

**THE
ANCIENT
WORLD**

FROM
MESOPOTAMIA
TO COPTIC EGYPT

OLIVER
FORGE

BRENDAN
LYNCH







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WORLD**

FROM
MESOPOTAMIA
TO COPTIC EGYPT

2 GEORGIAN HOUSE
10 BURY STREET, ST. JAMES'S
LONDON SW1Y 6AA

30 JUNE – 7 JULY 2017
MONDAY – FRIDAY 10 AM – 6 PM
WEEKEND OPENING 11 AM – 5 PM

OLIVER
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FRONT COVER: DETAIL FROM GYPSUM FRAGMENT – NO. 13
INSIDE FRONT COVER: DETAIL FROM SCHIST PALETTE – NO. 16
INSIDE BACK COVER: DETAIL FROM WOOD MALE MASK FROM A SARCOPHAGUS – NO. 18

LA | LONDON
VW | ART
WEEK



1. FLINT IMPLEMENT

EGYPTIAN, PRE DYNASTIC, CIRCA 3500–3000 B.C.

Length 9.5 cm

Provenance

Robert de Rustafjaell (1859–1943). Sold Anderson Galleries, New York, 29 November – 1 December 1915, lot 708

The Heckscher Museum of Art, Long Island, 1915–2012

Published

R. de Rustafjaell, *Stone Age in Egypt; a record of recently discovered implements and products of handicraft of the archaic Nilotic races inhabiting the Thebaïd*, New York, 1914, no. 222



2. FLINT KNIFE

EGYPTIAN, EARLY DYNASTIC PERIOD, CIRCA 2600–2500 B.C.

Height 26.5 cm

Provenance

English private collection, 1980s–2016



3. NINETEEN FLINT ARTEFACTS

DENMARK, NEOLITHIC,

CIRCA 4000–3000 B.C.

Height 3 cm – 14 cm

Provenance

Danish private collection, 1948–2016



Milgata norasjello

Hage 116

Ståge



4. DIORITE STAMP SEAL IN THE FORM OF A RECUMBENT BULL

MESOPOTAMIAN, JEMDET NASR PERIOD, CIRCA 3100–2900 B.C.

The underside with two animals and a lizard

Length 4.6 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 276

Nadine von Mauthner (1927–2011)

Comparanda

E. Heinrich, *Kleinfunde aus den archaischen*, Leipzig, 1936, pl. 10



5. WHITE MARBLE AMULET OF A LION

MESOPOTAMIAN, JEMDET NASR PERIOD, CIRCA 3100–2900 B.C.

The mane marked by incised lines

Length 5.8 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 272

Nadine von Mauthner (1927–2011)

Comparanda

M.E.L. Mallowan, *Excavations at Brak, Iraq* 9, London, 1947, p. 100, pl. 9



6. PINK MARBLE AMULET IN THE FORM OF A BOAR

MESOPOTAMIAN, JEMDET NASR PERIOD, CIRCA 3100–2900 B.C

Length 6.8 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 275

Nadine von Mauthner (1927–2011)



7. RED MARBLE AMULET IN THE FORM OF A RECLINING BULL

MESOPOTAMIAN, JEMDET NASR PERIOD, CIRCA 3100–2900 B.C.

Length 3 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 271

Nadine von Mauthner (1927–2011)

Comparanda

M.R. Behm-Blancke, *Das Tierbild in der altmesopotamischen Rundplastik*, Mainz, 1979, p. 75, no. 54, and p. 80, no. 113, pl. 22



8. LIMESTONE HIPPOPOTAMUS AMULET

EGYPTIAN, PRE DYNASTIC, LATE NAQADA I-EARLY NAQADA III, CIRCA 3700–3500 B.C.

Length 6.9 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 41

Nadine von Mauthner (1927–2011)

This figurine, carved in the shape of a hippopotamus, belongs to a well-attested group of similar objects which have in common the presence of a circular projection on the back of the animal, as well as details of the head (ears, eyes, and nostrils) carved in raised relief and a mouth indicated by a longitudinal groove. These figurines were usually produced as pairs of identical twins carved out of the same block of stone, pink limestone being the choice material.

Unlike other figurines of this type, the projection on the back of this figurine is not hollowed out, nor pierced by any small hole at its base, two features that are recurrent on the other figurines.

This possibly suggests that this figurine was left unfinished; there are possible incised marks at the base of the projection, perhaps indicating the location of the holes were expected to be drilled.

Comparanda

D. Patch, *Dawn of Egyptian Art*, New York, 39, fig. 27; and X. Droux, Twinned hippopotamus figurines of the predynastic period, in R. Friedman & P.N. Fiske, *Egypt at its origins 3: proceedings of the Third International Conference “Origins of the State. Predynastic and Early Dynastic Egypt”*, London, 27th July – 1st August 2008, Leuven, 2011, pp. 349–377



9. LARGE BRONZE IBEX

IRANIAN, CIRCA 1000 B.C.

Of tubular form, with raised hind-quarter and four raised mouldings on the body

Height 12.5 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 293

Nadine von Mauthner (1927–2011)

Comparanda

O.W. Muscarella, *Bronze and Iron. Ancient Near Eastern Artifacts in the Metropolitan Museum of Art*, New York, 1988, pp. 94–95, no. 156 (acc. no. 1978-514-23)

The Metropolitan Museum example has similar raised mouldings; the significance of which is not apparent.



10. TERRACOTTA ZOOMORPHIC VESSEL

IRANIAN, CIRCA 1000 B.C.

Length 28 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 87

Nadine von Mauthner (1927–2011)

Sold with a Thermoluminescence Analysis Report from Oxford Authentication Ltd (N116q37)

Comparanda

R. Ghirshman, *Persia from the Origins to Alexander the Great*, London, 1964, p. 32, fig. 35;

P.R.S. Moorey et al., *Ancient Bronzes Ceramics and Seals. The Nasli M. Heeramaneck Collection of Ancient Near Eastern, Central Asian, and European Art*, Los Angeles, 1981, p. 136, no. 767



11. TERRACOTTA LONG SPOUTED JAR

IRANIAN, CIRCA 1000 B.C.

Height 16.2 cm

Provenance

Charles Gillet (1879–1972)

Marion Schuster (1902–84) – inventory number 107

Nadine von Mauthner (1927–2011)

Sold with a Thermoluminescence Analysis Report from Oxford Authentication Ltd (N117b92)

Comparanda

R. Ghirshman, *Fouilles de Sialk*, vol. 11, Paris, 1939, p. 212, pl. XII and LX, no. 5 (S.618)

E.O. Negahban, Marlik, *The Complete Excavation Report*, Philadelphia, 1996, p. 242, nos. 633–634, pl. 116;

P.R.S. Moorey et al., *Ancient Bronzes Ceramics and Seals. The Nasli M. Heeramaneck Collection of Ancient Near Eastern, Central Asian, and European Art*, Los Angeles, 1981, p. 130, no. 734

12. GYPSUM FEMALE HEAD FROM A VOTIVE STATUE

MESOPOTAMIAN, EARLY DYNASTIC PERIOD, CIRCA 2500–2300 B.C.

The finely carved hair with a fillet and tied in a chignon at the back of the head
Height 5.5 cm

Provenance

Colonel Norman Colville M.C. (1893–1974), Cornwall

There is an entry in the Western Asiatic Department's deposit book at the British Museum on the 5th April 1939 for a "small Sumerian head" left by Major Norman Colville which may refer to this one.

Comparanda

For a similar example of the hairstyle on a bronze statuette of a male worshipper now in the Metropolitan Museum of Art, New York (acc. no. 1989–281.4) see O.W. Muscarella (ed.), *Ancient Art. The Norbert Schimmel Collection*, Mainz, 1974, no. 106







13. GYPSUM FRAGMENT OF A SCABBARD TERMINAL (QUILLON)

ASSYRIAN, CIRCA 883–859 B.C.

The scabbard decorated with a pair of rampant lions, each with interlocking forelegs and open claws, their heads turned outwards, with traces of the rosette decorated costume from a figure
Length 26 cm

Provenance

Almost certainly from Room G 25 from the North-west Palace of Ashurnasirpal II at Nimrud
Colonel Norman Colville M.C. (1893–1974), Cornwall

There is an entry in the Western Asiatic Department's deposit book at the British Museum written on the 29 March 1939 stating that Mrs Colville left "three fragments of stelae for opinion" which may refer to this one.

The lions with their paws wrapped around each other were supposed to infuse the sword with their strength. A fragment of a similarly-decorated scabbard given by Henry Layard to the British Ambassador in Constantinople is now in the Kalamazoo Museum, Michigan (acc. no. 60.253).

Comparanda

P. Collins, *Assyrian Palace Sculptures*, London 2008, pp. 53–54.



14. VEINED LIMESTONE CHALICE

EGYPTIAN, FIRST DYNASTY, CIRCA 2670 B.C.

Standing on a conical pedestal foot with three perforations, a collar in relief at the junction of the vase and foot
Height 15.2 cm

Provenance

Michael Rice (1928–2013). Sold Sotheby's, London, 13 December 1990, lot 20
European private collection, 1990–2016

Published

M. Rice, *Egypt's Making. The Origins of Ancient Egypt 5000–2000*, London & New York, 1990, p. 73, pl. 20a

This rare form of Archaic stone vessel of which less than a dozen are preserved date from about 3000 B.C. One such example was found in a royal tomb at Saqqara.

Comparanda

A.El-Khouli, *Egyptian stone vessels. Predynastic Period to Dynasty 111*, Mainz, 1978, pp. 669–80, and 785, pl. 120; S. Schoske and D. Wildung, *Das Münchner Buch der Ägyptischer Kunst*, Munich, 2013, p. 26, abb. 18



15. CYLINDRICAL POTTERY JAR

EGYPTIAN, EARLY DYNASTIC PERIOD, CIRCA 2600–2500 B.C.

With a simulated rope pattern below the rim

Height 23 cm

Provenance

J.H.H. Claessen (1926–2006), Netherlands

Comparanda

J.Bourriau, *Pottery from the Nile Valley before the Arab Conquest*, exhibition catalogue, Cambridge, 1981, p. 133, no. 260

16. LARGE SCHIST PALETTE IN THE FORM OF A FISH

EGYPTIAN, PRE DYNASTIC, CIRCA 3500–3000 B.C.

Length 26 cm

Provenance

Charles Vignier (1865–1933), Paris

Marion Densmore, 1933–66, Paris

European private collection, 1966–2017

Charles Vignier, was a Swiss-born poet, writer, collector and dealer in antiquities in particular Chinese art. In May 1913 at the Levesque Gallery in Paris he held an exhibition of Asian art which included a number of Egyptian objects. 458 in the catalogue is a collection of six schist palettes in the form of fish; this piece may be one of them.

Comparanda

F.Petrie, *Naqada and Ballas*, Great Britain, 1974, pl. XLV111, no. 57; and *Prehistoric Egypt with Corpus of Prehistoric Pottery and Palettes*, Great Britain, 1974, pp. 36–38, pl. XLIII







17. LIMESTONE FRAGMENT DEPICTING AN OFFERING BEARER HOLDING A GOOSE

EGYPTIAN, OLD KINGDOM, SIXTH DYNASTY, CIRCA 2345–2181 B.C.

Length 22 cm

Provenance

Ernest La Veel (1874–1951), Paris

Mounted on a wood stand made by the Japanese stand-maker, Kichizo Inagaki (1876–1951)



18. WOOD MALE MASK FROM A SARCOPHAGUS

EGYPTIAN, LATE PERIOD, CIRCA 712–30 B.C.

Wearing a wig, with traces of paint

Height 33 cm

Provenance

Nicolas Tano (1866–1924), Cairo

French private collection, 1956–2017





19. LIMESTONE FRAGMENT OF A ROYAL HEAD

EGYPT, RAMESSIDE PERIOD, NINETEENTH-TWENTIETH DYNASTY,
CIRCA 1292–1069 B.C.

In profile, the eye and beard attachment painted black
Height 12.7 cm.

Provenance

Georges Halphen, Metz. Sold Hôtel Drouot, Paris,
5 December 1994, lot 155

Private collection, Paris, 1994–2017

Georges Halphen, was the son of the composer Fernand Halphen and Alice de Koenigswarter, both passionate connoisseurs of the arts; their collection of paintings included works by Monet, Renoir and van Gogh. Throughout his life Georges travelled the world to visit the great museums and collections and amassed an eclectic collection which encompassed works from Cambodia, China, Egypt and South America. Many of the Chinese and Khmer sculptures he donated to the Musée Guimet and the Pre-Columbian textiles to the Musée Quai Branly-Jacques Chirac. An Egyptian granodiorite torso of a god is now in the Metropolitan Museum of Art, New York (acc. no. 196.362).



20. DIORITE MALE HEAD OF AN OFFICIAL

EGYPTIAN, TWENTY SIXTH-TWENTY SEVENTH DYNASTY, CIRCA 550–500 B.C.

Wearing a bag wig, with the traces of a hieroglyphic inscription on the back pillar

Height 17.5 cm

Provenance

Marquise de Chasseloup-Laubat, Paris, prior to 1957

Baronne de Seroux (1907–98)

Françoise de Seroux (1929–2011)

Comparanda

B. Bothmer, *Egyptian Sculpture of the Late Period, 700 BC to AD 100*,
Brooklyn, 1960, nos. 47, 60 and 89



21. BRONZE WEIGHT IN THE FORM OF A RECLINING LION

EGYPTIAN, PTOLEMAIC PERIOD, CIRCA 305–30 B.C.

The weight of 20 *deben* indicated by a gold inlay on its back

Length 18 cm

Provenance

C.D. Kelekian (1900–84), Paris and New York

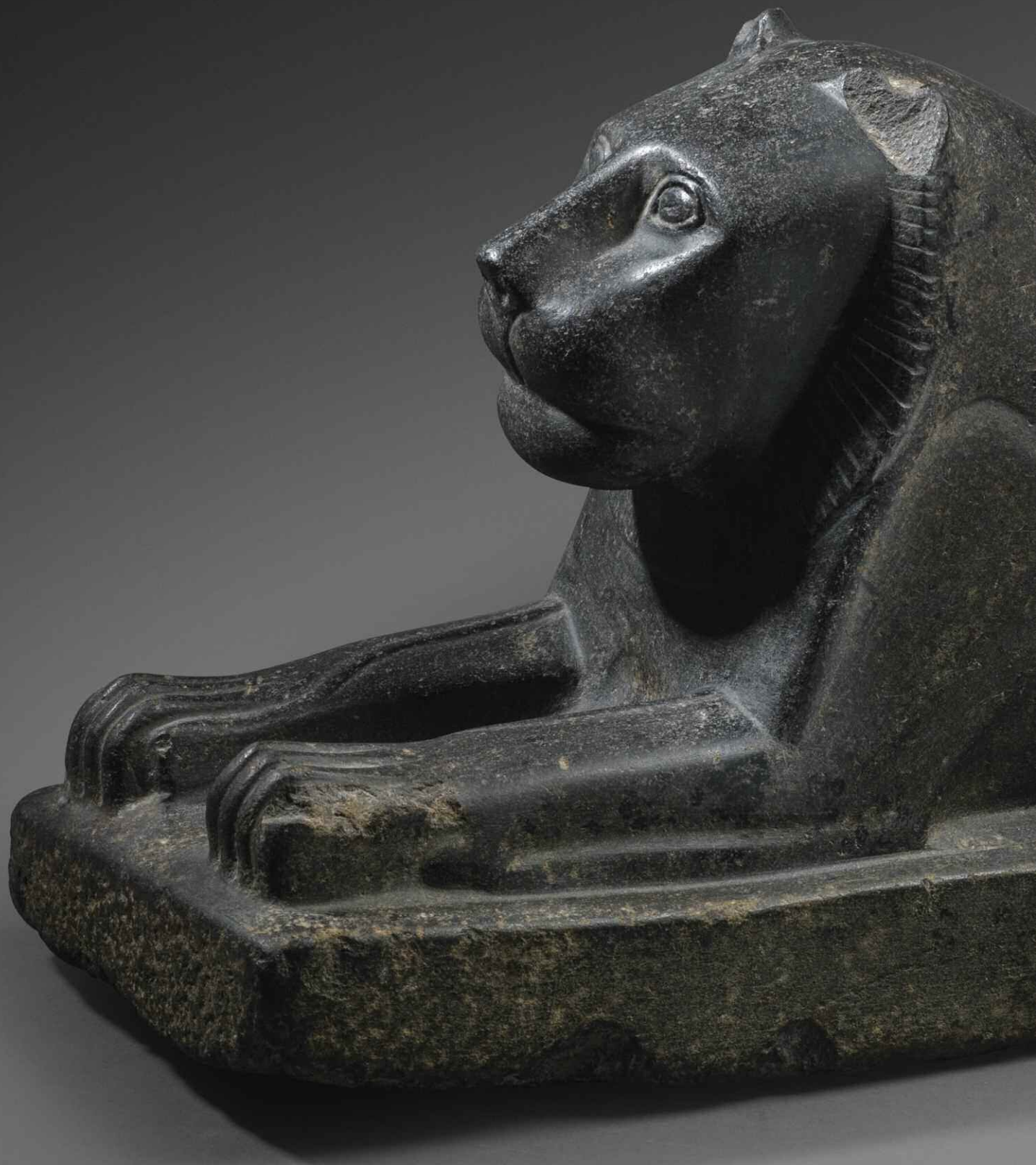
Rose Choron, New York, 1976–2017

The gold inlay on the back of this lion indicates that it was supposed to weigh twenty *deben* (one *deben* is the equivalent to 91 grams). Bronze weights in animal form were produced from the New Kingdom onwards and mainly used to weigh gold.

Comparanda

D. Arnold, *An Egyptian Bestiary*, *The Metropolitan Museum of Art Bulletin*, New York, 1995, p. 11, no. 4





22. BASALT RECLINING STATUE OF A LION

EGYPTIAN, PTOLEMAIC-ROMAN PERIOD, LATE FOURTH CENTURY B.C. – FIRST CENTURY A.D

Length 54 cm

Provenance

German private collection, 1928–2009. Sold Christie's, London, 27 October 2009, lot 86

French collection, 2009–2016



The lion was an avatar for Egypt's pharaohs, and as such was imbued with a powerful spirit. Representations of this regal beast were commissioned by the kings themselves to guard great temples and small shrines and the processional avenues leading up to their entrances. This lion figure, carved in an extremely hard stone, shows signs of having had two lives. Judging from the stone and the conformation of the lion, it was carved on the orders of a pharaoh perhaps as early as the Middle Kingdom (2040–1640 BC). The fore-shortened face in contrast to the length of the forelegs and body, suggests that the lion suffered some damage to its

head. The statue could simply have been thrown into a temple pit, but instead, judging by the style of the face, it was re-sculpted very late in Egypt's ancient history, likely in the Ptolemaic Period to early Roman times (late 4th century BC to AD 1st century). This re-carving was not just economical. It importantly revived the potent spirit of the animal and therefore of pharaonic power itself. Re-use of former pharaohs' imagery was common in the Late Period and Ptolemaic periods and was a way of recapturing the glory of the past for the current monarch.

Arielle P. Kozloff



23. LARGE TEXTILE PANEL DEPICTING A BACCHIC DANCER

EGYPTIAN, COPTIC, FOURTH CENTURY A.D.

Height 75 cm

The dancer in mid step, wearing a dark blue top with striped clavus and multi-coloured skirt outlined in orange, holding a sickle

Provenance

Ernst Kofler (1899–1989) and Martha Truniger (1918–99), Lucerne
Rose Choron (1916–2014), New York

Published

Sammlung E und M Kofler-Truniger, Luzern, exhibition catalogue, 1964, no. 525

E.D. Macquire, *Weavings from Roman, Byzantine and Islamic Egypt. The Rich Life and the Dance*, Urbana, Champaign, 1999, pp. 94–95, no. B1

Exhibited

Kunsthau, Luzern, 7 June-2 August 1964

Krannert Art Museum, University of Illinois, Urbana-Champaign, Illinois, 1999

Comparanda

F. Friedman, *Beyond the Pharaohs: Egypt and the Coptes in the 2nd to 7th Century A.D.*, exhibition catalogue, Rhode Island, no. 39;
A. Baginski and A. Tidhar, *Textiles from Egypt, 4th–13th Centuries C.E.*, Tel-Aviv, 1980, no. 45; J. Trilling, *The Roman Heritage: Textiles from Egypt and the Eastern Mediterranean, 300–600 A.D.*, *Textile Museum Journal*, vol. 21, Washington, 1982, no. 42



24. BRONZE VOTIVE GROUP DEPICTING A PLOUGHING SCENE

EAST GREEK, FIRST HALF OF THE SIXTH CENTURY B.C.

A ploughman with spade-like beard standing behind a plough, one hand behind his back, the other holding the plough handle, with his oxen yoked together, one walking backwards, the other forwards
Length 12.2 cm.

Provenance

G.H. Vize. Sold Sotheby, Wilkinson & Hodge, London,
30–31 May 1892, lot 244
William Talbot Ready (1857–1914)
Lieutenant General Augustus Pitt-Rivers (1827–1900)

Recorded

Pitt-Rivers manuscript catalogue (Cambridge University), vol. 3, 1891–96, p. 827, with drawing

This remarkable bronze is clearly connected, both stylistically and technically, with a large group of more than seventy pieces found before 1850 and soon dispersed. Seven examples were acquired by George Finlay in Athens and were all said in his manuscript catalogue (dated 1864) to have been found at Tschesmé. This fits well with the acquisition of more than thirty by H.P. Borrell who lived in Smyrna and collected in that area (died 1851).


Çeşme is at the end of the peninsula, opposite Chios, and the Greek name of the places seems to have been Kysos. The group were most probably part of a votive deposit in a sanctuary and products of a special workshop attached to it. The deity may have been Artemis or Cybele.

The ploughing group does not, of course, accurately represent the turning of the plough at the end of a furrow, for this was done simply by lifting the ploughshare out of the soil, but it must have been intended to show it symbolically. Seven other examples of the ploughing group are now known (two in the British Museum, one in the Fitzwilliam Museum, one in Antikenmuseum Berlin, one in the British School, Athens, and one divided between the Fitzwilliam Museum and the National Museum, Copenhagen).

Literature

D.E.L. Haynes, "A Group of East Greek Bronzes", *The Journal of Hellenic Studies*, vol. LXXII, London, 1952, pp. 74–80, pls. I–V. For the Berlin example see W.-D. Heilmeyer, *Antikenmuseum Berlin. Die ausgestellten Werke*, Berlin, 1988, p. 95, nr. 3.



DATE	DESCRIPTION OF OBJECT.	PRICE
1892. May 31	Bought at Sotheby. Vize Coll. (contd.) 	£2.2.0
"	Lot. 244. Ancient Etruscan Bronzes. An early group, Man ploughing with team of oxen; and three Archaic Etruscan Figures. Length: (a) 5 inches; the rest in proportion. Early Black S. 11. 11. 11	

Entry from the Pitt-Rivers catalogue
Courtesy of the Cambridge University Library





25. BRONZE MALE FIGURE

MINOAN, CIRCA 1600 B.C.

Height 7 cm

Provenance

Nicolas Koutoulakis (1910–96), Geneva

Private collection, Europe, 1980s–2016



26. A BRONZE MALE FIGURE

GREEK, GEOMETRIC PERIOD, EIGHTH CENTURY B.C.

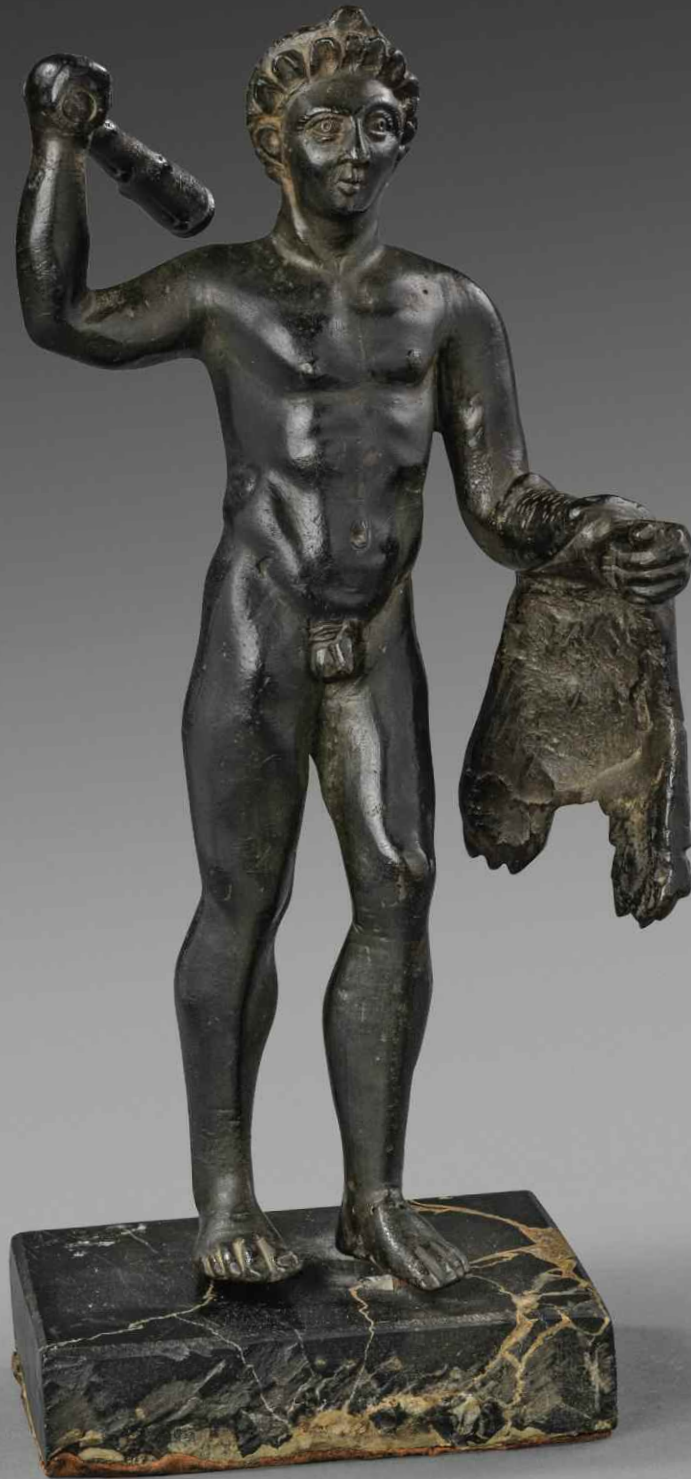
Height 10.7 cm

Provenance

European private collection, 1971–2017

Published

Ancient Art, London, 1971, no. 22



27. BRONZE STATUE OF HERAKLES
ETRUSCAN, THIRD CENTURY B.C.
Height 18cm

Provenance

K. John Hewett (1919–94), Kent
Agatha Sadler (1924–2015), London



28. BRONZE STEELYARD WEIGHT IN THE FORM OF THE BUST OF AN EMPEROR

ROMAN, LATE FIRST CENTURY A.D.

With a laurel wreath in his hair falling in waves on to his shoulder

Height 10 cm

Provenance

E.L. Paget (died 1949), London

Sold Sotheby's, London, 18th October 1949, lot 271

Professor H.H. Scullard (1903–88), London

Literature

N.Franken, *Aequipondia : figürliche Laufgewichte römischer und frühbyzantinischer Schnellwaagen*, Alftert, 1994, pp. 143–144, pls. 39–41, nos. A132–140

Little is known about the art collector, E.L. Paget, except that he was an Australian businessman living in London. Of his antiquities, the most famous is the extraordinary Roman gilded glass jug known as the Daphne Ewer, now in the Corning Museum of Glass (acc. no. 55.1.86).



29. POTTERY BRIDGE-SPOUTED JAR

MIDDLE MINOAN IIB, CIRCA 1700 B.C.

Height 14 cm

Provenance

H.J.P. Bomford (1896–1979). Sold Sotheby's, London, 7th
December 1976, lot 295

Philip Craggs, Cumbria, 1976–2016

30. POTTERY PITCHER FROM THE "SOLDIER-BIRD" WORKSHOP

ATTIC, LATE GEOMETRIC IIB, CIRCA 720 B.C.

With miniature mastoids, a panel of doubled maeander on the neck
and at the top of the body panels filled with files of stiff-legged birds

Height 46 cm

Provenance

Puhze Gallery, Freiburg, 1980s

German private collection, 1980s–2016

Comparanda

J.N. Coldstream, *Greek Geometric Pottery*, London, 1968, pp. 64–65, pl. 12a





31. BLACK-GLAZED STEMLESS KYLIX

ATTIC, CIRCA 530–510 B.C

Length 18 cm

Provenance

Ernest Langlotz (1895–1978), Bonn

Robert Langlotz, Germany, 1978–2015



32. BLACK-FIGURE OLPE

ATTIC, CONNECTED WITH THE LEAGROS GROUP, CIRCA 500 B.C.

Dionysos reclining under a grape vine with Ariadne or a maenad

Height 24 cm

Provenance

Helen Serger (1901–89), New York

Private collection, New York, 1989–2017





33. BLACK-FIGURE NECK-AMPHORA

ATTIC, CONNECTED WITH THE LEAGROS GROUP, CIRCA 510–500 B.C.

A: Ajax carrying Achilles followed by Thetis

B: Two warriors and a Scythian archer

Height 29.5 cm

Provenance

Ivar Johnsson (1885–1970) Stockholm

Recorded

A. Roosval (editor), *Ett konstnarshem i gammal a Helenborg, Svenska Hem, I Ord och Bilder*, pp. 213–216, Stockholm, 1932.



**34. MARBLE GROUP DEPICTING EROS
BESIDE AN AMPHORA**

ROMAN, FIRST–SECOND CENTURY A.D.

Height 24.4 cm

Provenance

Knight Collection, Paris. Sold Hotel Drouot,
Paris, 3 June 1927, lot 77

French private collection, 1927–2010



**35. MARBLE TORSO OF A WARRIOR
FROM A SARCOPHAGUS**
ROMAN, LATE SECOND CENTURY A.D.
Height 31 cm

Provenance
Leif Hasle (1933–2016), Denmark

36. MARBLE HEAD OF A GODDESS, POSSIBLY APHRODITE OR ISIS

ROMAN, ANTONINE PERIOD, 138–193 A.D.

Wearing an elaborate feathered head-dress

Height 32 cm

Provenance

Harry Sacher (1881–1971), London. Acquired when he was living in Palestine between 1920 and 1930



37. MARBLE FEMALE HEAD

ATTIC, CIRCA FOURTH CENTURY B.C.

Height 31 cm

Provenance

English private collection, pre-2000. Acquired from a regional auction where it had been consigned for sale from a deceased's estate

Godson & Coles, London, 2000–02

European private collection, 2002–17





38. MARBLE FRAGMENTARY CORBEL

ROMAN, FIRST CENTURY A.D.

Carved with an acanthus and rosettes with egg and dart motifs

Height 33 cm

Provenance

French private collection, 1960s



**39. MARBLE SPIRALLY FLUTED COLUMN
SURMOUNTED BY A CORINTHIAN CAPITAL**
ROMAN, THIRD-FOURTH CENTURY A.D.
Height 47 cm

Provenance
Private collection, London, late 1980s–2017

40. MARBLE FRAGMENT FROM A CALYX KRATER

ROMAN, CIRCA FIRST CENTURY A.D.

Carved with a satyr kneeling on a rocky outcrop holding a wineskin filled with bunches of grapes, holding two ends with his hands, the third between his teeth

Height 32 cm

Provenance

Anonymous private collection.

Sold *Ars Antiqua*, Lucerne, 7 November 1964, lot 17

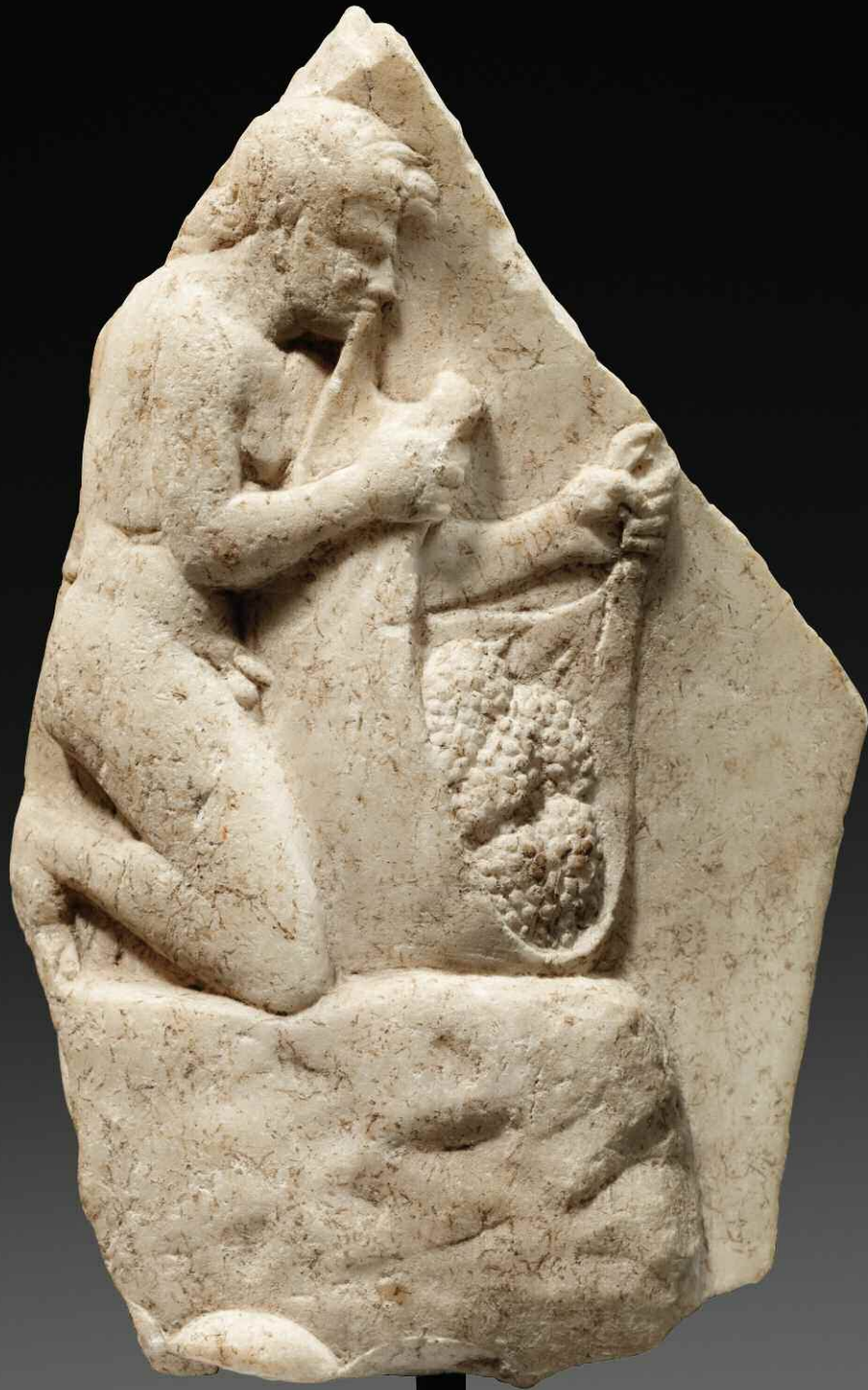
Dieter Wyss, Germany, 1964–2008

Private collection, London, 2008–17

Published

R.A. Lunsingh Scheurleer, *BABesch* 43, Leiden, 1968, pp. 75ff

D. Grassinger, "Romische Marmorkratere" *Monumenta Artis Romanae* xviii, Mainz, 1991, p. 225, no. k





41. OVER-LIFESIZE MARBLE BEARDED HEAD OF A GOD POSSIBLY AESCLEPIUS OR JUPITER
ROMAN, EARLY SECOND CENTURY A.D.

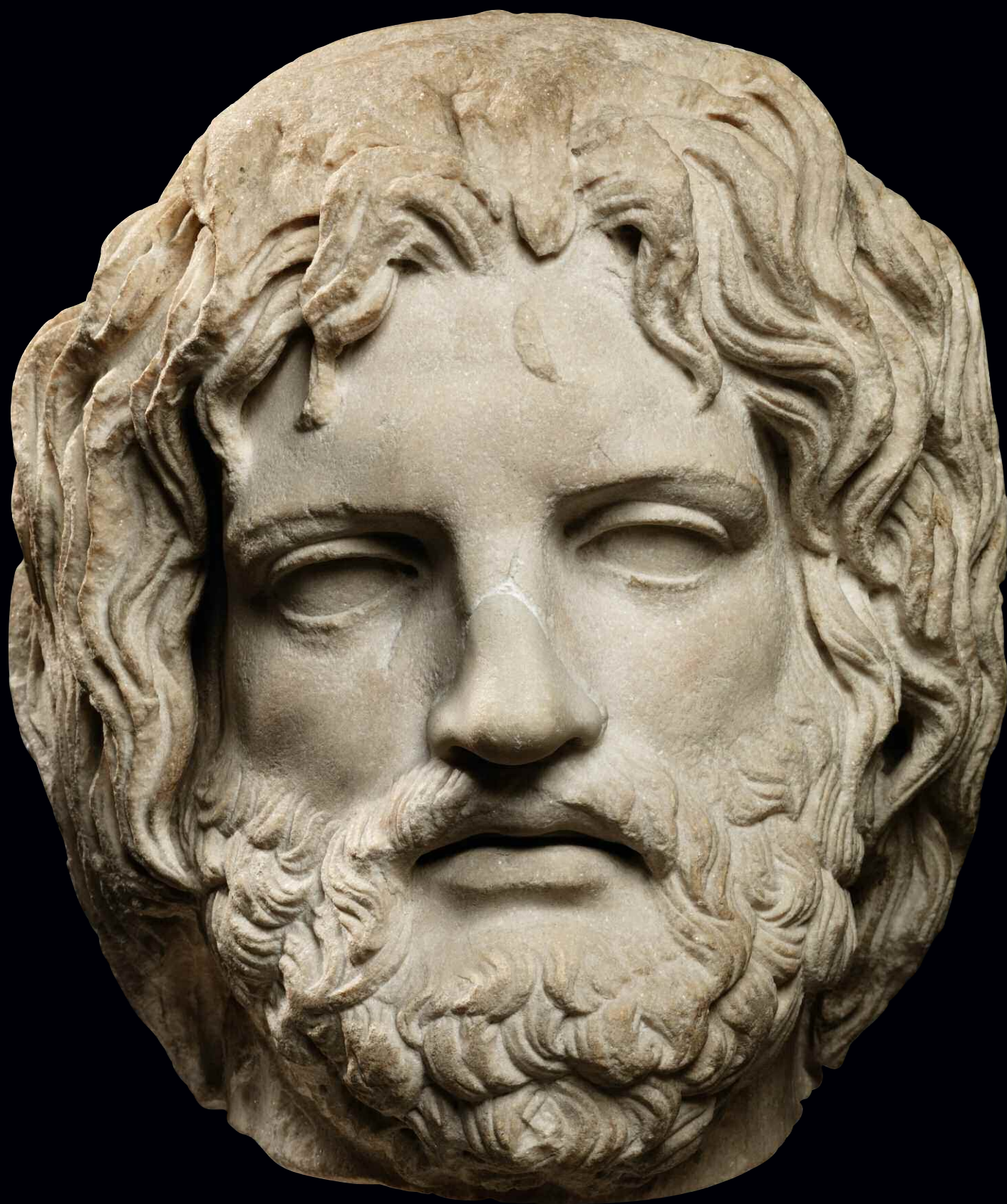
His long slightly wavy hair falling in thick locks around his face,
with heavily-lidded unarticulated eyes, wearing a fillet
Height 33 cm

Provenance

Arthur Sambon (1867–1947), Paris. Sold Hôtel Drouot, Paris, 25–28 May 1914, lot 32
Alphonse Kann (1870–1948), Paris. Sold American Art Association, New York, 6–8 January 1927, lot 59
Carl Reisinghaus (1859–1929), Vienna
Ernest Brummer (1891–1964). Sold Spink & Son (Galerie Koller), 16–19 October 1979, lot 635
Private collection, London, 1979–2017

Comparanda

B. Holtzmann, *Asklepios*, *Lexicon iconographicum mythologiae classicae*, Zurich & Munich, 1981, no. 261



42. MARBLE HEAD OF A HERO, POSSIBLY PERSEUS

ROMAN, SECOND HALF OF THE SECOND CENTURY A.D.

Wearing an animal skin cap over the top of his head, with eyes drilled
(mounted on a nineteenth century cuirassed bust)

Height 32 cm (head only); 69.5 cm. including bust

Provenance

Eyre Coote (1830–64), Hampshire, and by descent to the present owner

Published

F. Haverfield, “A Latin Inscription from Nicopolis”, *Journal of Philology*,
vol. XII, Cambridge, 1883, p. 296

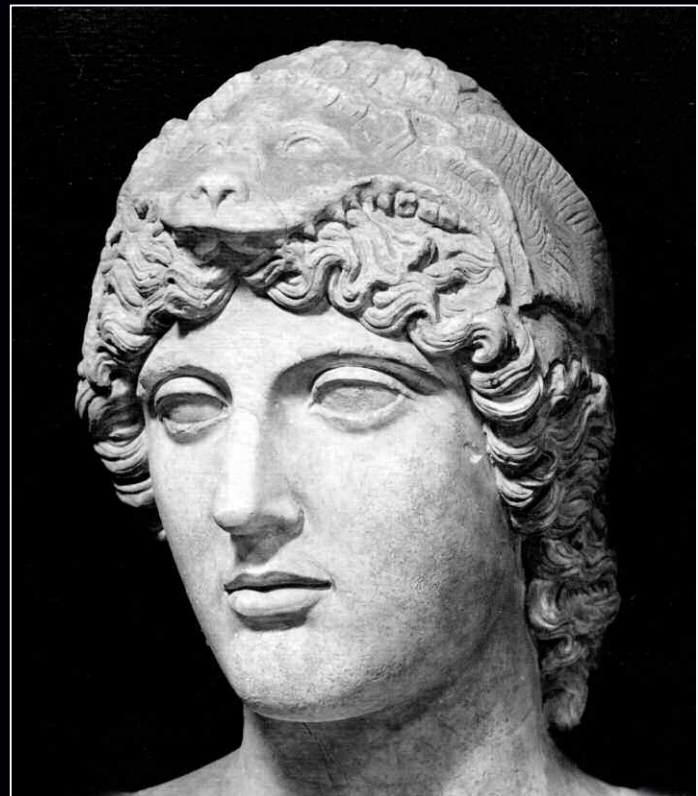
A. Michaelis, “Ancient Marbles in Great Britain: Supplement 11,
continued”, *Journal of Hellenic Studies*, vol. 6, 1885, pp. 44–45

Recorded

In an 1894 inventory of the contents of West Park, Fordingbridge
– Sculptured marble bust “of a Roman” brought from Alexandria
(head and nose have been broken and repaired).

In March 1801, a marble inscribed slab was found by Lord
Hutchinson in Nicopolis, Alexandria during the French campaign
in Egypt and given by him to Major-General Sir Eyre Coote
(1862–1923) who brought it back to England. It was later
bequeathed to the British Museum (acc. no. 1946.0206.1). Family
tradition has it that this marble bust was also acquired in Egypt
at the same time although no mention of the bust is given in
Thomas Walsh’s *Journal of the late Campaign in Egypt* (London,
1803), where the inscribed slab is published (pl. 28) together
with other antiquities found at the same time. It now seems
much more likely, on account of the restoration, that it was in
fact acquired in Italy where Sir Eyre Coote’s great-nephew, Eyre
Coote (IV) lived from 1859–61. During his two years in Italy he
acquired a number of Renaissance and Baroque paintings as well
as some eighteenth century sculpture.

The identity of this impressive male head is unclear. When
Professor Francis Haverfield, the Oxford-based scholar of
Romano-British archaeology, saw it at West Park in 1883 he was
inclined to think of it as female and closely related to the Roman
marble head with which a statue of Athena in the Villa Albani
was restored in the eighteenth century. Adolf Michaelis when
writing about it in the *Journal of Hellenic Studies* in 1888 thought
it more likely to be male. Debate to its identity still continues to
this day with opinion varying from Herakles to Perseus if male
and Omphale if female. It does seem more likely that it is male
on account of the relatively short hair and possibly represents
Perseus assuming the animal skin is from a dog or a wolf rather
than a lion.



Head from a statue of Athena in the Villa Albani







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