

FROM THE  
NILE TO  
THE TIBER  
GREEK, ROMAN  
AND EGYPTIAN  
ANTIQUITIES

OLIVER FORGE | BRENDAN LYNCH





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GREEK, ROMAN AND EGYPTIAN ANTIQUITIES

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**1. DARK BLUE CORE-FORMED GLASS ALABASTRON  
EASTERN MEDITERRANEAN, SIXTH-FIFTH CENTURY B.C.**

With twin trailed ring-handles attached to the cylindrical body which is decorated with opaque yellow and turquoise zigzag pattern, the rim edged with yellow trailing.

Height 9 cm.

**PROVENANCE**

Roger-Michel (died 1986) and Giovanna Chevallier, Luxembourg and by descent to the previous owner

**COMMENT**

For related examples see D.F. Grose, *Early Ancient Glass*, Toledo, 1989, pp. 136-7, nos. 75-76



**2. DARK BLUE CORE-FORMED GLASS ARYBALLOS  
EASTERN MEDITERRANEAN, SIXTH-FOURTH CENTURY B.C.**

Of rounded form, with twin trailed ring-handles attached to the body which is decorated with opaque yellow and turquoise blue zigzags, the rim edged with turquoise-coloured trailing.

Height 6.5 cm.

**PROVENANCE**

Roger-Michel (died 1986) and Giovanna Chevallier, Luxembourg and by descent to the previous owner

**COMMENT**

For related examples see D.F. Grose, *Early Ancient Glass*, Toledo, 1989, p. 150, nos. 119-120



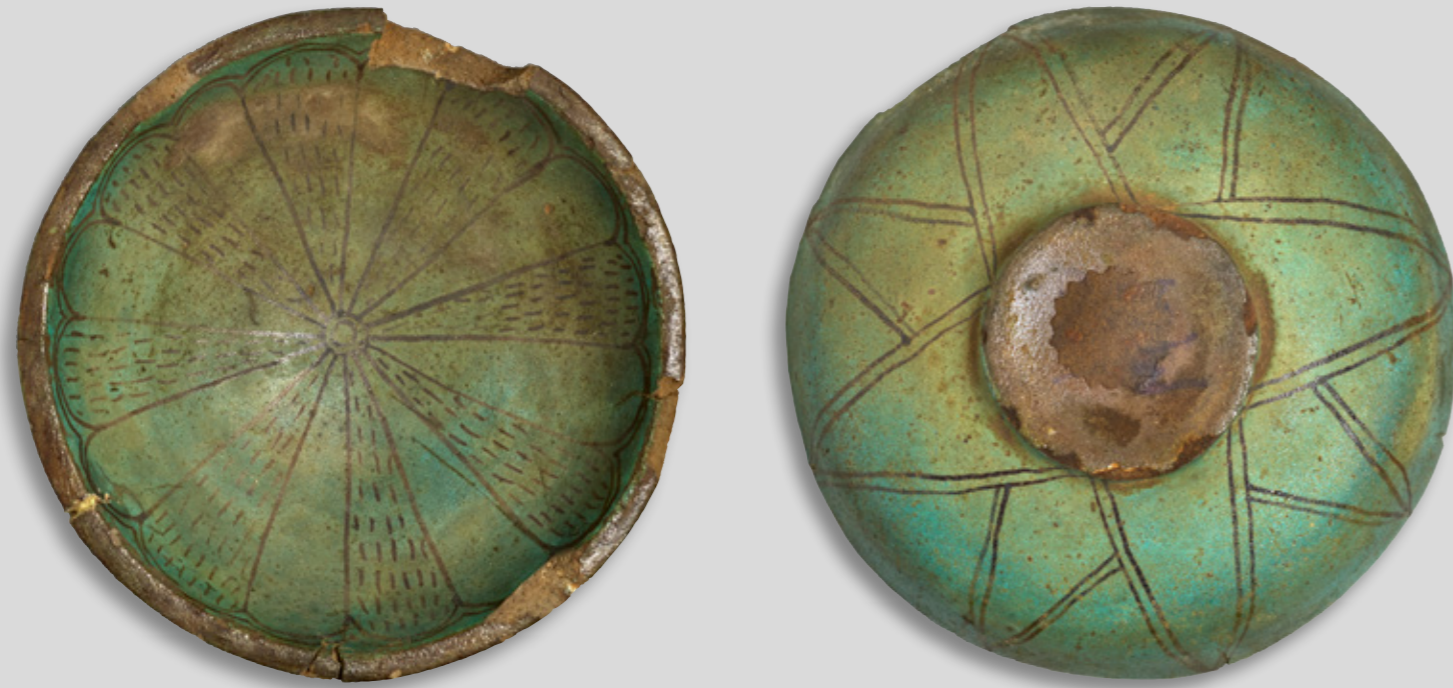
3. **ALABASTER FEMALE HEAD**  
**SOUTH ARABIAN, THIRD CENTURY B.C. –**  
**FIRST CENTURY B.C.**

With long neck, eyes recessed for inlay, grooved eyebrows, ribbed ears and long hair.  
Height 23 cm.

**PROVENANCE**

Art market: Christie's, London, 6 June 1967, lot 160  
Art market: Christie's, London, 12 December 1967, lot 168  
Philip Goldman, London, 1967-2014  
Private collection, London, 2014-26





**4. A COLLECTION OF BABYLONIAN, EGYPTIAN AND ROMAN ANTIQUITIES  
ALL CONTAINED IN A GLAZED MAHOGONY DISPLAY CASE INCLUDING  
A TURQUOISE-GLAZED FAIENCE BOWL  
EGYPTIAN, 18TH DYNASTY, CIRCA 1540-1450 B.C.**

Decorated on the inside with lotus flower design, diameter 11 cm.; a pottery twin-handled jar, Predynastic Period, circa 3100-2900 B.C., 8.5cm.; an Old Babylonian clay tablet, Third Dynasty of Ur, circa 2000 B.C., 3.5 cm. by 3.2cm.; another Old Babylonian clay tablet, with inscription and a cylinder seal impression, circa 2000 B.C., 8.5 cm.; an Egyptian blue glazed faience necklace; two Egyptian glazed faience amulets; an Egyptian stone games piece, 4.5 cm.; a Roman pottery oil lamp, first century A.D., the ornamental handle decorated with foliage and a tree, the nozzle with two volutes, the disc decorated with Jupiter with an eagle with outstretched wings, 18.5 cm.

**PROVENANCE**

Spink & Son, London, 1930s  
Given as a present to David Attenburrow (1924-2015), Exeter, Devon, in the late 1960s by a Mr Winter, and by descent to the previous owner

Spink & Son, began making display frames for mounting medals, coins and small antiquities from the late 19th century onwards but only started using number codes from the 1930s. This frame is numbered 00048; being a relatively low number it would suggest that the frame was made before 1940. Several of the pieces in this display came from the collection of General Sir John Maxwell (1859-1929), whose collection was sold at Sotheby's on 11 June 1928.





**5. POTTERY BES VASE**  
**EGYPTIAN, CIRCA FIFTH-FOURTH CENTURY B.C.**

Of ovoid form, with an image of Bes, his eyes, eyebrows, nose and mouth in relief, his moustache incised, a circular impression in the centre of his forehead, with two bent arms at the side in relief, with a ring base and flanged ridge below the rim, one vertical loop handle (now missing), would have been attached from neck to shoulder. An old inventory number – 13 – written in ink on the vase.  
Height 16 cm.

**PROVENANCE**  
Roger-Michel (died 1986) and Giovanna Chevallier, Luxembourg by 1967, and by descent to the previous owner, by 1967

**RECORDED**  
A written expertise by Maurice Ratton, Paris, 9 June 1967

**COMMENT**  
D.A. Aston and B.G. Aston in "The Dating of Late Period Bes Vases", *Proceedings of the 1990 Pottery Symposium at the University of California, Berkeley*, devised a chronological typology for Egyptian Bes vases and this example is Type V.

Similar examples can be found in the World Museum, Liverpool (acc. no. 1973.1.422), the Petrie Museum, London and the Museo Egizio, Turin (cat. no. 3553). D.G. Scott in *Temple, Tomb and Dwelling*, San Bernardino, 1992, p. 172, no. 122 writes "Because Bes was also concerned with the protection of children and women in childbirth as well as matters of sexuality and fertility, vessels such as this might have served as a magico-medical function"





**6. INDURATED LIMESTONE STATUE OF OSIRIS**  
EGYPTIAN, LATE PERIOD, CIRCA 712-30 B.C.

Standing, holding the crook and flail, with false beard and plain unscribed back pillar. number – 1569 – written in green paint on the edge of the back pillar.  
Height 14 cm.

**PROVENANCE**

Private collection, Paris, 1950s-60s  
Paul Guiramand (1926-2007), Paris  
David and Corina Silich, Switzerland, 2004-23



7. **GRANODIORITE BUST OF A HIGH OFFICIAL**  
EGYPTIAN, 18TH DYNASTY, CIRCA 1400 B.C.

From a pair statue, wearing a bag wig, his wife's hand resting on his right shoulder.  
Height 17.8 cm.

**PROVENANCE**

Private collection, Munich: Christie's, London, 24 February 1970,  
lot 81  
J.H.H. Claessen (1926-2006), Netherlands, 1970-2002  
Private collection, UK, 2002-26

**RECORDED**

The Bernard V. Bothmer Archive, Brooklyn Museum of Art,  
New York





**8. BRONZE APIS-BULL**  
EGYPTIAN, LATE PERIOD, CIRCA 712–30 B.C.

Standing on a rectangular base, striding forward with long tail and dewlap, wearing the sun-disc and uraeus, a triangle incised on his brow, with incised collar, on his back an incised blanket, winged scarab and vulture with outstretched wings. Height 11.5 cm.; length 10 cm.

**PROVENANCE**

Adolphe Raifé (1802-60): Hôtel Drouot, Paris, 18-23 March 1867, lot 102  
Julien Bessonneau (1842-1916), France  
Jean-Pierre (b. 1936) and Liliane Leveilley (1940-2016), Angers



**PUBLISHED**

F. Lenormant, *Description des Antiquités égyptiennes, babyloniennes, assyriennes, mèdes, perses, phéniciennes, grecques, romaines, étrusques et américaines composant la collection de feu M.A. Raifé*, Paris, 1867, p. 21, no. 102.

**COMMENT**

Adolphe Raifé amassed a collection of Greek and Egyptian antiquities over several decades which was eventually sold at

auction in Paris in 1867. A group of his Greek vases are now in the Hermitage Museum. Julien Bessonneau, who we assume acquired the bull from the 1867 Raifé auction, was a wealthy industrialist from Angers whose vast collection of antiquities, modern paintings, decorative art, sculpture, African and Oceanic art filled his houses which included the Château des Brosses, the Château de Murs as well as his Paris residence in the rue de Constantine. The collection was dispersed by his heirs in the 1950s.



9. **ALABASTER HEAD-REST**  
EGYPTIAN, OLD KINGDOM, SIXTH DYNASTY,  
CIRCA 2360–2195 B.C.

Carved in three separate sections, with rectangular base, fluted column and rounded crescentic pillow, the front of the base and column inscribed to the:  
*Seal-bearer of the king, sole companion, lector priest, supervisor of linen, the revered one.*  
*Sole companion, lector priest, supervisor of linen, Sebtok.*  
Height 21.5cm.; length 18.5 cm.

**PROVENANCE**  
Acquired prior to 1970 by Willard Golovin (1908-2001), New York:  
Sotheby's, New York, 7 December 2005, lot 1  
Private collection, London, 2005-26



10. **LARGE ALABASTER JAR**  
**EGYPTIAN, THIRD INTERMEDIATE PERIOD,**  
**CIRCA 1069–664 B.C.**

Of rounded form with overhanging rim, twin elliptical handles to either side of the body.  
Height 26.7 cm.; width of rim 20 cm.

**PROVENANCE**

Reputed to have been found near Aleppo  
Anonymous collection: Christie's, London 31 May 1979, lot 146  
Pauline Karpidas, London, 1979-2012  
Private collection, London, 2012-26

**COMMENT**

A jar of similar shape, size and date inscribed with the name of Xerxes the Great is in the Metropolitan Museum of Art (acc. no. 14.2.8).



11. **INDURATED LIMESTONE FRAGMENT OF A  
DOUBLE-SIDED SCULPTOR'S MODEL**  
EGYPTIAN, PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

Each side with a head facing right, one with a crown and uraeus.  
Height 8.6 cm.; width 5.5 cm.

**PROVENANCE**

Alfred E. Mirsky (1900-74), New York  
Rockefeller University, New York, 1978-2006  
Christie's, New York, 20 June 2006, lot 1258  
Private collection, Belgium, 2006-22

**RECORDED**

Rockefeller University, New York (inventory no. 78-191)

**COMMENT**

Alfred E. Mirsky was a leading biochemist and physiologist at Rockefeller University from 1927 until his death in 1974. Archaeology and numismatics were life-long passions, and he was well known to dealers in both America and Europe for his taste and expertise. On his death his collection was bequeathed to Rockefeller University but later sold to benefit the graduate student program.

Sculptor's models or trail pieces are terms use to describe a group of small scale Egyptian sculpture dating to the fourth-third century B.C. Usually made of plaster or limestone; some marked with grid lines they depict standing or seated figures, both royal and non-royal. See C.C. Edgar, *Catalogue Général des Antiquités Egyptiennes du Musée du Caire, Sculptors Studies and unfinished Works*, Cairo, 1906.





[NUMBER 50]

Kervorkian collection catalogue entry, December 1962, lot 50



Drawing room at the Château de Clavary showing the granite male head

## 12. GRANITE MALE HEAD

EGYPTIAN, 26TH-27TH DYNASTY, CIRCA 664-525 B.C.

Possibly from a block statue of unusually large size, with plain, wide wig, eye-brows and eye-lids contoured by a deep line, and the remains of a short beard.  
Height 26.5 cm.

### PROVENANCE

Hagop Kervorkian (1872-1962), New York: Parke Bernet Galleries, 14 December 1962, lot 50  
Peter Wilson CBE (1913-84), France, 1962-1984  
(listed on a 1983 inventory of the Château de Clavary)

### COMMENT

Hagop Kervorkian (1872-1962) was an important connoisseur-dealer, collector and archaeologist based in New York. Successful exhibitions and single-owner sales of his collections in the first half of the twentieth century brought greater awareness of Near Eastern and Islamic art and artifacts to North America and masterpieces from his collections can now be found in the world's leading museums. Such was the volume of his collection that the Foundation established after his death continued to sell off his artworks for over a decade.

Peter Wilson CBE (1913-84) was Chairman of Sotheby's from 1958 until his retirement in 1980 and was without question the dominant figure in the international art market during that period. Sotheby's, under Wilson, acquired the New York auction house, Parke Bernet as well as offices in all major European cities; most notably the saleroom in Monaco. He had a brilliant eye which he put to good use with his own private collection. French furniture, paintings, European works of art as well as Egyptian and Roman antiquities filled the Château de Clavary, his beautiful home in the south of France. His most important Egyptian work of art was the schist head of a sphinx, formerly in the Lansdowne collection and now in the Brooklyn Museum of Art (acc. no. 56.85).

Block statues were a distinct form of ancient Egyptian sculpture, introduced in the Middle Kingdom, their popularity growing from the New Kingdom through the later periods as the model provided large surface areas for inscriptions. Private individuals were represented in a squatting position with arms folded on top of the knees which are drawn up beneath the chin. They were typically employed as funerary monuments and New Kingdom texts suggest they were intended to present important persons as guardians at temple gateways.





13. **LIMESTONE HEAD FROM AN ANTHROPOID COFFIN**  
EGYPTIAN, PTOLEMAIC PERIOD, CIRCA 300 B.C.

Wearing a tripartite wig, the upper and lower eyelids and the eyebrows carved in relief, with almond-shaped eyes.  
Height 32 cm.

**PROVENANCE**

Kamel Abdullah Hammouda (fl. 1944-72), Cairo  
Vincent Diniacopoulos, (1886-1967), Montreal  
Ayoub Rabenou (1902-84), New York by 1955 and thence into  
the Rabenou Family Trust and by descent

**COMMENT**

Vincent Diniacopoulos (1886-1967) was born in Constantinople, moving in the 1920s to Paris and Cairo where he became a dealer and collector in antiquities as well as a restorer. In 1951 he emigrated to Canada, opening up a gallery in Montreal. Objects from his collection are in the Musée des Beaux-Arts, Quebec and the Royal Ontario Museum. Others were sold at auction in 2001.

For a discussion of stone anthropoid coffins see M.L. Buhl, *The Late Egyptian Anthropoid Stone Sarcophagi*, (thesis), Copenhagen, 1959. For a similar, although more complete, example see C.A.R. Andrews and J. van Dijk (eds.), *Objects from Eternity. Egyptian Antiquities from the W. Arnold Meijer Collection*, Mainz, 2006, p. 248, no. 3.58.



Image of head taken in February 1962, New Jersey



**14. GRANODIORITE MALE BUST**  
**EGYPTIAN, 18TH DYNASTY, CIRCA 1480-1425 BC**

From a seated figure, wearing a cloak over one shoulder, his left hand resting on his chest and holding a cloth, a short wig composed of rectangular curls, with a narrow rectangular back pillar, the face with wide mouth, fragmentary nose and large almond-shaped eyes, the eye-brows in relief, the ear lobes uncovered.  
Height 15.5cm.

**PROVENANCE**

Maurice Nahman (1868-1948), Cairo: Christies, London, 2 March 1937, lot 27  
Arthur Garabed Kervorkian (born 1891), London  
Edouard Jonas, (1883-1961), Paris, late-1930s  
Arcade Gallery, London, active 1949-1973  
J.J. Klejman (1906-95), New York, 1961  
Mozes S. Schupf (1904-94), New York, 1961-94: Sotheby's, New York, 8 June 1994, lot 28  
European private collection, 1994-2013  
Private collection, England, 2013-26

**RECORDED**

The Bernard V. Bothmer Archive, Brooklyn Museum of Art, New York, October 1960

**COMMENT**

(Arthur) Garabed Kervorkian, the more elusive of the Kervorkian brothers (Hagop and Carnig), was based in St. James's in London and known simply as A. Garabed. He was active from about 1914 until the mid-1960s and bought at auction in London and Paris including the sale at Christie's in 1930 of the Lansdowne marbles.

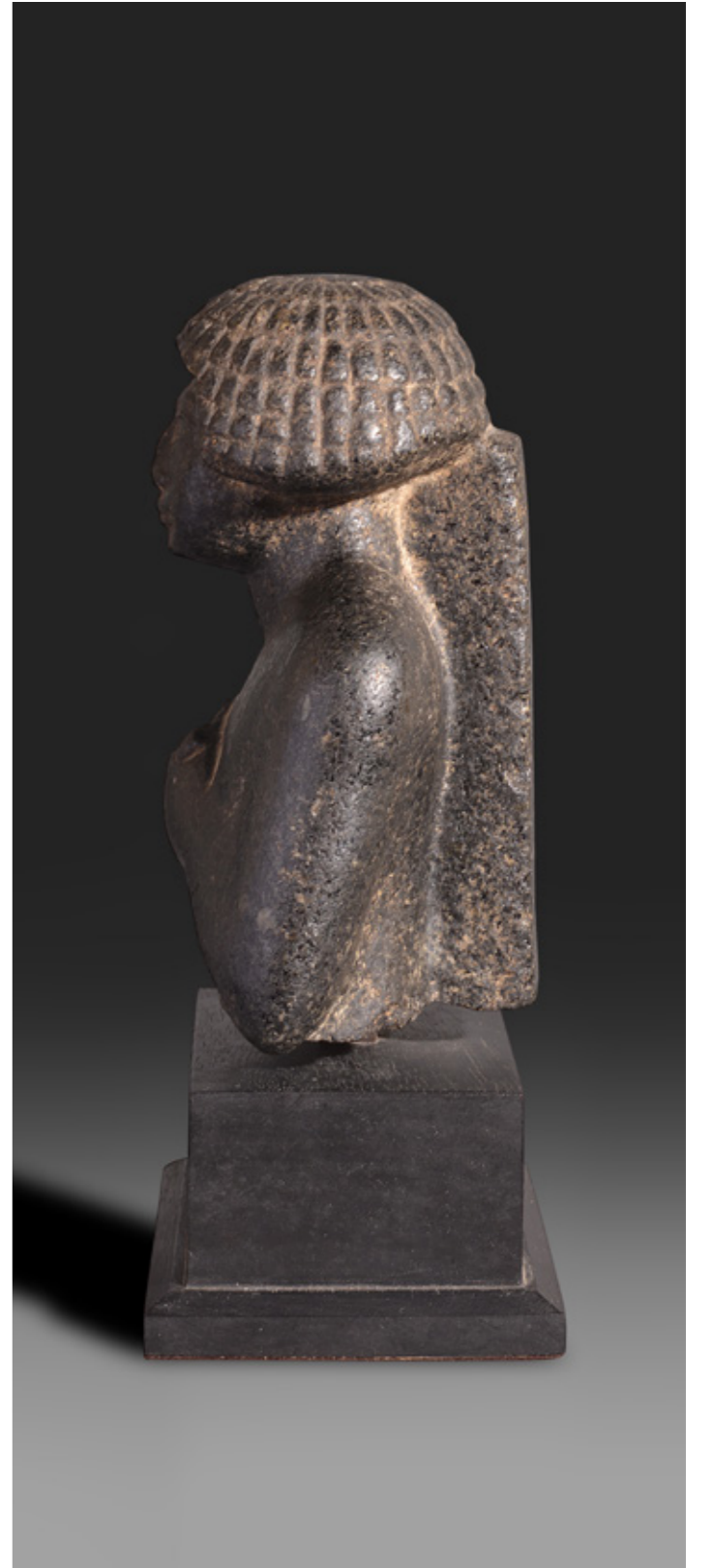
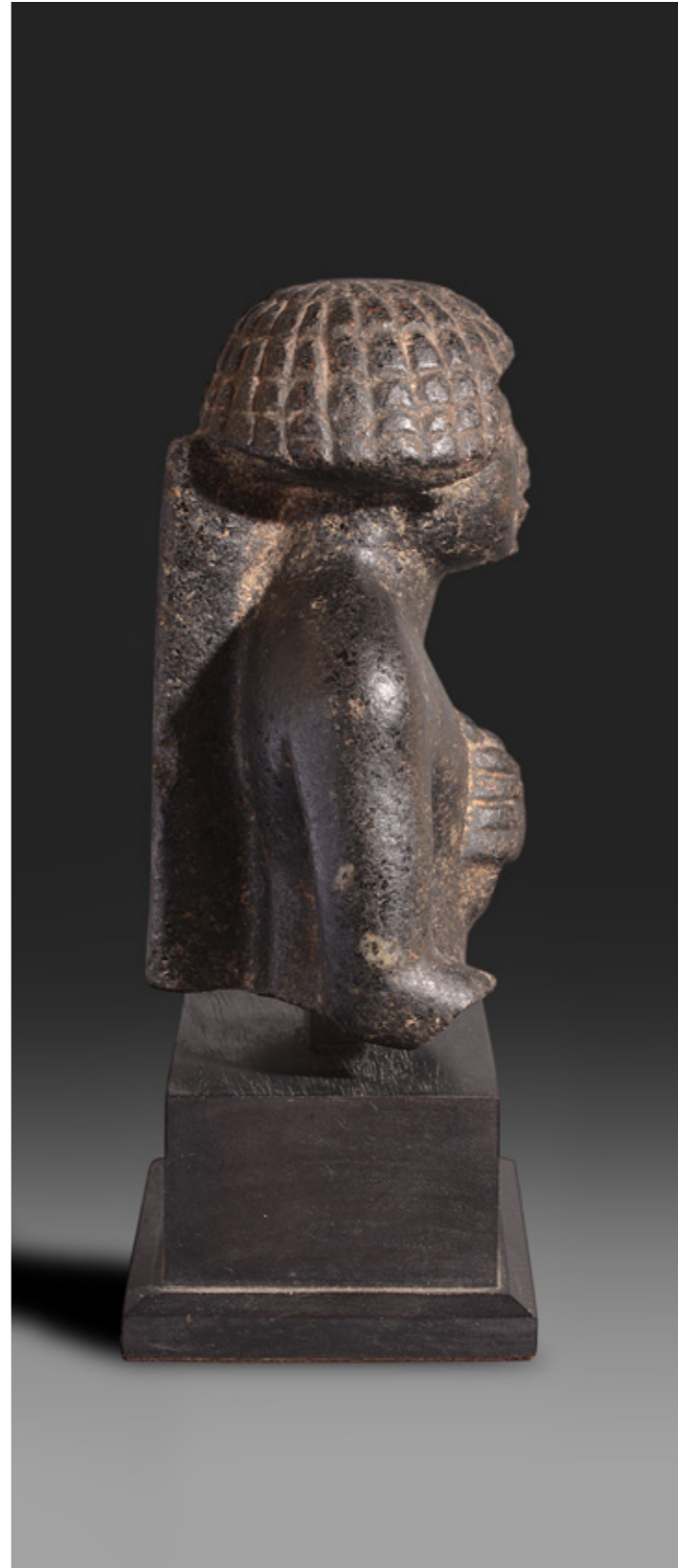
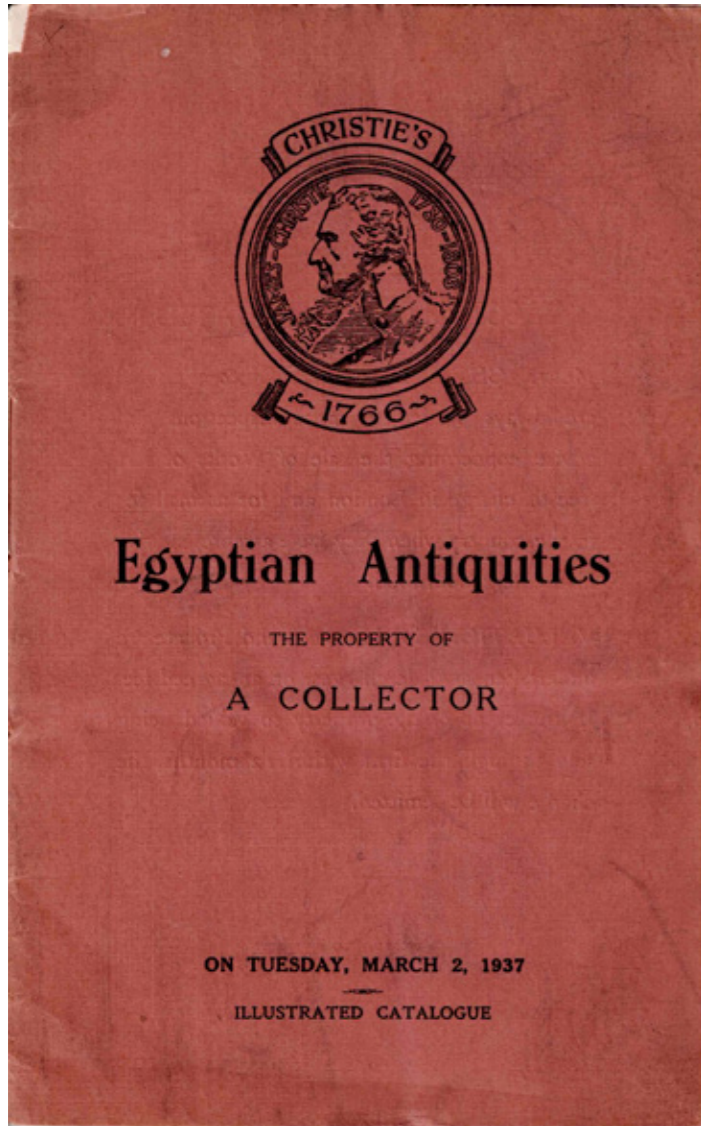
Edouard Jonas was a leading art dealer based in Paris and New York. Specialising mainly in 19th century Decorative Art, Old Master paintings as well as Impressionists he also dealt with Egyptian art and is known to have sold to the Brummer Gallery.

The Arcade Gallery in London was founded by Paul Wengraf (1894-78) in 1938. He originally dealt in Modern and western Art but also Indian, Egyptian and ethnographic art.

The Edouard Jonas and Arcade Gallery provenance listed above is based on labels attached to the original base which is now lost.

There is a granodiorite bust wearing a similar cloak and holding a handkerchief dated to the reign of Tuthmosis III in the Museum of Fine Arts Boston (acc. 1972.35 9).





Pages from Christies catalogue, London, 2 March 1937, lot 27



**15. BRONZE MALE FIGURE**  
**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. Acquired in 1962 and by descent to Nan Rosenthal (1937-2014) and Henry B. Cortesi (1936-2015), New York

**COMMENT**

For a closely-related example see M. Kunze et al., *Die Welt der Etrusker*, Berlin, 1988, p. 279, no. D2.61



**16. BRONZE STATUETTE OF A CAPTIVE**  
**HELLENISTIC, CIRCA THIRD-SECOND CENTURY B.C.**

The shaven head and body of this naked young captive are turned to the right, his knees are slightly spread and he once held something across his body; his ankles are bound with a broad strap.

Height 5.2 cm

**PROVENANCE**

Münzen und Medaillen AG, Basel, Auktion 51, 14 May 1975, no. 238  
Private collection, Austria, 1975-79; Münzen und Medaillen AG,  
Basel, 1979  
Dr and Mrs Louk van Roozendaal, Holland, 1979-2018

**PUBLISHED**

N. Franken, *Sklavenschicksale. Drei ikonographische Kapitel über hellenistische und römische Kleinbronzen*, BABESCH 95, Leuven, 2020, pp. 145-148, abb. 11

**COMMENT**

The overly large head and slightly prominent chest suggest that this captive belongs in the tradition of Hellenistic and Roman depictions of the physically deformed and socially outcast.



17. **POTTERY PYXIS AND COVER**

**ATTIC, LATE GEOMETRIC PERIOD, CIRCA 750–740 B.C.**

With two main friezes of decoration, two of tangentially linked blobs and one of chevrons alternating with vertical lines, the latter are drawn with a “multiple brush”; under the base are two more sets of chevrons. The two pair of holes in the lid and body enabled secure closing.  
Diameter 15cm.

**PROVENANCE**

Jean-Pierre Schindler, Bern (1909-82): Münzen und Medaillen AG, Basel, Auktion 4, 2 December 1983, no. 4  
Dr and Mrs Louk van Roozendaal, Holland, 1983-2018

**COMMENT**

This pyxis belongs to a group of small pyxides that were still being produced at the time of the more popular large pyxides with three-dimensional horses on top of the lid: see B. Bohen, *Kerameikos, Ergebnisse der Ausgrabungen XIII: Die Geometrischen Pyxiden*, Berlin, 1988, p. 95, no. 167 (pl. 16, 2), with p. 38, for the tangential blobs.





**18. POTTERY OLPE**

**CONNECTED TO THE PAINTER OF THE BEARDED SPHINX  
ETRUSCO-CORINTHIAN, CIRCA 600 B.C.**

Divided into three registers: the upper one with two confronted goats and a winged bearded sphinx; the middle, three deer, a winged sphinx and a swan. The lowest frieze with two warriors beginning to engage in combat: they wear crested helmets and are equipped with shields and spears. On the right is a mounted warrior, also with spear and shield. On the left a two-horse chariot, its charioteer holding the reins and a goad, is followed by a third warrior on foot equipped with shield and spear. A boar and a bird complete this scene. Dot-rosettes in the field and rays above the base; the triple handle is topped by a pair of rotelles. An old inventory number – 775– written in ink under the base. Height 33 cm.

**PROVENANCE**

Private collection, London, acquired, probably at auction, during the 1950-70s

**COMMENT**

Such scenes involving people are very rare on Etrusco-Corinthian vases; most are decorated only with animal friezes. For an oinochoe with warriors in the Bibliothèque Nationale, Paris, see M. Martelli, *La Ceramica degli Etruschi. La pittura vascolare*, Milan, 1987, pp. 114-115, no. 62. For the Painter of the Bearded Sphinx, see J.G. Szilagyi, *Etrusco-Korinthosi Vazafesteszet*, Budapest, 1975, pp. 99-103.





**19. POTTERY "HADRA-WARE" HYDRIA**  
**HADRA, EGYPT, CIRCA THIRD CENTURY B.C.**

The central band with a series of anthemion palmettes, horizontal bands above and below, the shoulder with scrolling and a row of dolphins, the back with a wavy garland and a double row of dolphins, inscribed C.I.T. below the rim at the back.  
 Height 40.5 cm.

**PROVENANCE**

Pietro Pugioli (1831-1902), Alexandria, Egypt  
 Elbert Eli Farman (1831-1911), New York  
 The Metropolitan Museum of Art, New York. [inv. no. 90.9.12]:  
 Anderson Galleries, New York, *Cypriot and Classical Antiquities, Duplicates of the Cesnola and Other Collections, Sold by Order of the Trustees of the MMA, 30-31 March 1928, lot 269*  
 The Minneapolis Institute of Arts, Minneapolis, Minnesota (inv. no. 28.18), 1928-54: Parke-Bernet, New York, *Egyptian Antiquities etc. Belonging to a Midwestern Museum, Sold by Order of the Trustees [of Minneapolis], 15 May 1958, lot 164*  
 Parke-Bernet, New York, *Egyptian Greek and Roman Antiquities Gothic and Renaissance Art Arms & Armor from the Collection of William Randolph Hearst, 28-29 January 1959, lot 204*  
 Iris Love (1933-2020), New York, 1959-2025

**EXHIBITED**

The Staten Island Museum, New York, *From the Shipwreck of Time: 100 Greek & Roman Antiquities*, 14 February-28 March 1965  
 The Brooklyn Museum of Art, New York, 1968-2000s [L68.11.8]

**PUBLISHED**

*Bulletin of the Minneapolis Institute of Arts*, vol. 18, no. 9, 1929, p. 45-46  
 M. Swindler, *Ancient Painting*, New Haven, 1929, fig. 562  
 The Staten Island Museum, *From the Shipwreck of Time: 100 Greek & Roman Antiquities*, exhibition catalogue, New York, 1965, no. 56  
 B. F. Cook, *Inscribed Hadra Vases in the MMA*, New York, 1966, p. 14, notes 42-43  
 B.F. Cook, "A Dated Hadra Vase in the Brooklyn Museum," *The Brooklyn Museum Annual*, vol. 10, 1968-1969, pp. 114-138

**COMMENT**

Pietro Pugioli, an Italian dealer living in Alexandria, assembled a vast collection of Greek, Roman and Egyptian antiquities; many of which went to the museums in Alexandria and Cairo as well as the Louvre and the Medelhavsmuseet, Stockholm. About seventy five vases from Hadra were sold by him to Elbert Eli Farman, an American diplomat, between 1883 and 1884. Farman shipped them back to New York and subsequently sold them, including this one, to the Metropolitan Museum in 1890.



269 **HADRA HYDRIA FROM THE EASTERN NECROPOLIS OF ALEXANDRIA** 300-200 B.C.  
 Bulbous form, decorated with a broad band of palmettes. The neck with scroll borders and a school of dolphins. In dark and reddish brown on a buff ground. Two handles at sides and one at neck. In almost perfect state of preservation. Height, 16 inches  
 Compare M. M. Classical Collection Handbook, pp. 205-6.

[SEE ILLUSTRATION]

Entry from *Anderson Galleries, New York, 'Cypriot and Classical Antiquities, Duplicates of the Cesnola and Other Collections', catalogue, 1928, lot 269*





**20. BLACK-FIGURE AMPHORA OF TYPE B  
ATTIC, ATTRIBUTED TO THE MANNER OF THE  
PRINCETON PAINTER, CIRCA 540-520 B.C.**

Decorated on both Sides A & B with a youth on horseback flanked by two draped men with spears, a swooping eagle in the field, rays above the foot, linked lotus buds above each scene. Height 35 cm.

**PROVENANCE**

André Emmerich Gallery, New York, USA, in cooperation with Münzen und Medaillen, Basel, Switzerland, 1964  
Alan (1926-2023) and Marianne (1932-2017) Schwartz, Michigan, USA, 1964-2024

**EXHIBITED**

André Emmerich Gallery, New York, *Masterpieces of Greek Vase Painting*, 22 April - 30 May 1964  
Detroit Museum of Arts, Michigan, *Detroit Collects: Antiquities*, 14 March - 29 April 1973

**PUBLISHED**

*Masterpieces of Greek Vase Painting*, André Emmerich Gallery, New York, 1964, exhibition catalogue, no. 10 (cover illustration)  
J.D. Beazley, *Paralipomena: Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters*, Oxford, 1971, p. 131, no. 5  
*Detroit Collects: Antiquities*, Detroit Museum of Arts, exhibition catalogue, 1973, (cover illustration)

**COMMENT**

André Emmerich (1924-2007), a German born American art dealer opened the Andre Emmerich gallery of contemporary art in New York in 1954. The gallery specialised in the "colour field" artists as well as representing post-war artists including David Hockney and many others. For more than forty years it was one of the most influential gallery in the contemporary art world. His interests also included Pre-Columbian art as well as antiquities and a number of shared exhibitions took place with the Basel-based dealer Herbert Cahn (1915-2022)



21. **MARBLE FRAGMENT FROM  
A PROCESSIONAL RELIEF**  
**ROMAN, THIRD-FOURTH CENTURY A.D.**

Showing the head and body of the bull being tethered by a  
pleated rope, held by the arms of a cowherd whose foot is  
planted by the bull's hoof  
36.5 cm by 14 cm.

**PROVENANCE**

Mme. Georges Lillaz (1914-2008), Paris and Geneva



22. **MARBLE FRAGMENT FROM A RELIEF**  
**ROMAN, FIRST-SECOND CENTURY A.D.**

Showing a reclining male figure, in high relief, his lower half draped from the waist down, seated on a lion paw-footed chair. 29 cm. by 34 cm.

**PROVENANCE**

Rhyll Manor, Devon. By repute found in the garden by Charles Ernest Hancock (1895-1976) in the 1950s: Bonhams, London, 5 July 1994, lot 20  
Randall Wallace, Canada: Christie's, New York, 14 June 1995, lot 136  
Private collection, Europe, 1995-2026





**23. MARBLE STELE OF APOLLONIOS AND ARTEMO**  
HELLENISTIC, LATE SECOND CENTURY B.C.

Apollonios standing to the left, wearing sandals, a chiton and cloak, Artemo, standing to the right, veiled and with arms crossed, a diminutive female figure to either side of her, one holding a box, a diminutive male attendant figure to the extreme left, two wreaths above with an inscription below each ΑΠΟΛΛΩΝΙΟΣ ΜΗΝΟΦΙΛΟΥ, ΑΡΤΕΜΟΥΣ ΑΠΟΛΛΩΝΙΟΥ, and one between ΠΟΝΠΗΙΑ ΧΡΥΣΑΡΙΟΝ ΖΩ(Ο)Α ΤΟ ΜΝΗΜΗΟΝ ΕΠΟΗΣΕΝ the pediment with a circular phiale mesomphalos. Height 97.8 cm.

**PROVENANCE**

William, second Earl of Bessborough (1704-93), Roehampton: Christie's, 7 April 1801, probably lot 30  
William, second Earl of Lonsdale (1787-1872), Lowther Castle: sold Sotheby's, London, 1 December 1969, lot 161 (acquired by H. Crowther Ltd)  
Coins and Antiquities, London, 1970  
Prof. Dr. W.H. Fuchs (1927-2016), Oxford, 1970-2016  
Private collection, UK, 2016-25

**PUBLISHED**

A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 496, no. 54  
E. Pfuhl, *Das Beiwerk auf den Ostgriechischen Grabreliefs*, Jahrbuch des archäologischen Instituts, XX, Berlin, 1905, p. 129, no. 19  
K. Polaschek, *Untersuchungen zu Griechischen Mantelstatuen*, diss. Berlin, 1969, p. 20, no. 43  
E. Pfuhl and H. Möbius, *Die ostgrischische Grabreliefs*, 2 vols. Mainz, 1977, p. 168, no. 555

**COMMENT**

From 1842 until his death in 1872, the second Earl of Lonsdale built up an extraordinary collection of antiquities, mostly purchased from UK collections, such as Shugborough and Stowe, that were being dispersed during the mid-nineteenth century. Consisting of about a hundred Greek, Roman and Egyptian antiquities he also collected a number of Romano-British antiquities. This stele came from the Bessborough collection and was acquired with seven other stelae in Smyrna by the second Earl of Bessborough between 1736 and 1738.

The surface of the area above the ledge, between the two large figures, is not worked as smooth as the rest, suggesting that it was once painted but no longer visible - indeed Pfuhl and Möbius describe "on the right, shown in angled view a chest with pedimental lid and carrying cord hanging to the right, and an open triptych with a wreath"



24. **MARBLE VOTIVE STELE**  
**GREEK, CIRCA 4TH CENTURY B.C.**

Carved with a seated figure of Athena wearing her helmet, her right arm raised. A standing bearded male figure with a shield approaches her.  
Height 68.4 cm.

**PROVENANCE**

Presumably Thomas Howard, second Earl of Arundel (1586-1646), Arundel House, London; and by continuous descent to his great-grandson, Henry Howard, seventh Duke of Norfolk (1655-1701), Norfolk House, London  
Presumably Boyder Cuper, Kennington, London  
Edmund Waller (1699-1771), Hall Barn, Beaconsfield, acquired from the above in 1719; thence by continuous descent to Lt.-Col. William Edward Harry Lawson, fifth Baron Burnham (1920-1993), Hall Barn, Beaconsfield: Christie's, London, 10 December 1985, lot 262  
Hanita Dechter (1915-2019), California, 1985-2020: Christie's, New York, 16 June 2020, lot 137

**PUBLISHED**

D.E.L. Haynes, "The Fawley Court relief". *Apollo*, July 1972, p. 10  
K. Hamma (ed.), *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 83, no. 1

**EXHIBITED**

San Bernardino and Northridge University Art Gallery, California, 5th May 1989-30th March 1990



25. **MARBLE FEMALE PORTRAIT HEAD**  
**ROMAN, CIRCA THIRD CENTURY A.D.**

With rows of scalloped wavy hair arranged around the ears, high arched thick eye-brows over large heavily-lidded almond-shaped eyes, the pupils drilled.  
Height 16.5 cm.

**PROVENANCE**

Acquired in Rome in 1960 by Charles Brickbauer, Baltimore, 1960-2016: Christie's, New York, 12 April 2016, lot 76

**COMMENT**

Female portraits from the third century often featured similar elaborately-arranged hairs styles as worn by the Empress Julia Domna and subsequent empresses and noblewomen. For comparable examples identified as Julia Mamaea and Otacilla Severa, see K. Fittschen & P. Zanker, *Katalog der römische porträts in den Capitoline Museen und den anderen kommunalen Sammlungen der Stadt Rom*, Mainz, 1983, nos. 35 & 37.





**26. MARBLE HEAD OF ATHENA**  
**ROMAN, FIRST CENTURY A.D.**

Inspired by a Greek prototype, turned to the right, with slightly parted lips and eyes drilled, her hair centrally-parted falling to a plait down her neck, wearing a large Corinthian helmet.  
Height 33.7 cm.

**PROVENANCE**

Art market, New York  
Private collection, New York: Sotheby's, New York,  
14 December 1993, lot 44  
Private collection, Europe, 1993-2026

**COMMENT**

For a similar example see H. Hoffmann, *Ten Centuries that Shaped the West, Greek and Roman Art in Texas Collections*, Houston, 1971, pp. 44-45, no. 14; and E. Paribeni, *Catalogo delle Sculture di Cirene, Monografie di Archeologia Libica*, vol. V, Rome, 1959, p. 59, no. 121, pl. 76.





**27. MARBLE HEAD OF A BOY**  
**ROMAN, CIRCA SECOND CENTURY A.D.**

With thick wavy hair and locks down the back of his neck, the face with plump features and downward gaze.  
Height 16.7 cm.

**PROVENANCE**

Professor Ernest Langlotz (1895-1978), Bonn; acquired between the 1930s-1960s

Michael Langlotz, 1978-99, Switzerland

Stanford Place collection, Oxfordshire, 1999-2006: Christie's, London, 26 April 2006, lot 51

Private collection, England 2006-26

**COMMENT**

See A. Herrmann, "The boy with the jumping weights", *The Bulletin of the Cleveland Museum of Art*, 80, no. 7, 193, pp. 298-322, for a discussion of the type. Two closely related examples of statues of boys with jumping weights, after a Late Hellenistic prototype, are in the the Archaeological Museum, Manisa, and the Cleveland Museum of Art. A version of this head is in the Vatican Museum (magazzini, no. 621). See A. Herrmann, *op. cit.*, p. 310, figs. 16-18.

**28. GIALLO ANTICO MARBLE HEAD  
OF A MAENAD**  
ROMAN, FIRST CENTURY A.D.

The head with chubby features, with a central plait and  
garlands in her hair.  
Height 11 cm.

**PROVENANCE**

Robert de Rustjafæll (1859-1943): Hôtel Drouot, Paris,  
29 March 1914, lot 213  
Ernst Ascher (1888-1978), Paris, 1950  
Private collection, France, 1950-2026





29. **MARBLE FRAGMENTARY  
MALE TORSO**  
ROMAN, SECOND CENTURY A.D.

Shown seated, with folds of flesh, strong musculature and broad shoulders, with the streamers of his fillet falling onto his shoulders. Height 65.1 cm.

**PROVENANCE**

Gerald Liebmann (1928-89), New York  
Harvard University: Sotheby's, New York, 14  
December 1993, lot 76  
Private collection, Europe, 1993-2026

**COMMENT**

Compare M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, p. 208, figs. 80-81, for two figures of Heracles Epitrapezios.





**30. LARGE MARBLE MALE TORSO**  
ROMAN, FIRST CENTURY A.D.

Standing with his weight on his right leg, with traces of a support behind, his cloak falling from his left shoulder.  
Height 94 cm.

**PROVENANCE**

Royal Athena Gallery, New York: Sotheby's, New York, 25 June 1992, lot 68  
Art market, New York, 1992-94: Sotheby's, New York, 8 June 1994, lot 65  
Private collection, Europe, 1994-2026

**PUBLISHED**

Royal Athena Gallery, New York, 1985, vol. IV, no. 235



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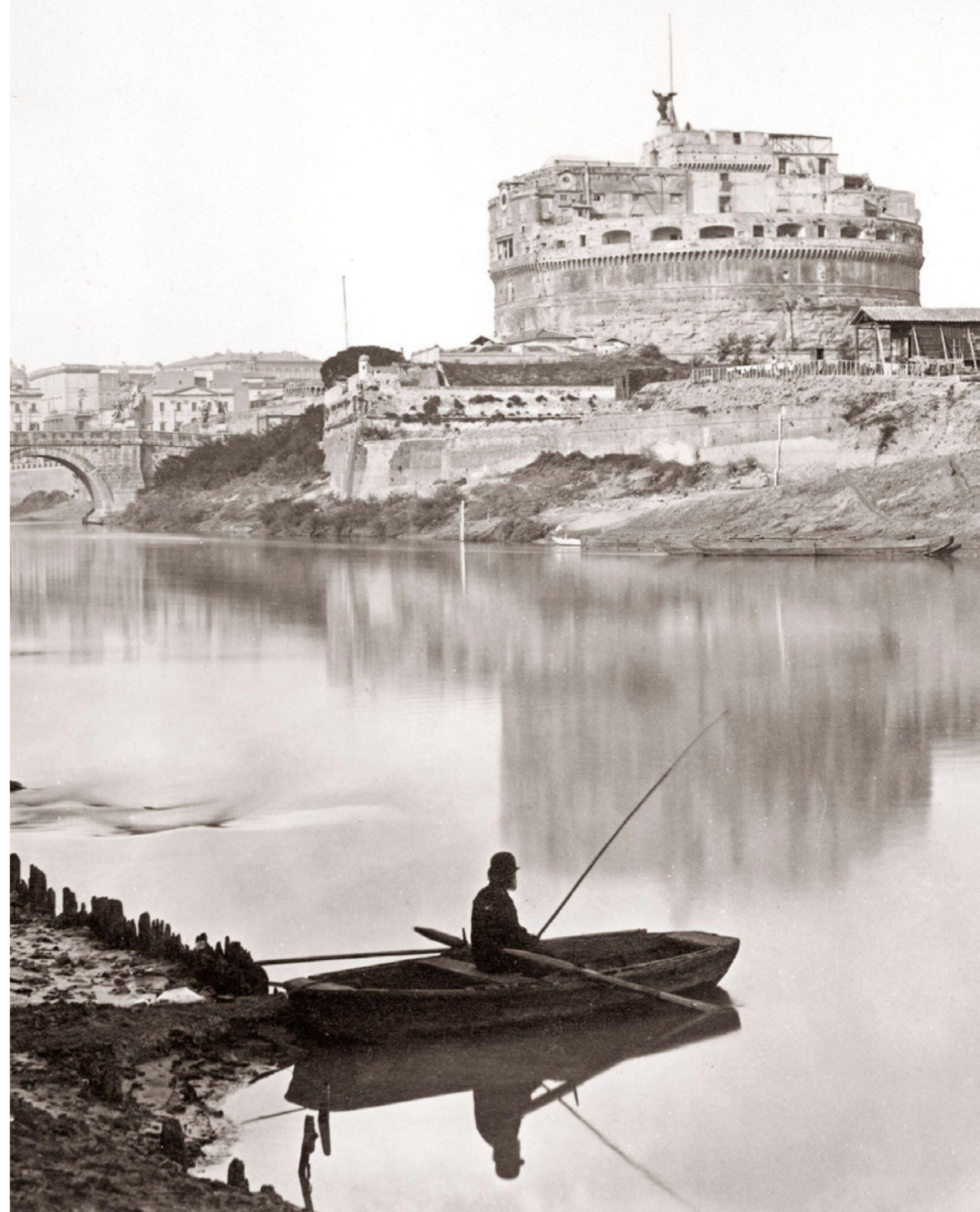
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Opposite: The River Tiber, Rome, with St Peter's and St Angelo's Castle, Italy, c.1870's. © Chronicle





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