



THE OMAR TOUSSOUN
COLLECTION
IN THE
GRAECO-ROMAN MUSEUM

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THE OMAR TOUSSOUN
COLLECTION
IN THE
GRAECO-ROMAN MUSEUM

Kyriakos Savvopoulos, Robert Steven Bianchi and Yasmine Hussein

Graeco-Roman Museum Series 2

The Alexandria and Mediterranean Research Center

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Fig. 1. Prince Omar Toussoun

PREFACE

This volume is dedicated to the Omar Toussoun Collection of the Graeco-Roman Museum. It complements the revised edition of the preliminary publication of the Bibliotheca Alexandrina (2008). The collection is wide ranging and includes architectural elements, sculpture, minor arts and pottery, all of which have as their provenance the Canopic region, 20 kilometers east of Alexandria. The collection was donated by the prince in 1923, and was exhibited in Room 22, named The Prince Omar Toussoun Hall in his honor.

Born in Alexandria in 1872, Prince Omar was descended from Mohamed Ali on both sides of his family (Fig. 1). He was the great-grandson and the great-great-grandson of Mohamed Ali. His father, Prince Mohamed Toussoun, was a son of Said Pasha, Wali of Egypt 1854–1863 and the fourth son of Mohamed Ali, while the prince's mother, Princess Fatima Ismail, was the daughter of Khedive Ismail.

Prince Omar studied business and languages in Switzerland, while traveling in Europe for an extended period of time before returning to Egypt. In addition to Turkish, which was still the language of the Egyptian court in his youth, and Arabic, he spoke French and English, and apparently had some knowledge of classical languages as well. After returning to Egypt, he was occupied in a wide range of public activities which reflect his multidimensional personality. Apart from his engagement with archeological research in the wider area of Alexandria, he was the head of the Royal Agricultural Society, a member of the Geographical Society, the author of *La géographie de l'Égypte à l'époque arabe*, a multi-volume study on Egyptian geography in the Islamic period, a member of the Arabic Academies of Cairo and Damascus, and a patron, like his mother before him, of the University of Cairo, as well as a founding member of the Sporting Club of Alexandria. He served as president of the Coptic Archaeological Society, although a Muslim, authored a monograph on the Coptic monasteries of Wadi Natrun and, quite naturally, served as the honorary president of the Archaeological Society of Alexandria for more than forty years until his death in 1944.

This short account is indicative of the importance of Prince Omar Toussoun, not only for the history of Alexandrian archeology, but also for modern Egypt in general, justifying the honor of having a gallery named after him in the Graeco-Roman Museum (Figs. 2-4). His collection remains representative of a region which played quite

an important role in Egyptian history, as it lies within the wider area of ancient Canopus. We wish, therefore, to introduce this illustrated selective catalogue with an overview of the ancient history of the Canopic region, and of the research accomplished during the time of Omar Toussoun by the Archeological Society and the Graeco-Roman Museum. This preface will place the recent archaeological investigations of both the Italian and French missions in a context, revealing important evidence in the areas in which Prince Omar Toussoun, one of the pioneers of Alexandrian archeology, was among the first to investigate.



Fig. 2. General view of the Omar Toussoun Collection in the Graeco-Roman Museum



Fig. 3. A part of the Omar Toussoun Collection in the Graeco-Roman Museum



Fig. 4. A part of the Omar Toussoun Collection in the Graeco-Roman Museum

THE HISTORY AND ARCHEOLOGY OF THE CANOPIC REGION

The city of Canopus was situated on the site of the present-day Abukir peninsula about 20 kilometers east of Alexandria (Fig. 5).¹ It was the most important commercial center in the Egyptian Mediterranean before the foundation of Alexandria due to its special geographical location at the mouth of the Canopic (western) branch of the Nile —the only one that would allow large cargo ships from the Mediterranean to sail up the river to the capital, Memphis. Naturally, the Greeks had intensive contacts with the city, which was further upgraded by the foundation of their own port, Naucratis, which became part of this commercial network between Egypt and Greece.



Fig. 5. The Nile Delta at the time of Herodotus by James Rennell in *The geographical system of Herodotus examined and explained* (1800 and 1830)

¹ The present village takes its name from the Christian sanctuary Abbakyr or Apakyr (Father Cyrus) and has grown into Abukir.

Several ancient Greek sources as early as the beginning of the 6th century BCE² mention Canopus, according to which the name Canopus was related to Greek mythology, since Canopus, the helmsman of Menelaus, the Homeric king of Sparta, died there bitten by a viper on the sands of Thonis, the port's Egyptian name. The city located close by was named after this unfortunate sailor: Canopus.³

The port of Thonis itself was located at a distance from the sacred and domestic quarters, away from the Mediterranean, on the inner side of one of the lagoons where the seawater mixed with the fresh water of the Nile. There, Osiris, the Lord of Thonis, Isis, the Mistress of the Sea, Ammon Ghereb, and especially Khonsu, the child divinity with healing powers that the Greeks identified with Heracles, were venerated. It was in honor of the latter that the new port was later renamed Heracleion⁴ by the Greeks as early as the 5th century BCE, if not earlier. Herodotus, the father of history, refers to a great temple that was built where the famous hero Heracles first set foot in Egypt. He also reports the visit to Heracleion of Helen, the wife of King Menelaus, with her lover Paris before the Trojan War. More than four centuries after Herodotus' visit to Egypt, the geographer Strabo observed that the city of Heracleion, where the temple of Heracles was located, was directly to the east of Canopus at the mouth of the Canopic branch of the River Nile.⁵

Moreover, another toponym that is related to the Canopic region is Menouthis, mentioned in ancient sources as early as the 2nd century CE. Menouthis must have been situated between the cities of Canopus and Heracleion, although it may very well have been just a suburban area, adjacent to the main city of Canopus.⁶

Canopus reached its commercial peak during the last native dynasties, when all maritime traffic converged on the Canopic mouth with the largest Egyptian customs station in the Mediterranean.⁷ Although in the Hellenistic period Canopus lost much of its importance due to the construction of Alexandria, Heracleion never ceased to operate. At the time of Strabo it was again the largest commercial port in the region of Alexandria. In addition, it became the perfect place for leisure for the Alexandrian aristocracy, whose members constructed villas with pools and bath complexes as well as farms for the production of olive oil and wine. Such villas were mainly built

2 The oldest mention of Canopus can be found in a poem by Solon, from the first half of the 6th century BCE.

3 The legend is mentioned in several ancient sources but is widely known from Pliny (Book V, Chapter XXXIV, 1). Other sources are the poet Nicandros (2nd century BCE) and Pomponius Mela (Book II, Chapter VII).

4 See Gallo, online article: ww.archaeogate.org/egittologia/article/53/9/abuqir-la-penisola-di-canopo-una-storia-di-acque-e-sabb.html. (Last visit September 2012) endnotes 6-9.

5 XVII, 1, 16

6 For an overview of the location of Menouthis see Toussoun, 1934.

7 This is indicated in the so-called Naucratis Stele, a decree dating to the reign of Nectanebo I, one of the last native pharaohs. See Lic theim, 1976, 139-146.

along the coast and the road connecting Canopus to Alexandria, leading to Alexandria's main artery, namely, its west-east oriented thoroughfare, the Canopic Way, named after the city of Canopus.⁸

Canopus remained one of the most important religious centers in Egypt throughout the Graeco-Roman period. It was famous for healing, especially in its sanctuaries of Sarapis and Isis. The city possessed important state sanctuaries dedicated to the royal family, such as the temple of Zephyrion, dedicated to Arsinoe-Aphrodite.⁹ It was also in Canopus that the well known synod of Egyptian priests took place, during the reign of Ptolemy III Euergetes. The conclusions of this council are mentioned in the so-called Canopus Decree, according to which the young daughter of Euergetes and Berenice, who died in the ninth year of her father's reign, was to be deified. The decree itself was drawn up like the famous Rosetta Stone in three scripts: Greek, hieroglyphic and Egyptian demotic. Copies were erected in the most important temples of Egypt.

The role of Canopus as a religious center was maintained in the Christian era also, due to the existence of monasteries and pilgrimage centers. Patriarch Theophilus founded a monastery in the area of the Sarapeion, while another one was set up at Menouthis on the site of the temple of Isis. Many people still adhered to the ancient cults and longed for the prosperity which the miracles of Sarapis and Isis had brought to the town. Therefore, at the beginning of the 5th century, Patriarch Cyril decided to convey the body of St. Cyrus to Menouthis, together with the relics of St. John who had been buried with St. Cyrus in St. Mark's Martyrium in Alexandria, in order to replace the old healing cult with a new one.

Meanwhile, Sarapis and Isis had not yet finally departed. Their worshippers went on holding gatherings at Menouthis until the close of the 5th century.¹⁰ The town itself seems to have survived until the 8th century CE, if not later.

8 Breccia, 1926, 14, 35-37, 43-50, pl. VIII, IX and XII-XIV. The private temple of Ras el Soda, discovered by Adriani in the 1930s, must be related to this kind of elite villas. For the temple of Ras el Soda see: Adriani, 1940, 136-148; Castiglione, 1968, 128, note 119; Quaegebeur, 1981, 131-143; Bianchi, 1988, 148-149, no. 136; 2007, 470-505; Grenier, 1990; Marcade, 1996, 98-99; Winand, 1998, 1079-1089; Etienne, 2001, 95-100; Adembri and Mari, 2006, 10 and 12; Naerebout, 2007, 506-554; Benaissa, 2010, 67-76. Savvopoulos and Bianchi, 2012, no.48.

9 Ceccaldi, 1869, 268-272.

10 Breccia, 1922, 352.

ARCHEOLOGICAL INVESTIGATIONS ON LAND

The early excavations of 19th and 20th centuries were made by amateur landowners in the area, enlightened collectors and lovers of local history. This was the case of Daninos Pasha and Prince Omar Toussoun, who owned virtually all of the Abukir area. Nevertheless, the state of the site in the modern period and the subsidence of a large part of the ancient mainland was always a discouraging factor. For instance, although Mahmoud Bey el Falaki, astronomer, civil engineer and the creator of the first archeological map of Alexandria, visited the site, he only made a brief reference to the visible remains without any will to excavate the area.¹¹

In 1891, Daninos, an elite Greek Alexandrian and owner of a villa near the village of Abukir, which later became the Hotel Canopus, excavated the site of Fort Tawfiq on the west coast of the peninsula, where there were visible columns and large half-buried granite statues, mingled with worked blocks, sand and debris of various kinds (Figs. 6-10). Between 1892 and 1895, Daninos and Giuseppe Botti, first director of the newly founded Graeco-Roman Museum of Alexandria, brought to light the remains of a building paved with white marble, probably a Greco-Roman temple which during the Roman period was adorned with large statues of pharaohs and priests transported there from various sites of the Egyptian chora (Figs. 11-12).



Fig. 6. Granite head of a Ptolemy wearing the nemes headdress. Graeco-Roman Museum 3357

¹¹ Falaki, 1872, 76-87.



Fig. 7. Granite head of a Ptolemy wearing the nemes headdress and Pschent Crown. Graeco-Roman Museum 3364



Fig. 8. Granite statue of Isis or Ptolemaic queen dressed as Isis with its portrait missing. Graeco-Roman Museum 344



Fig. 9. Marble sarcophagus lid of an aged man. Graeco-Roman Museum 3897



Fig. 10. Granite headless statue of an Egyptian priest. Graeco-Roman Museum 20724



Fig. 11. Headless granite statue of an Egyptian priest (?), holding a stele with an image of Horus. Graeco-Roman Museum 20723



Fig. 12. Statue of Ramses II of the so-called Asiatic type, usurped by Amenophis III. Graeco-Roman Museum 359



Fig. 13. Aerial photo of the square shaped building complex excavated by Daninos in 1917

Unfortunately, all this intensive investigation around Fort Tawfiq was summarily published in a short article of only four pages without any accompanying illustrations.¹²

In 1915, Evaristo Breccia, the successor of Botti in the directorship of the Graeco-Roman Museum, was able to restart investigation in the area with the support of Prince Omar Toussoun, who meanwhile donated his impressive collection, which consisted almost entirely of privately found antiquities on his property, to the Graeco-Roman Museum. In parallel with the archeological investigation by Breccia, between 1916 and 1917 Daninos initiated a new excavation to the east of the peninsula at Fort Ramleh, where he revealed a square building complex (Fig. 13).

¹² Daninos, 1892, 209–213.

The results of the first years of excavations left Breccia disappointed, but he then focused on the collection of Omar Toussoun. In 1926, Breccia published *The Ruins and Monuments of Canopus*. This monograph was for more than seventy years the only scientific publication on the archeological sites of Abukir, which today have been destroyed by modern constructions. Breccia argued for the identification of the ruins on the west side of the peninsula around Fort Tawfiq as ancient Canopus, since they were the only archeological site in the area large enough to be the ruins of a city (Fig. 14).

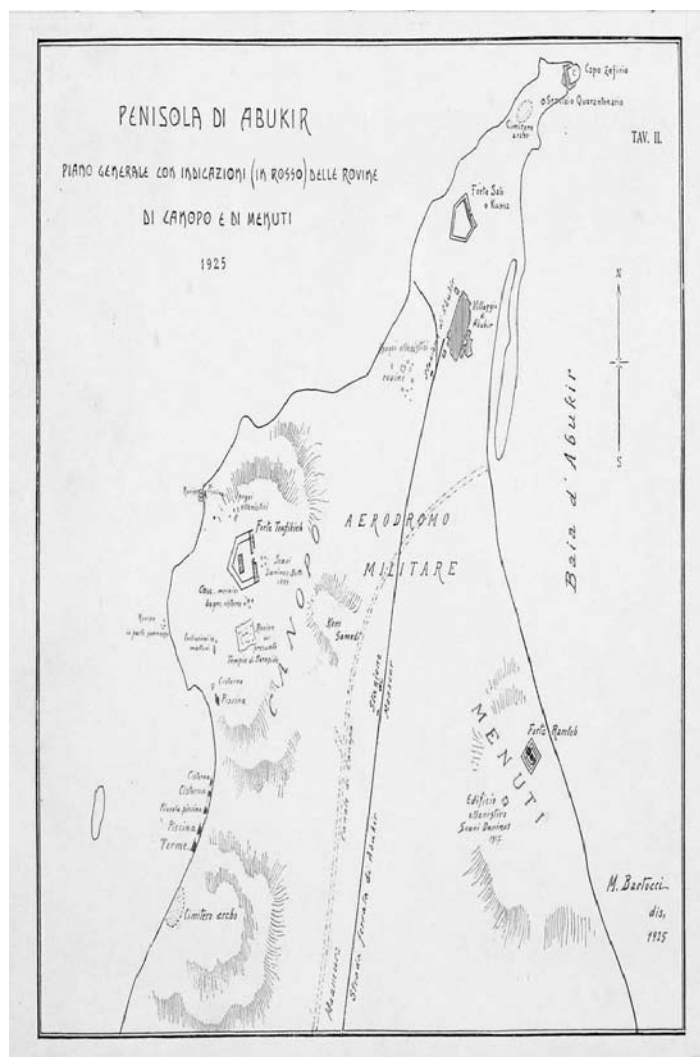


Fig. 14. Map of the archeological ruins in the Canopic region. After Breccia, 1926.

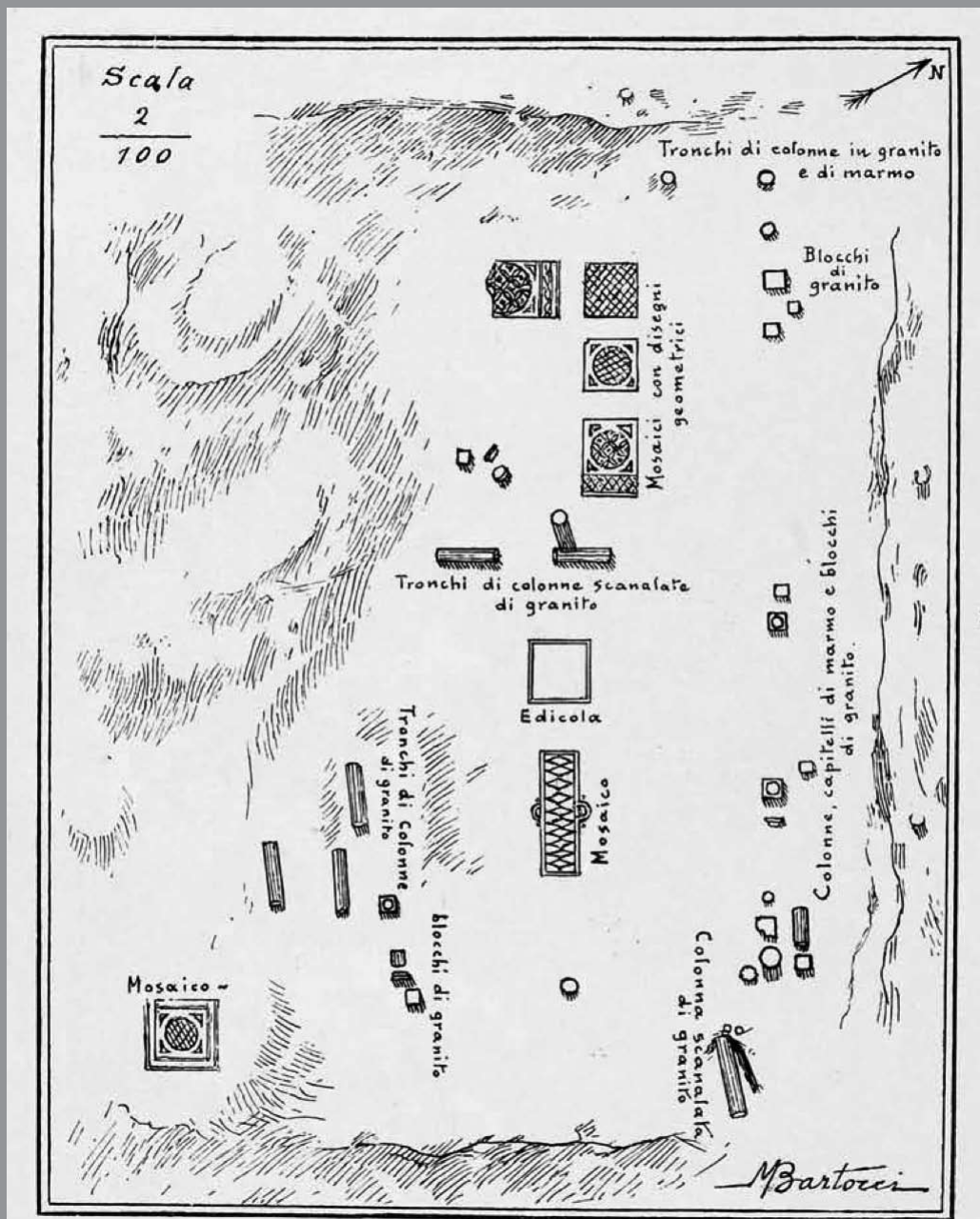


Fig. 15. Map of the archeological ruins in the area identified as Sarapeion. After Breccia, 1926



Fig. 16-18. Architectural ruins from the site of Sarapeion



Fig. 17



Fig. 18



Fig. 19. Ruins of a late Roman structure, probably part of a bath complex

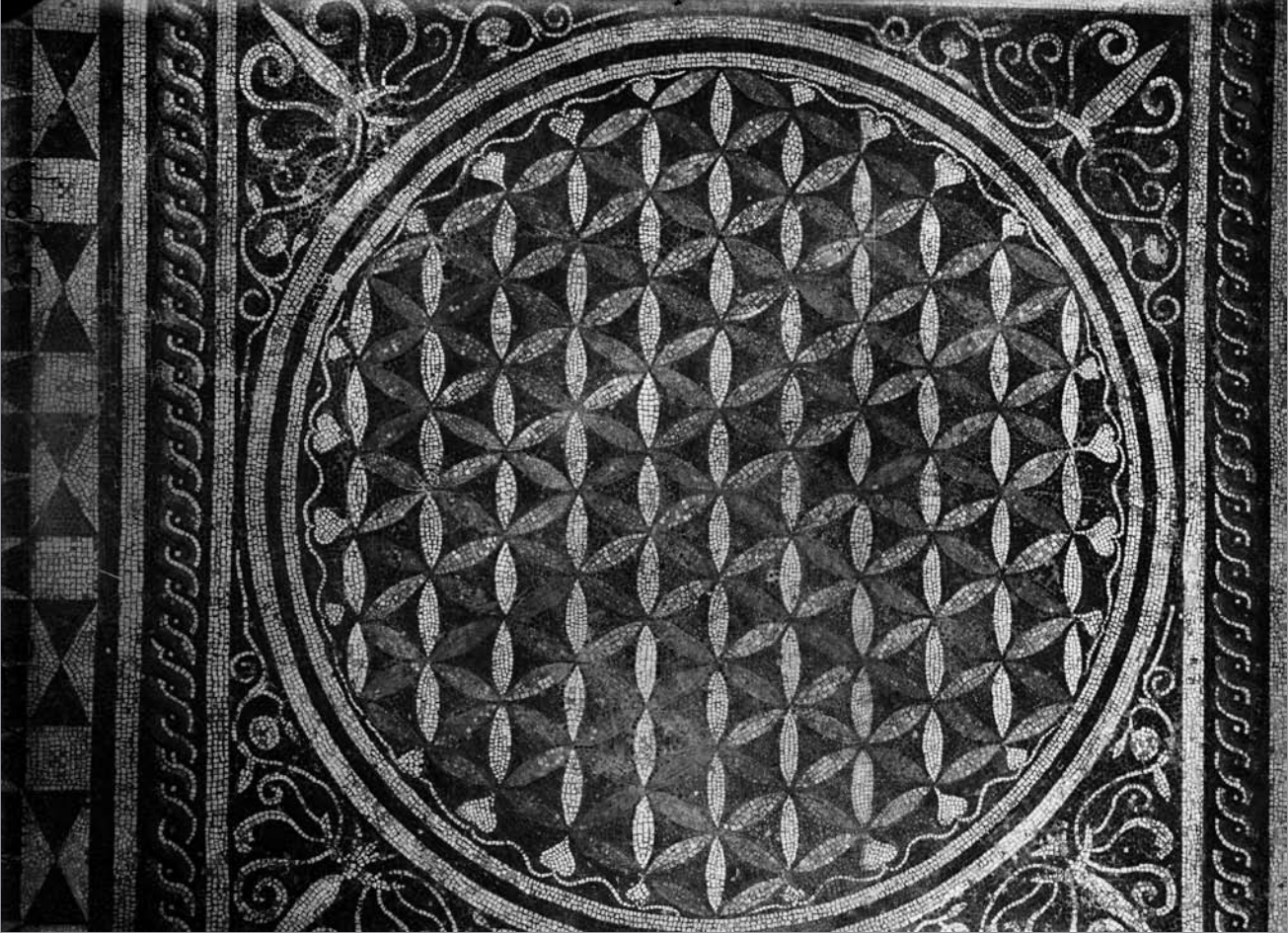


Fig. 20. Part of a mosaic floor with geometric motif. Graeco-Roman Museum

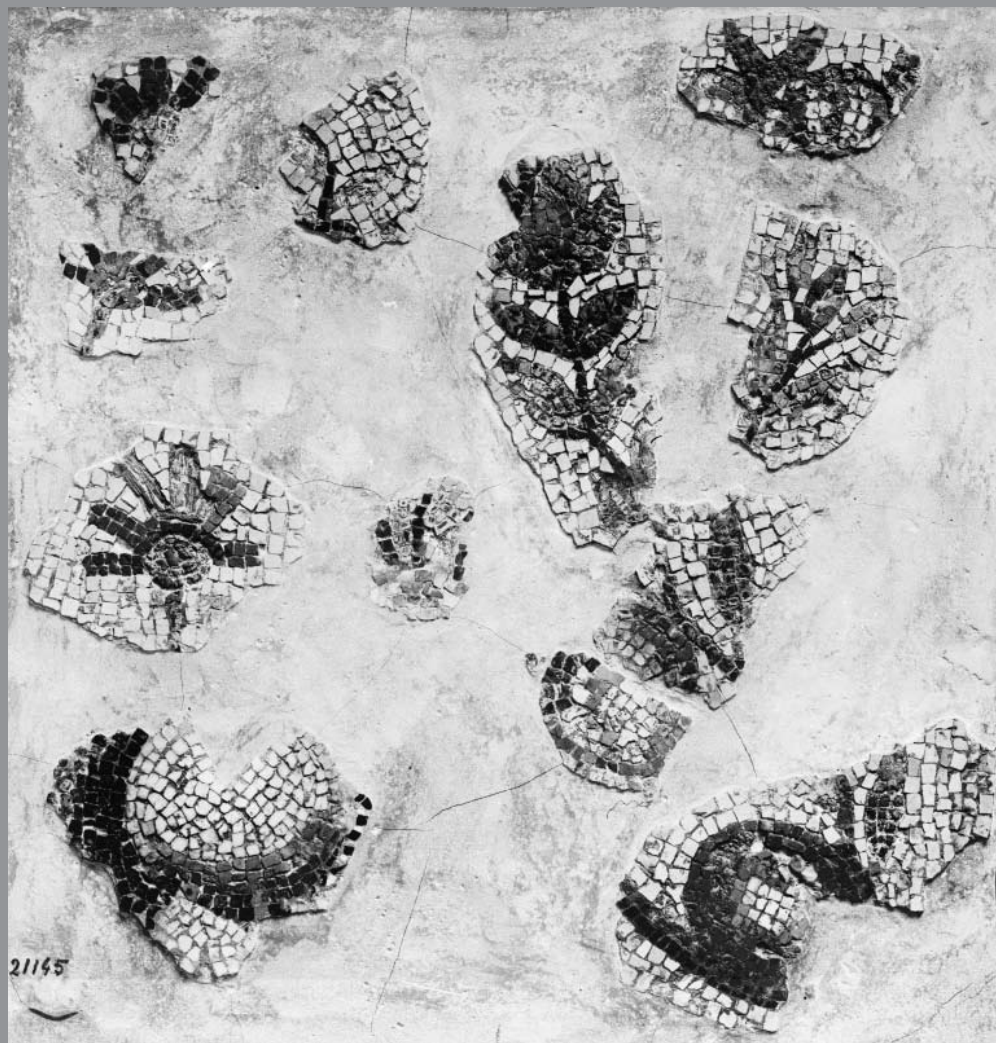


Fig. 21. Fragments of a mosaic floor with floral motif. Graeco-Roman Museum 21145



Fig. 22. Statue of a Ptolemy in Pharaonic dress. Graeco-Roman Museum 22829



Fig. 23. Headless statue of Isis or a Ptolemaic queen in Isis dress. Graeco-Roman Museum 23840

He suggested that the ruins of columns, mosaics, cisterns and other architectural elements belonged to the local temple complex of Sarapis. He also claimed that the ruins of Fort Ramleh were the remains of the village of Menouthis (Figs. 15-21).¹³

Surprisingly, the most important discoveries of Breccia at Abukir came just after the publication of his monograph, between 1926 and 1930, as a result of his excavations near Fort Tawfiq, which brought to light the remains of a vast cemetery from the Roman era and impressive statues of gods and Ptolemaic pharaohs (Figs. 22-23).¹⁴

UNDERWATER ARCHEOLOGICAL INVESTIGATIONS

Breccia seems to have paid less attention to the submerged archaeological site, which he identified as being part of Menouthis rather than the city of Canopus, which he had already located on the opposite side of the peninsula. However, Prince Omar Toussoun had a different opinion, being the first who investigated the submerged area to the east and north of the present-day peninsula of Abukir in 1934 (Fig. 24) and continued to do so until the early 1940s. His finds included the ruins of a temple 240 meters long, which he identified as the temple of Isis in Menouthis, later converted into a Christian church.¹⁵

This was the only underwater investigation in the area until the 1990s, almost 60 years later, when the Institut Européen d'Archéologie Sous-Marine (IEASM), led by Frank Goddio, reinitiated the investigation of the submerged part of the Canopic region.¹⁶

Two kilometers to the east of the modern port of Abukir, the IEASM have identified a zone that contains numerous archaeological remains. This site consists of a narrow area of ruins 150 meters long, including shafts of columns of red granite, limestone blocks and other architectural elements. The artifacts recovered include jewels, crosses, coins and seals of the Byzantine period. To the north of these structures, the IEASM discovered the foundations of a wall 103 meters long, which would have surrounded a temple. Worked blocks of granite inscribed with hieroglyphs were found here as well. These proved to be additional parts of the Naos of the

¹³ Breccia, 1914, 1926, 14-16.

¹⁴ Breccia, 1932, 14-20, pl. II-IX.

¹⁵ Toussoun, 1934, 344-346.

¹⁶ The Frank Goddio finds from the Canopic region are mainly published in: Goddio, 2004; 2007; 2009; Goddio and Clauss, 2006.

Decades (SCA 161-164), parts of which had already been found underwater at this location by Prince Toussoun in 1940, and then donated to the Graeco-Roman Museum (25774). Among the other fragments of statuary found in this area were a diorite female head identified as Berenike II (SCA 204) (Fig. 25), and a remarkable marble head of the god Sarapis (SCA 0169) (Fig. 26) of Roman date (2nd century CE), both today in the Bibliotheca Alexandrina Antiquities Museum.

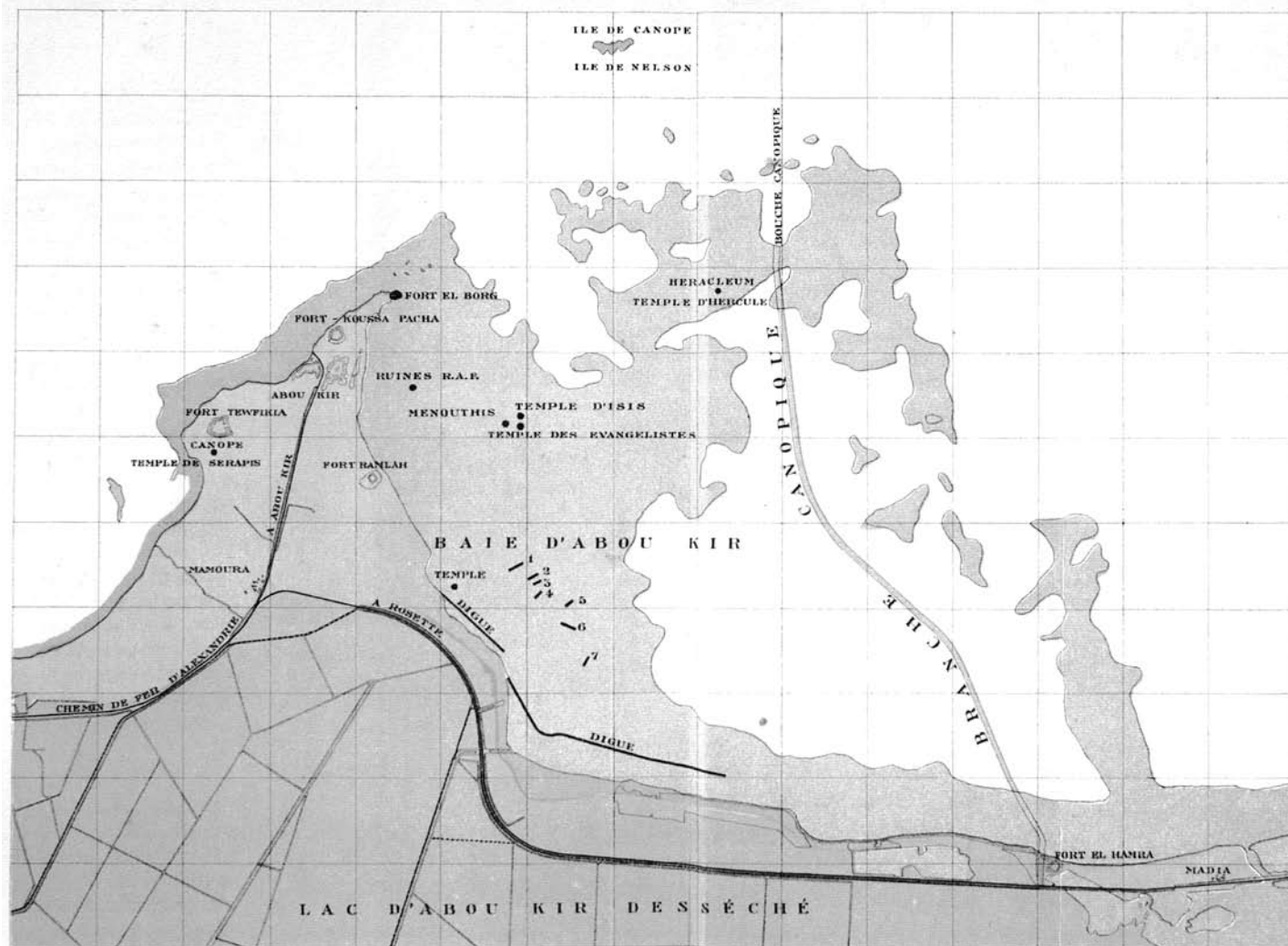


Fig. 24. Map of the Canopic region and its submerged sites, after Omar Toussoun's investigations. Toussoun, 1934, 344-346, pl. VIII



Fig. 25. Diorite female head identified as Berenike II (SCA 204). Bibliotheca Alexandrina Antiquities Museum 0849.

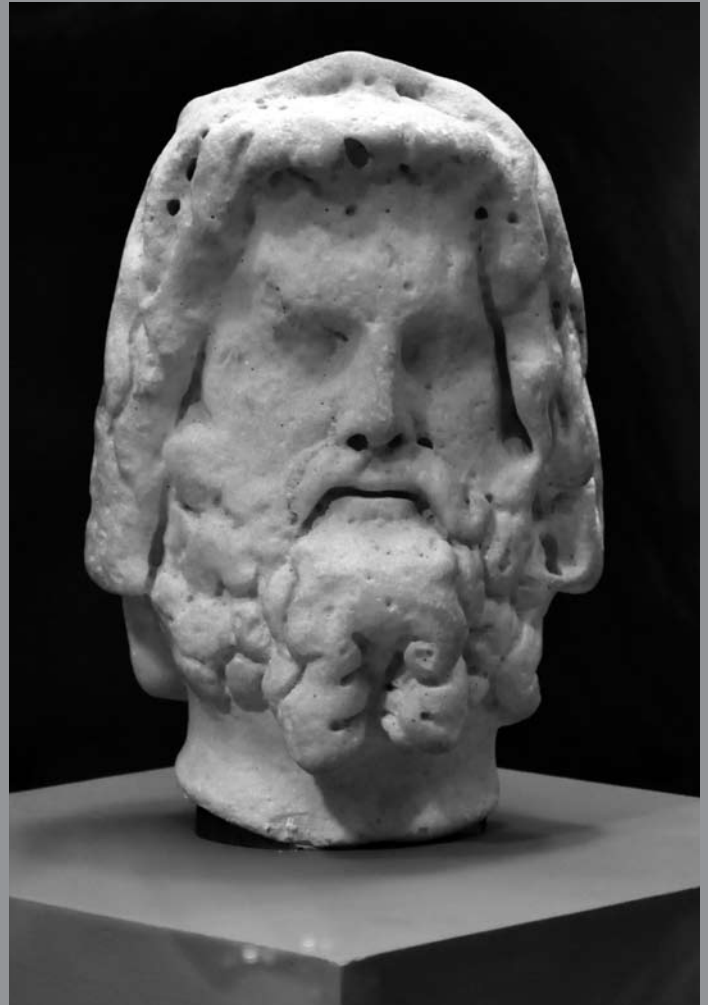


Fig. 26. Marble head of Sarapis. (SCA 169). Bibliotheca Alexandrina Antiquities Museum 0844.



Fig. 27. The statue of Hapi upon its discovery.

In addition, the IEASM investigated the area which lies about 6.5 kilometers off today's coastline, suggested to be the site of Heracleion-Thonis.¹⁷ Investigations revealed important information on the city's landmarks such as the harbors that once controlled all trade into Egypt and the grand temple of Ammon and Khonsu, including the discovery of the a naos (SCA 0457) dedicated to Ammon of Ghereb. Also, the inscription on a gold plaque (SCA 0876) states that Ptolemy III had founded (or renovated) in these places a sanctuary dedicated to Heracles, the Greek counterpart of Khonsu, on this site. Another important discovery was an intact black granite stele (SCA 0277), a true double of the so-called Stele of Naucratis, erected in the name of Pharaoh Nectanebo I (30th Dynasty), dating to 380-362 BCE.

Moreover, important Hellenistic monuments were included in the discoveries such as the three colossal statues of pink granite more than five meters in height, representing a king (SCA 0279), a queen (SCA 0208), and Hapi (SCA 0281), the god of the Nile's fertility and abundance (Fig. 27). Also, the inscription on a huge bilingual pink granite stele (SCA 529), dating from the reign of Ptolemy VIII, indicates that the sanctuary of Heracleion remained important both for Egyptians and Greeks under the Ptolemies.

ARCHEOLOGICAL INVESTIGATION OF THE SO-CALLED NELSON'S ISLAND

Last but not least, another important site is the so-called Nelson's Island located offshore, four miles north of the Cape of Abukir. Although today its length does not exceed four hundred meters, in antiquity the island was larger, but geological phenomena and quarries have significantly reduced its area. British sailors gave the island its present name after their famous victory in the bay under Admiral Lord Nelson against the French fleet. The island's position in antiquity, only two kilometers from the port of Heracleion, contributed to its strategic role in the monitoring and reporting of maritime traffic around the mouth of Canopus. Since 1997, the Italian Archaeological Mission in Alexandria (MAIA), under the direction of Professor Paolo Gallo, from the University of Turin, has investigated the island.

Nelson's Island is currently the only site in the Canopic region that demonstrates a clear succession in the stages of habitation. Discoveries date from the last native dynasties until the first quarter of the 3rd century BCE, the period of transition. Then, the site seems to have been abandoned probably due to the founding of the new port of Alexandria, which eclipsed the importance of this once strategic fortress island.

¹⁷ Goddio, 2006, 59-65.

The whole surface of the island, despite its small size, is covered with ruins of tombs, a domestic area, monumental buildings and three to four large water tanks, which filled up using a complicated system of collection and channeling of rainwater (Fig. 28). Among others, the investigations have revealed the ruins of a massive building, possibly a fortress, ideal to control and defend the maritime traffic of the port of Canopus, which was situated just opposite the island. This is currently the only example of a fortification dating from the earliest part of the Hellenistic period (late 4th century BCE) discovered in Egypt. Also, in the domestic area a large quantity of local and imported pottery was discovered in situ, dating also from the late 4th century BCE, including ceramic imports from Greece and Asia Minor, local production of Greek style pottery and Pharaonic pottery, dating from the Late Period. Finally, tombs discovered on Nelson's Island date from the last native dynasties until the late 4th century/early 3rd century BCE, including an underground tomb complex with a Greek style triclinium chamber, a loculi chamber with mummies dating from the 30th Dynasty or slightly later, ushabties, scarabs, and so on.



Fig. 28. Monumental architectural remains on Nelson's Island.

CATALOGUE

1. (18370) HEAD OF QUEEN ARSINOE II (?), DEIFIED

Basalt

H. 0.175 m

Ptolemaic Period

The head is preserved from about the level of the Adam's apple to the top of the modius placed upon the crown of the head which originally secured an attribute placed into the circular mortise in its top. Her coiffure, best observed from profile is arranged as a double tier of so-called Isis locks, with ringlets falling onto the forehead. The hair is held in place by a narrow diadem fronted by two cobras: the double uraeus. The physiognomic features of the face are idealizing. The round eyes, with their incised lids, are set in sockets which form the brow in a spade configuration coalescing into the thin bridge of the nose, with its flaring nostrils. The short mouth is vertically aligned, with thin lips.

Most commentators have suggested that this head shares stylistic features with a draped female statue in New York, inscribed, perhaps at a later date, on one shoulder with the cartouche of a Cleopatra, and that they must be contemporary. The statue in New York bears a triple uraeus, which some suggest is the exclusive insignia of Cleopatra VII. Accepting this view precludes identifying the head in Alexandria as an image of that queen because it features a double, not a triple uraeus. Nevertheless, both heads are so stylistically congruent that a dating within the 1st century BCE for both seems assured. Although there is no academic consensus about the significance of the double or the triple uraeus, the suggestion that the head in Alexandria represents a posthumous image of Queen Arsinoe II Philadelphus, known to be depicted with a double uraeus, has merit.

The shared characteristics of both of these heads deviate from the accepted stylistic criteria attributed to the 1st century BCE. The width of the diadems on both heads is narrow, which calls into question the generally held opinion that diadems became much wider during the later Ptolemaic period. Secondly, the physiognomic features of both heads include relatively small eyes, not the wide open pie-eyes that generally characterize Ptolemaic sculpture in the 1st century BCE. Finally, the physiognomies of both are not characterized by a frown, which some would insist is a hallmark of works created in that century. It is for these reasons that a stylistic analysis alone is woefully inadequate for adducing chronological indices.

Breccia, 1926, 60-61, pl. XXVIII, 2; Kyrieleis, 1975, 118; Ashton, 2001, 116-117, no. 66; 2011, 28-30; Walker and Higgs, 2001, 154 and 166, no. 165; Albersmeier, 2002, 286, no. 11; Bianchi, 2003, 13-23; 2007b, 470-505; Awad and Escoffey, 2008, no. 2.



2. (18377) SARCOPHAGUS LID WITH HEADLESS RECLINING STATUE OF A NOBLE WOMAN

Marble

L. 0.80 x W. 0.30 m

Roman Period

This marble statue, preserved from the level of the calves to the neck, represents a mature woman, reclining on her left side as if on a kline at a banquet. She is wearing a chiton over which is draped a mantle. She holds a floral bouquet, consisting mostly of poppies, in her left hand. The statue served as the lid of a sarcophagus. The practice of interring the deceased within a sarcophagus gained currency in the Roman period in around 100 CE when inhumation became the preferred burial custom. The sarcophagus, consisting of a box to receive the body and a lid, is of a basic design, pioneered by the Egyptians and later adopted by the Greeks. Roman ateliers developed several distinctive types of sarcophagi, one of which featured the deceased, either alone or with a conjugal partner, reclining, as here. Whether the Roman type derived from earlier Etruscan examples remains moot, but sarcophagi with lids depicting the deceased reclining on a kline were extremely popular, particularly in the East, as examples from Palmyra demonstrate.

There are several similar examples of funerary sculpture which served as lids of sarcophagi in the collections of the Graeco-Roman Museum. The first is a complete sarcophagus with a single female figure reclining on its lid, today exhibited in the National Museum of Alexandria without an inventory number; the second features a headless woman at whose feet appears a coiled serpent (23919),¹ and the third, complete, is of an older man (3897).

Breccia, 1926, 65; Adriani, 1961, Vol. II, pl. 51-104, no. 73-229, pl. 97, no. 207; Awad and Escoffey, 2008, no. 13. Compare the sarcophagus lid in the National Museum of Alexandria, Mahmoud, 1995, 412-4; 23929 and 3897, in Riad et al., (n.d.), 120 and 122.

¹ All inventory numbers in the catalogue's descriptive text refer to pieces of the Graeco-Roman Museum, unless the acronym of another Museum is included.



3. (18378) HEADLESS DRAPED STATUETTE OF HERMES

Marble

H. 0.80 x W. 0.30 m

Ptolemaic Period

This statue depicts the god Hermes in one of his most ancient representations, named a herm in its honor, which originally depicted that god as a head attached to the top of a pillar. Although not a major god of the Classical pantheon, Hermes was, nevertheless, extremely popular among the ancients because of his essentially kind, accessible nature. Consequently, such herms were extremely popular in Athens of the 5th century BCE where they could be seen everywhere in large numbers. This type of statue continued to be created and was subsequently employed for depictions other than that of Hermes. It was, for example, used for royal images of the Ptolemies created during the Hellenistic period. There are at least three similar herms in the collections of this museum: the first is another example of Hermes, likewise missing its head (19045), the second is a more complete example of a youth, identified as Pan, with its head preserved (26043) and the third also from Canopus (18378a).

This particular herm is preserved as two large fragments joined break to break at about the level of the navel. It rises from a tapering pilaster, the bottom of which flares out and rests on a restored profiled base. The composition is missing its head, left arm, and a part of its proper right side. The figure is enveloped in a finely woven garment, perhaps more likely to be identified as a mantle rather than as a chlamys because of its volume, which clings tightly to the body revealing its shape beneath. The garment also envelops both of the figure's arms.

The evanescent corpulence exhibited by the body revealed beneath the mantle inclines one to identify the figure as Hermes and recalls his association with young men, particularly in their participation in the Hermaea, a festival celebrated by young boys in that god's honor. One may, therefore, cautiously suggest that this herm of the god Hermes was erected in a gymnasium or palestra, for which see no. 38 (18755).

Breccia, 1926, 66, no. 47, pl. XXXIII, 6; Adriani, 1961, Vol. II, 32, no. 21, pl. 51, fig. 73, pl. 66, fig. 207, pl. 104, fig. 229; Awad and Escoffey, 2008, no. 14. Compare, 18378a in Breccia, 1926, 66, no. 48, pl. XXXIII, fig. 3; 19405 and 26043, in Adriani, 1961, nos. 124 and 125 respectively; Dresden ZV 2600/A 129, in Laube, 2012, nos. 152 and 153.



4. (18397) PLAQUE SERVING AS A FOUNTAIN SPOUT

Marble

L. 0.31 x W. 0.28 m

Debatable date

This almost square object is adorned with a theatrical mask, recalling those encountered on numerous small mosaic glass plaques. The design of the theatrical mask is rectilinear, virtually following the perimeter of the marble slab into which it is sculpted. The face is dominated by its almond-shaped eyes and a disproportionately large oval mouth, which appears to have been subsequently enlarged to judge by its very rough edges. There is only a faint suggestion of the nose.

The design of this plaque does not conform to the designs of fountain spouts from the Classical period, because it is flat, rather than three-dimensional. Furthermore, the mouth is not designed with any projections permitting the easy evacuation of water, which would have simply dripped down the vertical plane of the object. The expected projection, either in the form of exaggerated lips or a projecting tongue, would have caused the water to cascade away from the vertical plane.

These anomalies call the authenticity of this plaque into question. Its design superficially resembles the so-called eye stelae, characteristic of one type of South Arabian grave monuments, although the treatment of the coiffure on this plaque finds no parallel within that corpus. One wonders, therefore, whether this object is a completely modern imitation, loosely based on South Arabian models with Alexandrian mosaic glass overtones, which was subsequently re-worked to suggest a Classical water spout by enlarging the mouth.



5. (18418) FEMALE HEAD

Limestone coated with stucco,
with faint traces of polychrome
H. 0.33 m
Ptolemaic Period

This limestone head was originally coated with a thin layer of stucco, the thickness of which can be gauged in its photo documentation. The stucco was apparently heavily painted, according to the traces of paint which were still visible when the head was published in 1926. One may tentatively suggest that the use of a stucco coating the limestone, which was sculpted to completion, may have served as a mordant to which the polychrome could adhere better. Such a technique (compare, no. 6, 18488, the head of Silenus) may be indebted to Pharaonic practices because it is exhibited by the bust of Ankhaf in Boston (Museum of Fine Arts 27.442) as well as by the famous bust of Nefertiti in Berlin (Egyptian Museum and Papyrus Collection 21300). The use of stucco places this head within the artistic tradition of Alexandrian ateliers, the sculptors of which habitually employed that material to complete marble statues. Its use on this limestone head invites comparison with the head of a youth discovered at Hawara by Petrie and which is now in Copenhagen (Ny Carlsberg Glyptotek AEIN 1386), which was anciently damaged and restored in plaster.

The visage has suffered additional damage to the nose, which is almost completely missing, and to the chin. Despite such irreparable damage, one can still identify the sitter as a young woman, the musculature of her neck emphasizing the sharp turn of the head to the proper right, which compares favorably with the design of other Hellenistic portraits from Alexandria (3241 and 3908). The neck, in keeping with one stylistic characteristic of Ptolemaic royal portraits, is relatively long, articulated with subtle rings of Venus, and exhibits a pronounced Adam's apple.

The idealizing physiognomy is classicizing in the extreme, with the finely lidded, almond-shaped eyes set into relatively deep sockets, the arches of which coalesce into the bridge of the nose in the characteristic spade configuration. Naso-labial furrows descend from the wide nostrils and frame a curved mouth, the lower lip of which is thicker than the upper, and which is separated from the wide, projecting chin by a subtle depression.



The thick, curly hair has been coiffed into horizontal waves, parted in the center, and collected at the nape of the neck. It exhibits long, cork-screw locks over the ears, recalling the coiffures current in Hellenistic Alexandria such as in the case of 3275 from the same museum. The hair is adorned with a circular element, relatively thick in cross section, which has been incorrectly identified as a headless serpent. The plastically conceived ivy leaves which ornament that element clearly indicate that it is a floral crown. This crown appears to anticipate those encountered on cartonnage mummy portraits of the Roman period, as exemplified by examples from Meir, such as that in New York (Metropolitan Museum of Art 19.2.6).

The style of this head and its technique suggest a date within the Ptolemaic period. The absence of royal insignia precludes identifying this image as a Ptolemaic royal, but the sitter may have been a devotee of the cult of Dionysos as the ivy leaves on the thick, floral crown suggest.

Breccia, 1926, 61, no. 17, pl. XXVIII, 1 and 3; Smith, 1960, 38-9; Tkaczow, 1993, 424; Walker, 2000, 129-131, no. 84; Wildung and Zorn, 2006, cover and 72-4; Awad and Escoffey, 2008, no. 54 (the inventory number 18418 is here incorrectly given to a column capital); Bagh, 2011, 118, 3.48; For 3241, 3275 and 3908, Savvopoulos and Bianchi, 2012, nos. 3, 8 and 22, respectively.



6. (18488) HEAD OF SILENUS

Limestone, coated with painted stucco

H. 0.14 x W. 0.12 m

Roman Period

This fragmentary head depicts a corpulent, older male whose physiognomic features include wide open, heavily lidded eyes set into sockets beneath a deeply furrowed brow. Its wide-bridged nose has broad nostrils. Its thick-lipped mouth is open, the upper lip shaped into a Cupid's bow by a curly mustache which complements its full beard. The hair on his balding head is ornamented with ivy leaves, one of which appears alongside the large, goat-shaped left ear. The head is, therefore, to be identified as a representation of a silene, or an older satyr, one of the woodland creatures populating the Greek imagination. Regarded as somewhat uncouth when compared to human beings, but possessed of greater wisdom, Silenus was the tutor of Dionysos. Shepherds in the poetry of Vergil (*Ecl.* 6) force a silene to reveal a song of great beauty and wisdom. The resemblance of Socrates to these woodland creatures was so well known that Alcibiades famously compared him to the musical satyr Marsyas, as recounted by Plato (*Symp.* 215).

The relatively small size of the head suggests that it was used as an architectural adjunct decorating either a public building, such as the like-faced telamon at the Odeon in Pompeii, or perhaps a private villa, such as those decorating the Pompeian House of the Great Fountain or the House of Neptune and Amphitrite at Herculaneum.

Breccia, 1926, 66, nos. 49-50, pl. XXXIV, 1 and 4; Maiuri, 1977, 43-44; La Rocca et al., 1981, 155-8; Awad and Escoffey, 2008, no. 124.



7. (18489) FRAGMENT OF AN AEDICULA WITH A CARYATID AND A BEARDED MALE FIGURE

Limestone

H. 0.25 m

Roman Period

The preserved fragment belongs to the top part of a rectangular panel designed as an aedicula, or shrine, which may have served as the cover slab of a *loculus*.

The damaged upper edge preserves two diagonally incised lines which form the raking *sima* of its triangular pediment. Below in relief is the projecting *geison* of the cornice, supported by the one preserved caryatid standing on the rectangular capital of a pier. The caryatid is dressed in a *chiton*, fastened at the shoulders but without being formed into sleeves, which clings to the body. The right hand, bent at the elbow, holds a tapering attribute, while the raised left hand steadies a *kalathos*, or basket in which grain is measured, which supports the *geison*. The head of the caryatid is turned toward the principal figure, the large head and one shoulder of which are preserved in bold relief within a circular niche.

The head of the larger figure is shown in three-quarter view, turned to the left and downcast, and is reminiscent of theatrical masks in the treatment of the long locks of hair which fall to the shoulders and, like the full beard, are deeply drilled. Its large eyes, with their recessed pupils, stare out from beneath a wide, horizontally furrowed brow, and frame the wide nose above a partly open mouth with fleshy lips.

The iconography appears to indiscriminately combine disparate motifs suggesting that the attribute carried by the caryatid may be a torch, a symbol of death because its flame is being extinguished as its top is pushed into the ground. The *kalathos* resonates with funerary associations as well because of its allusions to wheat. The female figure may, therefore, be a reference to Demeter/Persephone whose role in the funerary art of Roman Alexandria is well attested. The identification of the principal figure is moot, but the downcast turn of the head of this mature, seemingly robust male reminds one of copies of the Farnese Hercules, whose securing of the Apples of the Hesperides ensured his immortality.

Breccia, 1926, 62, pl. XXX, 5; Pensabene, 1983, no. 3; Awad and Escoffey, 2008, no. 125.



8. (18499) PORTRAIT OF A YOUNG FEMALE

Marble

H. 0.28 m

Roman Period

The idealizing features of this egg-shaped head which tapers toward the chin are subtly rendered. The wide open eyes, their upper lids accentuated, rest in fairly deep sockets. The thin bridge of the nose ends in wide wings with prominent nostrils over a horizontal mouth featuring thin lips.

The coiffure is skillfully executed in several concentric circles of small, tight curls which follow the contour of the skull. A fringe of snail-shell curls falls across the forehead, with a single, long, cork-screw lock falling at each side of the back of the head behind the ear toward the shoulder.

More attention should be paid to this head because its coiffure is a perfectly rendered three dimensional example of a hair style frequently featured on painted Faiyum portraits of young women, as seen on an example in London (University College 19611) and particularly on a second in Cleveland (The Cleveland Museum of Art 71.137).



9. 18505 PORTRAIT OF A PTOLEMY

Light brown quartzite

H. 0.44 m

Ptolemaic Period

This damaged, colossal head depicts a pharaoh in a nemes headdress. Its salient physiognomic features are the almond-shaped eyes set into relatively deep sockets within a face modeled in broad planes. The loss of almost all of the other details of the face, such as the ears, nose, mouth and chin preclude a more detailed analysis.

The nemes headdress is fronted by a serpent, the tail of which is designed in a figure 8 and the head of which rests on a band. Such a configuration of the serpent's body is encountered throughout the course of the Late Period and is, consequently, of little value as a chronological index. Furthermore, the width of the damaged serpent's head appears to be wide enough to insure its identification as a cobra, the sacred uraeus. On balance, one is, therefore, inclined to date this head to the Ptolemaic period.

Breccia, 1926, 58-9, no. 8, pl. XXI, 2 (on the right); Awad and Escoffey, 2008, no. 141.



10. (18511) HEAD OF A PHARAOH

Granite

H. 0.25 x 0.20 m

Ptolemaic Period

It is unfortunate that this significant image of an Egyptian pharaoh has not received wider attention. It depicts an Egyptian pharaoh wearing the so-called Blue Crown or Crown of Action, emblazoned with a double uraeus. This form of the uraeus, or sacred cobra, is not an assured indicator for establishing chronology because it features on royal images throughout the Late Period. It is not, therefore, as some have suggested, specific to either an individual pharaoh or a particular dynasty.

The ears are disproportionately large in relationship to the face, but such disparity is generally regarded as symbolic, imbuing the image with enhanced aural capacities by which it might metaphorically listen better to entreaties addressed to it.

The importance of this head resides in its style which combines subtle hints of introspection within an idealizing schema. The face is modeled in broad planes and exhibits a naturalistic brow beneath which are set thinly rimmed, almond-shaped eyes. The thin bridge of the nose widens into the large wings of prominent nostrils, beneath which is a relatively wide mouth with pencil-thin lips designed as a concave crescent. The design of the head, therefore, represents one approach to ancient Egyptian images whereby an idealizing representation may be transformed into a non-idealizing depiction by the manipulation of certain features, in this case, the design of the mouth. This head recalls a second representing a corpulent pharaoh in a non-idealizing idiom wearing the same crown with the same double figure 8 uraeus, from East Canopus Bibliotheca Alexandrina Antiquities Museum 852 (= SCA 168). The style of both is a non-idealizing variation of the same theme, each perhaps representing Ptolemaic rulers rather than native Egyptian pharaohs.

Breccia, 1926, 59, no. 9; Awad and Escoffey, 2008, no. 147. Compare, Bibliotheca Alexandrina Antiquities Museum 852 (= SCA 168), in Goddio and Clauss, 2006, no. 4.



11. (18513) FRAGMENT OF A PILASTER

Marble

H. 0.40 x 0.30 m

Early Byzantine Period

This architectural fragment, which would have been surmounted by a capital, as seen, for example, in the more complete pilasters from Bawit (Musée du Louvre E 16963) and Saqqara, once adorned an early Christian church, as the presence of the circled Greek cross in the center of the top profiled molding indicates.

Its decorative scheme is that of a bi-laterally symmetrical Corinthian capital, framed at the top by a molding, and at each side by a vertical fascia. Its center is designed as an abstracted acanthus plant, with one half of the same plant to its left and right. Four volutes rise in confronted pairs from two stems, but the leaves and caulicoli are not articulated. There is a five-lobed element beneath the two middle volutes, which may have served either to replace the expected rosette or more probably be interpreted as a bunch of grapes, alluding to wine and the Christian communion.

The style of the relief combines an inherent plasticity, evident in the hollowed grooves which characterize the leaves, with a linearity, exhibited by the stems and volutes. The entire design is flat, and rather two-dimensional, creating a lace-like decorative effect across the surface of the worked block. In this respect, the style approximates that exhibited by a capital from Medinet Habu, the decoration of which appears to combine similar plastic with linear elements (The Egyptian Museum CG7356).

Strzygowski, 1904, 80-81, pl. IV; Breccia, 1926, 57, pl. XXIII, 1; Badawy, 1978, 198 and 200-201, fig. 3.163, 3.168 and 3.169; Awad and Escoffey, 2008, no. 149.



12. (18530) STATUE BASE DECORATED WITH A RECLINING FEMALE

Marble

H. 0.30 x 0.155 m

Ptolemaic Period

The preserved part of the feet on the top of this object suggests that it served as a statue base on which originally stood a figure, which was perhaps female to judge from the preserved feet. Breccia's opinion that the relief in the rectangle on the front indicates the condition of that statue's original base is intriguing inasmuch as such decorated statue bases are extremely rare, but are attested from both the Archaic and Hellenistic Periods, as two such bases in Athens reveal. The first, dated to the Archaic period was found in a Themistoclean Wall in Kerameikos (Athens, National Archaeological Museum 3476), the second, attributed to Praxiteles of the 4th century BCE was discovered at Mantinea in Arcadia (Athens, National Archaeological Museum 215-217).

If the original statue was removed to transform the base into a suitable cube of stone on which the figure in relief was subsequently sculpted, one would expect the feet to have been completely removed. Consequently, the suggestion that the original statue was female gains support from the presence of an assuredly female figure, sculpted in relief within the recessed rectangle on the front of the base proper. That figure reclines on her right side on a cushioned, high backed kline-like sofa. Her right arm is bent at the elbow and raised so that the hand supports her head. Her long hair is bound with a thin fillet, which may have supported an attribute, too imperfectly preserved to hazard identification.

It is futile to try to identify these two imperfectly preserved figures, although the suggestion that they are both goddesses is cogent. The style of the reclining female figure appears to resemble the style of those on the Archelaos Relief in London (British Museum 2191), which suggests it is to be dated to the Hellenistic Period.

Breccia, 1926, 64, no. 34, pl. XXXI, 7; Karusu, 1969, 33-34 and 171-172, pl. 16; Smith, 1991, p. 187, fig. 216; Awad and Escoffey, 2008, no. 166.



13. (18531) FUNERARY RELIEF OF A YOUTH DROWNED AT SEA

Limestone

H. 1.30 x W. 0.53 m

Roman Period

This L-shaped object is sculpted from a single block of limestone with the image of a semi-draped youth in high relief. He is depicted standing in the contrapposto position, with his head, the features of which are obliterated, turned to the left and slightly raised. His mantle, which is draped over his right shoulder and arm, passes around his back and is wrapped around his thighs where its edge is held in place by his left hand. His right hand holds a steering oar parallel to his body.

Breccia, on the basis of the steering oar, identified the object as the funerary monument of a sailor, although it may also have been of a youth who drowned at sea. Such identification appears preferable to regarding the stela as a votive offering to the Dioscouri, who could be represented singly, because the figure lacks the characteristic cap worn as their emblem. Although ostensibly indebted to Attic grave stelae, the design, style and execution of this limestone monument resonate with characteristics associated with the so-called Behnasa funerary reliefs with which it must be contemporary (Rijksmuseum van Oudheden F 1972/8.1).

Breccia, 1926, 64, no. 36, pl. XXIX, 7; Awad and Escoffey, 2008, no. 167. Compare, Rijksmuseum van Oudheden F 1972/8.1, in Schneider, 1982, 39-43, no. 35.



14. (18536) HEAD OF A MALE

Basalt

H. 0.25 m

Ptolemaic Period

This head represents a young man, whose expressive physiognomic features are rendered as a series of subtly merging planes faintly articulated with linear adjuncts as seen in the delicate naso-labial furrows. His wide open, almond-shaped eyes are heavily lidded; his nose features wide wings; and his horizontally aligned mouth exhibits thin lips, the upper designed as a Cupid's bow. Part of the surface of the face partially bears abrasions. The beard and mustache appear with the whiskers as thin wisps of hair. This same treatment of the beard and mustache is observed on a head in Munich (Glyptothek 30) and on the so-called Caesar Barracco (Museo Barracco 31).

The coiffure is arranged as a series of raised snail-shell motifs ringing the forehead, with similar but less plastically designed curls ornamenting the surface of the skull. The figure wears a diadem ornamented with abstracted, globular forms which are to be understood as stylized floral buds. The relatively large ears lie flat against the head, the back of which exhibits the damaged remains of a back pillar, seemingly with a rounded top, which reaches to the occipital bulge and overlaps the lower part of the diadem.

Although the broad planes of the skin of the face have a uniform final polishing, other areas do not, particularly where those planes intersect raised surfaces, such as at the eye lids, the ears, and particularly along the hair line across the forehead. The surface of curls as well as the diadem exhibit these same rough surfaces. The heads in Munich and Rome also exhibit this bi-chromatic effect of light and dark surfaces caused by the differences in polish applied to the same areas. This bi-chromatic effect appears to be a constant for works of art created in Egypt during the course of the 1st century BCE and would appear to continue into the 1st century CE.

Diadems, designed as abstracted, stylized floral elements which are anchored around the head at the occipital bulge, are not infrequent on Egyptian monuments created during the Hellenistic (Ptolemaic) Period. The diadem on a head in Amsterdam (Allard Pierson Museum 7871) is perhaps closest to that on this head in



Alexandria, and is reflected in a somewhat more stylized rendering of the same floral elements on a head in Stuttgart (Württembergisches Landesmuseum 1.12). Despite their ubiquity, there is academic consensus neither about the identification nor the significance of such floral attributes.

Breccia, 1905, 115-116, fig. 42; 1926, 60, no. 14, pl. XXV, 5 (Breccia's reference is incorrect, it should read plate XXVI, 5); Bothmer, et al., 1960, 172; Lembke, 1998, 111, note 13; Grimm, 2000; Verhoeven, 2005, no. 169; Awad and Escoffey, 2008, no. 162; Fittschen, 2011, 256, no. 4.3.

Right photo: 18536 (left) among other pieces of the Omar Toussoun Collection, during the process of photographing, in the lab of the Graeco-Roman Museum.



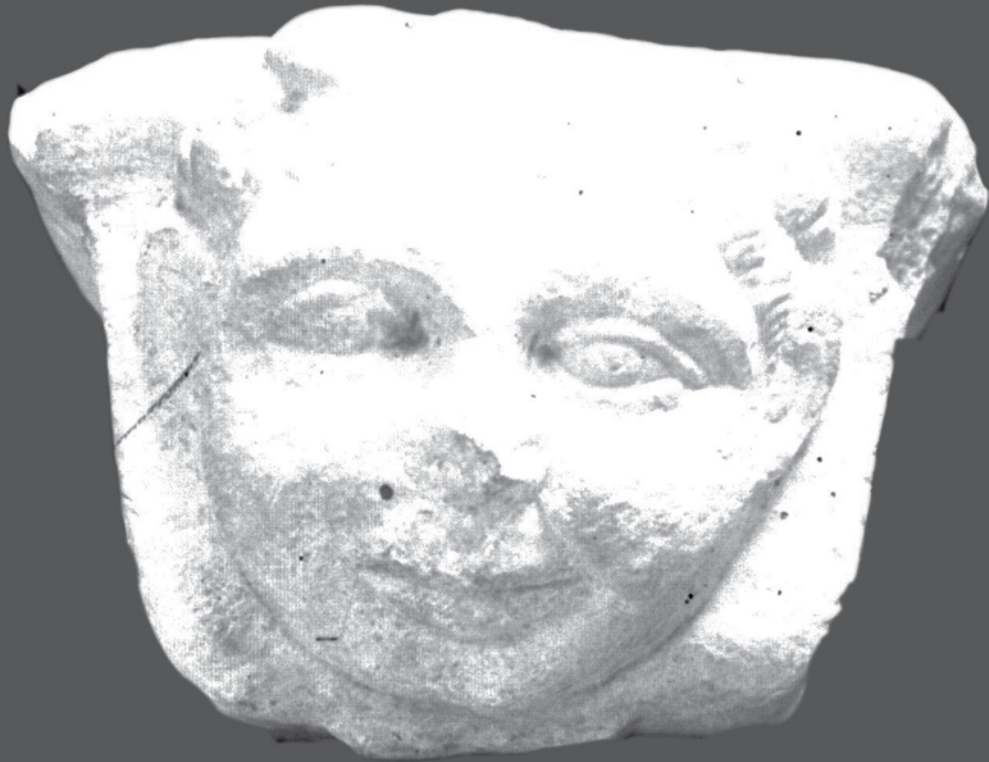
15. (18540) ARCHITECTURAL ADJUNCT FEATURING A HUMAN HEAD

Marble

H. 0.10 x W. 0.20 m

Roman Period

The front of this object features a human face with almond-shaped eyes, with plastically rendered pupils and upper lids more clearly defined than the lower. The bridge of the nose ends in relatively wide wings above a mouth, the thick lips of which are drawn up at their ends into a faint smile. The relatively large ears protrude slightly from the sides of the head. Two cylindrically-shaped, spiraled locks of hair are clearly visible over the left ear. These are too indistinct to assure a positive identification of the figure, although, according to some, the spiraled curls are perhaps evocative of serpents, suggesting that the figure is Medusa. This interpretation, although not assured, is tempting because the object does appear to have served as an architectural adjunct, for which Medusa would be an appropriate subject.



16. (18562) KEY

Bronze

L. 0.033 m

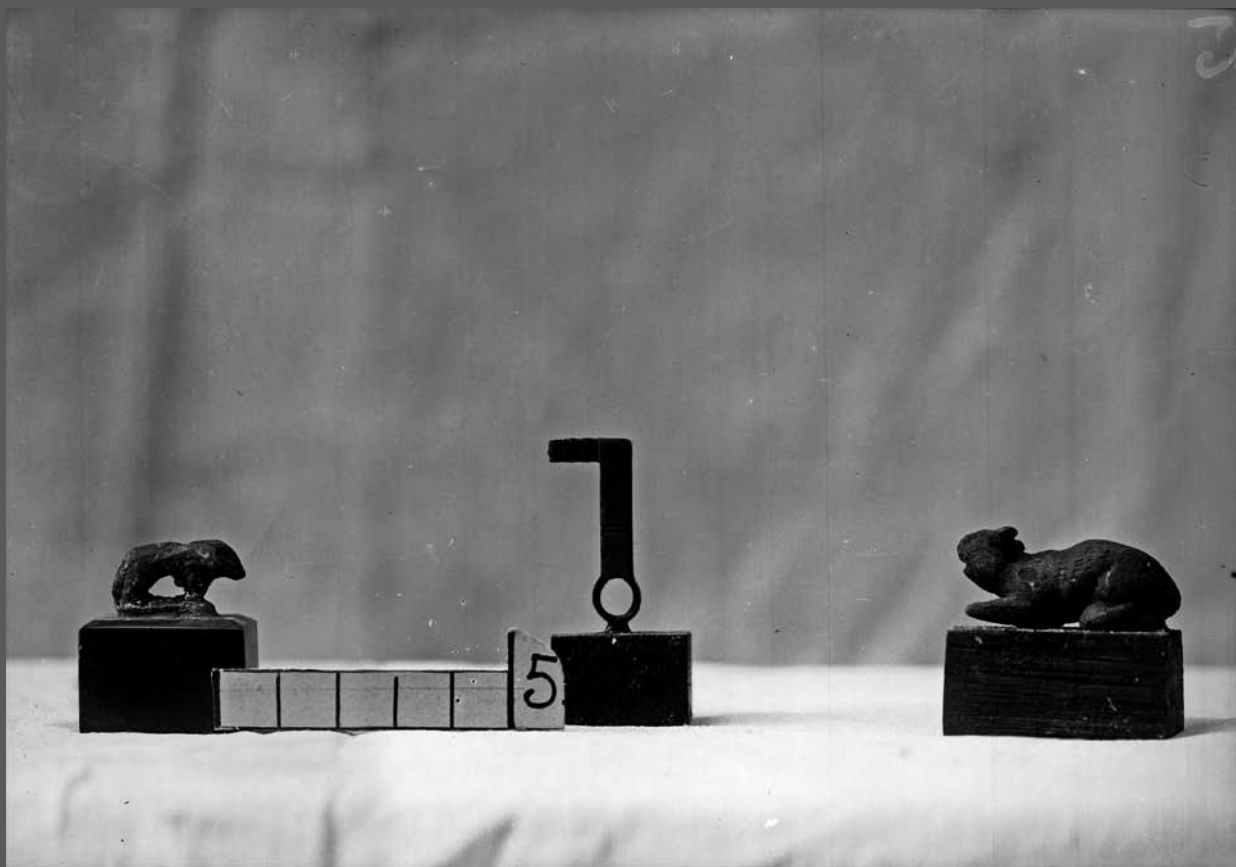
Byzantine Period

This L-shaped object with a suspension ring on the bottom of its longer side is perhaps to be identified as a key, the bit of which appears to have broken off the short side which exhibits jagged top and bottom surfaces.

Keys were used in Egypt as early as the late New Kingdom, as keys from the artisans' village at Deir el-Medineh attest. Their depiction becomes more frequent from the 2nd century CE, when keys are associated with Anubis, who employed them symbolically to unlock the doors that separate this world from the next. Moreover, a papyrus document from the Roman Period records an order for a key to be made, and its cost.

On the basis of one parallel cast in iron, one can tentatively suggest that this object, if correctly identified as a key, is from the Byzantine Period (The Egyptian Museum CG 9197).

Strzygowski, 1904, 311, pl. XXVI; Grenier, 1977; Anagnostou, 1981, 157-165; Bingen *et al.*, 1992, 168, no. 178; Awad and Escoffey, 2008, no. 198.



17. (18571) HEADLESS TORSO OF MALE FIGURE (EROS?)

Marble

H. 0.125 m

Roman Period

Missing its head, its arms from just above the elbows, and legs from just above the knees, the nude youth appears to have been designed moving towards the right with his hands raised in the air. The statuette as preserved seems to have been reused as building material, cut down to resemble a rectangular block of stone. There is another similar example of spolium in Alexandria (26036) and a somewhat similar third example in Dresden (ZV 2600/A42) the back of which exhibits two mortises to which wings were presumably affixed. All three appear to have been designed as free standing, compositions which may have served either a decorative or votive function.

Breccia, 1926, 66, no. 44, pl. XXXII, 7; Awad and Escoffey, 2008, no. 207. Compare, 26036, Adriani, 1961, no. 115, fig. 201; Dresden (ZV 2600/A42), in Laube, 2012, no. 143.



18. (18572) STATUE OF HARPOCRATES

Marble

H. 0.21 m

Roman Period

The figure represents a nude, corpulent infant in an asymmetrical squatting position in which the left leg is bent at the knee and raised vertically to the chest in order to support the left arm, the elbow of which rests on the knee, and the hand of which is open with the index finger placed on the lips. In the iconography of Pharaonic Egypt this gesture symbolizes childhood. In the Roman Period, this gesture, when encountered on images of Harpocrates, was regarded as a gesture of silence indicating that the child will not reveal cultic mysteries to the profane. The asymmetrical squatting pose was the typical way to depict children during the Classical Period. It is encountered in images of temple boys and continued to be used for depictions of children in Coptic funerary reliefs of the Roman Period (Aegyptische Staatssammlung 4860).

The child's horizontal right leg, also bent at the knee, is placed in front of the body, the ankle and sole of the foot resting near the figure's genitalia. The right hand, resting on the calf of the right leg, holds an indeterminate attribute suggested to represent a flower or fruit, recalling similar attributes held by children on the Benhasa reliefs. Such an attribute is imminently appropriate for Harpocrates because of the floral associations with his mother, Isis. The child's round, fleshy face features a side Lock of Youth over the left ear. Whether this lock was ritually cut off in a rite of passage in analogy with the rite of circumcision is highly speculative and does not appear to characterize the Isiac cults practiced during the Roman Period. The entire composition rests on an integral, thin plinth, the proper left side of which is missing.

The corpulent infant-like body, the gesture of the left index finger and the side lock are unmistakable indices that this figure is Harpocrates, the child god. The design of such marble statues may have been the source of inspiration for artisans working in both terracotta and bronze, although on a smaller scale, in which media one finds stylistically similar images. This suggestion warrants further research into such artistic interaction because the terracotta images appear to have been produced in the chora, rather than in a metropolitan workshop in



which such marble sculpture must have been created. Nevertheless, all of these figures attest to the continuing popularity of the child god. This particular marble statue may have been erected as a votive offering in a private property such as a villa.

Breccia, 1926, 63-4, no. 33; Gonzenbach, 1957; Adriani, 1961, Vol. II, 40, no. 153, pl. 51-104, fig. 73-229; Du Bourguet, 1967, 95-96, fig. 24; Ballet, 1995, 259-64; Karageorghios, 2000, 230-231; Compare with the so-called Mehamara collection in Savvopoulos and Bianchi, 2012, 148-159.

Right photo: The statue of Harpocrates (18572) among other pieces of the Omar Toussoun Collection, during the process of photographing, in the Graeco-Roman Museum.



19. (18573) HEAD WITH A PHRYGIAN CAP

Marble

H. 0.185 m

Roman Period

The head is preserved from about the level of the Adam's apple to the middle of the hat. The small, almond-shaped eyes with their articulated upper lids are set into fairly deep sockets. A small mouth, with horizontally aligned lips, is featured beneath a small bridged nose. The coiffure is parted in the center over the forehead into an anastole with a series of curly locks, framing the face and arranged as if radiating from the skull.

The Phrygian cap of the figure serves as an attribute of several mythological figures including Penthesileia, Mithras and Attis. The anastole appears to be gender specific which would exclude identifying the figure as female. According to the empathetic theory, the facial expression of this head is soft, languid and moribund suggesting that it is an image of Attis, the consort of Cybele, the Anatolian Magna Mater. However, such an argument might also be invoked to identify the figure as Mithras or even Ganymedes. In the final analysis, the identification remains moot because there is no compelling evidence in the head as preserved to assure a positive identification, particularly since the Phrygian cap is also worn by other complete images whose identification cannot be firmly established.

Breccia, 1926, 62-3, no. 26, pl. XXIX, 5; Awad and Escoffey, 2008, no. 209. Compare, Cairo, The Egyptian Museum CG 7260 and CG 7265, in Strzygowski, 1904, 10-11 and 13-14.



20. (18638) HARPOCRATES RIDING ON A HORSE

Terracotta

H. 0.15 m

Roman Period

Most of the Classical terracotta statuettes which entered the collection of Prince Toussoun have no ascertainable archeological context, a situation which also relates to the majority of similar terracottas in public collections worldwide. Such terracottas were cast, for the most part, in two-piece molds, which accounts for their pronounced frontality. After firing, they received a white wash and were then painted, but those additions are fugitive and rarely well-preserved. The clay used in these examples is somewhat coarse in texture and not finely levigated, suggesting that the workshops in which they were created were located in the chora rather than in a metropolitan atelier such as one might find in Alexandria.

Found in tombs, temples and towns, such terracotta statuettes may have been used as objects of devotion, perhaps as votive offerings. They do not appear to have had a purely decorative function. Their interpretation is difficult to adduce, but consensus suggests that they represent protection in all of its varied meanings.

One is struck by how the same subject is repeatedly reproduced, which accounts for why scholars group similar types in their catalogues. These subjects seem to have been extremely conservative in design which appears to have changed very little over time. Some suggest that their production was well underway during the early decades of the 2nd century CE and that it may have ceased in the 4th century CE.

This composition features a child god, his well-coiffed hair framed by an exceptionally wide floral crown surmounted by a miniature pschent, the Double Crown of Upper and Lower Egypt. He is mounted on a prancing horse with one foreleg raised in the air, its tail falling vertically to the ground suggested by the object's integral base. The design conforms to that of several others in which the child god holds a tambourine in one hand. In this example, the musical instrument appears to simply rest on the haunches of the child's mount.

Awad and Escoffey, 2008, no. 274. Compare, Musée du Louvre E 584 and AF 1272, in Dunand, nos. 165 and 168.



21. (18642) RECLINING FIGURE OF HARPOCRATES WITH URN

Terracotta

H. 0.16 m

Roman Period

Ostensibly cast in a two-piece mold with a concentration on frontality, this statuette was, like others, originally white washed and painted, but due to the fugitive nature of those two materials, added after the object was fired, there are now few traces left of their original presence.

The composition, of which there are numerous variations (Musée du Louvre AF 7495) incorporating an integral base, depicts a child god sitting in an asymmetrical pose with one bent leg, pulled up toward the chest, while the other, likewise bent, lies on the ground and is pulled back behind the raised leg. A large, round vessel serves as a support on which he rests one arm while the other is raised with its index finger resting on the mouth in the traditional Pharaonic gesture for representing children. The child wears a long tunic. His head is encircled by a wide floral crown, resembling a wreath, which is held together in its center by a wide ribbon, centered over the middle of his forehead, while a side Lock of Youth falls behind one ear. A miniature pschent, or Pharaonic Double Crown, flanked on either side by a single lotus bud, completes his costume.

The polyvalent characteristic and penchant for syncretism of ancient religions during the Roman Period render the exact interpretation of such figures moot. Such child gods, traditionally identified as Harpocrates, the son of Isis and Osiris, often incorporated aspects of the cults of Triptolemos and Eros into their character, while the pschent alludes to Pharaonic, royal power, but like other attributes indebted to Pharaonic Egyptian norms, it has been reduced in size and deformed, in keeping with the artistic tenets by which these figures were designed. In the Roman period the index finger held to the lips was regarded as a gesture of secrecy, while the lotus buds alluded to resurrection (compare, no. 40, 18759).

The vessel is perhaps key to the meaning of this statuette. Its presence is suggested to have appealed to a particular clientele, who, as devotees of Isiac cults would regard the pot as containing *athéra*, a kind of Egyptian nourishment for infants. The vessel might simultaneously allude to the fertile waters of the Nile. In both cases, such figures connote powers of protection and nurturing of newborn babies and infants.

Dunand, 1990, 63- 70, no. 108; Malaise, 1991, 219-232; 2000, 401-431; Awad and Escoffey, 2008, no. 278.



22. (18692) HEAD OF APHRODITE ANADYOMENE

Limestone

H. 0.02 m

Roman Period

This miniature head, preserved from the neck to the top of the hair, is turned to the proper right on its vertical axis. The physiognomic features of the face are designed in a bland, idealizing idiom in which all of the features from the eyes to the mouth are proportionally small and delicate. The most salient feature of the head is its coiffure, parted in the center and gathered in two enormous tresses, one on each side of the head. The coiffure allows the identification of this image as Aphrodite Anadyomene. She is usually represented rising from the sea foam, wringing her wet hair, in a pose which can be seen in any number of copies. Each of those copies is indebted to the iconic representation of Aphrodite Anadyomene in a lost painting by Apelles. Pliny the Elder (*NH* 35, 79) claims that the model for Aphrodite Anadyomene was Campaspe, a mistress of Alexander the Great, whereas Athenaeos (*Dein* XIII) asserts that the model was the famous courtesan Phryne, who during the festivals of Eleusinia and Poseidonia often swam naked in the sea. Whoever the model may have been, the fame of the Aphrodite Anadyomene by Apelles rivaled that of the Aphrodite of Cnidus, sculpted by his contemporary Praxiteles.

The popularity of this type of sculpture in Alexandria, where there were numerous very close parallels, is well attested. Representations of Aphrodite were extremely popular in Roman Egypt, where they were often included as part of a bride's trousseau.

Awad and Escoffey, 2008, no. 328. Compare, Laube, 2012, nos. 67-79.



23. (18693) STATUE OF OSIRIS HYDREIOS

Limestone

H. 0.13 m

Roman Period

This object is a vase resting on a wreath, its pseudo-lid in the form of a head wearing a nemes headdress to which appears to have been affixed an unknown attribute. The base of the vase is decorated with a pair of deities facing each other, the deployed wings of which frame a winged scarab emerging from what appears to be a stylized horizon. A pectoral adorns the 'chest' of the vase.

The object undoubtedly belongs to the most enigmatic category of cultic objects ever created as Romano-Egyptian religious expressions. Their design is based upon traditional ancient Egyptian Canopic jars into which several of the soft internal organs of the deceased were placed. However, every known example of Osiris Hydreios was created during the Roman Period, not earlier, when the practice of manufacturing Canopic jars for funereal purposes had long since ceased.

Canopic jars can be divided into two broad types, one wearing an atef crown, attested on numismatic images from the reigns of Domitian to Antoninus Pius, and the other wearing plumes, attested from the reigns of Galba to Gallienus. The ornamentation of each type was never repeated because no two examples ever exhibit the same decoration.

It had long been assumed that one type was to be associated with the goddess Isis and the other with her brother-husband Osiris, but several scholars have rejected this because both types may or may not be bearded. Whether such an attribute was truly gender specific is now being questioned inasmuch as scholars are now recognizing an androgynous ambiguity in Romano-Egyptian representations of Isis. The consensus omnium at the present time suggests that these vessels, which were never intended to serve as lidded containers since they were never hollow, are associated with water as a source of life after death. Within this context such vessels provided the faithful with a means to conquer death. They might also serve as cult vases dedicated to Osiris to be carried in processions with veiled hands, or as one of the forms in which the deity could be worshipped.

Breccia, 1926, 63, no. 32, pl. XXIX, 8; Awad and Escoffey, 2008, no. 329; Savvopoulos and Bianchi, 2012, 166-8, nos. 48D-48E.



24. (18694) PORTRAIT OF A PTOLEMAIC QUEEN (?)

Marble

H. 0.055 m

Ptolemaic Period

The damaged physiognomic features of this small head include a relatively small mouth with horizontally aligned lips approximately the same width as the wings of the nose above it, and relatively small eyes set in deep sockets. Its gender is female to judge from the coiffure which has suffered less damage than the physiognomic features of the face. That coiffure is parted in the center so that the hairline forms a triangular forehead. The hair is then combed back along the sides of the head in parallel, horizontal rows of curls, which envelop the ears. This type of coiffure was common during the Hellenistic Period and continued well into the Roman Period. It is, therefore, of little value as an independent chronological indicator. However, when the features are taken into consideration with the coiffure, one can suggest that this head may be a portrait of a Ptolemaic queen. The damaged coiffure and facial features recall those of two other portrait heads in Alexandria, which are suggested to represent Berenike II (22199 and 18703). Consequently, this head should be assigned to the same period.



25. (18695) HEAD OF A QUEEN OR GODDESS (?)

Marble

H. 0.052 m

Ptolemaic Period

This image is preserved from about the level of the Adam's apple to the top of the head, with the wings of its nose and part of the chin missing and its left cheek abraded. The physiognomic features include almond-shaped eyes set in relatively deep sockets, and a small mouth with horizontally aligned lips, the same width as the nose. The most unusual feature of the head is its coiffure, which is parted in the center and styled in such a way that it appears to rest on the skull cap-like, its undulating, tightly wrapped curls arranged rhythmically. As such, the coiffure appears to have no ready parallel in any Hellenistic coiffure attested from the Ptolemaic Period. The suggestion that the artist, who was trained in a Greek atelier to judge from the style and physiognomy of the face, was attempting to Egyptianize a Greek coiffure may be worthy of consideration, but upon closer examination the treatment of the coiffure appears to be a tighter, more compact version of the so-called melon coiffure, as comparison with hair styles on some contemporary female terracotta statuettes shows. This kind of coiffure was intended to imbue the figure with overtones of fecundity and sensuality, associated with the seeds of the fruit upon which this particular fashion was based.

Awad and Escoffey, 2008, no. 331. Compare Breccia, 1930, pl. XII, 6, 8, and 9 and pl. XIII, fig. 5.



26. (18697) A FEMALE HEAD

Limestone

H. 0.060 m

Hellenistic Period

This small cordiform head has a thin, rather disproportionately long neck. Its physiognomy is characterized by pronounced cheekbones, summarily rendered eyes set into fairly deep sockets, a triangularly shaped nose, and a smiling mouth with drilled corners. The hair is coiffed in a series of neat parallel curls which cover the ears. It is covered with an elaborate headdress, the layered appearance of which suggests it was wrapped, turban-like, around the head.

Although there are no readily identifiable parallels for the headdress, its complex design is compatible with the various fashions exhibited by Alexandrian terracotta figurines.

Awad and Escoffey, 2008, no. 333. Compare, Tezgör, 2007, pl. 6e, 20d, 22a-b, passim.



27. (18698) STATUETTE HEAD OF A YOUNG MALE

Marble

H. 0.06 m

Roman Period

This small head appears to represent a child, according to its puerile physiognomic features which include wide open, plastically rendered eyes, a rather large nose, and a horizontal mouth set into the corpulent face creating an engaging, youthful smirk, and hair raised on the left which finds its parallel in a similarly small head (Dresden ZV 2600/A 51).

Its small size suggests that it represents Eros or Cupid, whose image may have accompanied that of an Aphrodite/Venus created during the Roman Period.

Breccia, 1926, 63, no. 32, pl. XXIX, 8; Awad and Escoffey, 2008, no. 334. Compare, Dresden ZV 2600/A 51, in Laube, 2012, 269, 142.



28. (18699) HEAD OF A PTOLEMAIC QUEEN OR APHRODITE

Marble

H. 0.245 m

Ptolemaic Period

Although damaged, the sensuous quality of this female head is convincingly rendered by the corpulence achieved by the subtle merging of plastically modeled planes. Her wide open eyes are placed in relatively deep sockets, framing a nose with broad nostrils. Her mouth is small with horizontal lips, the fleshier upper lip designed as a Cupid's bow. One can suggest that the hair was probably parted in the center and combed back along the sides of the head in delicately sculpted parallel, horizontal rows, which reveal only the ear lobes.

Whether the figure is to be identified as Aphrodite or a Hellenistic queen is moot. Both identifications are possible. The coiffure in association with the relatively small mouth are characteristics suggesting a date within the first half of the Hellenistic Period. It may be associated with images identified as Berenike II such as 3908 from Alexandria.

Breccia, 1926, no. 19, pl. XXVIII, 4; Awad and Escoffey, 2008, no. 335. Compare, Kyrieleis, 1975, nos. K2 and K3; also 3908, in Adriani, 1946, 34; Kyrieleis, 1975, no. L5; Queyrel in *La Gloire*, 1998, no. 53; Ashton and Seif el-Din in Walker and Higgs, 2001, no. 54; Savvopoulos and Bianchi 2012, no. 22



29. (18700) STATUE OF MENELAUS OR ACHILLES (?)

Marble

H. 0.19 m

Roman Period (Copy of a Ptolemaic original)

This male torso, preserved from the base of the neck to just above the navel, is finely modeled with particular attention paid to the tripartition of the chest and the neck muscles. The figure's accessories include a broad belt, worn diagonally across the chest so that the scabbard holding the sword, the pommel of which is clearly preserved, rests on the left hip. A chlamys is draped over the left shoulder and acts as an artistic foil against which the muscular forms of the body are presented to great visual advantage.

The presence of the sword precludes identifying this figure as a ruler because heroic nude images of such individuals, often so draped, are generally represented without any weapon whatsoever. The identification of the figure as a warrior can likewise be excluded because the sword is sheathed. On balance, the figure should be identified as a mythological hero.

Two such identifications spring to mind, both featuring a heroic, often semi-draped nude with a sheathed sword. The first is the figure of Menelaus in the Pasquino group where he supports the fallen Patroclus. This group, of which there are at least nine copies, is so named after the replica standing in front of Rome's Palazzo Braschi, to which lampoons, or pasquilli, were attached in the 16th century. The thick sternocleidomastoid muscle on the proper left side of the neck suggests a turn of the head in keeping with the attitude of the head of Menelaus in the copies, which also depict him as a semi-nude. Alternatively, the figure may represent Achilles who formed part of a second, compositionally similar group in which he is shown supporting the fallen Penthesilea, although, admittedly, he is not always semi-draped in copies of that famous group.

While not an accurate copy of either Menelaus or Achilles, this torso resonates with characteristics shared by both, and must therefore represent one of these two heroes. Roman ateliers worked for clients commissioning copies of Greek masterpieces and often modified the originals in such a way that the resulting creations exhibited departures from the model.

Breccia, 1926, 65-6, pl. XXXIII, no. 5; Bieber, 1961, 78-80, fig. 272-3 and 278-280; Awad and Escoffey, 2008, no. 336.



30. (18701) BUST OF SARAPIS

Alabaster

H. 0.15 m

Roman Period

This small, somewhat effaced bust depicts the god Sarapis as an avuncular Olympian with a thick mustache, full beard and abundant long, curly hair with a fringe covering his forehead. His identification is assured by the presence of the kalathos, or grain measure, on his head, but that attribute, summarily rendered and lacking ornamentation, uncharacteristically exhibits a wide brim. He is wearing a chiton and mantle, in keeping with the fashion of the times.

This image is one of several which were extremely popular in the Roman Period and which doubtless served in private shrines dedicated to this deity.



31. (18703) PORTRAIT OF A PTOLEMAIC QUEEN

Marble

H. 0.22 m

Ptolemaic Period

This head seemingly shares stylistic characteristics with the head identified as either a Hellenistic queen or Aphrodite (18699), but there are significant differences. The eyes are set in somewhat deeper sockets imbuing this head with Scopasian overtones which are also evident in the prominence given to the play of light and shade across the modeled planes of the face. The hair is less carefully executed with the individual strands not as articulated. The wider mouth, with somewhat fuller lips, has drilled corners. These characteristics seem to resonate with those encountered in two heads from Alexandria in the same museum (3369 and 3238) and suggest that this head represents a Ptolemaic queen from the second half of the dynasty.

Breccia, 1926, no. 18, pl. XXVIII, 8; Kyrieleis, 1975, nos. L7 and L9; Awad and Escoffey, 2008, no. 339; Laube, 2012, no. 97.



32. (18704) HEAD OF A MATURE GOD, POSEIDON OR ZEUS

Alabaster

H. 0.18 m

Roman Period

Preserved from about the level of the Adam's apple to the top of the head, this carefully executed image depicts an avuncular member of the Classical pantheon with a thick mustache, a full beard, and head full of luxuriant, long curly hair which is secured with a fillet. The round eyes are set in narrow sockets. The nose is relatively small as is the mouth, with thick horizontally aligned lips. The mouth is approximately the same width as the nose. There are no preserved attributes which suggest the definite identification of the god. Although identified as an image of Sarapis, the fillet is not one of his traditional attributes and the manner in which the hair and beard are styled do not correspond to those encountered on any image unequivocally identified as that god. The deity represented is consequently to be identified as either Poseidon or Zeus, and appears to be a Roman copy of an earlier Hellenistic work.



33. (18706) FRAGMENTARY VOTIVE RELIEF WITH A SERPENT

White marble
H. 0.21 cm
Roman Period

The fragment represents the greater part of the left portion of a votive relief. The single image is that of a serpent, perhaps originally bearded on the basis of parallels, and the head of which is adorned with a miniature pschent, or Double Crown. The body consists of a series of intertwined coils. On the basis of parallels one can deduce that the missing right half of this relief bore a corresponding image of a second serpent.

There is a tendency to identify the preserved serpent as Agathos Daimon, the good spirit, who was regarded as the protective sacred snake of Alexandria and who, according to later legends, led Alexander to the Siwa Oasis. Over time, he was conflated with Sarapis, and during the Roman Period was often depicted in serpent form and paired with Isis as a cobra, suggested to be the missing half of this votive relief. The serpent is shown wearing the Double Crown as a symbol of his universal power.

Breccia, 1926, 66-67, no. 55 and pl. XXXIV, 8; Awad and Escoffey, 2008, 342. Compare, Fondation Gandur pour l'Art/Genève ARCH-EG-245: Bianchi, *Alexandrie la divine*, in press.



34. (18727A) FRAGMENT OF A STATUE OF HERACLES

White marble
 H. 0.10 m
 Roman Period

This small fragment has been identified as an image of Heracles on the basis of the clearly visible lion skin, which appears to have been draped over his left arm. The lion skin became the hero's principal attribute after he defeated the Nemean lion in the first of his tasks. According to the legend, the skin of the Nemean lion could not be penetrated by any weapon, so the beast was strangled to death. Heracles wore the skin as his emblem, but it may also have served as symbolic armor for the hero.

There is not enough of the composition preserved to determine the original appearance of the statue, although several scholars, in examining the images of Heracles preserved in the collections of this museum, conclude that many are indebted to an original attributed to Lysippos. Others suggest that by the 2nd century BCE the images of that hero were both novel and eclectic, but inspired by Scopasian models. The popularity of this Greek hero in Egypt may be ascribed to the assimilation of his characteristics by deities of the Pharaonic pantheon.

Breccia, 1926, 63, no. 31a, pl. XXXII, fig. 3; Uhlenbrock, 1986; Nauerth, 1989; el Atta, 1992, 27-39; For the relation of Heracles with Lysippian models, Cassimatis, 2002, 541-564; For the relation of Heracles with Scopasian models, Clerc, 1994, 97-138; Abd el-Fattah and Queyrel, 2002, 323.



35. (18729) FRAGMENTARY HEAD OF A PHARAOH

Limestone

H. 0.14 m

Modern imitation

This fragment represents a human face with a disproportionately large nose and eyes, of which the irises are plastically designed as raised discs with pupils as raised dots. The head, to which this face belonged, appears to have been wearing a nemes headdress to judge from the wide band that covers most of the forehead and extends down to just above the plastically rendered eyebrows. That headdress was ornamented with a uraeus, or sacred cobra, the tail of which is arranged high up on the head in a figure-8.

There are no ready parallels for the style of this fragment, the seemingly maladroit execution of which suggests it is a modern imitation.



36. (18736) RHYTON OR DRINKING CUP IN THE FORM OF A DOLPHIN

Limestone

H. 0.15 m

Ptolemaic Period

This remarkable fragment finds its closest parallels in other rhyta created in Hellenistic Alexandria in faience. The parallel with those smaller creations is even more remarkable when one examines the ornamentation preserved on the horn of this example. These take the form of dotted rosettes, which were part of the ornamental repertoire associated with Alexandrian faience vessels of all types.

Large, stone ornamental rhyta are not unknown within the repertoire of Hellenistic sculpture, but are rare. A noteworthy, complete parallel associated with Neo-Attic workshops is found in the collections of the Museo Capitolino, Rome. The impetus for such monumental rhyta, however, is almost certainly the Ptolemaic court in Egypt, as reflected in the descriptions of such over-sized vessels used in the Pompe of Ptolemy II Philadelphus.

The imaginative shape of this ornamental drinking horn which incorporates a dolphin, a popular motif in Hellenistic Alexandrian art, and Alexandrian dotted rosettes, almost certainly assures its dating to the Ptolemaic Period. As such, this fascinating object provides yet another window into just how imaginative and innovative Alexandrian art of the Hellenistic Period really was. These rhyta ought to be considered in association with similar objects, identified as military horns, most of which were crafted in terracotta and are likewise dated to the Hellenistic Period.

Nenna and Seif el-Din, 2000, 110, figs. 5a-5c and 245-248; Awad and Escoffey, 2008, no. 372; Bailey, 2008, 89. Compare, Rhyton in the Capitoline Museum, Rome, in Bieber, 1961, 182-183, fig. 792; Rhyta used in the Pompe of Ptolemy II Philadelphus, in Rice, 1983, 63 and 202-20.



37. (18753) FRAGMENT OF A CANTEEN WITH RELIEF DECORATION

Pottery terracotta

H. 0.11 m

Roman Period

This sherd appears to have come from the bottom section of a so-called canteen, which would have exhibited a round body. The figural scene is framed by a chevron pattern and a dotted zone within which the figures, facing pairs of various kinds of animals, for the most part float without reference to a ground line. Here and there are scattered floral forms suggesting a landscape, whereas the top exhibits a two-tiered horizontal base supporting a vertical, janiform column which can be restored as being part of an arched arcade within which were probably busts.

The round shape of the canteen's body is dependent upon models first developed during the Egyptian New Kingdom and which continued to be in vogue until the Byzantine Period, as the shape of the so-called ampullae of Saint Menas so amply demonstrate. There are several parallels for such relief decorated canteens the preserved examples of which have been associated with Christian subjects suggested to date to the 4th century.

Awad and Escoffey, 2008, no. 388. Compare, Cairo, The Egyptian Museum JE 89081 and JE 54502, in Grimm and Johannes, 1975, nos. 76-77.



38. (18755) LAMP

Terracotta

H. 0.12 m

Roman Period

Cast in a two-piece mold with an emphasis on frontality, and originally white washed and painted, this lamp was designed with two spouts for wicks: one on each side of the integral base. The lamp depicts the façade of a building, identified as a palestra, perhaps associated with a gymnasium. The stoa-like structure exhibits six Corinthian columns. Two of its intercolumniations are adorned with small, round shields, and a third displays a suspended sack, suggested to be a punch bag used in training for the *pancratium*, an ancient type of boxing. The foreground is occupied by four figures. The largest, to the right, may be identified as a *paedotribe*, or school master, depicted with receding hair and a beard, and wielding a switch in his raised hand with which he beats a disobedient student. Two more classmates appear to the left. It is uncertain whether this subject matter is a genre scene or a satire. Such architectural settings are frequently encountered on terracotta lamps of the Roman Period.

The central intercolumniation is adorned with a profiled herm of Hermes. This lends support to the suggestion that the herm of Hermes in the collections of Prince Toussoun (no. 3, 18378) may well have decorated a similar building in such an institution.



39. (18758) GROTESQUE HEAD

Terracotta

H. 0.04 m

Roman Period

This small head represents an aged figure with caricatured physiognomic features. The face is characterized by ungainly wrinkles and an asymmetrical mouth imbuing the figure with an unpleasant countenance. It is framed by long hair on which has been placed a thick, undecorated floral wreath. It is difficult to determine the gender of the figure because both male and female figures can be represented in this manner, and wearing similar floral wreaths.

The meaning of such figures is a matter of much scholarly debate. In the Greco-Roman world, deities could favor the disabled and deformed by endowing them with special skills or powers. As a result, the deformed and disabled were often thought of as possessing special abilities, one of which was sexual potency, to judge from the numerous vignettes from the Hellenistic and Roman Periods in which dwarves are habitually engaged in sexual activities. It is within this context that such figures are to be broadly understood, because the ancient concept of sexuality symbolically encompassed a number of themes from the carnal to material prosperity.

Himmelmann, 1983; Awad and Escoffey, 2008, no. 394; Garland, 2010. Compare, Cornelia and von Grumbkow, 1991, 1989.1238 (66, fig. 55), identified as Bes and Beset, and 1989.1266 (84, fig. 99), identified as an eroticon with a couple in an amorous embrace.



40. (18759) STATUETTE GROUP WITH TWO INFANT GODS AND AN ELEPHANT

Terracotta

H. 0.135 m

Roman Period

Ostensibly cast in a double mold with an emphasis on frontality and preserved traces of polychromy, this complex group includes an elephant which appears to be trampling underfoot the floral motifs depicted on the integral plinth. The elephant is tame, to judge from the large caparison which covers its back and trails along the ground. Its headless mount, appears to be a child god, with one hand touching the animal's neck, the other holding a circular object, perhaps to be identified as a shield. A second child god sits on the ground directly in front of the elephant's tusk and trunk, but he is not menaced. On the contrary, he seems to be offering the elephant some of the contents of the pot in front of him. His hair is adorned with ribbons and ornamented with two lotus buds.

The polyvalent characteristic of ancient religions during the Roman Period with their penchant for syncretism renders the exact interpretation of such group compositions moot. Moreover, the elephant is one of many animals associated with the child god in terracotta statuettes created during the Roman Period, as are both the lotus bud and pot (compare, no. 21, 18642). Nevertheless, the richly covered elephant, accompanied by two child gods, one of whom the hair is adorned with lotus buds, and offers it nourishment, may well symbolize abundance and prosperity.

Breccia, 1930, 74-5, no. 483, pl. XLII, fig. 3; Malaise, 1991, 219-232; Empereur, 1995, 21, fig. 21; Awad and Escoffey, 2008, no. 395.



41. (18789) AN OIL LAMP WITH A BUST OF SARAPIS

Terracotta

H. 0.095 m.

Debatable date

This oil lamp with a round nozzle is missing its handle. Its outer frame features two floral ornamental bands, one stippled, the other in the form of two ribbons in a twisted pattern, perhaps recalling the framing element of an oil lamp found in Rome (Cologne 2742). The inner frame consists of a pair of squares, the outer arranged in a diamond shape, the inner as a square within which is a bust of Sarapis, identifiable by the kalathos, or grain measure, on his head. The bottom of the lamp is inscribed in Greek with two incomprehensible words: XPHC/MOX

The otherwise careful design and execution of the lamp is at variance with the rather crude filling hole to the right of the head of Sarapis. This disparity taken into consideration with the enigmatic Greek inscription cautions one against blindly accepting the authenticity of this object. If ancient, it would represent a luxurious product, consistent with the imperatives of the Roman cult of Sarapis which demanded spectacularly designed lamps for its rituals.

Awad and Escoffey, 2008, no. 425. For Cologne Wo. 2742, in Ristow, 1969, no. 15. For Sarapis ritual lamps, compare, Maxfield, 1995, 21.



42. (19889) HEAD OF A DIVINITY WEARING THE PHRYGIAN CAP

Basalt

H. 0.16 m

Roman Period

This aesthetically accomplished head represents an athletic, clean-shaven adult male with a full head of thick, luxuriant hair coiffed into spiraling curls on top. His only attribute is a Phrygian cap, identifiable by its tapering conical shape, the top of which exhibits two folds. The physiognomic features of this head are more expressive than the features of no. 19 (18573) and are accentuated by the turn of the head to one side. Because the Phrygian cap is its only attribute, as was the case with 18573, it is difficult to suggest a positive identification. In addition to Attis or Mithras, the head might equally represent Paris, Orpheus or even Ganymede.

The expressive quality of the face and the use of basalt characterize one aspect of the sculptural production of the Roman Period, when colored stone in general was widely exploited for its decorative, polychromatic effects. The presence of this head in the collections of Prince Omar Toussoun raises additional questions. Does it represent an import from abroad, or was Egypt in general, and Alexandria in particular, a center for the creation of works in basalt, which seem to have been highly prized by Roman collectors and connoisseurs?

Belli Pasqua, 1995, 106-7, no. 65; Awad and Escoffey, 2008, no. 459. Compare, Mielsch, 1985; Ambrogi, 1995.



43. (25774) FRAGMENT OF THE NAOS OF THE DECADES

Granite

H. 1.30 x W. 0.87 x D. 0.78 m

Dynasty XXX, Reign of Nectanebo I (380–362 BCE)

This small chapel represents an architectural puzzle, the pieces of which were recovered over the course of two centuries. The first piece, which entered the collections of the Musée du Louvre in Paris in 1817, was actually discovered in Abukir Bay in 1777. About a century and a half later, Prince Omar Toussoun discovered its base and rear wall during his underwater explorations of Abukir. In 1999, Franck Goddio, director of the Institut européen d'archéologie sous-marine, brought to light four more fragments of this remarkable monument, recovered from the waters of Abukir Bay not very far away from the spot where the prince found his fragments. Franck Goddio was then able to obtain casts of all of these fragments which enabled him to reconstruct the chapel as part of the special traveling exhibition, *Egypt's Sunken Treasures*.

The chapel is called the Naos of the Decades because its figural decoration and hieroglyphic texts deal with the Egyptian calendar which is divided into 36 ten-day periods, each called a decade. These are defined by the appearance and disappearance of certain stars termed decans which were visible in the night sky over Egypt. The texts describe the influence that each star was believed to possess over nature, animals and humans, both communally and individually. More specifically, the Naos of the Decades is dedicated to the god Shu. It is a unique monument insofar as it represents a collection of original texts associated with the figural decoration of its outside walls. The figural decoration is contained within frames, each representing one of the decades of the Egyptian year. Each of these frames in turn exhibits five vignettes, inscribed with a short 'astrological' comment, which is different for each decade. They summon a 'great god' to destroy enemy populations. Taken together, these texts form one of the Books of Shu, who entrusted Sekhmet to create a list of those enemies which she and her troop would then eliminate.

Although the exact place of the Naos of the Decades within the corpus of ancient Egyptian astrology is a matter of academic debate, its contents concern entire populations while its vignettes and their accompanying inscriptions deal with individual destiny. These seem to link divine judgment and thus the future of one's ka (living



spirit) to the position of the stars in the sky. Consequently, the Naos of the Decades either reflects or precedes astrological systems that foretell the future by means of the changing position of the planets, the sun and the decans on an hourly basis.

Habachi and Habachi, 1952, 251-263; Goddio and Clauss, 2006, 48-53, 31 and 34; Awad and Escoffey, 2008, no. 465; Bomhard, 2008.

Right photo: The fragments of the Naos together as exhibited in F. Goddio's exhibition Egypt' s Sunken Treasures.



44. INSCRIPTIONS

The collection of Prince Omar Toussoun contains several inscriptions which were recovered at Canopus. Because these have not received the attention devoted to other Classical texts from Alexandria, we are presenting them here as a group for ready reference, arranged according to their inventory numbers in accordance with the order used elsewhere in this volume for the architectural fragments.

44A. (18400) INSCRIBED BASE

Marble

H. 0.79 x W. 0.43 m

Roman Period

ΜΑΡΚΟΣ ΑΥΡΗΛΙΟΣ
 ΑΘΗΝΟΔΩΡΟΣ ΜΕ
 ΤΑΤΩΝ ΙΔΙΩΝ
 ΑΝΕΘΗΚΕΝ
 ΕΠΑΓΑΘΩ

[Dedication by] Marcus Aurelius Athinodorus together with his relatives for (their own) good

Breccia, 1906, 146; 1914, 79; 1926, 55, no. 14, pl. XIX, 7; Awad and Escoffey, 2008, no. 36.



After Breccia, 1926

44B. (18401) A DEDICATORY INSCRIPTION TO SARAPIS, PTOLEMY III AND BERENIKE II

Nummulitic limestone

H. 0.21 x W. 0.34 m

Hellenistic Period

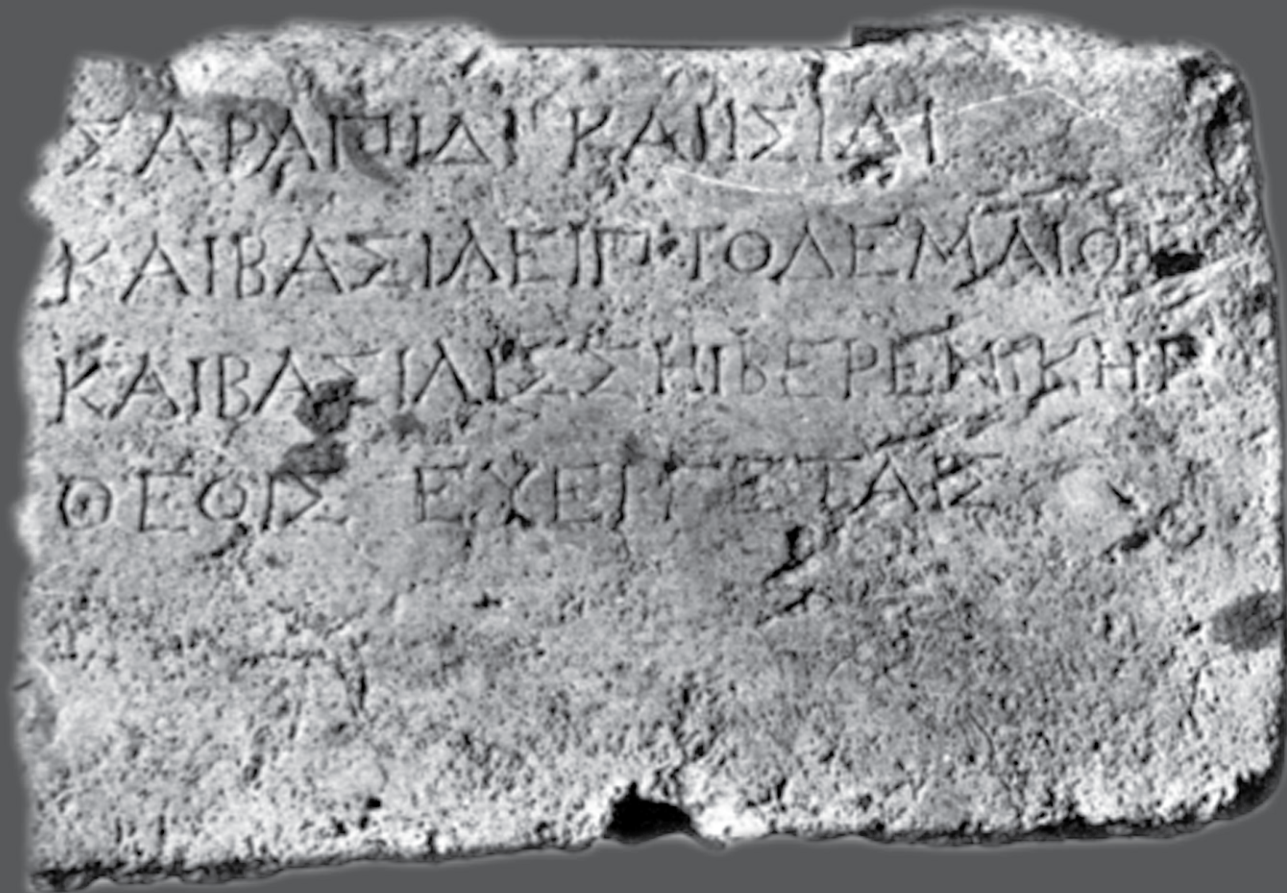
ΣΑΡΑΠΙΔΙ ΚΑΙ ΙΣΙΔΙ
ΚΑΙ ΒΑΣΙΛΕΙ ΠΤΟΛΕΜΑΙΩΙ
ΚΑΙ ΒΑΣΙΛΙΣΣΗ ΒΕΡΕΝΙΚΗΙ
ΘΕΟΙΣ ΕΥΕΡΕΓΕΤΑΙΣ

To Sarapis and Isis as well as to King Ptolemy and Queen Berenike, the Theoi Evergetai

The inscription can be dated to the reign of Ptolemy III Evergetes I, and by means of the parallel paired names, suggests an association of Ptolemy III with Sarapis and of Berenike II with Isis. Although the topography of Canopus is imperfectly understood, the association of the monarchs with those two deities suggests a geographical proximity of their respective cult centers in that place. One assumes, therefore, that this plaque was dedicated in the vicinity of a temple of Sarapis and that that temple was close to a temple dedicated to the Theoi Evergetai, if one's understanding of the Greek text of line 9 of the Canopus Decree is correct:

ΕΝ ΤΩ ΚΑΝΩΠΩ ΙΕΡΩ ΤΩΝ ΕΥΕΡΓΕΤΩΝ ΘΕΩΝ

In the temple of the Theoi Evergetai at Canopus...



**44c. (18402) A DEDICATORY INSCRIPTION TO SARAPIS, NILUS,
PTOLEMY III EUERGETES AND BERENIKE II**

Nummulitic limestone

H. 0.17 x W. 0.33 m

Hellenistic Period

ΣΑΡΑΠΙΔΙ ΚΑΙ ΙΣΙΔΙ ΚΑΙ ΝΕΙΛΩΙ
ΚΑΙ ΒΑΣΙΛΕΙ ΠΤΟΛΕΜΑΙΩΙ
ΚΑΙ ΒΑΣΙΛΙΣΣΗ ΒΕΡΕΝΙΚΗΙ
ΑΡΤΕΜΙΔΩΡΟΣ ΑΠΟΛΛΩΝΙΟΥ
ΒΑΡΓΥΛΙΩΤΗΣ

*[Dedication by] Artemidoros, the son of Apollonios, in the month of Barguliotēs to Sarapis, Isis and the Nile
[as well as] to King Ptolemy and Queen Berenike.*

The inscription can be dated to the reign of Ptolemy III and Berenike II, and like 44b (18401) attests to a temple to Sarapis in which Isis and the personified River Nile were temple sharing deities (Theoi Synnaoi). The principal interest of this inscription appears to be that the personified Nile was the object of a cult.

44D. (18403) A DEDICATORY INSCRIPTION TO SARAPIS, PTOLEMY II AND ARSINOE

Nummulitic limestone

H. 0.21 x W. 0.39 m

Hellenistic Period

ΥΠΕΡ ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΑΙΟΥ
ΚΑΙ ΒΑΣΙΛΙΣΣΗΣ ΑΡΣΙΝΟΗΣ
ΤΟ ΙΕΡΟΝ ΙΣΕΙ ΑΝΟΥΒΕΙ ΚΑΛΛΙΚΡΑΤΗΣ
ΒΟΙΣΚΟΥ ΣΑΜΙΟΣ ΝΑΥΑΡΧΩΝ
ΕΔΩΚΕΝ ΠΑΣΙΤΗ ΙΕΡΕΙ

On behalf of King Ptolemy and Queen / the Sanctuary of Isis and Anubis/Kallikrates, a Samian admiral, son of Boiskos, donated to all (their) sanctuaries.

Breccia suggests that the Arsinoe named in the inscription is Arsinoe I, the first wife of Ptolemy II Philadelphus. One notes that Isis is here paired with Anubis and not with Osiris, who is passed over in silence.

ΥΠΕΡΒΑ ΚΑΙ ΜΕΡΕΤΩΝ ΜΑΟΥ
ΚΑΤΑΣΤΑΣΙΣ ΚΑΙ ΡΕΠΙΝΟΗΣ
ΤΟΥ ΕΠΙΣΚΟΠΟΥ ΔΕ ΚΑΙ ΚΑΤΗ
ΒΟΥΚΟΡΕ ΚΑΙ ΜΑΥΡΑΧΩΝ
ΕΔΟΧΕΤΑΙ ΠΑΚΙΤΙ ΤΕ ΜΕΙ

44E. (18405) FRAGMENT OF COLUMN WITH A DEDICATION TO SARAPIS

Blue marble

H. 0.365 m

Roman Period

[M]ΕΓΑΛΩ ΣΑΡΑΠΙΔΙ

[-] ΚΑΙ ΑΡΕΝΗΜΙ

[-] ΔΥΜΟΥ ΕΥΣΕΒΕΙΑΣ ΧΑΡΙΝ

[ΑΝΕ] ΘΗΚΕΝ ΕΠΑΓΑ[ΘΩ]

[To] Great Sarapis, [...] and Arenhimi dedicated for (their own) good



44F. (18406) VOTIVE BASE DEDICATED IN THE NAME OF THREE GODS

Granite

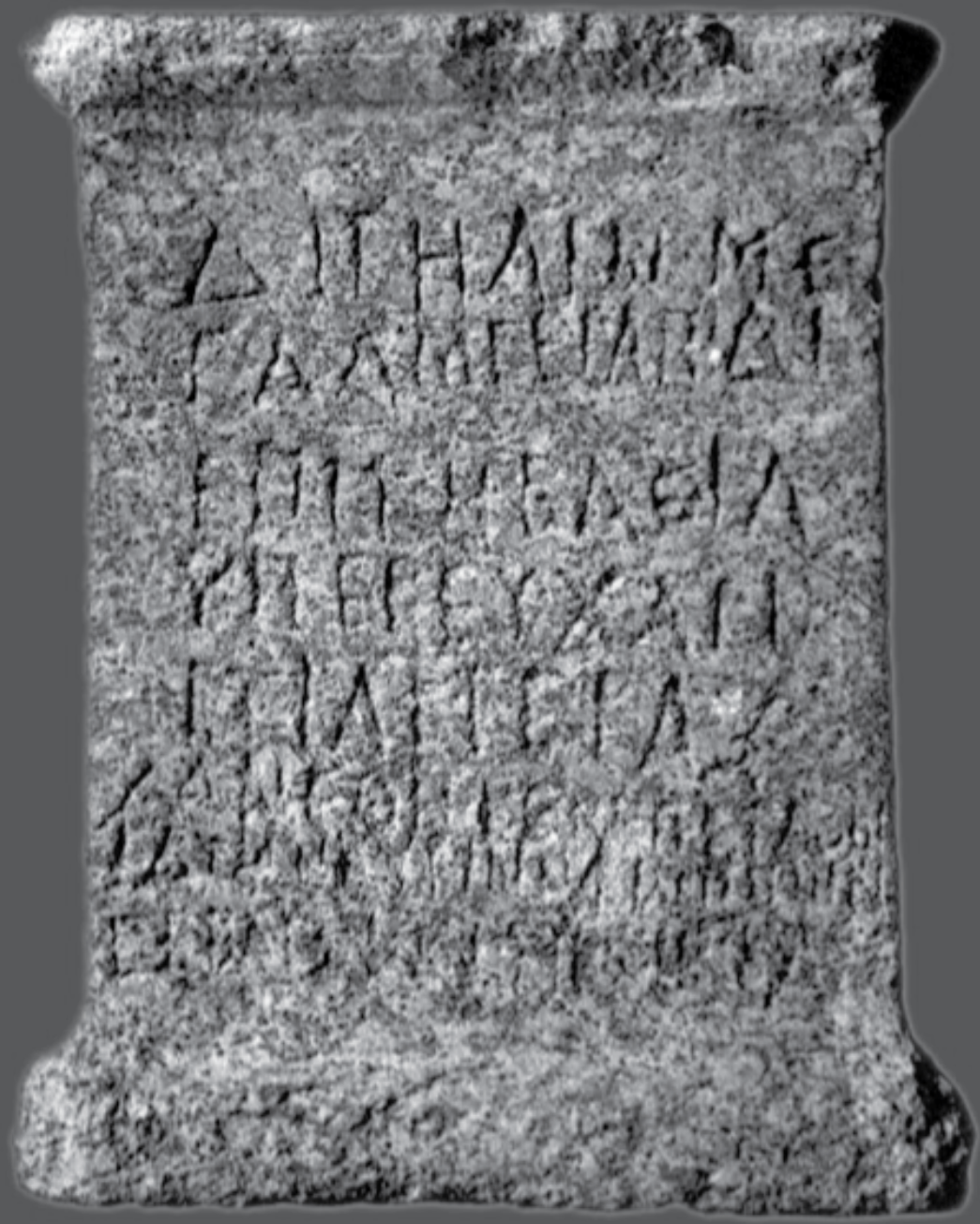
H. 0.45 x W. 0.365 m

Roman Period

ΔΙΙ ΗΛΙΩ ΜΕ-
ΓΑΛΩ ΣΕΡΑΠΙΔΙ
ΕΠΙ ΤΗ ΒΑΘΡΑ
ΥΠΕΡ ΕΥΧΑΡΙ-
ΣΤΙΑ ΙΕΡΑΞ
ΑΝΕΘΗΚΕΝ ΕΠΑΓΑΘΩ
Λ (ΕΤΟΥΣ) Δ' ΤΩΝ ΚΥΡΙΩΝ ΦΙΛΛΙΠΩΝ
ΣΕΒΑΣΤΩΝ ΜΕΧΕΙΡ Α'

Hierax, on [this] base, dedicated [this monument] to Zeus Helios Great Sarapis for the common good in Year 4 of the Lords Philips Augusti, the Respectable Ones, [in the month of] Meheir, the first...

Breccia, 1911, 60-1, no. 87 pl. XXII, 56; 1926, p. 53, 8, pl. XIX, 2; Awad and Escoffey, 2008, no. 42.



ΑΙΤΗΡΑΙΝ ΜΕ
ΤΑ ΑΝΤΙΦΑΡΙΑ
ΕΠΙΜΕΛΕΙΑ
ΜΕΤΕΥΧΑΙΝ
ΠΑΤΙΤΑ
ΣΑΝΤΕΥΡΕΥ
ΕΥΡΕΥΡΕΥ

45. ARCHITECTURAL COLUMN CAPITALS FROM CANOPUS

The collection of Prince Omar Toussoun contains several column capitals, mainly variations of the Corinthian order. These shed light on one aspect of Alexandrian Classical architecture of the Roman Period. The following comments are provisional because the closing of the Graeco-Roman Museum and removal to remote storage of these capitals, as well as the majority of the objects housed in that institution, have prevented their detailed examination. We wish to make their existence known to a wider audience, by briefly discussing each in the sequential order of their inventory numbers in the Graeco-Roman Museum.

45A. (18420) A FIGURAL CAPITAL

Limestone
H. 0.26 x W. 0.58 m
Roman Period

Although this capital has been repeatedly published, its fragmentary state and removal to storage preclude an exacting description of its ornamentation, which has been described as a winged sun disc. If this description prevails, this fragment would suggest that at least one building in Canopus was designed in an Egyptianizing architectural order.

Breccia, 1926, 66, no. 53, pl. XXXIV, 5; Ronczewski, 1927, 24; Awad and Escoffey, 2008, no. 56.

45B. (18439) A COMPOSITE CAPITAL

Limestone
H. 0.17 x W. 0.43 m
Roman Period

The combination of diverse forms on this capital which bears features of the Ionic and the Corinthian orders is extremely rare in Alexandrian architecture. The floral forms above the Ionic capital include rounded central volutes which are interlaced.

Breccia, 1926, 15-16, fig. 9; Ronczewski, 1927, 15-16; Awad and Escoffey, 2008, no. 75.



18420

45c. (18440) A CORINTHIAN CAPITAL FROM A PILASTER

Limestone

H. 0.31 m

Roman Period

As preserved this example appears to have been designed as a very rare capital without a neck which suggests that that part was made separately and attached. It appears to resonate with stylistic features found in the architectural orders of Al Khazneh at Petra.

Breccia, 1926, 30-32, fig. 24; Ronczewski, 1927, 30. Awad and Escoffey, 2008, no. 76.

45d. (18445) A CORINTHIAN CAPITAL

Limestone

H. 0.22 x W. 0.36 m

Roman Period

This particular column capital has been described as the most aesthetically accomplished of all of the capitals recovered by Prince Toussoun from Canopus. Its overall yellowish color appears to have resulted either from patination or from its polychromy.

Breccia, 1926, 25, no. 2, pl. VI, 2; Ronczewski, 1927, 25; Awad and Escoffey, 2008, no. 81. Compare, McKenzie, 2007, 87, fig. 132.



18445

45E. (18505) AN OCTAGONAL CORINTHIAN CAPITAL

Limestone
H. 0.58 m
Roman Period

Indicative of the variations of design exhibited by the Corinthian order in Alexandrian Roman architecture is the octagonal shaft capped by a overlapping astragal on this example. The detail of the ornamentation has been damaged by exposure to water.

Breccia, 1926, 29, no. 3, pl. VIII, 3; Ronczewski, 1927, 29; Awad and Escoffey, 2008, no. 140.

45F. (18507) AN ELABORATE CAPITAL

Limestone
H. 0.28 x W. 0.30 m
Roman Period

This example exhibits elaborately ornate corner volutes which spiral forth from an intricate vine motif. One suggests that the antecedents for this particular design are indebted to Western models of the Hellenistic Period.

Breccia, 1926, 27, no. 7, pl. VII, 3; Ronczewski, 1927, 27; Awad and Escoffey, 2008, no. 143.



18505



18507

45g. (18415) LOTUS FORM CAPITAL

Limestone

H. 0.22 m

Roman Period

Traces of color at the surface indicate that the capital was originally painted.

Awad and Escoffey, 2008, no. 51



APPENDIX

PIECES FROM THE OMAR TOUSSOUN COLLECTION NOT INCLUDED IN THE CATALOGUE

1. (3608) Base of a statuette of the goddess Isis with two serpents in relief on the sides
Marble. H. 0,71 m. Maamourah
Awad and Escoffey, 2008, no. 1
2. (11705) Christian funerary inscription with 5 broken lines in the lower part
Marble. 0.25 x 0.18 m. Maamourah
Awad and Escoffey, 2008, no. 3
3. (18367) Architectural decorative angle fragment
Limestone. 0.58 x 0.24 x 0.245 m. Maamourah
Awad and Escoffey, 2008, no. 4
4. (18368) Architectural decorative angle fragment
Limestone. 0.60 x 0.12 x 0.37 m. Maamourah
Awad and Escoffey, 2008, no. 5
5. (18369) Architectural decorative angle fragment
Limestone. 0.58 x 0.24 x 0.245 m. Maamourah
Awad and Escoffey, 2008, no. 6
6. (18371) Doric composite fluted column
Limestone. 1.54 x 0.23 m. Maamourah
Awad and Escoffey, 2008, no. 7
7. (18372) Fragment of cornice
Limestone. 0.54 x 0.21 m. Maamourah
Awad and Escoffey, 2008, no. 8

8. (18373) Fragment of cornice in poor condition
Limestone. 0.74 x 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 9
9. (18374) Fragment of cornice
Limestone. 0.87 x 0.27 m. Maamourah
Awad and Escoffey, 2008, no. 10
10. (18375) Relief of Roman soldier
Limestone. 1.17 x 0.57 m.
Awad and Escoffey, 2008, no. 11
11. (18376) Architectural fragment with an engraved letter A
Limestone. 0.54 x 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 12
12. (18380) Fragment of a dentiled cornice
Limestone. 0.26 x 0.23 m. Maamourah
Awad and Escoffey, 2008, no. 16
13. (18381) Fragment of a dentiled cornice
Limestone. 0.45 x 0.18 m. Maamourah
Awad and Escoffey, 2008, no. 17
14. (18382) Fragment of cornice with small divided squares
Limestone. 0.59 x 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 18
15. (18383) Fragment of cornice with small divided squares
Limestone. 0.40 x 0.215 m. Maamourah
Awad and Escoffey, 2008, no. 19
16. (18384) Fragment of a dentiled cornice
Limestone. 0.05 x 0.18 m. Maamourah
Awad and Escoffey, 2008, no. 20
17. (18385) Fragment of a dentiled cornice

Limestone. 0.39 x 0.14 m.

Maamourah

Awad and Escoffey, 2008, no. 21

18. (18386) Fragment of a dentiled cornice

Limestone. 0.38 x 0.20 m. Maamourah

Awad and Escoffey, 2008, no. 22

19. (18387) Fragment of a dentiled cornice

Limestone. 0.42 x 0.18 m. Maamourah

Awad and Escoffey, 2008, no. 23

20. (18388) Fragment of cornice with small squares

Limestone. 0.66 x 0.795 m. Maamourah

Awad and Escoffey, 2008, no. 24

21. (18389) Fragment of cornice with small squares

Limestone. 0.39 x 0.26 m. Maamourah

Awad and Escoffey, 2008, no. 25

22. (18390) Fragment of cornice with small squares

Limestone. 0.48 x 0.24 m. Maamourah

Awad and Escoffey, 2008, no. 26

23. (18391) Fragment of cornice decorated with acanthus leaves

Limestone. 0.18 m. Maamourah

Awad and Escoffey, 2008, no. 27

24. (18392) Fragment of cornice with small squares

Limestone. 0.285 x 0.18 m. Maamourah

Awad and Escoffey, 2008, no. 28

25. (18393) Fragment of a triglyph cornice

Limestone. 0.25 x 0.49 m. Maamourah

Awad and Escoffey, 2008, no. 29

26. (18394) Fragment of cornice with traces of color

Limestone. 0.20 x 0.53 m. Maamourah

Awad and Escoffey, 2008, no. 30

27. (18395) Fragment of cornice decorated with acanthus leaves

Limestone. 0.21 x 0.25 m. Maamourah

Awad and Escoffey, 2008, no. 31

28. (18396) Fragment of cornice with small squares

Limestone. 0.24 x 0.18 m. Maamourah

Awad and Escoffey, 2008, no. 32

29. (18398) Corinthian capital

Marble. 0.20 m. Maamourah

Awad and Escoffey, 2008, no. 34

30. (18399) Corinthian capital

Marble. 0.20 m. Maamourah

Awad and Escoffey, 2008, no. 35

31. (18404) Coptic funerary inscription

Nummulitic Limestone. 134 x 0.45 m. Maamourah

Awad and Escoffey, 2008, no. 40

32. (18407) Corinthian capital with some traces of color

Limestone. 0.38 x 0.61 m. Maamourah

Awad and Escoffey, 2008, no. 43

33. (18408) Doric capital of fluted column

Limestone. 0.26 x 0.45 m. Maamourah

Awad and Escoffey, 2008, no. 44

34. (18409) Fragment of coated fluted column

Limestone. 0.79 m. Maamourah

Awad and Escoffey, 2008, no. 45

35. (18410) Fragment of plastered fluted column

Limestone. 1.42 m. Maamourah

Awad and Escoffey, 2008, no. 46

36. (18411) Portrait of an adolescent

Limestone. 0.17 m.

Awad and Escoffey, 2008, no. 47

37. (18412) Small column with capital (window)

Limestone. 0.42 x 126 m. Maamourah

Awad and Escoffey, 2008, no. 48

38. (18413) Small column with capital

Limestone. 0.39 x 0.27 m. Maamourah

Awad and Escoffey, 2008, no. 49

39. (18414) Small column with base

Limestone. 0.50 m. Maamourah

Awad and Escoffey, 2008, no. 50

40. (18415) Lotus shaped capital originally painted

Limestone. 0.22 m. Maamourah

Awad and Escoffey, 2008, no. 51

41. (18416) Doric capital with base

Limestone. 0.36 x 0.30 m. Maamourah

Awad and Escoffey, 2008, no. 52

42. (18417) Colored head of a goddess missing the nose and the upper part

Plaster. 0.32 x 0.22 m.

Awad and Escoffey, 2008, no. 53

43. (18419) Pedestal table in the shape of a bird with outstretched wings

Limestone. 0.35 x 0.52 m.

Awad and Escoffey, 2008, no. 55

44. (18421) Doric capital
Limestone. 0.35 x 0.28 m. Maamourah
Awad and Escoffey, 2008, no. 57
45. (18422) Small column
Limestone. 0.34 x 0.26 m. Maamourah
Awad and Escoffey, 2008, no. 58
46. (18423) Small column
Limestone. 0.94 m. Maamourah
Awad and Escoffey, 2008, no. 59
47. (18424) Small column
Limestone. 0.42 m. Maamourah
Awad and Escoffey, 2008, no. 60
48. (18425) Architectural fragment with small squares
Limestone. 0.30 x 0.31 m. Maamourah
Awad and Escoffey, 2008, no. 61
49. (18426) Small column with base
Limestone. 0.52 m. Maamourah
Awad and Escoffey, 2008, no. 62
50. (18427) Column
Limestone. 1.67 m. Maamourah
Awad and Escoffey, 2008, no. 63
51. (18428) Angle of pillar
Limestone. 0.31 x 0.42 m. Maamourah
Awad and Escoffey, 2008, no. 64
52. (18429) Corinthian capital
Limestone. 0.41 x 0.47 m. Maamourah
Awad and Escoffey, 2008, no. 65

53. (18430) Doric capital of fluted column
Limestone. 0.30 x 0.60 m. Maamourah
Awad and Escoffey, 2008, no. 66
54. (18431) 5 fragments of fluted column
Limestone. 1.73 m. Maamourah
Awad and Escoffey, 2008, no. 67
55. (18432) Fragment of pillar decorated with small squares
Limestone. 0.40 x 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 68
56. (18433) Votive base
Limestone. 0.16 x 0.30 m. Maamourah
Awad and Escoffey, 2008, no. 69
57. (18434) Architectural fragment of decorated column
Limestone. 0.43 x 0.545 m. Maamourah
Awad and Escoffey, 2008, no. 70
58. (18435) Capital of pillar decorated with discs in relief
Limestone. 0.16 x 0.245 m. Maamourah
Awad and Escoffey, 2008, no. 71
59. (18436) Fragment of pillar decorated with small squares
Limestone. 0.34 x 0.44 m.
Awad and Escoffey, 2008, no. 72
60. (18437) Fragment decorated with discs
Limestone. 0.33 x 0.33 m. Maamourah
Awad and Escoffey, 2008, no. 73
61. (18438) Corinthian capital
Marble. 0.23 m.
Awad and Escoffey, 2008, no. 74

62. (18441) Architectural rosette
Limestone. 0.21 m. Maamourah
Awad and Escoffey, 2008, no. 77
63. (18442) Architrave
Limestone. 1.30 x 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 78
64. (18443) Fragment of a capital
Limestone. 0.28 x 0.35 m. Maamourah
Awad and Escoffey, 2008, no. 79
65. (18444) Fragment of capital
Limestone. 0.26 x 0.30 m. Maamourah
Awad and Escoffey, 2008, no. 80
66. (18446) Doric capital
Limestone. 0.32 m. Maamourah
Awad and Escoffey, 2008, no. 82
67. (18447) Corinthian capital with frieze
Limestone. 0.23 m. Maamourah
Awad and Escoffey, 2008, no. 83
68. (18448) Corinthian capital with frieze
Limestone. 0.35 x 0.46 m. Maamourah
Awad and Escoffey, 2008, no. 84
69. (18449) Corinthian capital with frieze
Limestone. 0.25 x 0.365 m. Maamourah
Awad and Escoffey, 2008, no. 85
70. (18450) Corinthian capital with frieze
Limestone. 0.22 x 0.37 m. Maamourah
Awad and Escoffey, 2008, no. 86

71. (18451) Corinthian capital with frieze
Limestone. 0.19 x 0.30 m. Maamourah
Awad and Escoffey, 2008, no. 87

72. (18452) Corinthian capital with frieze, with traces of color
Limestone. 0.11 x 0.30 m. Maamourah
Awad and Escoffey, 2008, no. 88

73. (18453) Capital
Limestone. 0.26 x 0.35 m. Maamourah
Awad and Escoffey, 2008, no. 89

74. (18454) Doric capital
Limestone. 0.27 x 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 90

75. (18455) Fragment of Agathodaemon
Basalt. 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 91

76. (18456) Fragment of rear part of sphinx
Basalt. 0.13 x 0.14 m. Maamourah
Awad and Escoffey, 2008, no. 92

77. (18457) Capital and small pillar
Limestone. 0.42 x 0.925 m. Maamourah
Awad and Escoffey, 2008, no. 93

78. (18458) Fragment of small diagonal column
Limestone. 0.26 m. Maamourah
Awad and Escoffey, 2008, no. 94

79. (18459) Fragment of polychrome capital
Limestone. 0.18 m.
Awad and Escoffey, 2008, no. 95

80. (18460) Corinthian capital and column

Limestone. 0.41 m. Maamourah

Awad and Escoffey, 2008, no. 96

81. (18461) Small decagonal column

Limestone. 0.46 m. Maamourah

Awad and Escoffey, 2008, no. 97

82. (18462) Angle of Doric capital

Limestone. 0.18 m. Maamourah

Awad and Escoffey, 2008, no. 98

83. (18463) Corinthian capital

Limestone. 0.22 x 0.41 m. Maamourah

Awad and Escoffey, 2008, no. 99

84. (18464) Small column with capital

Limestone. 0.34 x 0.31 m. Maamourah

Awad and Escoffey, 2008, no. 100

85. (18464) Small fluted column with its capital

Limestone. 0.34 x 0.31 m. Maamourah

Awad and Escoffey, 2008, no. 101

86. (18466) Small fluted column with capital

Limestone. 0.35 m. Maamourah

Awad and Escoffey, 2008, no. 102

87. (18467) Base of column

Limestone. 0.27 m. Maamourah

Awad and Escoffey, 2008, no. 103

88. (18468) Dentilled architectural fragment

Limestone. 0.25 x 0.48 m. Maamourah

Awad and Escoffey, 2008, no. 104

89. (18469) Dentilled architectural fragment

Limestone. 0.12 x 0.33 m. Maamourah
Awad and Escoffey, 2008, no. 105

90. (18470) Architectural fragment
Limestone. 0.23 x 0.41 m. Maamourah
Awad and Escoffey, 2008, no. 106

91. (18471) Square architectural fragment
Limestone. 0.16 x 0.33 m. Maamourah
Awad and Escoffey, 2008, no. 107

92. (18472) Dentiled architectural fragment
Limestone. 0.20 x 0.56 m. Maamourah
Awad and Escoffey, 2008, no. 108

93. (18473) Square architectural fragment
Limestone. 0.15 x 0.43 m. Maamourah
Awad and Escoffey, 2008, no. 109

94. (18474) Dentiled architectural fragment
Limestone. 0.34 x 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 110

95. (18475) Square architectural fragment
Limestone. 0.17 x 0.43 m. Maamourah
Awad and Escoffey, 2008, no. 111

96. (18476) Square architectural fragment
Limestone. 0.16 x 0.50 m. Maamourah
Awad and Escoffey, 2008, no. 112

97. (18477) Architectural fragment of cornice with uraeus
Limestone. 0.18 x 0.31 m. Maamourah
Awad and Escoffey, 2008, no. 113

98. (18478) Architectural fragment of cornice with uraeus

Limestone. 0.14 x 0.29 m. Maamourah
Awad and Escoffey, 2008, no. 114

99. (18479) Architectural fragment of cornice with uraeus
Limestone. 0.74 x 0.14 m. Maamourah
Awad and Escoffey, 2008, no. 115

100. (18480) Architectural fragment of cornice
Limestone. 0.18 x 0.51 m. Maamourah
Awad and Escoffey, 2008, no. 116

101. (18481) Dentiled architectural fragment
Limestone. 0.33 x 0.23 m. Maamourah
Awad and Escoffey, 2008, no. 117

102. (18482) Dentiled architectural fragment
Limestone. 0.25 x 0.30 m. Maamourah
Awad and Escoffey, 2008, no. 118

103. (18483) Dentiled architectural fragment
Limestone. 0.17 x 0.28 m. Maamourah
Awad and Escoffey, 2008, no. 119

104. (18484)
Limestone. 0.25 x W. 062 m. Maamourah
Breccia, 1911, 103-104, no. 181; Awad and Escoffey, 2008, no. 120

105. (18485) Dentiled architectural fragment
Limestone. 0.24 x 0.41 m. Maamourah
Awad and Escoffey, 2008, no. 121

106. (18486) Architectural fragment
Limestone. 0.48 x 0.12 m. Maamourah
Awad and Escoffey, 2008, no. 122

107. (18487) Head of the god Dionysos
Plaster. 0.16 x 0.17 m.
Awad and Escoffey, 2008, no. 123
108. (18490) Fragment of a Corinthian capital
Limestone. 0.37 x 0.33 m. Maamourah
Awad and Escoffey, 2008, no. 126
109. (18491) Capital
Limestone. 0.45 x 0.23 m. Maamourah
Awad and Escoffey, 2008, no. 127
110. (18492) Fluted column covered with plaster
Limestone. 1.50 m. Maamourah
Awad and Escoffey, 2008, no. 128
111. (18493) Fluted column covered with plaster
Limestone. 0.38 m. Maamourah
Awad and Escoffey, 2008, no. 129
112. (18494) Fluted column covered with plaster
Limestone. 0.26 m. Maamourah
Awad and Escoffey, 2008, no. 130
113. (18495) Fragment of volute shaped capital
Limestone. 0.19 x 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 131
114. (18496) Fragment of volute shaped capital
Limestone. 0.36 x 0.29 m. Maamourah
Awad and Escoffey, 2008, no. 132
115. (18497) Fragment of colored capital
Limestone. 0.21 x 0.38 m. Maamourah
Awad and Escoffey, 2008, no. 133

116. (18498) Small decagonal vase with a capital

Limestone. 0.62 m.

Awad and Escoffey, 2008, no. 134

117. (18500) Column with colored capital

Limestone. 0.47 m. Maamourah

Awad and Escoffey, 2008, no. 136

118. (18501) Column

Marble. 0.28 x 0.25 m. Maamourah

Awad and Escoffey, 2008, no. 137

119. (18502) Fragment of bearded head

Limestone. 0.11 x 0.12 m. Maamourah

Awad and Escoffey, 2008, no. 138

120. (18503) Fragment of inscription in red letters

Limestone. 0.17 x 0.30 m. Maamourah

Awad and Escoffey, 2008, no. 139

121. (18504) Small decagonal column with a capital

Limestone. 0.58 m. Maamourah

Awad and Escoffey, 2008, no. 140

122. (18506) Angle decorated with a Doric capital

Limestone. 0.54 x 0.23 m.

Awad and Escoffey, 2008, no. 142

123. (18508) Capital of square column

Limestone. 0.30 x 0.28 m. Maamourah

Awad and Escoffey, 2008, no. 144

124. (18509) Small column with capital

Limestone. 0.34 m. Maamourah

Awad and Escoffey, 2008, no. 145

125. (18510) Fragment of a small decagonal base
Limestone. 0.35 x 0.20 m. Maamourah
Awad and Escoffey, 2008, no. 146
126. (18512) Colored capital on a fluted column
Limestone. 0.35 x 0.36 m. Maamourah
Awad and Escoffey, 2008, no. 148
127. (18514) Basin
Basalt. 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 150
128. (18515) Fragment of a capital
Limestone. 0.14 x 0.25 m. Maamourah
Awad and Escoffey, 2008, no. 151
129. (18516) Small decagonal column
Limestone. 0.54 m. Maamourah
Awad and Escoffey, 2008, no. 152
130. (18517) Dentiled architectural fragment
Limestone. 0.30 x 0.50 m. Maamourah
Awad and Escoffey, 2008, no. 153
131. (18518) Dentiled architectural fragment
Limestone. 0.16 x 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 154
132. (18519) Dentiled architectural fragment
Limestone. 0.19 x 0.42 m. Maamourah
Awad and Escoffey, 2008, no. 155
133. (18520) Angle of architectural fragment decorated with squares
Limestone. 0.23 x 0.46 m. Maamourah
Awad and Escoffey, 2008, no. 156

134. (18521) Angle of architectural fragment decorated with squares
Limestone. 0.15 x 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 157

135. (18522) Angle of cornice fragment decorated with squares
Limestone. 0.135 x 0.32 m. Maamourah
Awad and Escoffey, 2008, no. 158

136. (18523) Angle of cornice fragment decorated with squares
Limestone. 0.22 x 0.50 m. Maamourah
Awad and Escoffey, 2008, no. 159

137. (18524) Angle of cornice fragment decorated with squares
Limestone. 0.17 x 0.52 m. Maamourah
Awad and Escoffey, 2008, no. 160

138. (18525) Upper part of a stele
Limestone. 0.27 x 0.49 m.
Awad and Escoffey, 2008, no. 161

139. (18526) Dentiled architectural fragment
Limestone. 0.27 x 0.26 m. Maamourah
Awad and Escoffey, 2008, no. 162

140. (18527) Capital of an engaged column
Limestone. 0.21 x 0.40 m. Maamourah
Awad and Escoffey, 2008, no. 163

141. (18528) Capital of an engaged pillar
Limestone. 0.50 x 0.38 m. Maamourah
Awad and Escoffey, 2008, no. 164

142. (18529) Capital of a simple column
Limestone. 0.27 m. Maamourah
Awad and Escoffey, 2008, no. 165

143. (18532) Mouth of a lion headed fountain
Limestone. 0.15 m. Maamourah
Awad and Escoffey, 2008, no. 168

144. (18533) Fragment of small column
Limestone. 0.21 m. Maamourah
Awad and Escoffey, 2008, no. 169

145. (18534) Fragment of small column
Limestone. 0.27 m. Maamourah
Awad and Escoffey, 2008, no. 170

146. (18535) Angle of small column
Limestone. 0.32 x 0.47 m. Maamourah
Awad and Escoffey, 2008, no. 171

147. (18537) Doric capital
Limestone. 0.15 x 0.23 m. Maamourah
Awad and Escoffey, 2008, no. 173

148. (18538) Small engaged column
Limestone. 0.69 m. Maamourah
Awad and Escoffey, 2008, no. 174

149. (18539) Plastered Capital
Limestone. 0.35 x 1.0 m. Maamourah
Awad and Escoffey, 2008, no. 175

150. (18541) Dentilled architectural fragment
Limestone. 0.13 x 0.095 m. Maamourah
Awad and Escoffey, 2008, no. 177

151. (18542) Dentilled architectural fragment
Limestone. 0.20 x 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 178

152. (18543) Dentilled architectural fragment
Limestone. 0.25 x 0.13 m. Maamourah
Awad and Escoffey, 2008, no. 179
153. (18544) Dentilled architectural fragment
Limestone. 0.25 x 0.15 m. Maamourah
Awad and Escoffey, 2008, no. 180
154. (18545) Fragment of volute shaped capital
Limestone. 0.18 x 0.14 m. Maamourah
Awad and Escoffey, 2008, no. 181
155. (18546) Fragment of volute shaped capital
Limestone. 0.21 x 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 182
156. (18547) Fragment of volute shaped capital
Limestone. 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 183
157. (18548) Fragment of capital with colored volutes
Limestone. 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 184
158. (18549) Fragment of volute shaped capital
Limestone. 0.22 m. Maamourah
Awad and Escoffey, 2008, no. 185
159. (18550) Fragment of small fluted column
Limestone. 0.21 x 0.17 m. Maamourah
Awad and Escoffey, 2008, no. 186
160. (18551) Fragment of colored capital with volutes
Limestone. 0.22 x 0.23 m. Maamourah
Awad and Escoffey, 2008, no. 187

161. (18552) Rhomboid architectural fragment

Limestone. 0.38 x 0.15 m.

Awad and Escoffey, 2008, no. 188

162. (18553) Small oinochoe shaped vase with handles

Bronze. 0.303 m.

Awad and Escoffey, 2008, no. 189

163. (18554) Small oval vase with a pelican shaped handles

Bronze . 0.25 m.

Awad and Escoffey, 2008, no. 190

164. (18555) Pelican

Bronze . 0.10 m.

Awad and Escoffey, 2008, no. 191

165. (18556) Khonsou

Bronze . 0.19 m.

Awad and Escoffey, 2008, no. 192

166. (18557) Egyptian priest in a posture of worship

Bronze . 0.085 m.

Awad and Escoffey, 2008, no. 193

167. (18558) Osiris

Bronze . 0.098 m.

Awad and Escoffey, 2008, no. 194

168. (18559) Khonsou

Bronze . 0.10 m.

Awad and Escoffey, 2008, no. 195

169. (18560) Head of the cat goddess Bastet

Bronze . 0.05 m.

Awad and Escoffey, 2008, no. 196

170. (18561) A cat eating

Bronze . 0.04 m.

Awad and Escoffey, 2008, no. 197

171. (18563) Animal figurine

Bronze . 0.022 m.

Awad and Escoffey, 2008, no. 199

172. (18564) Various fragments

Bronze . 28 pieces

Awad and Escoffey, 2008, no. 200

173. (18565) Spoon

Lead. L. 0.10 m

Awad and Escoffey, 2008, no. 201

174. (18566) Weight

Lead. 0.4 x 0.035 m

Awad and Escoffey, 2008, no. 202

175. (18567) Weight

Lead. 0.4 x 0.04 m

Awad and Escoffey, 2008, no. 203

176. (18568) Fragment of a folded utensil

Lead. 0.5 m

Awad and Escoffey, 2008, no. 204

177. (18569) Pelican

Lead. 0.04 m

Awad and Escoffey, 2008, no. 205

178. (18570) Shovel with mirror shaped handle

Lead. 0.11 m

Awad and Escoffey, 2008, no. 206

179. (18574) Female portrait in poor condition

Marble. 0.10 m. Maamourah

Awad and Escoffey, 2008, no. 210

180. (18575) Fragment of Greek inscription of 5 lines

Marble. 0.16 x 0.12 m. Maamourah

Awad and Escoffey, 2008, no. 211

181. (18576) Fragment of Greek inscription of 2 lines

Marble 0.21 x 0.14 m. Maamourah

Awad and Escoffey, 2008, no. 212

182. (18577) Fragment of Greek inscription

Marble. 0.13 x 0.115 m. Maamourah

Awad and Escoffey, 2008, no. 213

183. (18578) Fragment of Latin inscription

Marble. 0.17 x 0.11 m.

Awad and Escoffey, 2008, no. 214

184. (18579) Fragment of Latin inscription

Marble. 0.115 x 0.19 m. Maamourah

Awad and Escoffey, 2008, no. 215

185. (18580) Fragment of inscription

Marble. 0.135 x 0.115 m. Maamourah

Awad and Escoffey, 2008, no. 216

186. (18581) Fragment of inscription

Marble. 0.18 x 0.075 m.

Awad and Escoffey, 2008, no. 217

187. (18582) Fragment of Greek inscription

Marble. 0.12 x 0.145 m. Maamourah

Awad and Escoffey, 2008, no. 218

188. (18583) Fragment of Greek inscription

Marble. 0.15 x 0.16 m. Maamourah

Awad and Escoffey, 2008, no. 219

189. (18584) Fragment of Greek inscription

Marble. 0.13 x 0.245 m. Maamourah

Awad and Escoffey, 2008, no. 220

190. (18585) Fragment of Christian inscription

Marble. 0.12 x 0.165 m. Maamourah

Awad and Escoffey, 2008, no. 221

191. (18586) Fragment of inscription: MY

Marble. 0.06 x 0.07 m. Maamourah

Awad and Escoffey, 2008, no. 222

192. (18587) Fragment of Ptolemaic inscription

Monolith. 0.155 x 0.14 m. Maamourah

Awad and Escoffey, 2008, no. 223

193. (18588) Fragment of hieroglyphic inscription

Basalt. 0.19 x 0.15 m. Maamourah

Awad and Escoffey, 2008, no. 224

194. (18589) Accus crinoline

Gold. 0.068 m

Awad and Escoffey, 2008, no. 225

195. (18590) Animal tooth

Gold. 0.043 m

Awad and Escoffey, 2008, no. 226

196. (18591) Tablet, an old man between 2 female busts

Gold. 0.155 m

Awad and Escoffey, 2008, no. 227

197. (18592) Tablet with busts of a woman and a young man

Gold. 0.145 m

Awad and Escoffey, 2008, no. 228

198. (18593) Fragment of utensil for female work

Gold. 0.053 m

Awad and Escoffey, 2008, no. 229

199. (18594) Fragment of Accus

Gold. 0.038 m

Awad and Escoffey, 2008, no. 230

200. (18595) Fragment of utensil

Gold. 0.038 m

Awad and Escoffey, 2008, no. 231

201. (18596) Handle of utensil

Gold. 0.138 m

Awad and Escoffey, 2008, no. 232

202. (18597) Handle of utensil

Gold. 0.092 m

Awad and Escoffey, 2008, no. 233

203. (18598) Bust of Minerva with a helmet

Gold. 0.076 m

Awad and Escoffey, 2008, no. 234

204. (18599) Bust of an old man

Gold. 0.11 m

Awad and Escoffey, 2008, no. 235

205. (18600) Bust of Venus coming out of her bath

Gold. 0.12 m

Awad and Escoffey, 2008, no. 236

206. (18601) Bust of a walking woman with a bare back

Gold. 0.018 m

Awad and Escoffey, 2008, no. 237

207. (18602) Bust of a semi naked young man

Gold. 0.085 m

Awad and Escoffey, 2008, no. 238

208. (18603) Handle of utensil

Gold. 0.09 m

Awad and Escoffey, 2008, no. 239

209. (18604) Handle of utensil

Gold. 0.138 m

Awad and Escoffey, 2008, no. 240

210. (18605) Accus crinoline

Gold. 0.065 m

Awad and Escoffey, 2008, no. 241

211. (18606) Oval decorative fragment

Gold. 0.080 m

Awad and Escoffey, 2008, no. 242

212. (18607) Oval decorative fragment

Gold. 0.055 m

Awad and Escoffey, 2008, no. 243

213. (18608) Accus crinoline

Gold. 0.078 m

Awad and Escoffey, 2008, no. 244

214. (18609) Handle of utensil

Gold. 0.04 m

Awad and Escoffey, 2008, no. 245

215. (18610) Fragment of decorative catch
 Gold. 0.060 m
 Awad and Escoffey, 2008, no. 246
216. (18611) Grotesque mask of Dionysus
 Gold. 0.065 m
 Awad and Escoffey, 2008, no. 247
217. (18612) Catch decorated with a veiled woman
 Gold. 0.065 m
 Awad and Escoffey, 2008, no. 248
218. (18613) Disk
 Gold. 0.025 m
 Awad and Escoffey, 2008, no. 249
219. (18614) Head of figurine
 Gold. 0.035 m
 Awad and Escoffey, 2008, no. 250
220. (18615)) Accus crinoline
 Gold. 0.076 m
 Awad and Escoffey, 2008, no. 251
221. (18616) Oval decorative fragment
 Gold. 0.060 m
 Awad and Escoffey, 2008, no. 252
222. (18617) Accus crinoline
 Gold. 0.076 m
 Awad and Escoffey, 2008, no. 253
223. (18618) Triangular lamp handle with floral decoration
 Terracotta. 0.085 m
 Awad and Escoffey, 2008, no. 254

224. (18619) Seated Harpocrates with an urn at his right

Terracotta. 0.085 m

Awad and Escoffey, 2008, no. 255

225. (18620) Seated headless painted Harpocrates

Terracotta. 0.105 m

Awad and Escoffey, 2008, no. 256

226. (18621) Grotesque seated figure with outstretched arms

Terracotta. 0.11 m

Awad and Escoffey, 2008, no. 257

227. (18622) Handle of lamp with headless mother Isis

Terracotta. 0.055 m

Awad and Escoffey, 2008, no. 258

228. (18623) Handle of lamp with bust of Sarapis

Terracotta. 0.075 m

Awad and Escoffey, 2008, no. 259

229. (18624) Handle of lamp with bust of Sarapis

Terracotta. 0.10 m

Awad and Escoffey, 2008, no. 260

230. (18625) Head of female figure with a hole on the top

Terracotta. 0.045 m

Awad and Escoffey, 2008, no. 261

231. (18626) Head of an adolescent with a hole on the top

Terracotta. 0.05 m

Awad and Escoffey, 2008, no. 262

232. (18627) Dog

Terracotta. 0.055 m. Maamourah

Awad and Escoffey, 2008, no. 263

233. (18628) Head of male figure with a flat cap
Terracotta. 0.038 m
Awad and Escoffey, 2008, no. 264
234. (18629) Sheep's head
Terracotta. 0.045 m. Maamourah
Awad and Escoffey, 2008, no. 265
235. (18630) Baboon head
Terracotta. 0.025 m
Awad and Escoffey, 2008, no. 266
236. (18631) Bust of grotesque figure
Terracotta. 0.050 m
Awad and Escoffey, 2008, no. 267
237. (18632) Small vase with a pig
Terracotta. 0.050 m. Maamourah
Awad and Escoffey, 2008, no. 268
238. (18633) Bust of crowned woman with the right hand on the mouth
Terracotta. 0.065 m
Awad and Escoffey, 2008, no. 269
239. (18634) Harpocrates riding
Terracotta. 0.150 m
Awad and Escoffey, 2008, no. 270
240. (18635) Harpocrates riding on a goose
Terracotta. 0.125 m
Awad and Escoffey, 2008, no. 271
241. (18636) Head of a figures in a Phrygian cap with its hand on its mouth
Terracotta. 0.115 m
Awad and Escoffey, 2008, no. 272

242. (18637) Harpocrates riding on a goose
Terracotta. 0.150 m
Awad and Escoffey, 2008, no. 273
243. (18639) Fragment of a figure of Harpocrates
Terracotta. 0.07 m
Awad and Escoffey, 2008, no. 275
244. (18640) Seated Harpocrates
Terracotta. 0.13 m
Awad and Escoffey, 2008, no. 276
245. (18641) Harpocrates sitting cross-legged with an urn
Terracotta. 0.15 m
Awad and Escoffey, 2008, no. 277
246. (18643) Fragment of a capital
Limestone. 0.13 m. Maamourah
Awad and Escoffey, 2008, no. 279
247. (18644) Fragment of a capital
Limestone. 0.14 m. Maamourah
Awad and Escoffey, 2008, no. 280
248. (18645) Fragment of a capital
Limestone. 0.13 m. Maamourah
Awad and Escoffey, 2008, no. 281
249. (18646) Fragment of a volute shaped capital
Limestone. 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 282
250. (18647) Fragment of a capital
Limestone. 0.12 m. Maamourah
Awad and Escoffey, 2008, no. 283

251. (18648) Fragment of a capital
Limestone. 0.17 x 0.12 m. Maamourah
Awad and Escoffey, 2008, no. 284
252. (18649) Fragment of a capital
Limestone. 0.16 x 0.17 m. Maamourah
Awad and Escoffey, 2008, no. 285
253. (18650) Fragment of a volute shaped capital
Limestone. 1.13 m
Awad and Escoffey, 2008, no. 286
254. (18651) Fragment of a capital
Limestone. 0.08 m. Maamourah
Awad and Escoffey, 2008, no. 287
255. (18652) Fragment of a capital
Limestone. 0.19 m. Maamourah
Awad and Escoffey, 2008, no. 288
256. (18653) Fragment of a volute shaped capital
Limestone. 0.12 x 0.10 m
Awad and Escoffey, 2008, no. 289
257. (18654) Fragment of a volute shaped capital colored in rose
Limestone. 0.08 m
Awad and Escoffey, 2008, no. 290
258. (18655) Fragment of a volute shaped capital
Limestone. 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 291
259. (18656) Fragment of a colored capital
Limestone. 0.15 m. Maamourah
Awad and Escoffey, 2008, no. 292

260. (18657) Fragment of a volute shaped capital colored in green

Limestone. 0.12 m. Maamourah

Awad and Escoffey, 2008, no. 293

261. (18658) Fragment of a green capital

Limestone. 0.125 m. Maamourah

Awad and Escoffey, 2008, no. 294

262. (18659) Fragment of a capital

Limestone. 0.15 m. Maamourah

Awad and Escoffey, 2008, no. 295

263. (18660) Fragment of a capital

Limestone. 0.10 x 0.16 m. Maamourah

Awad and Escoffey, 2008, no. 296

264. (18661) Altar

Limestone. 0.11 x 0.07 m

Awad and Escoffey, 2008, no. 297

265. (18662) Fragment of a cornice

Limestone. 0.24 m. Maamourah

Awad and Escoffey, 2008, no. 298

266. (18663) Fragment of a cornice

Limestone. 0.12 x 0.16 m. Maamourah

Awad and Escoffey, 2008, no. 299

267. (18664) Fragment of a capital

Limestone. 0.16 m. Maamourah

Awad and Escoffey, 2008, no. 300

268. (18665) Fragment of cornice

Limestone. 0.225 m. Maamourah

Awad and Escoffey, 2008, no. 301

269. (18666) Fragment of a volute
Limestone. 0.17 m. Maamourah
Awad and Escoffey, 2008, no. 302

270. (18667) Fragment of a capital with a pink colored volute
Limestone. 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 303

271. (18668) Architectural fragment
Limestone. 0.23 x 0.15 m. Maamourah
Awad and Escoffey, 2008, no. 304

272. (18669) Architectural fragment
Limestone. 0.15 m. Maamourah
Awad and Escoffey, 2008, no. 306

273. (18670) Architectural fragment
Limestone. 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 306

274. (18671) Remains of pipes
Lead. 0.70 m. Maamourah
Awad and Escoffey, 2008, no. 307

275. (18672) Remains of pipes
Lead. 0.84 m. Maamourah
Awad and Escoffey, 2008, no. 308

276. (18673) Remains of pipes
Lead. 0.36 m. Maamourah
Awad and Escoffey, 2008, no. 309

277. (18674) Remains of pipes
Lead. 0.39 m. Maamourah
Awad and Escoffey, 2008, no. 310

278. (18675) Remains of pipes
Lead. 0.66 m. Maamourah
Awad and Escoffey, 2008, no. 311

279. (18676) Remains of pipes
Lead. 0.70 m. Maamourah
Awad and Escoffey, 2008, no. 312

280. (18677) Remains of pipes
Lead. 0.37 m. Maamourah
Awad and Escoffey, 2008, no. 313

281. (18678) Remains of pipes
Lead. 0.39 m. Maamourah
Awad and Escoffey, 2008, no. 314

282. (18679) Remains of pipes
Lead. 0.65 m. Maamourah
Awad and Escoffey, 2008, no. 315

283. (18680) Remains of pipes
Lead. 0.68 m. Maamourah
Awad and Escoffey, 2008, no. 316

284. (18681) Remains of pipes
Lead. 0.92 m. Maamourah
Awad and Escoffey, 2008, no. 317

285. (18682) Remains of pipes
Lead. 0.72 m. Maamourah
Awad and Escoffey, 2008, no. 318

286. (18683) Remains of pipes
Lead. 0.79 m. Maamourah
Awad and Escoffey, 2008, no. 319

287. (18684) Remains of pipes
Lead. 0.72 m
Awad and Escoffey, 2008, no. 320
288. (18685) Remains of pipes
Lead. 0.52 m. Maamourah
Awad and Escoffey, 2008, no. 321
288. (18686) Remains of pipes
Lead. 0.50 m. Maamourah
Awad and Escoffey, 2008, no. 322
290. (18687) Remains of pipes
Lead. 0.54 m. Maamourah
Awad and Escoffey, 2008, no. 323
291. (18688) Remains of pipes
Lead. 0.36 m. Maamourah
Awad and Escoffey, 2008, no. 324
292. (18689) Remains of pipes
Lead. 0.43 m. Maamourah
Awad and Escoffey, 2008, no. 325
293. (18690) Egyptian style head
Limestone. 0.085 m.
Awad and Escoffey, 2008, no. 326
294. (18691) Egyptian style head
Marble. 0.11 m. Maamourah
Awad and Escoffey, 2008, no. 327
295. (18696) Head of figure with added eyes
Marble. 0.095 m. Maamourah
Awad and Escoffey, 2008, no. 332

296. (18702) Fragment of an Asclepius' statue
Marble. 0.15 m. Maamourah
Awad and Escoffey, 2008, no. 338
297. (18705) Fragment of the right side of a male bust
Marble. 0.15 m. Maamourah
Awad and Escoffey, 2008, no. 341
298. (18707) Fragment of sculpture
Marble. 0.073 m. Maamourah
Awad and Escoffey, 2008, no. 343
299. (18708) Fragment of altar vase
Marble. 0.165 m. Maamourah
Awad and Escoffey, 2008, no. 344
300. (18709) Fragment of decorated tablet
Limestone. 0.13 x 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 345
301. (18710) Fragment of a straight vase
Marble. 0.12 x 0.13 m. Maamourah
Awad and Escoffey, 2008, no. 346
302. (18711) Fragment of a leg with foot
Marble. 0.10 m. Maamourah
Awad and Escoffey, 2008, no. 347
303. (18712) Fragment of a right foot
Marble. 0.14 m. Maamourah
Awad and Escoffey, 2008, no. 348
304. (18713) Fragment of rear part of head of a sphinx
Black granite. 0.095 m. Maamourah
Awad and Escoffey, 2008, no. 349

305. (18714) Fragment of left foot
Marble. 0.085 m. Maamourah
Awad and Escoffey, 2008, no. 350
306. (18715) Fragment of a figurine of a goddess
Marble. 0.09 x 0.065 m. Maamourah
Awad and Escoffey, 2008, no. 351
307. (18716) Fragment of left foot
Marble. 0.10 m. Maamourah
Awad and Escoffey, 2008, no. 352
308. (18717) Fragment of a bust of a Canopic god with an inscription
Limestone. 0.10 m.
Awad and Escoffey, 2008, no. 353
309. (18718) Left fist
Marble. 0.06 m. Maamourah
Awad and Escoffey, 2008, no. 354
310. (18719) Broken left foot
Marble. 0.065 m. Maamourah
Awad and Escoffey, 2008, no. 355
311. (18720) Broken right hand
Marble. 0.080 m. Maamourah
Awad and Escoffey, 2008, no. 356
312. (18721) Head of a lioness
Marble. 0.065 m. Maamourah
Awad and Escoffey, 2008, no. 357
313. (18722) Altar
Limestone. 0.17 x 0.12 m.
Awad and Escoffey, 2008, no. 358

314. (18723) Cylindrical altar
Limestone. 0.08 x 0.125 m.
Awad and Escoffey, 2008, no. 359
315. (18724) Cylindrical altar
Limestone. 0.075 x 0.085 m.
Awad and Escoffey, 2008, no. 360
316. (18725) (no description preserved)
Marble. 0.125 x 0.13 m.
Awad and Escoffey, 2008, no. 361
317. (18726) Fragment of cylindrical funerary lamp
Marble. 0.09 x 0.09 m.
Awad and Escoffey, 2008, no. 362
318. (18728) Head of a sparrowhawk
Limestone. 0.065 x 0.009 m.
Awad and Escoffey, 2008, no. 364
319. (18730) Fragment of a mask of the god Bes
Limestone. 0.14 m.
Awad and Escoffey, 2008, no. 366
320. (18731) Fragment of the left arm of Bes
Limestone. 0.125 m. Maamourah
Awad and Escoffey, 2008, no. 367
321. (18732) Base of sacred sparrowhawk eating
Limestone. 0.042 m. Maamourah
Awad and Escoffey, 2008, no. 368
322. (18733) Disk
Limestone. 0.027 m. Maamourah
Awad and Escoffey, 2008, no. 369

323. (18734) Ram
Limestone. 0.06 m. Maamourah
Awad and Escoffey, 2008, no. 370
324. (18735) Fragment of vase decorated with a female figures in relief
Limestone. 0.10 m.
Awad and Escoffey, 2008, no. 371
325. (18737) Mollusk valve
Shell. 0.055 m.
Awad and Escoffey, 2008, no. 373
326. (18738) Perfume bottle
Glass. 0.125 m.
Awad and Escoffey, 2008, no. 374
327. (18739) Perfume bottle
Glass. 0.075 m.
Awad and Escoffey, 2008, no. 375
328. (18740) Lamp shaped perfume bottle
Glass. 0.055 m.
Awad and Escoffey, 2008, no. 376
329. (18741) Fragment of a perfume bottle with handle
Glass. 0.07 m.
Awad and Escoffey, 2008, no. 377
330. (18742) Fragment of perfume bottle with handle
Glass. 0.065 m.
Awad and Escoffey, 2008, no. 378
331. (18743) Fragment of perfume bottle
Glass. 0.06 m.
Awad and Escoffey, 2008, no. 379

332. (18744) Mask

Glass. 0.03 m.

Awad and Escoffey, 2008, no. 380

333. (18745) Fragment of perfume bottle

Glass. 0.04 m.

Awad and Escoffey, 2008, no. 381

334. (18746) Mark for the plug of a Christian plaster vase

Limestone. 0.04 m. Maamourah

Awad and Escoffey, 2008, no. 382

335. (18747) Vase plug with the sign of the cross and letters

Plaster. 0.08 m. Maamourah

Awad and Escoffey, 2008, no. 383

336. (18748) Fragment of vase decorated with head of Bes

Terracotta. 0.15 m.

Awad and Escoffey, 2008, no. 384

337. (18749) Fragment of colored vase decorated with colored head of Bes

Terracotta. 0.15 m.

Awad and Escoffey, 2008, no. 385

338. (18750) Fragment of vase decorated with head of Bes

Terracotta. 0.15 m.

Awad and Escoffey, 2008, no. 386

339. (18751) Headless standing figure of Bes

Terracotta. 0.20 m.

Awad and Escoffey, 2008, no. 387

340. (18752) Pentalychnos with base

Terracotta. 0.155 m.

Awad and Escoffey, 2008, no. 388

341. (18754) Fragment of figure of Bes
Terracotta. 0.09 m.
Awad and Escoffey, 2008, no. 390
342. (18756) Crowned head of black female figure
Terracotta. 0.052 m.
Awad and Escoffey, 2008, no. 392
343. (18757) Head of grotesque figure supporting its chin
Terracotta. 0.080 m.
Awad and Escoffey, 2008, no. 393
344. (18760) Figurine of symbols player
Terracotta. 0.14 m.
Awad and Escoffey, 2008, no. 396
345. (18761) Funerary lamp with figure of Ammon
Terracotta. 0.07 m.
Awad and Escoffey, 2008, no. 397
346. (18762) Roman funerary lamp marked on the spout
Terracotta. 0.085 m.
Awad and Escoffey, 2008, no. 398
347. (18763) Black funerary lamp
Terracotta. 0.097 m.
Awad and Escoffey, 2008, no. 399
348. (18764) Funerary lamp, fragment of handle with lunar disk
Terracotta. 0.095 m.
Awad and Escoffey, 2008, no. 400
349. (18765) Fragment of funerary lamp
Terracotta. 0.11 m.
Awad and Escoffey, 2008, no. 401

350. (18766) Christian funerary lamp
Terracotta. 0.095 m.
Awad and Escoffey, 2008, no. 402
351. (18767) Rosette shaped funerary lamp
Terracotta. 0.11 m.
Awad and Escoffey, 2008, no. 403
352. (18768) Funerary lamp with a rabbit eating grapes
Terracotta. 0.07 m.
Awad and Escoffey, 2008, no. 404
353. (18769) Fragment of handle of funerary lamp
Terracotta. 0.095 m.
Awad and Escoffey, 2008, no. 405
354. (18770) Round fragment of funerary lamp with 4 burners
Terracotta. 0.135 m.
Awad and Escoffey, 2008, no. 406
355. (18771) Funerary lamp with 2 burners
Terracotta. 0.14 x 0.11 m.
Awad and Escoffey, 2008, no. 407
356. (18772) Funerary lamp with Sarapis bust on an eagle
Terracotta. 0.13 m.
Awad and Escoffey, 2008, no. 408
357. (18773) Funerary lamp
Terracotta. 0.062 m.
Awad and Escoffey, 2008, no. 409
358. (18774) Funerary lamp with grotesque walking figures, late period
Terracotta. 0.11 m.
Awad and Escoffey, 2008, no. 410

359. (18775) Funerary lamp with figure of a reclining man

Terracotta. 0.08 m.

Awad and Escoffey, 2008, no. 411

360. (18776) Funerary lamp with a running charioteer

Terracotta. 0.075 m.

Awad and Escoffey, 2008, no. 412

361. (18777) Funerary lamp with bust of Sarapis

Terracotta. 0.09 m.

Awad and Escoffey, 2008, no. 413

362. (18778) Funerary lamp with figure of a running lion

Terracotta. 0.085 m.

Awad and Escoffey, 2008, no. 414

363. (18779) Funerary lamp

Terracotta. 0.075 m.

Awad and Escoffey, 2008, no. 415

364. (18780) Funerary lamp with extended spout

Terracotta. 0.105 m.

Awad and Escoffey, 2008, no. 416

365. (18781) Spout of funerary lamp

Terracotta. 0.08 m.

Awad and Escoffey, 2008, no. 417

366. (18782) Funerary lamp, late period

Terracotta. 0.095 m.

Awad and Escoffey, 2008, no. 418

367. (18783) Funerary lamp, late period

Terracotta. 0.09 m.

Awad and Escoffey, 2008, no. 419

368. (18784) Christian funerary lamp
Terracotta. 0.095 m. Maamourah
Awad and Escoffey, 2008, no. 420

369. (18785) Saint Menas flask
Terracotta. 0.085 m. Maamourah
Awad and Escoffey, 2008, no. 421

370. (18786) Saint Menas flask
Terracotta. 0.070 m. Maamourah
Awad and Escoffey, 2008, no. 422

371. (18787) Saint Menas flask
Terracotta. 0.085 m. Maamourah
Awad and Escoffey, 2008, no. 423

372. (18788) Saint Menas flask
Terracotta. 0.105 m. Maamourah
Awad and Escoffey, 2008, no. 424

373. (18790) Inscribed Funerary lamp,
Terracotta. 0.12 m. Inscription: SEN/EXOHO
Awad and Escoffey, 2008, no. 426

374. (18791) Funerary lamp with figure of a running charioteer
Terracotta. 0.065 m.
Awad and Escoffey, 2008, no. 427

375. (18792) Christian funerary lamp with a lion
Terracotta. 0.08 m. Maamourah
Awad and Escoffey, 2008, no. 428

376. (18793) Funerary lamp with an image of Isis standing with torch on the reverse.
Terracotta. 0.08 m.
Awad and Escoffey, 2008, no. 429

377. (18794) Funerary lamp
Terracotta. 0.08 m.
Awad and Escoffey, 2008, no. 430
378. (18795) Funerary lamp with a fragment of a head of Medusa
Terracotta. 0.06 m.
Awad and Escoffey, 2008, no. 431
379. (18796) Funerary lamp with a grotesque image of Sarapis standing
Terracotta. 0.105 m.
Awad and Escoffey, 2008, no. 432
380. (18797) Inferior part of Bes standing
Terracotta. 0.095 x 0.125 m.
Awad and Escoffey, 2008, no. 433
381. (18798) Animal head
Terracotta. 0.065 m.
Awad and Escoffey, 2008, no. 434
382. (18799) Small conical vase
Terracotta. 0.065 m.
Awad and Escoffey, 2008, no. 435
383. (18800) Handle of triangular lamp with floral decoration
Terracotta. 0.105 m.
Awad and Escoffey, 2008, no. 436
384. (18801) Fragment of krater with the head of Dionysus on one side and a bull's head on the other
Terracotta. 0.16 x 0.17 m.
Awad and Escoffey, 2008, no. 437
385. (18802) Lamp handle with bust of Isis
Terracotta. 0.105 m.
Awad and Escoffey, 2008, no. 438

386. (18803) Fragment of horse figure, late period

Terracotta. 0.09 m.

Awad and Escoffey, 2008, no. 439

387. (18804) Fragment of horse figure, late period

Terracotta. 0.11 x 0.10 m.

Awad and Escoffey, 2008, no. 440

388. (18805) Small vase with a handle

Terracotta. 0.17 x 18 m.

Awad and Escoffey, 2008, no. 441

389. (18808) Small oval vase with 2 handles

Terracotta. 0.11 m.

Awad and Escoffey, 2008, no. 442

390. (18809) Small vase with handle

Terracotta. 0.17 m.

Awad and Escoffey, 2008, no. 443

391. (18810) Trilychnos

Terracotta. 0.12 m.

Awad and Escoffey, 2008, no. 444

392. (18811) Vase with marked handles

Terracotta. 0.76 m.

Awad and Escoffey, 2008, no. 445

393. (18806) Part of hanging lantern

Terracotta. 0.21 m.

Awad and Escoffey, 2008, no. 446

394. (18807) Small vase with handle

Terracotta. 0.17 m.

Awad and Escoffey, 2008, no. 447

395. (18828) Oval capital decorated with lotus
Limestone. 0.47 m.
Awad and Escoffey, 2008, no. 448
396. (18829) Round capital decorated with lotus
Limestone. 0.185 x 0.53 m.
Awad and Escoffey, 2008, no. 449
397. (18830) Engaged capital
Limestone. 0.205 m. Maamourah
Awad and Escoffey, 2008, no. 450
398. (18831) Angle of capital with colors
Limestone. 0.13 x 0.28 m. Maamourah
Awad and Escoffey, 2008, no. 451
399. (18832) Fragment of cornice with geometric design
Limestone. 0.29 x 0.52 m. Maamourah
Awad and Escoffey, 2008, no. 452
400. (18833) Fragment of cornice with geometric design
Limestone. 0.16 x 0.35 m. Maamourah
Awad and Escoffey, 2008, no. 453
401. (18834) Fragment of cornice with geometric motif
Limestone. 0.19 m. Maamourah
Awad and Escoffey, 2008, no. 454
402. (18835) Fragment of cornice with geometric motif
Limestone. 0.25 m. Maamourah
Awad and Escoffey, 2008, no. 455
403. (18836) Painted architectural fragment
Limestone. 0.08 x 0.16 m. Maamourah
Awad and Escoffey, 2008, no. 456

404. (19887) Black scarab without inscription

Hard stone. 0.036 x 0.023 m.

Awad and Escoffey, 2008, no. 457

405. (19888) Part of the left profile of warrior bust

White onyx. 0.022 x 0.017 m.

Awad and Escoffey, 2008, no. 458

406. (20939) Corinthian capital

Nummulitic limestone. 0.58 m. Maamourah

Awad and Escoffey, 2008, no. 460

407. (20940) Corinthian capital with traces of polychrome

Nummulitic limestone. 0.56 x 0.55 m.

Awad and Escoffey, 2008, no. 461

408. (20949) Remainder of wall with hieroglyphic inscription and royal cartouche of Ramses

Yellow limestone. 0.87 x 0.45 m.

Bought by Omar Toussoun in Dakheh Oasis

Awad and Escoffey, 2008, no. 462

409. (22174) Cross with graffiti of Christogram on the reverse

Bronze. 0.10 x 0.13 m. 6th century CE

Awad and Escoffey, 2008, no. 463

410. (23086) Unidentifiable head

Marble. 0.20 m.

Awad and Escoffey, 2008, no. 464



409 (22174)

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