MINISTÈRE DE L'ÉDUCATION NATIONALE, DE L'ENSEIGNEMENT SUPÉRIEUR ET DE LA RECHERCHE

BULLETIN
DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

en ligne en ligne en ligne en ligne en ligne en ligne en ligne en ligne en ligne en ligne

BIFAO 34 (1934), p. 43-62

Laurence P. Kirwan

Some græco-roman bronzes in the Cairo Museum [with 5 plates].

Conditions d'utilisation

L'utilisation du contenu de ce site est limitée à un usage personnel et non commercial. Toute autre utilisation du site et de son contenu est soumise à une autorisation préalable de l'éditeur (contact AT ifao.egnet.net). Le copyright est conservé par l'éditeur (Ifao).

Conditions of Use

You may use content in this website only for your personal, noncommercial use. Any further use of this website and its content is forbidden, unless you have obtained prior permission from the publisher (contact AT ifao.egnet.net). The copyright is retained by the publisher (Ifao).

Dernières publications

9782724711264	*La chapelle d'Osiris Ounnefer Neb-djefaou*	Laurent Coulon
9782724711752	*Guide du Caire Islamique*	Hadrien Collet
9782724711660	*Mélanges de l'Institut dominicain d'études orientales 41*	Adrien Candiard (éd.)
9782724711745	*Bulletin archéologique des Écoles françaises à l'étranger (BAEFE)*	
9782724711271	*Du côté de chez Zeus*	Emmanuel Botte (éd.), Hélène Cuvigny (éd.), Michel Reddé (éd.)
9782724711677	*La Description de l'Égypte*	Paul-Marie Grinevald
9782724711714	*La pensée et la pratique pharmacologiques d'Avicenne*	Sylvie Ayari
9782724711899	*BCAI 40*	

© Institut français d'archéologie orientale - Le Caire

SOME GRÆCO-ROMAN BRONZES

IN THE CAIRO MUSEUM

(with 5 plates)

BY

L. P. KIRWAN.

During a recent rearrangement of the Græco-Roman room in the Museum the writer was enabled, through the kindness of the keepers, to select from the small collection of bronzes some thirty-nine of the more interesting pieces which, so far as can be ascertained, have hitherto not been published.

Of these, six are from the Fayyûm; two from Mit Rahîna; one from Samannûd; one from Tell el-Muqdâm; one from Tell Atrîb; three from Tell Timai; two from Ahnâsia el-Madîna; one from Saqqâra; one from Zâwyet Razîn; two from Edfu; one possibly from Qena; one from Kalabsha; and one from El-Minya magazine. Of the remainder whose provenance is unknown, one is from the sebâkh and three are recorded as having been bought.

As is not unusual in a collection from Egypt which is for the most part of the Roman period, Aphrodite and Eros are the most common of the purely Greek types and there are five examples of each. Of the other Greek divinities there is one bust of Seilenos, two figures of Dionysos and one which is probably Helios. Of the Egyptian gods, there is a seated figure of Serapis (who is Greek in type though Egyptian in origin) and two busts of Isis.

Most of the bronzes published here were probably made in Græco-Egyptian workshops and were no doubt part of the stock in trade of some of the guilds of χαλκοκολληταί[1] which existed in the various towns. Plaster moulds for

[1] See Edgar, *Greek Bronzes* (*citing Oxyrhynchos Papyri*, I, p. 148).

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

making bronzes are recorded from Mit Rahîna, of the early Roman period [1]; from Qalyûb, where the collection of moulds and bronzes is dated c. 200 B. C. though most of them appear to be a good deal later [2]; from Tell Timai [3]; and from Memphis, where plaster casts for silver objects were also found, dated c. 350-220 B. C. [4].

As none of the objects catalogued below come from excavated sites, dating must be based on internal evidence alone. The majority are undoubtedly of the Roman Imperial period. One or two pieces, however, may be earlier, and for these it seems unsafe to draw a dividing line between Hellenistic and early Roman on the grounds of style alone, since it is clear that the Hellenistic tradition was carried on into Roman times. The Aphrodite No. 58942 may well be of late Hellenistic date, based on a prototype of the Praxitelean age. The exaggerated twist of the body, as in the Venus of Milo, is rather characteristic of the later period. But the elaborate and artificial arrangement of the drapery and the awkward and contorted position of the hips in relation to the shoulders (as in the Cnidian and Melian Aphrodites), whereby the folds of the himation are held up across the thighs, are all features of Hellenistic sculpture [5].

The sensual treatment of the figure, the rather well-developed body, the sfumato rendering of the flesh and the type of face (especially the moulding of the mouth) are reminiscent of the school of Praxiteles, whose style was much in vogue in the Alexandrian ateliers [6].

The Aphrodite No. 59137, in the attitude of the famous Venus Pudica (a type initiated by Praxiteles and of which there have been innumerable imitations), seems to be a fair piece of the Roman period.

The group of wrestlers, a well proportioned piece of work, may date from early Roman times. The taut muscles are well shown and there is a definite attempt at realism in the expression of strain on the faces. Large numbers of similar groups in bronze have come from Egypt, which seems to have

[1] Edgar, *Greek Moulds.*

[2] Ippel, *Bronzefunden von Kalyub and Lawrence, J. E. A.*, XI, 1925, p. 188, 189.

[3] Edgar, *Annales*, VIII, p. 157.

[4] Rubensohn, *Hellenist. Silbergerat in Gipsagussen*, p. 88.

[5] Lawrence, *Later Greek Sculpture*, p. 35, 126.

[6] Cf. Amelung, *Bulletino Communale*, 1897, p. 110.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

followed the fashion of the rest of the Empire in its enthusiasm for professional athletics [1].

As Prof. Perdrizet has shown, there is seems no reason for identifying the majority of these groups with Heracles and Antaios, though the legend was well known in Egypt [2].

It is interesting to note that, whereas in most of these groups from Egypt the wrestlers are of native stock, in the group from Tell Atrib the features are European rather than Egyptian.

The seated figure of Serapis No. 46410 is one of the numerous copies of the famous statue which stood in the ἱερόν of Serapis in the Serapeum at Alexandria. According to Clement of Alexandria it was dated 284-287 B. C. and was the work of a Bryaxis; not, as a recent authority has pointed out, Bryaxis the Athenian and pupil of Scopas, but another Bryaxis, the sculptor of the cult-statue of Apollo at Daphnae near Antioch [3].

The bronze in question is probably of early Roman date and in the careful treatment of the hair and beard rather resembles a bust of Serapis in the Cairo Museum, considered to be of the second century A. D. [4].

The diseased man No. 28598, is an interesting and unusual piece, in which the emaciation of the upper part of the body is in curious contrast to the grossly distended stomach. A number of these pathological figurines in terracotta and bronze are known, of which the most famous is, perhaps, the seated figure of the emaciated man in the Wyndham Cook Collection [5]. The large flapping ears, the unduly prominent nose, and the closely cropped skull with the tuft in front are all characteristic of the so-called Alexandrian grotesques whose origin has been so much debated; by Sieveking, who considers them to have originated in Asia Minor [6] and by Pagenstecher who considers that their manufacture was not confined to any one centre during the Græco-

[1] Cf. Jouguet, *La Vie municipale dans l'Égypte romaine*, p. 103.

[2] Perdrizet, *Bronzes Fouquet*, p. 74.

[3] Lawrence, *Greek and Roman Sculpture*, 1929, p. 289, and Breccia, *Alexandrea ad Aegyptum*, p. 112 etc., for other copies.

[4] Cf. Edgar, *Greek Sculpture*, No. 27432.

[5] *Burlington, Fine Arts Cat.*, 1904, No. 50, Pl. LII; see also W. Lamb, *Greek and Roman Bronzes*, and Breccia, *Alexandrea ad Aegyptum*, p. 252.

[6] See *Terracotten der Sammlung Loeb;* text to Plate 86.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

Roman period [1]. The inscription on the figure here, Ḏ-ḥr son of Ḏd-Ḏḥwty, suggests a native product. The immense popularity of these grotesques in Alexandria may, in part, have been due to an inherent Egyptian taste for a genre which shows itself in an even earlier period in the contorted figures of Bes and Ptah Sokar.

Of the later statues, the Aphrodites No. 39535, with the Isis crown, and No. 47127 may, to judge from the dressing of the hair which resembles the coiffure in fashion during the Claudian period [2], be as early as the first century A. D. In the Aphrodite No. 47127, if the 'indice mammaire' of Reinach is considered as a guide to dating, the position of the breasts so close together should be an indication of lateness [3]. The figure, however, is well proportioned and should certainly be earlier than the Aphrodite No. 26678 where the fat face and massive lumpy body point, by analogy with the terracottas, to a date as late as the third century A. D. [4].

Of the Eros series, No. 44707 in style, in the plump body, and in the heavy treatment of the hair, is similar to an Eros portrayed on a coin of Heliopolis struck under Philip and Otacilia Severa [5]. The other figures in this group do not differ from the usual Roman type. The seated figure from Kalabsha seems to belong to the Roman ikonography. The head is not unlike that of the Emperor Commodus, though the features are too worn to be certain [6].

The two crude female figures, Nos. 39359 and 58945, may be assigned to the late Roman period and have affinities with the Coptic terracottas. The heads bear a close resemblance to two of these illustrated by Pagenstecher [7] and dated to that period.

The two figures of Dionysos are both of the effeminate type which appears during the fourth century and becomes usual from the time of Alexander [8]. Both must be of the Roman period.

(1) *Ueber das landschaftliche Relief*, 1919, p. 39.

(2) Cf. Edgar, *Greek Bronzes*, No. 27654 and p. iv, note 4.

(3) See S. Reinach, *Rev. Et. Gr.*, 1908, p. 13.

(4) See Edgar, *Greek Bronzes*, p. iv.

(5) Cf. *Monuments Piot*, XII, 1905, p. 61 and Plate VI.

(6) Bernoulli, *Romische Ikonographie;* II, 2, Taf. LXIII, *a*.

(7) See *Die Griechisch-Aegyptische Sammlung*. Ernest von Sieglin, II, Teil 3, Tafel XL, Nos. 2 and 4.

(8) S. Reinach, *Recueil des têtes antiques*, Plate 205 and text.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

The bronze bell No. 53326 falls into a class apart and may be earlier than the Græco-Roman period. An almost identical example was found near El-Badâri in a cemetery dating from the twenty-second dynasty to the Ptolemaic period [1].

The catalogue of these bronzes has been drawn up on the system employed by Edgar in the Catalogue of Græco-Roman Bronzes in the Cairo Museum (*Catalogue Général*). The numbers, therefore, refer to entries in the *Journal d'Entrée.*

CATALOGUE.

26678. Aphrodite. From Alexandria. Height. 27.5 cm. (Plate I).

Standing with right knee bent and with head turned slightly to the left. She is holding up a looped object, possibly a cestis, in the right hand. She is naked. Her hair is parted in the middle, waved to either side, and fastened up behind, with a thick tress falling over each shoulder. She wears a rather high, decorated stephane.

It is probable that the figure was a part of a group of Aphrodite threatening Eros, similar to the one from Egypt in the Collection Lehmann, where the looped object is described as a 'fan'. The left hand of Aphrodite would then be touching the upraised right hand of Eros. The group in the Collection Lehmann is considered to be of the Antonine epoch.

Technique. Solid cast.

Preservation. Face and neck badly corroded. Thick black patina.

Bibliography. Coll. Lehmann, Plate XIV, No. 120. Reinach, *Rép.*, II, p. 346. Babelon et Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale,* No. 241.

28396. Pharaoh. Bought. Height 9.5 cm. (Plate V).

Standing with left foot forward, holding folded cloth in right hand and holding up sacred ibis on a standard in the left. Wears beard, wig, uræus.

[1] Brunton, *Qau and Badari*, III, Plate XLIV, No. 29. The grave No. 1110, from which the bell came, contained no other objects and is marked in the tomb register 'Ptol?'.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

Clad in gauffered kilt. Necklace with pectoral round neck. A conventional representation.

Technique. Solid cast.

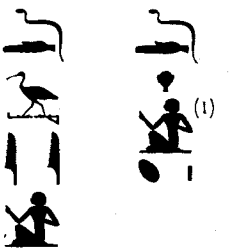
Preservation. Fair. Dark grey to black patina.

28598. Figure of a diseased man. Height 9.5 cm. (Plate II).

Standing with legs apart, the right hand (with clenched palm as if some object had been held in it) placed on the abdomen, the left is resting on the left thigh. He is looking slightly to the right. Although the abdomen is abnormally distended other parts of the body are shown as much emaciated and the vertebræ, clavicles, and lower ribs are all clearly discernable though the skin. The skull is hydrocephalic. The pupils are incised and the hair, cropped short with a tuft in front, is represented by small incised holes. There are a few almost illegible hieroglyphs cut on the outer surface of both upper arms.

Hieroglyphic inscription.

Right arm. Left arm.



Technique. Solid cast. The pupils of the eyes are incised.

Preservation. Badly oxidised. Covered with a thick green-brown patina. Both legs broken off above the knees.

29112. Helios. Height 11.3 cm. (Plate II).

Standing with left leg slightly forward and knee bent. He is looking right. Right hand extended holding patera, left hand held out with open palm. His

(1) See Lieblein, *Diction. de noms hiéroglyphiques.* Nos. 1059, 1293; also Griffith, *Cat. of the Rylands Papyri,* Vol. III, p. 465; *z-ḥr,* Zeho, Τεως.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

head is radiate. Wears chlamys fastened on the left shoulder, falling over left arm and draped round the lower part of the body. His hair, rather long and unruly, is not dressed.

Technique. Solid cast.

Preservation. Fair. Grey-green patina.

BIBLIOGRAPHY. REINACH, *Rép.*, II, p. 110, 111; III, p. 30. PERDRIZET, *Bronzes Fouquet*, p. 34.

29113. Caryatid. Height 9 cm. (Plate II).

Standing with left knee bent and looking right. Holds wreath in the right hand and supports basket on her head with the left. She wears a voluminous chiton, girt up at the waist, with wide hanging sleeves.

Her hair is parted in the middle, waved back on either side and knotted in a chignon behind. It seems to be a smaller copy of a good model.

Technique. Cast solid. The figure is standing on a small circular pedestal, the lower part of which has disappeared.

Preservation. Good. Thin dark grey patina.

BIBLIOGRAPHY. REINACH, *Rép.*, II, p. 425 etc.

36463. Comic figure. Possibly of an actor. Bought at Qena or at Edfu. (Plate IV). Height 18.5 cm.

Standing with right foot forward, body thrown slightly backwards, and right hand extended in a beckoning gesture. He is naked, has short curly hair, and wears a small conical hat. Left hand on hip. He carries a chlamys hanging from the left shoulder, passing under the armpit, and falling over the left wrist.

Technique. Cast solid.

Preservation. Good.

BIBLIOGRAPHY. Compare the 'Komische Schauspieler' from Asia Minor in the Athens Central Museum. WINTER, *Hellenist. Skulptur*, p. 367, No. 4. PERDRIZET, *Bronzes Fouquet*, Plate XXIX, No. 114 for figures with similar hats.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

37562. Roman soldier playing trumpet. Height 7 cm. (Plate V).

Standing with his left foot forward and head thrown back, holding trumpet to mouth with both hands. He wears a cuirass with three fringes, pallium fastened under the chin, helmet, and high buskins.

Technique. Cast solid. The trumpet seems to have been cast separately.

Preservation. The trumpet and the left arm have been broken off. Face badly corroded. Covered with a dark grey-green patina.

Bibliography. Babelon et Blanchet, *Bronzes de la Bibl. Nat.*, No. 910, p. 398.

39359. Female figure. Acquired on March 8th, 1907 from the Fayyûm. Height 11.9 cm. (Plate II).

Probably formed part of the handle of a knife. Standing with thighs close together, holding out a cup with a pointed base in the right hand and a tumbler-shaped vessel in the left. She is naked and her hair is cut off square at the nape of the neck with a fringe across the forehead. The face with the thick lips and exaggerated nose is reminescent of the grotesque terracottas. Very crude work of the late Roman period.

Technique. Cast solid. The hair on the navel is indicated by hatched incised lines. There is a hole below the pedestal for the insertion of a knife blade.

Preservation. Badly worn and oxidised. Dark grey-green patina.

39361. Plaque in the form of a womans head. From the Fayyûm. Height 7 cm. (Plate V).

She has curly hair puffed out at the sides. The masque ends in a pointed leaf below. There is a ring for suspension at the top.
Probably a steelyard weight.

Technique. Cast. Hollow at the back.

Preservation. Much worn. Dark green patina.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

39363. Bust of Isis. From the Fayyûm. Height 5 cm. (Plate V).

Her head is turned slightly to the right. She wears mantle, fastened between the breasts, wig falling to the shoulders, and Isis crown of horns, disc, uræus, plumes, and corn-ears. Probably a steelyard weight.

Technique. Cast. With ring for suspension. It is hollow behind and small amounts of molten bronze have been dropped inside at different times to readjust the weight.

Preservation. Much oxidized.

Bibliography. Edgar, *Greek Bronzes*, No. 27855; Babelon et Blanchet, *Bronzes de la Bibl. Nat.*, Nos. 639, 641; Sacken, *Antike Bronzen*, 1322.

39535. Aphrodite with headress of Isis. From Tell el-Muqdâm. Height 55 cm. (Plate I). The arms were recovered subsequently from a dealer.

Standing with thighs close together and right knee bent. Both arms are raised; it is possible that the left hand held a sistrum (cf. Reinach, *Rép.*, II, 361, 10). She is naked and wears armlets, bracelets decorated with coiling snakes, heavy globular earrings, a necklace with a crescent (below which hangs a uræus) in the middle, and a large pendant, possibly an amulet, on either side. On her head she has a vertically voluted stephane in the centre of which is a uræus surmounted by the crown of Isis and flanked by elaborate pointed leaves. Her hair is parted in the middle, waved back on either side, and fastened in a chignon behind with a thick curl falling down over each shoulder.

Technique. Hollow cast. Both arms have been cast separately and joined beneath the armlets which form an effective screen. The eyes are inlaid, the iris being of black glass set in a white plaster.

Preservation. Slightly cracked on right side from arm-pit to hip-bone. Cracked across both knees. Broken above right ankle, left foot and ankle missing. The top of one of the plumes in the crown has also been broken off. The statue is much oxidized and covered with a thick green patina.

Bibliography. Edgar, *Greek Bronzes*, No. 27654. Ridder, *Bronzes antiques du Louvre*, No. 12 (Fig. 50), also from Egypt. Reinach, *Rép.*, II, 361, 10.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

40082. Eros as a trumpeter. From Saqqâra. Height 9.5 cm. (Plate II).

Standing with left foot forward and body turned to the right. His head is tilted backwards and he holds the trumpet, pointing upwards, to his mouth with both hands. He is winged, naked, and stands on a tree-trunk. He has short, curly hair with a knot just above the forehead.

Technique. Cast solid. The trumpet may have been cast separately.

Preservation. Most of the right arm and the trumpet have been broken off. Much worn and covered with a dark green patina.

41807. Seated figure from Kalabsha. Height, with throne, 16.5 cm. Height of throne, 7.4 cm. (Plate IV).

Seated on throne, left foot drawn back, and looking to the left. He wears a belt, decorated with a scroll pattern, passing over the right shoulder (possibly a sword belt); chlamys over the left shoulder and draped over the left knee; and buskins. His head is crowned with a fillet and he has short curly hair.

Technique. Hollow cast with a grey earthy core. It is possible that the lower part of the left arm has been cast separately and joined at the elbow. The throne also is hollow cast.

Preservation. Badly corroded, especially the face and the neck. Covered with a thick dark green patina.

42899. Plaque in the form of a young male bust. Heracles? From Tell Timai. Height 6.2 cm. (Plate V).

The head is that of a youthful male with thick curly hair. He wears a hood knotted under the chin. Below and on either side of the knot fall two conventionalized vine-leaves. The type of head with the thick, unruly hair rather resembles those of the satyrs and baccants. A good piece of work of an early period.

Technique. Cast. Curved as if originally attached to the handle of a lamp or the base of a lamp-stand. The pupils are incised but the iris, which has

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

been inlaid, is missing. The lips are covered with fine gold foil. The bust is in a excellent state of preservation with a rich golden-brown surface.

43092. Eros. From the Fayyûm. (Plate V). Height 5.2 cm.

Winged and naked figure of Eros in the act of flying. The left leg is extended and both arms are outstretched in front. He has curly hair with a small tuft above the forehead.

Technique. Solid cast. The figure is badly oxidized and covered with a thick green patina.

Bibliography. Reinach, *Rép.*, II, 443, 2; Perdrizet, *Bronzes Fouquet*, p. 10, No. 6 and Plate V.

43111. Amphora on a stand. From Edfu. Height 7.2 cm. (Plate V).

The amphora, of a third or fourth century A. D. type, is solid and seems to have been cast separately.

44707. Eros. Height 14 cm. (Plate II). From Mit Rahîna.

Standing with right foot forward. He is looking upwards to the right and holds up an alabastron in the right hand. Possibly the left hand, which has been broken off, held a shell. The type may have been taken from the group of Aphrodite at her toilet and Eros holding up the alabastron towards her. (Cf. Edgar, *Greek Bronzes*, p. 8, Note i).

The figure is winged and naked, with curly hair gathered up into a knot above the forehead.

Technique. Solid cast.

Preservation. Part of one wing and the left hand have been broken off.

Bibliography. Edgar, *Greek Bronzes*, No. 27661. Babelon et Blanchet, *op. cit.*, Nos. 249, 283.

45290. Plaque in the form of a male bust. From the sebâkh, Mit Rahîna. Height 9 cm. (Plate V).

The features are of negroid type with a broad nose and thick lips. The hair is cut square across the forehead and arranged in formal rows. On his

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

head he wears a leafy cap decorated with a series of small impressed circles. His neck is encircled by a wreath, below which hangs a formal leaf. There is a ring for suspension on top, which suggests a steelyard weight.

Technique. Cast. The bust is hollow at the back.

Bibliography. Perdrizet in *Bronzes Fouquet,* pp. 57, 58, gives a full list of references to publications dealing with representations of negroes and negroid peoples in ancient art including a number of bronzes.

46410. Serapis. From Zâwyet Razîn. Height, from top of modius to feet, 13 cm. The footstool measures 4.2 cm. long by 2.3 cm. high. (Plate IV).

Seated on a throne, which is missing, with feet on a footstool. The left foot is slightly drawn back. His right hand is lowered as if he were touching the head of Kerberos while his left hand is raised to the level of his head, the palm partly closed as if he were grasping a sceptre. He is wearing chiton, himation draped over the left shoulder and lying across his lap, sandals, and modius or kalathos decorated in the front with an olive tree in relief. In the original statue the modius was of a light colour, which made the three olive trees stand out, as if in relief, against the dark back ground [1].

Technique. The figure of the god and the footstool have been cast in one piece and separately from the throne. The head and shoulders of Serapis contain a grey earthy core while the lower half of the figure, which is hollow, has been cut away to fit the throne. It seems that both arms have been cast separately, the joints being concealed by the chiton and the drapery of the himation.

Preservation. Good. The throne is missing. The figure is covered with a light green patina.

Bibliography. Edgar, *Greek Bronzes,* No. 27635; Babelon et Blanchet, *op. cit.,* p. 13, No. 29; Reinach, *Rép.,* II, p. 18, No. 10 and p. 19, No. 2.

[1] Compare reconstruction by Amelung in Breccia, *Alexandrea ad Aegyptum,* p. 113, also Introduction to this *Catalogue.*

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

47127. Aphrodite. Entered in the *Journal d'Entrée* as 'apporté par M. Rouchdy, 10. 9. 21' from the Fayyûm. Height 22 cm. (Plate I).

Standing, right knee slightly bent. She is naked. Her hair is parted in the middle, waved back to either side, and knotted in a krobylos behind. A long curl falls on either side of the neck. She wears a stephane with vertical volutes in front and surmounted by a design of pointed leaves. The statue seems to belong to the series of nude Aphrodites emerging from the bath. Her left hand may therefore have held a mirror while her right would have been raised in the act of perfuming or arranging her hair. (Cf. PERDRIZET, *Bronzes Fouquet*, p. 3).

Technique. The statue is hollow cast. The arms have been cast separately and are missing.

Preservation. Both arms are missing. There is a deep dent above the left breast. The lower part of the right leg is missing and the left leg has been broken at the knee. There is a dent across the bridge of the nose and a heavy dent in the centre of the back.

BIBLIOGRAPHY. REINACH, *Rép.*, II, 803, 6-8; 337, 6; 361; 342, Nos. 7-9, BABELON et BLANCHET, *op. cit.*, Nos. 234, 237.

48074. Statuette of a goddess in the form of a Uræus. Found in the sebâkh. Height 3.8 cm. (Plate V).

Uræus surmounted by a bust of Isis. Apparently the top of a handle to some object, the stem of which has broken off just above the head of the goddess. A similar motif may be seen in the Osiris-headed uræus, No. 27506 in EDGAR, *Greek Bronzes*.

Technique. Cast. The face is badly corroded. Covered with a grey-black patina.

49542. Group of two wrestlers. Found in the sebâkh at Tell Atrîb Nov. 10, 1925. Height 18.5 cm. (Plate IV).

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

A. has clasped B. round the waist from behind, lifted him bodily into the air, and is trying to throw him. B. meanwhile, by grasping A's forearms, is endeavouring to break the grip. Both figures are naked. A has a heavy beard and thick curly hair; B., a much younger man, has long curly hair falling over the nape of the neck. The hair in both case cases is treated in a manner common on Greek male heads. Unlike most of the large number of groups of this sort which have come from Egypt the wrestlers are distinctly European and not Egyptian in appearance.

Technique. A is solid cast, B is hollow; no doubt in order to preserve the balance. In A the left hand and wrist, the right forearm, and the right and left upper arms (which have been joined at the shoulder) have been cast separately. All these joints, though made with lead, are in a good state of preservation. (Cf. Perdrizet, *Bronzes Fouquet,* No. 9; p. 13).

Preservation. A has an ancient mend (with lead) in the left knee, a small hole in the right thigh, and a larger one in the abdomen.

There is a crack below the right knee of B. and holes in the right thigh, right breast and the centre of the spine.

Both figures have a light golden-brown patina.

Bibliography. Edgar, *Greek Bronzes,* No. 27712; Reinach, *Rép.,* II, 539, 3; Ridder, *Collection de Clerq,* No. 254, *Arch. Anzeiger,* 1890; p. 158, 4; Perdrizet, *Bronzes Fouquet,* No. 110 and Plate XXXIII; also *op. cit.,* for a list of references to numerous similar groups from Egypt.

50040. Bust of Seilenos. From Samannûd, Aug. 29th, 1926. Height 10 cm. (Plate II).

His face is turned upwards and to the left. He is crowned with a wreath of ivy leaves and wears a nebris passing over the right shoulder and under the left arm. There is a trace of a ring for suspension on top of the head. The object was probably a steelyard weight.

Technique. Cast. The bust is hollow behind. It is in good condition with a dark brown patina.

Bibliography. Perdrizet, *Bronzes Fouquet,* Plate IX and p. 17; Babelon et Blanchet, *Bronzes de la Bibl. Nat.,* Nos. 390-408; Reinach, *Rép.,* IV, 37, No. 8.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

53326. Bell. Purchased from the executors of the late Miss Lily Place, Aug. 1929. Height 9.1 cm. (Plate V).

The surface of the bell is decorated with an 'uzat' eye, head of Khnûm, head of Anubis, and a figure of Sobk, in relief. The upper part of the bell consists of two figures of Bes, back to back, standing on a pedestal. There is a hole in the upper part for suspension.

Technique. Cast. It is probable that the heads of Khnûm and Anubis, the 'uzat' eye, Sobk, and the figures of Bes have been cast separately.

Preservation. Very good. Gold-brown patina.

Bibliography. G. Brunton, *Qau and Badari*, III, Plate XLIV, No. 29.

55873. Aphrodite. Height 21 cm. From the Fayyûm.

Standing with her weight principally on the left foot. She is naked and wears a stephane decorated along the top with a row of triangular leaves. The figure seems to belong to the group of Aphrodites emerging from the bath. She may have held a tress of hair in each hand as in Edgar, *Greek Bronzes*, No. 27647 or possibly she held a mirror in one hand and a tress of hair in the other.

Technique. Hollow cast.

Preservation. Poor. The lower part of the right leg is missing. The left leg is cracked across the calf.

Bibliography. See No. 47127.

58940. Goddess. Height 16 cm. (Plate I). From Ahnâsia el-Madîna.

She is moving rapidly forward with both arms outstretched. She is clothed in a peplos with apoptygma and kolpos. Her hair is parted in the middle, waved back to either side, and caught up in a knot behind.

The type is not a common one.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

Technique. Cast, with the remains of a grey-black core inside. Both arms have been cast separately and the joint at the shoulder is concealed under the peplos.

Preservation. The right arm is missing. The figure is in poor condition and most of the forehead and the neck have corroded away. Covered with a thick dark-green patina.

58941. Dionysos Mellephebe. From Ahnâsia el-Madîna. Height 19 cm. (Plate IV).

Standing with left foot forward, left hand raised, and right arm at his side. He may have held some such object as a jug in his right hand, and a drinking horn in his left as in Edgar, *Greek Bronzes,* No. 27643.

He wears a chlamys, slung over his shoulder, and buskins. His hair, which is parted in the middle and gathered into a knot at the back, is bound by a strophion intertwined with vine-leaves. A tress of hair falls over each shoulder.

Technique. Hollow cast. It seems possible that the left arm and cloak have been cast separately. The figure is in fair condition with a thick green patina.

Bibliography. *Arch. Anzeiger,* 1906, col. 140, 12; Reinach, *Rép.,* II, 112-118.

58942. Aphrodite. From Tell Timai. Height 36 cm. (Plate III).

Standing with left knee bent and head turned slightly to the left.

She wears an ungirt Ionic chiton, of a thin, transparent material, and Doric himation. The sleeve of the chiton has slipped off the left shoulder. The himation is held up under the left arm-pit and in the right hand, from which it falls in heavy folds across the thighs and down the left side. The piece of the himation held between the thumb and second finger of the right hand is separate and not joined with the rest of the garment, which suggests a wing when viewed from the side. It is possible that the left hand held an apple. She wears sandals, the straps of which are joined by a diamond-shaped buckle, and a stephane with a design of alternate double tendrils and

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

fleur-de-lys engraved on the front. Her hair is parted in the middle, waved back on either side, and gathered in a double chignon at the back.

Technique. The statue has been hollow cast. The arms seem to have been cast separately and joined at the edges of the sleeves of the chiton.

Preservation. There is a hole beneath the left eye, one in the right upper arm (mended with a rivet which has fallen out), and two holes in the back. The figure is in good condition and a rich golden-brown in colour.

BIBLIOGRAPHY. REINACH, *Rép.*, 331; Nos. 2, 3. (No. 2 is a small bronze).

58943. Panther. Height 4 cm. (Plate V).

Squatting on its haunches with left paw raised. Its head is thrown back and its mouth is open, as if in the act of howling.

Technique. Solid cast. With a dark brown patina.

BIBLIOGRAPHY. EDGAR, *Greek Bronzes*, 27724; REINACH, *Rép.*, II, 725, 4, 5.

58944. Upper part of a male figure. Height 6.5 cm. (Plate V).

His right hand holds a baton or some similar object against the back of his head. He wears a cloak, mostly broken off, draped over his left arm. His hair is parted in the middle and knotted behind.

Technique. Cast solid. Possibly attached to the handle of a lamp.

58945. Female figure. Height 9.6 cm. (Plate II).

Standing with thighs close together and right arm raised. She is naked and her hair is cut square with a fringe and arranged in formal rows. The type of face with the thick lips and unduly prominent nose is akin to that of the terracotta grotesques. Very crude work of the late Roman period. It seems to have been the top of a knife handle.

Technique. Solid cast and badly worn.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

58946. *Ex-voto* statuette of a dog. Height, from tip of ears to forepaws, 9.2 cm. (Plate V).

A dog of Egyptian type squatting on its hindquarters with its head raised. The statuette is on a flat plate base around the edge of which is incised the inscription :

ΙΕΡΑ ΑΝΕΘΗΚΕΝ

Possibly an *ex-voto* to a local god as at Kynopolis (El-Qeis, Egyptian Kais, where the dog was held in great honour during the Roman period). In the cemetery adjoining the Serapeum at Alexandria many statues of dogs, jackals, and birds were found [1].

Technique. Solid cast.

58947. Dancing Maenad. Height 24 cm. (Plate I).

Dancing with right foot advanced and body thrown back. She wears the «Peplos of Athena», with a girdle over apoptygma. Her hair is bound with a wreath of vine leaves and grapes.

Technique. Cast, with grey core inside the upper part of the body.

The right leg and both arms have been cast separately and are missing. The figure originally stood on a pedestal. Badly corroded and covered with a thick green patina.

Bibliography. Reinach, *Rép.*, II, 397, 5.

58948. Upper part of young Dionysos. Height 9 cm. (Plate II).

His head is turned to the left and leans backward, supported by the right hand while his left hand holds a jug at his side. He wears a chlamys fastened on the right shoulder and falling over the left arm. His hair is parted

[1] See Mahmoud El-Falaki, *Mémoire sur l'antique Alexandrie*, p. 54.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

in the middle and gathered in a knot at the back. A tress of hair falls over each shoulder. The figure has been attached to some such article as the handle of a lamp or of a large bronze jug.

Technique. Solid cast. It seems likely that the left arm and chlamys have been cast separately. The pupils have been incised. The figure is in fair condition and is covered with a dark green patina.

58949. Knife handle in the form of a draped figure. Height 9.6 cm. (Plate V). From El-Minya magazine.

Male figure standing with right foot forward. He is holding up a fold of his himation in his right hand while the left hand is touching the top of a stela of the Attic form which was adopted in Alexandria. The figure, which has the ram's head of the god Khnûm, is clad in a chiton and himation, draped round his body and over the left shoulder. The pedestal upon which he stands is formed of a calyx, below which is a reversed calyx. There is a hole for the insertion of the knife blade in the base.

Technique. Solid cast. The statuette is badly corroded and has a thick dark grey patina.

58950. Eros. Height 11 cm. (Plate II).

Standing with right foot forward. He is looking upwards and to the right. In his right hand he holds a bunch of grapes or fruit and in his left possibly a wreath. He is winged, naked, and has thick curly hair, bound by a strophion, with a tuft over the centre of the forehead.

Technique. Solid cast. Much oxidized and covered with a black patina.

58951. Upper part of a young satyr. Height 6.7 cm. (Plate V).

The figure rises at the hips from a calyx and the body is curved back as if it had been attached to some such thing as the handle of a lamp or to a large bronze vase. He wears a nebris, fastened on the right shoulder and held out in the left hand, in which he carries a heap of fruit. His right hand is raised

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

to the side of his head and his face is turned upwards and slightly to the right. He has curly hair, bound by a wreath of ivy leaves, with a double tuft in front.

Technique. Solid cast. The pupils are incised.

Bibliography. The type is rather similar to the half-figure of the child Dionysos, Edgar, *op. cit.*, No. 27824.

59137. Aphrodite. Height 24.2 cm. (Plate I). Standing with left knee bent. Her right hand is placed on her breast while the left hand covers the pudendum in the attitude of the Venus Pudica. The figure is naked and wears a stephane, decorated along the top with a row of leaves, and armlets. Her hair is parted in the middle, drawn back on either side, and knotted at the back of the head. The attitude is that of the Vénus de Médici.

Technique. Solid cast. The arms have been cast separately and the joints are disguised by the armlets.

Preservation. The lower part of the right leg is missing and part of the right thigh has been restored. The figure is covered by a light green patina and is in good condition.

Bibliography. Reinach, *Répertoire*, 350, 351. Coll. Lehmann, 114, 119, Pl. XIII, XV. Babelon et Blanchet, *op. cit.*, No. 228. Coll. Sambon, 70.

59138. Eros. Height 6.3 cm. Naked and winged. Standing, holding out a shell or dish in left hand while the right hand is raised to the head. He has curly hair, bound with a strophion and gathered into a knot above the forehead.

Technique. Solid cast.

Preservation. The right arm has broken off at the wrist and the tip of the right wing has gone. The figure is in excellent condition.

Bibliography. Reinach, *Répertoire*, 430, No. 9 (from Pompeii). In this figure the right hand is resting on top of the head.

L. P. Kirwan.

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net



59137



58940



39535



26678

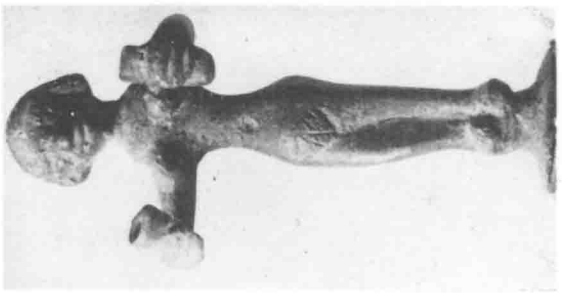


47127

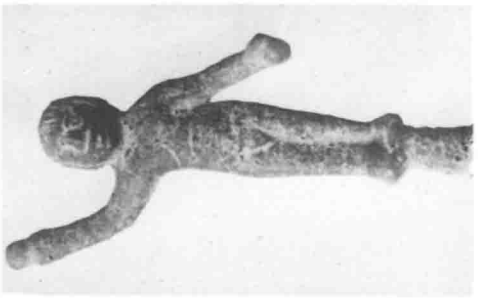


58947

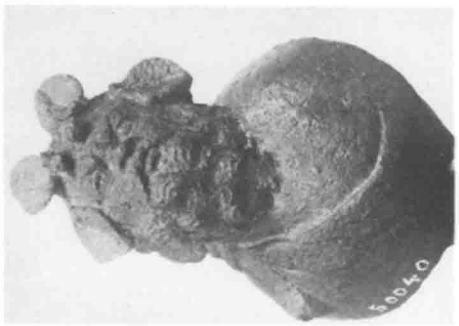
BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net



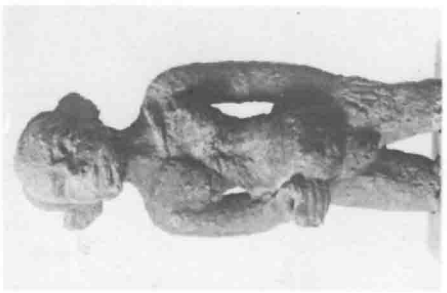
39359



58945



50040



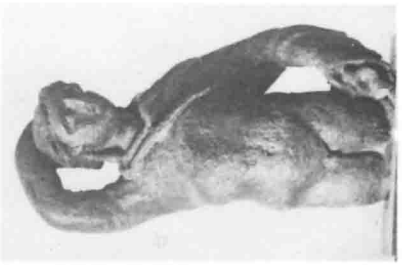
28598



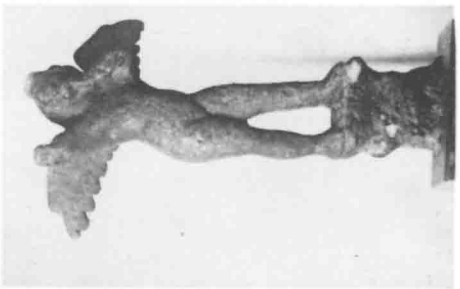
29112



58950



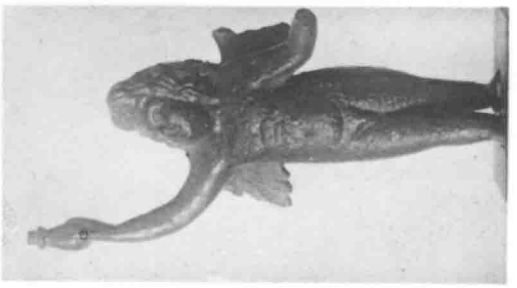
58948



40082

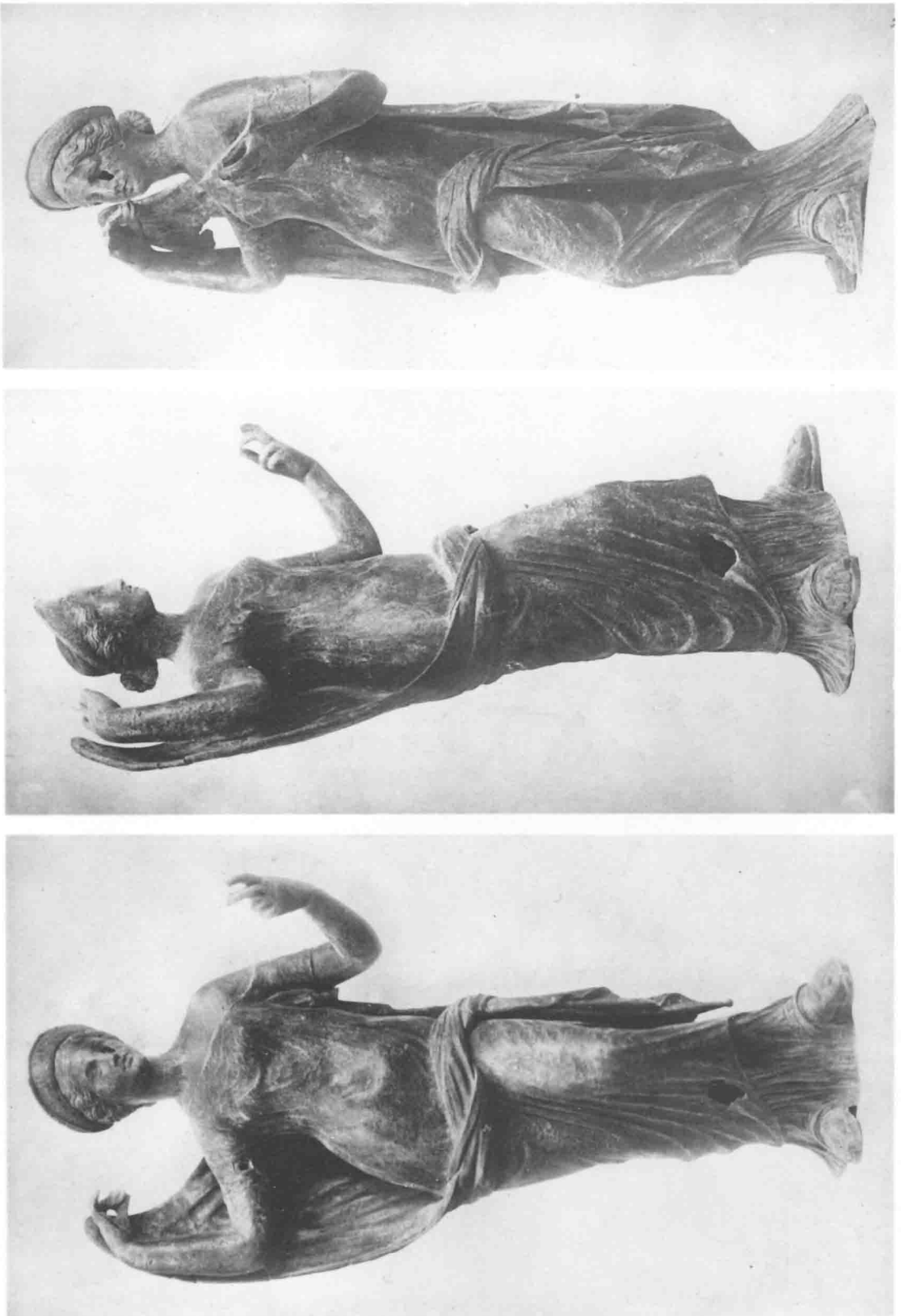


29113



44707

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net



58942

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net



49542



41807



49542



58941



46410



36463

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net


58946


58944


37562


28396

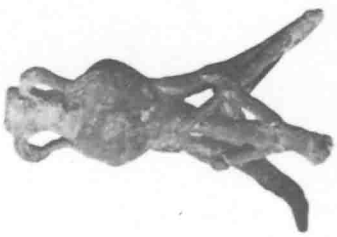

43092

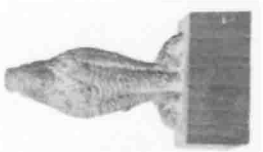

39361

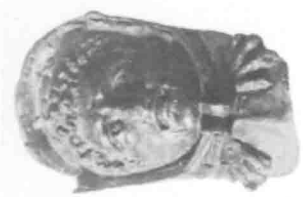

58949

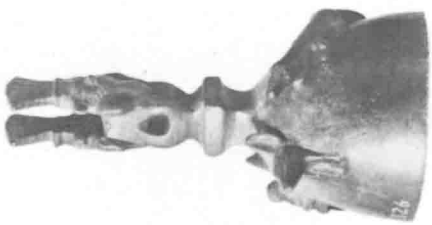

39363


45290


43111


48074


42899


53326


58943


58951

BIFAO 34 (1934), p. 43-62 Laurence P. Kirwan
Some græco-roman bronzes in the Cairo Museum [with 5 plates].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net