



ΚΑΛΛΟΣ





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MASTERPIECE
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TEFAF
MAASTRICHT
2018

10–18 MARCH



1 | AN ATTIC RED-FIGURE SQUAT LEKYTHOS

CIRCA 5TH CENTURY BC
Height: 12.5 cm

PROVENANCE

Robert Thompson Collection, Philadelphia, Pennsylvania, USA, formed in the 1970s to 2000

For similar squat lekythoi with domestic scenes by the Washing Painter, see J.D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd edition, Oxford, 1963, 1132.



2 | AN ATTIC BLACK-GLAZED OINOCHOE OF TYPE 10

CIRCA 5TH – 4TH CENTURY BC

Height: 21.3 cm

PROVENANCE

Tapely Park Collection, Devon, United Kingdom, acquired in the early 20th Century

Beazley identified ten different varieties of oinochoai; type 10 was distinguished by its distinctive beak-mouthed spout. For discussion of the shape see G.M.A. Richter, *Shapes and Names of Athenian Vases*, New York, 1935, fig. 128.

3 | A MYCENAEAN STEMMED KYLIX WITH MUREX SHELLS

LATE HELLADIC III, CIRCA 1350 - 1250 BC

Height: 19.4 cm

PROVENANCE

Münzen & Medaillen AG Sale 10, Basel, 22 – 23 June 1951, lot 391

Japanese private collection, acquired 1975

The murex was prized throughout antiquity as a source of purple dye. For a similar example, see *Corpus Vasorum Antiquorum*, Sevres, Musée Ceramique, 27–28, pl. 542, 13.8.



4 | A GREEK BRONZE HELMET OF THE CRETAN TYPE

ARCHAIC PERIOD, CIRCA 650 – 620 BC
Height: 43.1 cm

PROVENANCE

Joseph Weller Collection (1872 – 1926), Essen, Germany, thence by descent
Sotheby's, New York, 7 December 2005, lot 54
American private collection, Boston, 2005 – 2010
Christie's, New York, 10 June 2010, lot 69

One of only two known examples of its high-crested and open-faced type, and the only to carry incised ornament and narrative, mythological decoration, the Kallos helmet is an extraordinary survival from the Orientalising period (circa 730 – 580 BC) on archaic Crete. Its minutely engraved mythological scenes are some of the earliest such depictions in extant Greek art, and the finest known from this period.

The only other full-size example of the type to survive in recognisable form is an unornamented fragmentary helmet said to be from Afrati, now in Hamburg. Until that fragment's discovery, this striking sub-type of Cretan armour was widely held to be a mythological figment of the heroic age, known only through artistic depictions such as the archaic terracotta figurine of Athena from Gortyn, and through Cretan dedications in miniature such as the votive helmet found at Palaikastro.

For the Hamburg example, see H.D. Hoffmann, and A.E. Raubitschek, *Early Cretan Armorers*, Mainz, 1972, p.5-6, pl.13.

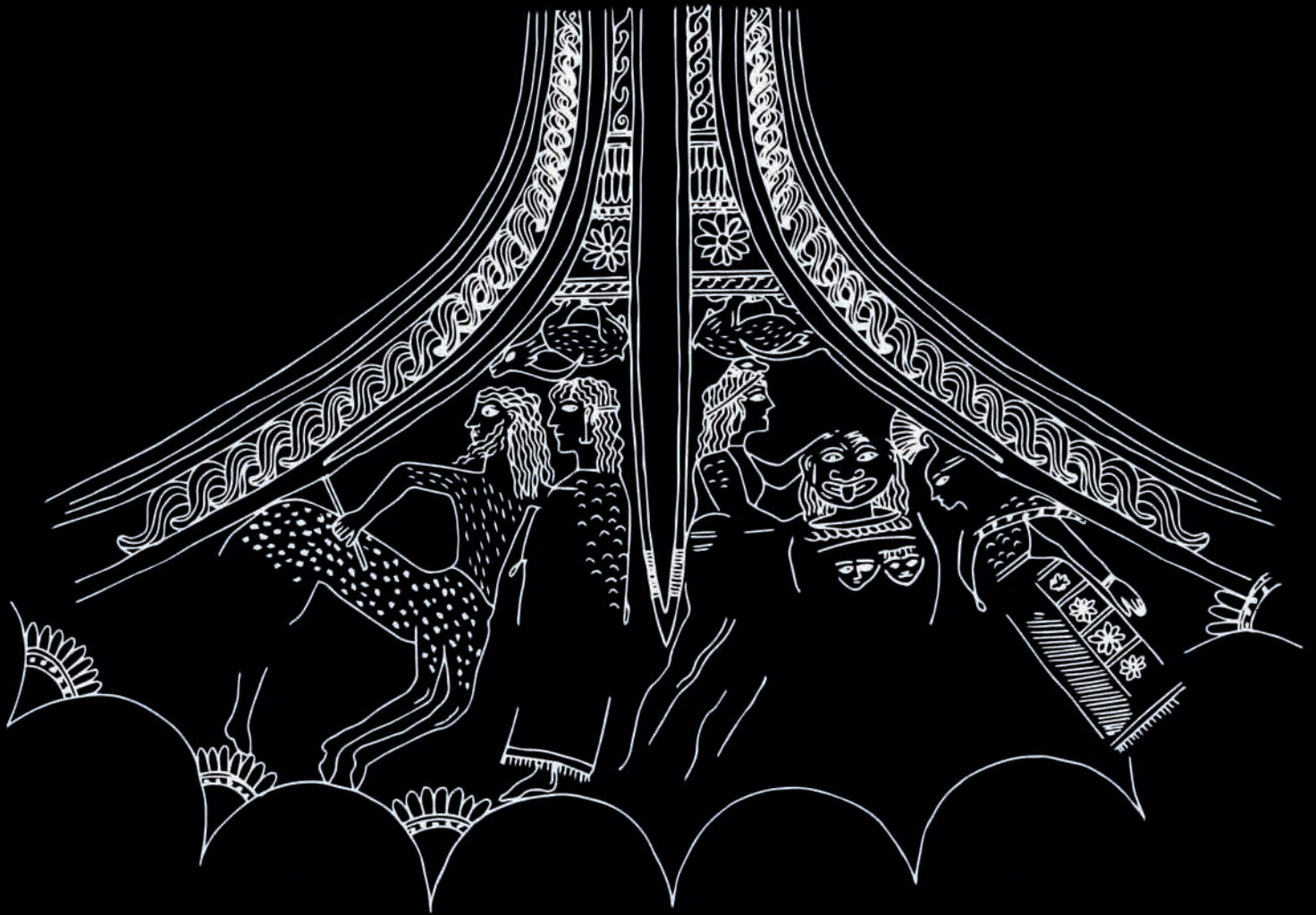




Details of the incised scenes on the crown of the helmet.

The scene on the left shows a small figure and a female figure holding her mantle over her head. In front of them strides a warrior wearing greaves, a cuirass, with a sword at his waist. On his head, he is wearing an open-faced Cretan-type helmet with a tall crest and full brush that falls behind in a long 'tail'. It is likely that the scene depicts the famous departure of Hektor from Andromache.

The scene on the right depicts a beardless and long-haired figure holding an elaborate kithara. On the far right is a striding lion or panther and another small figure. In Archaic and early Classical art, a long-haired youth with a kithara typically denotes Apollo.



The scene on the left depicts a bearded centaur. His right hand reaches back apparently to pull from his flank a short rod, perhaps an arrow. His left arm is around the shoulders of a long-haired, beardless male youth, wearing a long, decorated garment with a tasseled hem.

This scene likely represents the death of Cheiron, struck accidentally by one of the poisoned arrows of Herakles. Though otherwise unknown in extant ancient visual representation, the myth itself is widespread. As late as Ovid, grief over his mentor Cheiron's demise serves as the impetus for his final pupil, the youthful Achilles, to grow into the man, and hero, he would need to be at Troy.

The scene on the right depicts a beardless, long-haired male wearing a short garment and cap, presenting a large gorgon's head. Facing him is a female in an open-faced Cretan-type helmet. This scene can be certainly identified as Perseus presenting the Gorgon Medusa's head to the goddess Athena.



5 | AN ATTIC BLACK-FIGURE LIDDED NECK-AMPHORA
ATTRIBUTED TO THE ANTIMENES PAINTER

CIRCA 530 – 520 BC
Height: 39 cm

PROVENANCE

Count and Countess Antoine-Hyppolite and Elizabeth Robin de Flotte du Villard, France,
circa 1840 – 1860, thence by descent
Daumas Collection, France, circa 1915 – 1930, thence by descent
Marguerite Pierrel-Bueb Collection, France, late 1940s
French private collection, Côte d'Azur, 1970s

For a similar example see *Corpus Vasorum Antiquorum*, Copenhagen, NY Carlsberg Glyptotek 1, 35–36, figs. 7, 4.7, pls. 464–466. For similar frontal horsemen by the Antimenes Painter now in Turin, see Beazley archive no. 7992.







6 | AN ATTIC RED-FIGURE HYDRIA
ATTRIBUTED TO THE EUAION PAINTER

CIRCA 440 – 430 BC
Height: 27.5 cm

PROVENANCE

Professor Pierre Amandry Collection, Strasbourg, before 1950
With Cahn International, Basel, 2010
UK private collection, 2010 – 2018

PUBLISHED

J.D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd edition, Oxford, 1963, 798.151

The Euaion Painter was a follower of the early classical cup painter Douris, and predominantly painted cups. Beazley identifies this work as a rare example of a hydria by the artist. For a fragment showing a similar female figure by the Euaion Painter see J.D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd edition, Oxford, 1963: 795.105.



7 | AN ATTIC RED-FIGURE NOLAN AMPHORA
ATTRIBUTED TO THE BERLIN PAINTER

CIRCA 490 – 470 BC
Height: 35.5 cm

PROVENANCE

Marquesses of Sligo Collection, Westport House, Westport, Ireland, from 1814
Münzen und Medaillen AG Sale 18, Basel, 29 November 1958, lot 118 (pl. 38)
American private collection, Scarsdale, New York
Christie's, London, 29 April 2010, lot 58

PUBLISHED

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Vol. 1, 1963, p. 203, no. 91

EXHIBITED

The Toledo Museum of Art, *The Berlin Painter and his World: Athenian Vase Painting
In the Early 5th Century BC*, 8 July – 1 October, 2017

The Berlin Painter is widely regarded as one of the finest artists in ancient Athens.



8 | AN EGYPTIAN ALABASTER TWO-PART VESSEL

NEW KINGDOM, 18TH – 20TH DYNASTY, CIRCA 1550 – 1070 BC

Height: 32 cm

PROVENANCE

Dutch private collection, acquired by the collector's grandfather in Egypt in the 1960s – 1970s, thence by descent

It is suggested that these jars may have been used to pour spiced liquids or to contain perfume.

For a similar jar see R. Freed, *Egypt's Golden Age: The Art of Living in the New Kingdom 1558–1085 B.C.*, Museum of Fine Arts, Boston, 1982, pp. 131–132, no. 126.



9 | A ROMAN MARBLE TORSO OF MELEAGER

CIRCA 1ST – 2ND CENTURY AD
Height: 26.5 cm

PROVENANCE
With Art Ancien, Montreal, 1982
Harry Toulch Collection, Montreal, 1982 – 2010

The subject of Meleager and the Calydonian boar hunt from Greek mythology was a popular subject on Roman decorative reliefs, including sarcophagi. This depiction is a Roman work after the 5th century BC Greek sculpture by Skopas of Paros. See A.F. Stewart, *Skopas of Paros*, Park Ridge, New Jersey, 1977, pp. 142–144.



10 | TWO BACTRIAN BLACK STONE RITUAL OBJECTS

LATE 3RD – EARLY 2ND MILLENNIUM BC

Heights: 94.8; 99.2 cm

PROVENANCE

With Naxos Art Ltd, Mount Street, London, 1985

Such Bactrian ritual objects originate from Western Central Asia, now known as Turkmenistan, Uzbekistan, and northern Afghanistan. Sites have yielded objects attesting to a highly developed civilization in the late third and early second millennium B.C., known as the Bactria-Margiana Archaeological Complex or Oxus Civilisation. Similar objects have been found together in funerary contexts. Some specialists refer to these objects as being weights.

For further examples of the type see, M.H. Pottier, *Matériel Funéraire de la Bactriane Méridionale de l'âge du Bronze*, Paris, 1984, pl. 5.



11 | A BACTRIAN COLOURED MARBLE RITUAL WEIGHT

LATE 3RD – EARLY 2ND MILLENNIUM BC

Height: 35 cm; weight: 12.7 kg

PROVENANCE

With Naxos Art Ltd, Mount Street, London, 1985

These Bactrian ‘handbag’ weights belong to a highly developed civilization in the late third and early second millennium B.C., known as the Bactria-Margiana Archaeological Complex or Oxus Civilisation. Similar objects have been found together in funerary contexts in columnar or discoid form, as well as the ‘handbag’ form exemplified here. Although it is believed that they were used as weights, there is also a suggestion that they were used in a ritual context, as objects of worship in what could have been a fertility cult.

The marble is *onice verde*, which is a rare material for this type of ritual object. The majority of surviving examples are made of calcite or chlorite. For further examples of the type see, M.H. Pottier, *Matériel Funéraire de la Bactriane Méridionale de l'âge du Bronze*, Paris, 1984, fig. 41.



12 | AN EGYPTIAN WOOD COFFIN FRAGMENT

LATE DYNASTIC - EARLY PTOLEMAIC PERIOD, CIRCA 664 - 300 BC

Height: 38 cm; width: 34 cm

PROVENANCE

American private collection, Lincoln, Massachusetts, 1970s

On loan to Museum of Fine Arts Boston, 1976

Coffins of this period are often shown with a broad collar necklace brightly painted in green, red and blue on a cream ground. The couchant jackal often appears on funerary objects, and was the emblem of Anubis, the god of embalming and the dead.

The coffin probably comes from the area of the Faiyum.

For a similar example, see E. Naville, *Ahnas al Medineh (Heracleopolis Magna)*, London: Egypt Exploration Fund, 1894, pl. 11 a.



13 | AN AMLASH TERRACOTTA VESSEL
IN THE FORM OF A HUMPED BULL

EARLY 1ST MILLENNIUM BC
Length: 25.5 cm; height: 17 cm

PROVENANCE
With Aaron Gallery, London, 16 June, 1981
European private collection since 1983
UK private collection since 2008

For another example with pierced eyes, see R. Ghirshman, *The Arts of Ancient Iran: From its Origins to the Time of Alexander the Great*, New York, 1964, fig. 47.







14 | A PERSIAN BRONZE MASK

IRAN, CIRCA 10TH - 8TH CENTURY BC

Height: 14 cm

PROVENANCE

UK private collection, acquired from Rabi Gallery, London, 1981

This mask appears to be unique in style, and is highly stylised with the sculptor utilising strong sweeping lines juxtaposed with a long and striking perpendicular nose. The eyes are cut out and set with white marble, the pupils drilled originally for inlay probably in black stone or glass. Each ear is pierced three times in a fashion seen in Amlash and Luristan bronze sculpture indicating that this mask may have originated in north-west Iran.

There is a related stylised mask with cut out eyes and a small mouth in Les Musées Barbier-Mueller, inv.no. 242-5; J.L. Zimmerman, *Art Antique dans les collections du Musée Barbier-Mueller*, 1991, pl. 19.



15 | A HELLENISTIC OBSIDIAN HEAD OF A BIRD OF PREY

ASIA MINOR, CIRCA 4TH – 2ND CENTURY BC

Height: 14 cm; length: 10 cm

PROVENANCE

UK private collection, acquired in the early 1980s

On loan to Corning Museum of Glass, 1984

This head of a bird of prey is a unique object, carved in the round from obsidian, a naturally occurring volcanic glass. Broken off at the bottom, it may have come from a full length figure of a bird of prey or perhaps a finial. Birds of prey appear throughout ancient art of the first millennium BC, including the eagle-headed griffin column capitals from Persepolis and the Neo-Assyrian eagle-headed winged genius from Nimrud. Both of these examples exhibit some similar stylistic features to the Kallos head, including the outlining of the eyes and the incised detail on the beak. Depictions of eagles and other birds of prey are also to be found in roughly contemporary Anatolian and Greek artwork.



It has been suggested that the head may have originated from Commagene, a region between the Taurus Mountains and the Euphrates. Obsidian was exported from Commagene from pre-history onwards and from the sixth century BC the region was part of the Achaemenid Persian empire. It then became Seleucid from the later fourth century BC until about 160 BC when the local satrap established Commagene as an independent Hellenistic kingdom. The Commagenian rulers claimed descent from the Achaemenid Persian kings Darius and Xerxes and the Persian influence on Commagenian art, religion and culture continues to be felt as late as the first century BC.

The fantastic sculptures commissioned by the Commagenian king Antiochus I for his first century BC mausoleum at Nemrud Dag include monumental eagle statues of a Graeco-Persian syncretic style. It is possible that the Kallos obsidian head may be a precursor of these, an earlier form which retains a stronger Persian influence.



16 | A GROUP OF SEVEN ANATOLIAN MARBLE
'STARGAZER' HEADS OF KILYA TYPE

CHALCOLITHIC PERIOD, CIRCA 3330 – 2500 BC
Heights: 3cm – 5.5cm

PROVENANCE
With Fortuna Fine Arts, New York, 1990s

For similar examples, see Cf. J. Thimme, *Art and Culture of the Cyclades*, London, 1977, pp. 402–3.



17 | AN ANCIENT NEAR EASTERN LAPIS LAZULI MACE HEAD

CIRCA 1ST MILLENNIUM BC
Height: 5 cm

PROVENANCE
Nina Borowski Collection, France, acquired circa 1985
Bonhams London, 25 April 2012, lot 150

Lapis lazuli was a treasured and highly prized stone in the ancient world. Mace heads carved in lapis were a rarity and consequently were often imitated in more cost effective materials such as glass. For an example of this, see D. Collon, *Ancient Near Eastern Art*, London, 1995, p.174, no. 139e.



18 | A GREEK GOLD ARMLET WITH HERAKLES KNOT

LATE 4TH – EARLY 3RD CENTURY BC

Diameter: 12.3 cm; width of band: 2.7 cm; weight: 77.5g

PROVENANCE

Nadia Kapamadji (1901 – 1978), a distinguished professional numismatist, Florange et Ciani, Paris, 1972

German private collection, acquired from the above

American private collection, New York, acquired in 1999

Christie's, New York, 13 December 2013, lot 250

A bracelet of similar construction now in the Metropolitan Museum of Art is said to be from Taranto: D. Williams and J. Ogden, *Greek Gold, Jewellery of the Classical World*, London, 1994, no. 152.





19 | A ROMAN GOLD AND JASPER INTAGLIO RING

CIRCA 3RD CENTURY AD
Ring size: S; width of ring: 3.1 cm

PROVENANCE
US art market, 1995
Christie's London, 25 April 2007, lot 187

This gold ring consists of a heavy *opus interrasile* hoop with stylized openwork featuring scrolling foliate design. The flat oval jasper stone depicts a hunter mounted on a rearing horse, wearing a crested helmet with a spear in his hand, looking back at an attacking lion.

Ornately carved gold rings of this type were probably worn by military officers. For a related openwork example see, J. Spier and J. Ogden, *Rings of the Ancient World*, Germany, 2015, p. 137, no. 58.



20 | A ROMAN SOLID GOLD MONOGRAMMED RING

CIRCA 3RD – 4TH CENTURY AD

Ring size: P; width of ring: 3cm; weight: 22g

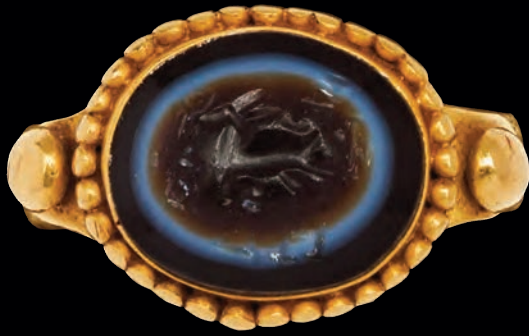
PROVENANCE

Peter Szuhay Collection, London, 1990s

UK private collection, late 1990s – early 2000s

This is a substantial and heavy gold ring with the angular shoulders and oval bezel of late Roman finger rings. The quality, size and weight of the ring indicates it would have been commissioned by a wealthy Roman man living in the Greek-speaking regions of the Roman empire such as Greece itself, Ionia or the Decapolis cities.

The ring is inscribed with a Greek monogram which can be translated as a Greek transcription of a Latin name. The letters A, N, T, K given with the genitive ending -OU. Some possible names are: Kyntianou (Quintiani), Kyntinianou (Quintiniani), Akontiou (Acontii), Kitonatou (Citonati), Akyitanou (Aquitani), Kantinou (Cantini). If we also read Lambda in Ny: Kyntilianou, Natalikou.



21 | A SOUTH ARABIAN GOLD AND EYE AGATE INTAGLIO RING

CIRCA 4TH – 5TH CENTURY AD
Ring size: M; diameter of intaglio: 1.3 cm

PROVENANCE
European private collection, 1988
Christie's New York, 6 December 2007, lot 383
UK private collection, acquired in 2007

The stone is engraved with a figure of an animal and an inscription reading *Y nz'd*.



22 | A ROMAN GARNET INTAGLIO SET
IN A 19TH CENTURY GOLD RING

CIRCA 1ST – 2ND CENTURY AD
Ring size: N; length of intaglio: 1.7 cm

PROVENANCE
American private collection J.K., New York



23 | A BYZANTINE GOLD, PEARL AND GARNET RING

CIRCA 6TH - 8TH CENTURY AD
Ring size O; height of ring: 3.4 cm

PROVENANCE
Sarkis & Haddad Collection, UK, before 1990
UK private collection, acquired circa 1990

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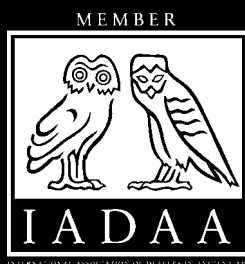
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