



'THE PAST IS A FOREIGN COUNTRY'

ANCIENT ART FROM
THE MEDITERRANEAN

OLIVER
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BRENDAN
LYNCH



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ANCIENT ART FROM THE MEDITERRANEAN

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FRONT COVER: OWNER’S PHOTOGRAPH NO. 36, CIRCA 1970
BACK COVER: DETAIL NO. 16
INSIDE FRONT: DETAIL NO. 16
INSIDE BACK COVER: THOMAS COOK POSTER CIRCA 1905-6



1. **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), Lausanne
Marion Schuster (1902-84), Lausanne - inventory number 271
Nadine von Mauthner (1927-2011), Frankfurt

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

2. **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), Lausanne
Marion Schuster (1902-84), Lausanne – inventory number 272
Nadine von Mauthner (1927-2011), Frankfurt

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





3. PAIR OF GOLD EARRINGS
ETRUSCAN, FIFTH-FOURTH CENTURY B.C.

Of hollow penannular form, with spiral and filigree decoration.
Height 4 cm.

PROVENANCE

Lord Londesborough (1805-60): Christie's, 8 May 1884, lot 323
Lieutenant General Augustus Pitt-Rivers (1827-1900), Dorset

RECORDED

Pitt-Rivers manuscript catalogue, Cambridge University, vol. 2,
1891-96, p. 21 (with drawing)

COMMENT

See F.H. Marshall, *Catalogue of Jewellery, Greek, Etruscan and Roman in the Department of Antiquities, British Museum, London*, 1911, p. 254, nos. 2239-2240, pl. XLIV.



4. GOLD NECKLACE
ETRUSCAN, FIFTH-FOURTH CENTURY B.C.

Composed of fifty-five small globular shaped gold beads
fastened to cylindrical bugel beads, with a circular clasp (of a
later date) with filigree decoration and collets for stones, the
other side of the clasp with the impression of a male bust.
Total length including clasp 47 cm.

PROVENANCE

Thomas Crofton Croker (1796-1854), London
Bateman Collection: Sotheby, Wilkinson & Hodge,
14 June 1893, lot 212
Lieutenant General Augustus Pitt-Rivers (1827-1900), Dorset

RECORDED

Pitt-Rivers manuscript catalogue, Cambridge University,
vol. 3, 1891-96, p. 947 (with drawing)

5. **BRONZE NECKLACE WITH ELEVEN SUSPENDED ELEMENTS**
VILLANOVAN, EIGHTH CENTURY B.C.

Total length 50 cm.

PROVENANCE

Lieutenant General Augustus Pitt-Rivers (1827-1900), Dorset

COMMENT

For a similar example in the Ascoli Museum, see D. Randall-MacIver, *the Iron Age in Italy*, Oxford, 1927, pl. 27; and another in the Museum of Fine Arts, Boston, see M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts Boston*, Boston, 1971, p. 220, no. 302.





6. BRONZE MALE STICK FIGURE
IBERIAN, FIFTH-FOURTH CENTURY B.C.

Height 8 cm.

PROVENANCE

G.H. Vize: Sotheby, Wilkinson & Hodge, London, 30-31 May 1892, lot 244
Lieutenant General Augustus Pitt-Rivers (1827-1900), Dorset

RECORDED

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



7. BRONZE STATUE OF HERAKLES
ETRUSCAN, FOURTH-THIRD CENTURY B.C.

Standing with his right arm raised, the lionskin over his head, tied at his neck and falling over his left arm.
Height 13.4 cm.

PROVENANCE

George F. Lawrence (1861-1939), Wandsworth, London
Lieutenant General Augustus Pitt-Rivers (1827-1900), Dorset

RECORDED

Pitt-Rivers manuscript catalogue, Cambridge University, vol. 6, 1898, p. 1851
(with drawing)

8. **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 shoulders, wearing armour with a large five-leaf rosette. Height 10 cm.

PROVENANCE

E.L. Paget (died 1949), London: Sotheby's, London, 18 October 1949, lot 271
Professor H.H. Scullard (1903-83), London

COMMENT

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 (ac. no. 55.1.86).

Howard Hayes Scullard was an art historian and Professor of ancient history at Kings College, London. A Roman bronze statue of a lictor (ac. no. 1983.1229.1) from his collection was acquired by the British Museum in 1983.

For related examples see N. Franken, *Aequipondia: figürliche Laufgewichte römischer und frühbyzantinischer Schnellwaagen*, Alfter, 1994, pp. 143-144, pls. 39-41, nos. A132-140.



9. **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

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.





10. BLACK-FIGURE LEKYTHOS
ATHENIAN, ATTRIBUTED TO THE EDINBURGH
PAINTER
CIRCA 500 B.C.

Frontal chariot with warrior and charioteer, flanked by a warrior on either side. The charioteer is equipped with his goad, the warrior his two spears (his helmet crest rises into the shoulder zone). The warrior on the right seems to reach out his right hand to calm the nearest horse: his shield bears the device of a white lion's head. Above the scene, dotted zigzag; below, reserved band dots; on the shoulder three small palmette complexes.
 Height 34.5 cm.

PROVENANCE

Galerie Arete, Zurich, *Griechischen Schalen und Vasen*, liste 20, Zurich, 1986, no. 18
 Private collection, London, 1986-2020

RECORDED

Beazley Archive Database no. 13559

COMMENT

The Edinburgh Painter stands at the head of the sequence of late black-figure lekythos painters. He decorated mostly large lekythoi but also produced a variety of other mid-sized shapes, and perhaps even a volute-krater. Frontal chariot scenes recur on a couple of his neck-amphorae.

See C.H.E. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, pp. 86-9; D.C. Kurtz, *Athenian White Lekythoi: Patterns and Painters*, Oxford, 1975, p. 15; and D. Williams, "Beyond the Berlin Painter: Toward a Workshop View" in J.M. Padgett (ed.), *The Berlin Painter and his World*, Princeton, 2017, p. 149.



11. **RED-FIGURE STEMLESS CUP**
ATHENIAN, ATTRIBUTED TO THE CALLIOPE PAINTER,
CIRCA 430-420 B.C.

Athlete with *akontion* (javelin) upright in right hand. Double reserved line border; reserved exergue.
Width with handles 22.8 cm; diameter 15.8 cm; height 5 cm.

PROVENANCE
Private collection, Oxford
Private collection, London, circa 2010-2020

COMMENT
The Calliope Painter was a companion of the Eretria Painter: the Calliope Painter even decorated the interior of a cup the exterior of which was the work of the Eretria Painter. He painted mostly cups, but also some small pelikai and oinochoai. This cup is very close to a stemless cup from Aléria with the same scene (Beazley Archive Database no. 10579).

On the Calliope Painter see A. Lezzi-Hafter, *Der Eretria-Maler*, Mainz, 1988, pp. 48-56.



12. **BLACK-FIGURE WHITE-GROUND LEKYTHOS**
ATHENIAN, ATTRIBUTED TO THE BELDAM PAINTER,
CIRCA 480-470 B.C.

Maenad playing aulos between two dancing satyrs, one holding a vine branch; above the scene, continuous meander and, on the shoulder, two rows of rays.
Height 20 cm.

PROVENANCE
Emmanuel Segredakis (1890-1948), Paris
Private collection, Oxford
Private collection, London, circa 2010-2020

PUBLISHED
C.H.E. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, p. 269 no. 65

RECORDED
Beazley Archive Database no. 390585

RECORDED
The workshop of the Beldam Painter was one of the very last to produce black-figure lekythoi, some large, many small. His lekythoi, (mostly small), employ both red ground and white ground, but he also experimented with outline drawing on a white ground and with the red-figure technique. His painting is variable, from the careful to the more cursory. The shape of this small type of lekythos with its distinctive “chimney” mouth may have been introduced in the Beldam workshop; it was also common in the Emporion Painter’s workshop.

On the Beldam Painter see Haspels, op. cit. pp. 170-91; J. Boardman, *Athenian Black Figure Vases*, London, 1974, pp. 149-50; D. Williams, “Beyond the Berlin Painter: Toward a Workshop View” in J.M. Padgett (ed.), *The Berlin Painter and his World*, Princeton, 2017, p. 151.



13. **BLACK-GLAZED LEBES GAMIKOS**
APULIAN, FOURTH CENTURY B.C.

With two high arched handles, four bosses on the shoulder, the lid with central conical shaped knob.
Height 26 cm.

PROVENANCE

Basel art market, 1999
Ingeborg Dénes-Muhr, Zurich, 1999-2017
Private collection, Switzerland, 2017-20

COMMENT

Lebetes gamikoi were usually associated with marriage and generally assumed to contain water for the ritual bathing of the bride.



14. MARBLE FEMALE HEAD FROM A STATUE
GREEK, CIRCA 350-325 B.C.

With oval idealised face and eyes, the wavy hair swept back and tied in a top knot, the earlobes pierced, wearing a himation.
Height 25 cm.

PROVENANCE

Alexander Iolas (1907-87), New York, prior to 1965-1982
Ophiuchus Collection, New York, 1982-2014
Private collection, USA, 2014-2020

PUBLISHED

I. Love, *The Ophiuchus Collection*, Florence, 1989, pp. 44-47, no. 6

COMMENT

For an example, formerly in the Ernest Brummer collection, (acquired in 1923) see Spink & Son (Galerie Koller), Zurich, vol. II, 16-19 October 1979, no. 616.





15. **RED-FIGURE CUP**
ATHENIAN, ATTRIBUTED TO EPIKTETOS,
CIRCA 510-500 B.C.

Inside a satyr with ivy garland around his head runs to the left, a wine skin over his shoulder, but turns back to the right raising his hand above his face. It is as if he was about to shout out something. In the field is written [e]poiesen ("potted") in added red; single reserved line border. The exterior is undecorated. Cup Type C with a fillet at the juncture of the bottom of the stem and the foot. Width with handles 26 cm; diameter 19.3 cm; height 8 cm.

PROVENANCE

Galerie Arete, Zurich, *Griechischen Schalen und Vasen*, liste 20, Zurich, 1986, no. 25
 Private collection, London, 1986-2020

PUBLISHED

D. Paléothodoros, *Épictétos*, Leuven, 2004, p. 29, fig. 13 (drawing)

RECORDED

Beazley Archive Database no. 13552



COMMENT

Epiktetos was an important vase-painter in the late sixth century B.C., equally at home with black-figure and red-figure techniques. He worked for many different potters – we have signatures from Nikosthenes, Pamphaios, Hischylos, Paidikos, Python and Pistoxenos - decorating mainly cups, but also skyphoi and similar drinking shapes, a series of plates and even a calyx-krater. One of his plates he signed specially as both potter and painter: it was dedicated on the Athenian

Acropolis. The potting of this cup was probably by Chachrylion. Epiktetos' figures are particularly graceful, his contours clean and confident. J.D. Beazley famously wrote of him that "you cannot draw better, you can only draw differently". The wonderful satyr on this cup matches the best of his work.

See J. Boardman, *Athenian Red Figure Vases: The Archaic Period*, London, 1975, pp. 57-9; and D. Paléothodoros, *op. cit.*



16. BLACK-FIGURE DEIANEIRA LEKYTHOS
ATHENIAN, PROBABLY BY THE PAINTER OF
CAMBRIDGE 47, CIRCA 540 B.C

Decorated with Dionysos holding out a kantharos, his head turned back, wearing an ornate cloak wrapped around him, flanked on either side by a dancing satyr, tongues around the base of the neck, palmette underneath the handle, with red-painted details.
 Height 16.5 cm.

PROVENANCE

Art market, US, 1971
 K.J. Hewett (1919-94), Kent
 The Hon. Robert Erskine, London: Sotheby's, London,
 8 December 1994, lot 149
 Stanford Place Collection, Oxfordshire, 1994-2006: Christie's
 London, 26 April 2006, lot 19
 Ingeborg Dénes-Muhr, Zurich, 2006-17
 Private collection, Switzerland, 2017-20

PUBLISHED

J.D.Beazley, *Paralipomena: Additions to Attic Black-figure Vase-painters and Attic Red-figure Vase-Painters*, Oxford, 1971, p. 137

RECORDED

Beazley Archive Database no. 351016



17. **GILDED BRONZE STATUETTE OF A GOD,
POSSIBLY MERCURY**
ROMAN, FIRST CENTURY A.D.

Standing, his weight on his right leg, nude except for his cloak worn over his left shoulder and arm. With traces of gilding. Height 18.6 cm.

PROVENANCE

Ernest Brummer (1891-1964): Spink & Son (Galerie Koller), Zurich, 16-19 October 1979, vol. 2, no. 561
Private collection, London, 1979-2020

RECORDED

There is a black and white photograph of this bronze statue taken in 1948 at the Brummer Gallery on 57th Street and Madison Avenue in New York.

COMMENT

See M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts*, Boston, 1971, no. 110 for a closely related bronze figure of Hermes based on a fifth century Polykleiton statue and S. Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 6, Paris, 1930, p. 30, no. 1.



18. **BRONZE STATUETTE OF APHRODITE
ANADYOMENE**
**HELLENISTIC-ROMAN, FIRST CENTURY B.C. –
FIRST CENTURY A.D.**

The goddess stands, nude, her weight on her left foot, wearing a stephane and with centrally-parted wavy hair. In each raised hand she holds a plait of her hair which she rinses. Height 16.3 cm.

PROVENANCE
Spink & Son, London, 1924
Sir Ronald Storrs (1881-1955), London
Lucy Hyacinth Clowes, (1912-85), Sussex
Private collection, Sussex, 1985-2019

PUBLISHED
Greek and Roman Antiquities from famous private collections and recent excavations, Spink & Son, London, 1924, no. 42
The Burlington Magazine, vol. 48, no. 274, January 1926
S. Reinach, Répertoire de la statuaire grecque et romaine, vol. 6, Paris, 1930, p. 81, no. 6

COMMENT
Sir Ronald Storrs was a highly distinguished diplomat based in Cairo, Mesopotamia and Palestine from 1904 until the early 1920s. Described by his friend T.E.Lawrence in *Seven Pillars of Wisdom* "..... the most brilliant Englishman in the Near East, and subtly efficient, despite his diversion of energy in love of music and letters, of sculpture, painting, of whatever was beautiful in the world's fruit... Storrs was always first, and the great man among us". He was one of the six pallbearers at the funeral of T. E. Lawrence in 1935. Lucy Hyacinth Clowes to whom he bequeathed this statuette was his step-daughter.

Aphrodite Anadyomene is one of the most iconic representations of the goddess, in which she is seen emerging from the sea and wringing out her wet hair that hangs about her shoulders. See M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1961, p. 21, figs. 37-39; and A. de Ridder, *Collection de Clercq, Les Bronzes*, vol. III, Paris, 1904, pp. 50-59, nos. 57-72, pls. X-XII.



19. **MARBLE FEMALE HEAD, PROBABLY A QUEEN OR A GODDESS**
ALEXANDRIA, PTOLEMAIC PERIOD, THIRD-SECOND CENTURY B.C.

Finely carved. The oval face with sharply prominent eyebrows continuing down the nose, centrally-parted wavy hair and fleshy lips. The almond-shaped eyes deeply set, originally inlaid. With the remains of a diadem. The top and back of the head roughly worked. Height 27 cm.

PROVENANCE
Acquired in Egypt by Frederick Leveaux (1878-1958),
Leicestershire
Joyce Evelyn Collins, Sussex, 1958-1970
Dr and Mrs John Besford, London, 1970-2020

PUBLISHED
Personal Treasures from Leicestershire and Rutland, Leicester
Museum and Art Gallery, exhibition catalogue, 1953, p. 12,
no. 67.

EXHIBITED
Leicester Museum and Art Gallery, June-July 1953

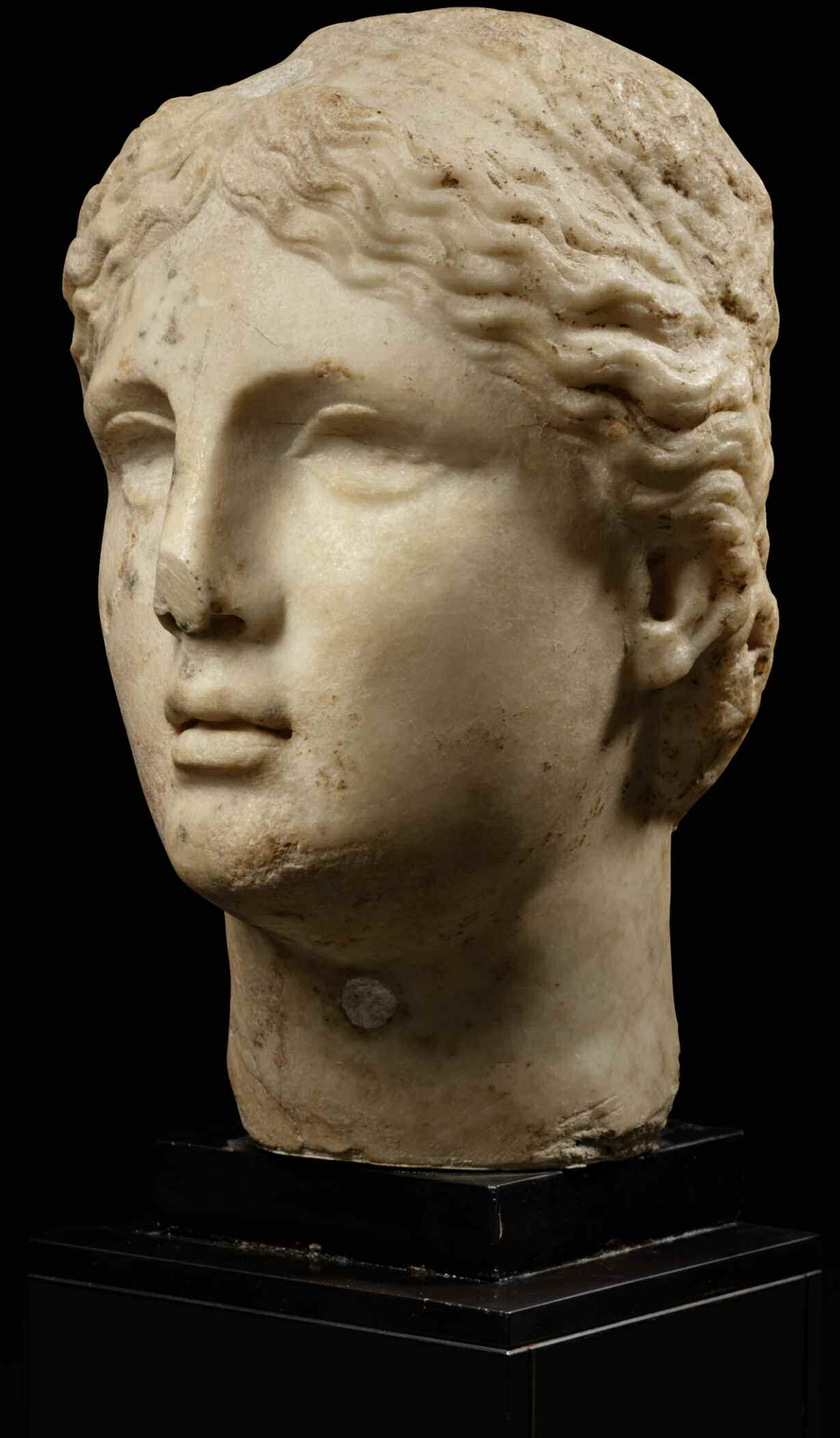
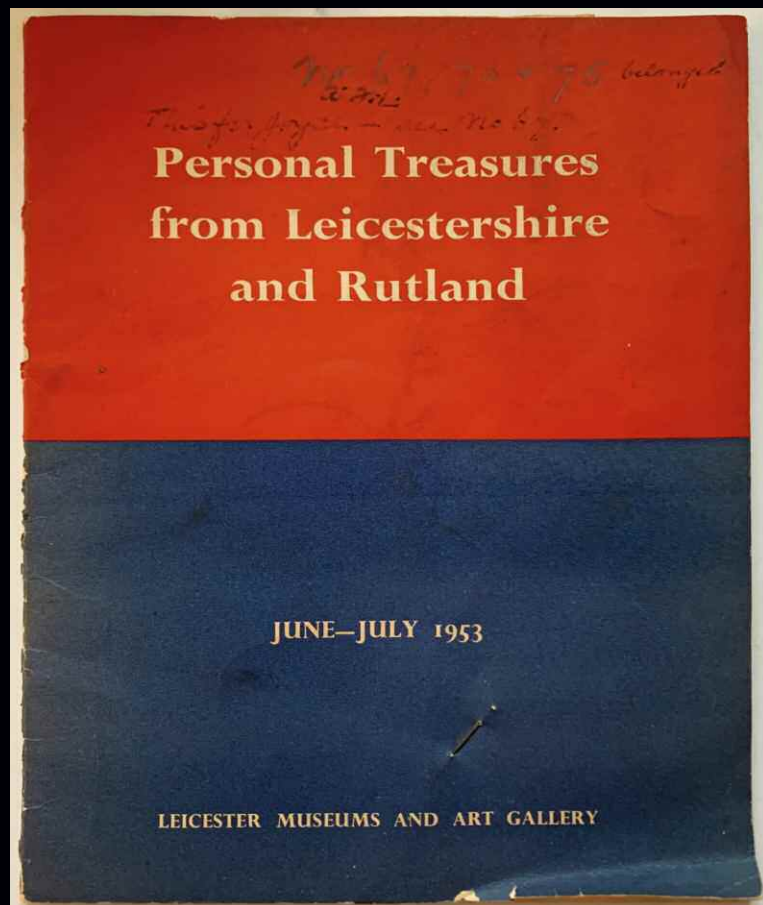
RECORDED
In a letter dated 7 November 1957 (revised and re-dated 24
January 1958) to Joyce Collins from Frederick Leveaux.
In a letter dated 16 June 1965 from Joyce Collins in which she
states that the head was shown to the British Museum,
presumably between 1957 and 1965

COMMENT
Frederick Leveaux lived in Egypt from at least 1905 until the
mid-1920s where he was a Crown lawyer. He is recorded in
the visitors’ book of the eminent dealer, Maurice Nahman in
1938. Apart from a Roman marble head of Septimius Severus,
bought by him in Cairo in the early 1920s, our head would
appear to be the only other antiquity in his collection. His
marble statue of the Young St. John by Antonio Rossellino
(1417-79) bought in Alexandria after 1918, is now in the
Victoria and Albert Museum (no. A.10-1958).

Hellenistic sculpture from Alexandria is distinctive, often
with a smooth and polished surface and idealized quality. In
some cases, sculpture would have been combined with other
material, such as limestone, stucco and wood to create hair
and body. With the female image it is often hard to
distinguish between a queen or a goddess; however, the
presence of a diadem in this example might suggest a queen,
perhaps Arsinoe II or III, although the lack of any other
distinguishing features make it difficult to positively identify
it as a specific portrait.

See R.R.R. Smith, *Hellenistic Royal Portraits*, Oxford, 1988. For
a similar example in Dresden, see H. Kyrieleis, *Die Bildnisse
der Ptolemaier*, Bonn, 1975, pp. 105, pl. 94.





20. MARBLE STATUETTE OF APHRODITE WITH EROS
ROMAN, FIRST CENTURY A.D.

Standing, wearing a chiton and himation which she holds above her right shoulder, the diminutive figure of Eros, naked, on her left shoulder. Height 24.5 cm.

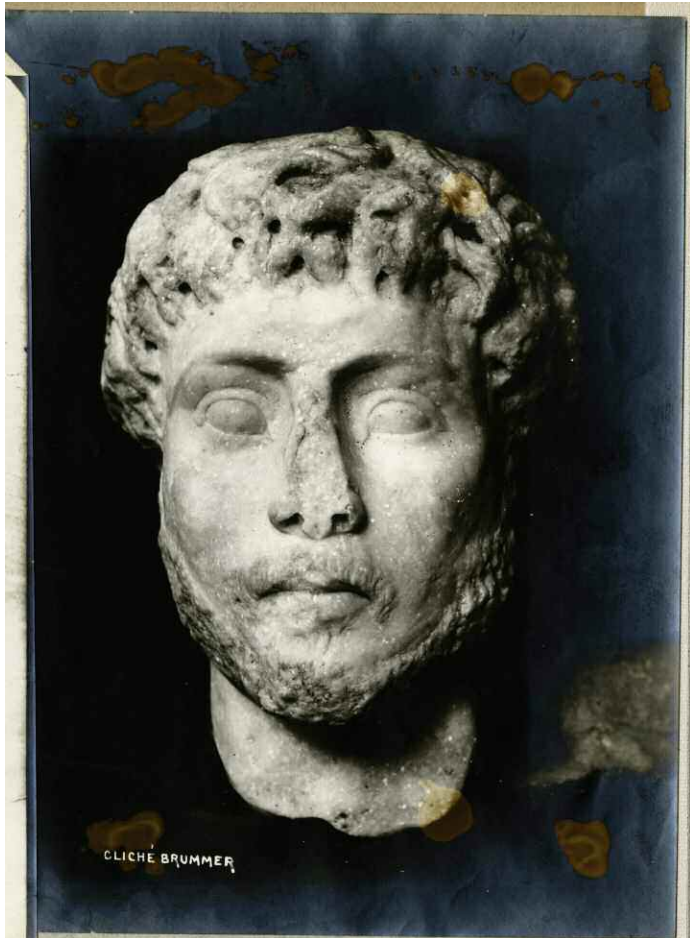
PROVENANCE

Sotheby's, London, 26th April 1971, lot 193 (measurement wrong)
Vérité collection, Paris, 1971-2019

COMMENT

For an example of a goddess with a similar diminutive figure of Eros hovering at her shoulder, dated to the second-first century B.C., now in the Fitzwilliam Museum, Cambridge, see L. Budde and R. Nicholls, *A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum*, Cambridge, 1964, no. 77, pl. 23.





Undated photograph in the archive of the Brummer Gallery, New York (The Metropolitan Museum of Art Digital Collections, The Brummer Gallery Records).

**21. MARBLE HEAD OF A BEARDED MAN
ROMAN, CIRCA SECOND CENTURY A.D.**

With thick curly hair and short beard, with prominent wide-open eyes and high cheekbones.
Height 28 cm.

PROVENANCE

Acquired in 1914 by Ernest Brummer (1891-1964):
Spink & Son (Galerie Koller), Zurich, 16-19 October
1979, vol. 2, no. 650
Private collection, London, 1979-2020

COMMENT

This portrait head, of a provincial style with its prominent features, is reminiscent of sculpture from Cyrene. See E. Rosenbaum, *Cyrenaican Portrait Sculpture*, London, 1960.



**22. MARBLE STATUETTE OF ASKLEPIOS, THE GOD OF HEALING
ROMAN, FIRST-SECOND CENTURY A.D.**

Standing, his weight resting on his left leg, wearing a himation draped over one shoulder and under one arm, leaving the chest bare.
Height 36 cm.

PROVENANCE

Private collection, London, 1980s
London Art market, 1989
Jacques Carré, Belgium, 1989-2018

COMMENT

This Roman Imperial copy of a classical Asklepios type is preserved in many copies of a similar size and based on the Asklepios Giustini statue of the fourth century B.C., now in the Capitoline Museum in Rome. The god appears usually as a bearded man, similar to Zeus, and holds a staff, often with a snake coiled about it.

For other examples see D. Boschung et al., *Die antiken Skulpturen in Chatsworth*, Mainz, 1997, p. 19, no. 4, pl. 4; C. Vorster, *Katalog der Skulpturen, Vatican Museum*, Mainz, 1993, no. 33, pp. 91-94, pls. 157-161; and S. Reinach, *Répertoire de la statuaire grecque et romaine*, vol. 3, Paris, 1904, p. 12, nos. 1 & 2.





23. MARBLE DRAPED MALE TORSO
ROMAN, SECOND CENTURY A.D.

Wearing a cloak draped over his left shoulder, his right arm across his body, the left pendant at his side holding the remains of a scroll.
 Height 86.5 cm.

PROVENANCE

Sir Frederick Cook (1817-1901), 1st Baronet, Doughty House, Richmond, and by descent to Sir Francis Cook, 4th Baronet (1907-78)
 Crowther's of Syon Lodge, 1947-60s
 K.J. Hewett, Kent, 1960s-1994
 Private collection, UK, 1994-2020

PUBLISHED

A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 632, no. 44
 E. Strong, *Antiques in the Collection of Sir Frederick Cook, Bart., at Doughty House, Richmond*, London, 1908, p. 36, no. 52, fig. 12
 C.C. Vermeule, "Notes on a New Edition of Michaelis: *Ancient Marbles in Great Britain*", *American Journal of Archaeology*, vol. 59, no.2, 1955, p. 134

RECORDED

Deutsches Archäologisches Institut, Rome, Arachne database, no. 50517

COMMENT

Sir Francis Cook, a textile merchant in the family firm, Cook, Son & Co., became one of the richest men in Britain during the 19th century. From the late 1850s he started to collect ancient sculpture for Doughty House, his home in Richmond and when Adolf Michaelis published the collection in 1882 there were over eighty pieces. He also collected ancient bronzes and gems as well as the extraordinary collection of Old Master Paintings including many masterpieces for which he is so well-known. The sculpture was sold by the family after the Second World War and pieces can be seen in the British Museum, the Ashmolean Museum and the Getty Villa, Malibu.



24. LARGE TEXTILE PANEL DEPICTING A BACCHIC DANCER
EGYPTIAN, COPTIC, FOURTH CENTURY A.D.

The dancer in mid step, wearing a dark blue top with striped clavus and multi-coloured skirt outlined in orange, holding a sickle.
Height 75 cm.

PROVENANCE
Ernst Kofler (1899-1989) and Martha Truniger (1918-99), Lucerne
Rose Choron (1916-2014), New York
Private collection, London, 2017-20

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
Kunsthaus, Lucerne, 7 June-2 August 1964
Krannert Art Museum, University of Illinois, Urbana-Champaign, Illinois, 1999

COMMENT
See F. Friedman, *Beyond the Phaoraohs: Egypt and the Coptes in the 2nd to 7th Century A.D.*, exhibition catalogue, Rhode Island, 1989, 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.



25. GREYWACKE PALETTE
EGYPTIAN, PREDYNASTIC PERIOD, CIRCA 3300-3100 B.C.

Of rectangular form, with incised lines.
Length 29 cm.

PROVENANCE
William Kelly Simpson (1928-2017), New York



26. GREYWACKE DISH
EGYPTIAN, EARLY DYNASTIC PERIOD,
CIRCA 2600-2500 B.C.

Of shallow form with inverted rim.
Diameter 24 cm.

PROVENANCE
Phocion Tano (1898-1972), Cairo
Maurice Bouvier (1901-81), Alexandria
Private collection, Switzerland, 1959-2020





27. LIMESTONE RELIEF WITH MARSH SCENE
EGYPTIAN, OLD KINGDOM, 5TH DYNASTY,
CIRCA 2454-2311 B.C.

Carved in low relief in two registers. The lower register with a procession of four offering bearers, a fifth figure would have been on the far right, each carrying or holding a different type of bird. Hieroglyphs incised before and behind the third and

fourth figure refer to the fifth figure as the 'overseer of the domain, the fourth figure is a servant of the Ka (a funerary priest) called *Shebi-ra*'. Underneath the arm of the figure holding up the three birds is another servant of the ka, his name ending in irty. The upper register shows the legs of a figure pulling on a clap net, with birds trying to fly away and other birds trapped within the net.
70 cm by 32 cm.

PROVENANCE

Nicholas Koutoulakis, Geneva, circa 1965-2014
Art market, London, 2014-15
Private collection, London, 2015-2020

COMMENT

See S.Hassan, 'Mastabas of Ny-ankh-Pepy and Others', *Excavations at Saqqara, 1937-1938*, vol. II, Cairo, 1975, pl. LXXXVI, for a relief with a procession of 'waiters' holding birds. For a relief showing men catching birds in the Staatliche Museen zu Berlin, see *Egyptian Art in the Age of the Pyramids*, exhibition catalogue, New York, 1999, no. 119, pp. 354-355.

28. SPECKLED DIORITE TWIN-HANDLED JAR
EGYPTIAN, EARLY DYNASTIC PERIOD-OLD
KINGDOM, CIRCA 2900-2400 B.C.

The body widest at the shoulders, with flat base and twin perforated horizontal handles.
Width between handles 13 cm; height 10.4 cm.

PROVENANCE

25th Earl of Crawford (1812-80) or his son, the 26th Earl (1847-1913), Scotland

COMMENT

See A. *el-Khouli*, *Egyptian Stone Vessels*, Mainz, 1978, p. 209, nos. 1466-1468, pl. 58



29. ALABASTER JAR
EGYPTIAN, PTOLEMAIC PERIOD, CIRCA 300 B.C.

With pear-shaped body, flat base and outward-curving rim.
Height 11.5 cm.

PROVENANCE

Kevorkian Foundation: Parke-Bernet Galleries, New York,
4 November 1966, lot 211
Dr. Hyman G. Weitzen, New York, 1966-2018



30. ALABASTER VASE
EGYPTIAN, 1ST DYNASTY, CIRCA 2972-2793 B.C.

Of slender form, with concave sides and everted rounded rim.
Height 21 cm.

PROVENANCE

Acquired in Egypt in the 1920s by a surveyor for the Air
Ministry
Private collection, UK, 1920s-2019

COMMENT

See A. el-Khouli, *Egyptian Stone Vessels*, Mainz, 1978, pp. 13-
15, no. 96-112, pl. 6; and *Du Nil à l'Escaut*, exhibition catalogue,
Brussels, 1991, p. 47, no. 40.



31. TALL ALABASTER JAR
EGYPTIAN, EARLY DYNASTIC PERIOD-OLD KINGDOM,
CIRCA 2900-2400 B.C.

Of cylindrical form, with everted rolled rim and concave base.
Height 28.5 cm.

PROVENANCE

25th Earl of Crawford (1812-80) or his son, the 26th
Earl (1847-1913), Scotland



32. **TALL BANDED ALABASTER ALABASTRON**
EGYPTIAN, CIRCA THIRD CENTURY B.C.

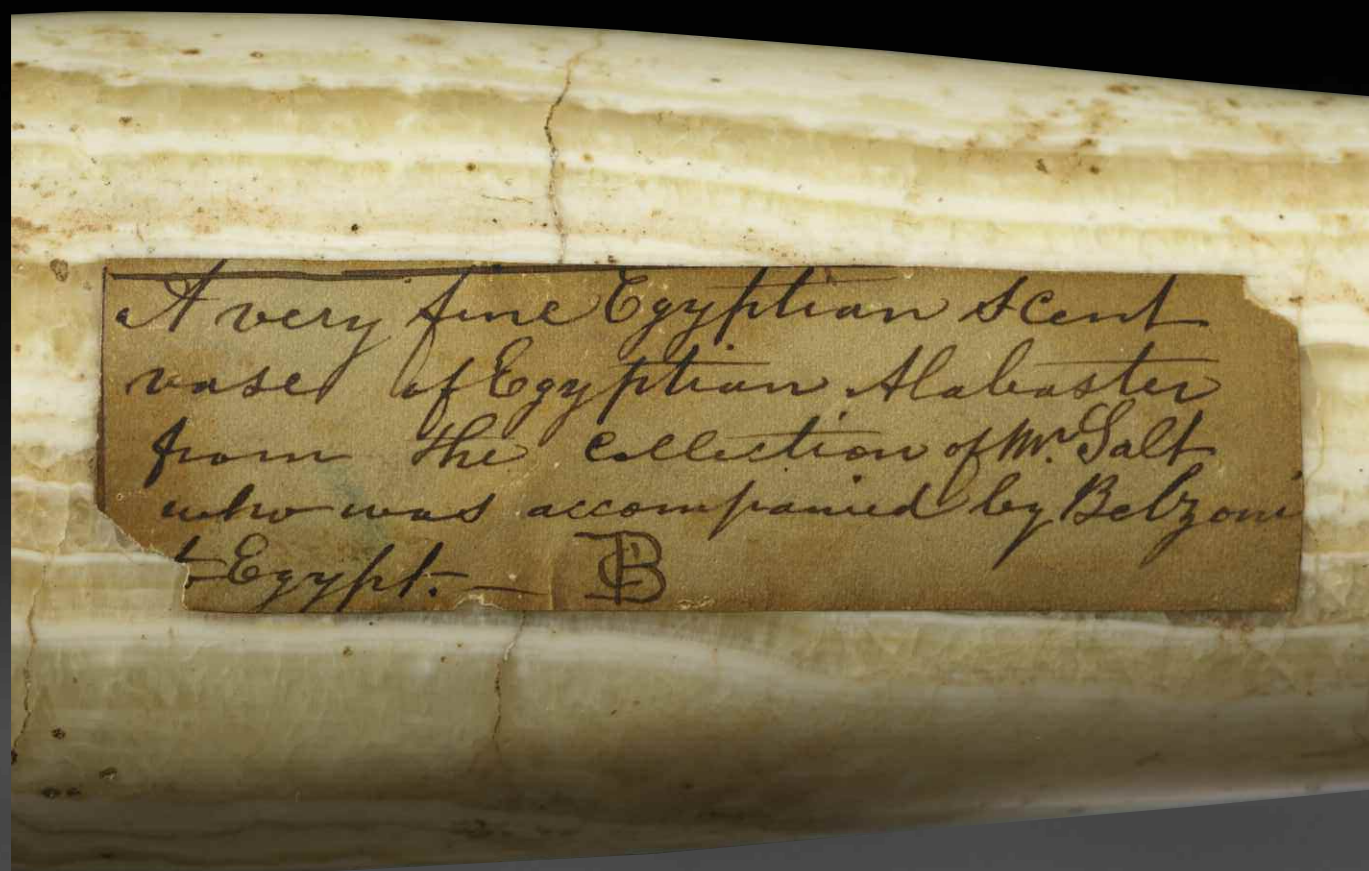
Height 28.5 cm.

PROVENANCE

Henry Salt (1780-1827), collected in Egypt between 1824 and 1827: Sotheby's, London, *Catalogue of the Highly Interesting and Magnificent Collection the Property of the Late Henry Salt, Esq., His Britannic Majesty's Late Consul General in Egypt*, June 29th-July 8th, 1835, possibly lot 797 or 1225
Possibly Henry Blackmer (1923-88), Athens
Private collection, London, 1980s-2020

COMMENT

Henry Salt, a British diplomat and collector was Consul-General in Egypt from 1816. He amassed three enormous collections; largely with the help of Giovanni Belzoni (1778-1823) and Giovanni d'Athanasia (1798-1854). His first collection he sold to the British Museum, the second to the Louvre and the third which he formed from 1824-27, was sold after his death at Sotheby's; an extraordinary nine-day sale in which this piece was included, although with over a thousand unillustrated lots it is impossible to identify the lot with any certainty.



**33. GLAZED FAIENCE SHABTI FIGURE OF
PSAMTIK, SON OF MER-NEITH AND OVERSEER
OF THE WRITINGS OF THE ROYAL MEAL
EGYPTIAN, 27TH DYNASTY, CIRCA 525-500 B.C.**

Wearing a braided false beard curled at the tip, striated tripartite wig, carrying the pick, flail and seed bag over his shoulder, with nine lines of text.
Height 18 cm.

PROVENANCE

Acquired in France in the early 1900s
Private collection, Hampshire, early 1900s-2020

COMMENT

The tomb of Psamtik, son of Mer-Neith was excavated at Saqqara in 1860. His shabtis were sold by the Egyptian Authorities Service and were acquired by major European museums as well as private collections. See J-F & L. Aubert, *Statuettes égyptiennes, Chauabtis, ouchebtis*, Paris, 1941, p. 240 and H.D. Schneider, *Shabtis*, part II, Leiden 1977, p. 179, no. 5.3.1.137, pl. 60.



34. PALE GREENISH-BLUE FAIENCE SISTRUM
EGYPTIAN, 26TH DYNASTY, CIRCA 664-525 B.C.

In the form of a janiform head of the cow-eared goddess Hathor wearing a striated tripartite wig with finely contoured eyebrows, cosmetic lines and lips, surmounted by a rattle in the form of a shrine or naos, flanked by spirals and with a cavetto cornice, a uraeus within the doorway of the naos. Height 14.5 cm

PROVENANCE

25th Earl of Crawford (1812-80) or his son, the 26th Earl (1847-1913), Scotland

COMMENT

Sistra were used as ritual rattles by Egyptian priestesses in religious ceremonies to honor the goddess Hathor. Discs strung onto rods were fitted through the holes that are on the side of the naos and then shaken. For a discussion see C. Ziegler, *Catalogue des instruments de musique égyptienne au Musée du Louvre*, Paris 1979. There is a closely related example in the Museum of Rhode Island School of Design, see F.D. Friedman, *Gifts of the Nile. Ancient Egyptian Faience*, London, 1998, p. 215, no. 91.



35. LARGE BRONZE HEAD OF A CAT
EGYPTIAN, LATE PERIOD, CIRCA 664-30 B.C.

From a separately cast figure of a cat, the large eyes with irises originally inlaid, the pupils with traces of gilding, a scarab in relief between the ears.
Height 14.6 cm.

PROVENANCE

Charles Ratton, Paris, 1960s
Evelyn Annenberg Hall (1912-2005): Christie's, New York,
9 December 2005, lot 72
Private collection, Switzerland, 2007-2020

COMMENT

For a similar head, (size 12 cm.) see S. Schoske and D. Wildung, *Gott und Götter im Alten Agypten*, exhibition catalogue, Germany, 1993, p. 12, no. 3.



36. BRONZE FIGURE OF A CAT
EGYPTIAN, LATE PERIOD, CIRCA 664-332 B.C.

Sacred to the Goddess Bastet, seated gracefully on its haunches, its long tail curling around the right side of its body. Height including tang 17 cm.

PROVENANCE

Charles Ratton, Paris, 1950s
Jacques-Rene Fiechter, (1894-1981), Switzerland
Private collection, Switzerland, 2010-2020

COMMENT

Jacques-René Fiechter, a Swiss poet, was Director of the Swiss School in Alexandria and Professor at the University of Alexandria from the early 1920s. He returned to Switzerland in 1950.

Cats were the sacred animal of the goddess Bastet, who was based at Bubastis in the eastern Delta. Mummified cats, often encased in wood or bronze were dedicated to her and placed in tombs and buried in her temples. The bronze examples, of which many were produced, come in a range of size and quality and this example is elegantly proportioned, of high quality and a good size.



**37. LIFESIZE SANDSTONE FIGURE OF A BABOON
(papio hamadryas)
EGYPTIAN, LATE NEW KINGDOM, CIRCA 1200-1070 B.C.**

Possibly representing either Khonsu or Thoth in their animal form, on a plinth, his front paws resting on his knees, the hind legs apart, his tail curling around to the right.
Height 82 cm

PROVENANCE

Possibly Crowther's of Syon Lodge or Spink & Son, London, pre-1965
K.J. Hewett, Kent, pre-1965-1994
Private collection, UK, 1994-2020

COMMENT

In the Vatican Museum there are two very similar sandstone examples (height 93 cm.) discovered in the Temple of Khonsu at Karnak which would suggest that our baboon, approximately the same size, could represent the god Khonsu as opposed to Thoth to whom the baboon was also associated.

For a similar-sized example in situ see P. Germond and J. Livet, *An Egyptian Bestiary. Animals in Life and Religion in the Land of the Pharaohs*, London, 2001, p. 25, pl. 23; and for a quartzite seated baboon (height 69 cm.) in the British Museum (no. EA. 38) see A.P. Kozloff et al, *Egypt's Dazzling Sun, Amenhotep 111 and his World*, Cleveland, 1992, pp. 227-228, no. 36.



38. **GRANITE ‘PAIR’ STATUE OF SUTEKHMOSE AND ISISNOFRET**
EGYPTIAN, NEW KINGDOM, END OF THE
19TH DYNASTY, CIRCA 1193-1185 B.C.

Sutekhmose, the Overseer of the Cattle and High Priest of Anhur and Sobek, is seated beside his wife, Isisnofret, Chief of the Harem of Sobek. The couple is seated on a round-topped throne. His wife’s right hand is resting on his shoulder, her left hand resting on her knee, wearing a close-fitting ankle length garment and tripartite wig, an inscription above her knees. The male figure wearing a double bag-wig and a pleated kilt, his shirt with wide sleeves, his right arm resting on his knees. An inscription on his knees, on both sides around the base and on the back of the statue. The inscription on the back reads ‘adoring Sobek and Horus by Sutekhmose’, he says ‘I have come before you that I might praise your beauty, you are unique amongst the gods, you are lord of Maat and the west is before you’, and fourteen more lines of text, some legible. Height 58.4 cm.

PROVENANCE

Presented in the 1890s to John Mason Cook (1834-99), son of Thomas Cook, the original founder of Thomas Cook & Son, by the Egyptian administration in recognition of his contribution to the development of tourism on and around the Nile.

PUBLISHED

K.A. Kitchen, Ramesside Inscriptions, *Historical and Biographical*, vol. VII, Oxford, 1989, pp. 413-414 (90)
J. Malek, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. VIII. Objects of Provenance not Known, part, 2, Oxford, 1999, p. 510, no. 801-614-600

EXHIBITED

Quadrige Gallery, Wellington Arch, London, “Egypt in England”, 7th November 2012-13th January 2013

COMMENT

John Mason Cook, Thomas Cook’s only son, joined the company in 1864, and after his father’s retirement in 1878 took over full responsibility for expanding the company overseas, particularly in the Middle East. Following their first tour of Egypt in 1869, the opportunities of tourism were recognized and with the permission of the Viceroy they were permitted to open an office in the grounds of Shepherds Hotel and to conduct Nile tours. It was however not until 1884 that the fortunes of the company took an upward turn when they received a commission to convey a British Expeditionary Force from Alexandria to the Sudan in an attempt to rescue General Gordon. With profits from this expedition and with Egypt now firmly under British control it provided an opportunity that Cook eagerly grasped to establish a thriving tourist empire from Cairo to Khartoum. A new era of Nile travel was born and by the winter of 1889 there were already eleven thousand tourists and the company Thos. Cook & Son, with John Mason Cook at its very centre, became an influential and powerful presence in Egypt. Indeed, John became known as the ‘second greatest man in Egypt’ before dying aged only 64 having established Thos. Cook & Son as the ‘booking clerk to the empire’.

Two Egyptian coffins acquired by John Mason Cook from the Egyptologist Gaston Maspero were presented by him in 1885 to the Leicester Museum and Art Gallery.

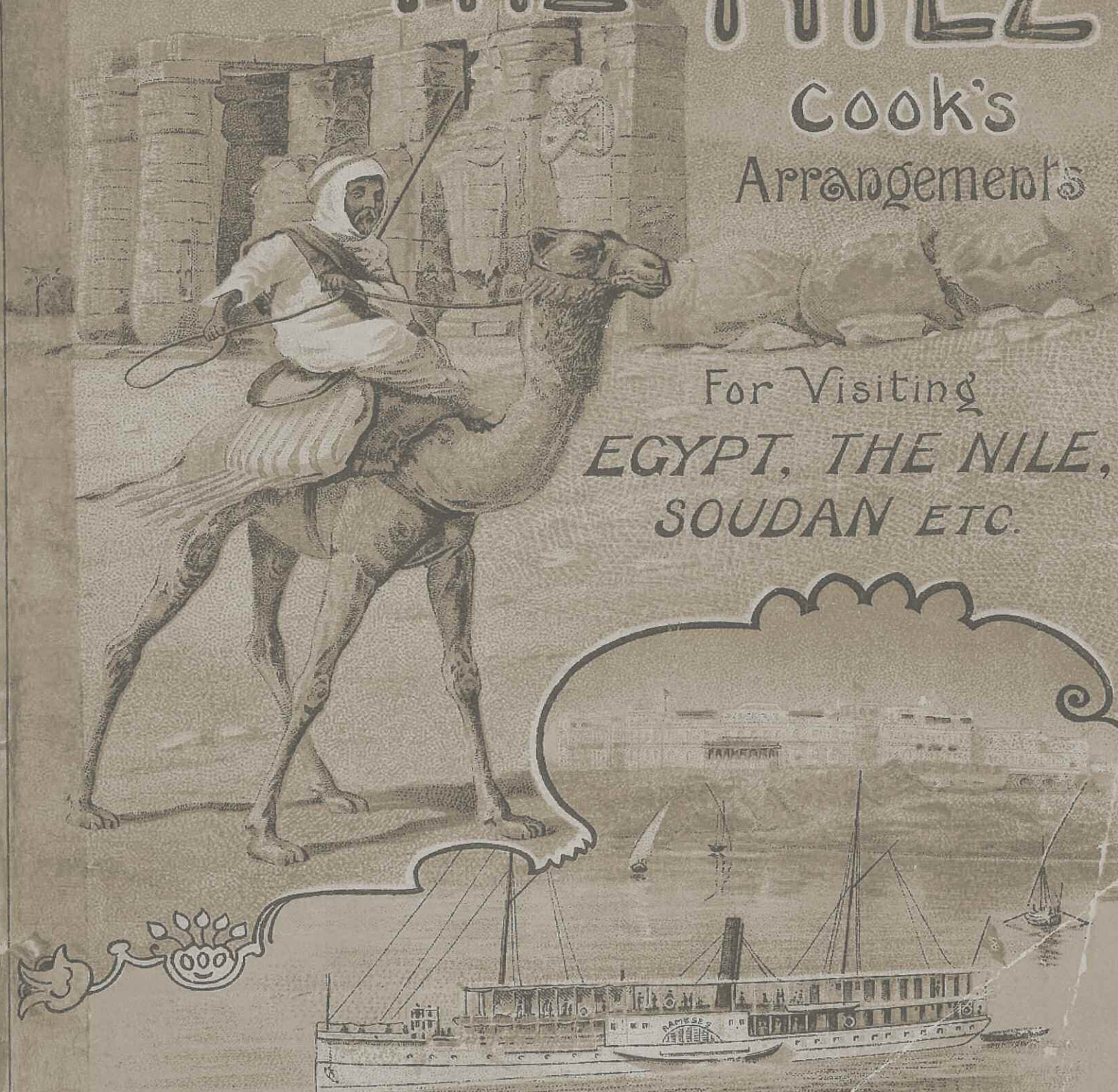




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