



## **Enduring Legacy:**

**ANCIENT ART FROM THE  
EGYPTIANS TO THE ROMANS  
3000 B.C. TO 600 A.D**



Telephone :  
MAYfair 6682-3-4

# SOTHEBY & CO.

Telegrams :  
ABINITIO, WESDO  
LONDON

ESTABLISHED 1744

34-35 New Bond Street, London, W.1

## FORTHCOMING SALES BY AUCTION

Each Sale commencing at One o'clock  
precisely.



Sale April 18th-19th—A Queen Anne Quilted and Embroidered Bodice.

April 9th-10th—  
**PRINTED BOOKS**, including the Collection of Botanical Works the property of the late CHARLES CARMICHAEL LACAITA, Esq., J.P.

April 10th—  
**ANTIQUITIES AND SAVAGE ART**, including the property of the late SIR WILLIAM LAWRENCE, Bt., F.S.A., of the late COUNTESS PES di VILLAMARINA and of the late FLORENCE LADY WARD. Illustrated catalogues (4 plates) 1/-.

April 11th—  
Valuable **OLD ENGLISH** and **FRENCH SILVER**, including the property of C. E. DASHWOOD, Esq. Illustrated catalogues (4 plates) 2/-.



Sale April 10th—A Greek Bronze Helmet, 6th cent. B.C.

April 12th—  
**PAINTINGS AND DRAWINGS** including the property of the late FLORENCE LADY WARD and of the late SIR WILLIAM LAWRENCE, Bt., F.S.A.

April 13th—  
**PORCELAIN, POTTERY, HARDSTONES, CARPETS, XVIII CENTURY ENGLISH FURNITURE**, etc., the property of the late FLORENCE LADY WARD. Illustrated catalogues (2 plates) 1/-.

April 16th-18th—  
**EARLY BOOKS AND MANUSCRIPTS** about Alchemy, Magic, Science, etc., the property of M. LIONEL HAUSER, 92 Rue de la Victoire, Paris. Illustrated catalogues (11 plates) 3/6.

April 16th-17th—  
**OLD ENGRAVINGS & MODERN ETCHINGS**.

April 18th-19th—  
**CONTINENTAL FAIENCE, CHINESE PORCELAIN, TEXTILES, EMBROIDERIES, BYGONES, ASTRONOMICAL INSTRUMENTS AND OBJETS OF VERTU**, from the Collections of the late SIR WILLIAM LAWRENCE, Bt., F.S.A. Illustrated catalogues (6 plates) 3/-.

April 23rd-25th—  
Valuable **AUTOGRAPH LETTERS AND PRINTED BOOKS**, etc. Illustrated catalogues (9 plates) 3/6.

April 25th—  
Valuable **PICTURES AND DRAWINGS** by Old Masters,



Sale April 25th—Portrait of a Gentleman, School of Franz Hals dated 1624.

including Historical Portraits and Paintings the property of C. E. DASHWOOD, Esq. Illustrated catalogues will be issued.

April 30th—  
A Collection of **PERSIAN, ARABIC, and TURKISH MANUSCRIPTS**, the property of a Gentleman Resident in Paris.

End of April—  
Fine **SPORTING PRINTS** and a Complete set of the "CRIES OF LONDON" in colour from the Collection of the COMTE DE SUZANNET. Also important **COLOUR PRINTS OF THE ENGLISH SCHOOL**. Illustrated catalogues will be issued.

Early May—  
Important **EARLY WORKS OF ART**, including a very fine Della Robbia Roundel. Illustrated catalogues will be issued.

Early May—  
Very Important **WORKS OF ART**, including a **SUPERB SET OF SIX CHIPPENDALE ARMCHAIRS WITH BACKS AND SEATS COVERED IN TAPESTRY** of the finest quality, the property of the RT. HON. THE EARL OF ANCASTER. Illustrated catalogues will be issued.

Sales on view at least three days prior. Catalogues may be had. Printed lists of prices and buyers' names may be purchased after each sale. Particulars on application.



Sale April 11th—One of a pair of very fine William III 2-prong Silver Forks, 1697.



Sale Early May—A superb set of six Chippendale Armchairs covered in Tapestry of the finest quality.



Sale April 11th—Sifter from a Louis XVI Silver Gilt Dessert Service. (42 pieces)

## Enduring Legacy:

### ANCIENT ART FROM THE EGYPTIANS TO THE ROMANS

3000 B.C. TO 600 A.D

including

a group of antiquities from the Spencer-Churchill collection

16 PALL MALL  
LONDON SW1Y 5LU  
TELEPHONE +44 (0) 20-7839 0368

1-5 JULY 2024  
MONDAY - FRIDAY 10 AM - 6 PM  
INFO@FORGELYNCH.COM

OLIVER FORGE | BRENDAN LYNCH



**1. FIFTEEN POLISHED AND UNPOLISHED FLINT AXES  
DANISH, ENGLISH AND FRENCH, CIRCA 4000–2500 B.C.**

Top row (from left to right)

- (i) White flint (f13), 17 cm.
- (ii) White flint (M112 & 44), 17.8 cm.
- (iii) Brown flint (A878/18 & 8), 15.2 cm.
- (iv) Brown flint, 13.8 cm.
- (v) Brown flint, 15.2 cm.
- (vi) Grey flint (A878/27), 19.5 cm.

(vii) Mottled flint (9, 3278 – in faint pencil), 16 cm.

(viii) Brown flint (A878/67), 21 cm.

Second row (from left to right)

- (i) Large flint (1466. 68). Lower Palaeolithic. Broom Chert Handaxe. Middle Acheulean culture from the type site Broom Devon, 22 cm.

(ii) Brown flint, 20 cm.

(iii) Mottled cream flint, 16.2 cm.

(iv) Large flint (M2051 & 83), from Le Grand Pressigny, 26.5 cm.

(i) Hand axe (76), Paleolithic Hand Axe (Gravel pit Forty Acres Lane Canterbury), 15 cm.

(vi) Flint (80), Chadwell St. Mary's Essex, 15.3 cm.

(vii) Flint (69), 18 cm.

**PROVENANCE**

Lord McAlpine of West Green (1942-2014)

K. John Hewett (1919-94), Kent

Private collection, UK, 1994-2024

**PUBLISHED**

A. MacGregor, *Antiquities from Europe and the Near East in the Collection of Lord McAlpine*, exhibition catalogue, Oxford, 1987, p. 88, no. 5.38



**2. WOOD INDEX FINGER**  
EGYPTIAN, PROBABLY CIRCA 2100–700 B.C.

Length 13 cm.

**PROVENANCE**

Pitt-Rivers Museum, Farnham  
K. John Hewett (1919-94), Kent  
Private collection, London, circa 1980-2024



**3. FRAGMENTARY BASALT STATUETTE  
OF THE COW-GODDESS HATHOR**  
EGYPTIAN, LATE PERIOD, CIRCA 712–30 B.C.

Realistically modelled.  
Length 8 cm.

**PROVENANCE**

K. John Hewett (1919-94), Kent  
Private collection, London, circa 1980-2024

**4. GREEN-GLAZED FAIENCE SHABTI FIGURE OF PA-DI-DJED-ENIW  
EGYPTIAN, 30TH DYNASTY, CIRCA 380-343 B.C.**

Standing, wearing a braided false beard, striated tripartite wig  
and carrying the pick and flail and seed bag over his shoulder.  
With nine bands of hieroglyphic text.  
Height 23 cm.

**PROVENANCE**

Louis Robert (fl. 1890s-1910), Pithiviers, France. Acquired in the  
late 19th or early 20th century and by descent to Eric Peron,  
Pithiviers, France





5. **LARGE GREEN GLAZED DJED-PILLAR AMULET**  
EGYPTIAN, 26TH-30TH DYNASTY, CIRCA 664-332 B.C.

Of slender tapering form, with ribbed capital surmounted by four crossbars with a rectangular back pillar.  
Height 12.2 cm.

**PROVENANCE**

Henry Salt (1780-1827): Sotheby's, London, *Catalogue of the Highly Interesting and Magnificent Collection of Egyptian Antiquities. The Property of the Late Henry Salt, Esq., His Britannic Majesty's Late Consul General in Egypt, June 29th-July 8th 1835*, lot ?889  
K. John Hewett (1919-94), Kent  
Private collection, London, circa 1980-2024

**COMMENT**

The djed-pillar is the hieroglyph for stability. It may have originally represented a tree with its branches cut off or a pole around which grain was tied but it came to be looked upon as a representation of the backbone of the god Osiris as made clear in the Book of the Dead. Chapter 155 refers to the placing of this amulet at the throat of the deceased to ensure stability and endurance.

For a similar example, see S. D'Auria, P. Lacovara & C. Roehrig, *Mummies and Magic*, Boston, 1988, p. 181.



6. **BRONZE FIGURE OF PTAH**  
EGYPTIAN, LATE PERIOD, CIRCA 712–30 B.C.

Mummiform, the god standing in a shroud-like garment, holding a was-sceptre, wearing a skull cap, striated false beard and a finely incised broad collar, the tasselled counterpoise hanging down below the back collar.  
Height 14 cm.

**PROVENANCE**

Michael Barrington (1935–2022), London, prior to 1977, and by descent to the present owner

**COMMENT**

Michael Barrington was not born into a world of art collections, but on his journey from London's East End, he discovered a passion for classical history and the arts through which its stories are told.

He began collecting in the mid-1960s, particularly favouring the Greeks of the mid-first millennium B.C. and their Italian contemporaries, the Etruscans. Pieces born of these two seams of creativity made up the core of a collection which, during his lifetime, gave him and his family a great deal of pleasure. Following his death his family have decided to sell his collection and ten pieces from the collection are included in this catalogue.

Bronze statuettes of Ptah are relatively rare. For an example holding a was sceptre as well as an *ankh* in the University Museum, Philadelphia, see *Master Bronzes selected from Museums and Collections in America*, exhibition catalogue, Albright Knox Art Gallery, Buffalo, 1937, no. 57. For another example, in The Cleveland Museum of Art, see L.M. Berman et al., *Catalogue of Egyptian Art*, Cleveland, 1999, p. 434, no. 332, and one formerly in the Resandro Collection, see S. Schoske and D. Wildung, *Entdeckungen. Agyptische Kunst in Suddeutschland*, exhibition catalogue, Munich, 1985, p. 141, no. 123.





7. **LIMESTONE SCULPTOR'S MODEL**  
**EGYPTIAN, PTOLEMAIC PERIOD, CIRCA 332–30 B.C.**

Of rectangular form, with the sacred bull in relief, the uraeus between its horns.  
Length 19 cm.

**PROVENANCE**

Colonel John Evans (1828-1903), Sussex: Sotheby's, London, 30 June 1924, lot 125  
General Sir John Maxwell (1859-1929), Liverpool and South Africa  
Private collection, USA, 1929-2023

**COMMENT**

Colonel John Evans fought in the Crimea and in the Indian Mutiny as well as serving in Egypt from 1858-62. It was during that period that he built up most of what became a large and important collection of Egyptian antiquities; adding to the collection during subsequent visits. In 1895 the Burlington Fine Arts Club held its first exhibition of Egyptian antiquities and Colonel Evans was one of the main contributors. Sir John Maxwell was, like Evans, stationed in Egypt. The nucleus of his large collection was formed in 1896 when he was A.D.C. to Field Marshall Lord Grenfell, himself a collector.





**8. GRANITE FRAGMENT FROM A RELIEF  
EGYPTIAN, PTOLEMAIC PERIOD, CIRCA 304-30 B.C.**

Carved in shallow relief with the head of a queen or goddess, facing right, in profile, wearing a robe with narrow raised collar and tripartite wig with vulture head-dress.  
Height 19,5 cm.

**PROVENANCE**

Werner Coninx (1911-80), Zurich, 1971-2002  
Private collection, UK, 2002-24

**COMMENT**

Werner Coninx was born into one of the leading and influential publishing and newspaper families in Switzerland. He built up a significant art collection, largely of Swiss art but also paintings by Gustave Klimt and Egon Schiele as well as African, Chinese, Indian and Egyptian antiquities.

9. **DIORITE WAVY-HANDLED JAR**  
EGYPTIAN, PRE-DYNASTIC PERIOD, NAQADA III,  
CIRCA 3200–3000 B.C.

The ovoid body with rounded rim, each handle with two pierced vertical string handles.  
Height 12.7 cm.

**PROVENANCE**

Allen L. Owens, Connecticut, USA: Parke Bernet, New York, 4  
December 1969, lot 44  
John Green, New York  
Paul Frank, New York: Sotheby's, New York, 4 June 2014, lot 42  
Peter Sharrer, New Jersey, 2014-24

**COMMENT**

This form imitates wavy-handled pottery jars dating from the late Naqada II to early Naqada III. For a similar example see W. Needler, *Predynastic and Archaic Egypt in the Brooklyn Museum*, Brooklyn, 1984, no. 122





**10. OBSIDIAN JAR**  
EGYPTIAN, MIDDLE KINGDOM, 12TH–13TH DYNASTY,  
CIRCA 1976–1700 B.C.  
Height 6.4 cm.

**PROVENANCE**  
Nicholas Wright, London, 1983  
Guy Goudchaux-Weill (1931-2013), London, 1983-2013



**11. BRECCIA DISH**  
EGYPTIAN, EARLY DYNASTIC PERIOD,  
CIRCA 3000–2800 B.C.

Of shallow form standing on a ring-base.  
Diameter 10.6 cm.

**PROVENANCE**  
Captain E.G. Spencer-Churchill, M.C., (1876-1964): Christie's,  
Northwick Park Collection, 21 June 1965, lot 113  
Sir Christopher Cockerell (1910-99) C.B.E., F.R.S., 1965-91  
Private collection, England, 1991-2024

**COMMENT**  
For a dish in the same material and of a similar shape see *The Burlington Fine Arts Club, Catalogue of an Exhibition of Ancient Egyptian Antiquities*, London, 1922, p. 94, no. 4.



**12. FRAGMENTARY WOOD FEMALE FIGURE**  
EGYPTIAN, EARLY-18TH DYNASTY, CIRCA 1540–1500 B.C.

Standing, her arm by her side, wearing a full braided wig falling either side of her face, eyes originally inlaid.  
Height 23 cm.

**PROVENANCE**

Probably Spink & Son Ltd, London  
Sir Christopher Cockerell (1910-99) C.B.E., F.R.S.  
Private collection, England, 1991-2024

**COMMENT**

For a limestone statuette of a female figure with a similar wig, see W.C. Hayes, *The Scepter of Egypt, part 11, The Hyksos Period and the New Kingdom (1675-1080 B.C.)*, New York, 1959, p. 62, fig. 31





13. **JASPER LION-HEADED AMULET OF TAUERT**  
EGYPTIAN, CIRCA 688–525 B.C.

The lion-headed goddess with the body of a hippopotamus, human arms, the paws and hindlegs of a lion and a crocodile tail, her paws rest on the remains of a *sa* hieroglyph (signifying protection).  
Height 7.5 cm.

**PROVENANCE**

Private collection, Europe: Christie's, London, 10th December 1986, lot 140  
Private collection, Europe, 1986-2013  
Art Market, Europe, 2013-15  
Peter Sharrer, New Jersey, 2015-24

**COMMENT**

Figures of the lion-headed hippopotamus deity are rare, particularly in semi-precious stones, such as this one. An example, from the Kofler-Truniger collection, is published in *Geschenk des Nils*, 1978, pp. 89-90, no. 304.





14. **FRAGMENTARY ROCK-CRYSTAL  
AMULET OF TAUERT**  
EGYPTIAN, EIGHTEENTH DYNASTY,  
CIRCA 1549–1292 B.C.

Holding a *sa*-sign before her and wearing a tripartite wig, the hippopotamus-headed goddess with a pregnant belly, pendulous breasts, gaping mouth and crocodile tail incised with a chevron pattern.  
Height 7.3 cm.

**PROVENANCE**

Gillian Ann Fortini (née Edmunds), (1928-2014), Asunción, Lugano and Paris. Acquired prior to 1975 and by descent: Sotheby's, London, 29 November 2017, lot 96  
Peter Sharrer, New Jersey, 2017-24

**COMMENT**

A complete rock-crystal bust of Tauert measuring 9.8 cm. is in the British Museum (inv. 1892,1213.1) and a fragmentary one is in the Walters Art Museum, Baltimore (acc. 42.219)





15. **SERPENTINE STATUETTE OF DEDU-AMUN**  
EGYPTIAN, MIDDLE KINGDOM, 13TH DYNASTY,  
CIRCA 1802-1640 B.C.

Standing, his left leg advanced on a rectangular base, shaven-headed, bare-chested and with large ears, his eyes and eye-brows modelled and with raised cheekbones, his toes well-defined, his arms pendant with palms open, wearing a high-waisted wrap-over skirt, folded at the waistline and with upper-fringed edge, with knot-tie on the left. The back pillar with a single hieroglyphic inscription continuing onto a short horizontal line below reading:

*“a gift, which the king gives to Osiris, lord of Busiris, the great god lord of Abydos. That he may give invocation for Ka of the honoured one Dedu-Amon, the justified”.*

A two-line hieroglyphic inscription on the front of the base reading *“The honoured one Dedu-Amun, born to Sat-Montu, Justified, lord of honour”*

Height 22.9 cm.

**PROVENANCE**

Private collection, England: Sotheby's, London, 12 December 1988, lot 68

Private collection, California, 1988-2024

**PUBLISHED**

J. Malek, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings, VIII, Objects of Provenance Not Known, Part 1, Royal Statues, Private Statues (Predynastic to Dynasty XVII)*, Oxford, 1999, p. 351, no. 801-418-068

**COMMENT**

There are a number of parallels to this statue. One in the Musée de Louvre (E12683) has its hands placed on the kilt in a similar manner, see E. Delange, *Catalogue des Statues Egyptiennes du Moyen Empire 2060-1960 J.C.* Paris, 1989, p. 163. The Museum of Fine Arts, Boston, has a group depicting a man with his two wives and daughter. Ukhotep, the man, is wearing a similar skirt although in this case decorated. His hands are placed in a similar manner. See K. Simpson, *The Middle Kingdom in Egypt: Some Recent Acquisitions*, Boston Museum Bulletin 72, 1974, p. 100-16, fig. 1; and D. Arnold et al., *Ancient Egypt Transformed. The Middle Kingdom*, exhibition catalogue, New York, 2015, no. 123. Another example is in the Penn Museum (acc. No. S10751) see D. Silverman (ed.), *Searching for Ancient Egypt*, Cornell, 1997, p. 127.



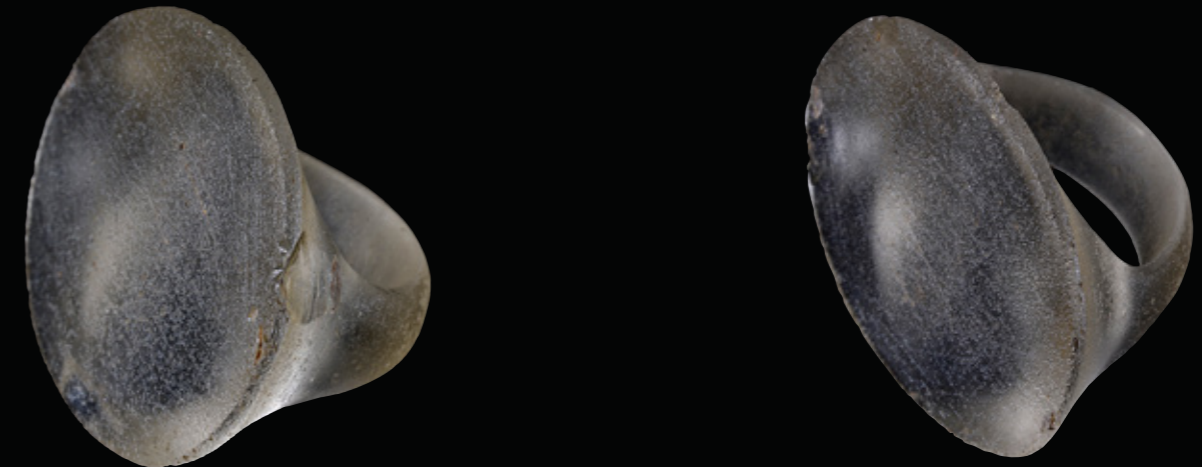




16. **DARK BLUE CORE-FORMED GLASS  
TREFOIL-LIPPED OINOCHOE**  
EASTERN MEDITERRANEAN, CIRCA SIXTH-FOURTH  
CENTURY B.C.

Decorated with opaque turquoise and yellow spiral trailing combed into a feather pattern with horizontal lines above and below, the rim and foot edged with yellow trailing.  
Height 9.9 cm.

**PROVENANCE**  
Private collection, London, circa 1970-2024



17. **COLOURLESS GLASS RING**  
HELLENISTIC, CIRCA SECOND CENTURY B.C.

Cast and cut, with a large flat oval bezel.  
Width of bezel 3.4 cm.

**PROVENANCE**  
K. John Hewett (1919-94), Kent  
Private collection, London, circa 1980-2024

**COMMENT**  
For a similar example, see Sidney M. Goldstein, *Pre-Roman and Early Roman Glass in The Corning Museum of Glass*, Corning, 1979, p. 267, no. 798.



**18. MARBLE DISH**  
CYCLADIC, EARLY CYCLADIC II, CIRCA 2700–2200 B.C.

Of plain circular form with raised rim.  
Diameter 12.5 cm.

**PROVENANCE**  
Galerie G. Maspero, Paris, 1966  
Jean Deriat, (1922-2016), Paris, 1966-2016

**19. MARBLE LEGS FROM A RECLINING FEMALE FIGURE**  
CYCLADIC, LATE SPEDOS VARIETY, CIRCA 2500–2400 B.C.

Height 21 cm.

**PROVENANCE**  
K. John Hewett (1919-94), Kent  
Private collection, London, circa 1980-2024





**20. POTTERY TREFOIL OINOCHOE  
ITALO-CORINTHIAN, ATTRIBUTED TO THE WOLF  
HEADS PAINTER, CIRCA 590–570 B.C.**

Decorated with a frieze with stags, a bird and a lion, crossed discs and dot-rosettes in the field. Tongues on the shoulder.  
Height 24 cm.

**PROVENANCE**

John Bateman (1839-1910): Sotheby's, London, 21 June 1926, lot 164  
Spink & Son Ltd, London, 1926  
Captain E.G. Spencer-Churchill, M.C. (1876-1964): Christie's, London, Northwick Park Collection, 21 June 1965, lot 290  
Private collection, London, 1965-2024

**PUBLISHED**

J.G. Szilágyi, *Etruszko-korinthos vazafestészet*, Budapest, 1975, p. 172, no. 12, pl. 18  
J.G. Szilágyi, *Ceramica etrusco-corinzia figurata, parte I: 630-580 B.C.*, Florence, 1992, p. 436, no. 17

**COMMENT**

In the 1926 Sotheby's sale of the Bateman collection the British Museum acquired a total of nine vases. At the time of the sale the then Keeper enquired about the collection history and was told the collection of vases was brought back to England from Italy in the 1830s by an ancestor of John Bateman. The vases, including this one, remained with the family at Brightlingsea Hall in Essex until the collection was sold in 1926.





**21. POTTERY TREFOIL OINOCHOE  
ITALO-CORINTHIAN, ATTRIBUTED TO THE WOLF  
HEADS PAINTER, CIRCA 590-570 B.C.**

Decorated with two friezes. The upper with a bird, a deer, a bull and a goat, circles with a central dot in the field, the lower frieze with a goat, a bird, a ram, a bull and a stag, crossed discs in the field. Dotted rosettes on the neck. A moulded palmette at the base of the triple handle with leaves picked out with white dots and with red.  
Height 27 cm.



**PROVENANCE**

J.J. Ackworth (1853-1927): Sotheby's, London, 14 March 1929, lot 49  
Spink & Son Ltd, London, 1929  
Captain E.G. Spencer-Churchill, M.C. (1876-1964): Christie's,  
London, Northwick Park Collection, 21 June 1965, lot 291  
Private collection, London, 1965-2024

**PUBLISHED**

J.G. Szilágyi, *Etrusko-korinthis vazafesteszeti*, Budapest, 1975, p.  
172, no. 13, pl. 18  
J.G. Szilágyi, *Ceramica etrusco-corinzia figurata, parte I: 630-580  
B.C.*, Florence, 1992, p. 436, no. 18



**22. POTTERY SINGLE-HANDLED MUG**  
ITALO-GEOMETRIC, CIRCA 700 B.C.

The shoulder with metopon decoration, horizontal stripes above and below, strips on the handle.  
Height 11.7 cm.

**PROVENANCE**  
Sotheby's, London, 13 June 1966, lot 144  
Private collection, London, 1966-2024



**23. POTTERY EXALEIPTRON (OR KOTHON)**  
CORINTHIAN, LATE SIXTH CENTURY B.C.

Decorated with a frieze of zigzags with a band of purple to either side, with winged handles.  
Width 14 cm.

**PROVENANCE**  
Private collection, London, mid-1960s-2024





**24. POTTERY LIDDED PYXIS  
CORINTHIAN, ATTRIBUTED TO THE PAINTER  
OF ATHENS 931, CIRCA 600 B.C.**

Decorated with an animal frieze of panthers and goats, rosettes in the field, horizontal lines above with a double row of dots, zigzag lines bands above, with up-right handles, (lid with restored handles and possibly not belonging).  
Height 15 cm.

**PROVENANCE**

Art market, Switzerland, 1982  
Peter and Mary Blomberg, Stockholm, 1982-2024 (collection number MPB85)

**PUBLISHED**

D.A. Amyx, *Corinthian Vase-Paintings of the Archaic Period*, Los Angeles, 1988, vol. 1, p. 348.

**COMMENT**

For a similar example see A. Fairbanks, *Catalogue of Greek and Etruscan Vases*, vol. 1. *Early Vases Preceding Athenian Black-figure Ware*, Cambridge, 1928, p. 170, no. 482.



**25. POTTERY KOTYLE  
CORINTHIAN, CIRCA 600-590 B.C.**

Decorated with a panther, an owl and a boar, rosettes in the field and rays above the foot.  
Width across handles 18.5 cm.

**PROVENANCE**

Max Wilborg (1933-2001), Stockholm, pre-1979  
Peter and Mary Blomberg, Stockholm, 1979-2024  
(collection number MPB44)



**26. WHITE-GROUND ALABASTRON  
ATTIC, ATTRIBUTED TO THE WORKSHOP  
OF THE EMPORION PAINTER, EARLY FIFTH  
CENTURY B.C.**

Decorated with a chequerboard pattern, horizontal  
bands above and below.  
Height 12.9 cm.

**PROVENANCE**  
Private collection, London, mid-1960s-2024



**27. POTTERY BRIDGE-SPOUTED JAR  
MIDDLE MINOAN IIB, CIRCA 1700 B.C.**

The black ground with decoration in added red and white,  
including white spirals on the body.  
Height 14 cm.

**PROVENANCE**  
H.J.P. Bomford (1896-1979), London: Sotheby's, London, 7  
December 1976, lot 295  
Philip Craggs, Cumbria, 1976-2016  
Private collection, London, 2020-24

**COMMENT**  
This small jar is of the so-called Kamares Ware. The shape was  
probably used as a mixing bowl, especially for wine, and is often  
found with drinking cups. Kamares Ware pottery was widely  
exported, not only through the Cyclades to Greece, but also  
east to Cyprus and the Levant, south to Egypt and even west to  
southern Italy.

See G. Walberg, 'The Role and Individuality of Kamares Ware',  
*Aegean Archaeology* 5, 2001, 9-18; P.P. Betancourt, *The History  
of Minoan Pottery*, Princeton, 1985, esp. 90-102; G. Walberg, *The  
Kamares Style. Overall Effects*, Uppsala, 1978.





28. **BLACK-FIGURE 'CHIMNEY' LEKYTHOS**  
ATTIC, ATTRIBUTED TO THE HAIMON GROUP, EARLY  
FIFTH CENTURY B.C.

A charioteer with attendant figures, dotted band above, stripes  
on the shoulder.  
Height 19.5 cm.

**PROVENANCE**  
Private collection, London, mid-1960s-2024



29. **RED-FIGURE PELIKE**  
ATTIC, ATTRIBUTED TO THE WASHING PAINTER,  
CIRCA 425-420 B.C.

Side A: Old bearded male figure (possibly Aigeus) with sceptre,  
and a youth (possibly Theseus) with two spears, wearing a  
chlamys and laurel wreath  
Side B: Youth holding a patera  
The neck with bands of egg motifs.  
Height 19.5 cm.



**PROVENANCE**  
Max Willborg (1933-2001), Stockholm, pre-1980  
Peter and Mary Blomberg, Stockholm, 1980-2024 (collection  
number MPB66)

**PUBLISHED**  
V. Sabetai, *The Washing Painter. A Contribution to the Wedding  
and Genre Iconography in the Second Half of the Fifth Century B.C.*,  
(diss.) Cincinnati, 1993, vol. II, p. 66, no. P60



30



31



32



**30. BRONZE MASK OF SILENUS  
ROMAN, FIRST CENTURY A.D.**

Wearing an ivy wreath.  
Height 5.2 cm.

**PROVENANCE**

Captain E.G. Spencer-Churchill, M.C. (1876-1964), 1917-64:  
Christie's, London, Northwick Park Collection, 21 June 1965, lot 529  
Private collection, London, 1965-2024

**31. BRONZE MALE BEARDED HEAD  
GRAND TOUR, MID EIGHTEENTH-NINETEENTH CENTURY**

Wearing a Corinthian helmet, with the remains of a loop for  
suspension.  
Height 4.2 cm.

**PROVENANCE**

Sir Richard Westmacott (1775-1856)  
Spink & Son, London, 1917  
Captain E.G. Spencer-Churchill, M.C. (1876-1964), 1917-64:  
Christie's, London, Northwick Park Collection, 21 June 1965, lot 544  
Private collection, London, 1965-2024

**EXHIBITED**

Royal Academy, London, 1946, p. 33, no. 135

**PUBLISHED**

J. Chittenden and C. Seltman, *Greek Art*, exhibition catalogue,  
1946, no. 135

**32. TWO BRONZE MINIATURE JUGS  
GEOMETRIC GREEK, CIRCA EIGHTH CENTURY B.C.**

One of "Macedonian" type, of biconical form, the spout with  
horizontal lines; the other widest at the shoulder, on pointed  
foot, with arched handle and trefoil lip.  
Height 4.5-5 cm.

**PROVENANCE**

Captain E.G. Spencer-Churchill, M.C. (1876-1964): Christie's,  
London, Northwick Park Collection, 21 June 1965, lot 438  
(acquired January 1934) and lot 437  
Private collection, London, 1965-2024

**33. BRONZE FIGURE OF A GODDESS  
ETRUSCAN, CIRCA FOURTH CENTURY B.C.**

Standing, her right leg flexed, with a fillet in her hair, and chiton  
and himation draped over her left arm, wearing a necklace with  
bulla, her right arm raised, her left holding an unidentifiable object.  
Height 10.5 cm.

**PROVENANCE**

Sotheby's, London, 3 December 1973, lot 100  
Henri E. Smeets, Netherlands, 1973-77: Sotheby's London, 7  
November 1977, lot 159  
Michael Barrington (1935-2022), London, 1977-2022, and by  
descent to the present owner

**PUBLISHED**

E. Godet et al., *A Private Collection*, Weert, 1975, no. 205



33



34. **BRONZE RECLINING MALE FIGURE**  
HELLENISTIC-EARLY ROMAN, SECOND-FIRST  
CENTURY B.C.

Supporting himself on his left arm, his right arm raised, wearing a wreath in his hair, (right arm restored).  
Length 10 cm.

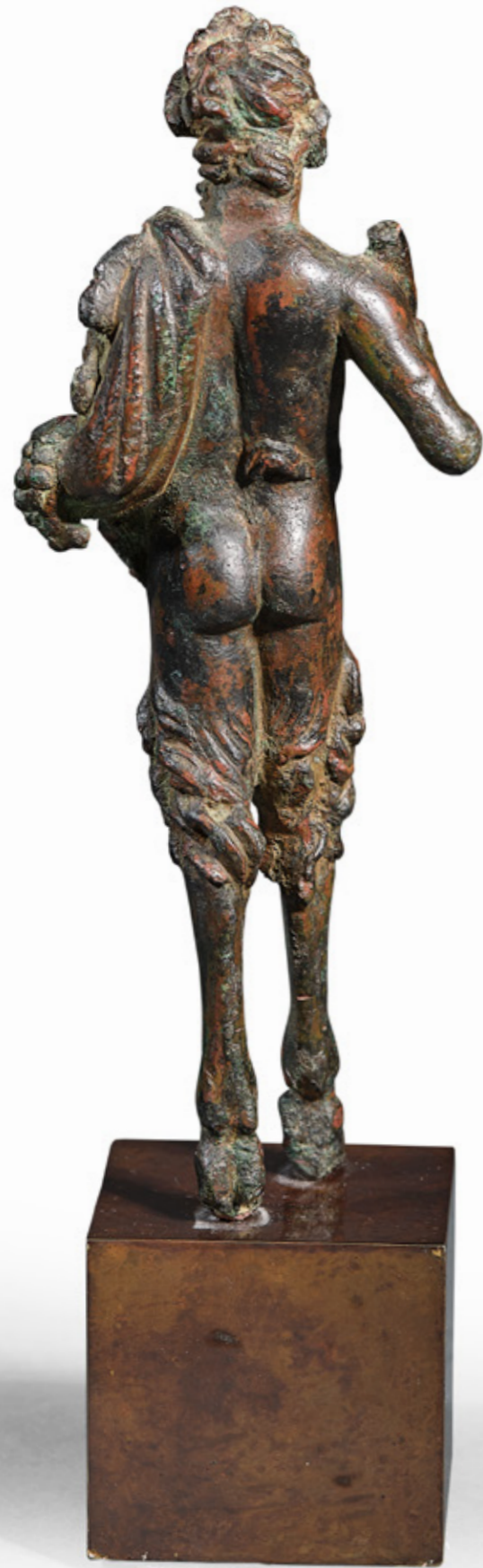
**PROVENANCE**  
Captain E.G. Spencer-Churchill, M.C. (1876-1964): Christie's,  
London, Northwick Park Collection, 21 June 1965, lot 509  
Private collection, London, 1965-2024



35. **BRONZE FIGURE OF HERCULES**  
ETRUSCAN, CIRCA THIRD CENTURY B.C.

Standing nude, holding his club in his raised right hand, in his outstretched left hand he holds a short dagger, the lionskin over his left arm.  
Height 12.5 cm.

**PROVENANCE**  
Sotheby's, London, 13 June 1966, lot 159  
Private collection, London, 1966-2024



**36. BRONZE STATUETTE OF PAN**  
**HELLENISTIC, CIRCA THIRD CENTURY B.C.**

The bearded god, lithe, with his musculature indicated, standing on hirsute goat legs, with phallus and short curly tail, carrying a lagobolon (short stick) and cornucopia.

Height 13 cm.

**PROVENANCE**

The Hon. Robert Erskine, London, pre-1977

Robin Symes, London, 1977

David and Corina Silich, Switzerland, 1977-2024

**COMMENT**

Pan, the god of shepherds, native to Arcadia, was popular in Greek mythology from the fifth century B.C. continuing through the Roman period. Half man, half goat, he is identified by his horns, shaggy legs and tail and is often seen playing his pipes (syrinx) or as in this example carrying a lagobolon (short hunting stick). Associated with Dionysian rituals and renowned for his sexual prowess he also represents wine and fertility.

For a Hellenistic bronze Pan see M. Comstock & C. Vermeule, *Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts Boston*, Boston, 1971, p. 763, no. 75; and for a pair of Pan figures in the Shelby and Leon Levy collection, see A.P. Kozloff and D.G. Mitten, *The Gods Delight. The Human Figure in Classical Bronze*, exhibition catalogue, Cleveland, 1988, pp. 142-147, no. 23.



**37. TERRACOTTA RATTLE IN THE FORM OF A PIG  
RHODIAN, CIRCA EARLY-MID FIFTH CENTURY B.C.**

The body moulded, the legs hand-made.  
Length 10.5 cm.

**PROVENANCE**

Private collection, London, mid-1960s-2024

**COMMENT**

For similar examples see R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities in the British Museum*, London, 1969, vol. 1, pp. 76-78, pl. 33, nos. 177-182 and J. Chesterman, *Classical Terracotta Figures*, New York, 1974, p. 40.



**38. POTTERY ASKOS  
MINOAN, CIRCA 1500 B.C.**

In the form of a ram, with an opening on its neck and its nose, a loop handle attached on its back, with painted dotted decoration over the dark slip in imitation of the ram's fleece.  
Length 15.5 cm.

**PROVENANCE**

Private collection, London, mid-1960s-2024

**COMMENT**

For a similar example, described as Minoan, circa 1500-1400 B.C. see *Ancient Art in American Private Collections. A Loan Exhibition at the Fogg Art Museum of Harvard University*, Cambridge, 1953 p. 26, no. 130, pl. XXVI





**39. TERRACOTTA FEMALE FIGURE**  
GREEK, CIRCA THIRD CENTURY B.C.

Standing with her weight on her left leg, wearing a chiton and himation, with her left hand holding a fold of her robe, her right arm is raised and holds a pomegranate, her hair with 'melon' coiffure, an oval vent hole at the back, with traces of pink paint. Height 18.5 cm.

**PROVENANCE**

Probably Spink & Son Ltd, London  
Sir Christopher Cockerell (1910-99), C.B.E. F.R.S.  
Private collection, England, 1999-2024

This item is sold with a thermoluminescence test certificate verifying its authenticity (N124e6 – dated 15 May 2024)



**40. MARBLE MALE HEAD**  
ROMAN, THIRD-FOURTH CENTURY A.D.

With a downward gaze and tilted slightly to the left, wearing a wide fillet with zigzag design. Height 8.3 cm.

**PROVENANCE**

Captain E.G. Spencer-Churchill, M.C. (1876-1964), 1917-64:  
Christie's, London, Northwick Park Collection, 21 June 1965, lot 369  
Private collection, London, 1965-2024



**41. BLACK-GLAZED KYLIX  
ATTIC, EARLY FOURTH CENTURY B.C.**

The outer edge of the foot and inside of the handles reserved.  
Width between handles 24 cm.

**PROVENANCE**

Charles Ede Ltd, London (E274): *Pottery from Athens*, April 1972, no. 26  
Michael Barrington (1935-2022), London, 1972-2022, and by descent to the present owner

**42. FRAGMENTARY RED-FIGURE LEKYTHOS  
ATTIC, ATTRIBUTED TO THE PAINTER OF ATHENS  
1308, CIRCA 460 B.C.**

Nike, flying, holding a wreath, a plant on the right,  
palmettes on the shoulder.  
Height 26.5 cm.

**PROVENANCE**

Alexander A. Ionides (1840-98): Christie's, 13 March 1902, lot 228  
E.H. Cuthbertson: Christie's, London, 10 December 1912, lot 60  
Sigismund Goetze (1866-1939), London  
Lady Melchett: Knight, Frank & Rutley, London, 4 July 1952  
Klaus Hinrichsen (1912-2004), London, 1952-2003  
Private collection, London, 2003-24

**PUBLISHED**

J.D. Beazley, *Attic Red-figure Vase-Painters*, second edition, vol. 1, Oxford, 1963, p. 695, no. 4

**RECORDED**

Beazley Archive Pottery Database, no. 208320

**COMMENT**

Although this vase quite clearly has seen better days it nevertheless has had three distinguished twentieth century owners. The first being Alexander Ionides, known as Aleko, youngest son of Alexander Constantine Ionides, a collector and leading patron of the arts. In 1912 it was bought by Sigismund Goetze, the painter and philanthropist, who's sister, Violet was married to the first Lord Melchett, who had inherited an important collection of Italian Masters from his father, Ludwig Mond (1839-1909) to which he added ancient sculpture and Greek vases including this one. Finally, it was bought by Klaus Hinrichsen, an art historian, entrepreneur and champion of émigré artists who, like him, had fled to Britain during the 1930s to escape Nazi persecution. In 1940 he was sent to the Hutchinson Internment Camp on the Isle of Man, otherwise known as the "artists' camp" due to the artistic and intellectual life of its internees. Here he was appointed secretary of the cultural department and was permitted to arrange exhibitions, concerts and readings. During his internment he befriended artists and musicians – most notably Erich Kahn and Kurt Schwitters. After the war he built up a successful pharmaceutical company in London.



43. **LARGE BLACK-GLAZED CALYX KRATER**  
ATTIC, CIRCA 350 B.C.

The stem of the foot with raised collar, a band of ovolo on the rim.  
Height 43 cm.; diameter 37 cm.

**PROVENANCE**

Jean Mikas, Paris, 1920s  
Joseph Brummer (1883-1947), New York and Paris, 1920s-1934  
Brummer Gallery, New York, 1930s-1940s (inv. no. P10096)  
Private collection, Germany, until 1970s  
Peter and Mary Blomberg, Stockholm, late-1970s-2024 (collection  
number MPB13)

**COMMENT**

For a similar sized black-glazed calyx krater, now in a German  
private collection and formerly in the Vogell collection see M.  
Cramer, *Griechische Altertümer Sudrussischen Fundorts aus dem  
Besitze des Herrn A. Vogell*, Karlsruhe, auction catalogue, 26 May  
1908, no. 128, pl. iv.3.





**44. BRONZE FIGURE OF A CHILD**  
**ETRUSCAN, EARLY FIFTH CENTURY B.C.**

Running, wearing a short chiton, leaning forward, his right arm outstretched, the left hand covering his eyes.  
Height 8 cm.

**PROVENANCE**

Bram Hertz (1794-1865): Sotheby's, London, 29-31 May 1854, lot 403  
Joseph Mayer (1803-1886) Liverpool: Sotheby's, London, 7-22 February 1859, lot 586  
W. H. Forman (1794-1869) Pippbrook House, Surrey by descent to Major A.H. Browne (1845-1898), Callaly Castle, Northumberland: Sotheby's, Wilkinson & Hodge, London, 19 June 1899, lot 65  
J. H. Ward  
Alfred Spero, Duke Street, London, October 1915  
Captain E.G. Spencer-Churchill, M.C. (1876-1964), 1915-65: Christie's, London, Northwick Park Collection, 21 June 1965, lot 481  
Private collection, London, 1965-2024

**PUBLISHED**

E. Gerhard, *Catalogue of the collection of Assyrian, Babylonian, Egyptian, Greek, Etruscan, Roman, Indian, Peruvian and Mexican Antiquities formed by B. Hertz*, 1851, no. 132  
W. Chatters, *Catalogue of the works of antiquity and art collected by the late William Henry Forman, Esq. of Pippbrook House, Dorking, Surrey, and removed in 1890 to Callaly Castle, Northumberland by Major A H Browne*, 1892, no. 2165  
S. Reinach, *Répertoire de la statuaire Grecque et Romaine*, 1920, vol. 3, p. 61.2

**COMMENT**

The identity of this figure, probably the finial from a candelabrum, is unclear. In Eduard Gerhard's 1851 catalogue of the Hertz collection he suggests it is child playing a game of blind-man's buff. In the Forman auction catalogue for which the bronzes were described by Sir Cecil Harcourt Smith, the assistant Keeper at the British Museum, it is described as ?llioneus wounded. Reinach in 1920 lists it as a wounded warrior and finally in the Northwick Park auction in 1965 it is described as a child. However it is interpreted it is nevertheless a charming figure and well-documented for over a hundred and fifty years.



**45. BRONZE MALE STATUETTE**  
**ETRUSCAN, CIRCA THIRD CENTURY B.C.**

Of flattened form, standing with one leg forward, his right hand held out before him, his left pendant, wearing a mantle over his left shoulder falling in diagonal folds.  
Height 17 cm.

**PROVENANCE**

J.J. Klejman (1906-95), New York  
Alan Rosenthal, New York, 1962-2016

**COMMENT**

M. Kunze et al., *Die Welt der Etrusker*, Berlin, 1988, p. 279, no. D2.61





**46. WHITE-GROUND LEKYTHOS**  
**ATTIC, ATTRIBUTED TO THE PAINTER OF MUNICH**  
**2335, CIRCA 440-430 B.C.**

Young woman stands to the right, holding a plemochoe by its foot in the palm of her outstretched right hand. At the centre of the scene, is a plain tall grave stele on a stepped base and bound with offerings of woollen fillets (now partially faded). A fair-haired youth (the deceased) stands with his body and left foot frontal. His head is inclined slightly to the right and his right arm is extended, with the fingers of his hand held palm-downwards. He wears a voluminous himation, rendered in vivid added red, which leaves the right arm, shoulder and part of the chest uncovered. With abbreviated border of rightward meanders above and a decorative complex of palmettes and tendrils on the shoulder. All rendered on a white ground in matt outlines.  
Height 29.3 cm.

**PROVENANCE**

Ars Antiqua, Lucerne, 1950s: Ars Antiqua AG, Auktion 11, 14 May 1960, no. 164  
Sotheby's, London, 11 December 1961, no. 149  
Nicholas Embiricos, London, 1961-93: Christie's, London, 28 April 1993, lot 26  
Ingeborg Dénes-Muhr, Zurich, 1999-2017  
Dr. J. Robert Guy (1949-2020), Basel, 2017-19  
Michael Barrington (1935-2022), London, 2019-22, and by descent to the present owner

**PUBLISHED**

J.D. Beazley, *Attic Red-figure Vase-painters*, vol. II, Oxford, 1963, p. 1168, no. 139bis  
M.A. Tiverios, *Perikleia Panathenaia: A Krater of the Painter of Munich 2335*, Thessalonike, 1989, p. 83, note 228, and p. 95, note 286.

**RECORDED**

Beazley Archive Pottery Database, no. 215513





**47. BLACK-FIGURE SKYPHOS**  
**ATTIC, ATTRIBUTED TO THE KROKOTOS WORKSHOP**  
**(WHITE HERON CLASS), CIRCA 500–490 B.C.**

*Side A & B:* Athena fighting a giant who is hiding behind a wolf's pelt, an old man lamenting  
White herons under the handles.  
Diameter 29.9 cm.

**PROVENANCE**

Munzen und Medallion, Basel, 14 March 1975, no. 133  
Sotheby's, London, 13 July 1981, lot 261  
Michael Barrington (1935-2022), London, 1981-2022, and by descent to the present owner

**PUBLISHED**

S. Muth, *Gewalt im Bild, Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.*, Berlin, 2008, p. 299, fig. 198 (A)

**RECORDED**

Beazley Archive Pottery Database, no. 7138



**48. RED-FIGURE LEKYTHOS  
ATTIC, FIFTH CENTURY B.C.**

Arion riding over the waves a dolphin and playing the double pipes, tongue motifs and meander above, stripes on the shoulder, tongues above the foot.  
Height 18.2 cm.

**PROVENANCE**

Sotheby's, London, 9 July 1973, lot 148  
Michael Barrington (1935-2022), London, 1973-2022, and  
by descent to the present owner

**PUBLISHED**

R. Panvini and F. Giudice, (eds.), *Ta Attika, Attic Figured  
Vases from Gela*, Rome, 2003, pl. 1,4 (part), 937.8

**RECORDED**

Beazley Archive Pottery Database, no. 3394



**49. BLACK-FIGURE HYDRIA  
ATTIC, PROBABLY CONNECTED WITH THE LEAGROS  
GROUP, CIRCA 500 B.C.**

Hercules slaying the bull, vine garlands in the field, lotus buds on  
the neck, with purple painted decoration.  
Height 22 cm.

**PROVENANCE**

Sotheby's, London, 14 May 1973, lot 151  
Michael Barrington (1935-2022), London, 1973-2022, and by  
descent to the present owner

**RECORDED**

Beazley Archive Pottery Database, no. 3508

50. **MARBLE FEMALE FIGURE OF A MUSE**  
**HELLENISTIC, CIRCA SECOND CENTURY B.C.**

Standing, her left leg slightly forward, wearing a high belted chiton, drapery over her right shoulder, the back unworked. Height 51 cm.

**PROVENANCE**

Private collection, New York, mid-1970s  
Max Willborg (1933-2001), Stockholm, early-mid 1980s  
Peter and Mary Blomberg, Stockholm, mid-1980s-2024

**COMMENT**

The draped cloak over the right shoulder would suggest this sculpture is of a muse, although without the arms it is impossible to identify the specific character. The back of the sculpture is unworked which indicates the torso was originally in high relief, perhaps as part of a group depicting other muses. There are traces of early twentieth century restorations.





**51. BRONZE HELMET**  
**GREEK, CORINTHIAN, CIRCA SIXTH CENTURY B.C.**

Cast from a single thick sheet, of plain domed form, the lower edge flaring at the neck, the sides extended forward with a deep nose guard and triangular-shaped opening for the eyes.  
Height 23.4 cm.

**PROVENANCE**

Captain E.G. Spencer-Churchill, M.C. (1876-1964): Christie's, London, 10 April 1934, lot 105  
William Permain, London  
Property of a Lady: Christies, London, 6 June 1967, lot 171  
Jean-Claude Ciancimino (1931-2014), London  
Seward Kennedy (1925-2015), New York and London, early 1970s-2002  
George Lois (1931-2022), New York, 2002-13  
Michael Barrington (1935-2022), London, 2014-22, and by descent to the present owner

**PUBLISHED**

E. Kukahn, *Der Griechische Helm*, Marburg-Lahn, 1936, p. 70, no. 58  
E. Kunze, *Olympiabericht*, vol. VII, Berlin, 1961, p. 85, footnote no. 29

**COMMENT**

Edward George Spencer-Churchill, a cousin of Winston Churchill, was born in London in 1876. As a child, due to ill-health, he was dispatched to Egypt, an experience which sparked a lifelong interest and passion in not only Egypt but all ancient cultures. In 1912 aged 36 he inherited Northwick Park in Gloucestershire from his maternal grandmother, which included over four hundred paintings to which he was able to add his own, not-inconsiderable, collection. As well as paintings there were the antiquities, which he had begun acquiring years before with all the enthusiasm and zeal of the Victorian: Minoan, Greek, Etruscan and Roman not to mention Egyptian. Glass cases filled with Egyptian faience and stoneware around the walls and over two hundred bronzes stood on the vast table once owned by Warren Hastings. During his lifetime Spencer-Churchill sold large numbers of prints from the original Northwick Park collection to the British Museum as well as antiquities he had acquired himself.

The Corinthian helmet, which originated in Corinth, was produced not only in Greece but also southern Italy and was used all over the Greek world. Examples have been found throughout the Empire. For closely related examples, see A. Bottini et al., *Antike Helme. Sammlung Lipperheide und andere Bestände des Antikenmuseums Berlin*, Mainz, 1988, pp 384-415, nos.7-36.







52. **A LARGE EGG TEMPERA ON CANVAS WALL-HANGING OF THE MARTYRED SAINT KOLLOUTHOS EGYPTIAN, CIRCA SIXTH CENTURY A.D.**

The saint, the upper half from a full length depiction, appears as an elderly white-bearded man. He stands in front of a curtain making a gesture of prayer or supplication with both arms extended outwards and the palms of his hands forward. He is dressed in a plain white chiton and a mantle with two black stripes around the cuffs. The name of the saint, ΑΠΑ ΚΟΛΛΟΥΘΑΣ is written across the background on either side of his halo, with the prefix ΑΠΑ signifying ‘our father’, something used exclusively in Egypt.

57.5 cm. by 123 cm.

**PROVENANCE**

Stavros Mihalariās, London, 1960s-76  
Carras Collection, London, 1976-2024

**EXHIBITED**

British Museum, London, 1994  
St Markou, Heraklion, Crete, May 20-June 17 1998  
Benaki Museum, Athens, June 24-July 26 1998. <https://projects.ics.forth.gr/isl/fayum/>

**PUBLISHED**

D. Buckton, *Byzantium: Treasures of Byzantine Art and Culture from British Collections*, British Museum, London, 1994, p. 80, no. 72  
T. Starodubcev, *Between iconographic pattern and motifs from everyday life: the scene of an eye-surgery performed by Saint Collouthos*, *Zograf* journal, 2018, p. 11  
<http://www.doiserbia.nb.rs/Article.aspx?id=0350-13611842001S#.YPgDGBNKhEI>  
M. Vassilaki, ‘A Painting of Saint Kollouthos’ in C. Entwistle, *Through a Glass Brightly: Studies in Byzantine and Medieval Art and Archaeology Presented to David Buckton*, Oxbow Books, 2003, chapter 8

**COMMENT**

According to Vassilaki (2003), Saint Kollouthos was the son of Heraclamon, a distinguished citizen of Antinoe (Antinoopolis, modern Sheikh ‘Ibada), Egypt. The city was founded by the Emperor Hadrian in 130 A.D., following the death of his beloved Antinous and thrived thereafter as the centre of his cult. In the Byzantine period its prosperity continued and it also became the centre of a cult surrounding the saint until it was abandoned in the tenth century.

Vassilaki tells us that Saint Kollouthos was introduced to the study of philosophy and medicine through his friendship with Philip, son of Bishop Abadium of Antinoe. The governor, Arianus, visited Antinoe and married the saint’s sister, but during the Diocletianic persecutions (284 A.D.), despite the family connection, Kollouthos was persecuted. Following the removal of the governor, Kollouthos was interrogated and finally suffered martyrdom by beheading in 304 A.D.

The cult seems to have emerged soon after the saint’s death and numerous chapels were built along the Nile in his honour including one dating from the sixth century, discovered in Antinoe. Vassilaki also records that a church dedicated to Saint Kollouthos was built in Cairo in the ninth century and continued to be used for worship in the succeeding centuries. The cult seems to have moved to Asyut where a festival honouring the saint is recorded to have been held in the fifteenth century. Various miracles are also recorded that are said to have taken place in the saint’s lifetime, as well as later on, particularly concerning eye-diseases then prevalent in Upper Egypt.

As well as original sources in Coptic and Arabic, the martyrdom of Saint Kollouthos is recorded in two manuscripts in the Pierpont Morgan Library in New York and the Bibliothèque Nationale in Paris respectively, see Vassilaki.

OLIVER | BRENDAN  
FORGE | LYNCH

16 PALL MALL  
LONDON SW1Y 5LU  
TELEPHONE +44 (0) 20 7839 0368  
INFO@FORGELYNCH.COM  
FORGELYNCH.COM

COVER, DETAIL:  
No. 51

BACK COVER:  
No. 5

PHOTOGRAPHY BY THOMAS ERSKINE  
THOMAS@THOMASERSKINE.COM  
and  
LEE TURNER  
LMPHOTOGRAPHY@BTINTERNET.COM

DESIGN BY THE BURLINGTON MAGAZINE  
HALL@BURLINGTON.ORG.UK

© Oliver Forge and Brendan Lynch Ltd.



OLIVER | BRENDAN  
**FORGE** | **LYNCH**

[forgelynych.com](http://forgelynych.com)