tray. Although the design is not completely clear, she appears to be clad in a chiton and a himation. Her hair is tied up in a droopy bun at the back, and the long end of a ribbon or fillet in her hair falls on her back. A decoration consisting of stripes on the shoulder.

Greece, Attica, circa 440 B.C.

Height 15.5 cm.

Provenance: German private collection of Prof. Dr. L. & M. H.-E., Hessen, Germany, acquired in the late 1970s from Galerie am Museum, Freiburg, Germany; with Galerie Jürgen Haering Ancient Art, Freiburg, Germany in 2022.

41 - An Attic Red Figure Chous

A very finely potted thin walled vessel with a trefoil lip and a ribbed handle. The body is decorated with a scene containing three figures.

On the right a partially draped figure is lying on a *kline*, leaning backwards against a striped cushion. He has a beard and has lifted his right arm, holding it over his head or possibly resting it on his head. In his other hand he is holding an object which has been explained as a kantharos, a cup for drinking wine. He is reclining next to a three-legged low dining table in the foreground, which appears to be empty but which will soon be filled with food brought by the young boy standing on the left.

This person is depicted nude and has his hair bound in an ivy wreath. Under his chin a goatee is visible, which was thought in the publication of the vase to be an error made by the painter, whereas others believe that this indicates that he may be a young satyr. He is holding a tray.

Between these two figures an Apollonian musician is depicted seated, playing a lyre. He is partly draped and has his long hair bound in an wreath of ivy.

An *aryballos*, a small, spherical container for anointing oil, is hanging in the field high above. The scene is framed by bands of dotted ovolo, the one above with acanthus leaves arranged axially symmetrically. It has been pointed out that the vase was decorated in the period when the Corinthian capital was first created, which was also decorated with acanthus leaves.

The scene on our vase is comparable to one illustrated in Van Hoorn (1951), p. 31; there a man is reclining on a large bed, his right arm raised and his left elbow resting on a striped cushion, a low table standing next to him. A nude boy, carrying a tray with food, is appoaching from the left. Between the two figures a musician is playing a lyre, while sitting on the same bed as the man, her back towards him.

In the publication of our vase the author remarks that the presence of the musician playing a lyre is uncommon; however, several other vases are known, coming from the same context, on which a lyre can be seen; see already Van Hoorn (1927), p. 107-108, Deubner (1966), p. 243-244, and Van Hoorn (1951), p. 32 and figure on p. 31.

Background information:
The whole is a symposium scene; the reclining figure is probably Dionysos, but could also be a participant to the festival *Anthesteria*, with which our vase is probably connected. This was a flower festival, celebrated in February/March in honor of the god Dionysus. The festivities lasted three days, from the 11th to the 13th of the month Anthesterion, each of the days named after a type of vase (*Pithoigia*, *Choes* and *Chytroi*). On the second day the main events took place, including the *hieros gamos* of Dionysos. As the new wine was celebrated during the festival, there was also a drinking competition:

List, ye people! As was the custom of your forebears, empty a full pitcher of wine at the call of the trumpet; he, who first sees the bottom, shall get a wine-skin as round and plump as Ctesiphon's belly (Aristophanes, *Acharnians*, line 1000).

Each participant was given his own jar of wine, and even boys, starting at the age of three when their names were entered into the records of the city, were given some wine in a miniature chous.

A chous served to take wine from a krater and pour it into a drinking cup. One did not drink directly from the chous (compare Plutarch, *Quaestiones Convivales*, 643a). Although the chous was known as an object used in daily life (see for example Aristophanes, *Knights*, line 95, 113), it especially became a vessel that was consecrated by religious tradition, being associated with the Anthesteria.

For more information see also Hamilton (1992); Hammerich (2016); Simon (1983); Stern (1978).

Published:
Erika Simon, "Choenkanne - Lagernder Zecher und Musiker", in Gudrun Güntner (Hrsg.), *Mythen und Menschen. Griechische Vasenkunst aus einer deutschen Privatsammlung* (Katalog der Ausstellung vom 1. Juli bis 28. Sept. 1997 in der Antikensammlung des Martin-von-Wagner-Museums der Universität Würzburg) (Mainz am Rhein, Verlag Philipp von Zabern, 1997), p. 138-139, no. 38.

Greece, Athens, circa 420-410 B.C.

Height circa 23 cm.

Provenance: Conradty collection, South Germany. Thereafter with Cahn AG, Basel. Thereafter German private collection Von der Gönna, acquired from the above on 18 October 2008. Beazley Archive no. 19741.

42, 43 - Two Greek Terracotta Statuettes of Silenos

Both terracottas with lots of character, showing a grumpy looking, frowning old man who has a full beard and a large moustache, wide open eyes, a snub nose and a prominent belly. His pointy ears are a reference to his link with satyrs.

He is shown in a seated position, in the object of the right on a rock. Due to his slumped posture the fat of his belly shows a skin fold. As he is nude, his genitals are visible, resting on the surface on which he is sitting.

In his left hand and partly under his arm a kantharos is visible, and his right hand is resting on his leg.

This is most likely Silenos, the companion and tutor of the wine god Dionysos. 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.

Silenos was the god of wine-making. He was notorious for his abundant drinking, so that he was usually drunk and had to be carried or supported. He is called the "most drunken of the followers of Dionysus". As such he also became associated with drunken excess. He is often depicted with a wine cup in his hand, as on our objects.

Classical texts do not spare him in their descriptions. He is "*staggering, faint with palsied age and wine*" (P. Ovidius Naso, *Metamorphoses*, XI, 90) or "*sleeping, flushed, as was his wont, with wine of yesterday; not far aloof, slipped from his head, the garlands lay, and there by its worn handle hung a ponderous cup*" (Publius Vergilius Maro, *Bucolica - Eclogae* VI). In a theatre comedy a pimp called Labrax is compared to "*an old Silenos, bald head, snub-nosed, with eyebrows awry, a narrow forehead, a cheating scoundrel, a plague of gods and men, full of vile dishonesty and of iniquity*" (Titus Maccius Plautus, *Rudens*, act 2, scene 2; however, although the physical description fits the image of Silenos, the word used in the Latin text is *silanus*, which according to some scholars does not refer to Silenos).

42 - Left: Circa fourth century B.C.; height 9 cm.

Provenance: Collection van der AA, Belgium, circa 1960; thereafter Galerie Tarantino, Paris.

43 - Right: Boeotian, circa 400 B.C.; height 9.2 cm.

Provenance: Swiss private collection of Alice Fünfschilling-Moser (1912-2020), Binningen, acquired in the 1950s; thereafter with Ostracon Ancient Art, Thalwil, Switzerland.

44 - A Greek Terracotta Head of a Banqueter

A terracotta head from the Greek colony Taranto (ancient Taras) in southern Italy, coming from a statuette of a banqueter. He has delicate facial features, a moustache and a long beard. He is wearing a diadem which keeps his centrally-parted hair from his face. On top of this he is wearing a headdress which originally must have been quite elaborate, with a high rising plume or palmette, and a rosette in the centre. This feature allows us to identify the man as a banqueter; depictions of the headdress of banqueters always show a central rosette attached to a plume, a lotus flower or a palmette, and in later phases an additional rosette could be added on either side of the head.

These heads belonged to statuettes showing a man reclining on a couch during a banquet (*symposium*); a clear example can be seen in the Ashmoleon Museum Oxford (inv.no. AN1910.768). Such statuettes were made and sold in shops near major sanctuaries. They were baked and brightly painted and then sold to customers who placed them in the precincts of the deities as acts of devotion. There were moulds for the reclining body and separate, differing moulds for all kinds of interchangeable heads, with and without beard and with differing styles of headdress, which could be further worked by coroplasts to add individual traits (Ashmead (1999), p. 52). These terracotta figures were usually made without a reverse and instead supported behind by vertical struts. The back of the heads were usually roughly formed, without any moulded details.

When over time the sanctuary became full, the excess of votive statuettes was removed by the priests, and buried in votive deposits nearby; usually they were deliberately broken to prevent reuse, which, apart from the fragility of the material, explains why almost all heads are damaged.

Various interpretations have been proposed for the reclining banqueter type. Scholars have identified him as Dionysos, because in their opinion the votive deposit belonged to the Sanctuary of Dionysos; therefore the symbolism is explained to be funerary: the funeral banquet. For the ideas of Dionysos being present during the symposium see Eckhardt (2017). The idea that these heads represent Dionysos himself is widespread, and can still be found in catalogues of dealers and auction houses.

More recently scholars separated the notions of a funerary banquet from banquets indicating status or hero worship. For these scholars the figurines were part of a cult which honoured a hero, such as Castor or Pollox, or Phalanthos, the hero-founder of Taras (Ashmead (1999), p. 52). Alternatively the head may represent the deceased as a hero. In any case it seems clear that these figures were connected to specific ritual and funerary practices.

For the theme and identification of the banqueter see Neutsch (1961), p. 150-163, pls. 62-72; Higgins (1969), p. 181; 336; Herdejürgen (1971), p. 26-33; Dentzer (1982) p. 190-201; Ashmead (1999), esp. p. 52-58. For an extensive bibliography on the subject of terracotta figures see Kassab (1985).

Circa 5th-4th century B.C.

Height 9.2 cm., height including stand 12.9 cm.

Provenance: Swiss collection of Dr. M. Ebnöther (1920-2008), Sempach, acquired in the early 1970s; thence with Arteas Ltd., London-Paris.

45 - A Greek Core-Formed Amphoriskos

An amphoriskos (perfume bottle) with an ovoid body and a base knob, from the Eastern Mediterranean world, possibly Rhodes or Cyprus and dating to circa the 5th century B.C.

The vessel was formed around a core, combining slightly translucent dark blue glass, and opaque yellow and turquoise trailing, worked into a zigzag pattern. Three horizontal yellow lines were applied on the shoulder and two on the lower part of the glass. The short, outsplayed rim-disk, forming a funnel-shaped mouth, was also decorated with thick, opaque yellow trail. Two small opaque blue, ear-shaped vertical ring handles are applied on either side to the top of the body and the short cylindrical neck. See Lightfoot (2017), p. 16, fig. 4; p. 34, no 4.

Published: P.L.W. Arts, *A Collection of Ancient Glass*, 500 BC - 500 AD (Lochem, 2000), no. 2.

Circa 5th century B.C.

Height 7 cm.

Provenance: Dutch private collection P.L.W. Arts; thereafter private collection A.v.D.; thereafter Kunsthandel Mieke Zilverberg, Amsterdam.

46 - A Roman Blue Glass Unguentarium

An early Roman unguentarium (cosmetic flask) with a globular body, free blown, with a long tapering neck narrowing towards the everted rim of the funnel-shaped mouth. The base is flattened and slightly indented to allow the flask to stand.

For literature and parallels see Thomas (1976), no. 54; Kunina - Kuziumov (1997), p. 164, 277, no. 130 (in a different colour).

Circa 1st century C.E.

Height 11.4 cm.

Provenance: Netherlands private collection A. Niemeyer; thereafter Netherlands private collection C.M., acquired from Archea Amsterdam in 1999; thereafter with Kunsthandel Mieke Zilverberg, Amsterdam.

47 - A Roman Yellow Glass Amphoriskos

An early Roman amphoriskos (perfume bottle) with a yellow oval body and a long, cylindrical neck, ending in an everted rim. Two elegantly shaped, vertical blue handles were applied, running from the shoulder of the glass to the neck, just below the mouth. The base is flattened to allow the glass to stand.

For literature and parallels see Israeli (2003), no. 337; Lightfoot (2017), p. 158, cat. 178 (executed in just one colour).

Circa 1st century C.E.

Height 10.2 cm.

Provenance: Private collection C.M., Netherlands, acquired from Archea Amsterdam in 2002; thereafter with Kunsthandel Mieke Zilverberg, Amsterdam.

48 - A Roman Glass Juglet with Trailing

A Roman glass juglet with a folded base, blown in clear pale blue to turquoise glass, with a folded handle in turquoise glass. The underside of the outsplayed lip is decorated with lines of trail. There is also a single thread of trail around the center of the neck.

For literature and parallels see Arveiller-Dulong - Nenna (2005), p. 384, no. 128; Kunina - Kuziumov (1997), p. 215, no. 189. Compare also Lightfoot (2017), p. 149, cat. 165.

Published: Charles Ede Ltd, *Roman Glass*, IX (London, 1983), no. 24.

Circa 3rd-4th century C.E.

Height 10.7 cm.

Provenance: Charles Ede Ltd., London, acquired from T.K.N. Keswick, 3 June 1983, lot 508; thereafter collection of Tony Eastgate, London, acquired from the above on 13 September 1983; thence by descent; once again with Charles Ede in 2019.

49 - A Terracotta Head of a Youth

This is an amazingly well-made and detailed head from the western Greek colony Taranto, one of the best we have ever handled.

An expressively modelled, gender non-specific face with the lower part of a cap or helmet-like headgear. The face has applied strands of hair below the left temple, plastically applied. The eyes are wide open and have pronounced eye lids, and incised irises and pupils. There is a distinctive philtrum. The mouth, with full lips, is slightly opened, revealing the two upper middle incisors. The head was mouldmade, and the details were hand-modelled using a modelling stick. The interior is hollow. There are traces of reddish, pink and light blue paint.

Literature: For a stilistically related work of art see Herdejürgen (1978), p. 28, no. A 15.

Taranto, late 5th - 4th century B.C.

Height 7.7 cm.

Provenance: Collection of the art dealer and collector Jean Mikas, Paris, prior to 1960. Thereafter Krimitsas Gallery, Paris. Thereafter with Cahn Basel, TEFAF Maastricht 2020.

50 - A Roman Bronze Head of a Satyr

A small but well modelled hollow bronze head with a very strong facial expression. Depicted is a bearded satyr who has pointed ears and wavy hair. His mouth is open, and he is slightly frowning, which gives him an angry look.

There are three drilled recesses and four drilled holes on the head, mostly at the back. It is unknown for what purpose these were made; it has been suggested that the head was part of a pouring vessel and that strainer holes were added to it, but this is far from certain; in fact, the location at the back of the head speaks against this idea, because it would imply that the face was looking upwards when liquids were poured.

Roman, first - second century C.E.

Height 4.1 cm.

Provenance: Private Dutch collection, acquired at Bonhams Knightsbridge London, 22 April 1999, lot 336.

51 - A Roman Bronze Head of a Bull

A beautifully made attachment in the shape of a bull's he11ad. The head is triangular in shape and shows carefully executed, incised details: the eyes, the nostrils and the long hair, indicated by wavy lines. The animal is wearing an elaborate sacrificial harness with raised striated bands running across the forehead, near the horns and on the sides. The ears were perforated with pins for attachment.

The exact reason for depicting a bull in this case is unknown. Representations of bulls were popular in the Roman world. Like in many other cultures in the Mediterranean world, the animal was associated with notions of fertility and power. But the bull was also among the favoured animals killed as sacrificial victims, as shown on Roman reliefs (Ekroth (2014), p. 331; compare Aldrete (2014), 28-50).

In ancient Rome, like in Greece, animal sacrifice was performed as a ritual to communicate with the gods, asking for favours, protection, and help, or to appease them (Ekroth (2014), p. 324). One of the most sacred rites of Roman religion was the *suovetaurilia*, during which a pig (*sus*), a sheep (*ovis*) and a bull (*taurus*) were sacrificed in a purification ritual, also as part of the *lustratio*, intended to bless and purify land, cities, and buildings, but also to free a newborn child of harmful spirits. Probably best known is the *taurobolium*, the ritual killing of a bull, practised in the cult of the Magna Mater, the Great Mother of the Gods, and documented in Roman religion from the late second century BC to the fourth century CE. And in the mystery cult of Mithras, the iconography found in the god's sanctuaries all over the Roman Empire focuses on the deity slaying a bull, called *tauroctony* (Ekroth (2014), p. 330-331; see also Athanassopoulou (2003); for its deeper meaning compare Beck (2017), p. 251-266; 289).

Circa 1st - 2nd century C.E.

Height 6.3 cm.

Provenance: Collection of Giorgio Sangiorgi (1886–1960), then by descent; with Christie's New York in 2001; thereafter in a Maryland private collection, acquired from the New York trade in 2003; thereafter with Sands of Time Ancient Art, Wastington D.C.

Giorgio Sangiorgi was a collector and antiquities dealer, who had a gallery at the Palazzo Borghese in Rome. He assembled most of his collection beginning in the late nineteenth century. An exhibition of his ancient textiles was held at the Castel Sant'Angelo in Rome in 1911, and his ancient glass collection was published in 1914. Many of his pieces were subsequently acquired by private collectors and museums.

52 - A Roman Terracotta Theatre Mask

A mould-made mask, showing a female face framed by an elaborate hairstyle with corkscrew locks. The details are executed in high relief. The round and wide open eyes, with notched pupils and irises, are framed by carefully executed eyelids. The mouth is wide open, showing the tongue. On the back side fingerprints are visible of the artist who created this mask. There is a suspension hole above. The mask still has remnants of the original colours.

This mask belongs to the category theatre masks, which are characterised by their wide-open mouths and eyes.

For further information about theatre masks see object nos. 31 and 32 in this catalogue (Two Palmyrene Stucco Theatre Masks).

Roman, circa first-second century C.E.

Height 12.2 cm.

Provenance: Collection of S. Schulz, Saarbrücken, Germany, acquired in the early 1900s; thence Galerie Antiken-Kabinett Gackstätter, Frankfurt, Germany; thence Christoph Bacher Archäologie, Vienna, Austria; thence U.S. Midwest private collection.

53 - A Rare Roman Bone Ceremonial Distaff

An object rarely seen on the market: a distaff made for ceremonial purposes. Distaffs played an important role during Roman wedding ceremonies, being carried by the bride in the marriage procession.

It is a bone implement consisting of a long, slightly oval rod, a ring at the base with notches, and a decorated top. This top is surmounted by a carved statuette of the goddess Venus (Greek Aphrodite), standing on a raised plinth with a fish at her feet; she is depicted almost naked, holding drapery around her legs with her left hand, preventing it from falling down, and covering her left breast with her right hand.

Function:
Until recently objects like this were thought to be stirring rods, used for stirring, mixing, or applying cosmetics and ointments; so also when this object was auctioned at Bonhams in 2003. Sometimes they are called "perforated spoons" and considered to be "spoon brooches" (Eckardt (2014), p. 134; 141). About one similar bone object (without the goddess though) in the Metropolitan Museum of Art, New York (accession number: 24.97.81) the museum remarks that it is unlikely to have been used as a stirring rod, and adds: "A more likely interpretation is that it was a baby's rattle". Yet another one in the Petrie Museum London (inventory number UC71153) was initially described as a "mystery" artefact or a "cosmetic" tool of unknown function.

More recent studies have shown that this object is a ceremonial "finger distaff", also known by the German name "Fingerkunkel", a luxurious and smaller version of a real distaff, see for example a close parallel in the Archäologisches Museum, Westfälische Wilhelms-Universität Münster, Germany (inv. no. 3503).

Such an object played an important role during Roman wedding ceremonies, when it was carried by the bride in the marriage procession (Larsson Lovén (2007), p. 230). Later in life, it was presumably amongst the most prized possessions of the matron; it symbolised the care she took of the household, being in charge of the wool working activities within the home. It may also have been used to emphasise status during public appearances or in front of guests (Danković (2019), p. 223).

A real distaff was an important tool during spinning activities; it held a bunch of unspun wool, from which fibres were extracted. These were connected to some yarn on a spindle, already spun, and by rotating the spindle the fibres were spun. The distaff was held in one hand, usually the left one, and the spindle was worked using the other hand. There are distaffs without and with a ring at the bottom; with the latter the person using it had a better grip during work (Danković (2019), p. 218). For a typology of Roman distaffs see Facchinetti (2005), p. 221, fig. 6; Danković (2019), p. 220, fig. 9.

Our object is too small to be a real distaff, and it would not be strong enough to be used in real life; also the decorating statuette on top would hinder the work. Often these objects are made of bone, ivory, glass, amber, bronze or even precious metals (Danković (2019), p. 218), materials too luxurious for real use.

Therefore it has been proposed that such objects were artefacts of symbolic and ritual character. They seem to have been used in funerary rites; a great majority of bone distaffs discovered during excavations was found in cemeteries, more specifically in graves (Danković (2019), p. 218; 223). They are also depicted on gravestones for women; together with spindles they are often seen in funerary portraits, both in the eastern Aegean and Syria (Cottica's (2007), p. 223) and in western and central European areas (Carroll (2013), p. 301).

Another notion should also be mentioned. Pasztókai-Szeöke (2011, p. 132-133) has pointed out that the majority of the distaffs decorated with the statuette of a woman show an abdominal cut rising upwards from the navel; she believes that this can be interpreted as the healed scar of a Caesarean section, and therefore may be an allusion to a problematic, life-dangerous, but survived delivery, and to the biological connection between woman and infant. In this context she also refers to the symbol of fecundity as expressed by the nude, idealistic body for which the prototype is the Capitoline Venus, with full breasts, fleshy limbs and ample hips.

She also connects motherhood, birth and spinning. In antiquity, spinning was a symbolic representation of control over human destiny (birth, life and death). In Roman mythology the duty of three goddesses of fate was to control the life-thread of each mortal. Nona (the Roman equivalent of the Greek Klotho) spun the thread of life from her distaff onto her spindle, Decima (in Greek Lachesis) measured the thread of life, and Morta (in Greek Atropos) cut the thread of life at the moment of death. Therefore Pasztókai-Szeöke sees distaff, spindle and spinning in general as a metaphor of the ideal marital relationship with embedded complexity of values, such as female chastity, fidelity, fertility or motherhood, and industriousity.

Background information:
Spinning was one of the domestic duties of women, and was even seen as the ideal activity of respectable women, symbolising a woman's laboriousness and virtue; especially the phrase *lanam fecit* (she worked the wool) was often used in this context. In Roman literature one can read the story of the virtuous Lucretia: "*The daughters-in-law of the king (...) were seen at a luxurious banquet (...), but Lucretia, though it was late at night, was busily engaged upon her wool*" (Titus Livius, Ab urbe condita, Book 1, 57, 9). A similar idea is expressed by Tibullus: "*She tells you tales and, when the lamp is lit, draws long threads from her distaff*" (Albius Tibullus, Elegiae, Book I, 3, 85-86). Plutarchus speaks about "*an honest and virtuous woman (...) whose statue stands in the temple (...); there her sandals and her spindles were dedicated, as significant memorials of her housewifery and industry*" (Plutarchus, Quaestiones Romanae, section 30).

The importance of wool working by women is also clear in epigraphic sources; the words *lanam fecit* can be found on many epitaphs, the most famous one being that of a woman called Claudia (2nd century B.C.): "*She was charming in conversation, but proper in behavior; she kept the house, she made wool*" (*Corpus Inscriptionum Latinarum*, 1211); these texts show that the expression was considered to emphasize the impeccable charachter of a woman (Larsson Lovén (2007), p. 231). Similarly, women's tombstones sometimes depict personal belongings, and spinning implements can be seen among them (Larsson Lovén (1998), pls. XVII-XIX; Trinkl (2000); Danković (2019), 219).

Wool, and the ability of spinning and weaving, was so important that it also played a symbolic role in Roman wedding ceremonies. The wedding dress was supposed to be woven by the bride herself, as proof of her ability to weave and as symbol of her new position as a housewife. During the ceremony, a distaff and a spindle were carried by the bride in the marriage procession (Larsson Lovén (2007), p. 230); classical authors from the first century C.E. write about "*the custom, on the marriage of a young woman, of carrying in the procession a dressed distaff and a spindle, with the thread arranged upon it*" (Gaius Plinius Secundus, Naturalis Historia, Book VIII, Chapter 74); "*when they have introduced the bride, they spread a fleece under her; and she, having brought in with her a distaff and a spindle, all behangs her husband's door with woollen yarn*" (Lucius Mestrius Plutarchus, Quaestiones Romanae, section 31).

The statuette on top is a representation of Venus Pudica or Pudicitia (modest or chaste Venus), a type that ultimately derives from the Aphrodite of Knidos, a statue created by the renowned sculptor Praxiteles in the 4th century B.C.; this statue is now lost, but several Roman copies of the work still exist.

It has been suggested that Venus is depicted here immediately before or after taking a bath, which according to some sources was in the sea; this could explain the fish at her feet. Related depictions show Venus Anadyomene (rising up from the sea at birth), in which the goddess covers her *pudenda* in a similar way; in this scene she is accompanied by a dolphin. Many representations of this moment are known, starting with a much admired depiction by the painter Apelles of Kos in the 4th century B.C., and followed by the works of great artists of later centuries like Botticelli, Titian and many others, including Picasso. The painting by Apelles was brought to Rome by the emperor Augustus, but is now lost; however, it was described by the Roman author Pliny the Elder (died 79 A.D.) in his Natural History. A famous mural from the Casa di Venus in Pompeii is believed to be based on the painting by Apelles.

Venus not only embodied feminine beauty but was also the patron goddess of marriage.

For more information and parallels see also Cremer (1996a-b; 1998); Danković (2020); Grafinger (2007); Hidber (1993); Ivcevic (1999-2000); König (1987); Trinkl (1994; 2004; 2006; 2007).

Roman, second - third century C.E.

Height 19,2 cm.

Provenance: Dutch private collection; with Bonhams London, 14 May 2003, lot 319 (there still considered to be a stirring rod); before that UK private collection, 1960s-1970s.

54 - A Roman Marble Relief Fragment

Depicting the god Eros-Cupid, who is shown as a naked young boy, winged and in a striding position, walking to his right, looking back over his left shoulder. His hands are shown in a surprising way, touching the frame of the scene as if the young god is ready to step out of the scene, or is holding or pushing the frame.

In Classical Greek art Eros is usually depicted as a slender youth, but later, starting in the Hellenistic period, he was increasingly portrayed as a chubby boy.

Roman, circa third century C.E.

Height 22 cm.

Provenance: with The Glade Gallery, New Orleans, Louisiana, 1950s-1960s; with New Orleans Auction Galleries, New Orleans, L.A., Major Estates Auction, 4 April 2009, lot 693; with Christie's London, 4 December 2019, lot 471.

55 - A Roman North African Red Ware Jug

A wonderful Roman red ware jug from North Africa, probably from Tunisia, with a applied strap handle, which is decorated, and standing on a low foot.

The body of the vessel, having a tapered shape, is decorated with applied scenes in relief. One side shows two man wrestling, one almost upside down or lying on the ground. The scene is bordered left and right by two columns with elaborate capitals, and above by an arch, possibly representing a victor's wreath, with a beaded border and floral sprigs.

The opposite side shows a naked Eros, who is winged and is holding what is probably a tambourine above his head. Under his feet is the depiction of a lion. This scene has similar borders, consisting of columns and an arch. There are three columns altogether.

Roman, North African, circa 3rd century C.E.

Height 12.9 cm, maximum diameter ca. 9.5 cm.

Provenance: Private L.A. collection, 1960s; with Arte Primitivo, New York, January 2006, lot 136; thence Dutch private collection.

56 - A Roman Marble Sarcophagus Fragment Depicting Autumn

A large relief from a season sarcophagus depicting a young, chubby boy, who has a rather fleshy face with a dimpled chin. His lips are slightly parted, and in his deeply-drilled curling hair he wears a wreath. He is shown nude, apart from a long mantle which is tied over his shoulders and reaches the middle of the calf.

In his upraised right hand he holds a captured hare by its back legs. In his left hand the remains are visible of a pointed object. This has been described by previous owners as the lower end of a *cornucopia* (horn of plenty). More likely however is that this is a *lagobolon*, a throwing stick used by hunters to strike hares.

The boy is the personification of autumn; the hare is typical for depictions of autumn, as are fruits (Abura (2015), p. 231).

To the proper right of the boy a column is visible, and over his head part of the upper border of the sarcophagus is preserved.

Background information:
The representation of the seasons goes back to ancient Greece and has changed over time. Initially the Horai (goddesses of the seasons) were shown as the triad spring, summer and autumn, with their specific attributes. In the Hellenistic period winter was added. The development is probably related to the adoption of the solar calendar with four seasons and twelve months. In Roman times this was further developed and in late antiquity the representation of the seasons had become widespread, full-length or as busts, in sculpture, painting and mosaics. They are often seen on the four corners of floor mosaics or on sarcophagi. For season sarcophagi see Abura (2015), p. 229; McCann (1978), p. 94-106; 133-137; Hanfmann (1951); Koch (1993), p. 87-88; Koch - Sichtermann (1982), p. 217-223; Kranz (1984); Parrish (1995), p. 174); Zanker-Ewald (2004), p. 167-170.

In Ovidius' Metamorphoses, the famous Greek philosopher Pythagoras teaches the public, saying: *Do you not see that the year displays four aspects in a semblance of our life? For spring, in its new life, is like a child. From spring, the year moves to summer, and becomes a powerful man. Autumn comes, when the ardour of youth has gone. Then trembling winter, with faltering steps, its hair despoiled, or, what it has, turned white.* (P. Ovidius Naso, *Metamorphoses*, Book 15, in the translation by Anthony S. Kline; omission of certain phrases by me). Therefore the seasons were thought to represent the cycle of life from birth to death.

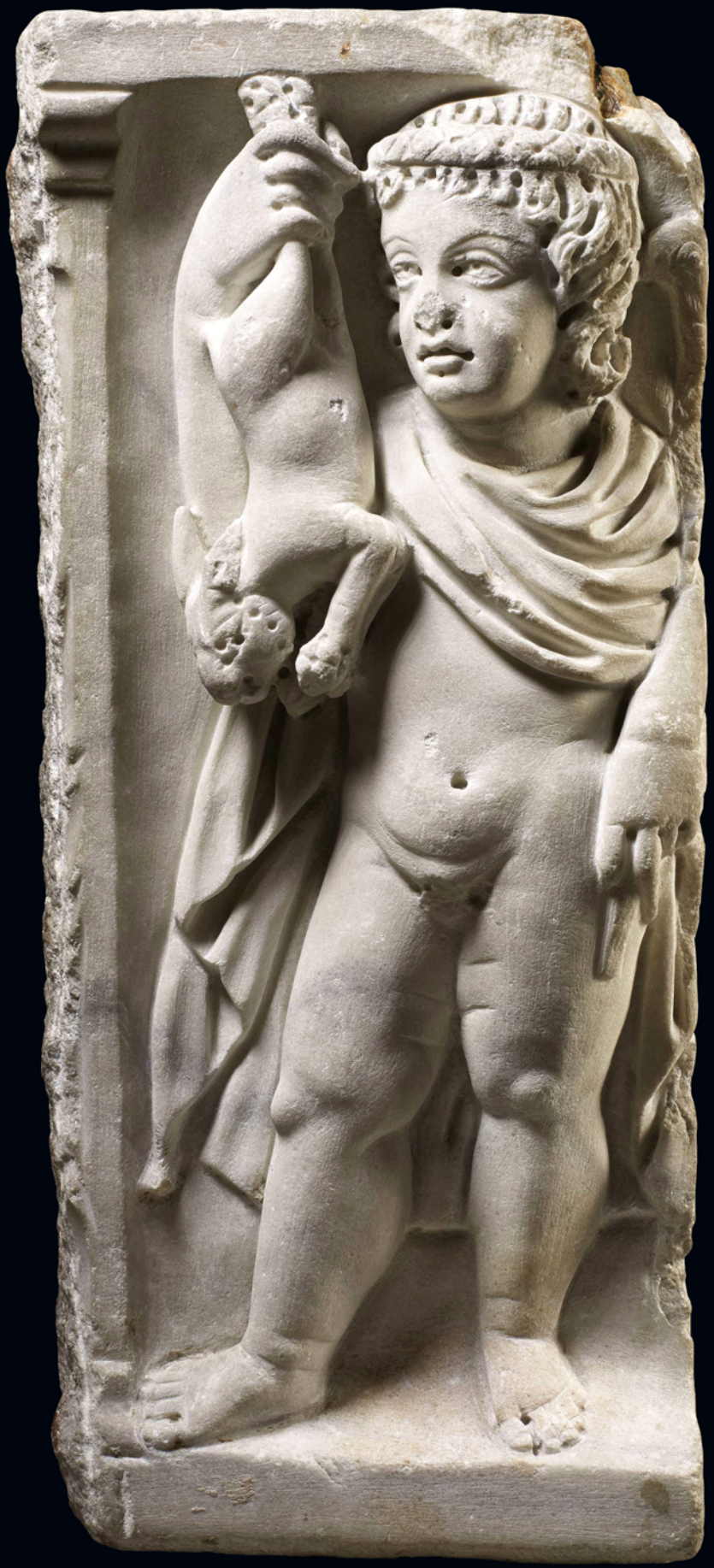
As we have seen, the seasons were personified; generally they were represented as women, but on many monuments they are shown as children, often winged, carrying attributes related to the various seasons. Autumn, personified as Phthinoporon, can be seen carrying a basket of fruits or bunches of grapes, or a hare; this animal also symbolizes the abundance of the season.

The word *lagobolon* comes from the Greek words for "hare" and "to throw". For the use of a *lagobolon* and depictions in ancient Greek art and later see also Nankov (2010); Nefedkin (2009).

Dating: Second half of third century C.E.

Height 61 cm.

Provenance: Collection of Reinhold Hofstätter (1927-2013, art dealer in Vienna, Austria), acquired at the latest in the 1980s, and said to have been bought in France from the collection of an old French noble family, where is was part of the inventory of their castle; with Galerie Kunst der Antike, Vöcklabruck, Austria; with Rudolf Mahringer, Vienna; with Christoph Bacher Ancient Art, Vienna.



57 - An Etruscan Bronze Patera with Decorated Handle

A very large and rare patera, consisting of a shallow, pan-shaped bowl of circular form with a flat bottom, and a long flanged handle which ends in a hook for hanging.

The terminal has a very interesting, almost modern form which can be "read" in two ways: either we see a bird's head with a long curving neck, looking away from the handle, or the image of a swan swimming towards the patera, its curving neck merging into the handle; the engraving on the terminal adds to this illusion.

The majority of paterae consists of a shallow bowl or dish without a handle, or with a loop handle attached to it (see Caccioli (2009), p. 57-66, and De Puma (2013), p. 55, no. 4.7, and p. 153-160, for Etruscan bronze vessels in general, and paterae in particular). But paterae with a handle are also known, often decorated; see for example Richter (1915), p. 210-214, no. 580, for a handle showing a variety of scenes (Greek); p. 217-218, no. 598; p. 39, no. 57; Richter (1927), p. 108, fig. 70; p. 176; Wunderlich (1947), p. 164-166 (handles showing a winged goddess); compare Metmuseum New York, accession number 03.24.4 or Walters Art Museum, Baltimore, accession number 54.162.

More importantly for our patera see Richter (1915), p. 172-173, no. 444 (a handle terminating in the head of a dog or wolf; Roman) and particularly Caccioli (2009), p. 60-61 and pls. 30-31 (cat. no. 27, accession number 51.72) for a patera handle with a duck's head terminal.

For a very close parallel see also the patera offered for sale by Sotheby & Co., London, *Egyptian, Near Eastern, Greek and Roman Antiquities*, 6th July, 1964, lot 156; compare also Volonté - Cattaneo (2008), p. 26, fig. 8.

There is some discussion among scholars about the question for what purpose a patera was used: commonly accepted is the view that they were used for rituals, to pour libations of wine or other liquids, but some believe that they played a role as part of a banquet service. The difference in shape, with or without a handle, may also play a role here.

4th-3rd century B.C.

Length 55 cm., diameter of bowl 24 cm.

Provenance: Swiss private collection of Wladimir Rosenbaum (1894-1984, the former owner of Galleria Serodine, Ascona, Switzerland); thereafter with Ostracon Ancient Art, Thalwil, Switzerland.

58 - A Bronze Plaque Illustrating the Book of Daniel (Shadrach, Meshach and Abednego)

A Byzantine bronze plaque that once was part of a casket, with eight perforations around the edges for attachment. A scene was created on it by hammering, which illustrates two chapters from the biblical Book of Daniel.

On the right side we see a large furnace, built of stones with a door opening at the bottom for the firewood (for this door see Dan. 3:26; Seow (2003), p. 58); on top of it three figures are depicted, standing in the flames. They are wearing orientalising costumes consisting of tunics, cloaks and Phrygian hats. Two of them stand with their hands raised, in the position of prayer. The third figure is reaching off the side of the scene.

These three men are Shadrach, Meshach and Abednego, young men from Israel who were taken into captivity by Nebuchadnezzar of Babylon. In chapter 3 of the Book of Daniel one can read their story. King Nebuchadnezzar set up an image of gold, 60 cubits (circa 27 meter) high, and ordered that everybody should worship the image, or else be thrown into a blazing furnace. The three men refused to worship the statue as this would be idolatry; they said that the God they served would deliver them from the fire. They were thrown into the furnace, which for the occasion was heated seven times hotter than usual; it was so hot that it killed the soldiers who had to throw the men into the fire. However, Nebuchadnezzar saw that Shadrach, Meshach and Abednego were unharmed, as was a fourth man who was walking around in the fire, looking like "a son of god" (so in the Aramaic version of the text; the New Revised Standard Version has "a son of a god" (Seow (2003), p. 58-59)). The king then ordered the men to come out of the furnace and called them servants of the Most High God. The Greek version (which is a greatly expanded text including a prayer of one of the three men and a hymn by the three men), elaborates on how the angel of the Lord descended into the furnace to help them.

The scene on the left shows two lions, one male and one female, beside a cypress tree. This most likely illustrates chapter 6 of the Book of Daniel, which tells how the king of Babylon (in this case Darius the Mede, probably a literary fiction, or a subordinate ruler under Cyrus the Great) was asked by jealous rivals of Daniel to issue a decree that for a month petitions should only be addressed to Darius himself, not to any god or human, and that whoever would break this decree should be thrown to the lions. As Daniel continued to pray to the God of Israel, he was thrown into the lions' den, where an angel sent by God closed the jaws of the lions, so that Daniel was saved.

It has also been suggested that the large tree between the two scenes refers to Daniel 4; this chapter informs us that in a dream Nebuchadnezzar sees an enormous tree in the middle of the land, its top touching the sky, under which wild animals found shelter (Daniel 4:9-12); Daniel explains that this tree is in fact the king (4:22).

Background information:
Jehoiakim was king of Judah from circa 609 to circa 598 BC. In his third year Nebuchadnezzar, the king of the Neo-Babylonian Empire, conquered Judah and ordered that members of the Israelite royal family and nobility, deported to Babylon, should be instructed in the language and literature of the Babylonians for three years and then brought into the king’s service. Among these were Daniel, Hananiah, Mishael and Azariah (all Hebrew names containing either El of Yah, referring to the God fo Israel). In Babylon by the king’s decree they were given new, Chaldean names: Belteshazzar, Shadrach, Meshach and Abednego (all containing references to Babylonian gods: Bel, Aku, and Nebo/Nabu), and they were appointed to high office.

The book of Daniel is part of the *Ketuvim* (Writings) in the *Tenakh* (Hebrew Bible), and of the Major Prophets in the Old Testament of the Christian Bible). It was partly written in Hebrew and partly in Aramaic.

The Aramaic part was written in a chiastic style, in which the narration develops and then returns to the starting point in parallel stories, placing the main point of the text in focus. The centre of the text are chapters 4 and 5 (Daniel interprets a dream, and Daniel interprets the handwriting on the wall); these chapters are framed by chapers 3 and 6 (the fiery furnace and the lions' den), and then by chapter 2 and 7 (a dream of four kingdoms and a vision of four world kingdoms, both replaced by a fifth). See Redditt (2008), p. 177.

Chapter 3 (the fiery furnace) is paired with chapter 6 (the lions' den) in the structure of the text. Possibly for that reason the two stories are also combined in the illustration on our plaque.

For more information see also Collins (1984; 1999); Noegel (2002); Shea (1988).

Published: Charles Ede Ltd., *Christmas Catalogue* 2015, no. 50.

Byzantine, circa 4th-6th century C.E.

Width 23.4 cm, height 13 cm.

Provenance: UK private collection, acquired in the 1980s; thereafter with Charles Ede Ltd., London.

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